

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ
ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ
БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ
ИНГЛИЗ ТИЛШУНОСЛИГИ КАФЕДРАСИ

**ТИЛШУНОС ОЛИМА МУҲАББАТ АБДУЛЛАЕВА –
ФОНЕТИКА ВА ФОНОЛОГИЯ ИЛМИНИНГ ЕТУК
МУТАХАССИСИ**

мавзусидаги Университет миқёсидаги ОНЛАЙН
илмий-амалий анжумани материаллари
ТЎПЛАМИ

**30-oktabr
2020-yil**

OUR KNOWLEDGE IS A BIG SUCCESS IN LIFE

**Department
Eng**

**SOAT
10:00**

**BUXORO DAVLAT UNIVERSITETI XORIJY TILLAR FAKULTETI INGLIZ
TILSHUNOSLIGI KAFEDRASI**

**“Tilshunos olimi Muhabbat Abdullayeva - fonetika va fonologiya
ilmining yetuk mutaxassisi”**

UNIVERSITET ILMIY-AMALIY ONLAYN ANJUMANI

**KAFEDRA OLIMASI M.Q.ABDULLAYEVA TAVALLUDINING 80 YILLIGIGA
BAG'ISHLANDI**

**QAYSI TILLARDA
O'ZBEK, RUS, INGLIZ**

**Manzil: Buxoro davlat
universiteti,
Buxoro shahar M.Iqbol
ko'chasi 11-uy.**

БУХОРО – 2020

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Тилшунос олима Муҳаббат Абдуллаева – фонетика ва фонология илмининг етук мутахассиси: мақола ва тезислар тўплами, тўпловчи ва нашрга тайёрловчи: М.А.Шукурова, О.И.Жумаева, И.И.Акрамов; Бухоро; “Дурдона” нашриёти, 2020 йил, 273 бет.

Тўпланда республикамиз олимлари, катта илмий ходим-изланувчилари ва мустақил изланувчиларининг хорижий тилларда ўқув ва бадиий адабиётлар, электрон дарсликлар, ихтисослаштирилган расмлар билан безатилган газеталар ва журналларни яратиш ҳамда чоп этиш самарадорлигини ошириш, ёшларда чет тилни эгаллаш даражаларининг Европа тизими (CEFR)ни ўрганишнинг ўрни, ёшларга чет тилини ўргатишнинг психологик аспекти, чет тилини ўрганишда тил хусусиятларининг аҳамияти ва муаммолари, тил ва маданиятлараро коммуникация методлари, тилшунослик ва адабиётшунослик масалалари, услубшунос олимларнинг илғор тажрибаларининг роли каби масалалар талқинига бағишланган мақолалари ўз ифодасини топган. Тўпланда тил муаммолари билан қизиқувчи илмий ходимлар, катта илмий-ходим изланувчилар, мустақил тадқиқотчи-изланувчилар, магистрантлар ва ўқувчилар фойдаланишлари мумкин.

Таҳрир хайъати:

Проф. О.Х.Хамидов, и.ф.ф.д. (PhD), доц. О.С.Қахҳоров, проф. М.Қ.Бақоева, проф. Д.С.Ўраева, ф.ф.д. М.М.Жўраева, масъул муҳаррир ф.ф.н., доц. З.И.Расулов, масъул котиба М.А.Шукурова

Тўпловчи ва нашрга тайёрловчи:

Инглиз тилшунослиги кафедраси ўқитувчилари: М.А.Шукурова,
О.И.Жумаева, И.И.Акрамов;

Такризчилар:

Филология фанлари номзоди, доцент М.Ҳ.Алимова
Филология фанлари номзоди, доцент Н.Б.Бақаев
Филология фанлари номзоди, доцент З.Б.Тошев

Тўпланим БухДУ Хорижий тиллар факультети кенгашида муҳокама қилинган ва нашрга тавсия қилинган (2020 йил 29 октябрдаги 3-сонли баённома)

Устозга эҳтиром!

БухДУ Хорижий тиллар факультети декани, ф.ф.д.М.М.Жўраева

Ширин сўздан, нурли юздан ёруғ йўллар,
Чин меҳрдан, мурувватдан обод чўллар.
Шу зотларни, шогирдларин кўкка йўллар,
Лойиқ улар қанча ҳурмат-эъзозларга,
Бошлар эгиб, таъзим айланг Устозларга!

Устоз! Шу биргина сўз замирида олам-олам маъно ва ҳурмат мужассам. Ўқитувчи-софдил, камтарин, маънавий бой, ахлоқан пок, жонкуяр, фидойи инсондир. Уларнинг пойига гулдасталар сочсак, доимо ҳурматларини адо этиб, кўкларга кўтарсак, улуғласак, ардоқласак арзийди.

Чунки, устозлар доимо бутун кучларини, ақл-идроқларини, билим ва зеҳнларини, қалб кўри-ю серҳларини шогирдларига баҳшида этадиган заматкашлардир.

Ривоят қилинишича, имом Бухорий (рамадуллоҳи алайҳ) Ҳазратлари Маккаи Мукаррамада таълим бераётган чоғда бир зиёратчи Бухорои Шарифдаги устозлардан салом ва мактуб келтиради. Бу хабарни эшитган Имом Бухорий (р.а.) Бухорои Шариф томонга юзланиб, саломига алик олганларича ҳурмат бажо келтирадилар, сўнгра мактубни икки қўллаб олиб, табаррук қилиб, эҳтиром билан хатни ўқиган эканлар.

Устоз мисли ёниб турган шамга қиёс. Ўзи ёниб, атрофга нуру зиё сочади. Бошқалар ана шу нурдан бараманд бўлади.

Шу сабаб, ҳар бир инсон ёшидан, мавқеидан, даражасидан қатъи назар, сабоқ берган устоз-мураббийи олдида мудом таъзимда.

Машҳур саркарда Искандар Румийдан (Александр Македонский) “Нечун Арастуни (Аристотел) отангиздан ортиқ иззат қиласиз?”, деб сўрадилар. Искандар Румий жавоб берди: “Отам гўёки мени осмондан ерга туширди. Аммо устозим Арасту мени ердан осмонга кўтарди. Яъни, отам мени дунёга келмоғимга сабаб бўлди. Устозим илм ва одоб ўргатиб, мартаба ва иззатимнинг ортмоғига сабаб бўлди”.

Ҳақиқатдан ҳам, таълим-тарбия соҳасида ўзининг кўз нури, бутун борлиғини ёш авлод тарбиясига бағишлайдиган, инсонни инсон қилиб камол топтиришда, унга билим ва одамийлик, меҳр-оқибат, эзгу орзу-ниятлар билан яшаш туйғуларини сингдиришда, бир сўз билан айтганда, жамиятимизнинг муносиб фуқароси бўлиб ҳаётга кириши ва мустаҳкам ўрин олишида ҳаёт сабоғини берган Сиз азиз устозларнинг хиссангиз, меҳнатингиз беқиёс ва беназирдир.

Тарих ўз саҳифаларини ҳар қандай ҳолат ва ҳар қандай шароитдан қатъий назар ёзиб, тўлдириб бораверади ва албатта, таълимсиз тасаввур этиб бўлмайди.

Бугунги кунда, шиддат билан ўзгариб бораётган ҳаёт, дунё миқёсида рақобатнинг янада кучайиб бориши олдимизга қўяётган бир-биридан мураккаб ва муҳим масалаларни ҳал қилиш ҳақида ўйлар эканмиз, уларнинг ечими айнан таълим-тарбия билан, ёшларнинг дунёқарашини замонавий билим, юксак маънавий ва маърифат асосида шакллантириш билан боғлиқ эканига яна бир бор ишонч ҳосил қиламиз.

Бу борада мамлакатимизда қилинаётган кўплаб сайл-ҳаракатлар билан бирга Бухоро давлат университетида ҳам замон билан ҳамнафас, ислохотларга ҳамоҳанг равишда қатор ишлар олиб борилаётгани ва ютуқларга эришаётганлигини айтиб ўтиш лозим.

Биргина жорий тилни ўтган йил билан таққосласак, университетда талабалар қабул квоталарининг 1,5 баробарга ошганлиги,

- бакалавриат ҳамда магистратура негизида 15 дан ортиқ янги таълим йўналишлари, шунингдек, янги кафедраларнинг очилиши,

- **қолаверса, ўтган ўқув йилига нисбатан бу йил 2 баробар 24 та талабанинг Фан олимпиадаси ғолибликларини қўлга киритганлиги** қувонарли ҳолдир.

Шунингдек, тил ўрганиш марказлари – Тошкентдаги Ҳиндистон элчихонаси, Жаваҳарлал Неру номидаги маданият маркази филиали очилди, Алишер Навоий номидаги Тошкент давлат ўзбек тили ва адабиёти университети ҳузуридаги давлат тилида иш юритиш асосларини ўқитиш ва малака ошириш маркази Бухоро ҳудудий бўлинмаси ўз фаолиятини бошлади, "Марказий Осиёнинг тарихий маданий меросини ўрганиш ва сақлаш халқаро илмий-тадқиқот маркази" ташкил этилди.

- жуда юқори савияда 50 ортиқ Республика ва Халқаро конференцияларнинг ўтказилиши,

- 100 дан ортиқ маҳаллий ва Халқаро вебинар, семинар-тренинг, конгресс, симпозиум ҳамда форумларнинг ташкил этилганлиги,

- Президентимизнинг 5 та ташаббуслари доирасида турли танлов ва тадбирларнинг ўтказилиши,

- Хорижий таълим муассасалари - Америка, Англия, Франция, Канада, Бразилия, Туркия ва Ҳиндистон ОТМ лари билан меморандумларнинг имзоланганлиги, қўшма дастурлар доирасининг кенгайлангиги, таълим соҳасининг ривожланишига қўшган ҳиссасидир.

- 2019 йилда 12 та ихтисосликда университетимиз ҳузуридаги филология фанлари бўйича фалсафа доктори (PhD) илмий даражалар берувчи илмий кенгаш фаолият олиб борган бўлса жорий йилда уларнинг сони 22 тага етди. Олийгоҳимиз биносида бир йилнинг ўзидаёқ 10 дан ортиқ химоялар бўлиб ўтди, илмий муҳокамалар бўлмоқда.

- Профессор-ўқитувчиларимиз томонидан импакт фактори юқори бўлган илмий журналларда юзлаб мақолаларнинг чоп этилиши, ўқув қўлланма, дарслик, монография ва луғатларнинг нашр этилганлиги,

колаверса, спорт ва санъат соҳаларидаги кўлга киритилган ютуқлардан даракдир.

- Ёш авлодни маънан етук, тафаккур олами кенг ва билимли инсонлар этиб тарбиялаётган, юраги ғайрат-шижоатга тўла сиз азизи устозлар, университетимизнинг барча профессор-ўқитувчиларининг ўрни катта аҳамиятга молик.

Мухтарам юртбошимиз Шавкат Мирзиёевнинг "Сизларнинг ёшларимиз қалби ва онгига она Ватанга муҳаббат ва садоқат туйғусини сингдириш, уларни турли таҳдидлардан асраш, комил инсон этиб вояга етказиш йўлидаги беқиёс хизматларингизни барча ота-оналар, жамоатчилигимиз, бутун халқимиз яхши билади ва юксак қадрлайди", - деган сўзларини такрорлаб, мен Сизларни яна бир бор ўқитувчи ва мураббийлар куни байрами билан самимий табриклайман!

Ҳаёт бор экан, ўқитувчилик касби ўзининг маъно-мазмунини ва олижаноблигини, аҳамиятини ва ҳурматини ҳеч қачон йўқотмайди.

Оламда кўп эрур, мубораконлар,
Табаррук зотлар ҳам гарчанг кўп эрур,
Сизгадур илк раҳмат, Азиз устозлар,
Мунис муаллимлар, Сизга ташаккур.

Қалби эзгуликларга йўғрилган, меҳридарё муаллимлар.

Машаққатли ва шарафли меҳнатингизда зафарлар, оилавий ҳаётингизда эса бахт, омад ёр бўлиб, мустаҳкам соғлик, метин ирода, баҳорий кайфият Сизга доим ҳамроҳ бўлсин.

Устознинг нури йўли

ф.ф.н., доц. М.Х.Алимова Низомий номидаги ТДПУ

Бир кўлида гўдагию, бирида калам,
Илм дея тонг орттирса муниса аёл
Арзир уни боши узра кўтарса одам,
Манглайига қўйса қуёш, арзир бемалол.

Инсоният тарихининг барча даврларида аёллар ақлу заковатда эркаклардан қолишмасликларини, меҳру-муҳаббатда садоқатли, кўзлаган манзил машаққатларига сабр-тоқатда, шунингдек, илм майдонида ҳам собира эканликларини намойиш эта олганлар.

Айниқса, таълим-тарбия оламида аёлнинг эришган зафарлари алоҳида аҳамият касб этади. Чунки оила фариштаси турмушнинг сон-саноксиз ташвишларига сабот билан бас келиб, улардан ортган озгина вақтни истироҳатга эмас, балки илм сир асрорларини очиш йўлидаги сермеҳнат ишга сарфлайди. Кўплаб олима ва фозила аёлларни етказиб берган Бухоройи Шариф фарзанди, тилшунос, фонолог Муҳаббат Қурбоновна Абдуллаева ана шундай донишманд, зукко, дили пок, иймони пок, илму маърифатга интилиб яшаётган, миллий кадриятлар, урф-одату, миллий анъаналарга содиқ, барча ижобий, инсоний фазилатларни ўзида мужассамлаштирган, ички ва ташқи дунёси гўзал, фариштадек беғубор инсонлардан, аёллардан биридир.

Муҳаббат Қурбоновна талабчан мураббия сифатида салкам 40 йил (1962-2000) хорижий тиллар факультети инглиз филологияси бўлимида талабаларга инглиз тили амалий фонетикаси ва инглиз тили назрий фонетикаси фанларидан дарс бердилар, илмий методик мавзуларда илмий мақолалар ва услубий қўлланмаларни тайёрлаб, нашр эттирдилар. Танланган касбга, жамоага эътиқод, касбдошлар ва шогирдларга нисбатан талабчанлик устознинг муаллимлик фаолиятини сермазмун бўлишига олиб келди. Муҳаббат Қурбоновна талабаларга фонология сир-асрорларини тушунтириш ва ўргатишда ҳамда ёш авлод таълим- тарбияси соҳасида тинмай фидокорона меҳнат қилди ва касбдошлари, шогирдлари ҳамда талабалар қалбини меҳрга, зиё нурига тўлдирди.

Абдуллаева Муҳаббат Қурбоновнанинг таълим-тарбия ташвишлари билан бир қаторда оила бекаси масъулиятини ҳам мукамал адо этгани ва ҳалигача бу масъулиятни зиммасидан туширмаганлигини фахрланиб айтамыз ва ёшларга ибрат тимсоли сифатида мисол келтирамыз. Устоз бир ўғил-Оқилжон Саломов ва бир қиз – Лолахон Саломовани аҳли-солиҳ, олий маълумотли, баркамол, ибратли фарзанд ва ибратли оила соҳиби ва оила соҳибаси даражасида тарбияладилар. Турмуш ўртоқлари Олимжон Саломовнинг бевақт вафотидан кейин оилада ҳам ота, ҳам она масъулиятларини зиммаларига олдилар ва олти неvara (Субҳинисохон,

Олимжон ва Маҳтоббегим –ўғиллари Оқилжон Саломов ва келинлари Наргис Сулаймоновна Қобиловнинг фарзандлари; Тохиржон, Темуржон ва Маликахон – қизлари Лолахон Саломовнинг фарзандлари)нинг севимли бувижониси сифатида неваралар тарбияси билан шуғулланиш мақсадида 2000 йилдан бери оилавий ишлар билан шуғулланмоқдалар. Муҳаббат Қурбоновна- ибратли оила соҳибаси: Лолахон қизлари ўқитувчи, ўғиллари Олимжон АКТ сир – асрорлари мутахассиси, келинлари Наргис Сулаймоновна Қобилова меҳрибон ва ғамхўр келин, пазанда, сарпа сариштали, фариштадек беғубор, мулойим, бағри кенг уй бекаси ва фикри теран, шижоатли, талабчан педагог ва адабиётшунос олима; Наргис Сулаймоновнанинг бундай мавқега эга бўлишида, албатта, қайнона Муҳаббат Қурбоновнанинг меҳнатлари ва маънавий қўллаб –қувватлашлари беқиёс.

Муҳаббат Қурбоновна ҳаётининг нурли йўли ёш ўқитувчиларга: инсонни инсон қилиб, камол топтиришда, унга билим ва одамийлик, меҳр муҳаббат, эзгу орзу- ниятлар билан яшаш туйғуларини сингдиришда, бир сўз билан айтганда, жамиятимизнинг муносиб фуқароси бўлиши ва мустаҳкам ўрин эгаллашида ўқитувчи ва мураббийларнинг ҳиссаси беқиёслигини яна бир марта намоиш этади.

Устозлик олий рутба ва юқори мақомга эга. Унга эришиш учун эринмай меҳнат қилиш ва тер тўкиб ишлашга тўғри келади. Устозлик мақомига эришиш мислсиз меҳнат, тинимсиз изланиш, билим жавоҳирларини йиғиб, уни шогирдларга улашишни талаб этади. Бугунги кунда куриб турибмизки Муҳаббат Қурбоновна Абдуллаева шундай мақом соҳибаси бўлишга муяссар бўлдилар.

Меҳрибон устоз, моҳир педагог

А.А.Ҳайдаров

Инглиз тилшунослиги кафедраси доценти, филология фанлари номзоди

1974 йилда кўплар қатори менга ҳам Бухоро давлат педагогика институти Чет тиллар факультети инглиз тили таълим йўналиши талабаси бўлиш бахти насиб этди. Кечагидай эсимда, биринчи курсда дарсларни бошладик. Бизга курс раҳбари этиб, ўша вақтда ёш, иқтидорли педагог (ҳозирда фалсафа фанлари доктори, профессор Қ.Б.Шодмонов) тайинландилар. Азиз устозларим Муҳаррам Ҳаятовна, Саломат Ғуломовна, Роман Талипович, марҳум устозларим Ёзил Ҳамроев, Мамаражаб Сулаймонов, Клара Тошметовна Ёдгоровалар қатори мен учун азиз, меҳрибон, ажойиб инсон Муҳаббат Қурбоновна Абдуллаевалардан сабоқ олдим.

Сентябр ойининг дастлабки кунларидан бирида дарс жадвали бўйича амалий фонетика дарсига бежирим кийинган, юзидан меҳр ёғилиб турган аёл дарсга кирдилар, ўзларини Муҳаббат Қурбоновна деб таништиргач, бизларга шу бугундан эътиборан “Амалий фонетика” фанидан дарс беришларини айтиб, фонетика фани учун алоҳида дафтар очишимиз, машқлар учун алоҳида дафтар бўлиши кераклигини уқтирдилар (Ушбу дафтарларни ҳозиргача эсдалик сифатида сақлаб қўйганман).

Дарс бошланди (бизни курсимизда 30 нафар талаба бўлиб, 3 та кичик гуруҳга бўлингандик). Мен биринчи гуруҳда таълим олардим. Домло аввал инглиз тили алфавити ҳақида гапириб, унда 26 та ҳарф борлиги, 6 таси унли, 20 таси ундош ҳарфлар эканлиги, товушлар 44 тани ташкил этиши, товуш ва ҳарф нисбатига кўра, товушлар кўплиги ҳақида фикрларини айтдилар. Домлода шундай ижобий хислат бор эдики, айтган ҳар бир гапни эринмасдан бизга ёздирар эдилар. Яна товушларнинг талаффузига жуда эътибор бериб талаффуз қилардилар ва биздан шуни қатъий талаб қилардилар.

Биз гуруҳимиз билан домлони дарсларини интиқлик билан кутардик, чунки у кишини дарсида ҳеч ким зерикмасди, бирор талабани кўнглини оғритмасдилар, ҳар бир нарсани секин, юмшоқлик билан тушунтирардилар, бордию биз талабалар товушларни нотўғри талаффуз қилиб қўйсак ҳам ранжимасдилар.

Ҳамма талабалар домлони яхши кўрардик, ҳурмат қилардик. Ана шу меҳр ҳозиргача сақланиб қолган. Домло II курсда “Назарий фонетика” фанидан маъруза ва амалий машғулот дарсларини олиб бордилар. У киши ҳақиқий фонетика илмининг билимдони эдилар. Кейинчалик домло “Чет тили ўқитиш методикаси” фанидан дарс бердилар. Янги замонавий ва хорижий педагогик технологиялар, ёндашувлар асосида дарсларни ташкил қилардилар.

Олийгоҳни тугатгач, бир муддат ўзим таҳсил олган Жондор туманидаги 6-мактабда ўқитувчилик қилдим.

1993 йилда азиз устозим М.Ҳ.Олимова мени кафедрага ишга таклиф қилдилар. Домло Муҳаббат Қурбоновна билан бирга ишлаш насиб этди, бир неча йил домло билан бирга фаолият кўрсатдим. Домло биз ёшлардан беғараз маслаҳатларини аямадилар, у кишидан жуда кўплаб ижобий хислатларни ўзлаштириб олардик.

Бугун ўзларининг муборак 80 йиллик юбилейларини нишонлаётган азиз, меҳрибон устозим, моҳир педагог Муҳаббат Қурбоновна Абдуллаевани чин қалбимдан табриклайман, у кишига мустаҳкам соғлиқ, хотиржамлик, узок умр ва фаровон ҳаёт тилайман.

Табаррук излардан бориб...

1998 йилги битирувчилар номидан Расулов Зубайдулло

Инсон ҳаёти унга берилган умр йилларига тенг қалинликдаги китобга ўхшайди. Шу китобнинг қандай ранг олиши, қандай нур таратиши унинг ҳаётидаги қилган эзгу амаллари, яхшиликлари билан белгиланади. Назаримда, энг эзгу амал, энг яхши иш бу бошқаларга илм бериш, уларда яхшиликка, эзгуликка ҳавас уйғотиш бўлса керак. Ана шу туйғуларни ёш, мурғак қалбларга жо қила олган кишилик сафига мен муҳтарама устозимиз Муҳаббат Қурбоновна Абдуллаевани киритган бўлардим. Бугун устозимиз муборак 80 ёшни қарши олмоқдалар. Устоз ўз ҳаётида кўплаб машаққатли довларни мардонавор енгиб чиқиб, ҳам оилада, ҳам ишда ўзгача ибрат мактабини яратдилар.

Устозни мен 1994 йилдан таний бошладим. Айнан шу йилда Туркиядан эндигина ўқишдан қайтиб келиб Бухоро давлат университетида таҳсилни давом эттирдим. Чет элдаги олий таълим жараёнлари билан танишган ва у ердаги профессор-ўқитувчилар билан бу ердаги устозларни солиштирадиган даражада тажрибага эга эдим. Шу даврда устозлар орасида ўз билими ва педагогик маҳорати билан менинг хотирамда чуқур из қолдирган домламиз - Муҳаббат Қурбоновна бўлдилар. Устознинг ҳар бир дарсларини ҳаяжон билан кутардик. Ҳар бир дарсда ўзига хос услубларда янги билимлар олардик. Устозга ҳурматимиз ўша вақтлардаги муҳит билан шаклланган бўлса ажаб эмас. Ёшу қари кафедра аъзолари, юқори курслардаги талабалар, тенгдошларимиз, куйи курс талабаларининг устозга бўлган муносабати умумий тасаввурни пайдо қилган эдики, факультетнинг ҳар бир аъзоси, ҳоҳ у талаба бўлсин, ҳоҳ ўқитувчи, барчага бирдай Муҳаббат Қурбоновна жонқуярлиги, ўзини аямаслиги, бировнинг фарзанди эмас, балки ўз фарзанди билан мулоқот қиладигандай муносабатда бўлиши билан илмга, билим олишга ундаб кучли мотивациянинг ҳосил бўлишига сабабчи бўлган эдилар. Булар устозимизнинг умумий тавсифини ташкил этади.

Бироқ, фонетика фанига келганда эса устознинг сеҳрли лабларидан товушларнинг аниқ, равшан, соф талаффуз қилиниши, ҳар бир фонеманинг акустик, артикуляцион хусусиятларини маромига етказиб талаффуз этилиши домламизнинг фақатгина товуш ва фонема муносабати-ю, уларнинг артикуляцияси ва акустикасини билибгина қолмай, уларни ҳақиқий кибор инглиз хонимларидай талаффуз этиши биз талабларни ўзига оханрабодек мафтун этарди. Устоз бизнинг жавобимиздаги ҳар бир товуш талаффузи, сўзнинг транскрипцияси, гапнинг танограммаси устида тик турадиган даражада диққат ва эътибор билан тинглаб шарҳлаб борардилар. Устознинг бизга ўргатган қуйидаги гап талаффузни ҳануз эслаيمان: *Dianisias, tyrant of Sicily was in the habit of writing verses, which he himself thought, were very good.* Талаффузнинг коммуникация жараёнида қанчалик муҳим ўрин

тутишини, кўтарилувчи ва пасаяувчи интонация, тўлиқ ва ярим паузалар каби амалий фонетика машқларини ўз ўрнида қўллашни уқтириб борардилар. Буни қарангки, мен шу даврда олган билимларимдан ҳалиям завқланаман. Абдуллаевадан олган билимларим бугунги кунда ҳам ҳар кунлик фаолиятим давомида асқотяпти. Бу билимларни бора-бора шакллантирдик: товушларнинг ўзгарувчанлиги, талаффузнинг бир жойда турмаслиги, фонемаларнинг тил эгалари онгида акс этиши каби хусусиятлар билан билимларимиз бойиди, лекин асосий базани, тамал билимларни устоздан олганимизни эътироф этиш жоиз.

Устозимизнинг бугун 80 ёшни қарши олишларидан бағоят мамнунмиз. Тилагим устоз қолган умрларини ҳам роҳат фароғатда ўтказсинлар. Бизга берган билимларидан, тарбиямиздан рози бўлишларини сўраган бўлардим. Биз устозни токи бор эканмиз, илиқ хотираларда эслаймиз. Чуқур билимга эга бўлишимизда сабабчи бўлганларидан таъзимдамиз.

2020 йил 29 октябрь куни М.К. Абдуллаева бу дунёни тарк этдилар. Мазкур туплам устознинг вафот этишидан бир кун олдин нашрга тавсия этилди. Ундаги эсдаликлар устоз ҳаёт бўлган кунлар ёзилган.

Камтарин ва фидоий инсон

Ф.С.Вахидова

Инглиз тилишунослиги кафедраси ўқитувчиси

Фан боғининг боғбонисан, муаллим,
Миллион диллар дostonисан, муаллим.
Сен ургатдинг маърифатдан зўр китоб,
Бул китобки, нур сочишда зўр офтоб.
Хазинасан, калбинг меҳр дарёси,
Унда порлар улуғларнинг зиёси.
Дустлик, мардлик, садоқатдан дарс бердинг,
Аклу, идрок, фаросатдан дарс бердинг.
Бутун умринг жонинг фидо фарзандга,
Етаклайсан доим олий мақсадга.
Бахту, икбол доим Сенга ёр булсин,
Ватанимиз шону шухратга тўлсин

Киши қай бир соҳада меҳнат қилмасин, албатта устоз ва мураббийларга эҳтиёж сезади. Юртни маърифатли, юксак билимли кишилар элга танитади, деб бежиз айтишмаган. Устоз Муҳаббат Қурбановна ана шундай маърифатли, бутун умрини илмга, ёш авлод тарбиясига бағишлаган салоҳиятли комил инсон сифатида вилоятимизда танилган устоздирлар.

Устоз кафедра шаънини юксалтириш, барқарорлигини ошириш ҳамда менга ўхшаган ёш ўқитувчиларнинг дунёқарашини ҳар томонлама шакллантиришда самимий кўмаклашишдан толмас эдилар. Назарий фонетика соҳасида ҳам устозлар сабоғини олишнинг аҳамияти мен учун жуда катта бўлганди. Мен устозлар жамоасида ёш шогирд бўлиб ишлаб юрган давримда Абдуллаева Муҳаббат Қурбановна ўрнатилган бўлувчи устоз эдилар.

Муҳаббат Қурбановна доимо ҳамкасблари ва биз шогирдларига: “Юртимизни азалдан даҳолар юрти деб, ҳақли равишда фахрланиб келамиз. Имом Бухорий, Ибн Сино, Мирзо Улуғбек, Алишер Навоий, Мирзо Бобур каби буюк алломаларимиз ўзларининг ёрқин истеъдодларини жуда ёшлик чоғларида намоён қилганлар. Шунинг учун буюклик, юксак истеъдод эгаси бўлиш қонимизда бор. Бизларнинг бугунги кундаги асосий вазифамиз ҳам қобилиятли ёшларни қўллаб-қувватлашимиз, уларнинг илм чўққиларини эгаллашларида кўмакдош бўлишдир” – деб таъкидлардилар. Устоз ўз фикрига қатъий амал қилиб, шогирдларига нисбатан беғараз кўмакдош, ғамхўр, талабчан ва садоқатли мураббий сифатида кўпчиликнинг ҳурмат эътиборига сазовор бўлганлар.

Устоз деганда бизнинг қалбимизда чексиз ҳурмат ва миннатдорлик туйғулари билан бирга ҳеч бир бойлик билан узиб бўлмайдиган қарздорлик

ҳисси ҳам пайдо бўлган. Абдуллаева Муҳаббат Курбановна дарс тугагандан кейин яна қўшимча равишда уйларида ҳам мен шогирдга маъруза дарсларини олиб боришда аудуторияни жалб қила олиш, талабаларга билим беришдаги педагог маҳорати, маъруза матнларини яратишда тўғри материални танлай билиш, ҳар бир айтилган жумлани тўғри таҳлил қилиш ва талабаларга ўрганилаётган тил назариясинининг сирларини ўргатиш бўйича ўзларининг қимматли маслаҳатларини аямаганлар.

Бугун мен устозим, ҳамкасбим, Муҳаббат Қурбоновнани қутлуғ 80 ёшлари билан муборакбод этиб, ўтган кўп йиллик сермашаққат, аммо шарафли меҳнатига ҳавас қиламан. У кишига мустаҳкам соғлик, узоқ умр тилаб, Оллоҳдан биз шогирдлар бахтига доимо юрагингиз уриб, оёғингиз юриб туришини сўрайман.

Dilbar Xasanova
Dr., A lecturer from the University of British Columbia, Vancouver,
Canada

I fondly remember Muhabbat Kurbanovna not only as a knowledgeable professor, but also as a caring and compassionate professional who always cared about her students. I really appreciate her contribution to my professional success.

Vokhidova Nargiza Nuridinovna
An English language instructor, UWED

“When teachers stop learning, so do students”. This is a quote by Jim Knight that I came across on one of the social media sites. I couldn’t stop thinking about the teachers who don’t stop learning and inspire their students to learn.

Abdullaeva Muhabbat Kurnbanovna is a teacher who can be used as a perfect example of a true teacher. When we were first year students we were honored to take her classes. I can clearly remember the way she prepared for the class. She taught us Home Reading course and the book we read with her was Jerome K. Jerome’s “Three Men in a Boat”. I was surprised to see her notebook, in which she wrote all expressions that we were to work on. Even though by the time she had many years of teaching experience and mastered the language, she would prepare for each and every class and her notebook was a proof of her hard work and devotion to this profession.

Many years have passed since then, I became a teacher myself and now I realize the power of the “notebook” and a teacher’s preparation. Thank you, Muhabbat Kurbanovna, for being a role model and loving your job!

Shoira Bekjanova
Interpreter at Certified Languages International, Washington, USA

She was very professional and knowledgeable instructor. I am honored, privileged and honored to be taught by her.

She is an asset of the faculty!!!!

I-ШЎБА: ЗАМОНАВИЙ ТИЛШУНОСЛИҚДА КОГНИТОЛОГИЯ ВА ЛИНГВОМАДАНИЯТ

ТИЛШУНОСЛИҚДА ТИЛ ВА МАДАНИЯТНИНГ АҲАМИЯТИ

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Маълумки, инсоният таракқиёти тарихида вужудга келган турли маданиятларнинг ўзаро таъсири ва бир-бирини бойитиши масалалари ҳам маданиятшунослик фани доирасида қолаверса, инсоният ҳаётининг турли томонлари билан боғлиқ маданий тушунчаларни яхлит ҳолда, бир тизим сифатида ўрганади. Маданиятшунослик нуқтаи назаридан эса, халқ оғзаки ижоди жанрларининг бадий-эстетик аҳамияти ва маҳаллий халқ турмушидаги роли, ижтимоий вазифаси маънавий мерос сифатида аҳамият касб этади.

Маданият жуда мураккаб, серқирра, доимо ривожланиб борадиган ижтимоий ҳодиса ҳисобланади.

Тил маданиятнинг аҳамиятли бир бўлаги сифатида мулоқот жараёнида миллий маданиятни акс эттиради. Шу сабабдан ҳам тилшуносликда ҳамиша тил ва маданиятнинг ўзаро алоқадорлиги масаласига, миллатнинг ўзига хос урф-одати, анъанаси, маданиятининг бир бўлаги бўлган нутқни нормага солиш ҳамда қонун-қоидаларга риоя қилиниши муаммоларига эътибор қаратиб келинган.

Лингвомаданият – замонавий тилшуносликнинг йўналишларидан бири бўлиб, тилшунослик ва маданиятшуносликнинг туташган қисмини ўрганадиган соҳа ҳисобланади.

Тил менталитет, анъана ва одатларни ҳамда ўзига хос оламни тушуниш усулини айнан тил орқали қабул қиладиган инсонни шакллантирувчи қуролдир. Маданиятнинг бир томонлама тилга таъсири ёки тилнинг маданиятга таъсири ғоялари тил ва маданиятнинг ўзаро боғлиқлиги ва алоқаси, уларнинг онтологик бирлик эканлигини тасдиқлашга ёрдам беради. Тил ва маданиятнинг ўзаро алоқаси моҳиятини англаб етиш учун «маданият» тушунчасини аниқлаштириб олиш лозим бўлар экан, модалликнинг турли-туман, ранг-баранг семантикаси тил ва маданиятнинг типологик хусусиятларни очиб беришга, уларни ифодалашда лисоний воситалар ички лисоний дунё манзарасининг миллий хусусиятини аниқ акс эттиришга имкон беради.

Тилнинг фикрлашга нисбатан фаол муносабатда бўлиши ҳақидаги ғояни олға суришга ҳаракат қилганларнинг биринчи қаторида Э.Сэпир ва Б.Л.Уорф туради. Бу тилшуносларнинг тил ҳукмронлиги тўғрисидаги

карашлари шунчалик кенг тарқалганки, у маълум маънода борлиқни барпо этишга қодир деган хулосани беради: «Инсон зоти фақат объектив дунё ва жамоа фаолияти оламидагина яшамайди. Инсон муайян даражада жамиятнинг мулоқот ва ўзини ўзи билдириш воситаси сифатидаги, муайян бир тилнинг ҳукмронлиги остида бўлади»¹.

Эрнест Кассирер назарида инсоннинг билиш фаолиятига борлиқни худди кўзгудек акс эттирувчи эмас, балки предметларнинг ички ёки ташқи моҳиятини акс эттирувчи ҳодиса сифатида қаралиши лозимлиги уқтирилади. «... фаолиятни, яхшиси, тасаввур ва идрокни уйғотадиган ёруғлик манбаига ўхшатиш маъқул: ёруғлик қанчалик равшан бўлса, манба шу қадар кучли бўлади ва биз предметни шунчалик аниқ кўрамыз»².

Профессор Н.Маҳмудовнинг «Тилнинг мукамал тадқиқи йўллари излаб...» номли мақоласида лингвокультурология, умуман, антропоцентрик парадигманинг моҳияти ва бу борадаги муаммолар чуқур ва асосли ёритиб берилган³.

Ҳар бир халқнинг ўз табиати, турмуш шароити, урф-одати, маданияти ва санъатида бўлгани каби, эртакларида ҳам ўзига хослик мавжуд. Ҳар бир халқнинг орзу-ниятлари бир-бирига ўхшаш бўлса-да, лекин ўз миллийлик хусусиятига ҳам эгадир.

Ҳар бир миллат миллий ўзига хослиги ҳамда ўз маданияти билан бошқа миллатлардан ажралиб туради. Бунда, шубҳасиз, унинг тили ҳам маданиятининг бир кўриниши сифатида намоён бўлади. Дарҳақиқат, миллат маданиятининг юксалиши, унинг тарихий анъаналари, кадриятлари, хотирасини намоён этишда тилининг аҳамияти беқиёс.

Тил ва маданиятнинг бир-бирига муносабатини тавсифлаш жараёни ҳақида турли хил фикр-мулоҳазаларга дуч келиш мумкин, чунки бу икки тушунчанинг ўзаро муносабати кенг қамровли ва бир неча йиллар давомида олимларнинг диққати марказидан ўрин олиб келмоқда. Аввалги ва ҳозирги тадқиқотлар натижаларини умумлаштириб, тил ва маданият иккиси бир бутунликни ташкил этади деб айтиш мумкин. Улар ўзаро бир-бирини тақазо этади, шунингдек бир-бирини тўлдириб келади.

Маълумки, тил маданиятнинг таркибий қисми, унинг қуроли бўлиши мумкин, тил маданият руҳининг ифодаси ҳамда маданият мавжудлигининг ўзига хос усули ҳамдир.

Тил ва маданиятнинг ўзаро муносабатини узок йиллар давомида ўрганиш ва таҳлил қилиш натижасида умумий тилшунослик, адабиётшунослик, психология, фалсафа каби фанларнинг янгидан-янги қирралари очилди ҳамда улар лингвокультурология, этнолингвистика,

¹Тарасов Б.Ф. Язык как средство трансляции культуры. – М.: Наука, 2000. – 53 с.

²Ernest Cassirer. English translation. 1923. – С.127. Essai sur l'homme, trad. Norbert Massa, Paris, Minuit, 1975.

³Маҳмудов Н. Тилнинг мукамал тадқиқи йўллари излаб. Ўзбек тили ва адабиёти. – Т., 2012. – №5. – 3–16 б.

социолингвистика, психолингвистика каби замонавий фанларнинг шаклланиши ва ривожланишига асос бўлди дейиш мумкин.

Мазкур йўналиш маданият ва тилни бирдек аҳамиятли ўринга олиб чиқади. Маълумотларда айтилганидек, бунда маданият асосий мазмун дейилса, тил ана шу мазмунни шакллантирувчи форма ҳисобланади.

Айтиш жоизки, маданият – инсон жамият аъзоси сифатида ўзлаштирган билимларни, ишонч–эътиқодларни, санъатни, ахлоқ ва қонунларни, урф– одатларни, шунингдек, унинг бошқа қобилияти ва кўникмаларини ўз ичига олган мажмуа ҳисобланади.

Маълумки, маданият бу – миллатнинг ўзигагина хос тарихий хотирасидир. Тил эса ана шу хотирани авлоддан-авлодга етказиб, сақлаб келаётган воситадир. Хусусан, лингвокультурология ёхуд лингвомаданиятшунослик фанининг ижтимоий фанлар орасида ўзининг алоҳида аҳамиятига эга эканлиги эътиборга моликдир. Маълумки, лингвомаданиятшунослик филологик соҳа мутахассисларининг тил ўргатиш жараёнида олиб борадиган фаолиятларининг янада самарали бўлишини таъминлаб беради, яъни чет тилларни ўқитиш жараёнида тушунчавий (маданий) ва лисоний дунёқарашнинг ўзаро таъсири ва боғлиқлигига алоҳида эътибор қаратиш талабаларни ушбу тилда сўзловчининг дунёқараши нуқтаи назаридан тилни ўрганишга ундайди. Ўрганилаётган тил билан бирга, миллий маданий дунёқарашни англаш, бу ўша тилда сўзлашувчи халқнинг дунёқарашига сингиш демакдир.

Маданиятнинг тилга ўз таъсирини ўтказишини ўрганишда социолингвистика, лингвокультурология, психолингвистика, маданиятлараро коммуникация назариялари асос қилиб олинади.

Таъкидлаш лозимки, замонавий тилшуносликда етакчи ўринда тилни англаш эмас, балки тил, маданият ва шахснинг ўзаро муносабатларини ўрганиш тақазо этилади, бир-бирини тушуниш муаммоси ўртага тушади. Кўрсатилган учликнинг бир-бири билан бўлган ўзаро муносабатлари тилшунослик маданияти (лингвокультурология) соҳасида тилнинг миллиймаданий ўзига хослигини ўрганишда алоҳида муҳим жиҳатни касб этади.

Шу ўринда XIX аср филологлари тилни рухий дармон сифатида тушунганларини эътироф этиш зарур. Гумбольдт: «Тил бу инсон ташқи хамда ички дунёсини ўзаро боғловчи ходисадир»¹ – дея таъриф беради.

Тил ва маданиятнинг ўзаро муносабатлари натижаси – бу тил ва маданиятдаги дунё тасвири. Дунё тасвири тушунчасига инсоннинг дунё ҳақидаги тасаввурлари киради. Концептларнинг юзага келишига сабаб – бу

¹Гумбольдт В.Ф. Язык и философия культуры .(Общ.Ред. А.В.Гулыги и Г.В.Рапишвили). – М.: Прогресс, 1985. – 256 с.

бизни ўраб турган атроф-олам объектлари ва уларнинг хусусиятлари ҳақидаги маълумотларнинг тузилиши билан боғлиқ жараёнлардир.

Тил ва маданиятнинг ўзаро алоқаси ва ўзаро боғлиқлиги, модаллик категориясининг ривожланишида тил ва маданиятнинг роли масаласи ҳақида фикр юритар эканмиз, бу муаммолар ҳам мулоқотнинг шакл ва маҳсулдорлигини ўстиришда, ҳам чет тилларни ўқитишда муҳим омил бўлиб хизмат қилишини таъкидлаш жоиздир. Қолаверса, тил – тарихий хотирани, авлодлар ўртасидаги узвийликни таъминловчи кўприк ҳисобланади, тил ўрганиш – жаҳоннинг илғор техника ва технологияларини, сара билим ва тажрибаларини юртимизга олиб келиш ва хорижий давлатлар билан ижтимоий, иқтисодий, сиёсий, маданий, фан-таълим соҳасида бевосита самарали ҳамкорлик қилиш имкониятини янада кенгайтиради, мамлакатлар, миллатлар ўртасидаги алоқаларни янада мустаҳкамлайди.

Демак, маълум бир тилда сўзлашувчи киши нафақат тил ташувчиси, балки шу тилда сўзлашувчи миллат маданиятининг ҳам ташувчиси вазифасини бажаради. Шу сабабдан тил миллат вакилининг миллий-маданий менталитетини намоён этиш хусусиятига эгадир. Зеро, лингвокультурология лисоний фактларни маънавий-маданий хусусиятлари орқали тадқиқ этилади.

ЎЗУВ БИЛАН БОҒЛИҚ УСЛУБИЙ ХУСУСИЯТЛАР

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Калит сўзлар: фоностилистика, коннотация, стилистик восита, график стилистика, фонография, курсив, бош ҳарфлар, кўп нуқта, бадий матн, пунктуация.

Кириш. График стилистика экспрессив воситаларнинг оғзаки нутқда интонация ва урғу орқали ифодаланган ҳиссиётларни ёзма шаклда ифодалашдан иборат. Бадий адабиётда графостилистик воситалардан фойдаланиш муаллиф стратегиясининг имкониятларини намоён этишдир. Ушбу мақсадга эришиш учун муаллиф бадий асар матнларида ишлатиладиган турли фонографик усулларни кетма-кет қуриб чиқади. Инглиз адабиётида фонографик услубий воситалардан Л.Ф. Баум, Л. Кэрролл, А.А. Милн, Д. Гёрбер, Р. Дал ўзларининг классик асарларида кенг фойдаланганлар.

Рус тилшунослигида Л.И. Еремина тилда графостилистик воситалар кенг қамровли эканлигини қайд қилиб, қуйидагиларни ёзади: “Бадий нутқда сўзлардаги унли ва ундош ҳарфларни қоидага зид равишда турли шаклларда ёзиш, бир ўринда бир тиниш белгисининг бирдан ортиқ қўллаш, шунингдек, бошқа турли ишоравий белгилардан фойдаланиш муҳим услубий аҳамиятга эгадир”.

Ўзбек тилшунослигида фонографик услубий воситалар тил тадқиқотчиси Г.Яхшиеванинг номзодлик диссертациясида батафсил ёритилган.

Асосий қисм. Фонографик услубият, деб ёзади олима талаффузнинг услубий имконият ва хусусиятларини ёзма нутқда акс эттириш, йўл ва усулларини, шунингдек ёзма нутқнинг график (имловий) услубий имконият ва хусусиятларини диалектик бирликда ўрганувчи ва ўргатувчи умумий услубиятнинг бир бўлиmidир.

Фонографик услубият ҳам ўзининг алоҳида олинган бирлигига эга эмас. У тил фонетик ва график воситаларининг эмоционал-экспрессив бўёғини беришга хизмат қилади.

График стилистикада матннинг типологик хусусиятларига, жумладан, пунктуацияга, шрифт, графемаларнинг ҳажми ва жойлашувига эътибор берилади. Ушбу масалада хорижий олимлар ҳам ўз фикр-мулоҳазаларини баён этишган. Жумладан, Норгард типографик хусусиятлар адабиётдаги босма оғзаки нутқнинг визуал жиҳатларини маънавий потенциал имкониятларини кашф этишга ва ўрганишга ёрдам бериши ҳақида ўз фикрини билдирса, тилшунос Лич эса график услубий воситалар бугун ёзув тизимига тегишлидир: пунктуация, абзац ва бўш жой деб таърифлайди. Билол ва Чималар эса график воситалар гапда тизим шаклланиши, тузилиши ва тиниш белгилари билан шуғулланишни эътироф этишади.

График ўзгаришлар нафақат талаффузнинг ўзига хос хусусиятларини акс эттиради, балки урғу берилган сўзларни таъкидлаб, таъкиднинг интенсивлигини ифодалаш учун ҳам ишлатилади. Соф график воситаларга матн бўлақларини абзац билан ёзиш, ҳарфларни бош ва кичик ёзиш, турли катталиқда ёзилган ҳарфларни ишлатиш, айрим сўз ва матн бўлақларини курсив билан ёзиш, шеърятда шеър қаторларини поғоналаб ёзиш, шеър қаторларидан бирини тушириб қолдириш, унинг ўрнида қатор нуқталар ёзиш, матнда турли тиниш белгиларидан услубий мақсадда фойдаланиш киради.

Энди ушбу график воситаларнинг айримлари ҳақида фикр юритамиз. График стилистик воситалардан энг самаралиси сўзларни курсив билан ёзишдир. Кўпинча эпиграф, прозаик асарлар, цитата, бошқа тиллардан ўзлашган сўзлар, бадий асарларнинг номи курсив билан ёзилади ва у ўша сўзларни алоҳида муҳим аҳамият касб этишини кўрсатади. Асарларда инглиз тили ёрдамчи сўзлари, ёрдамчи феъллар, олмошлар кўпинча курсив билан ёзилади.

Масалан:

-“Bella!”

-“Yes. Master John”

-“Do let’s have tea, under the oak tree when they came; I *know*, they’d like it best.

-“You mean *you* ’d like it best”

Little John considered
-No, *theywould*, to please me.

(J. Galsworthy “Awakening”)

Юқорида таъкидланганидек бошқа тиллардан ўзлашган сўзлар ҳам курсив билан ёзилади. Жумладан, куйидаги гапда француз тилидан кириб келган сўзлар курсив билан ёзилган:

-*Bonjour la compagnie* he said cheerfully. “I’ve brought you a present”.

(S.W. Maugham, Stories, “The Unconquered” P:45)

График воситалар асосан пунктуацияда ифодаланади. Пунктуация муаллиф ва сўзловчи орасидаги муносабатни ифодалашда ишлатилади ҳамда эмотив характерни кўрсатади. Пунктуация нутқнинг ритмик-мелодик жиҳатдан ёритади. Тиниш белгиларининг услубий хусусиятлари ҳақида айрим маълумотлар К. Назаров томонидан қайд қилинган. Жумладан, бир хил тиниш белгиларининг кетма-кет бир ўринда қўш қўлланиши гап мазмунига қўшимча янги мазмун юклашини кўрсатади.

График воситаларни ифодалашда тиренинг ҳам аҳамияти катта, у эмоционал жиҳатдан паузани ифодалашда ишлатилади. Эмоционал пауза баъзан кўп нуқта орқали ҳам ифодаланиши мумкин:

Масалан: You’d try, I know you’d try. Perhaps ... But he had no idea himself how that sentence was supported to finish.

(G. Greene. The Heart of the Matter).

Бадиий адабиётда аксарият ҳолларда кўп нуқта ва тире бир-бирини ўрнини алмаштиради.

Obven: Martin didn’t shoot himself ...

Freda: Martin didn’t –

Obven: Of course he didn’t I shot him.

(I.B. Priestley. Dangerous Corner)

Шеър мисраларни поғоналаб ёзиш паузали ҳолатни юзага келтиради, бунда поғоналаб ёзилган шеър мисралар вергул билан ажратилади. Ўзбек шеърлярида хассос шоир Ҳамид Олимжоннинг “Бахтлар водийси” шеъри шундай поғоналаб ёзилган мисралар билан бошланади. Бунда шоир ўз ғоясини теран англатиш, ўқувчининг кўз ўнгида мадҳ этилаётган образни тўлиқ гавдалантириш учун кўпинча интонация ва ритмик поғоналар танлайди.

Кўм-кўк,

кўм-кўк,

кўм-кўк

Кўклам қуёшидан кўкарган қирлар

Пўлат яғрипларни кўтарган ерлар

кўм-кўк!

Кўринадик, шеър мисраларини поғоналаб ёзиш орқали шоир ўқувчининг юрагини ўз руҳига мослаштириб, мафтун этади.

График услубий воситалардан яна бири сўзларни бош ҳарф билан ёзишдир. Грамматик қоидага мувофиқ сўз бошида ва нуктадан кейин ҳарфлар бош ҳарфда ёзилади, аммо сўз ўртасида атайлаб бош ҳарфлар билан ёзиш стилистик бўёқдорлик ёки бирор сўзнинг таъсирчанлигини кўрсатиш учун атайлаб сўзлар бош ҳарф билан ёзилади.

Масалан: O Music! Sphere -descended maid

Friend of Pleasure, Wisdom's aid!

(W. Collins. The Passions)

Ўзбек тилининг турли жанрларида ҳам ёзилган асарларда ҳам график услубий воситаларидан бири бўлган бош (катта) ҳарфлар билан ёзилган турли сўз ва иборалар учрайди. Улар, асосан тасвирга китобхон диққатини тортиш, турли ҳис-ҳаяжонларни уйғотиш учун хизмат қилади.

Талантли шоир Омон Матчон “Табиатнинг қизил китобига”, “Она деган сўз” каби шеърларида айрим сўзларни бош ҳарфлар билан ёзиб, графостилемалардан ўринли фойдаланган:

Чизгим келди Майсанинг расмин,

Ёзиб кўйдим Баҳор деб аста,

Мен жо этдим, Она номига

Энди Она сўзи ёнига.

Дадил ёзиб қўяман: Дунё. (О.Матчон)

Хулоса. Шундай қилиб, график ўзгаришлар нафақат талаффузнинг ўзига хос хусусиятларини акс эттиради, балки урғу берилган сўзларни таъкидлаш, таъкиднинг интенсивлигини ифодалаш учун ишлатилади. График воситалар сўзларни курсив билан ёзилиши, сўзларни бош ҳарфлар билан атайлаб ёзилиши, асосий эътибор қаратилган нутқ парчасини қўштирноққа олиб ёзилиши, қавсга олиш, вергул, сўроқ белгиси ёки ундов белгисини қўйиш, чизикча билан сўзларни ёзиш муҳим услубий вазифа бажаради.

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LANGUAGE IS A MEANS OF COGNITION AND COMMUNICATION

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As we know language is a significant feature that differentiate human from other living beings. It is a central figure of our lives. We found our personality as individuals and social beings when we get language during childhood.

At the beginning of XIX century some linguists, especially, one of members of naturalism August Schleicher emphasized that language is a living organism. However, Wilhelm von Humboldt is against naturalism and he stated that language is a system. He also mentioned about the approaches of language and mind and the connections and differences between them.

Some linguists such as, a Swiss linguist F. de Saussure stated language as a system of signs and means of communication.

However, modern science studies language as reflecting nature of conceptual structure and cognition. It analyzes the relationship between human language and mind¹. According to these opinions the new theory emerges in modern science which is called cognitive linguistics. This term came from a Latin word “cogniscere” which means cognize and cognition.

Cognitive linguistics has its origins in scholarship which came up in the 1970s, conducted by some scientists that include Charles Fillmore, George Lakoff, Ronald Langacker, and Leonard Talmy. In 1980 famous linguists G. Lakoff and Jonsons wrote “Metaphors we live by” which helped this science improve strongly.

Cognitive linguistics characterizes a modern approach to language, language learning, and conceptual structure. Furthermore, it provides an outlook for language and the mind which is diametrically opposed to both Grammar and Formal Semantics. Cognitive linguistics investigates the relationship between human language, the mind, and sociophysical experience.

The famous linguist Nino Kirvalidze defined that language is a means of cognition and communication. It enables us to express our ideas and emotions, to think for ourselves or set control over others. But language is first and foremost a means of transmitting information which helps us cooperate with other people in our community.²

When we know a language, we are able to speak and be understood by other people who know this language. Acquiring a language gets us to combine words to make, and phrases to form sentences. Yet every group of words doesn't form a sentence well in a language. For that reason, in addition to knowing the lexis of the language, linguistic knowledge involves instructions for their combination to make sentences and give our own opinions. These instructions must be controlled in

¹ John Wiley & Sons, Ltd. WIREs. Cognitive linguistics. Cognitive Science, 2012. -3 p.

² Kirvalidze N. Theoretical course of English grammar. Tbilisi, 2003. – 2 p.

length and number and it can be kept in our mind. But, they must allow us to make and understand new sentences.

Maybe we have a dictionary of any language; however, it can't include all the words of the language, because no dictionary can list all the possible sentences. Knowing a language means being able to produce new sentences never spoken before and to understand sentences never heard before.

The famous linguist Noam Chomsky stated this ability as a creative feature of language use: creativity is a universal property of human language.¹

Every speaker of a language can probably not make great literature, however all people who are aware of a language, they are able to create or know an infinite set of new sentences in the procedure of human communication.

Therefore, creativity or creative aspect of language includes the skills to make and know an infinite set of new sentences in the procedure of human communication.

Language is a system of signs. It can role as a means of cognition and communication because of the unity and contact of its three basic subsystems. These parts are the phonological system, the lexical system and the grammatical system. They play a big role in human language.

- The phonological system controls the phonetic forms of its significative units, such as phonemes, sounds, intonation and so on.
- The lexical system studies lexis, the lexical meanings of words, constant word groups.
- The grammatical system determines the grammatical meaning of the words, grammatical categories and grammatical forms in the process of discourse.

In conclusion, cognitive linguists learn language for its own purpose; they try to describe and account for its functions, systematicity, its structure.

It serves and how these functions are realised by the language system. However, an important reason behind why cognitive linguists study language stems from the assumption that language reflects patterns of thought.

Therefore, to study language from this perspective is to study patterns of conceptualisation. Language offers a window into cognitive function, providing insights into the nature, structure and organisation of thoughts and ideas.

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GRAMMATICAL CATEGORIES AND GRAMMATICAL FORMS OF ENGLISH

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Grammar is the set of structural rules that govern the composition of clauses, phrases and words in any given natural language. The term refers also to the study of such rules, and this field includes morphology, syntax, and phonology, often complemented by phonetics, semantics and pragmatics.¹

Grammar is the system of a language. People sometimes describe grammar as the "rules" of a language; but in fact no language has rules. If we use the word "rules", we suggest that somebody created the rules first and then spoke the language, like a new game. But languages did not start like that. Languages started by people making sounds which evolved into words, phrases and sentences. No commonly-spoken language is fixed. All languages change over time. What we call "grammar" is simply a reflection of a language at a particular time.

Grammar is the mental system of rules and categories that allows humans to form and interpret the words and sentences of their language. It adds meanings that are not easily inferable from the immediate context.² The *grammatical form* and grammatical meaning are the basic notions of Grammar.

The grammatical meaning is a general, abstract meaning which embraces classes of words. The grammatical meaning depends on the lexical meaning. It is connected with objective reality indirectly, through the lexical meaning. The grammatical meaning is relative, it is revealed in relations of word forms, e.g. speak - speaks. The grammatical meaning is obligatory. Grammatical meaning must be expressed if the speaker wants to be understood.

The grammatical meaning must have a *grammatical form* of expression (inflexions, analytical forms, word-order, etc.). The term form may be used in a wide sense to denote all means of expressing grammatical meanings. It may be also used in a narrow sense to denote means of expressing a particular grammatical meaning (plural, number, present tense, etc.).

Grammatical elements are unities of meaning and form, content and expression. In the language system there is no direct correspondence of meaning and form. Two or more units of the plane of content may correspond to one unit of the plane of expression (polysemy; homonymy). Two or more units of the plane of expression may correspond to one unit of the plane of content (synonymy).

¹Mansurov N. Effective strategies for teaching the grammatical categories of the Modern English nouns at Uzbek schools//Graduation paper. Andijan, 2013.

²Thornburry S. How to Teach Grammar. London: Longman, 1999. P. 3

Means of form-building and *grammatical forms* are divided into synthetic and analytical.

Synthetic forms are built with the help of bound morphemes; *analytical forms* are built with the help of semi-bound morphemes (word-morphemes).

Synthetic means of form-building are affixation, sound-interchange (inner-inflexion), suppletivity. Typical features of English *affixation* are scarcity and homonymy of affixes. Another characteristic feature is a great number of zero-morphemes. Though English grammatical affixes are few in number, affixation is a productive means of form-building.

Sound interchange may be of two types: vowel- and consonant-interchange. It is often accompanied by affixation: **bring - brought**. Sound interchange is not productive in Modern English. It is used to build the forms of irregular verbs.

Forms of one word may be derived from different roots: **go - went**. This means of form-building is called *suppletivity*. Different roots may be treated as suppletive forms if:

- 1) They have the same lexical meaning;
- 2) There are no parallel non-suppletive forms;
- 3) Other words of the same class build their forms without suppletivity.

Suppletivity, like inner inflexion, is not productive in Modern English, but it occurs in words with a very high frequency.

Analytical forms are combinations of the auxiliary element (a word morpheme) and the notional element: **is writing**. Analytical forms are contradictory units: phrases in form and word-forms in function. In the analytical form “**is writing**” the auxiliary verb “**be**” is lexically empty. It expresses the grammatical meaning. The notional element expresses both the lexical and the grammatical meaning. So the grammatical meaning is expressed by the two components of the analytical form: the auxiliary verb “**be**” and the affix *-ing*. The word-morpheme “**be**” and the inflexion *-ing* constitute a discontinuous morpheme.

Grammatical category is a system of expressing a generalized grammatical meaning by means of paradigmatic correlation of grammatical forms. Traditional categories are: the category of gender, number, person, case, tense, mood, voice.

The set of grammatical forms constitutes a paradigm. The paradigmatic relations of grammatical forms in a category are exposed in the so-called grammatical opposition. In other words, grammatical category is some total of all the oppositions of words. For instance, the category of number shows the opposition of two forms: pen – pens (z). The correlated members of the opposition must possess two types of features: common features (the basis of the contrast) and differential features (immediately express the function in question): pen (weak member) – pens (strong member).

Types of categories:

- notional (of quantity, agent);
- semantic (of gender, modality);

- morphological (number and case of nouns; degrees of comparison of adjectives and adverbs; tense, voice, aspect, correlation, mood of verbs);
- syntactical (of predicativity, of agent).

Grammatical categories may be influenced by the lexical meaning. Such categories as number, case, voice strongly depend on the lexical meaning. They are proper to certain subclasses of words.

Overall, as grammatical categories reflect relations existing in objective reality, different languages may have the same categories. But the system and character of grammatical categories are determined by the grammatical structure of a given language.

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ECONOMIC METAPHORS IN ENGLISH NEWSPAPERS

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Economy, like politics, has a close relationship with human beings and human society. It is so important an aspect of people's life that in everyday speech people inevitably speak of economy and related topics. These economic terms such as stock, equity, insurance, interests, GDP, financial deficit, budget are very familiar to English-speaking people and used in their daily life from time to time.[1]

In 1980, Lakoff and Johnson published their famous book, *Metaphors We Live By*, which is one of the most important works within cognitive linguistics. In *Metaphors We Live By*, they point out the importance of metaphor. Metaphor is permeable in everyday life and plays an indispensable role in defining the way people perceive the world and the way we react to the world. As Lakoff and Johnson (1993) observe, metaphor is now a concept with multidisciplinary implications and its use has been found "in virtually every aspect of human thought: physical science, biological science, economics, law, political theory,

psychology, art, philosophy, business, morality and even poetry”. As claimed by the contemporary theory of metaphor, economics should also abound with metaphors. The contemporary theory of metaphor also claims that abstract concepts are understood via metaphor mapping the concrete and physical onto the abstract and nonphysical, then how are abstract economic concepts structured in terms of metaphor in this special field of economics. [3]

Guided by the theory, much research in various subjects and fields has been made and has yielded rich harvests. But metaphor on economic discourse, as a branch of metaphor, did not arouse linguists’ special attention until the past 20 years. With a view to apply the contemporary theory of metaphor, it is necessary to investigate metaphor use in non-literary works with special reference to economics, especially media economics in which metaphors are often overlooked. The research about metaphor on economic discourse is rather limited. Therefore, this study is intended to make some explorations into the use of metaphor in economics texts by applying the contemporary theory of metaphor. [4]

The data used for this study consists of economics texts in English. These economic contexts are chosen from two eminent English newspapers and magazines, the Financial Times, CNNMoney. com via Google, because the two authoritative economic newspapers and magazines provides rich contemporary economic discourses and the latest material. The list of illustrated forty seven examples will contain metaphorical usage of economic words and phrases. They have been classified into different categories according to different source domains they belong to, namely, human beings, a machine, a plant and a building. Then each metaphorical phenomenon has been analyzed and discussed carefully guided by the theory. Firstly, based on the metaphorical theories created by Lakoff and Johnson(1980), many metaphorical examples about economic discourses are selected and then classified into categories and sub-categories by making a list of them in accordance with their different source domains they belong to, namely, human beings, a machine, a plant and a building. The reason is that people’s cognition of the world around them is usually rooted in their physical experience and life experience. In daily life, people comprehend complicated and intangible concepts and theories in reference to the visible, tangible entities around people. Hence, these four things, human beings, a machine, a plant and a building, which belong to tangible entities and are very common in the world make up for an interesting study. Secondly, each category is supported by a range of examples and provided with explicit explanations of how the conceptual metaphors work in comprehension of the abstract economic concepts and phenomena.

Thirdly, the study elaborates on conceptual metaphors identified in sampled economics texts with reference to their metaphorical expressions, source domains and the functions of these metaphors in the comprehension of abstract economic concepts and phenomena. Finally, a summary of the results will be presented.

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ХУШМУОМАЛАЛИК КАТЕГОРИЯСИ ВА УНИНГ ЗАМОНАВИЙ ТИЛШУНОСЛИКДА АСОСИЙ ТАДҚИҚ ЙЎНАЛИШЛАРИ

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Жаҳон тилшунослигида XX асрнинг сўнги ва XXI асрнинг дастлабки йилларида прагматик тилшуносликнинг мустақил йўналиш сифатида тараққий этиши, шу йўналишда турли қўлланма ва китобларнинг яратилиши, шу соҳани ривожлантириш қиёсий аспектдаги тадқиқотлар қамровини кенгайтди.

Гарчи тилшунослик соҳасида хушмуомалалик категориясининг алоҳида ўрганилиши учун илк қадам 1960 йилларнинг охири 1970 йилларнинг бошларида бошланган бўлсада, ушбу тадқиқот мавзуси тилни қўллашнинг ҳам социал, ҳам лингвистик нуқтаи назардан ўрганишга бағишланганлиги билан замонавий тилшуносликда долзарблик касб этади. Хушмуомалалик категориясининг инглиз ва ўзбек адабиёти намуналарида ифодаланиши тил сатҳларининг социолингвистик аспектда таҳлил этилиши замонавий тилшунослик талабларига ҳамоҳангдир.

Бирон-бир маданият алоҳида мавжуд бўла олмайди ва ўзининг фаолиятида бошқа маданиятлар тажрибасига ҳам таяниб келади. Мазкур ўзаро таъсирда маданиятларнинг турли "тиллар" мулоқоти инкор этиб бўлмайдиган фактлардан ҳисобланади.

“Journal of politeness” ихтисослашган журнали 2005 йилдан бери хушмуомалалик соҳасидаги тадқиқотлар учун фанлараро ва халқаро миқёсдаги “Илмий полигон” бўлиб хизмат қилиб келмоқда.

Шу давр ичида хушмуомалалик категориясига доир кенг қамровли тадқиқот йўналишлари бўйича журналда 150 дан ортиқ илмий мақола чоп этилган. Хушмуомалалик категорияси ва соҳа тадқиқи бўйича олиб борилган илмий изланишлар тарихан шаклланишнинг 3 босқичида кечган:

а) биринчи босқич – грайс босқичи деб номланиб, лингвофайласуфлар П.Грайс ва Ж.Остиннинг асарларини қамраб олади. Шунингдек бу босқичга хушмуомалаликнинг Р.Лакофф, П.Браун, С.Левинсон, Ж.Личларнинг классик назариялари киради.

б) иккинчи босқич- дискурсив таҳлил билан боғлиқ бўлиб (постмодернизм), хушмуомалалик категориясини лингвистик тадқиқ боқичи ҳисобланади. Бу ёндашув XX асрнинг 90 йилларида П.Браун ва С.Левинсоннинг универсал хушмуомалалик назариясидаги турли камчиликларга қўплаб тилшунос олимларнинг муносабати сифатида пайдо бўлди.

с) учинчи босқич- сўнгги бир неча йил давомида том маънода бурилиш бўлган босқич. Бу босқич хушмуомалалик категориясининг социолингвистик тадқиқи бошланган босқичдир. Классик хушмуомалалик назариялари орасидан П.Браун ва С.Левинсоннинг универсал хушмуомалалик назарияси социолингвистиканинг кейинги тадқиқи ривожига катта таъсир ўтказди.

Шу назария туфайли тилшунос олимлар хушмуомалаликни одамлар ўртасида кечувчи социо-коммуникатив мулоқотнинг фундаментал аспекти сифатида қарай бошлашди. Бу йўналиш умумэътироф этган долзарблик касб этиб, тадқиқотчилар учун маёқ бўлиб хизмат қилади.

Агар классик хушмуомалалик назарияларининг асосий камчиликлари ҳақида қисқача тўхталадиган бўлсак, қуйидагиларни санаб ўтиш мумкин:

- 1) барча назария моделларида хушмуомалаликнинг онтологик мавқеи (статуси) етарлича ёритилмаган,
- 2) уларда ифодаланган хушмуомалалик чегараланган характерга эга,
- 3) бу назариялар эссенциалисттик характерга эга ва уларни рационалистик принцип бошқаради,
- 4) хушмуомалаликнинг деярли барча классик назарияларида қўполлик (impoliteness) феномени назардан четда қолган. Вахоланки бу феномендан қочиш хушмуомаликни тақазо этади.

П.Браун ва С.Левинсонларнинг универсал назариясидаги камчиликлар сифатида қуйидагиларни айтиб ўтиш жоиз:

- 1) унинг универсаллигига шубҳа борлиги,
- 2) муаллифлар томонидан олиб борилган нутқий акт таҳлиллари контекстан алоҳида кўриб чиқилган,
- 3) хушмуомалалик феноменинг социаллигига эътиборсиз бўлиш,
- 4) адресантга йўналтирилган назарияда муаллифлар фикрни ифодалаган адресатга эмас, адресантнинг социал мавқеига кўпроқ урғу беришган.

П.Браун ва С.Левинсонларнинг назариясига қаратилган танқидга етарлича жиддий эътибор қаратишади ва ўзларининг “ижтимоий обрў” (face)га иккинчи монографияларининг иккинчи нашрида хушмуомаликнинг универсаллик тушунчасидан вос кечмаган ҳолатда бу тушунча аниқ бир жамиятда ўз ифодасини топишини ёзишади.

Хушмуомаликнинг дискурсив модели нутқий этикет доирасида олиб борилади. Нутқий этикет тушунча ва мазмунни этикет қоидалари асосида вербал етказиб беришга ёрдам беради.

Хушмуомаликнинг классик назариялари ва дискурсив ёндашувидан фарқли равишда социологик ёндашув хушмуомалалик таҳлилига ижтимоий амалиёт сифатида қарайди. Ушбу ёндашувда у ёки бу жумладаги маъно адресант ва адресатнинг ўзаро ҳаракатлар динамикасига қурилади.

Жеофри Лич (Geoffrey Leech 1988) самарали мулоқот қоидаларини шахслараро муносабат доирасида ва матн сатҳида алоҳида кўринишда намоён бўлади, деб ҳисоблайди¹. Биринчи гуруҳга оид қоидалар ботиний нутқ жараёнида, яъни мулоқот бирлигининг мақсади (интенционал қисми) шаклланаётганда, когнитив фаолият босқичида амалда бўлади. Иккинчи гуруҳ қоидалари эса концептуал мазмуннинг лисоний воқеланиши жараёнида фаоллашиб, нутқий тузилмаларнинг ҳосил бўлишида ўзига хос тартибга солувчи механизм –регулятор вазифасини ўтайди.

Хулоса ўрнида шуни айтиш жоизки, баён ва ифода усули танлови эса матн риторикаси қоидалари билан боғлиқ. Сўзловчи мавжуд бўлган риторик захира имкониятларидан фойдаланган ҳолда тафаккурда юзага келган ва маълум иллокутив мазмунга эга бўлган концептни матнга кўчиради. Концептнинг нутқий вазият матнида воқеланиши аниқ бир ифода шаклини танлаш воситасида амалга оширилади.

Ж.Лич, С.Левинсон, П.Браун, Р.Лакофф, Г.Каспер ва бошқалар мулоқот бошқарувида хушмуомалалик (*ҳурмат*) *тамойили* унинг самарали кечишини таъминловчи асосий манба эканлигини таъкидлайдилар.

Тилшунослик фанида хушмуомалалик категориясининг турли тилларда ифодаланиши, мазмун-маъно майдони ҳақида қатор тадқиқотлар бажарилган . Хушмуомалалик тамойили ижтимоий муносабат тамойилидир.

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CYBERLEXICOGRAPHY IS ONE OF NEW SPHERES OF LINGUISTICS

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Nowadays, computers are becoming more and more important not only among programmers and engineers, but also among linguists, translators and specialists who need fast translation of foreign data. In this regard, electronic dictionaries are a very handy tool to save time and optimize the process of understanding information in another language. In addition, there are now translation programs that produce more or less relevant translations of texts in another language and help the work of experts in various fields.

The development of information technology requires members of society to master the techniques and technologies, to create and effectively use electronic dictionaries, to conduct research, to process information, to use them to the fullest [3]. The computerization of the field of lexicography shows that only electronic dictionaries allow to convey the whole essence of a lexeme to the reader quickly. The coverage of society with information technology has led to the emergence of a modern direction in lexicography – cyber lexicography. Automation of data processing procedures, the creation of new active lexicographic systems, as a result of which accelerates the transition from traditional dictionaries to the creation of automated (electronic) dictionaries [4]. For this reason, the widespread use of information technology in the creation of dictionaries, their placement on the Internet, and then programming for use in the form of books on specific areas [5].

The variety of types of dictionaries available in linguistics is innumerable. This diversity is primarily explained by the lexicographic description of the language, the complexity of the object, and the multidimensionality. In addition, the many needs of society to obtain comprehensive information about the language also complicate and expand the systematic collections of dictionaries (repertoire, collection). It is almost impossible to present in a single dictionary all the information about a language that satisfies the whole society, as well as its individual layers and features, in an equally satisfying way. So in any national lexicography we can see dozens or even hundreds of dictionaries of different types.

Scholars point out that the division of dictionaries into types occurs for a variety of reasons: the purpose of the dictionary, its size, how words are placed in it, the object of description, and so on. Many of these distinguishing features are combined in the same dictionary, relying on each other, while others stand apart and serve as the basis for completely different types of dictionaries.

First of all, it is necessary to distinguish between linguistic and non-linguistic dictionaries. The first collects and describes lexical units of language (words and phraseological units). A special subtype of linguistic dictionaries is arranged by

expressing this concept (from idea) in words or phrases. Any dictionary can be divided into "general" or "special" types.

In non-linguistic dictionaries, lexical units serve as the starting point for conveying this or that information about the objects and events of nonlinear reality. Intermediate types of dictionaries are also available. You can also add any dictionary to the "general" or "special" groups.

A set of dictionaries entered into the information retrieval system are electronic dictionaries. An example of cyber lexicography is a set of variable-sized electronic dictionaries collected for different purposes. In such a set of electronic dictionaries, it is natural that the words are given in one language or in other variants of the same language, that they are similar in some respects.

In cyber lexicography, electronic dictionaries are made using a specially developed computer program. Today, cyber lexicography, which represents a new direction in lexicology, places a great task on researchers. As cyber lexicography is a new field in Uzbek linguistics, it requires the creation of electronic dictionaries in its development, practical use of its potential and increasing the efficiency of this field.

Cyber dictionaries are a relatively complete and comprehensive representation of language ability, sharply different from traditional means of acquisition. In order to get an idea of cyber dictionaries, let's focus on the analysis of the electronic dictionary "Urban Dictionary" (<http://www.urbandictionary.com>).

There are many electronic dictionaries available on CDs or on the Internet. When compared to cyber dictionaries, most of them are average in size and quality and unsuitable for use. A unique cyber dictionary was created in 1999 and posted at <http://www.urbandictionary.com/>. Its authorship does not belong to a specific publisher, it is created by volunteers and each member of that team can add their own article to it (this is a world experience of lexicography from the bottom up or called 'bottom-up lexicography'). The removal of attachments that do not comply with the contract of use is, of course, the responsibility of the resource administration. However, the rest of the work is done by the system itself, the order of which we will consider below:

In creating a dictionary, its main real source is life itself. Users add to it words they have heard many times in different situations. In fact, these are books, newspapers, TV shows, and so on. The size of the dictionary is surprisingly growing by the hour. For example, on April 27, 2009, its volume was 3,920,800 units. In the microstructure of the dictionary you can see the following sections, such as the section of direct words and network areas: terms of service, privacy policy, feedback, advertisement, technology. writing ("technology"), real-time tips ("live support"), chat ("chat"), blog ("blog"). As part of the microstructure, the main function of the electronic dictionary is the search engine. Usually the words do not have a strict order. They are in the database and are indexed for search. However, it is possible to note that the dictionary is in direct alphabetical order.

When displaying search results, a series of words that are alphabetically close to that word will appear on the left side of the column [4].

In conclusion, the establishment of Uzbek cyber lexicography is one of the most important tasks today. Based on the achievements of modern linguistics, the construction and processing of Uzbek dictionaries on the basis of computer technology, its use in certain conditions, modeling for different conditions, the use of computer models of our native language in linguistics or other fields, technical translation, etc.

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ТОВУШ ТАКРОРИНИНГ УСЛУБИЙ ВАЗИФАСИ

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Кириш. Бир хил ёки бир-бирига ўхшаш товуш тил бирликларининг бадий нутқда такрорланиш ҳодисаси такрордир. Фонетик такрор айрим товушларнинг мисралараро такрорига асосланувчи стилистик фигуралар: аллитерация, ассонанс, эпифораларни ўз ичига олади.

Такрор поэтик ва публицистик асарлар тилида энг кўп қўлланиладиган синтактик-стилистик фигура бўлиб ҳисобланади.

Товуш такрори термини дастлаб О. Брик томонидан киритилган ва у фақат ундош товушларга нисбатан ишлатилган. Кейинчалик бу термин поэтик нутқдаги унли ва ундош товушларга нисбатан ҳам қўлланиладиган бўлди.

Такрор нафақат нутқ товушларига, балки тил структура элементларининг бошқа кўринишларига ҳам хосдир. Жумладан, сўз такрори, морфологик қисмлар такрори, синтактик бутунликларнинг такрорланиши

кундалик алоқа жараёнида тез-тез учраб туради. Бундан шундай хулоса келиб чиқадики, тилда такрор маълум бир системани ташкил этади.

Унли товушлар такрори, ундош товушлар такрори, бўғин такрори кабилар халқ оғзаки ижоди намуналарида, поэтик нутқда кўп учрайди. Фонетик такрор, асосан, бадий нутқ услубига хосдир. Фонетик унсурларни атайлаб такрорлаш орқали автор ўз тасвир кучини оширишга, ҳис-туйғуларини бўрттириб ифодалашга эришади.

Товуш такрори айниқса тингловчи ёки ўқувчининг диққатини тасвир объектига кўпроқ жалб қилиш учун ишлатилади. Такрорнинг асосий вазифаси нутқни таъсирчан қилиш, фикрни конкретлаштириш ва унга тингловчи диққатини тортишдир.

Асосий қисм. Такрор айниқса фонетик такрор тил стилистик ресурсларининг бойиш манбаларидан биридир. Сўзловчи ўз сезгиларига иборанинг мос эмаслигини англаб, сифатни миқдор билан тўлдиришга ҳаракат қилади. Бу эса такрорни юзага келтиради. Такрор маънони кучайтириш, интенсивлик ва эмоционаллик учун хизмат қилади. Ш. Балли такрорнинг юзага келишини эмоционал импульслар билан изоҳлайди. “Қанча импульс бўлса, шунча такрор бўлади,” – деб ёзади.

Такрорнинг синтактик – стилистик хусусиятлари ҳақида тилшунослардан И.М. Астафьева, М.Н. Адиловлар махсус монографик тадқиқотлар олиб борганлар. Аммо ўзбек тилшунослигида синтактик – стилистик фигуралардан бири -такрор ҳақида йирик тадқиқотлар яратилмаган. Лексик стилистикага оид айрим дарслик ва қўлланмаларда умумий фикрлар билдирилган. Аммо бу ўринда профессор Р. Қунғуровнинг “Ҳ. Олимжон асарлари тилини ўрганиш бўйича материаллар” илмий тадқиқотидаги “Такрор” бўлимида баён қилган қарашларини алоҳида қайд қилиш лозим. Олим бу тадқиқотида такрор нима? Бадий асар тилида такрорнинг ишлатилиши ижобий ҳодисами ёки салбий ҳодисами? сўроғини қўйиб, унга классик ва ҳозирги адибларимиз, айниқса шоир Ҳ. Олимжон асарларидан қатор мисоллар келтириб, унинг ижодий ҳодиса эканлигини исботлаб беради.

Такрор ва унинг стилистик функцияси ҳақида профессор А. Мамажонов фикр юритиб, унинг фонетик такрор, лексик такрор, морфологик такрор, синтактик такрор кўринишлари борлигини, бундай такрор типлари ўзбек халқ оғзаки ижоди материаллари, бадий ва публицистик асарлар тилида жуда кенг қўлланишини баён қилади. “Бу ҳолат синтактик – стилистик фигуралар анализи учун бой материал бўлиб ҳисобланади ҳамда такрор бўйича алоҳида ва муҳим текширишлар олиб бориш, тегишли хулосалар чиқариш имкониятини туғдиради”, - деб такрор ҳодисасининг ниҳоятда долзарблигини кўрсатади.

Адабиётшунослик ва тилшунослик бўйича айрим манбаларда аллитерация, эпифора, анафора, ассонанс, консонанс, плеоназм, тавтология,

нақарот кабиларни бадий такрорнинг турли хил кўринишлари тарзида талқин қилинган.

Шоир ва ёзувчилар тасвирланаётган воқеа-ҳодисаларнинг назарда тутилган томонига ўқувчи диққатини тортиш учун ёки маълум нарсаларни санаб кўрсатиш, уни бўрттириб тасвирлаш ниятида, кўпроқ шеърий асарларда, баъзан прозада ҳам айрим товуш ёки товушлар бирикмасига, сўз ёки гапларга урғу беради, такрорлайди. Бизнинг асосий мақсадимиз, бадий нутқда товуш такрорининг услубий хусусиятларини очиб беришдир. Бу ҳодисанинг моҳиятини янада очиқ ва яқин тушуниш учун такрорнинг юқорида саналган айрим турлари ҳақида фикр юритиш жоиз деб биламиз.

Анафора. Параллел тузилган нутқ парчалари (масалан, мисралар) бошида айнан бир элементнинг такрорланишидан иборат стилистик фигура. Бу стилистик фигурадан ҳис-ҳаяжон, кўтаринки руҳ билан айтиладиган нутқ шакллари яратиш учун фойдаланилади. Анафоралардан турли даврда яшаб ижод этган адибларимиз моҳирона фойдаланиб келганлар. Жумладан, шоир Уйғун “Партизанлар” шеърида турли хил такрорлар ҳис-ҳаяжонни, поэтик фикрни бўрттирувчи муҳим восита эканлигини шундай акс эттиради:

Қани қизлар, **қани** ўртоқлар?

Қани кўклам, **қани** гўзал ёр?

Қани гуллар, **қани** булбуллар?

Қани шодлик, **қани** кулгу, соз?

Келтирилган парчада мисралардаги анафоралар сўроқ гаплар такрори асосига қурилган бўлиб, ўқувчи ва тингловчида турли эмоцияларни уйғотувчи ифода воситаси бўлиб хизмат қилган.

Анафоралар гаплар, строфалар, абзацларнинг ўзаро муносабатига киришиши усули бўлиб ҳам хизмат қилади.

Буюк инглиз ёзувчиси В. Шекспир ўз асарларида анафорадан унумли фойдаланган:

Tired with all these, for restful death I cry,

As to behold desert a beggar born,

And needy nothing trimm'd in jollity,

And purest faith unhappily forsworn,

And gilded honour shamefully misplac'd,

And maiden virtue rudely strumpeted,

And right perfection wrongfully disgrac'd,

And strength by limping sway disabled

Мазкур парчадаги анафоралар ўзига хос ритмик қатор ҳосил қилиб, китобхонни илҳомлантириб, унга завқ бағишлайди.

Фонетик бадий такрорхалқ дostonларининг композицион тузилишида ҳам муҳим рол ўйнайди. Товушларнинг мисралар бошида такрорланиб келиши мазмунни бўрттирган, кучли эмоция ҳосил қилган:

БулБойбўри ажаб ишни қилади,

Бул элат сенинг билан бўлади. (“Алпомиш”)

Мазкур парчада **бул** кўрсатиш олмошининг атайин такрорланиши Яртибой нутқиға таъкидлаш оҳангини бермоқда.

Ёки: **Тойчи** шоҳим кўп сиёсат қилгандир,

Тойчихон амриман жаллод келгандир. (“Алпомиш”)

Мисраларидаги анафорада ҳам сўзловчининг учинчи бир шахс ҳақидаги алоҳида таъкид ва эҳтиромли нутқи сезилиб туради. Сўз таркиби фақат жарангли ундош ва унли товушлардан иборат бўлган анафораларда маънони кучайтириш, интенсивлик, эмоционаллик янада кучли бўлади:

My heart's in the Highlands,

My heart is not here,

My heart's in the Highland's,

A chasing the deer.

Эпифора. Шеърый асарларда сўзлар ёки мисралар охирида ифодалиликини кучайтириш учун айрим унли ёки ундош товуш такрорланади. Бунга товуш консовкаси ёки эпифора дейилади.

I am exactly the man to be placed in a superior position **in such a case as that.**

I am above the rest of mankind, **in such a case as that.**

Бу тасвирий воситадан шоир Ҳ. Олимжон ҳам унумли фойдаланган:

Уйда,

оилада,

далада,

қирда,

Оппоқ пахта битган серунум ерда

Озод меҳнат зўр жадал билан.

Инсонни қайтадан кўкартирганда,

Ҳар минут сен ўзинг биз билан бирга! (“Маҳорат”)

Ҳ. Олимжон поэзиясида товуш такрорининг бир кўриниши кўзга ташланадики, унда товуш мисра ва туроқ бошида такрорланмайди, балки бир мисрадаги сўзлар ичидаги маълум товуш атайлаб такрорланади ва шеърға мусиқийлик бағишлайди. Бу ҳодиса инфорик эпифора ҳисобланади:

Сезаётир

Бу кетишнинг кучида

Бу ўтмишнинг

Бу ютишнинг

Сийнасиға тракторнинг босганин. (“Темир қонун”)

Кўринадики, мисралар боши, ўртаси ёки охирида ҳар бир сўзда маълум товушнинг такрори шеърға оҳангдорлик, силлиқлик киритган. Шу асосда маънога ҳам таъсир кўрсатган. Бошқача айтганда, сўзлардаги товуш такрори асар бадий қийматини ошириш, тилдаги образлиликини юзага келтиришда муҳим стилистик восита бўлиб хизмат қилган.

Хулоса. Шундай қилиб, фоностилистик воситалардан саналмиш анафора ва эпифоралар фикрни образли баён этиш, шеърхонга эстетик завқ

бағишлаш, мазмуннинг теранлиги, шаклнинг жозибали бўлиши ва шеъринг мусиқийликни таъминлаш учун хизмат қилади.

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ЎЗБЕК ТИЛИДА УНДОВ СЎЗЛАРНИНГ ЎРНИ

Салихова Н.Н.

БухДУ таржимашунослик ва лингводидактика кафедраси ўқитувчиси

Маълумки, XX-XXI аср лингвистикаси тадқиқотлар марказига инсон омилини қўйди. Бу соҳада жаҳон тилшунослигида Н.Д. Арутюнова, Ю.Д. Апресян, Г.А. Золотова, Ю.Н. Караулов, Г.В. Колшанский, Е.С. Кубрякова, В.И.Карасиклар томонидан салмоқли ишлар амалга оширилди[1,2]. Дарҳақиқат, тилни ўз ҳолича ундан ташқарида, унинг яратувчиси – инсонга аҳамият қаратмасдан билиш мумкин эмас. Инсон мулоқот қилиш учун тил яратди. Гапирадиган, ҳис қиладиган, тафаккур қиладиган инсон – энг асосийси ҳаракатдаги шахс дунё ва тил бирлигида бўлади. Инсоннинг дунё ҳақидаги тушунчаси, бошқа одамларга бўлган муносабати ўзи танлаган лисоний ва нутқий бирликларда ифодаланган бўлади.

Ўзбек тили грамматикасининг асосий объекти саналган ундов сўзлар кўпгина тадқиқот ишларининг объекти бўлган бўлса-да, унинг нутқий мулоқотдаги хусусиятлари ҳали тадқиқоталабдир[3,4,5]. Ундов сўзларнинг такрор қўлланиши ва матнда бир неча ундов сўзнинг биргаликда қўлланиши сўзларнинг турли маъно қирраларини очиш учун хизмат қилади. Бундан ташқари гапдаги ифодавийлик, таъсирчанликни оширади. Ундов деб аввало кишининг ҳис-ҳаяжонини бевосита ифодалайдигантовуш бирликларига айтилади: *оҳ, эҳ, уҳ, уф, э, бе, вой, а, о, ие, ҳе, ҳаҳ, эҳ-ҳа, ўҳ-ҳў, вийдод* каби. Ундов билан қандай ҳис-ҳаяжон ифодаланаётгани кўпинча аниқбўлмайд; ундовдан кейин (баъзан олдин) келадиган жумланинг мазмуни ундов қанақа ҳис-ҳаяжонни ифодалашини, қандай оҳангда талаффуз қилинишини кўрсатиб туради. Баъзи ундовлар аниқ бир ҳис-ҳаяжонни ифодалашга хосланган бўлади. Масалан, *бе* ундови рози бўлмаслик,

кўшилмаслик каби ҳис-ҳаяжонни, *ия* ундови ажабланиш, ҳайратланиш каби ҳисларни ифодалашда нутқ жараёнида қўлланилади. Хуллас, ундов сўзларнинг турли маънолари нутқ шароитида, контекстда (куршовда) равшанлашади. Нутқий мулоқотда ҳаракатни бажаришга чақирувчи ундовлар(чу, тсс (отга), хих (эшакка), ту-ту-ту (товуққа) ҳамда ҳаракатни бажармасликка чақирувчи ундовлар(дирр (отга), иш (эшакка), пўш (хўкизга), кишт (паррандага); ундовларнинг алоҳида гуруҳи деб олинган кишилар орасидаги муомала-мурожаатбирликлари(ассалому алайкум- ваалайкум ассалом, хайр, қутлуғ бўлсин - қуллук; раҳмат – арзимаиди, офарин)ҳам тез-тез ишлатилади.

Тилимизнинг мислсиз имкониятлари донишманд халқимизнинг ҳис-туйғулари, эмоциялари, табассуми, чехраларида акс этиб турган мимикалари ва албатта, ундов сўзларни қўллаш билан сайқалланади ва фикрларнинг англаниши яна ҳам тиниклашади. Айниқса, сўзлашув жараёнини ундовларсиз тасаввур қилиш назаримизда худди мусикасиз кўшиқ кўйлагандек гап. Гап таркибида ундов сўзлар кўпинча қарғиш сўзлар ҳамда ижобий муносабат ифодаловчи бирликлар билан қўлланилиб, сўзловчининг кучли эмоциясини ифодалаб келади. Қуйида Ўткир Ҳошимовнинг „Дунёнинг ишлари“ асаридан келтирилган парчаларга диққатингизни қаратмоқчимиз:

- *Вой, тойчоқ ўғлимдан айланай ! („Тўй” 40-б.);*
- *Вой, онанг ўргилсин, қўй йиғлама, болам. („Тўй” 43-б.);*
- *Вой, гапингиз қурмасин, овсин, она сутиям сотиладим. („Тўй” 45-б.);*
- *Вой, уйингга бугдой тўлгурлар, вой кўпайгурлар, кела қолинглар, -дейди овози товланиб. („Эрмон буванинг тилаги” 70-б.);*
- *Баракалла, тасаддуқ!- дейди Эрмон бува жилмайиб. („ Эрмон буванинг тилаги” 75-б.);*
- *Вой... Вой, бечора!-Ойимнинг ранги қув ўчганча шундай инграб юбордики,қўрқиб кетган укам бир зум олазарак бўлиб турди-да, чириллаб йиғлай бошлади. („Эрмон буванинг тилаги” 81-б.);*
- *Вой,онам-а! Рўшнолик кўрмаган онам-а! („ Эрмон буванинг тилаги” 82-б.);*
- *Вой, тилёглама бўлмай тиллари кесилсин. („ Менинг ача холам” 85-б.);*
- *Вой, тилингиздан ўргилай, овсинжон! („ Менинг ача холам” 94-б.);*
- *Вой, овсинжон, вой гапингиз қурсин!-деди ойим овози титраб. („ Олтин балдоқ” 167-б.);*
- *Вой гиргиттонлар, вой ўзим гиргиттонлар!- деганча каловланиб ўрнидан турди. („Ой қуёшдан нур олади” 210-б.);*
- *Вой, гапингиз қурмасин! – ойим унинг елкасига қоқди. („Пистачи” 227-б.);*

Матнларда қўлланган *вой* ундов сўз ўзидан кейин қўлланган бирликлар билан қўлланиб, турли ҳис-ҳаяжонни ифодалаб, ўзига хос қурилмани ҳосил этмоқда. Жумладан, юқоридаги синтактик қурилмаларда

эркалаш, овутиш-юпатиш, ажабланиш, қарғиш(ижобий маънода), куюниш, қарғиш(салбий маънода), ачиниш каби маънолар реаллашмоқда. Мазкур нутқий штампланган бирликлар болажон ўзбек халқининг ҳисларни ифодалашда ўзига хос жумлалар тузиш имкониятлари мавжудлигини билдиради. Келтирилган мисолларда ундовлар бошқа миллат тилида учрамайдиган бирикмалар билан қўлланилар экан, ўзбекона характерни очиб бериш, момоларимизнинг фарзандларига бўлган меҳр-муҳаббатлари чексизлигини ифодалашга хизмат қилган.

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ЛИНГВИСТИЧЕСКАЯ ПРИРОДА СОЦИАЛЬНО-ЭТИЧЕСКОЙ ЛЕКСИКИ

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В работах большинства отечественных и зарубежных лингвистов последних десятилетий примечателен тот факт, что в них развитие терминологии связано с отражением не только научно-технического, но и социального, лингвокультурного и культурологического аспектов развития общества. Однако, социально-лингвистический аспект эволюции терминологической лексики всё ещё не получил широкого освещения, как например, структурно-семантические, морфологические, синтаксические, стилистические и другие характеристики формирования и функционирования единиц терминологического характера. Правда, в отечественной науке последних лет появились работы серьёзно и детально рассматривающие этот аспект с позиций философии языка. Между тем, поскольку терминология зарождается, развивается в рамках системы национального языка, постольку она должна быть органически связана с лексикой общелитературного языка. Поэтому те разновидности терминологической лексики, где наиболее отчётливо прослеживается терминологизация слов и словосочетаний общелитературного языка, представляются весьма интересными для исследования. Такая терминология свойственна, прежде всего, гуманитарным наукам. Она позволяет

исследователю проследить как лексические единицы, обозначающие общеизвестные явления, приобретают новый компонент значения, и, соответственно, переходят в систему языковых выражений данной науки. Если первые публикации в области терминологии ориентировали исследователей, прежде всего, на вопросы упорядочения технической терминологии, то сегодня терминоведение выросло в самостоятельную отрасль языкознания, перед которой стоят самые разнообразные практические задачи: от преподавания языков и лексикографической систематизации, автоматического перевода и информационного поиска, до проблем нормирования и глубинных строений терминологии как наиболее подвижной и восприимчивой части лексикона национального языка. Для исследования процесса развития лексической системы, как правило, применяется метод диахронного анализа, поскольку, по замечанию А. Мейс, “наблюдению доступны лишь результаты изменения, а не сами изменения. Следовательно, за развитием языков можно проследить и следят лишь путем сопоставления результатов”. Следует заметить, что изменения семантического характера не обязательно сопровождаются трансформациями формальной структуры языковых единиц (аффиксация, словосложение и т.д.). Семантический сдвиг может изменить статус слова, превратив его из единицы общелитературной лексики в единицу терминологическую без изменения морфологической структуры (оболочки). В этом отражается одна из закономерностей языкового развития. Содержание изменяется быстрее формы, а последнее, по выражению Э. Сэпира, “живет дольше, чем заключенное в ней содержание”. И форма, и содержание, – отмечает Э. Сэпир, – непрерывно изменяются, но в целом форма имеет тенденцию сохранять своё исходное состояние, в то время как содержание “улетучилось или изменилось”.

Исходя из вышеизложенного, термин этики мы определяем как единицу лексики, включённую в качестве составного компонента в ту или иную тематическую группу определённой философско-терминологической системы, и достаточно чётко обозначающую определённое понятие в рамках данной философско-этической системы. При этом, при исследовании и описании терминологических единиц, где воздействие семантического фактора особенно ощутимо, основное внимание следует обратить на содержательную характеристику терминов, а не на их морфологическую или морфосинтаксическую структуру, поскольку это касается философской терминологии этики и морали. Термин – это слово (или словосочетание), принятое в определённой области знания для обозначения какого-либо понятия этой области. Термин – это отражение средствами языка абстрактного понятия. Понятия, связанные с данной областью знаний, составляют систему понятий, а слова, их обозначающие, – систему терминов. Терминология данной области знания – это совокупность принятых в ней терминов. Терминологическая система – все термины определённой области

знания, взятые в их взаимосвязи. Структура терминологической системы - это характер взаимосвязи составляющих её терминов, или, иначе, то, какие именно смысловые отношения существуют между терминами данной системы и какие из них (т.е. из этих отношений) в ней преобладают.

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ИСКУССТВО КОНВЕРСИИ: ЯЗЫК, СЛОВА В КОТОРОМ МЕНЯЮТ СМЫСЛ ИЗ-ЗА ПЕРЕКЛЮЧЕНИЯ УДАРЕНИЯ

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Глоссарий: Конверсия, *безаффиксный, корневой*, аффиксативный, безаффиксальный, вербализация (образование глаголов); субстантивация (образование существительных); адъективация (образование прилагательных); адвербиализация (образование наречий).

Конверсия в современном языкознании понимается как метод образования новых слов без употребления специальных словообразовательных аффиксов. Это такая разновидность словообразования, где слова переходят из одной части речи в другую таким образом, что назывная форма слова одной части речи используется без всякого визуального (морфологического) изменения в качестве представителя другой части речи. А иногда такой тип словообразования называется *безаффиксным* или *корневым* словообразованием.

Несмотря на то, что конверсия с каждым днем обретает мощную популярность в английском языке (особенно в сленгах, то есть уличном неформальном языке), все же аффиксативный способ словообразования превалирует и считается самым богатым.

Конверсия в производной и исходной основах способствует следующим изменениям:

- изменение семантики и смысла «новообразованного» слова в сравнении с исходным;
- изменение сочетаемости производных слов;

- изменение принадлежности слова к определенной части речи.

Конверсия как отдельный способ словообразования попало в поле зрения лингвистов давно. Английский грамматист Дж. Гринвуд отмечал, что большинство существительных и некоторые из прилагательных и относительно реже другие части речи становятся глаголами в случае употребления на месте глагола. Так, от существительного *awork* образуется глагол *towork*, а также *fish - tofish*, *book - tobook*. Он одним из первых лингвистов английского языка обратил внимание на синтаксическую особенность данного явления. После Дж. Гринвуда, безаффиксальный способ словообразования изучается в работах Дж. Бьюканана и Дж. Уорда и многими другими. Среди них У. Хейзлитт впервые в английской грамматике исследует вопрос о направлении производности, что само по себе сложнейшая из задач лингвистики. “Иногда трудно определить, произошел ли субстантив от глагола или же наоборот (*aregister – toregister*, *amail – tomail*). Однако, по его убеждению, можно предположить, что субстантивы, выражающие действия, происходят от глаголов”, а те из них, которые выражают “вещи или объекты”, могут рассматриваться в качестве “корней глаголов, имеющих отношение к этим объектам”. Тут мы замечаем, что он ставит на первый план семантический критерий при определении производности. Таким образом, приведя параллель глаголов *tolove*, *tosleep* с существительными *love* и *sleep*, У. Хейзлитт подчеркивает, что они отличаются “не по содержанию, а по форме и манере выражения”.

Конец XX века и начало XXI века стал своеобразной «эпохой» конверсии и «ленивого» словообразования в английском языке. Причиной того, почему я называю этот способ ленивым является минимизация приставок и аффиксации или избежание от употребления предлогов. Плюс ко всему этому техника и наука тоже не оставались на своих местах и не давали лингвистике перевести дух, а наоборот давили со всей силой и скоростью, чтобы последние гнались за первыми. Например, такое понятие, как электронная почта появилась в серединах XX века, однако к 80-90-м годам она обрели небывалую популярность. То есть в англоязычных развитых странах часто стали использовать слово *e-mail* для обозначения электронной почты. Но когда дело доходило до отправления письма по электронной почте, то есть *sendviae-mail*, они «поленились», что стало толчком для появления на свет нового глагола *e-mail* (отправить письма по электронной почте). С таким же успехом можно привести примеры *afax – tofax*, *phone – tophone*.

Вопросом конверсии занимались и занимаются многие грамматисты, которых можем условно делить на две группы. Первая группа исследователей – это те, которые конверсию способом словообразования не признают. К примеру, зарубежные филологи (А. Кеннеди, Р. Уодделл, К. Поллок и др.) считают, что данное явление – это результат употребления одной и той же лексемы в функциях различных частей речи, или сказать словами З.А.Харитончика, конверсия – это всего лишь функциональный переход из

одной части речи в другую. То есть такие слова, как *'fish* – 'рыба', *'tofish*– 'рыбачить' являются формами одного и того же слова. Однако эти лингвисты - приверженцы подобной теории находятся в меньшинстве. Подавляющее большинство языковедов придерживаются диаметрально противоположного мнения. То есть, по их мнению, конверсия – это не просто один из способов словообразования в английском языке, а один из самых продуктивных способов. Для них почти любое слово можно конвертировать в другую часть речи. Также они дают различные определения конверсии. Например, А.И. Смирницкий предложил следующую интерпретацию: «конверсия есть такой вид словопроизводства, при котором словообразовательным средством служит парадигма слова». Или согласно Р.З.Гинзбургу: «термин конверсия, который многие лингвисты считают недостаточным для описания этого явления, относится к ряду случаев фонетической идентичности словоформ, главным образом так называемых начальных форм, двух слов, принадлежащих к разным частям речи».

В лексикологии выделяют четыре основные виды конверсионного словообразования:

- 1) вербализация (образование глаголов);
- 2) субстантивация (образование существительных);
- 3) адъективация (образование прилагательных);
- 4) адвербиализация (образование наречий).

Среди вышеперечисленных самым продуктивной разновидностью согласно одним источникам является субстантивация, а другим источникам – вербализация. Но стоит отметить, что они стремительно развиваются. Наименее активными являются процессы адъективации и адвербиализации.

К примерам: было существительное *man*, которое свободно преобразовалось в глагол *to man* - *We need to man our flight by Friday*. - Нам надо набрать команду на рейс до пятницы. Или было существительное *wolf*, которое методом конверсии превратилось в глагол *to wolf* - *He wolfed the plov down*. - Он набросился на плов.

Также, хочу обратить внимание на своеобразное многоступенчатое словообразование, где замешана конверсия. Вспомним фразовые глаголы, где их значение изменяется при помощи «послелого» (предлога, выполняющего функцию наречия). Например, глагол *get* - получать, который преобразовался в *get up* - вставать/подниматься при помощи послелого "up". Вы можете задаться вопросом, при чем тут конверсия? Всё дело в том, что новые глаголы, несущие совсем другое значение, могут одинаковую форму, но при этом относиться к другой части речи. Конверсия и появление глаголов-фраз значительно обогащают словарный состав английского языка и, можно сказать, усложняют жизнь изучающим этот язык. Есть определенная категория грамматистов, которые считают, что этой странной конверсии нет места в языкознании. Тогда как мы можем смело утверждать, что эти два способа образования умудрились объединиться и создать новый:

преобразование фразовых глаголов в существительное. Это весьма интересный и инновационный аспект. Традиционные лингвисты почти не затрагивают это явление. Переходим к примерам для большей наглядности.

К примеру, глагол *get up*, который растет из обыкновенного *get*. В современном английском допускается использование существительного *get-up* со значением одежда, "прикид", что относится к существительным. *How do you like my get-up today?* – Как тебе мой сегодняшний прикид?

to work- работать, заниматься, *workout* - делать спортивные упражнения, тренироваться, но *work-out*- разогрев, начало тренировки (существительное).

Еще пример образования прилагательного: *touse* – использовать, *use up*– использовать всё (глагол), *use up* – усталый (прилагательное).

to give – дать, *give away* - выдавать (в значении "предавать"); продавать за бесценок, *give-away* - то, что выдает; бесплатный сувенир или безделушка.

The tremble in her voice was a dead give-away. - Дрожь в ее голосе выдавала ее головой (глагол).

He liked going to exhibitions to collect give-aways. - Ему нравилось ходить на выставки ради бесплатных подарков (существительное).

Далее *give-away* превращается также в прилагательное по классическим правилам конверсии:

give-away- низкий, почти даром

They offered their product at give-away prices during the summer sale. - Они предлагали свой продукт почти бесплатно во время летней распродажи.

Отсюда истекает такое не написанное правило, что в некоторых ситуациях глаголу нужно сначала принять определенную форму (например, форму причастия), чтобы создать себе платформу для дальнейшего преобразования в новое существительное.

to leave - оставлять, забывать (*I left my exercise book at home.* Я забыл тетрадь дома - на английском будет)

to leave over - оставить на потом (глагол)

left over - оставленный на потом (прилагательное)

left-over– остатки (существительное)

I hate eating left-overs of the yesterday pizza. - Не люблю доедать остатки вчерашней пиццы.

to leak - течь/протекать

to leak out - распространяться/утекать

a leak-out - утечка (информации)

The leak-out of secret information caused an international scandal. – Утечка секретной информации привела к международному скандалу.

При полной конверсии новообразование принимает все свойства другой части речи. Например, существительные при вербализации начинают обозначать действие и употребляться в функции сказуемого, и также принимает все словоизменительные формы глагола, например *face* → *to face*; *a pilot* → *to pilot*; *a phone* → *to phone*

При частичной конверсии слово приобретает не обязательно все признаки другой части речи. К примеру, сначала существительное формируется путем конверсии от глагольного корня, затем существительное сочетается с такими глаголами, как: *give, make, have, take*, напр. *to smoke* → *a smoke* → *to have a smoke*; *to look* → *a look* → *to give a look*; *to walk* → *a walk* → *to take a walk*

Многие существительные, образованные от глаголов в результате частичной конверсии, используются только в форме единственного числа: *It gave me quite a scare. That was a good laugh.*

Главный признак конверсии как словообразовательного процесс омонимами 2 абсолютно разных слова имеют одинаковую форму. А при конверсии значение остается неким образом связанным друг с другом. Например, слово *nut*. Здесь слово *nut* – орех и *nut* – гайка – это омонимы. Так как гайка с орехом не имеет ничего общего с семантической точки зрения. Однако, если рассмотреть пример *nut* – орех и *nut* – собирать орехи, тут слово изменяет принадлежность к определенной части речи, то есть имеет место конверсия.

При сопоставительном изучении явления конверсии в русском и английском языках выявляются как сходства, так и различия в функционировании конверсивов для данной пары языков. Сходства обусловлены универсальностью явления конверсии и, в меньшей мере, принадлежностью сравниваемых языков к одной языковой семье и выявляются на логико-понятийном уровне.

Причины различий в образовании и функционировании конверсных единиц заключаются в различном морфологическом строе сопоставляемых языков. Так, среди глаголов английского языка залоговая конверсия представлена значительно шире, чем в русском языке; многие лексические и фразеологические конверсии образованы аналитическим способом, что с типологической точки зрения вполне соответствует общей направленности типологии современного английского языка, как языка с аналитическим строем грамматики.

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ТИЛДА ЭВФЕМИЗМЛАРНИНГ ИШЛАТИЛИШИ ВА УЛАР БИЛАН БОҒЛИҚ ТУШУНЧАЛАР ХУСУСИДА

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Аннотация: Мақолада эвфемизмларнинг тилда ишлатилиши ва улар билан боғлиқ тушунчалар хусусида ёритилган

Euphemism: USES AND OTHER CONNECTED CONCEPTS

Key words: euphemism, taboo, X-Phemisms, dysphemism, orthophemism.

Abstract: The article reveals the uses and other connected concepts in the English language.

Euphemism is usually defined as a way of speaking words in a friendly way in order to avoid hurting or offending someone, therefore, it may be natural to assume that euphemizing serves good purposes and the speaker uses euphemisms with honest intentions.

The term euphemism is “derived from two Greek words, *eu* meaning well or sounding good, and *phemesignifying* speech.” (Webster, 1986: 428)

People prefer to use euphemisms in order to avoid speaking directly about these three common topics, which are religion, sex and death.

a. Religion Terms

Euphemisms which are connected to people`s beliefs probably belong to the oldest. People used to believe that words possessed immense power. Therefore, they feared mentioning evil spirits, as it may attract them and bring bad luck.(Keyes,2010 :130)

Keyes (Ibid.: 132) also describes how this type of euphemism evolved ; for example, *Bears* are scary animals ,they so scary that early northern Europeans referred to them by substituting names for fear that uttering their real name might beckon these ferocious beasts. Instead, they refer to them as *honey eaters or the lickers or the grandfather*.

Fear of bears has decreased by the society, perhaps simply because people have little chance to encounter them except for in zoos.

Similarly, very few people would now consider *hellor damn* as a very strong swear words.

b. Death and Illness

Nobody feels comfortable and happy around dead bodies. Death always been shrouded in mystery, it is still not fully understood and that is just one of the reasons why people feel uncomfortable when talking about it.

Terms for birth, death and diseases are doubtless rooted in anxiety and superstition. (Alego and Pyles, 2009:216)

When people do not understand the reasons behind someone`s unexpected death, they used to resort to explain such events as God`s punishment.

Death is also connected with pain over the loss of a loved one, and trying not to make the pain worse requires a careful choice of words; for example, **sleep forever** is a euphemism for the word died, which probably has less-painful effect on the hearer or even on the speaker. Also when it comes to the choice of words to announce a patient`s death, doctors aim to prevent both themselves as well as the patients` relatives from trauma ; most often , doctors are like the rest of us they say a patient **went peacefully** or that they **have lost a patient** . (Keyes, 2010:137)

c. Sex

Compared to death or illness, one common feature can be identified; sex is also a topic widely euphemized in every culture and era. Nevertheless, motives behind euphemisms connected to sex are quite different from fear.

Sex has always been considered a private matter and as such inappropriate to be discussed in public.

“I am one, sir , that comes to tell you

Your daughter and the moor are now

Making the beast with two backs” (Act 1, Sc.i, p.53)

Making the beast with two backs, this expression refers to the act of having sex.

Euphemism and X-Phemisms

Since impoliteness is more readily determined than politeness, examining X-phemisms is very needful, it includes the concepts of dysphemism and orthophemism.

Roughly speaking, dysphemism is defined as the opposite of euphemism and it is more tabooed than euphemism and it is sometimes motivated by fear and distaste, but also hatred and contempt. Speakers resort to dysphemism in order to talk about people and things that frustrate and annoy them, that they disapprove of and wish to disparage, humiliate and degrade.

Dysphemistic expressions include curses, name-calling and any sort of derogatory comments directed towards others in order to insult or to wound them. Dysphemism is also a way to let off steam; for example, when exclamatory swear words alleviate frustration or anger such as

Pig is a dysphemism for policeman.

Faggot for homosexual man

Egghead for genius

Similarly, Allan and Burrige (1991:240) define dysphemism as a device to use negative or insulting terms in place of a neutral or positive terms ; for example, *looney bin* instead of *mental hospital* , and *tubof lard* instead of *overweight person*.

Dysphemism is also used in literature, for instance, in Shakespeare`s *Othello* Othello refers to his wife as **a strumpet** when he was convinced that she has been adulterous.

2.9 “Out, strumpet! Weep`st thou for him to my face”. (Act 5, Sc.ii, p.5)

On the other hand, the term orthophemism is quite different , it is typically more formal and more direct or literal than the corresponding euphemism. Euphemism and dysphemism are more colloquial and figurative than orthophemism , such as, to truthfully call someone **fat** is **direct**.

Returning to the definitions of euphemism and orthophemism , one can conclude that they both arise from conscious or unconscious self-censoring they are used to avoid the speaker from being embarrassed, at the same time, to avoid embarrassing or offending the hearer.

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ЛИСОНИЙ ТАФАККУРНИНГ АКСИОЛОГИК ИФОДАСИ

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Оламнинг содда манзарасида гўзаллик тушунчаси энг муҳим қадриятлардан бири. Уни яхлитликда англаш, ботиний ва зоҳирий деб гуруҳларга ажратиш ҳар бир миллат олам манзарасининг аксиологик хусусиятидир. Оламнинг миллий манзарасида маданият ва қадриятлар турли концептлар орқали ифодаланади. Бинобарин, қадриятлар концептлар таркибидаги асосий компонентдир[1,3-5 б]. Жумладан, “гўзаллик” концепти инглиз, ўзбек ва тожик миллий маданиятида лисоний жиҳатдан ўзига хос тарзда ифодаланади. Қадрият концептларнинг лисоний ифодаланиши асоси сифатида белгиланганлиги боис миллий маданиятни аниқлаш мақсадида соҳа тадқиқотчилари қадриятли олам манзарасини ўрганишга алоҳида урғу беришади[3, 16 б].

Мутафаккир олим, адиб Садриддин Айний ҳар бир қавм тили ўша қавмнинг маданияти натижаси ҳамда ўша маданиятни ўрганиш воситаси эканлигини таъкидлайди[1,25б]. Ҳақиқатан, тил – ҳар бир миллат маданиятининг кўзгуси. Шу маънода олам манзарасини тўлиқ англамай, унинг фалсафий моҳияти ва заруратини белгиламай туриб, тил, тафаккур, маданиятга оид масалалар ечимига тўлақонли жавоб топиб бўлмайди.

Замонавий тилшунослик тилни когнитив аспектда таҳлил қилиш, изланишларни концептуал майдон, моделлаштириш ҳамда фрейм таҳлиллар асосида амалга ошириш жараёнида оламнинг миллий, эстетик, илмий манзараси фарқланишига алоҳида эътибор қаратмоқда. Бу узлуксиз жараён мамлакатимизда тилни антропоцентриқ нуқтаи назардан таҳлил қилиш сари йўл очди. Жумладан, Д.У.Ашурова, Ш. Сафаров, Г.Х.Боқиева, А.Э.Маматов, Д.Худойберганова ва бошқа олимларнинг тадқиқотларида олам манзарасига турлича таъриф берилган.

Ш. Сафаров “Зотан, оламни билишнинг асосий воситаси – мия, онг. Мияда кечадиган ақлий фаолият натижасида олам ҳақида ахборот тўпланади, тартиблантирилади, қайта ишланади ва фойдаланишга тайёрланади. Бу жараёнлар асосан тил иштирокида кечади”, деб ёзади[8, 35б]. А.Э. Маматов эса: “Дунё манзараси инсон мулоқоти учун биринчи даражали аҳамиятга эга. Модомики, тил инсоннинг алоҳида атрибути(рамзи) ҳисобланар экан, оламнинг лисоний манзарасида инсон марказий фигура сифатида гавдаланади.”, деб таъкидлайди[5, 8 б].

Қадрият-маданият-маъно шартли схемасидаги тушунчалар нафақат бир тўғри чизиқ остида, балки бир-бирини тўлдирган ҳолда ҳам мавжуд. Қадриятлар муаммоларининг ўрганилиши маданият моҳиятини ёки маданият ҳодисасини яхлит тушунишда катта аҳамиятга эга.

Ҳар бир тарихий даврда инсоният муайян ижтимоий тузумнинг вакили сифатида уруғ, қабила, элат ва миллатларга мансуб бўлган. Даврлар ўтиши билан ҳар бир халқнинг ўзига хос миллий ва умуммиллий кадриятлари шаклланган ва авлоддан авлодга ўтиб келган. Шу тариқа миллий кадриятлар юзага келган [9, 23 б]. Улар, ўз навбатида, инсон онгида аксиологик билим захираси бўлиб хотирада муҳрланади ва ментал бирлик *фрейм*ларни ҳосил қилишда иштирок этади [4, 32 б]. Бинобарин, Г. Риккерт агар фан маданиятни табиат белгиларидан фарқламоқчи экан, авваламбор, кадриятлар принципига асосланиши кераклигини айтади [7, 32 б].

“Гўзаллик” табиатнинг бир бўлаги тарзида объектив нуқтаи назардан қаралса, уни қаерда муайян кўришимиз мумкин ёки табиат уни қандай ифода этади. Уни онгли мавжудотгина англаши, нафақат англаши балки ҳис этиши муқаррар. Онгсиз ва жонсиз мавжудот, масалан, тош тошнинг гўзаллигини англамайди-ку! Инсон эса бир тошни иккинчисидан фарқлаши мумкин. Бир тошга иккинчи тошдан кўпроқ қиймат, баҳо бериши биринчи тошни кадрлашидан далолат. Табиатдаги *садаф*, *ёқут* ижтимоий ҳаётда ўз қийматига эга бўлса-да, эстетик кадрият сифатида инсон онгида қайта яралади ва *тишларнинг садафдек*, *лабларнинг ёқут* сингари гўзаллиги; тожик тилида *гавҳарнишон*, *гуҳарнамой*, *дури ятим*, *лаълмонанд*, *садафосо* каби лисоний тафаккур ҳосилалари эстетик аксиологик баҳонинг миллий образлари натижасидир. Жумладан, “Сумалакдан тош топдим, бир парча кўёш топдим” ифодаси миллий маданиятнинг лисонда акс этишининг ёрқин намунасидир. *Сумалак* сўзи ўзбек ва тожик(сумалак, саману, суманак, саманак) [6, 123 б] миллатига хос миллий таом номини ифодалайди. Унинг пиширилишида иштирок этувчи тош таомнинг куймасдан пиширилишининг бир технологияси бўлса-да, ўзбек миллий маданиятида бу таом тановулида ўша тош кимнинг идишидан чиқса, унинг орзуига эришишига халқ ишонган. Бунда халқнинг келажакка умид, бахтли ҳаёт ҳақидаги орзулари мужассамланганлиги халқ тўқиган, куйлаган шеър ва кўшиқларда воқеланган. Сумалакдан топилган тош ўзбек миллий маданиятининг реалияси. У ўзбек олам миллий манзарасини яратади, билим сифатида шаклланиб, ментал қурилмалар орқали лисонда ифодаланади, яъни юқорида ифода этилган кўшиқ сатрларида *тош кўёш* сифатида қайта жонланган, яъни *қаттиқ*, *совуқ*, *жонсиз* табиат натурфакти *иссиқ*, *меҳрли* кадриятли ашёвийликни инсон онгида вужудга келтирган. Демак, маданият тушунчасида *қадр* каби омилларнинг ўз вазифасини бажаришида инсон омили муҳим ўрин эгаллайди ва инсоннинг ўзи ижтимоий ҳодисага қиймат бериб, миллий онгини шакллантиради. Идрокли жонзот сифатида инсон ўз тафаккурида “гўзаллик”ни жонлантиради, яъни баҳо беради, кадрлайди ҳамда ментал бирликлар ёрдамида уни белгилар орқали ифодалайди, кадрият касб этади, авлоддан авлодга етказиш жараёнида билимлар системасини, яъни *фрейм*ларни яратади ёки тош *фреймининг* яна бир слотини ўзбек онгида шакллантиради. Зеро, ушбу *фрейм* слоти бошқа миллий маданиятларда

учрамаслиги мумкин. *Инсон–ижтимоийлик–баҳо–қадр–миллий онг–лисон* узвий айланаси доирасида маданият ва кадр тушунчалари фақат бизнинг онгимиздагина мавжуд, ундан ташқарида ҳайвонот ва наботот дунёсида ҳеч қандай маънога эга бўлмаслиги муқаррар. Чунки табиий ташқи дунёнинг ўзига хос, яъни биз англамаган лисон ва инсоний идрокдан ташқарида турувчи омиллари борки, масаланинг бу жиҳати табиий фанлар учун муҳимлик касб этиши мумкин. Инсон бошқа жонзотлардан нутққа эгаллиги билан ажралиб туради. Зеро, юқорида кўрсатилган қонуниятлар занжирида лисон акс этмас экан, маданият ва миллий онг каби тушунчалар ҳам фақат фойдали/фойдасизлик қийматидан ўзга кадрларни ифодалай олмайди.

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PROMOTION OF THE UZBEK LANGUAGE ABROAD THROUGH OUR ATHLETES

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Annotation: This article provides the basis for the promotion of the Uzbek language abroad through our athletes in order to increase the status of the Uzbek language as the state language, to raise our national spirituality and to form a high respect for the Uzbek language among young people.

Keywords: Uzbek language, athletes, spirituality, foreign,

You are more or less aware that life is full of colorful events. We also see that everyone's assessment of this or that event is very different. The course of human history is so complex that it is impossible to overestimate it. Because of this, each branch of science draws conclusions about the past based on its own capabilities. This diversity also applies to sports.

Self-awareness, the expression of national consciousness and thinking, the spiritual connection between generations are expressed through language. All the virtues are absorbed into human heart, first of all, by the wonderfulness of mother's kind song, precisely with mother language. The mother tongue is the soul of the nation. Uzbek athletes are also proud of their native language and strive to achieve high results and demonstrate the independence of the Uzbek language in foreign countries.

Language is a symbol of the state, property. Preservation and development of the language means the development of nation. The Constitution of the Republic of Uzbekistan legally enshrines the status of the state language. Thus, the Uzbek language has become a symbol of the sacred state, which is protected by law, along with the flag, coat of arms and anthem of our independent state.

Indeed, man grows and matures in his mother tongue. This is the language that lives on and conquers the highest peaks. Athletes are actively participating in various sports competitions of foreign countries. They are also proud of their achievements and conduct interviews in their native languages.

The place where a person is born and raised is the sacred Motherland. When we are born, we see our mother, our motherland, and the word we speak when we are just speaking is the word mother. We call the name of the dearest and most honorable person sacred in our language as a mother. If mother gives us life, language gives us intelligence. That is why the Uzbek language is great and sacred. Athletes are also working hard to preserve this sanctity. It should be noted that the fact that our athletes abroad carry out a variety of propaganda work, which embodies the tradition of "teacher-student", in my opinion, not only gives a significant result, but also attracts foreign athletes interested in the Uzbek

language. There is a growing interest in learning our native language for foreigners as well.

It is safe to say that language is a part of the image of a nation. We cannot say that all the nations of the world have their own official national language. Because it has to do with the national independence of the people. Experts say that one language is disappearing every two weeks today. That, in turn, means the extinction of the peoples who speak that language. According to UNESCO, the number of languages spoken by humans once ranged from 7,000 to 8,000, but today there are 6,000 languages on the planet, 90 percent of which are on the verge of extinction. These are the languages of a small number of nations that are losing their culture mainly due to civilization. Some of the people who speak these languages have a script, while others do not. For example, 80 percent of African-speaking people still do not have their own written language. The possibility of using thousands of languages in the education system is not enough, it is almost impossible. Note to mention the languages that don't use the Internet. Because of the development of new technologies, some peoples are forced to use modern languages rather than their own. Today, 81% of the Internet language is English. True, languages have appeared before, they have been in trouble, and they have disappeared over time. But the rapid disappearance of languages today is unprecedented. Efforts to preserve endangered languages are also aimed at promoting cultural and linguistic diversity. Because it is the language that preserves the culture and traditions of peoples and nations, respects the past and culture of the peoples living on our planet, and our native language plays a key role in achieving high results in foreign countries. Linguists say the possibility of preserving endangered languages has not been missed. In order to preserve languages, UN experts say, these languages need to be widely used in the education system.

Respect for the languages of different peoples, in turn, promotes mutual understanding and communication. And for languages to survive, they need to be supported. It is because of language that humanity is proud to belong to this or that nation. Recognition and respect for all languages is the only guarantee of peace. That is why it is safe to say that every nation strives to preserve its language. For example, our athletes are trying to teach sports teams abroad to greet and say goodbye in Uzbek. As a result, their interest in the Uzbek language is growing.

In short, our athletes need to speak more Uzbek with foreign athletes in foreign countries. Because we have to raise the prestige of our mother tongue. It is our duty. It has also been proven in practice that foreigners are not indifferent to our native language.

Today, only highly educated, modern-minded, intellectually developed and professionally trained young athletes can be the most important condition and guarantee of quality, dynamic and innovative development, they are the ones who promote the Uzbek language to the world and our country. can provide a great future.

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ИНГЛИЗ ТИЛИДА «HEAD» СЎЗИНИНГ ЛУҒАВИЙ МАЪНОЛАРИ

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БухДУ инглиз тилишунослиги кафедраси мустақил изланувчи

Инглиз тилида «Head» сўзининг луғавий маънолари деярли барча сўз туркумларида мавжуд.

Noun

1. Киши ёки ҳайвоннинг бўйнига боғланган, юз ва миёни ўз ичига олган қисми: He stuck his head out the window to see who was calling.
2. Бирор бир нарсани бошқарадиган ёки устидан ҳокимлик қиладиган одам: the various heads of the major oil companies will meet next week in Mexico city.
3. Бирор бир кишининг миёси: Try to calculate the sum of these numbers in your head.
4. Математика, тижорат ёки инвестиция каби бирор бир нарсани яхши қилиш қобилияти: The youngest son really has a head for the business and will probably be the president of the company after his father retires.
5. Киши, одам: The wedding party is going to cost us about \$15 per head.
6. Бирор бир буюмнинг нарсани уришга ишлатиладиган қисми ёки урилиши керак бўлган жой ёки қолганига қараганда каттароқ бўлган қисми: The head of the hammer was so loose that it fell off when I hacked up the handle; I caught my toe on the head of a nail that was sticking up out of the floor.
7. Бирор бир нарсанинг боши, олди ёки усти: You will see the date at the head of the page; She looked up and saw a man standing quietly at the head of stairs.
8. Оқ ёки сариқ рангли йиринг йиғилган, тери устидаги яра: Don't scrape the head off your pimples because they'll get infected.
9. Дарё ёки оқар сувнинг боши ёки чашмаси: The explorers tracked the bear back toward the head of the stream.
10. Ўсимликнинг барглари, гули ёки меваси ўсадиган устки (бошга ўхшаш) қисми: I bought a head of cabbage.

11. Пивони идишга қўйганда пайдо бўладиган қичкина кўпиклар катлами: Did you see the head on that glass of beer? It was really sick.

12. Тахминан киши ёки ҳайвон бошининг ўлчами билан тенг бўлган, узунлик ўлчамининг бирлиги: The horse won the race by a head; He is a taller than his little sister.

13. Heads - танганинг киши боши тасвирланган томонини номлаш йўли.

14. Магнитофоннинг товушларни ёзиб оладиган кичик, металлдан бўлган қисми: Clean the head periodically to be sure that you will get high quality sound reproduction.

15. Бирор бир идиш билан ўралган пар ёки сувнинг босими: Boiling water will build up quite a head of steam if you keep it tightly covered.

16. Одатда фермада ундан озиқ-овқат маҳсулоти қилиш учун боқиладиган уй ҳайвони: I have about 50 head of cattle that I want to sell at the market today.

17. Кема ёки сув ости кемасидаги ҳожатхона: the head in our area of the ship was very small and smelled bad.

Adj.

18. Энг баланд лавозимдаги ёки унвондаги киши: I'd like you to meet our head salesperson.

Verb.

19. Қандайдир йўналишда сайёҳат қилмоқ ёки ҳаракатланмоқ: Our ship was heading straight into the storm.

20. Бирор бир киши ёки нарсани қандайдир йўналишда ҳаракатлантирмоқ: Could you head the boat toward those islands?

21. Аниқ натижа томон ҳаракатланмоқ: Your company is heading for big financial problems.

22. Тўпни бош билан урмоқ, айниқса футболда: He headed the ball past goalie and into the net.

23. Бирор бир нарсанинг бошида бўлмоқ, одатда рўйхатда ёки қоғозда: Football heads the list of the most popular sports among boys between the ages of 12 and 20.

24. Бир гуруҳ одамларнинг энг бошида юрмоқ ёки саёҳат қилмоқ: The procession was headed by various government officials.

25. Етакчи, биринчи бўлмоқ: I was at the head of the class.

26. Кеманинг бурун қисми: Head to sea - оқимга қарши.

27. Ётоқнинг ёстиқ қўядиган қисми.

28. Копқоқ.

29. Михнинг теппа қисми.

30. Касалликнинг авж олган пайти.

31. Соф руда, концентрат (сифатли).

32. Фойда.

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ЎЗБЕК ТИЛИДАГИ НУТҚИЙ ФАОЛИЯТ ФЕЪЛЛАРИНИНГ ЎЗARO СИНОНИМИК АЛОҚАЛАРИ

Зияева Дилноза Анваровна

Бухоро давлат тиббиёт институти мустақил изланувчи

Ушбу тақдим этилаётган мақолада биз ўзбек тилидаги *айтмоқ*, *демоқ*, *гапирмоқ*, *гаплашмоқ*, *сўзламоқ* ва *сўзлашмоқ* каби нутқий фаолият феълларининг семантик тузилишини ташкил қилувчи лексик - семантик вариантларининг таҳлиллари қуйидагича:

I. Гапирмоқ - сўзламоқ

1. Гапирмоқ I) *Огзаки равишда фикр баён этмоқ, сўзламоқ, айтмоқ.*

М: Овқат пайтида Ҳадича қишлоқда бўлиб ўтган ҳамма ходисалар ҳақида гапириб берди.

Син: **Сўзламоқ I)** *Огзаки равишда фикр баён этмоқ, сўзламоқ, айтмоқ.* М: Ғуломжон қишлоқда бўлган воқеаларни оқизмай-томизмай сўзлаб берди.

II. Гапирмоқ I) *Огзаки равишда фикр баёи этмоқ, сўзламоқ, айтмоқ.*

М: Уйнаб гапирсанг кам уйлаб гапир. Яхши топиб гапирар ёмон қошиб гапирар.

Синоним: **Сўзламоқ I)** *Огзаки равишда фикр баён этмоқ, сўзламоқ, айтмоқ.*

М: Оз сўзла, кўп тингла. Кўп билган оз сўзлар, оз сўзласа ҳам соз сўзлар.

III. Гапирмоқ I) *нутқ сўзламоқ.* М: Мана мажлис очик, ким гапирари?

Синоним: **Сўзламоқ Iа)** *нутқ қилмоқ, гапирмоқ.*

М: Маърузачи бир соат сўзлади.

II. Гапирмоқ, - айтмоқ

I. Гапирмоқ I) *Огзаки равишда фикр, мулоҳаза баён этмоқ, сўзламоқ, айтмоқ.*

М: Яхши топиб гапирар ёмон қошиб гапирар.

Синоним: **Айтмоқ I)** *фикрни мақсадни огзаки баён қилмоқ, тушунтирмоқ, гапирмоқ, демоқ.*

М: Айтишларига қараганда (кўра). Бетга айтганнинг захри йўқ.

II. Гапирмоқ 1.) *Оғзаки раеишда фикр, мулоҳаза баён этмоқ, сўзламоқ айтмоқ.*

М: Сафаров кулди ва эртага қилинадиган ишлар тўғрисида гапирди.

Синоним: Айтмоқ 1) *фикрни мақсадни оғзаки баён қилмоқ, тушунтирмоқ.* М: Ўз фикрини айтмоқ. Ростини айтмоқ.

III. Гапирмоқ; 1.) *Оғзаки равишда фикр, мулоҳаза баён этмоқ, сўзламоқ, айтмоқ.*

М: Овқат пайтида қишлоқда бўлиб ўтган ҳодисалар ҳақида гапириб берди.

Синоним: Айтмоқ 2) *ҳикоя қилиб, гапириб, сўзлаб бермоқ.*

М: Эртасига Ўрмонжон бу воқеа ва ўзининг мулоҳазаларини Иброҳимга айтди.

IV. Гапирмоқ 1) *Оғзаки раеишда фикр, мулоҳаза баён этмоқ, сўзламоқ, айтмоқ.*

М: Куёвнинг онаси ўйнаб гапиради, келиннинг онаси ўйлаб гапиради. Ўйнаб гапирсанг ҳам, ўйлаб гапир.

Синоним: Айтмоқ 1) *фикрни мақсадни оғзаки баён қилмоқ.*

М: Айтишга тил бормайди.

II. Сўзламоқ - айтмоқ

1. Сўзламоқ 1) *Оғзаки равишда фикр баён этмоқ, гапирмоқ.*

Шоқир ота яна ўзининг қўли қисқалигидан рўзғор танглигидан ғоят куйиниб сўзларди.

Синоним: Айтмоқ 1) *ўз фикрини оғзаки баён этмоқ, тушунтирмоқ, гапирмоқ.*

Айтишга тил бормайди. Айтишларига қараганда.

2. Сўзламоқ 1) *Оғзаки равишда фикр баён этмоқ, гапирмоқ.*

Уста Олим қўлидаги пиёласини култ этиб бўшатди-да, Уста қори билан аччиғланиш сабабини сўзлаб берди.

Синоним: Айтмоқ 2) *ҳикоя қилиб, гапириб, сўзлаб бермоқ.* Эртасига Ўрмонжон бу воқеа ва ўзининг мулоҳазаларини Иброҳимга айтди.

3. Сўзламоқ 1) *бошдан оёқ гапириб бермоқ, сўзлаб чиқмоқ.*

Бу орада Хасанали бошданғоёқ ҳикоясини сўзлаб чикди.

Синоним: Айтмоқ 2) *ҳикоя қилиб, гапириб, сўзлаб бермоқ.* Эртасига Ўрмонжон бу воқеа ва ўзининг мулоҳазаларини Иброҳимга айтди.

IV. Айтмоқ- демоқ

I. Айтмоқ 1) *ўз фикрини оғзаки баён қилмоқ, тушунтирмоқ, гапирмоқ.* Ўз фикрини айтмоқ, ростини айтмоқ.

Синоним: Демоқ 1) *Оғзаки ёки ёзма равишда бирор фикр билдирмоқ, айтмоқ, гапирмоқ,*

Мен сенга нима деган эдим. Бу ҳақда китобларда нима дейилган.

II. Айтмоқ 4) *атамоқ, ҳисобламоқ.* «Қиморбоз деб кимни айтасиз?» - оғзидаги оши билан ғулдиради, Қамбар.

Синоним: Демоқ 2) *-атамоқ, номламоқ.*

Мени "Кимсан - Аҳмад полвон" дейдилар. Қўнгиз ҳам боласини оппоғим дер, кирпи ҳам ўз боласини юмшоғим дер.

III. Айтмоқ 6) *Сўзловчининг изҳор қилиган фикрига қўшилганлиги, шу фикрни маъқуллаганлиги ёки таъкидлаганлигини ифодалайди.*

Мен энг яхши қаймоқни Марғилонда едим. Хушбуйлигини айтинг. Шундай барно, шундай соҳибжамол. Бунинг устига чеварлигини айтмайсизми?

Синоним: Демок 1) *огзаки ёки ёзма равишда бирор фикр билдирмоқ, айтмоқ, гапирмоқ.*

Мен сенга нима деган эдим.

IV. Айтмоқ 7) *Баъзи отлар билан цўшма феъл ясайди.*

Салом айтмоқ, узр айтмоқ.

Синоним: Демок 1) *Огзаки ёки ёзма равишда бирор фикр билдирмоқ, айтмоқ, гапирмоқ; «Ўғлингиз сизга салом деди», - Нури ўз ичида хўрсинди ва «- У яхши йигит-а, санга ёқадими?» - деди.*

Гапиришмоқ - сўзлашмоқ

Гапиришмоқ 2 - *Бирор масалада битишмоқ, келишмоқ:*

Мен у билан гапиришиб кўйдим.

Синоним: Сўзлашмоқ 3 - *Бирор масала ҳақида ўзаро музокара олиб бормоқ. Таътил тўғрисида директор билан сўзлашиб кўйдим.*

Ушбу такдим этилаётган мақолада биз ўзбек тилидаги *айтмоқ, демок, гапирмоқ, гаплашмоқ, сўзламоқ* ва *сўзлашмоқ* каби нутқий фаолият феълларининг семантик тузилишини ташкил килувчи лексик - семантик вариантларини инглиз тилидаги шу маънога эга феъллар билан чоғиштириб ўрганиб чиқдик. Бу шуни кўрсатдики, кўп маъноли бўлган бу нутқ феъллари бир - бирлари билан бир, икки ва уч маъноларда синонимик алоқага эга эканлар.

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MAGICAL CLOTHES IN ENGLISH FOLKLORE

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The recognition that clothing is inherently magical, its fabric woven from the stuff of dreams, is repeatedly expressed in folk literature. In its simplest form an article of clothing such as a cloak or a hat may transform the ordinary person into a powerful one; the effect of such garments is impersonal, passing from wearer to wearer without distinction. But besides these uncomplicated fantasies of empowerment are subtle, complex, and symbol-laden narratives in which clothing becomes the agent of many kinds of metamorphoses. These range from simple changes in appearance to dramatic magical transformations that revolutionize the lives of the characters involved. In some cases garments express the rules of a moral universe with appropriate rewards and punishments. But in a more magical dimension, especially in those tales that Ruth Bottigheimer identifies as "fairy tales", clothes are used to break the rules of the ordered world and the boundaries of the reasonable expectations that life has taught. Not only are the social barriers shattered and the web of conventions dissolved; clothing is also used to express in outward form the psyche's deepest desires and shadowy dreams, by enchantment bringing about a fantastical transmutation into our other or into our ultimate selves.

Magic in clothes is observed in English legends and fairy tales. In one of the Arthurian legends magic mantle is used. According to the legend, a mantle is given to the king by a young man. A beautiful, gold-embroidered mantle that will not fit if a woman has not been faithful. That man says that all the women in the court must try it on at once. The ladies try it on. Guinevere, of course, does not pass the test. When another woman tries on the mantle, it recedes in the back so that it barely reaches the hollow of her knee. In the front, it's even shorter.

After the entire court fails to pass its test, one maiden who has remained in her room because of an illness is called and the mantle fits her perfectly, and she receives it as a gift in acknowledgement of her purity. Later, she gives it to a monastery.

In the English fairy tale "Jack the giant killer" the main hero defeats different giants with the help of magical coat, cap and slippers. These things are given to Jack by a giant for his service. The coat keeps a person invisible, the cap will tell all you want to know, and the shoes are of extraordinary swiftness.

Another English fairy tale "Black Bull of Norroway" also contains magical shoes and clothes.

"Long she sat, and aye she wept, till she wearied. At last she rose and went away, she didn't know where. On she wandered, till she came to a great hill of glass, that she tried all she could to climb, but wasn't able. Round the bottom of the hill she went, sobbing and seeking a passage over, till at last she came to a smith's house; and the smith promised, if she would serve him seven years, he

would make her iron shoon, wherewith she could climb over the glassy hill. At seven years' end she got her iron shoon, clomb the glassy hill, and chanced to come to the old washerwife's habitation".¹

The main hero of the tale tries to reach her sweetheart and for this she should climb the glass hill. Magic iron shoes help her to climb up the glass hill.

There were also clothes of the knight all over blood to wash, and whoever washed them was to be his wife. The old wife had washed till she was tired, and then she set her daughter at it, and both washed, and they washed, and they washed, in hopes of getting the young knight; but all they could do, they couldn't bring out a stain. At length they set the main hero to work; and whenever she began, the stains came out pure and clean.

Clothes mark the point at which the inner and outer vision meet, the point at which the physical self and the world touch. Dress enables people to identify themselves—socially, sexually, morally, aesthetically—to be recognized or to be misrecognized.

The folk tales in which clothing takes on significance focus upon two kinds of transformation: the transformation of raw, shapeless material into cloth and clothes, and the transformation of the wearer who puts on the finished product. The tales involve questions of self-definition and identity, image and disguise, and the implicit sense of power that these invoke.

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DISCURSIVE ESSAY AND ITS CHARACTERISTIC FEATURES IN THE ENGLISH LANGUAGE

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Annotation: An essay is a relatively short composition. It does not claim scholarly thoroughness, but it does exhibit great variety. Essays can be about almost anything. In this scientific article the discursive essay and its characteristic features in the English language is studied.

Key words: essay, discursive, feature, composition, particular issue.

Introduction. An essay is a relatively short composition. It does not claim scholarly thoroughness, but it does exhibit great variety. Essays can be about almost anything [1; 52].

An essay is “a composition usually short in prose on any subject” [2; 173]. The composition in an essay is determined by the topic and purpose of the writing. Essays are one of the hardest assignment tasks to get a handle on. They require more than presenting what has happened in a field of work. Typically, they involve you constructing a debate around the different arguments in favour of or not in favour of a particular issue. It is often a good idea to imagine yourself as a lawyer when thinking about how you are going to write your essay.

An essay normally follows this structure:

1. Introduction;
2. Development;
3. Conclusion;
4. References.

The four areas play very different parts. The *Introduction* acts as a way in to the main section, providing some background information on the topic and explaining which particular aspects of it will be covered in the essay. It is normally one or two paragraphs long. The *Development* section builds up the writer’s main ideas in a series of paragraphs. These paragraphs must be linked to one another so that anyone reading the essay can follow the line of argument and thread of the discussion. The *Conclusion* draws together the main point of each of the paragraphs and can include a statement on the opinion of the writer. Finally the *References* section gives full details of any sources (books, journals, websites, etc.) that have been mentioned, cited or quoted in the essay.

A discursive essay is a piece of formal writing which discusses a particular issue, situation or problem. It presents an argument in a more balanced way than argumentative and persuasive writing and does not argue for or against a point throughout the essay. In a discursive essay you are expected to be neutral, objective and explore all sides. After having assessed and evaluated all arguments, however, the writer generally states his/her opinion. The writer considers various

aspects of the topic under discussion and presents opposing views impartially. The writer may come to a particular conclusion at the end of the essay but the arguments for and against must be well balanced and clearly analyzed in the course of the essay.

When writing a discursive essay, *you should*: use formal, impersonal style; use topic sentences to introduce the subject of each paragraph; write well-developed paragraphs, giving reasons/examples; use generalizations; use sequencing and linking words/phrases; make references to other sources; use quotations, either word-for-word or in paraphrase, being careful to identify the source. *You should not*: use short forms, informal/colloquial language; use very emotional language; express personal opinions too strongly; instead, use milder expressions; use over-generalization; refer blindly to statistics without accurate reference to their source; use personal examples.

A good discursive essay should consist of: **a)** an introductory paragraph - in which you clearly state the topic to be discussed; **b)** a main body – in which points are clearly stated in separate paragraphs and exemplified or justified; **c)** a closing paragraph – summarizing the main points of the essay, in which you state/restate your opinion, and/or give a balanced consideration of the topic.

Main part. General characteristics of discursive writing: discursive essays are often written in answer to questions such as “*Do you agree (or disagree)...*”, “*Discuss...*” or “*To what extent...*”; the thesis statement is generally non-committal, i.e., it merely presents the controversy, without indicating what conclusion the writer will come to. A typical thesis statement for a discursive essay would be: “*In order to come to a considered conclusion about ..., we must take a number of factors into account*”; the essay is written in an objective, impersonal style, without the personal opinion of the writer intruding. Opinions or arguments are often attributed to some anonymous “authority”, for example: “*Whilst some people argue that ...others are of the opinion that...*”; the topic sentences of the paragraphs may stress continuity between similar arguments, for example: “*It is also argued that...*”, “*A further argument that one frequently encounters in this context is that...*”; however, the topic sentence may also highlight the progression of the discussion by pointing out the contrasts between the opposing arguments. For example: “*However there are also strong arguments against this point of view...*”, “*Another counter argument is that...*”; in the conclusion, the writer often comes to a conclusion and gives his/her opinion more or less tentatively. Again, this is often expressed impersonally, for example: “*Given the reaction this issue has caused..., it seems fair to conclude that...*”, “*After evaluating these arguments, the conclusion seems inescapable that...*”, “*After examining all the evidence, one is bound to admit that...*”.

Consider the following when writing a discursive essay: the writer should understand and be able to reflect both sides of the argument in an impartial and

well informed way; the writing must be lucid, rational and objective. Calm, well-reasoned and well supported statements should be made; the tone should be unemotional and convincing without being condescending; the writer may give an indication of his or her opinion at the end of the essay but this should only be done in conclusion. Discursive essays are written in formal style. This means you should use: passive voice, impersonal instructions; a range of advanced vocabulary (verbs, adjectives, abstract nouns); formal linking words/phrases; complex sentences with a variety of links, dependent clauses; inversion, especially in conditionals. You should not use: short forms except when these are part of a quotation; colloquial expressions, phrasal verbs, idioms; simplistic vocabulary; a series of short sentences; simple linking words except for variety.

The following basic structure should be employed for writing this essay: a) provide an interesting introduction; b) provide a clear indication of your **position**, your **stance** in relation to the topic (are you “for” or “against” ?); c) present your **first argument**, with **supporting evidence**; d) present your **second argument**, with **supporting evidence**; e) present your **third argument**, with **supporting evidence**; f) present your **fourth argument**, with **supporting evidence**, and so on (the number of paragraphs like this will depend on the number of arguments you can offer); g) indicate, in a **single paragraph**, that there is another side to this argument, with some idea of the points likely to be made for the view(s) which are opposite to your own; h) reiterate (state again) your position and conclude your essay.

In the first paragraph, you should state the topic and/or your opinion, and you may include one or more of the following techniques: make reference to an unusual or striking ideas/scene/situation; address the reader directly; and/or ask a rhetorical question; start with a quotation or thought provoking statement;

In the last paragraph, you should state your opinion and/or give a balanced consideration of the topic, and you may include one or more of the following techniques: finish with a quotation; ask a rhetorical question; give the reader something to consider;

There are three main types of discursive essays:

I. For and against essays - present both sides of an issue, discussing points in favour of a particular topic as well as those against, or the advantages and disadvantages of a particular question. Each point should be supported by justifications, examples, and/or reasons. The writer’s own opinion should be presented only in the final paragraph.

I. Opinion essays – present the writer’s personal opinion concerning the topic, clearly stated and supported by reasons and/or examples. The opposing viewpoint and reason should be included in a separate paragraph before the closing one, together with an argument that shows it is an unconvincing viewpoint. The writer’s opinion should be included in the introduction, and summarized/restated in the conclusion.

III. Essays suggesting solutions to problems – in which the problem(s) associated with a particular issue or situation are analyzed and possible solutions are put forward, together with any expected results/consequences. The writer's opinion may be mentioned, directly, in the introduction and/or conclusion.

Conclusion. As a conclusion we can say that an essay is a relatively short composition. It does not claim scholarly thoroughness, but it does exhibit great variety. Essays can be about almost anything. An essay is a composition usually short in prose on any subject. The composition in an essay is determined by the topic and purpose of the writing. Also we found out that there are different types of essays. One of the such kind of essays is Discursive essay that presents an argument in a more balanced way and while writing a discursive essay, we should pay attention to its writing order and structure. Discursive essay is divided into three parts. Scholars classified them according to their features. They are for and against essay; opinion essay and problem-solution essay. More specifically, for and against essay is a formal piece of writing in which you discuss the advantages and disadvantages of a specific topic. And Opinion essays are formal in style. They require your opinion on a topic which must be clearly stated and supported by reasons. It is necessary to include the opposing viewpoint in another paragraph. As for the problem-solution essay, we can call this kind of essay as Essay suggesting solution to problems. In a problem-solution essay, you analyze a problem and propose a method for solving it. The problem you choose to analyze should be one that offers some challenges but is still possible to resolve. In this kind of essay, the problem which is discussed should be solved at the end. If we do not conform this rule, the essay will be similar to the opinion essay.

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**THE APHORISM AND THE APHORISTIC STYLE OF
COMMUNICATION**

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We aim to define the aphorism and the aphoristic style of communication. We will bring arguments in favor of the thesis that a fifth function of the language, the aphoristic function, can be placed on top of the other four functions (expressive, communicative, descriptive and argumentative). The characteristics of the aphoristic function (memorability, concision and ambiguity) are directly linked to those of the aphorism and the aphoristic style of expression.

From an etymological point of view, the aphorism comes from Greek, where "aphorismos" means to distinguish or define. The aphorism is part of a category of concepts with which it shares certain family traits, such as the axiom, the short dictum, the adage, the proverb, the cliché, the epigram. The aphorisms as short

memorable expressions are found today in classic anthologies of quotations, such as Auden and Kronenbergers, Gross and Strumpf and Auriel, rather than in the initial places of their creation. In the introduction of Webster's New World Best Book of Aphorism, we can find an ample definition of the aphorism as "a concise statement of a principle, a short pointed sentence expressing a wise or a clever observation or a general truth" (Auriel and Strumpf, 1989). In common language, the aphorism is an original thought spoken or written by an author in a concise and memorable form. The fact that the aphorism is an original thought places it in antithesis with the doxa, the common opinion; hence the somewhat paradoxical, unique or unusual nature of the aphorisms; although it has a contextual nature, as it was thought for a specific historical period and geographic area, the aphorism passes on its richness to other generations. Unlike the aphorism, the cliché is a thought that has lost its original nature and has entered the anonymous daily circuit. The fact that it can be expressed both in writing and verbally is linked to his authorial nature. Unlike the cliché, the proverb or the adage, the aphorism is associated with the name of an author that created it either privately, in written, or spoken it in public. The aphorism has a touch of bravado, of the courage that stems mostly from its oral form. In this regard, Taleb (2010, pp. 108-109) provides an interesting etymological explanation: „Indeed, it had to be bravado, because the Arabic word for an improvised oneliner is «act of manliness», though such a notion of «manliness» is less gender-driven that it sounds and can be equally translated as «the skills of being human» (virtue has the same roots in Latin, vir „man”). As if those who could produce powerful thoughts in such a way were invested with talismanic power”. The concise form of the aphorism has to do with its minimalist nature. Through this process, one tries to express as much content as possible in the minimum form; this expresses its laconic mode or simplicity. However, the rhetoric and the meaning of the maxim differ from the aphorism: „Take it as a maxim and it is meant to guide our behavior; as an aphorism, and it invites reflection on the very basis of behavior” (Morson, 2004 p. 252). The maxim, the principle or the spiritual saying indicates how we should live, while the aphorism makes us meditate on what is essential. The memorable form of the aphorism is determined by the poetic nature and concision of the thought. The aphorism is similar to a jewel. Its concise form offers it the opportunity to be easily remembered. Due to its memorable nature, the aphorism is frequently quoted when the situation "requires it". The condensed definition is one of the forms chosen for persuasion by the media, but also by the propaganda. J. Geary (2005, pp. 8-20) in his book *World in a Phrase: A Brief History of The Aphorism* identifies five laws of the aphorism: (1) It must Be Brief; (2) It must Be Definitive; (3) It must Be Personal; (4) It must Have a Twist; an (5) It must Be Philosophical. The aphorism as independent judgment has been used in various ways over time in religious texts (the book of Proverbs and the Ecclesiastes in the Bible, the Koran, Sutras etc.) for presentations (the writings of Heraclitus, Hippocrates and Epictetus), for satires (Martial, Aesop or Al-Maari), for moral thoughts (La Rochefoucauld, La Bruyère

or Chamfort) or for philosophical thoughts (Pascal, Schopenhauer, Nietzsche, Heidegger, Cioran or Wittgenstein). Unlike witticisms, frivolous and lacking in substance, valuable aphorisms are deep and spiritual thoughts that require time to be enjoyed, understood and assimilated. Taleb advises us (2010, p. 110): "You never have to explain an aphorism – like poetry, this is something that the reader needs to deal with by himself". And the fact that each aphorism is a complete and independent unit in itself, absolutely distinct from the other, should change even our reading habits and make us read them in small, homeopathic doses.

The aphorisms distinguish themselves from other types of expression by their lapidary and memorable form. The content of aphorisms is a personal and original one. The aphoristic function of language is related to an invitational rhetoric through which the other is invited to enter the world of the author, to see and understand things as they are seen and understood by him, without resorting to descriptions or arguments. Therefore, the aphorism is not really linked to the truth; it is not intended to describe or explain reality, but to inspire people. The aphoristic strategy offers problematological answers that do not close and solve the problem triggered by the question, but opens it in a space of meaning, dialogue and interpretation. The aphoristic strategy is not cumulative, as is the strategy of sciences; the aphoristic strategy, based on the problematization method, is constructive, since it provides new possibilities of interpretation through the alternatives it finds. A new meaning can arise if we follow the advice of the famous Polish aphorism writer Stanislaw Lec: "Think before you think!"

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SPIRITUALITY TERM IN SCIENTIFIC APPROACH

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The term is derived from the Latin "terminus", which means limited meanings. The term refers to a field of science, technology or profession which is clear and stable expression of a particular concept inherent or a phrase.

Linguists have different approaches to terminology; there are different definitions of the word 'term'. As an example, A. Reformatzky defines the term as follows: "Terms - are special words."¹ A.V. Kalinin indicates that certain terms are "special vocabulary" and divides them into two groups:

1) Term which are first of all included in a special vocabulary .

2) In addition to terms, special vocabulary includes professionalisms.²

Now let's look through the word "spiritual" what does it stand for? What is the meaning? According to the Collins dictionary "spiritual" means:

1. **Adjective:** Spiritual means relating to people's thoughts and beliefs, rather than to their bodies and physical surroundings. For example:*She lived entirely by spiritual values, in a world of poetry and imagination.*
2. **Adjective:** Spiritual means relating to people's religious beliefs. For example:*A man in priestly clothes offered spiritual guidance.*³

Although the term "spirituality" is widely used in official documents, scientific literature, and the press, it is useful to analyze and define it as a scientific concept.

The scope of application of the adjective "spirituality" and its "spiritual" adjective is sharply expanding, and their lexical and terminological content is enriched, which makes the study of spirituality as a scientific concept in relation to culture, consciousness, thinking, worldview, psyche and other systems of artistic, political, moral values.

Spirituality is directly related to all spheres and forms of social life, as well as the system of consciousness, worldview, will, customs, cultural values, and as a mental and emotional environment. In many cases, it serves as a mental, and ideological basis for them, but it is also enriched by the news of social life: the form acquires diversity, the content acquires depth.

Spirituality is the attitude of a person (society) to the world, life, development in the broadest sense on the basis of certain values, a system of high ideals, and to act on this basis. This system of values is also subjective (consciousness and will), both as an objective (literature, art, customs), and as a

¹ В.А Татаринов, Теория терминоведения. Теория термина: история и современное состояние, Москва, 1996.

² В.А Татаринов, Теория терминоведения. Теория термина: история и современное состояние, Москва, 1996

³ Collins online dictionary, © Collins 2020.

mental and emotional, spiritual and ideological environment. Spirituality elevates and enriches the qualities and attributes that make up “human nature”. And national spirituality strengthens the basic features and characteristics of the nation: ensures the unity and solidarity of the nation, preserves and develops the language, beliefs, national psychology, customs and culture, closely connects its socio-economic life with national values. The spirituality of each nation reflects its national image, its unique culture and character that distinguishes it from other nations. Spirituality combines knowledge and intellect with morality, and work and behavior with beauty and manners.¹

Spirituality, as an active attitude of man to himself and the world, determines his position in life. The maturity and development of the nation is also directly based on national spirituality. Thus, spirituality is the driving force of national development, the intellectual and emotional-willpower potential.

Raising and enriching spirituality is an important condition for strengthening national independence. The study of spirituality and national development as a whole helps us to understand ourselves and to reconcile our national values with universal values.

In a multi-ethnic country like Uzbekistan, reconciling the interests of different nationalities and ensuring harmony among them is one of the key factors of development. After all, the future of the nation is different the development of nations and countries, all over the world also depends on the situation and opportunities. Peace, tranquility, stability, cooperation, solidarity, equality between ethnic groups living side by side all over the world, first of all, in neighboring countries. If left unmanaged, they can be left astray and lose the right path can't provide prospects.

Many works have been done for studying terminology in both Uzbek and English languages. Studying the terminology of two or more languages is studied in the comparative terminology branch of the linguistics. D. S. Lotte's work is of similar importance to English, Russian, and Uzbek linguistics and terminology. His works addressed to the most pressing issues, such as the arrangement and creation of terms.

D.S. Lotte points out that there are a number of ways to create a terminological system. This is equally important for both English and Uzbek terminology. Here are some ways to create terms:

1. Change the meaning of existing terms or words in general by copying them on the basis of similarity, external similarity or interdependence. For example: *paradox- paradoks*.

2. Create new words from existing ones using different affixes (suffixes, prefixes). For example: ephemeral- vaqtinvalik.

¹ Каримов И.А.. Юксак маънавият- енгилмас куч. Тошкент. 2008

3. Create a new compound word with the help of merging existing independent words and stems (which can sometimes be abbreviated). For example: faith-iymon.

4. To form compound terms like turning two or more independent words into a permanent compound by means of an existing syntactic form. For example: faith experience-diniy amallarni to'laqonli bajarish.

To sum up our little research, we should emphasize that spiritual terms are used in everyday use, education, religion and other spheres of our life, even in multicultural relations. They show the spirituality of nations. They should be researched in cognitive aspects as well.

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OBSOLETE AND NEWLY ACCEPTED IDIOMS IN ENGLISH LANGUAGE WITH THEIR ORIGINS

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The present article is concerned with the investigation of commonly and rarely used English idioms with analysis of their origins. As the material of the study more than 300 idioms of English language were used.

In this paper, I studied phraseological units, classifying them into two sub-groups of "archaic or obsoleted idioms" and "up-to-date idioms". The research has also based on some myths, historical and literary sources, to indicate that the semantic meaning of these given idiomatic phrases motivated by their origins.

Phraseologisms are common both in oral and in fiction. In the process of learning, I often come across literary texts. Phraseologism is a lexically indivisible and valuable phrase that performs the function of a separate lexical unit that is stable in its composition and structure. Phraseologism is a whole, it is used as a ready-made combination of words, does not lead to subsequent decay and usually does not allow its parts to be rearranged. Phraseology as an independent linguistic science appeared relatively recently. The task of phraseology as a linguistic

science involves a comprehensive study of the phraseological foundations of a particular language. Important aspects of the study of this science are: the stability of phraseological units, the semantic structure of phraseological units and phraseological units, their origin and main functions. Translation of phraseological units from language to language is a very complex area of phraseology that requires a lot of experience in the study of science. Phraseology develops the principles of defining phraseological units, methods of studying them, classification and phraseography - descriptions in dictionaries. Phraseology uses various research methods, for example, the analysis of the meaning of components. Phraseology offers a different classification of the phraseological composition of the language, depending on the characteristics of the phraseological units and the methods of their study. Phraseologisms are an integral and highlighted component of the language, the brightest, peculiar, unusual, "individual", having cultural significance and national specificity, capable of expressing not only the peculiarities of a particular language, but also its carriers, attitude, thinking, mentality, national characteristics. and this is the style of thinking. Another important feature of phraseological units is that the meaning of each of them is not included in the meanings of the words included in it. Most often, phraseological units do not include additional words in their composition, without ceasing to list the components in them. Researchers of phraseology drew attention to national identity.

Therefore, phraseological units are designated by the term "idiom", which translated from Greek means "special". They are also called "idioms" in English. Some linguists initially argued that phraseological units cannot be translated into other languages. or in order to determine the origin of this expression, linguists use not only historical data, ethnography, which reflect not only the facts of the current and past languages, but also the peculiarities of the life of the people. The researcher must know the manners and customs of people, their beliefs and superstitions, as this will help determine the origin of the phraseological unit. It follows from this that under each phrase or phraseological unit lies the event of some historical event. According to the time of occurrence, phraseological units are divided into groups of outdated and modern phraseological units. As you know, tremendous advances in science and development not only did not have an impact on linguistics, but also led to the fact that new paremiological units, such as neologisms, that is, new terms widely used in antiquity, have lost their meaning and are emerging out of circulation.

As the material of the research more than 300 of English idioms were studied and taken from monolingual and bilingual dictionaries, as well as, "English idioms in use" by Felicity O'dell and Paul McCartney, "English idioms and their origins" by Linda and Roger Flavell and internet websites.

Under the influence of time and society idioms frequently change in language. Although, some phrasal units last for a long-time other quickly disappear as a result the use of some idioms which were very popular fifty or hundred years ago

can seem very odd or old-fashioned. For instance, " as stiff/straight as ramrod" (stand straight with very stiff back) is not used commonly nowadays, but can be found in literary novels and using it in speech is very unnatural.

The development of science and technology influencing noticeably on linguistics and enriching language with new terms and phrases. For example:

1. something is not rocket science - very easy to learn or understand

2. emotional roller coaster - a situation or experience that alternates between making you feel excited, exhilarated, or happy and making you feel sad, disappointed, or desperate

3. to fire on all cylinders - to be functioning or operating at the most desirable or greatest possible level of efficiency, speed, or productivity

4. to think outside the box - to think imaginatively using new ideas instead of traditional or expected ideas

5. to throw someone under the bus - to avoid blame, trouble, or criticism by allowing someone else to take responsibility

As far as backgrounds of some idioms concerned, they date back to old literary and religious sources, historical events as well as the common lifestyle of people in the past. Some common examples are followings:

1) aback; taken aback - shocked, surprised

In the days of sailing-ships, if the wind unexpectedly whipped the huge sails back against the masts, the ship was taken aback, that is, its progress was abruptly halted. This could happen either through faulty steering or a swift change in wind direction. The shock involved relates now to a person's reaction when suddenly stopped short by a piece of news or a surprising event.

2) Achilles' heel - weak or vulnerable spot in something or someone which is otherwise strong.

According to Greek mythology, Thetis held her young son Achilles by the heel while dipping him into the river Styx to make him invulnerable. Achilles' heel, however, remained dry and was his only weakness. After years as a brave and invincible warrior, Achilles was killed during the Trojan war by an arrow which pierced his heel. His deadly enemy Paris had learned of his secret and aimed at the weak spot. The full story is told in Homer's Iliad.

3) above board - honest, straight

If a business deal is above board it is honest and would bear the scrutiny of all concerned. The phrase is said to refer to the dishonest practices of gamblers who would drop their hands below the board, or table, to exchange unfavourable cards.

4) apple of one's eye - the someone who is much loved and protected

Originally, because of its shape, the apple was a metaphor for the pupil of the eye. As one's eyesight is precious, so is the person described as the apple of one's eye. The phrase as we use it today is a literal translation of a Hebrew expression that occurs five times in the Old Testament. The earliest reference is in Deuteronomy 32:10, before 1000 BC.

In conclusion, Phraseological units which are also called idioms are a word group with a fixed lexical composition and grammatical structure; its meaning, which is familiar to native speakers of the given language, is generally figurative and cannot be derived from the meanings of the phraseological unit's component parts.

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LEXICAL MEANING VERSUS GRAMMATICAL MEANING

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The subject concerning the study of meaning is called Semantics. The word semantic (from French *sémantique*) was invented by Michel Bréal during the 19th century. Some people would like semantics to pursue study of meaning in a wider sense of 'all that is communicated by language'; others (among them most modern writers within the framework of general linguistics) limit it in practice to the study of logical or conceptual meaning. It needs no great insight to see that semantics in the former, wider sense can lead us once again into the void from which Bloomfield retreated with understandable misgivings- the description of all that may be the object of human knowledge or belief. On the other hand, we can, by carefully distinguishing types of meaning, show how they all fit into the total composite effect of a linguistic communication, and show how method of study appropriate to one type may not be appropriate to another.

It has been observed that there is tremendous renewal of interest in semantic theory among linguists in the last few years. The main reason is the development of generative grammar with its emphasis on the distinction between 'deep structure' and 'surface structure'. On the one hand semantics deals with the way words are and sentences are related to objects and processes in the world. On the other hand, it deals with the way in which they are related to one another in terms of such notions as 'synonymy', entailment', and 'contradiction'. According to John I Saeed, Semantics is the study of meaning communicated through language. He further says that a speaker's semantic knowledge is an exciting and challenging task.

Semantic analysis, generally, must explain how the sentences of a particular language are understood, interpreted, and related to states, processes and objects in the world.

More specifically, semantics is the study of the meaning of linguistic units, words and sentences in particular.

Meaning has always been a central topic in human scholarship, though the term "semantics" has only a history of a little over a hundred years. There were discussions of meaning in the works of the Greek philosopher Plato as early as in the fifth century before Christ. In China, Lao Zi had discussed similar questions even earlier. The fact that over the years numerous dictionaries have been produced with a view to explaining the meaning of words also bears witness to its long tradition. Nevertheless, semantics remains the least known area in linguistics, compared with phonetics, phonology, morphology and syntax. Here, the writer focuses on the specific of class of word in semantics that is lexical meaning and grammatical meaning.

Based on the Oxford Advance Learner's Dictionary, lexical meaning is "the meaning of a word considered in isolation from the sentence containing it, and regardless of its grammatical context, e.g. of love in or as represented by loves, loved, loving, etc".

Lexical words, also known as content words, have concrete meaning that goes beyond their function in a sentence. These words refer to things, people, actions, descriptions, or other ideas that have more than just a grammatical usage. Their meaning is easily identified by a clear concept or item.

According to Lyons (1995: 52) a lexeme may have different word-forms and these word-forms will generally differ in meaning: their grammatical meaning – the meaning in terms of grammar. For example, the forms of student and students differ in respect of their grammatical meaning, in that one is the singular form (of a noun of a particular class) and the other is plural form (of a noun of a particular class); and the difference between singular forms and plural forms is semantically relevant: it affects sentence-meaning. The meaning of a sentence is determined partly by the meaning of the words (i.e. lexemes) of which it consists and partly by its grammatical meaning.

Lyons introduces the term "categorical meaning" which is part of grammatical meaning: it is that part of the meaning of lexemes which derives from their being members of one category of major parts of speech rather than another (nouns rather than verbs, verbs rather than adjectives, and so on). Thus, all lexemes with full word-forms have a grammatical, more particularly, a categorical, meaning.

For example, the lexemes 'easy' and 'difficult' have the same categorical meaning: they are both adjectives. Each lexeme, however, has certain semantically relevant grammatical properties. The two word-forms easy and easier of the lexeme 'easy', though sharing some part of their categorical meaning, differ grammatically in that: one is the absolute form and the other the comparative form. This difference does not occur to the lexeme 'difficult' for this lexeme has only one form difficult, which does not accept any inflection.

Though 'easy' and 'difficult' belong to the same category of adjectives, having the same categorial meaning, they do not share all the grammatical features each has in terms of morphology and syntax. Likewise, all the lexemes sharing categorial meaning do not have all the grammatical meanings in common.

Grammatical words, also known as function words, have little definite meaning on their own and are ambiguous without context. Some also function to impart the speaker's attitude or perspective onto other words. These kinds of words define the structure of a sentence and relate lexical words to each other.

Grammatical words include prepositions, modals and auxiliary verbs, pronouns, articles, conjunctions, and some adverbs. Prepositions are used in a variety of ways, and often have ambiguous meanings dependent on the context.

Lexical words supply meaning to a sentence, whereas grammatical words relate the lexical words to one another. Look at the following sentence that only shows the lexical words: " _ cat jumped _ _ tree _ _ dog ran _." This looks like nonsense. All you know is that it is about jumping cats, running dogs, and trees. It may be possible to guess the complete meaning of the sentence, but you can't know for certain because cats, dogs, and trees can be related in different ways. Now look at the sentence with the grammatical words re-inserted: "The cat jumped into the tree as the dog ran forward." The sentence makes sense. Notice, however, that if you put a different set of grammatical words in, you get a completely different meaning: "The cat jumped from the tree after the dog ran away." You can see that the grammatical words clarify the logical relations between the lexical words and define their function in the sentence.

Although it's technical, the difference between lexical words and grammatical words is straightforward. It is an important concept for linguists because the distinction seems to exist in all languages, not just English. Understanding these differences helps scholars figure out the relationship between the different languages, as well as the history of the English language. It may even give some insight into how human minds work. Understanding these types of words will help increase your comprehension of English.

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MULTILINGUALISM AND ITS IMPORTANCE

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Contrary to what is often believed, most of the world's population is bilingual or multilingual. Monolingualism is characteristic only of a minority of the world's peoples. Five to eight thousand different ethnic groups reside in approximately 160 nation states [1, 35]. Plus, researchers estimate that there are over 5000 distinct languages spoken in that amount of nation states. What is clear from these figures is that few nations are either monolingual or mono-ethnic. This article looks at the definitions and scope of multilingualism and its importance in this civilized world.

When people hear the term bilingual many imagine an individual who speaks two languages perfectly. For them someone who is 'truly' bilingual is two native speakers in one. They imagine that such a person can speak, understand, read, and write in two languages at the highest levels. For others, the term bilingual means something quite different [2, 68].

When newly arrived immigrant children entering U.S. schools, for example, are described as 'bilingual children,' the term is often used as a euphemism for 'poor' and 'uneducated'. In this case, newly arrived immigrant children do not yet function in two languages. They are monolingual speakers of their first language and not bilingual at all. The term bilingual here is used to convey a very different set of meanings from what linguists intend. In this era, multilingualism is a rather common phenomenon all over the world. This is to be expected, considering that there are almost 7,000 languages in the world and about 200 independent countries [3, 87].

It is not only that there are more languages than countries but also that the number of speakers of the different languages is unevenly distributed, meaning that speakers of smaller languages need to speak other languages in their daily life.

The question of how to define bilingualism or multilingualism has engaged researchers for a very long time. Some researchers have favoured a narrow definition of bilingualism and argued that only those individuals who are very close to two monolinguals in one should be considered bilingual.

More recently, however, researchers who study bilingual and multilingual communities around the world have argued for a broad definition that views bilingualism as a common human condition that makes it possible for an individual to function, at some level, in more than one language. The key to this very broad and inclusive definition of bilingualism is 'more than one'.

From the perspective of this framework, a bilingual individual is not necessarily an ambilingual (an individual with native competency in two languages) but a bilingual of a specific type who, along with other bilinguals of many different types, can be classified along a continuum. Some bilinguals possess very high levels of proficiency in both languages in the written and the oral modes. Others display varying proficiencies in comprehension and/or speaking skills depending on the immediate area of experience in which they are called upon to use their two languages.

According to this perspective, one admits into the company of bilingual's individuals who can, to whatever degree, comprehend or produce written or spoken utterances in more than one language. Thus, persons able to read in a second language (e.g. French) but unable to function in the spoken language are considered to be bilinguals of a certain type and placed at one end of the continuum. Such persons are said to have receptive competence in a second language and to be 'more bilingual' than monolinguals who have neither receptive nor productive abilities in a language other than their first. The judgment here is comparative: total monolingualism versus a minor degree of ability to comprehend a second language.

Because there are very different kinds of bilinguals and multilinguals, much effort in the study of bilingualism has gone into developing categories which might make the measurement and description of these differences possible.

The categories used to describe different types of bilinguals reflect different researchers' interests in focusing on specific aspects of bilingual ability or experience. Researchers concerned about the age of acquisition of bilingualism, for example, classify bilingual individuals as either early or late bilinguals and further subdivide early bilinguals into simultaneous bilinguals (those who acquired two languages simultaneously as a first language) or sequential bilinguals (those who acquired the second language (L2) after the first language (L1) was acquired). Researchers, on the other hand, concerned about the differences between persons who choose to study a second language and those who grow up in communities where several languages are, folk, and circumstantial bilinguals for the latter. spoken have used the terms elite, academic, and elective bilinguals for the former and natural.

There are several benefits of being a multilingual person nowadays. In this article, I emphasize three most important ones. First of all, knowing more than two languages is better for your brain. Because, being multilingual actually changes your brain structure, and this can help you in multiple ways. It improves your memory, helps you process information better, and helps with multitasking skills.

But the biggest brain benefit is that speaking multiple languages can actually delay the effects of dementia by “an average of 5 years” (BBC). Besides, it opens up your travel opportunities in a maximum way. Take a trip overseas and you’ll likely need a tour guide to get you from place to place. This might hinder you from going to a place you’ve only dreamed about going. But, if you could speak the native tongue, you could ask just about anyone where to go, what to do, and how to get there. The last one, it really helpful for your work life as it expands your employment opportunities.

Nowadays, businesses look for people who are bilingual or multilingual due to the diversity in today’s population. Some companies are globally operated and hiring a person who knows many languages can give them an edge when it comes to direct sales. Social workers and school teachers who are multilingual can make a world of difference to those who are new to the country.

At ITC, we have over 1500 professional translators who have added specialized training and experience to their multilingualism, acquiring the expertise needed to provide translation in many industries, from legal documents to tourism and marketing. Explore the many language combinations we offer and request your no-obligation quote today.

To conclude, regardless of the industry you work in, learning a second or third language can be extremely beneficial not only for career development, but also your overall wellbeing. Acquiring another language enables us to develop a variety of mental abilities at all ages. So, being a multilingual opens door to the better world.

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WHAT IS PERIPHHRASIS?

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Periphrasis is a device which, according to Webster's dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is also called circumlocution due to the round-about or indirect way used to name a familiar object or phenomenon. Viewed from the angle of its linguistic nature, periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata. One and the same object may be identified in different ways and accordingly acquire different appellations. Thus, in different situations a certain person can be denoted, for instance, as either 'his benefactor', or 'this bore', or 'the narrator', or 'the wretched witness', etc. These names will be his only in a short fragment of the discourse, the criterion of their choice being furnished by the context. Such naming units may be called secondary, textually-confined designations and are generally composed of a word-combination.

This device has a long history. It was widely used in the Bible and in Homer's Iliad. As a poetic device it was very popular in Latin poetry (Virgil). Due to this influence it became an important feature of epic and descriptive poetry throughout the Middle Ages and into the Renaissance. It is due to this practice of re-naming things that periphrasis became one of the most favored devices in the 17th and 18th centuries giving birth even to a special trend in literature in France and other countries called periphrastic. There exists in English a whole battery of phrases which are still used as periphrastic synonyms (see below) for ordinary denominations of things and phenomena.

V. N. Yartseva quotes S. K. Workman, an English literature scholar who states that "the most pervasive element in the aureate style—and the most vitiating—was periphrasis." Prof. Yartseva states that the use of periphrasis in the 16th century was in the nature of embellishment, thus justifying the attribute aureate, and that periphrasis became a feature of a definite literary style.

As a SD, periphrasis aims at pointing to one of the seemingly insignificant or barely noticeable features or properties of the given object, and intensifies this property by naming the object by the property. Periphrasis makes the reader perceive the new appellation against the background of the one existing in the language code and the twofold simultaneous perception secures the stylistic effect. At the same time periphrasis, like simile, has a certain cognitive function inasmuch as it deepens our knowledge of the phenomenon described. The essence of the device is that it is decipherable only in context. If a periphrastic locution is understandable outside the context, it is not a stylistic device but merely a synonymous expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrases. The others are speech periphrases.

Here are some examples of well-known dictionary periphrases (periphrastic synonyms): the cap and gown (student body); a gentleman of the long robe (a lawyer); the fair sex (women); my better half (my wife).

Most periphrastic synonyms are strongly associated with the sphere of their application and the epoch they were used in. Feudalism, for example, gave birth to a cluster of periphrastic synonyms of the word king, as: the leader of hosts; the giver of rings; the protector of earls; the victor lord. A play of swords meant 'a battle'; a battle-seat was 'a saddle'; a shield-bearer was 'a warrior'.

Traditional, language or dictionary periphrases and the words they stand for are synonyms by nature, the periphrasis being expressed by a word-combination. Periphrasis as a stylistic device is a new, genuine nomination of an object, a process which realizes the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represent the object, here are some such stylistic periphrases:

"I understand you are poor, and wish to earn money by nursing the little boy, son, who has been so prematurely deprived of what can never be replaced." (Dickens)

The object clause 'what can never be replaced' is a periphrasis for the word mother. The concept is easily understood by the reader within the given context, the latter being the only code which makes the deciphering of the phrase possible. This is sufficiently proved by a simple transformational operation, viz. taking the phrase out of its context. The meaning of 'what can never be replaced' used independently will bear no reference to the concept mother and may be interpreted in many ways. The periphrasis here expresses a very-individual idea of the concept.

Here is another stylistic periphrasis which the last phrase in the sentence deciphers:

"And Harold stands upon the place of skulls,
The grave of France, the deadly Waterloo," (Byron)

In the following:

"The hoarse, dull drum would sleep, And Man be happy yet." (Byron)

The periphrasis can only be understood from a larger context, referring to the concept war. 'The hoarse, dull drum' is a metonymical periphrasis for war.

In some cases, periphrasis is regarded as a demerit and should have no place in good, precise writing. This kind of periphrasis is generally called circumlocution. Thus, Richard Altick states that one of the ways of obscuring truth "...is the use of circumlocutions and euphemisms."

A round-about way of speaking about common things sometimes has an unnecessarily bombastic, pompous air and consequently is devoid of any aesthetic value. That is why periphrasis has gained the reputation of leading to redundancy of expression. Here is an example of the excessive use of periphrasis by such an outstanding classic English writer as Dickens:

"The lamp-lighter made his nightly failure in attempting to brighten up the street with gas (= lit the street lamps)."

In spite of the danger of being called "blasphemer", I venture to state that Dickens favored redundant periphrastic expressions, seeing in them a powerful means to impose on his readers his own assessment of events and people. Here is another of his periphrases:

"But an addition to the little party now made its appearance (= another person came in)."

In characterizing the individual manner of a bad writer, V.G. Belinsky says: "One is particularly struck by the art he displays in the use of periphrasis: one and the same thought, simple and empty as, for example, 'wooden tables are made of wood', drags along in a string of long sentences, periods, tropes and figures of speech; he turns it around and around, extends it pages long and sprinkles it with punctuation marks.

Everything is so flowery, everywhere there is such an abundance of epithets and imagery that the inexperienced reader marvels at these 'purple patches' of jeweled prose,—and his fascination vanishes only when he puts a question to himself as to the content of the flamboyant article: for to his surprise in lieu of any content he finds mere woolly phrases and fluffy self-conceit. This kind of writing often appears in the West, I particularly since the West began to rot; here in Russia where authorship has not yet become a habit, such phenomena are hardly possible". The means supplied to enable the reader to decipher stylistic periphrasis are very subtle and have aesthetic value. In the following example the word of address is the key to the periphrasis:

"Papa, love. I am a mother. I have a child who will soon call Walter by the name by which I call you." (Dickens). In some cases, the author relies on the erudition of the reader to decipher the periphrasis. Thus, in the following example:

"Of his four sons, only two could be found sufficiently without the 'E' to go on making ploughs." (Galsworthy) The letter 'e' in some proper names is considered an indirect indication of noble or supposed noble descent, cf. Moreton and Morion, Snythe and Smith, Browne and Brown, Wilde (Oscar) and Wyld (Cecil). The italicized phrase is a roundabout way of stating that two of his sons were unaristocratic enough to work at making ploughs.

Genuine poetical periphrasis sometimes depicts the effect without mentioning the cause, gives particulars when having in view the general, points out one trait which will represent the whole. Stylistic periphrasis, it must be repeated, like almost all lexical stylistic means, must efficiently and intentionally introduce a dichotomy, in this case the dichotomy of two designations for one object or idea. If it fails to do so, there is no stylistic device, only a hackneyed phrase.

Periphrases, once original but now hackneyed, are often to be found in newspaper language. Mr. J. Donald Adams, who has written a number of articles and books on the use of English words in different contexts, says in one of his articles: "We are all familiar with these examples of distended English, and I shall pause for only one, quoted by Theodore M. Bernstein, who as assistant managing editor of this newspaper acts as guardian over the English employed in its news

columns. It appears in his recent book, "Watch Your Language", and reads "Improved financial support and less onerous work loads." Translation (by Clifton Daniel): "High pay and less work.

Here is another example of a well-known, traditional periphrasis which has become established as a periphrastic synonym: "After only a short time of marriage, he wasn't prepared to offer advice to other youngsters intending to tie the knot... But, he said, he's looking forward to having a family." (from a newspaper article). Here we have a periphrasis meaning to marry (to tie the knot). It may be called a cliché. The difference between a cliché and a periphrastic synonym lies in the degree to which the periphrasis has lost its vigour. In clichés we still sense the dichotomy of the original clash between the words forming a semantic unity; in periphrastic synonyms the clash is no longer felt unless the synonyms are subjected to etymological analysis.

In such collocations as 'I am seeing things', or 'I'm hearing bells' we hardly ever perceive the novelty of the phrases and are apt to understand them for what they stand for now in modern colloquial English, i.e. to have hallucinations. Therefore, these phrases must be recognized as periphrastic colloquial synonyms of the concept's delirium or hallucinations. Stylistic periphrasis can also be divided into logical and figurative.

Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object described, as in instruments of destruction (Dickens); "pistols" - the most pardonable of human weaknesses (Dickens); "love" - the object of his admiration (Dickens); that proportion of the population which... is yet able to read words of more than one syllable, and to read them without perceptible movement of the lips "half-literate". Figurative periphrasis is based either on metaphor or on metonymy, the key-word of the collocation being the word used figuratively, as in "the punctual servant of all work" (Dickens) "the sun"; "in disgrace with fortune and men's eyes" (Shakespeare) - 'in misfortune'; "to tie the knot" - 'to marry'.

There is little difference between metaphor or metonymy, on the one hand, and figurative periphrasis, on the other. It is the structural aspect of the periphrasis, which always presupposes a word-combination, that is the reason for the division.

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REDUCTION AS THE WAY OF THE LANGUAGE ECONOMY MANIFESTATION

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Abstract.

Background. The history of language economy has a long tradition. It has been addressed by various thinkers, starting with Aristotle. Systematic study of the principle of economy in language should be associated with research in the field of phonetics and, above all, with the names of such linguists as H.Sweet, P.Passy, V.Whitney, who indicated the presence of two opposite trends in the language: the tendency to facilitate pronunciation and its opposite — the tendency to redundancy.

Methods. Language economy is a universal category inherent in all languages of the world, characterized by the desire to save energy, avoid excessive expenditure of physiological and psychological effort when using speech and manifests itself at all levels of the language system. The principle of economy is expressed in the creation and perception of language elements with minimal effort and can be considered one of the reasons for language changes.

Results. The tendency to save language resources is one of the internal factors contributing to the development and improvement of the language, which, according to many linguists, is universal and affects all levels of the language system. It is proved that economy proceeds differently at different levels of language (phonetic, morphological, lexical, syntactic, etc.), being an internal driving force in language evolution.

Conclusion. The principle of language economy is reflected in the ability to express the diversity of the objective world in an economical way. Language is the main form that reflects our knowledge of the world, as well as the main means of storing, processing and transmitting knowledge. The most well-known cognitive categories borrowed from knowledge representation theory include the concepts of frame and scenario. Frames and prototypes are among the most well-known categories borrowed from knowledge representation theory.

Key words. The principle of economy, qualitative reduction, tendency to redundancy, cognitive categories, linguistic compression, loss of aspiration.

Introduction.

Human language is extraordinarily economical. We can say an extraordinary amount in very few well chosen words. This economy is essential to its function. Language is what in computer science is called a soft real-time system. That is, you have a limited amount of time in which to convey your meaning. After that, your audience will get bored or go to sleep, or the event you wished to discuss or avoid will have taken place. The night will have come without the fire being built.

The deer will have fled without the arrow being loosed from the string.

Language is built for speed, not for precision. This is why legal documents such as contracts or statutes are so bizarrely complex and pedantic. Much rides on any dispute about the meaning of a statute or contract, and ordinary language — the way ordinary people speak — sacrifices that kind of precision for speed. Even so, statutes and contracts seldom succeed in achieving perfect clarity, which is why there is such frequent recourse to the courts and why the corpus of laws, decisions, and precedents is so mind bogglingly large.

Language is also built for economy of vocabulary. We don't have one word for one thing. Most of the time, we use a handful of words in different combinations to point roughly at the thing we want to say, hoping or assuming that the person we are talking to has enough common points of reference with us that they will select the correct meaning of those words out of all the possible meanings that are available. (The charge of the light brigade was caused by two different commanders being able to see two different gun emplacements from their different vantage points. Neither could see the ambiguity. And in battle, communication has to work in real time.) There are, of course, lots of words for expressing many very precise ideas. The English language, in particular, has a massive vocabulary. By some estimates, English has something in the region of a million words. Yet it is estimated that an average English speaker has an active vocabulary of only 20,000 words and a passive vocabulary of only 40,000. So, a typical English speaker knows only 2% to 4% of the language. But that is not even the best bit. So, one thousandth of the language will cover you for approximately 90% of what you need. That is an extraordinary economy. And it is a good thing, too, because if we needed to learn a million words, I don't think we would ever get much said. And of course, if you did need to learn those million words, how would you learn them? You could attempt to learn them all by direct observation, the way a child learns to speak by observing its parents speech, but our ability to do that declines as we age, and for the most part, we would have to learn our million words from a dictionary (though good luck finding one that listed even a quarter of them). And how would the dictionary explain those words? By using sentences made up of other words. Most of the words in the language, therefore, are shortcuts for ideas that can equally be expressed in stories made up of more familiar words. (You may have to look things up iteratively until you get to definitions made up entirely of words you already know.)

There is a contest between two forms of economy here. More shortcut words can allow you to say something more quickly and with more precision. That is particularly important in a high-stakes real-time field like medicine. But having to learn all those shortcut words is tedious, and it only works if the person you are talking to knows the same shortcut words. No one learns medical jargon overnight. For the most part, then, the economy of language consists of getting a lot of mileage out of about 1000 words. And since we have way more than 1000 things to talk about, we communicate by combining that basic vocabulary to tell stories.

The way we tell stories is also part of the economy of language. We tell stories by making references, sometimes tacit, sometimes explicit, to other stories that we assume our interlocutor knows. Again, this is necessary to the real time performance of language, since explaining all the sub-stories would take too long, and would often involve field trips.

Communicating in this way is so fundamental to how language works that we are often not conscious that there is a complex story behind the words we choose and the way we put them together. (The economy of language demands that we produce these words without the effort that would be required to analyse their full implications.)

This reliance on known stories effectively divides our communication up into different domains of discourse. We use our same 1000 words to tell stories that evoke other stories. But people in different parts of our lives have very different sets of stories. We use the same 1000 words, plus a few specific to each domain, as we go from home to office to club to playing field to bar to convention to forum, more or less unconsciously switching between domains as we go. The economy of language depends on this division of discourse into separate domains, and even into sub and sub-sub domains. Thus the domain of computer programming has sub-domains for different architectures and sub-sub domains for different programming languages used in those architectures. Across all there is a common vocabulary, but that vocabulary evokes a different set of shared stories in each domain. All of this is necessary to make language reasonably real time. Without the shorthands that we can rely on when we speak to others in a particular domain, it would take far too long to say anything meaningful. But it makes communication between domains difficult.

At the heart of the difficulty, of course, is that you don't know all the stories in a domain that is not familiar to you, so you don't recognize when those stories are being invoked.

Language in its written form speaks to us from numerous signs in the public space. In residential areas we may just find street signs, texts on mailboxes or nameplates, but in commercial streets there is an abundance of signs. Many of those signs are put there with economic considerations in mind. The signs may inform us about the location of a store or the kinds of products that can be bought at that location. Many are advertisements which contain a message that try to convince us to buy a certain product. According to the American Signmakers Association a good sign for a business is plainly worth a lot of money quote? In this contribution we are going to look at the economic side of the environmental print that makes up the linguistic landscape. Signs have an economic cost because they have to be made of some material by somebody. Of course, there is a huge difference in cost between a handwritten note stuck on the wall asking for a room to let and a huge commercial billboard with rotating texts or a large video screen. Signs can produce an economic benefit, which may be difficult to establish in precise terms, but when a restaurant attracts more costumers because of a new sign,

the added income could be attributed to the new sign. Claus makes clear that the direct economic value of a sign, which can also be understood as the market value of a sign, can be measured by the number of exposures (how many people are reached by the message), by the market value of the location of the business and by the revenues generated by the sign because many customers stop by when they see the sign. Thus, signs have an important economic dimension in selling products, but also in other ways as we will be shown below. In the first section of this chapter we will focus on the most prominent topics in the study of linguistic landscape that is related to an economic perspective. The following section will summarize the relationship between language and the economy as an emerging field of research. Then we will explain the contingent valuation method from environmental economics as a way to assess economic value. Our central section is a proposal that can apply this method to linguistic landscape research in order to determine its economic value by focusing on non-market values. This method implies a further expansion of linguistic landscape research.

Language is a dynamic and constantly evolving system that is characterized by variability and dynamism. At the same time, we should not ignore the unevenness in the historical development of individual language levels, the non-uniformity and heterogeneity of changes occurring in them, which are caused by the action of both external and internal factors (3, 42). One of these internal factors that contribute to the development and improvement of the language is the tendency to save language resources, which, according to many linguists, is universal and affects all levels of the language system (9; 7; 4). The history of language economy has a long tradition.

It has been addressed by various thinkers, starting with Aristotle. Systematic study of the principle of economy in language should be associated with research in the field of phonetics and, above all, with the names of such linguists as H.Sweet, P.Passy, V.Whitney, who indicated the presence of two opposite trends in the language: the tendency to facilitate pronunciation and its opposite — the tendency to redundancy (10; 11; 12).

A. Martine initiated the study of economy in the field of phonology, expanding the scope of this principle and giving economy a universal character, considering it the cause of phonetic changes (5, 58-62). In modern linguistics, there are two approaches to understanding the principle of economy: broad (any phenomenon in synchrony and diachrony that leads to the disappearance of new forms and contributes to the improvement of language as a means of communication) and narrow (quantitative, based on the variability of language means, that is, replacing them with more economical units). A broad understanding is characteristic of language as a system, and a narrow understanding is characteristic of speech.

Conversational speech is the main area of implementation of language economy. Colloquial speech is also reflected in fiction for a more realistic description of the life of a certain environment, to create a verbal portrait of a

particular character (1, 258-265). The language of journalism and science is also not alien to elements of colloquial speech.

Methods. The principle of economy in language and speech is universal, due to its penetration into all levels of economy: on the phonetic level (the contraction and omission of phonemes), the lexical (substitution of single word phrases, shortening of words, merge the words into one lexical unit), on morphological (the use of synthetic forms is analytical; the conversion of nouns, adjectives, and participles; the omission or reduction affixes) and syntactic levels (using elliptical sentences).

Despite the variety of names, the essence of language economy is as follows: language economy is a universal category inherent in all languages of the world, characterized by the desire to save energy, avoid excessive expenditure of physiological and psychological effort when using speech and manifests itself at all levels of the language system.

The principle of economy is expressed in the creation and perception of language elements with minimal effort and can be considered one of the reasons for language changes (2, 77).

Under linguistic economy, as a rule, we understand the desire to minimize the mental, speech (mentally physical) activity of the speaker. (6, 103)

Results. The phenomenon in which a certain amount of information is transmitted using a minimum number of language tools is characterized as a problem of contraction, compression, compactness, and reduction. In this article, this concept is denoted by the principle of linguistic compression, which is a special case in the manifestation of language economy in an incomplete type of spoken speech.

Linguistic compression is one of the cases of manifestation of the principle of language economy, which acts on the diachronic and synchronic level of language in an incomplete type of spoken speech. Compression covers all levels of the language system (grammatical, lexical, phonetic) and is manifested in the use of more compressed (condensed) speech units, which are compared with units of the full type of speech, which contain the full amount of information. Linguistic compression is necessary to improve the language as a means of communication (8, 77).

The phenomenon of language compression is the development of super-segmental relations, both in terms of content and in terms of language sign expression. Language compression as a universal, its ontology and functions are almost not studied. [2, 113]

Discussion. It is believed that the human mind has a unique technique of mental perception of information. This psychotechnics regulates the understanding of information at all levels of the language, which comes from the environment in a "compressed" form. Understanding information also occurs at the phonemic level of the language, since the phoneme has a social aspect and performs the functions of distinguishing significant units of speech. However, it does not have its own

meaning, and is implemented in one of the sounds of the morpheme. The fact that the number of phonemes is limited (if there is a natural personal differentiation associated with the physiological characteristics of the speaker), allows for the unification of sounds to the extent of their full understanding. Thus, any phoneme of the language can be described as phonocentrism.

At the second level of the language, word-forming and form-forming morphemes are combined. These morphemes in the language are also limited, that is why during the formation of entirely new word forms or words the language user can understand and even "feel" the semantics of these entities and, ultimately, to reduce language to a limited number of morphemes.

In various spheres, compression has a specific character that is peculiar only to this circle, which reflects the stylistic difference in the language (with certain features and rules of use). Since the natural need of a person is his need for communication, it is natural for him to strive to save language resources.

Another example of sound modification in speech is reduction, which results in weakening and changing the sound of unstressed syllables. Reduction is the historical process of weakening and disappearing vowel sounds.

It is believed that the inertia of the speech tract is the main factor in the presence of vowel reduction. The vowel reduction occurs in the weak positions of prosodic or morphological, in particular, unstressed syllables and affixes.

Reduction of English vowel sounds is a change in sounds, the cause of which is their unstressed position in relation to other sounds, i.e., any unstressed vowel sound can be reduced in one way or another. In English, there is a reduction of only vowel sounds, in Uzbek both vowels and consonants.

In unstressed syllables, vowels are reduced, meaning that long vowel sounds are shortened, and short vowels can be replaced with the sound [ə]. There is a quantitative and qualitative reduction [a: — a — ə].

In addition to non-elementary syllables, this phonetic phenomenon is usually used in auxiliary words such as pronouns, auxiliary verbs, modal verbs, and in non-elementary positions. For example:

beautiful ['bju:təf(ə)l];

we must do it at once ['wi: məst 'du: it ət 'wʌns].

Now let's look at the cases with aspiration. In the percussive position, the consonants [p, t, k] are pronounced with aspiration. For example: *pie* ['phaɪ].

As for the loss of aspiration, it should be noted that in the percussive position, the consonants [p, t, k] in the combinations [s + p, s + t, s + k] are pronounced without aspiration. For example: *start* ['sta:t]

In English, as in Uzbek, only to an even greater extent, the pronunciation of a vowel sound in a stressed syllable differs strongly and distinctly, and in an unstressed syllable - weakly, with the loss of sound characteristics (qualitative reduction), sometimes with a reduction in its longitude (quantitative reduction). The final stage of sound reduction is its complete loss from the spoken word (zero reduction). Cf. OE. *stāne* [sta:ne] - ME *stone* [stone] - ModE *stone* [stoun].

The process of qualitative reduction of vowels in an unstressed syllable led to the emergence of a neutral sound, which replaced all other vowel sounds, except the phoneme [i].

As a result of reduction, most English auxiliary words have two forms of pronunciation: full (stressed) and reduced (both forms are represented in transcriptions of English dictionaries).

Full forms are used in the percussive position, and reduced forms are used in the unstressed position. This applies primarily to all auxiliary words - articles, link and modal verbs, conjunctions and prepositions, as well as often to personal and possessive pronouns, and adverbs. In the unstressed position (and this is almost always the case), they are pronounced in a weak form, individual sounds become shorter and less distinct. A speech in which all the words are pronounced accurately and clearly will sound completely unnatural.

For example, (in transcription, the first form is full, the second is reduced):

Articles: **a** [e, ə], **an** [æ, ə], **the** [ðj, ði, ðə];

Prepositions: **of** [ɒv, əv], **for** [fɒ, fə], **too** [th, tu, tə], etc;

Conjunctions: **and** [ænd, ənd], **but** [bʌt, bət], **that** [ðæt, ðət], etc.

Quantitative reduction is typical for long vowel sounds. For example, the pronoun **me** is pronounced under the stress of [mj], and in the unstressed position in fluent speech [mi].

Zero reduction is also reflected in the letter: instead of the letter that falls out and expresses a sound in full form, an apostrophe is put: I'm late. [aim leɪt].

Thus, all unstressed words: articles, prepositions, conjunctions, particles, etc. - are pronounced together (merged) with the stressed word with which they are related in meaning, and vowel sounds are reduced in them. For example, a merged pronunciation of a notional verb followed by a personal pronoun:

I 'see him [ai'sjhim].

You 'help her [ju'helphə:].

The noun and the preposition related to it (prepositional group) are pronounced together, without a break of breath: **to** facts [tə'fæktz], **for** tents [fə'tents], **of** tests [əv'tests]. But if the preposition is at the end of a sentence or before an unstressed personal pronoun at the end of a sentence, it retains the full, though unstressed, form: Look **at** them ['lʌk æt ðəm].

The definite article is pronounced as [ðə] or [ði] - before words beginning with a vowel: **the** step [ðə'step], to **the** end [tə ði'end], the indefinite article **a(an)** is pronounced as a neutral sound [ə (ən)]: a plan [ə'plæn], an oak [ən'ouk].

If the first of two adjacent words has the final letter **r**, and the next one begins with a vowel, then when reading they are connected by the sound [r], which helps to pronounce the two vowels together: *for a plan* [fərə'plæn], *for a mile* [fərə'maɪl].

The conjunction **and** [ənd] is pronounced very briefly, without stress and merged, in the same breath, with the words that it connects: *a reader and a writer* [ə'ri:dərənd ə'raɪtə]. Examples prove that it is the cognitive structures in human

verbal thinking that cause phonetic economy in each act of speech of communicants.

Conclusion. Thus, the tendency to save language resources is due to the needs of human thinking and communication. The principle of language economy is reflected in the ability to express the diversity of the objective world in an economical way. Language is the main form that reflects our knowledge of the world, as well as the main means of storing, processing and transmitting knowledge. The most well-known cognitive categories borrowed from knowledge representation theory include the concepts of frame and scenario. Frames and prototypes are among the most well-known categories borrowed from knowledge representation theory.

In conclusion, we emphasize that the recognition by linguists of the fact of processing phonetic and phonological information using non-linguistic mental operations of cognitive computing, even more strongly dictates the need for further cognitive research in the field of phonetics and phonology of speech activity.

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2-ШЎЪБА: АДАБИЁТШУНОСЛИК ВА ЖАМИЯТ

THE DEPICTION OF EVIL IN SHAKESPEARE’S “MACBETH”

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Introduction

The topic of “Evil” in Shakespeare’s works has been one of the main focus for the recent scholars. Every researcher brings his or her own prospective on the theme. This article will try to shed more light on the topic and bring examples from the works of other “Shakespeareans”. This article will analyze the effect of evil in Lady Macbeth. According to Wikipedia, *Macbeth* is Shakespeare's shortest tragedy, and tells the story of a brave Scottish general named [Macbeth](#) who receives a prophecy from a trio of witches that one day he will become [King of Scotland](#). Consumed by ambition and spurred to action by his wife, Macbeth murders King Duncan and takes the Scottish throne for himself. He is then wrecked with guilt and paranoia, and he soon becomes a tyrannical ruler as he is forced to commit more and more murders to protect himself from enmity and suspicion. The bloodbath and consequent civil war swiftly take Macbeth and Lady Macbeth into the realms of madness, and death.

Good to Evil

According to Saiful Islam (2011) in other tragedies of Shakespeare the evil is concentrated on the antagonists who are able to bring about the ruin of better people than themselves by making use of their weakness: pride, credulity and lust. But in *Macbeth* the evil is transferred from the villains to the hero and the heroine. For instance, Macbeth, the hero of the play stands as a perfect embodiment of the disintegration of the individual under the influence of evil. At the start of the play he is a very successful and highly esteemed member of a social group, loaded with honors and enjoying every prospect of further commendation. He has a loving wife and a secure home in his castle at Inverness. He is a man “full of the milk of human kindness” (Shakespeare, *Macbeth* I.V.17). We agree with the above statement, because in most of Shakespeare’s works the villains harm people and do their best to keep out of it, but in *Macbeth* it is the other way around. Haddad (2013) also states that many of Shakespeare’s plays are filled with profoundly malevolent characters; Iago, Aaron, and Edmund, among others, all come to mind when we consider the faces of evil in Shakespeare’s works. But these and other characters owe more to the one dimensional vice figure of Medieval morality plays than to a fully drawn psychological study, and in portraying them, the playwright seems more interested in presenting the existence of evil rather than in exploring its evolution.

In the character of Macbeth, however, we see the progression of evil from mere thought to bloody deed and beyond, with all the self-delusion and sociopathic

narcissism that accompany this progression. To the extent that Macbeth can be understood as possessing a tragic flaw it is typically said to be his “ambition.” But the play is far more complex than this interpretation suggests. Shakespeare is deeply interested here in exploring the nature of evil—where it originates, how it evolves, and how it manifests itself. Dr. Islam (2011) continues that as the play opens, we learn of his heroic actions in defense of the kingdom. We see him interact with other nobles, and their friendship and esteem are evident, as is Duncan's high regard, which expresses itself in terms of fertile growth, the beauty of natural processes, and spontaneous generosity with promises of more to come. But as he is overpowered by evil and the crime is committed, his human feelings are gradually destroyed until at the end of the play he becomes the unnatural man, cut off from humanity and from God. As his link with humanity weakens, so also does his desire to live, until at last he sinks into total despair which is the surest evidence of his damnation.

The Nature of Evil in Lady Macbeth

Dr. Saiful Islam (2011) states that the effects of evil are much stronger and obsessive in Lady Macbeth than on Macbeth. “She deliberately chooses evil, her choice being more deliberate than her husband’s” (Muir lxvii). She embraces evil more spontaneously than her husband does. Macbeth thinks his “vaulting ambition” (Shakespeare, *Macbeth* I.VII. 27) stimulates him only, but it is his wife whose reprimands force him to shake off the unwillingness he had to commit murder. When she tells anything, she means it. She literally summons the powers of darkness to overpower her:

Come, you spirits

That tend in mortal thoughts, unsex me here, And fill me, from the crown to the toe, top-full Of direst cruelty!

(Shakespeare, *Macbeth* I.V. 40-43)

According to Haddad (2013) another face of evil in the play is, of course, Lady Macbeth, who clearly has been cherishing ambitions of her own for some time. She is often condemned as having played upon Macbeth’s sense of his own masculinity and for driving him to murder. Yet, like Macbeth, she is herself a multifaceted character, and it would be mistaken to dismiss her as merely evil incarnate. She has evidently lost a child, and in this play full of witches and apparitions and the dark powers that Lady Macbeth calls upon, that phantom child haunts *Macbeth*. Lady Macbeth speaks of having “given suck,” and as she invokes the evil “spirits that tend on mortal thoughts,” she asks that they “Come to my woman’s breasts / And take my milk for gall” so that she will feel no hesitation or remorse for the deed she is planning. Yet the child she has apparently borne is nowhere to be seen, and the childless Macbeths stand in stark contrast to both Macduff and Banquo, whose identities as fathers are integral to their characters and to their roles within the play.

Conclusion

To sum up, we would like to say that Shakespeare was one of the best authors who could depict “Evil” in various types. He shows the real face of Evil in Iago, Edmund and other characters, but he showed different side of Evil in Lady Macbeth.

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SHARQ ADABIYOTIDAGI PAND-NASIHAT RUHIDA BITILGAN ASARLAR TAHLILI

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Adabiyot bu - so'z san'ati. Bu shunday san'atki, unga hech qanday mo'yqalam-u bo'yoq kerak emas, unga faqat so'z kerak. Adabiyot yordami bilan qalbimizning eng tubida yashiringan eng nozik, ko'z ilg'amas hissiyotlarni ifodalab berish mumkin. Ko'p ijodkorlar adabiyotni o'zicha tasavvur qilib nimalargadir mengzaydilar: kimdir dengiz desa, kimdir ummon der, men esa adabiyotni ko'zgu deb bilaman. Bu oddiy ko'zgu emas, qalb ko'zgidir.

Taniqli o'zbek ma'rifatparvarlaridan biri, umrini xalqning bilimli bo'lishi uchun fido etgan jadidchi Abdulhamid Sulaymon o'g'li Cho'lpon ta'biri bilan aytganda adabiyot bu “ Adabiyot chin ma'nosi ila o'lgan, so'ngan, o'chgan, majruh, yarador ko'ngilga ruh bermak uchun, faqat vujudimizga emas, qalbimizga qadar singishgan qora balchiqlarni tozalaydurgan, o'tkir yurak kirlarini yuvadurgan toza ma'rifat suvi.....”.¹

Adabiyotning jamiyatda ya'ni yosh avlodlarni tarbiyalashda, hayot sinovlarini sabr va bardosh bilan yengishda, to'g'ri yo'lni aql-idrok bilan tanlashda roli beqiyosdir. Sharq adabiyoti bir–biriga o'xshash ya'ni: pand-nasihati ruhida bitiladi. Bu azaldan shunda bo'lib kelgan. Keling turli millat adabiyotidan olingan parchalarni ko'rib chiqaylik, o'zingiz bunga amin bo'lasiz.

1. Masalan: Eronlik mashhur Firdavsiyning “Shohnoma” asaridan olingan parchaga nazar tashlaylik.

1. “Kishiga yaxshilik qil, berma ozor,

¹ Adabiyot 9-sinf 2-qism, 4-bet. “Yangiyo'l poligraf servis” Tosh.2014

Faqat shu yo'lni tutgan mard-u hushyor"
2."Yomonga qo'shilma, bo'lursan yomon,
Qarosin yuqtirar doimo qozon".¹

Quyidagi misralar boshdan oyoq pand, o'git va nasihatdir.

2.Masalan: Nishopurlik Abu Mansur as – Saolibiyning “ Yatimat Ad-Dahr” asaridan olingan parchaga e'tibor beraylik.

“O'z davringda baxtingni taqdir ilgidan xalos et.

Jamiki yaxshi yomonga muruvvat qil. Qilgan yaxshiliklaring o'zinga qytadi. Noshukurlar esa yomonligi bilan sharmanda bo'ladi “.

Qanchalar dono so'zlar. Har o'qiganda yangi-yangi ma'nolar tovlanib kelaveradi, asosiysi haqiqat ufurib turadi.

3.Masan : Bolosog'unlik mashhur Yusuf Xos Hojibning “ Qutadg'u bilig” asaridan olingan to'rtlikka e'tibor beraylik .

“ Qaro bosh yovi bu qizil erur
Necha bosh yedi u, yana-da yeyur.
Boshin sog'ligi-chun tiyib yur tiling
Tiling istagan kun boshinga yetur”.²

Bir birini to'ldirib turgan misralar, odamni o'ziga ohangrabodek tortadi. Bu yillab to'plangan tajribalar mevasidir. Rostdan ham „til suyaksiz” deb bekorga aytmagan dono xalqimiz.

4.Masalan: Alisher Navoiy o'ziga ustoz deb bilgan mashhur Sherozlik Sa'diy sheroziyning “Bo'ston” asaridan olingan parchaga diqqat qilaylik.

“ ...Yomonlik bilan umr o'tkazmagil,
Senga toki yog'diremasin la'nat el...”
“ Eshit , ey hunarmand –dono kishi
Emas ayb izlash hunarmand ishi “³

Shayx Sa'diy Sheroziyni kop ijodkorlar o'zlariga ustoz den bilgani kabi Butun sharq adabiyotida kata ustozdir.Bu misralar xalq shevasiga yaqin va soda usulda yozilgan bo'lsada juddayam ma'noga boy.

5. Masalan: Buyuk mutafakkir Alisher Navoiyning “badoye' ul-vasat”ning 41-qit'asiga qaraylik.

“ Ulki, iflosidin ayog'inda
Kafsh yo'li azmi chog'I yo'qtur oning,
Shukr qildik boqib birov sori,-
Ki yururg'a ayog'I yo'qtur oning”.⁴

Milliy-Ma'naviy qadriyatlarimiz orasida shukronalikning o'rni bo'lakcha.Mantiqan qarasak, biror muammoni noshukurlik va norozilik bilan hal qilib bo'lmaydi.Bu qit'ada bir kishining oyog'ida kafsh yo'qligida noshukurlik qiladi, atrofiga qaramaydi, zeroki bosh birovda shu kafshni kiyish

¹ Adabiyot majmua.1 kitob.Tosh 2015.200 bet (akademik litseylar uchun)

² Adabiyot majmua.1 kitob.Tosh 2015.70 bet (akademik litseylar uchun)

³ Sa'diyning Bo'ston asari.” Yoshlar nashriyot uyi” Tosh.2019.12- bet

⁴ Adabiyot 8-sinf .1qism.Toshkent 2014. 146-bet.

uchun oyog'I yo'q. Shu ikki bayt jumlada olam-olam ma'no yashiringan, inkor etib bo'mas ma'no.

6. Masalan: Qozoq mumtoz adabiyotining asoschilaridan biri Abay Qo'nanboyevning "Nasihatlar" asaridan olingan jumlalarga diqqat qilaylik.

"Agar davlat mening qo'limda bo'lganda, inson frazandini tuzatib bo'lmaydi, degan odamlarning tilini kesib tashlardim...."

"Yomon do'st -bir ko'lankadir: quyoshli kunda qochsang ham qutulolmaysan, bulutli kunda esa izlasang ham topolmaysan".
Abayning hikmatli so'zlarini tub mohiyatini bilib olsak koni foydadir. Bu ham pand nasihat.

7. Masalan: Ahmad Yugnakiyning "Hibat ul-haqoyiq" asaridan keltirilgan parchaga diqqat qilaylik.

"Ulig'likka yetsang, yanglishma o'zing
Agar kiysang atlas, unutma bo'zing".

Ahmad Yugnakiyning bu o'gitida qanchalar martabang ulig', qadring baland bo'lsa ham, doim atlaslarga belanib yursang ham bir kun bo'z matodan qilingan kiyim kiyishni unutma degan ma'no yashiringan.

Xulosa qilib aytganda, adabiyotning bosh vazifasi inson qalbida ezgulikka muhabbat, yovuzlikka nafrat uyg'tishga qaratilgan. Tom ma'noda komil insonni tarbiyalash uchun adabiyotning yordami beqiyosdir.

Bizning vazifamiz o'sib kelayotgan yosh avlodlarimizning qalbida adabiyotga nisbatan muhabbat tuyg'usini uyg'otishimiz, adabiyotga hurmat bilan qarashimiz kerak, shundagina nafaqat farzandlarimiz biz ham oq-u qorani farqlab biladigan bo'lib yetishamiz. Cho'lpon ta'biri bilan aytganda, «Adabiyot yashasa millat yashar...Hozirda bizga birdan lozim bo'lgan narsa - adabiyot, adabiyot, adabiyot.....».¹

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¹ Adabiyot. Muallif Sharafjon Sariyev."Sharq " nashriyot. Tosh.2015.254-bet

ИНТУЛЛЕКТУАЛ РОМАННИНГ ЎЗИГА ХОС ХУСУСИЯТЛАРИ

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Бадиий адабиёт санъат турларининг мураккаб синтези ўлароқ ўз тараққиёти давомида ҳамиша янгилашиб – мукамаллашиб; нафақат бадиий

Сўз мухлислари, балки фалсафа, сиёсат, социология, психология, ҳатто аниқ фанлар, медицина каби жуда кўп соҳа вакиллар эътиборига молик кутулмаган ғоялар, мавзулар, шакл ва мазмунларни тақдим этиб келди. Оламшумул нисбийлик назарияси асосчиси Алберт Эйнштейннинг Фёдор Достоевский асарларининг ўз кашфиётини амалга оширишда ўйнаган катта аҳамиятига оид эътирофи юқоридаги мулоҳазани тасдиқлайди. Ҳомернинг «Илиада», Фирдавсийнинг «Шохнома», Дантенинг «Илоҳий комедия», Захриддин Бобурнинг «Бобурнома», Гётенинг «Фауст», Толстойнинг «Уруш ва тинчлик», Достоевскийнинг «Жиноят ва жазо», Чингиз Айтматовнинг «Охирзамон нишонлари» каби асарлари афкоркитобхода ҳали – ҳануз хилма – хил, баъзан ҳатто бир – бирига зид фикр- мулоҳазалар уйғониб келади.

Бадиий адабиёт тараққиётининг замонавий босқичида интуллектуал роман жанри майдонга келди. «Интуллектуал роман» атамаси биринчи марта XX аср бошларда немис адиби Томас Манн томоидан истеъмолга киритилди. У 1924 йилда «Шпенглер таълимоти хусусида» номли мақоласида ёзди: «1914 - 1923 йиллардаги тарихий ва жаҳоний вайронгарчилик мисли кўрилмаган шиддат билан замондош инсонлар онгида даврни идрок этиш эҳтиёжини ўткирлаштириб юборди ва бу адабиётни ағдар – тўнтар қилиб ташлади. Бу жараён илму фан ҳамда санъат ўртасидаги чегараларга барҳам берди; эътиборли фикр – ғояларга тирик, юраги уриб турган ҳаёт бахш этди, пластик образларга жон бағишлади ва «интуллектуал роман» деб номлаш мумкин бўлган китоб типини майдонга келтирди».

Интуллектуал роман деганимиз ўз тадрижи давомида Т.Манн ва Г.Гессе, Р.Музиль ва Г.Брох, М.Булгаков ва К.Чапек, У.Фолкнер ва Т.Вульф, П.Коэльо ва Ч.Айтматов каби дунёқараш ва тасвир бир – бирига мутлақо ўхшамаган прозаикларни кутулмаган маҳражга бирлаштирди. Ҳа, фалсафа ва санъатнинг, илму фан ва бадиий адабиётнинг синтези - интуллектуал романнинг бош хусусиятидир. Бу синтез тарихий даврни бадиий қайта гавдалантиришда мифологик тафаккурнинг кучайиши, мифларнинг шунчаки рамз- мажоз доирасдан чиқиб инсоният турмушининг универсал модели ва изчилтакрорланувчи қонуният ўлароқ идрок этилишида намоён бўлди. Бадиий хронотопнинг беҳад кенгайиб, тарихий даврнинг матности алмашилиб туриши, сон – саноксиз аналог ва

параллеллар воситасида мавжуд реал воқеликнинг шавқатсиз ёрқин манзаралари ва уни бирбутун борлиқ ўлароқ чуқур идрок этилиши, фалсафий ғояларнинг мўл – кулиги интуллектуал роман намуналарини бадиий фалсафий тафаккурнинг олий намунасига айлантиради.

Жанрнинг бу типи миллий адабиётимизда ҳам юз кўрсата бошлади. Хуршид Дўстмухаммад, Назар Эшонкул, Улуғбек Ҳамдам, Исажон Султон каби адиблар интуллектуал роман тажрибаларини дадиллик билан истифода этдилар.

Табиийки, миллий интуллектуал роман ўзининг умумий ва жанрий – услубий хусусиятларини ғарбдаги турдошларидан олган бўлса – да, нафақат ўзбек, балки жаҳон адабиётида ҳам мутлақо ўзига хос ҳодисадир. Миллий интуллектуал роман - бу

- оламга шарқона – фалсафий нуқтаи назарнинг бадиий инъикоси:
- ғарбдагидан тубдан тафовутлангучи ибтидоий диний – мифологик тасаввурнинг бадиий “қайта туғилиши ”
- ғарбдагидан бўлак хил тарихий, ижтимоий - сиёсий муҳитларда шаклланган адибларнинг инсоният ва борлиққа, даврга муносабати ҳамда бадиий – фалсафий тафаккури даражаси;

Оскар Уайльднинг “ Дориян Грей портрети ” романида реализм, магикреализм, мифология илм- фан ютуқлари ва санъатнинг бошқа турлари юксак бадиий синтез қилинган.

Романни қайта-қайта мутолаа қилган киши шундай хулоса қиладики, асар бош қаҳрамони Дориян Грей ўз илтимосига куўра дўсти Базил чизиб берган сирли портретга қараб ўз- ўзи билан шавқатсиз юзлашади. Унинг ички оламида гўё тўнтариш содир бўлади. Аммо, Грей ўз ичидаги шайтоний хисни енга олмайди. Бунинг учун унга ирода етмайди.

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TARIXIY INVERSIYANING ADABIYOTDAGI O`RNI VA UNING TURLARI

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Kalit so`zlar: Xronotop, tarixiy inversiya, makon, zamon, o`tmish, kelajak.

Xronotop so`zi yunoncha xronos vaqt, topos esa joy degan ma`nolarni anglatib, vaqt va makon birlashmasini hosil qiladi. Ushbu ikki tushuncha mavzuyimiz uchun ajralmas birlik bo`lib, ular bir-birining o`rnini to`ldirsada, ayni xronotopni shakllantirish uchun vaqtning ahamiyati kattadir. Zamon alomatlari makonda namoyon bo`lsada, makon zamonda o`lchanadi va anglanadi. Zamonga mos makon o`zgarib, moslashaveradi. Manbalarga tayangan holda ushbu atamani dastavval, psixologiya ilmda Uxtomskiy, so`ngra esa adabiyotda shaklini namoyon qilib, ilmda yanada chuqurroq ildiz otishiga katta hissa qo`shgan rus olimi Mixail Baxtinning xizmatlari bor. Badiiy xronotop qat`iy tarzda janriy mohiyatga ega. Aytish mumkinki, janr va janrga xos xususiyatlar aynan xronotop vositasida yuzaga chiqadi. Shuningdek, badiiy xronotopning yetakchi xususiyati zamonda ko`rinadi. Xronotop shakliy-mazmuniy kategoriya sifatida adabiyotda inson obrazi mohiyatini ham belgilaydi. Chunki badiiy obraz doimo xronotop negizida ma`no kasb etadi.

Demak, xayoliy ya`ni virtual hamda haqiqiy real dunyo voqealari bir-biri bilan aralashadi, rus olimi Baxtin nazariyalariga ko`ra bu yerda vaqt tig`izlashadi zichlashadi ya`ni kelajakka yoki qalinlashadi va o`tmishga qaytadi. Bu erda vaqt qalinlashadi, zichroq bo`ladi, badiiy ko`rinadigan bo`ladi; makon esa kuchayib boradi, voqea syujetidagi vaqt harakatiga tortiladi.¹

Ushbu misolda biz tarixiy inversiyaning yana bir yangi turini ayni zamonlik holatidan vaqtning qalinlashganini va o`tmishga qaytganini guvohi bo`lamiz, bunda asarning bosh qahramoni bo`lmish Otabek otasining egallagan mansabini tasvirlaykan Toshkent xoni Azizbekning unga bo`lgan munosabati shaxs xususiyatlarini tasvirga olib, inversiyaning o`tmishga qaytgan holatini ko`rsatib bermoqda:

Otam Azizbekning mushoviri va yaqin mushohibi sanalsa ham lekin bu juziy ishlardaginadir, buning uchun sizga bir misol keltiray, bu ish shu yaqin oralardag`ina bo`ldi: *Toshkandagi jumalik gap majlislaridan birida bir kishi Azizbekni maxtar va bu maxtovg`a qarshi ikkinchisi “nega muncha maxtaysan, Azizbekning asli bir bachcha-da” der. Ularning bu muzokaralarini chetdan eshitib turgan xufyalardan biri bu so`zni Azizbekning qulog`ig`a yetkuzar. Ertasiga Azizbek mazkur ikki kishini o`z huzuriga oldirib maxtovchig`a ulug` mansab ato*

¹ M. M. Baxtin Romandagi vaqt va xronotop shakllari. Tarixiy she`riyat haqida insholar // Baxtin M.M. Adabiyot va estetika. : Sat. - M.: Rassom. yoritilgan, 1975. - B. 239.

qilar va ikkinchisini o`limga buyurar... Bu hukm majlisida hozir turgan otam mahkumning gunohini so`raganida Azizbek jallodga baqirar: "Tezroq olib chiq!" Otam tag`in qulliq qilg`anida jallodga buyurar: "Qo`lingdag`ini bo`shatib, o`rniga hojini olib chiq!" – Mana ko`rdingizmi, otamning qadru qimmatini.¹

Bu misolda yozuvchi inversiyaning *so`zlab berish* vositasini ishlatib, Toshkent xonining shaxs sifatlarini ochishda bo`lib o`tgan real voqealarni eslash davomida uni boshqa bir asar qahramoniga so`zlab bermoqda.

Keyingi misolga yuzlansak, xronotopni yuzaga keltirishdagi navbatdagi vosita bu uyqudir. Ya`ni romanda tasvirlangan Hasanali obrazi shu qadar sodda, rahmdil, ko`ngli ochiq shaxs sifatida tasvirlanadiki, u o`z hukmdorining taqdiriga befarq emasligi, ko`ngil achinishi, bo`lib o`tgan chigalliklarni yechishga urinishi kabi fazilatlar uning shaxs sifatlarini yanada orttiradi.

Bu o`ylarni tugatgandan keyin uning ko`zlari uyqu sari yumila boshlab qarshisig`a Otabek kelib to`xtar edi: "Ota, men sizning bu qilg`an yaxshiligingizni sira unutmaman" deb minnatdorliq qilg`andek bo`lar edi. Hasanali uyg`onib ketar va qaytadan shu to`g`rida o`ylab boshlar edi...²

Bu parcha orqali biz tarixiy inversiyaning uyqu vositasini hamda voqealar rivojining ortga qaytishi, vaqtning quyuvlashishi va o`tmishga qaytishlik belgilari ko`rindi. Bunday zamon faqat texnik mezonlarda o`lchangan, har bir sarguzasht uchun alohida belgilangan kunlar, tunlar, soatlar, lahzalardan iborat. Qahramonlar yoshida ayni sarguzashtlar favqulodda muhim, biroq hisobdan tashqari, noaniq zamonda sodir bo`ladi.

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¹ O`tkan kunlar. Abdulla Qodiriy. G`afur G`ulom nashriyoti. Toshkent. 1959 yil. –B. 108.

² O`sha yerda:-B. 84.

DETECTIVE ELEMENTS OF UZBEK LITERARY WORKS

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Annotation: In the following article the detective elements in Uzbek literature is analyzed. The author explains the presence of detective elements in epics in Uzbek literature and modern expressions of detective story in English literature.

Key words: digestible, reminiscent, acquaintances, enforcement, incorporated, atrocities, intentionally

Introduction

Literature is the reflection of life in all its varied forms and shapes. It is the mirror to life and society.¹ Every writer who steps into this sacred place listens to the desires of the heart and tries to explore the so-called ancient spiritual world, to express it artistically. Detective literature is considered by some literary critics to be the direction of the creation of “easily digestible” works, consisting only of evacuation efforts. Donna M. Norell’s article “Classical English Detective Fiction” says that the detective genre entered world literature with the help of the works of Agatha Christie. And another notion of detective works is that — Kate Summerscale, *The Suspicions of Mr. Whicher* “Perhaps this is the purpose of detective investigations, real and fictional to transform sensation, horror and grief into a puzzle, and then to solve the puzzle, to make it go away. “The detective story”, observed Raymond Chandler in 1949 “is a tragedy with a happy ending”. A storybook detective starts by confronting us with a murder and ends by absolving us of it. He clears us of guilt. He relieves us of uncertainty. He removes us from the presence of death.” However, long before that, there were detective elements in Uzbek literature. But there are a number of priceless works that prove this notion to be true, they are examples of detective fiction that propagate deep spiritual and philosophical ideas.

Materials and methods

Detective literature is not something that happened yesterday or today. In the works of art created by our ancestors, in some epics and fairy tales, they expressed their first views on the process of searching for and punishing sinners. A number of fairy tales, such as “Alpomish”, “Kuntugmish”, “Ravshan”, and “Three Brothers”, describe the heroes' struggle against injustice and evil.

The fragments of the epic “Alpomish” that contain detective elements: He says, Kultay says, “Ultoy is going to get married to your girlfriend. Now you can go and kill him. “Then Alpomish said, “Bobo, you go there as the name of me, I will see who is a friend and who is an enemy with my own eyes. No one should slip

¹https://shodhganga.inflibnet.ac.in/bitstream/10603/21905/3/03_abstract.pdf

and die.” Following this advice, the two of them put on each other's clothes and go to the wedding in a situation that no one could have imagined. Hakimbek's intention is reminiscent of the detectives' plan. Based on the fact that he cannot be seen as a criminal until the plan is carried out, we are convinced that there are detective elements in this epic. In particular, in this passage we also come across sentences that fit the view that the main content of a detective is the search for truth. That is, Alpomish works secretly, without revealing himself to anyone, so that “no one slips on someone's ankle and dies” and justice is done. When he returned home in the guise of Kultay, he was devastated to see his family in disarray. That is, when he saw his sister grazing in the fields, his mother cleaning his hooves by the ditch, his father carrying water in the oven, his only child Yodgor being humiliated by the oppressors, and his beloved wife Barchinoy marrying Ultoy out of desperation. He wants to hug and help. But even in such situations, he shows the determination and composure of his detectives. He remembers that he had to do a secret job to uncover the truth. Thousands of years ago, there were detectives and detective elements. Throughout our research, we have observed that detective elements are found even in samples of our classical literature.

Detective elements are also found in the epics of AlisherNavoi's “Khamasa”. We have seen the same elements used in the fourth epic of Hamsa, Sab'aiSayyar. In epic of Jabir, Suhayl, and Mehr, a traveler from the Fifth Climate Road, Jabir is portrayed as a criminal, Mehr as a victim, and Suhayl as a detective. Jabir captures people with various tricks, and his name means “oppressor, tyrant”. Of course, AlisherNavoi did not intend to create a detective story. He wanted to say that no crime in the world goes unpunished. Detective works, like many fiction works, have a trinity. But this trinity is not a love triangle, but a criminal-victim-detective, and in some cases, the victim is not involved at all, and the detective-criminal-police officer acts. The Jabir-Mehr-Suhayl trio is an example of the first type of movement. Because the events begin with Mehr's secret capture. Apparently, Mehr was the victim. Suhayl, on the other hand, became a savior and a spy who did justice. Usually, different people can be hired as detectives: law enforcement officers, hired detectives, relatives, friends, acquaintances of the victim, and sometimes complete strangers. Navoi was very clever enough to portray Suhayl as a relative, an acquaintance and a friend of the victim.

So, along with folklore, our classics also played an important role in the formation of the Uzbek national detective. Indeed, since the creation of mankind, there have been vices such as evil and crime, combined with good and good, but they have not developed as much as in later times. In the next stage, Abdulla Kadiri skillfully incorporated the detective elements of oral creativity into written work, resulting in a huge literary monument – “Last Days”, which still amazes scientists. In the play, Otabek's extremely meticulous efforts to expose Homid's crimes are reminiscent of detectives in world detective literature. It was with this work that decades passed before the next detective story was created. No work was

written in this direction until the 1960s after Abdulla Kadiri, in the early 1960s, that silently erupting volcano erupted, sparking IskandarKalandarov's story "Not in branches , in leaves...." It is noteworthy that this work is one of the first attempts in a new genre. The author tells an interesting story about what he saw and heard, and introduces readers to the courage of police officers, their loyalty to their work and how they work to solve fraud, fraud and many other serious crimes. But it is not a work of art.

Tahir Malik's "Satan," another writer who later felt responsible for the genre, revealed that a truly Uzbek national detective had been created. In this play, we can see in detail the peculiarities of detective literature, that is, the life of Asadbek and his activities in the criminal world are covered in detail. The author also describes the criminal world and the difficulties in exposing the atrocities committed in it. In the person of Asadbek, the author not only shows the true nature of evil, but also emphasizes that the appearance of this evil can happen intentionally, beyond the will of man, and that this evil has deep socio-moral roots. Asadbek's motives for exposing the crimes of his life were also revealed.

Conclusion

In short, detective elements have existed in both Uzbek and world literature for a long time, especially in the twentieth century appeared, and the Uzbek detective literature also has a high artistic weight, and at the same time proved that it is possible to create works that meet the requirements in this area.

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ЭПИК КЎМАКЧИ ҚАҲРАМОННИНГ БАДИИЙ ВАЗИФАЛАРИ

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БухДУ таянч докторанти

Қаҳрамон мушкул аҳволга тушиб қолганда ҳомий кучлар томонидан қўллаб-қувватланиши эпик асарларнинг қадимий мотивларидан бири ҳисобланади. Одатда, бирор оппоқ соқоли нуроний чол, нуроний кампир ёки сеҳргар чол ё кампир сифатида тасвирланувчи бундай эпик ҳомийларнинг асосий вазифаси қаҳрамонга маслаҳат бериш, уни қийин ҳолатдан қутқариш, мушкулотлардан халос қилиш ва йўл кўрсатишдан иборатдир.

Кўмакчи қаҳрамон эртак ва дostonлардаги асосий образлардан биридир. У битта бўлиши ҳам мумкин, бир нечта ҳам. Қанча бўлишмасин,

бош қаҳрамон ёнида турувчи, унга зарур ёрдамни кўрсатувчи бу образлар эпик асарларда муҳим ўринга ва аҳамиятга эгаллиги билан ажралиб туради.

Ж.Эшонқул Алберт Лорд фикрига таяниб айтганидек, қаҳрамон ва кўмакчи қаҳрамон муносабати эпик ижоддан қандай ўрин тутиши ижодкорнинг салоҳияти, иқтидори ва у улғайган муҳит, яъни кенг маънодаги эпик анъана билан чамбарчас боғлиқ.

Ижрочининг ижодкорлигини бор бўй-басти билан юзага чиқарувчи эпик анъана эса, ёзма асардан фақат оғзаки ижро этилгани ёхуд барқарор формулаларнинг асар тизимидан жой олганлиги билан эмас, балки ундаги ҳар бир образ, мотив ва мавзулар эпос қонуниятига қатъий бўйсундирилгани билан ҳам фарқланиб туради. Анъаналарга риоя қилинмаган, эпик тизим бўшашган бадий асарларда қаҳрамон ва кўмакчи қаҳрамон муносабати юзаки акс этган бўлади.¹

Кўмакчи қаҳрамонлар бош қаҳрамонга нисбатан ёрдамчилик вазифасида келиб, улар мавқеи жиҳатидан бадий деталга яқин туради. Кўмакчи қаҳрамоннинг бош қаҳрамон билан бир сафда, ёнма-ён туриб, уни химоялаб келиши бош қаҳрамон мавқеига путур етказмайди. Гарчи бунда асосий фаолият кўмакчи қаҳрамон хатти-ҳаракати орқали юзага чиқса-да, унинг сабабчиси бош қаҳрамон бўлганлиги учун барибир у асосий эътиборда қолаверади.

Эпик асардаги кўмакчи қаҳрамонлар икки типда намоён бўлади:

- а) фаол кўмакчи қаҳрамонлар;
- б) нофаол кўмакчи қаҳрамонлар.

Фаол кўмакчи қаҳрамонлар асар сюжетида жуда кўп фаолият кўрсатишади. Асар воқеалари ривожда уларнинг фаолияти муҳим ўрин тутаяди. Вазифалари ва фаолият натижалари аниқ кўриниб туради.

Нофаол кўмакчи қаҳрамонлар вазифаси эса аниқ эмаслиги, уларнинг ўз атрофидаги воқеа-ҳодисаларга деярли аралашмаслиги, бефарқлиги кўриниб туради. Бундай ҳолат кўпинча бош қаҳрамоннинг фаол ҳаракати бошланганда юзага чиқади. Аниқроғи, бош қаҳрамон бундай пайтда кўмакчи қаҳрамон ёрдамига деярли эҳтиёж сезмай, бевосита мустақил ҳаракатланади.

Баъзи эпик асарларда бош қаҳрамоннинг кўмакчи қаҳрамон ёрдамини олишдан бош тортиши, инкор қилиши ҳам кузатилади. Масалан, ўзбек халқ қаҳрамонлик эпоси “Алпомиш”да бош қаҳрамон Ҳақимбек (Алпомиш) зиндонда ётганида уни қутқаргани келган Қоражоннинг ёрдамини рад этиши маълум.²

Бош қаҳрамон бирор-бир кўмакчи қаҳрамон билан муносабатга киришар экан, сюжет тизимида янгидан-янги мотивлар юзага келади. Натижада асарнинг эпик руҳи ва бадий таъсирчанлиги янада ортади.

¹ Лорд А.Б. Сказитель. – М., 1994. – С. 142-159; Эшонқул Жаббор. Эпик ижодда кўмакчи қаҳрамон масаласи // Эпик тафаккур тадрижи. – Т.: Фан, 2006. – Б.18-19.

Кўмакчи қаҳрамоннинг бош қаҳрамон ҳаётидаги ўрнини куйидагича белгилаб кўрсатиш мумкин:

1. Содик ҳамроҳ ёрдамчи.
2. Доимий маслаҳатгўй.
3. Ақлли ва топқир ёрдамчи.
4. Суюкли ёр.

Кўмакчи қаҳрамоннинг бош қаҳрамон олдидаги вазифалари:

1. Мифологик махлуқ шартини бажариб, унга ем бўлишдан қутилтириш.

2. Подшонинг қийин шартларини бажариб, унинг ярим подшолигини кўлга киритиши ҳамда қизига уйланишига ёрдамлашиш.

3. Юртни ҳимоялашга отланганда кўмаклашиш.

4. Асирликдан қутқариш.

5. Ўзга олам, Ер ости ёхуд сув ости, ўликлар мулкига бориб қайтишида кўллаш, мададкорлик қилиш.

6. Ўлган қаҳрамонни тирилтириш.

7. Қаҳрамонни ўзга дунёга олиб бориб, олиб келиш.

7. Қаҳрамонга йўл-йўриқ кўрсатиш.

Рост, эпик асар сюжетида кўмакчи қаҳрамон пайдо бўлиши билан бош қаҳрамон “фаоллиги” сустлашади. Унинг “фаол”лигини кўмакчи қаҳрамон кўпроқ ўз зиммасига олади. Лекин бош қаҳрамон ҳам воқеалар саҳнасидан тўлиқ орқага чекинмайди. Қайтага иккала образ кучи бирлашиб, муқаррар ғалабани келтириб чиқаради.

Умуман айтганда, кўмакчи қаҳрамон бош қаҳрамон билан боғлиқ воқеаларнинг юзага чиқишида асосий ўрин эгаллайди. Шундай бўлса-да, эпик қаҳрамон фаоллиги кўмакчи қаҳрамонлар орқали эмас, балки бевосита бош қаҳрамоннинг ўзи орқали юзага чиқади.

Хулоса қилиб айтганда, ҳар бир эпик қаҳрамон ва образ, ҳатто эпик персонаж оғзаки бадиий ижодда ўз ўрни ва вазифасига эга бўлгани каби кўмакчи қаҳрамон ҳам шундай. Унинг фаолияти эпик ижодда ўз вазифаларига ва бадиий талқин хусусиятларига эга.

Фойдаланилган адабиётлар рўйхати:

1. Лорд А.Б. Сказитель. – М., 1994
2. Эшонкул Жаббор. Эпик ижодда кўмакчи қаҳрамон масаласи. Эпик тафаккур тадрижи. – Т.: Фан, 2006.

ОДИЛ ЁҚУБОВНИНГ ЎЗИГА ХОС РИВОЯ УСЛУБИ ВА БАДИИЙ ТАСВИР МАҲОРАТИ

Ганиева О.Х.

Инглиз адабиёти ва стилистика кафедраси ўқитувчиси

Садуллаев Ф.Б.

Инглиз адабиётшунослиги кафедраси катта ўқитувчиси

Аннотация: Мазкур мақолада ўзбек адабиётининг забардаст вакили Одил Ёқубовнинг ижоди, асарлари поэтикаси таҳлилга тортилган.

Калит сўзлар: Одил Ёқубов, роман, қисса, реал ҳаёт, жамият, адабиётшунос.

Ҳар бир ижодкор ўз даври ҳамда яшаб ўтган жамияти маҳсули десак, хато бўлмайди. Чунки у ўзи гувоҳ бўлган, бошидан кечирган, ҳамдард бўлган инсонлар дарду-ҳасрати, ташвиши, ғам ва андуҳларини асарларида акс эттиради. Табиийки, бу адибнинг ижодидаги халқпарварлик, ҳаққонийлик ҳамда ҳаётийлигини таъминлаб беради. Ш. Холмирзаев “Ёзувчи” ҳикоясида шундай ёзади: “Ёзувчилар борки, дуруст ёзадилар. Аммо шахс сифатида.... гаплашгинг келмайди. Улар сизу бизга дўст ҳам бўлолмайдилар. Чунки одамга “материал” деб қарашади, ўзлари билмаган ҳолда.... Ҳа, Шахс – Ёзувчилар кам бўлар экан: хайрият, биттаси ёнимизда...”¹. Одил Ёқубов ҳам инсон, ҳам ижодкор сифатида қалбларга кириб бора олган буюк сиймолардан биридир. XX аср ўзбек миллий адабиёти ривожига Одил Ёқубов ҳиссаси мислсиз даражада эканлиги ҳар қанча таъкидланса оз.

Одил Ёқубов асарлари инсон маънавий ва руҳий оламининг чексиз сарҳадларига қадар чуқур кириб бора олгани, тасвир руҳияти ҳамда талқин қилишдаги уйғунлиги билан кўплаб адабиётшунос мутахассисларининг диққат марказида бўлди. Ёзувчининг “Муқаддас”, “Матлуба”, “Биллур кандиллар”, “Тилла узук” сингари қиссалари, “Улуғбек хазинаси”, “Кўхна дунё” каби тарихий романлари, “Эр бошига иш тушса”, “Диёнат”, “Оққушлар, оппоқ қушлар”, “Адолат манзили”, “Осий банда”дек полифоник романларининг бадиий хусусиятлари, муаллифнинг тасвир маҳорати бир қатор илмий ишларда, мақолаларда жиддий ўрганилди. Адиб ижодининг тадқиқи унинг дастлабки ижодий муваффақияти “Муқаддас” қиссасига бир қатор замондош мунаққидларининг муносабати билан бошланди.

Забардаст мунаққид М. Қўшжонов бир қатор илмий мақолаларида, рисоаларида Одил Ёқубов ижодига ўз муносабатини билдирди. Адабиётшунос ёзувчининг дастлабки “Тенгдошлар” қиссаси ва “Дадил қадам” ҳикоялар тўпламини адабиёт оламига ташланган “дадил қадам” дея баҳолаган бўлса ҳам, йиллар ўтиб улар ижодий машқлар бўлганлигини, уларда воқеаларнинг бадиий таҳлили анча юзакилигини, катта

¹ Жўраев А. Одил Ёқубов хазинасидан. Т.: Ўзбекистон. 2017.- В.3.

умумлашмалар мавжуд эмаслигини қайд этади¹. Аммо ижодкор тинимсиз ўз устида ишлади, ҳаётни кузатди, инсонларнинг ўзаро муносабатлари, эзгулик ва ёвузлик, оқ ва қора орасидаги зиддиятларни таҳлил қилди, хулосаларини асарларида акс эттирди. Атоқли адабиётшунос О. Шарафиддинов: “Одилда ёзувчиликка иштиёқ уйғотган куч ҳам, унинг қобилиятини улғайтирган омил ҳам, асарларига такрорланмас ранг ва оҳанг бағишлаган қудрат ҳам ҳаётдир. Ёзувчи босиб ўтган ҳаёт йўли, шу йўл давомида йиғилган таассуротлар, юракни ёндирган кечинмалар, ҳаёлни банд этган фикрлар сараланган, умумлашган, бадий либосга бурканган ҳолда унинг асарларида қайта жилоланди”, деб адибнинг сермахсул ижодига баҳо беради. Шунингдек, олим “унинг ёзувчи сифатида туғилган йили”ни “Муқаддас” қиссаси яратилган йил билан белгилайди².

Одил Ёқубов “Муқаддас” қиссасида ҳаётнинг долзарб мавзуларидан бирини ёритиб берди. Мустақил ҳаёт остонасига қадам қўяётган ёшлар ҳаётидан олинган воқеа бугунги кун китобхонини ҳам бирмунча ўйлантиради ва фикрлашга даъват этади. Шунингдек, мазкур қисса муаллифнинг чинакам ёзувчига хос услуби ва йўлини белгилаб берди. Асарда худбинлик, манфаатпарастлик йўлига туша бошлаган йигитнинг бахтсизлиги, тўғри йўлга қайтишга мажбур қилган ҳаётий сабоғи ҳикоя қилинади. Қисса китобхонларни тўғри йўлга бошлашдек тарбиявий аҳамиятга эга бўлиш билан бир қаторда, кўплаб илм аҳлининг илмий мақолалари ва рисоалари учун тадқиқот объектига айланди. Ушбу ижод намунаси шу қадар кўпчиликни ҳаяжонлантира олдики, адабиётшунос У.Норматов қиссани “гўё “Одил Ёқубов” деган феномен учун муаллифлик ёрлиғи вазифасини ўтади”, дея таърифлайди³. Одил Ёқубов ана шу анъанани кейинги қиссаларида ҳам давом эттирди. “Бир фелъетон қиссаси”, “Қанот жуфт бўлади”, “Матлуба” сингари асарларида ҳам ёшларнинг жамиятда учрайдиган зиддиятларга қарши мардонавор кураши, ўзаро самимий муносабати, бир-бирига муҳаббати ёритилди.

Одил Ёқубов XX аср ўзбек қиссачилик мактабининг ривожига салмоқли ҳисса қўшди. У.Расулова “XX аср ўзбек қиссалари тадрижи” рисоласида ёзувчи ижоди тўғрисида фикр билдирар экан, муаллифни энг кўп қисса яратган адиб сифатида қайд этади⁴. Ижодкорнинг бадий етук, романсифат қиссаларининг ютуғи сифатида бир қатор омиллар кўрсатилади. Асосий сабаблардан бири ижтимоий-сиёсий ҳаётдаги ўзгаришлар билан белгиланди ва инсонга муносабат, унинг кадр-қимматини ўрнига қўйиш масаласи ёзувчи ижодида юқори ўринларда турди. Кейинги омил 30-50-йиллардаги шахсни оёқ ости қилиш, сталинча қатли омнинг кескин танқид қилиниши бўлди.

¹ Қўшжонов М. Сайланма.1-жилд. Адабий портретлар. – Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти. 1982. - В. 296.

² Шарафиддинов О. Истеъдод жилолари. – Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти. 1976.- В.189.

³ Норматов У. Ижод сеҳри. Т.: Шарк, 2007. – В.103.

⁴ Расулова У. XX аср ўзбек қиссалари тадрижи. Т.: Фан, 2012. – В.33.

Одил Ёқубов қиссаларида романларга хос тамойиллар кўзга ташланди, уларда қисса моҳияти яққол акс этди. Ёзувчининг қиссаларида меҳр, оқибат, ўзаро самимий муносабатлар етакчи мавзулар саналади. Айниқса, “Муқаддас”, “Ларза”, “Бир фельетон қиссаси”, “Излайман”, “Биллур кандиллар” қиссалари алоҳида қимматга эга. Мунаққиднинг фикрича, адибнинг қиссаларидаги барча ижобий қаҳрамонлар адолат манзилини излашади ва бу йўлда улар бир қатор зиддиятларга дуч келишади. Салбий қаҳрамонлар эса вазиятга кўра гоҳ юмшоқ, гоҳ меҳрибон дўст, гоҳ ширинсухат маслаҳатгўй қиёфасига киришлари тасвирланади. Одил Ёқубовнинг ижобий қаҳрамонлари танги, бағрикенг, қинғирлик ва ҳар хил “ўйинлар”ни ёқтирмайдиган кишилар. Муаллиф қиссаларида яхлитлик – ҳар қандай вазиятда инсон бўлиб қолиш лозим деган концепция кишини ром этади.

М.Маҳмудов, К.Тоғматовлар “Проза поэтикасининг айрим муаммолари” мақоласида муаллифнинг “Қанот жуфт бўлади” қиссасининг ютуғи сифатида, ёзувчи асарда қаҳрамонлар характери ҳаётда қандай бўлса шундай тасвирлашида, ўзининг бирон фикрини, концепциясини ўқувчиларга зўрлаб ўтказишга ҳаракат қилмаслигида эканлигини таъкидлашади¹. Асар мураккаб ижтимоий ва ахлоқий муаммоларни ҳал этишга бағишланади. Мунаққиднинг фикрича, Одил Ёқубов бу асарида оддийликка, жўнликка қарши исён кўтаради, замонаси, даврининг буюк истеъдодли кишини ёр қилишни орзу этган романтик табиатли ёш қалбнинг интилишларини акс эттиради.

Хулоса қилиб айтганда, Одил Ёқубов умри давомида ёниб ижод қилди. У бир қатор ўлмас қиссалар ва романлар муаллифига айланди. Унинг асарларидаги ўзига хосликни ҳаётийлик, ҳаққонийлик, реаллик сингари мезонлар таъминлаб берди. Шу боисдан кўплаб адабиётшунослар адибнинг асарларига юксак баҳо беришди, ижодкорнинг ривоя услуби ва тасвир маҳорати ҳақида илмий мақолалар, монографиялар, тадқиқотлар вужудга келди. Одил Ёқубов ижоди ҳали бир неча минг йилликлар давомида ўз мухлисларига эга бўлишда давом этади.

Фойдаланилган адабиётлар рўйхати:

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O'ZBEK VA JAHON ADABIY ALOQALARI

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Anotatsiya: Adabiy aloqalar adabiy-ijodiy munosabatlarning o'ziga xos yo'nalishi sifatida qadimdan mamlakatlar, xalqlar va buyuk ijodkorlarning o'zarohamkorligi va hamfikrligini ta'minlovchi omil bo'lib kelgan. O'zbek adabiyoti tarixining barcha davrlarida adabiy aloqalar maqsad va vazifalariga ko'ra turli ko'rinishlarda rivojlanib kelyapti. Adabiyaloqalar bu-ijodiyhamkorlik, do'stona munosabatlar, ustoz-shogird an'anasini o'zida jalb etgan millatning ma'naviy-madaniy taraqqiyotida muhim ahamiyatga ega jarayondir. Mustaqillik ostonasida o'zbek adabiyoting adabiy aloqalari ijodiy jarayonning faol jabhasiga aylandi. Hozirgi kunda mazkur soha jahon miqyosida rivoj topib, uning yangi shakllarini yuzaga keltirdi, jumladan, ijodkor larning badiiy tarjima vositasida jahon adabiyoti tajribalariga murojaati kuchaydi.

Kalit so'zlar: tarjima, kommunikatsiya, falsafiy, adabiy-estetik, tasvir, madaniyat.

Аннотация: Литературные связи как свое образное направление литературно-творческих отношений издавна служили фактором, обеспечивающим взаимное сотрудничество и солидарность стран, народов и великих творцов. На протяжении и всей истории и узбекской литературы литературные связи развиваются в различных формах в соответствии с целями и задачами. Литературные связи – это важный процесс в духовно-культурном развитии и нации, включающий в себя творческое сотрудничество, дружеские отношения, традиции и учителя и ученика. Литературные связи узбекской литературы на пороге независимости стали активным фронтом творческого процесса. В настоящее время эта сфера нашла свое развитие в мировом масштабе, сформировала новые формы, в том числе, благодаря художественному переводу, усиливается обращение творческих людей к опыту мировой литературы.

Ключевые слова: перевод, коммуникация, философский, литературно-эстетический, образ, культура.

Kirish

Adabiy aloqalarga adabiyot ilmidagi ijodiy jarayonning muhim qonuniyatlaridan biri, har bir milliy adabiyot taraqqiyotiga ta'sir ko'rsatuvchi yetakchi omil sifatida qaralsa-da, u badiiy adabiyot masalalaridan ko'ra kengroq mohiyatni qamrab oladi. Uning dunyoqarash, millat, ma'naviyat, madaniyat, jamiyat ravnaqiga ta'sir ko'rsata oladigan qirralari bisyor. Badiiy adabiyotni tom ma'noda anglash va tushuntirish uchun kitobxon va tadqiqotchi (tadqiqotchi ham kitobxon, faqat u xoskitobxon) "hisli ko'ngil"¹sohibi bo'lishi lozim. Xuddi shu narsa badiiya adabiyot, umuman olganda o'z san'atni yuzaga keltirib, tub manoda boshqa sohalardan jratadi. Adabiyotbu- ko'ngil ko'zi mahsuli va faqat shunday ko'ngil yordamidagina o'z qalbini tadqiqotchiga ochadi. "O'tkan kunlar" romanidagi "Navokuyi" bobida shunday tasvir va tadqiq bor: "Dutorning nozik torlaridan, tilsimlik yuraklaridan chiqq'an "Navo" kuyi o'z nolasiga tushunguchi Otabekdek yigitlarga juda muhtoj edi. O'z dardiga tushungan bu yigitka borg'an sayin dardini ochib so'zlar, yig'lab va ingrab so'zlar edi. Eshitkuchi esa dunyosini unutib yig'lar, kuchini yig'ishtirib yig'lar va hasratu alamini ko'zyoshisi bilan to'kib yig'lar edi. "Bu oddiy tasvir emas. Bu san'at, adabiyotning maxsuli shuningdek musiqa kuchini ko'rsatishda so'z o'z o'z qolgan nuqtada yana so'z va tuyg'u yordamida holatning qayta tiklanishi, ya'ni juda noyob tasvirdir. Buni hisli ko'ngilning badiiy portreti deyish mumkin. Qaysi bir milliy adabiyotning shakllanish va taraqqiyot yo'liga nazar tashlasangiz, uning rivojlanishida adabiy aloqalar va adabiy ta'sirning muhim ahamiyat kasb etganiniko'rashingiz mumkin. Binobarin, adabiy aloqalar bardavomligi bugungi kunda ham milliy adabiyotimizning taraqqiy etishiga yordam beruvchi omil bo'lib qoladi. Bugun biz o'zbek adabiyotini jahon adabiy jarayonining ajralmas va tarkibiy qismi sifatida tasavvur etamiz. Adabiyotshunoslarning tafakkuridagi bu o'zgarish bizdan hozirgi o'zbek adabiyotini jahon adabiyoti kontekstida tadqiq etishni, buning uchun esa o'zbek-xorijiy adabiy aloqalarini yangi va yuksak bosqichga ko'tarishni taqozo etadi. Hozirgi o'zbek adabiyotining ko'rki bo'lgan asarlarni boshqa tillarga, xorijiy xalqlar adabiyotining mumtoz namunalarini esa o'zbek tiliga tarjima qilish, bir tomondan, milliy adabiyotimizga yangi adabiy uchqunning kirib kelishiga, yangi badiiy-uslubiy izlanishlarning g'uncha ochishiga imkon bersa, ikkinchi tomondan, xalqlarning o'zaro yaqinlashuvi, binobarin, notinch dunyoda tinchlik-totuvlik, mehr va muhabbat qaldirg'ochlarining parvoz qilishiga sharoit yaratadi.

Asosiy qism

Badiiy adabiyotning shohona namunalariga ko'zga aylangan Ko'ngil bilan boqib va shunday ko'z bilan tahlil qilsak, qila olsak adabiyot falsafasiga yovuq borsak, ajabmas. Ma'naviy boyligimiz o'zga xalqlar adabiyoti, madaniyati, san'ati

¹Adabiy turlar va janrlar. (tarixi va nazariyasiga oid). 3 jildlik. 1-jild. -T.: Fan. 1991. - 334 b.

bilan tanisha borganimiz sari yuksaladi. Bu borada esa badiiy tarjimaning o'zni beqiyos. O'zbek kitobxonlari dunyo adabiyoti durdonalaridan ko'plab namunalarni ona tilida o'qimoqdalar. Bugungi kunda tarjimonlarimiz oldida turgan dolzarb vazifalardan biri o'zbek adabiyotining yaxshi namunalarini jahon kitobxonlariga yetkazishdir. Davr talabidan kelib chiqib, O'zbekiston Yozuvchilar uyushmasida o'zbek adabiyoti namunalarini xorijiy tillarga tarjima qilishga muhim vazifalardan biri sifatida e'tibor qaratilmoqda. Avvalo, xorijiy tillar o'qitiladigan bir qator oliy o'quv yurtlari bilan hamkorlikni yo'lga qo'ygan holda, bilim maskanlarida tarjima kengashining sho'balari ochildi. Keyingi ikki yilda "XX asr o'zbek she'riyatidan namunalar" koreys tilida (tarjimonlar: Kim Se Xek, Sh.Qosimova), "Qalbimsizga¹ intiladi" to'plami ingliz tilida (tarjimon: B.Xolbekova), Abdulla Qahhorning "Anor" hikoyalar to'plami nemis tilida (tarjimon: O. Ostonov), "O'zbek xalq ertaklari" nemis tilida (tarjimon: Z.Akromxonov) nashr etildi. Jahon adabiy jarayoni murakkab hodisa. Unda barcha adabiyotlar doimiy aloqada bo'lib, bir-biriga u yoki bu darajada ta'sir ko'rsatib turadi. Bugungi kunda o'z qonun-qoidalari asosidagina rivojlanadigan, tashqi ta'sirdan xolis milliy adabiyotni topish qiyin. Biroq adabiyotshunoslikka oid ishlarda adabiy ta'sir masalasini o'rganishda ehtiyot bo'lish kerakligi doim e'tiborda bo'lib kelgan. «Adabiy ta'sir masalasini o'rganish ilmini turli yozuvchilar ijodidagi hamma va har qanday tashqi o'xshashlik va monandlikni qidirishdan iborat ermakka aylantirib qo'yish yaramaydi». Adabiy aloqalarni o'rganish bugungi sharoitida juda muhim ahamiyatga ega, mushtarak mavzular, mushtarak voqealar, mushtarak obrazlar turli adabiyotlarda mavjud. Ularni tahlil qilar ekanmiz, bir adibni ikkinchi adibning «soyasiga» aylantirib qo'ymasligimiz, bir milliy adabiyotda yaratilgan asarni boshqa adabiyotda mavjud asarning «varianti» deb qaramasligimiz lozim.

Adabiy aloqalar biryoqlama emas, balki o'zaro bo'ladi. Bunda milliy adabiyotlarning o'zaro bir-biriga ta'siri va bir-birini boyitishi tushuniladi. Bu jarayonda badiiy tarjimaning o'zni beqiyos. Badiiy tarjima milliy yozuvchilar uchun katta ijodiy maydon, mahorat maktabidir. Jahona adabiyoti namunalarini dastlab o'zbek tiliga tarjima qilganlar asosan o'zlari ham adiblar, shoirlar bo'lishgan. Ular orasida Cho'lpon, Abdulla Qodiriy, G'.G'ulom, Oybek, M.Shayxzoda, H.Olimjon va boshqalar bo'lgan. Har bir yozuvchi, har bir shoir o'ziga yoqqan adibning asarlarini tarjima qiladi. Zo'rma-zo'raki, majburiyat yuzasidan qilingan tarjimasana'ataribo'lmaydi: «...tarjima qiluvchi kishining o'zi yaratuvchi, ijodkor bo'lishi kerak, aks holda, o'nlab o'nlab qalin kitoblar ham hech qanday «ta'sir»ni his qilmagunicha, oddiy tilmoch bo'lib qolaveradi». Boshqa milliy adabiyot namunasini o'z ona tiliga o'girgan tarjimonning o'zi ham adib yoki shoir bo'lsa, tarjima muvaffaqiyatli chiqadi. Zero

¹Aliev A. Ma'naviyat, qadriyat va badiiyat (Vatan fidoyilari) -: Akademiya, 2000.- 632 b.

ijodkor ijodkorni boshqa kishiga qaraganda aniq his qiladi, to'g'ri tushunadi va uning fikrini kitobxonga chuqurroq anglata oladi.

Yer yuzida yashovchi turli millatlar o'rtasidagi madaniy va adabiy aloqalar kecha yoki bugun boshlangan hodisa emas, ular doimiy rivojlanib kelayotgan to'liqdir. Ularning ildizi qadim–qadimga borib taqaladi. Adabiyotshunos olim F.K.Sulaymonova¹ to'g'ri ta'kidlaganidek, “Hech qachon hech qaysi xalq, elat boshqa xalqlardan uzilib qolgan, o'z holicha yashagan emas, aks holda hech qanday taraqqiyot bo'lmagan bo'laredi”. Xalqlar o'rtasida adabiy aloqalarning rivojlanishiga nashriyotlar va ommaviy axborot vositalarining ham hissasi kattadir. Bunga o'rta asrlardanoq nashriyot-matbaachilik ishlari yo'lga qo'yilgan Yevropa misolida guvoh bo'lish mumkin. Albatta, o'zga tillarda chop etilgan asarlar bilan tezroq tanishishning eng yaxshi yo'li ularni o'sha tillarda o'qimoqdir. Biroq ba'zan tarjima va adaptatsiyalar ham qo'l keladi.

Qulay sharoitlarga ega bo'lgan Yevropa sharoitida (G'arbiy Yevropa va Skandinaviya xalqlarining tillari, birtomondan, Markaziy va Sharqiy Yevropa xalqlarining tillari, ikkinchi tomondan, yaqinligi, chegaralarning ochiqligi) kitoblar import va eksport ham qilingan. Ba'zan mafkuraviy, ba'zan moddiy va yuqorida ko'rsatilgan sabablarga ko'ra adib va shoirlarning asarlari o'z yurtlarida emas, qo'shni mamlakatlarda ham chop etilib turgan. Jumladan, mashhur ital'yan shoiri Jambatista Marinining² (1569-1625) «Adonis» poemasi dastlab Frantsiyada dunyo yuzini ko'rgan. Fransuz adiblarining «falsafiy» asarlari, aksincha, ilk bor Gollandiyada nashr etilgan. Ingliz adiblari Jeyms Joys va Genri Millerlar o'z yurtlaridagi ijtimoiy-ahloqiy muhit tufayli «Ulis» va «Tropiklar»ni Parijda nashr ettirishgan. Jahon xalqlarini bir-birlaridan ajratuvchi ham, ularni birlashtiruvchi vosita ham–tildir. Yer yuzida yashovchi barcha xalqlar, ularning vakillari bir-birlari bilan asosan tarjima orqali muloqot qiladilar. Xalqlar, millatlar o'rtasida siyosiy, iqtisodiy, madaniy-ijtimoiy aloqalar kuchaygani sayin tarjima ham, tarjimachilik ham kuchayib boraveradi. “Tarjimachilik faoliyatining bosh yo'nalishi turli tillarda gaplashuvchi xalqlarni o'zaro tanishtirish, adabiyot orqali o'zaro muloqotini tashkil etish, boshqacha aytganda, madaniyatlar aro kommunikatsiya imkoniyatini yaratishdir”.

Xulosa

Adabiyot gulshani bo'lmish buyuk asarlar insonga zavq-shavq bag'ishlaydi va ular hozirgi kungacha ko'pgina tillarda o'z shina vandalariga egadir. Mana shunday yuksak cho'qqiga erishishda, kommunikatsiya vositalarining o'zni beqiyosdir. Kommunikatsiya vositalari taraqqiyotida tubdan o'zgarish yuz bergan vaqtdan boshlab jamiyatning tarjimonlarga bo'lgan talabi ham miqdor, ham sifat jihatidan juda oshib ketdi. Har soxada tarjimonlik salohiyatlari rivojlandi.

¹Aliev A. Ma'naviyat, qadriyatvabadiiyat (Vatanfidoyilari) –: Akademiya, 2000.– 632 b.

²Adabiyot nazariyasi: 2 jildlik. M.Nurmuhamedova tahriri ostida. 1–jild, 2–jild. –T.: Fan. 1978, 1979. – 449 b.

Shuningdek, hamma sohalarda siyosatdan texnikagacha, badiiy adabiyotdan qishloq xo'jaligigacha tarjimon ko'p jihatdan hal qiluvchi shaxs bo'lib qoldi. Bugungi kunda davlatlar boshliqlari o'rtasidagi muzokaralar, xalqaro siyosiy va ilmiy anjumanlar ishlarini tarjimonlarsiz tasavvur qilish mumkin emas, ularning berayotgan ko'magi sababli adabiyot gullab-yashnamoqda. Bugungi kunda tarjima xalqlar o'rtasida o'zaro iqtisodiy-siyosiy, ilmiy va madaniy aloqalarning kengayishiga xizmat qilmoqda. Tarjima-milliy tillarning rivojlanishini tezlashtiradi, tillarning lug'at boyligini yanada oshiradi. Shuningdek tarjima milliy adabiyotlarning o'zaro aloqasi va adabiy ta'sir jarayonini tezlashtiradi. Milliy adabiyotlarda umum insoniy g'oyalar, yangi mavzu va yangi janrlarning paydo bo'lishiga olib keladi. Tarjima tufayli buyuk so'z ustalarining o'lmas asarlari dunyoning minglab tillarida jaranglamoqda. Gomer, Sofokl, Vilyam Shekspir, Ioxann Gyote, Onore de Balzak, Aleksandr Pushkin, Lev Tolstoy, E.Xeminguey, Alisher Navoiy, Gi de Mopassan va boshqa o'nlab adiblarning asarlari dunyoning deyarli barcha xalqlari tillariga tarjima qilingan, va ulardagi adabiyot ko'ngli tarjimada yaqol ko'rsatilgan. Badiiy tarjima sababli milliy adabiyotlarning o'zaro aloqasi, bir-biriga ta'siri kundan-kunga rivojlanib bormoqda. Keyingi yarim asr ichida har bir mamlakatlar adabiyotining boshqa mamlakatla radabiyoti olamiga kirib borishi jarayoni muayyan darajada butkul insoniyat madaniyatini to'la qamrab oldi. Milliy tillarning boyishi, mushtarakso'z, atama, iboralarning paydo bo'lishida ham, milliy madaniyatlar va milliy adabiyotlarda mushtarak ijtimoiy-siyosiy, adabiy-estetik qonuniyatlarning paydo bo'lishida ham tarjima katta rol o'ynaydi. Umuminsoniy maqsadni ko'zlab qalam tebratgan har bir yozuvchi va shoirning asarlari faqat o'z xalqining mulki bo'lib qolmay, balki butun insoniyatning ham boyligidir. Barcha xalqlar bir-birining adabiyoti va madaniyati bilan uzviy aloqa o'rnatgan taqdirdagina o'zlarining adabiyoti va madaniyatini rivojlantira oladilar. Alohida olingan har bir milliy adabiyot mavqeidan turib qaralsa, tarjima ko'proq rang-baranglik, xilma-xillikka qulaylik tug'diruvchi omil sifatida namoyon bo'ladi. Biroq tarjima yangidan-yangi janrlarning milliy adabiyotlarga kirib borishini ta'minlovchi unsure hisoblanadi va, shu jihatdan olib qaralsa, birlashtiruvchi omil sifatida namoyon bo'ladi. Jahon adabiyoti durdonalari tarjima tufayli bir tildan boshqa tilga o'girilganda, o'sha tilde so'zlashuvchi xalqning milliy ongini o'stirishda, yangicha estetik did paydo qilishda, dunyo qarashini tarbiyalashda faol rol o'ynaydi. Demak, tarjima tarbiyaviy, ma'rifiy ahamiyatga ega. Original adabiyot orqali o'z xalqimizning o'tmishi, bugungi va kelajak hayotini o'rgansak, badii ytarjima asarlari orqali o'zga xalqlarning hayoti, o'tmishi, turmush tarsi bilan tanishamiz. Original adabiyot ham, tarjima adabiyoti ham bir xil ahamiyatga ega, ular bir xil rivojlanadi. Bizning e'tiborimizni o'ziga ko'proq tortayotgan mamlakatlar qalam ahllari, chunonchi G'arbiy Yevropa mamlakatlari adabiyotining ajralmas bo'lagi hisoblanmish Angliya adabiyoti va ingliz zamon ijodkorlar sanalmish Amerika adabiyoti vakillari asarlarining o'zbek tiliga tarjimalari haqida gap ketadigan bo'lsa, shuni alohida qayd etish lozimki, bunday tarjima asarlari o'zbek ijodkorlari e'tiborini darhol o'ziga tortdi va tez

orada ularning ko'pchiligi xalqimizning asarlariga aylanib, kitob javonlaridan o'rin oldi. Hozirgi o'zbek adabiyotida ingliz va Amerika adabiyotidan qilingan tarjimalar katta o'rinni ishg'ol etadi va ularning salmog'i yil sayin oshib bormoqda.

Chet ellardagi tinchlik va demokratiya tarafdorlari ham o'zbek adabiyotini sevadilar, hurmat bilan tilga oladilar, buni Alisher Navoiy, Zahiriddin Muhammad Bobur, Muhammad Aminxo'ja Muqumiy, Zokirjon Furqat kabi klassik adabiyotimiz namoyandalari va Abdulla Qodiriy, Oybek, G'afur G'ulom, Zulfiya, P.Qodirov, E.Vohidov, A.Oripov, T.Po'latov singari o'zbek adabiyoti vakillarining ko'plab asarlari ingliz, nemis, fransuz, chex, rumin, polyak, bulg'or, venger, hind va boshqa xorijiy tillarga tarjima qilinganligi, chet el kitobxonlari tomonidan sevib o'qilayotganligidan ham ko'rish mumkin. Faxrlansa arziydigan yutuqlarimizdan biri bu-ayrim chet ellik adiblar, tarjimonlarning o'zbek yozuvchilari hayoti va ijodi bilan jiddiy qiziqayotganliklari diqqatga sazovordir.

Ular o'zbek yozuvchilarining ijodidan ayrim namunalarni o'z tillariga o'girish bilangina chegaralanib qolmay, balki ba'zi yozuvchilarning bosib o'tgan ijodiy yo'li bilan maxsus shug'ullana boshladilar, ularning o'ziga xos bo'lgan adabiyot usullarini o'rganmoqdalar.

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ДЕТЕКТИВ-КРИМИНАЛ СЎЗЛАРНИНГ ХАРАКТЕР ЯРАТИШ, БАДИИЙ-ФАЛСАФИЙ МАЗМУННИ ИФОДА ЭТИШДАГИ ВАЗИФАЛАРИ

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Abstract: This article deals the information about James Hadley Chase and with the Uzbek translations of his novels. Though Chase's novels are popular among European countries, but it still unknown to Central Asia, a few works of him are translated and it requires more study of his novels.

Key words: Novel, crime, international position, translation, popular, best-seller, transformation.

Аннотация: В этой статье рассказывается об Джеймсе Хэдли Чейзе и узбекских переводах его романов. Хотя романы Чейза популярны среди европейских стран, но пока неизвестны Центральной Азии, некоторые его произведения переведены, но это требует более глубокого изучения его романов.

Ключевые слова: роман, криминал, международная позиция, перевод, популярный, бестселлер, трансформация.

Детектив асарлар бадий тилига хос муҳим хусусият детектив-криминал сўзларнинг қўлланилишидир. Бундай сўзлар, одатда, муаллиф ва персонаж нутқида ишлатилади. Бинобарин, Ж.Чейзнинг “Қузғун – сабрли куш” романида воқеалар муаллиф нутқи орқали, “Гонгконгдан келган тобут”, “Сейфдаги пуллар” асарларидаги воқеалар эса персонаж нутқи орқали баён қилинган. Агар муаллиф нутқида қўлланган детектив сўзлар сюжетни очишга хизмат қилса, персонаж тилида эса қаҳрамонлар характери очиб беришга хизмат қилганлиги кузатилади. “Дарҳақиқат, гап детектив жанрининг асосий хусусияти борасида борар экан, – деб ёзади Б.Холиқов, унинг ўзига хослиги: жиноят содир бўлиши (кўпинча қотиллик); жиноятчининг ўз изини яшириши; жиноятчини излаш; жиноят сирларини фош этиш каби мустақил эпизодлар тизимида намоён бўлади”¹. Қолаверса, сюжет чизигининг жиноят билан боғлиқ мана шу босқичлари бадий ифодасида детектив сўзлар ҳаётий-фалсафий мазмунни беришда, қаҳрамон характери очиб беришда муҳим восита бўлиб хизмат қилади. Шу билан бирга бундай сўзлар изқувар, жиноятчи, полициячи каби детектив асарлардаги қаҳрамонлар нутқида дифференциация, фарқли жиҳатлар кузатилади (мазмунга эътибор қаратинг). Шу нуқтаи назардан Ж.Чейз асарларида қўлланилган детектив-криминал сўзларни таҳлил қилишга ҳаракат қиламиз.

¹Холиков Б.А. Детектив романларда воқеликнинг бадий талқинини тизимли моделлаштириш. Фал. фанл. докт. (PhD) дисс. – Т., 2018. – Б.95.

1. Муаллиф нутқида қўлланган детектив-криминал сўзлар. Адабиётшунос Д.Куроновнинг ёзишича: “Эпик характердаги асарларнинг аксариятида воқеа, воқеа кечаётган жой ёки шароит тасвири, қаҳрамонларга берилаётган таъриф, муаллиф мушоҳадлари кабилар бевосита муаллиф тилидан берилади”¹. Детектив асарда муаллиф нутқи орқали жиноят содир этилаётган жой, вақт, қаҳрамонга берилаётган таъриф билан танишиш имконияти юзага келади. Шу билан бирга муаллиф нутқида ишлатилган детектив-криминал сўзлар асарда сюжетнинг ўсиб бориши, жиноят тафсилотлари ҳақида тасаввурга эга бўлиш мумкин.

“Қузғун – сабрли қуш” романида жиноят ўғри Феннел ҳақидаги фикр муаллиф томонидан айтилган: “He watched the boat as it drifted closer. They knew **he was dangerous**, and they were taking no risks. They wanted to get aboard, make a quick dash down into the bedroom and then the four of them would smother him while their knives carved him”². Таржимада: “Унинг яқинлашиб келаётган қайиқни диққат билан кузатишда давом этди. **Қотиллар** унинг **хавфли душман** эканлигини жуда яхши билишади. Шунинг учун ниҳоятда эҳтиёткорлик билан ҳаракат қилишарди. Уларнинг режалари жуда оддий: бортга чиқиш-у, каютага кириб, пичоқми ё бирон темир тўқмоқ биланми уриб саранжомлаш”[3.5]. Матндаги “қотиллар” ва “хавфли душман” сўзлари жиноят билан боғлиқ. Таржимада “улар” сўзи “**қотиллар**” шаклида берилган. “**Dangerous**” эса “**хавфли душман**” тарзида ўгирилган ва аслиятдаги мазмунни ифодалашга эришилган. Бунда

“Сейфдаги пуллар” асарида “Фарнуорт” қамоқхонаси тасвирида қўлланган сўзлар детектив характерга эга: “Farnworth wasn’t a **prison** of high walls and **cells**. It was a prison of **chains, sharp-shooting guards, and savage dogs**. If the days were **terrible**, the nights were worse”³. Таржимада: “Фарнуорт деворлари баланд ва **камерали** турма эмасди.

Бу занжирлар, уста **мерган-қўриқчилар** ҳамда **йиртқич** итлардан иборат қамоқхона эди. Кундузи ўтган кунлар **дахшатли** бўлиб, тунлар тўғрисида гапирмаса ҳам бўлар эди”[1.23]. “**Prison**” – турма, “**cells**” – “**камера**”, “**chains**” – “занжирлар”, “**sharp-shooting guards**” – “**мерган-қўриқчилар**”, “**savage dogs**” – “йиртқич итлар”, “**terrible**” – “дахшатли” тарзида ўгирилган. Шу сўзлар воситасида қамоқхонадаги ноодатий ҳаёт тасвир этилган.

Кўринадики, муаллиф нутқида қўлланган детектив-криминал сўзлар сюжетдаги воқеалар ривожидан жиноят жараёни тафсилотини бериш, унинг содир бўлишини ёрқин очиш, жиноят ашёларини ифодалаш, қамоқхонадаги ноодатий ҳаётни тасвирлашга хизмат қилган.

2. Персонаж нутқида қўлланилган детектив-криминал сўзлар.

¹Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018. –B.249.

² Chase J.H. The vulture is a patient bird. Royallib.ru. – P. 2.

³Chase J.H. Come easy - Go easy. – Гранада. “Ватфабоокс”, 1960. P -19.

“Сейфдаги пуллар” асарида жиноятчи Ройнинг нутқи бу жиҳатдан аҳамиятли: “**That’s** one of them out of the way said Roy. His voice sounded husky and unsteady. A few minutes later we saw the doorman close the door of main entrance and turn the key. We watched him through the glass door walk across the lobby and disappear down the stairs to the basement”¹. Таржимада: “Йўлимизда битта **тўсиқ** камайди, – деди Рой. Унинг товуши бўғиқ ва узук-юлуқ эди. Бир неча дақиқадан сўнг биз дарбон асосий кириш ешигини қай тарзда беркитганини ва холл орқали зинапоядан тушиб, уйчасига кириб кетганини кузатиб турдик”[1.13].

Бу Ройнинг дўсти Четга айтган гапи бўлиб, унда “**that’s**” олмоши “**тўсиқ**” деб ўгирилган. “Тўсиқ” сўзи одатий нутқда ишлатиладиган нейтрал сўз. Детектив матнда эса жиноятчи нутқида криминал маъно касб этган.

“Сейфдаги пуллар” асари сюжетида Чет Карсоннинг дўсти Ройга ўғрилиқ қилиш режасини айтиб бериши билан боғлиқ эпизод мавжуд: “**That’s** him. – I got into the truck beside Roy. There’s nothing to it. I went on as he drove the truck into the street. We **can skin** him on Sunday”². Таржимада: “Худди ўзи, – мен фургонга кириб, Рой билан ён-ён ўтирдим. – Ҳаммаси жуда оддий. Биз сейфни яқшанба куни ўмарсак бўлади”[1.3]. Матндаги “**can skin**” сўзи “**ўмармоқ**” тарзида таржима қилинган. Бунда жиноятнинг режалаштирилиши акс этган.

Асар сюжетида маълумки, жиноятчи Рой Чет билан жиноят жойидан қочади. Унинг шу вазиятдаги нутқи қуйидагича: “I rushed to the door. Chet” – Roy’s voice came behind me in a his of **fear**. “Not down! Up!” But I was already on the stairs going down.

My mind was **frozen** with **panic**. I had only one thought – to get out into the open and to **get away**⁴. Таржимада: “Мен ешикка томон отилдим. Чет! – ортимдан Ройнинг **қўрқувга** тўла овозини эшитдим. – Пастга мумкин эмас, юқорига қочамиз. Аммо мен бу пайтда зинада эдим ва пастга чопдим. Кучли **ваҳима** туфайли мийям **караҳт** бўлиб қолган эди. Мени фақат битта фикр – кўчага чиқиб олиш ва **қочиш** ваҳимаси қамраб олган эди”[1.15]. “**Fear**” – “**қўрқув**”, “**frozen**” – “**караҳт**”, “**panic**” – “**ваҳима**”, “**get away**” – “**қочиш**” тарзида ўгирилган. Бу сўзлар, аслида, одатий мазмунга эга. Бироқ контекстда ўғрилар жиноятчиларнинг руҳий психологик ҳолатини ифодалаш учун хизмат қилган.

Фойдаланилган адабиётлар рўйхати:

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¹Chase J.H. Come easy - Go easy. – Гранада. “Ватфабоокс”, 1960. P -11.

²Chase J.H. Come easy - Go easy. – Гранада. “Ватфабоокс”, 1960. P -10.

³Chase J.H. Come easy - Go easy. – Гранада. “Ватфабоокс”, 1960. P -12.

⁴Chase J.H. Come easy - Go easy. – Гранада. “Ватфабоокс”, 1960. P -13.

2. Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018. –В. 249.
3. Chase J.H. The vulture is a patient bird. Royallib.ru. – P. 2.
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ЖОН СТЕЙНБЕКНИНГ “ОЛТИН ПИЁЛА”СИ ХУСУСИДА

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*Инглиз адабиёти ва стилистикаси кафедраси ўқитувчиси;
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Аннотация: Мазкур мақолада Нобель мукофоти совриндори Жон Стейнбекнинг илк романи “Cup of Gold” (“Олтин пиёла”)да илгари сурилган мавзулар таҳлилга тортилган.

Калит сўзлар: Жон Стейнбек, роман, жамият, ғоя, мавзу.

Жон Эрнест Стейнбек бутун дунёга машҳур, америкалик забардаст прозаик, кўплаб машҳур роман ва қиссалар муаллифи ҳамда Нобель мукофоти совриндори. Иқтисодий инқирозга учраган Американинг қайғули йиллари Стейнбек асарларида фактлар билан ҳаққоний тасвирланган. 27 та асар ёзган бўлиб, бундан 16 таси роман, 6 та қисса ва 5 та ҳикоялар тўплами.

Бутун дунё китобхонлари учун Стейнбекнинг номи урушдан олдинги инқироз йилларида, аввало АҚШнинг ижтимоий-психологик жараёни билан боғланади. Унинг дастлабки саргузашт ва бир қанча жиҳатдан хайратга солувчи романи “Cup of Gold” (“Олтин коса”) машҳур “биржа таназзули”дан салгина олдин нашр қилинди. Лекин, умуммиллий тўлқин мавзуси энди ёзишни бошлаган муаллифнинг кузатиш ва фикрлов доирасига дарров тушгани йўқ. 1930-йиллар бошларидаги романларида Стейнбекнинг ўша вақтдаги ёш адабиёт вакиллари орасида ажратиб турувчи хусусияти – фалсафий қизиқишлар ва эстетик қарорларида эди. Ушбу романидан бошлаб, унинг китоблари саҳифасида муаллифга ўз тажрибасидан яхши таниш бўлган Американинг оддий кишилари – фермерлар, ижарачилар, мексикалик чўпонлар ва уйсиз дайдилар ўрин олди.

Стейнбек ижодининг бошланиши Америка адабиётининг 30-йилларига тўғри келади. Бу давр жуда зиддиятга бой бўлгани сабабли, ёзувчи ижоди ўзининг ўткирлиги билан шу жараёни эслатиб туради¹. Муаллиф жуда кўп касбларда меҳнат қилди. Аммо қишлоқ хўжалигида орттирган тажрибаси кейинчалик унга америкалик оддий меҳнаткашлар ҳаётининг қийинчилик ва машаққатларини тасвирлашда ёрдам берди. Ўзининг дастлабки романларида, асосан Америка аҳолисининг ишсизлик, ёлғизлик ва муҳтожликдан мусибатга дучор бўлган ночор қатлами ҳақида ёзди. Унинг ижоди содда ва

¹ Засурский Я. Американская литература XX века. - М.: Издательство М.У., 1985. - С 448.

самимий, омадсиз бўлсада, ҳаёт синовларини мардонавор енгишга уринган шахсларга бағишланди.

“Олтин пиёла” романи муваффақиятга эришмади. Танқидчилар буни тарихий-романтик асарлар учун хос бўлган меъёрларга жавоб бермаслиги, импрессионизм ва аллегория сингиб кетганлиги билан изоҳлашди. Кўшма Штатларда бу роман бир неча бор қайта нашр этилган бўлса-да, ҳақиқий муваффақиятга ҳеч қачон эришмаган. Бу лирик фантазияга бой роман Стейнбекнинг ягона тарихий фантастик асари. Генри Морган 1670-йилларда Испания магистралини бошқарган, Куба ва Америка қирғоқларини вайрон қилган ва у қаерга бормасин ҳаммани даҳшатга солган. Унинг нафси ва очкўзлиги чегара билмас эди.

Гарчи асар муваффақият қозонмаган бўлса ҳам, у бир қатор такрорланмас хусусиятларга эга. Романда Стейнбек жой номларига кенг тўхталади, хусусан, бош қаҳрамоннинг саргузаштларини тасвирлашда, Панама, Кастилия, Барбадос, Камбрия, Уелс пойтахти Кардифф шаҳарларини қаламга олади. Уелс асар бош қаҳрамони Генри Морганнинг туғилган жойи. Уелс халқининг асосий соҳаси деҳқончилик ва кўмир қазиб олиш бўлиб, аҳолининг бешдан бир қисми қишлоқларда яшайди. Стейнбек асарида Генрининг отаси кекса Робертни фермер сифатида, Генрининг бувиси ва кекса Мерлинни ўтмишдаги диний анъаналар ва афсона рамзи сифатида акс эттиради.

“Олтин пиёла” асарида Камбрия афсонавий кўринишда тасвирланади. Монмоутлик Жеоффри туғилган жой Қирол Артур афсоналарининг асоси ҳисобланади. Стейнбек бу анъанадан фойдаланиб, Уелсни қадимги донишмад Мерлиннинг уйига айлантиради. Мерлин сингари, Гвенлиана ҳам башорат қилиб, қадимги даврларда бу ерда яшаши керак бўлган Друидларнинг афсонавий урф-одатларини ёдга солади. Стейнбек Уелсдаги афсонавий ва тарихий қаҳрамонларни эслатиб ўтиб, бу ҳудудга тарих ва афсона ҳиссини бағишлайди.

Асар бош қаҳрамони Генри ўз бойлигини излаш учун сузиб борган Кардифф порти Уелсдаги энг йирик шаҳар бўлиб, расмий равишда 1955-йилда пойтахтга айланди. Шаҳар тарихий Гламорган округи сифатида аталиб, кейинчалик Жанубий Гламорган деб ўзгартирилди. Шаҳар минтақавий савдо-сотик билан шуғулланадиган кичик порт шаҳар сифатида пайдо бўлган, аммо 1700-йилларда саноат инқилоби даврида кучли таъсирга эга бўлган. Европанинг кўплаб жойларидан денгизчиларни Кардиффда топиш мумкин. Бу ер Генри Морган сингари уелслик ёш авантюристларни экзотик ерлар ва қароқчиларнинг ўлжалари билан таништириб келмоқда.

“Суп of Gold” (Олтин пиёла) – Панама шаҳри учун эвфемизм сўз бўлиб, капитан Генри Морган генерал Дон Хуан де Гузманни мағлубиятга учратгани эвазига тортиб олган шаҳарнинг инкор этиб бўлмайдиган бойликлари учун шундай ибора билан аталган. Стейнбек шундай ёзади: “Панама 1670-йилда Генри Морган вайрон қилишга қарор қилгунича, ажойиб

ва ёқимли шаҳар эди. Дунёда ҳеч бир жойни бу шаҳарнинг гўзаллиги ва бойлиги билан таққослаб бўлмас эди”¹.

Стейнбекнинг биринчи романи муваффақиятга учрамаган бўлса-да, асар пафоси жуда изчил тасвирланган. Жой номлари, шаҳарлар кенг ва равион тасвирланган бўлиб, китобхон беихтиёр Генри Морган билан бирга саргузаштлар излаб саёҳатга чиқади. Асар орқали муаллиф бебаҳо маълумотларни китобхонга қизиқ тарзда ёзиб қолдиради.

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O.HENRI - INSON RUHIYATINING KUCHLI BILIMDONI

Sadullayev F.B.

Ingliz adabiyotshunoslig kafedrasi o'qituvchisi;

Olimova X.M., talaba.

Annotatsiya: Mazkur maqolada Amerika adabiyotining zabardast vakili O.Henri ijodi, asarlarining o'ziga xos qirralari tahlilga tortilgan.

Kalit so'zlar: O.Henri, adabiyot, hikoya, ruhiyat, tasvir, mavzu.

Jahon adabiyoti - bitmas-tuganmas xazina. Undan foydalanish, boyliklarini o'zlashtirish - yuksak fazilat. Yillar o'tgani sari bu noyob xazinaning salmog'i oshib, osori-atiqalari ko'payib boraveradi. Mashhur amerikalik hikoyanavis adib O.Henrining ijodiyoti ana shu xazinada alohida fusun va tarovatga egadir. Uning favqulloda noyob iste'dodi, hajviyot bobidagi betakror qobiliyati hali-hanuz yirik adabiy kechalarda, xalqaro simpoziumlarda e'tirof etiladi. Asli ismi Uilyam Sidney Porter bo'lgan yozuvchining ijodi qanchalar optimistik ruh, ko'tarinki kayfiyat bilan yo'g'rilgan bo'lmasin, turmush tarzi bir tekis kechmadi. Beshafqat hayot uni kulib emas, kuldirib yashashga majbur qildi.

Uning birinchi hikoyalar to'plami 1904 yilda “Karamlar va qirollar” (“Cabbages and Kings”) nomi bilan nashr etildi. Xuddi Edgar Po, B.Gart va Mark Tven singari chinakam amerikaliklar ruhini, tashvishlariyu kamchiliklarini, jamiyatni bir chekkasidan yemirayotgan illatlarni, aholining boylik, shuhrat, mansabu unvon ilinjidagi turmush tarzini achchiq kesatiqlar, kulgili iztiroblar, kinoyalar orqali mahorat bilan ochib bergan adibning kitobi tezda qo'lma-qo'l bo'lib ketdi.

¹ <https://sits.sjsu.edu/curriculum-resources/cup-of-gold/setting/index.html>

Shundan so'ng, O.Henrining to'plamlari birin-ketin dunyo yuzini ko'ra boshladi. 1906 yilda "To'rt million" ("The four million"), 1907 yilda «So'nmas chiroq» ("The trimmed Lamp"), "G'arb yuragi" ("Heart of the West"), 1908 yilda «Shahar ovozi» ("The Voice of the City"), «Oliyjanob o'g'ri» ("The Gentle Grafter"), 1909 yilda "Taqdir yo'llari" ("Roads of Destiny"), "Saylanma" ("Options") va 1910 yilda "Ishbilarmonlar" ("Strictly Business") hamda "Girdoblar" ("Whirligigs") nomli kitoblari dunyo adabiyoti ixlosmandlari qalbiga yo'l topa oldi. Uni butun sayyorada munaqqidlar hech ikkilanmay "qisqa hikoyalar qiroli" deb atay boshladi. Porteriga tegishli bo'lgan hajman kichik, ma'no jihatidan salmoqli asarlarini ayrim tanqidchilar hatto ba'zi mashhur romanlardan ustun qo'ygan chog'lar ham bo'lgan. Haqiqatan ham, O.Henrining ko'plab hikoyalarida ko'tarilgan mavzular dolzarbligi va butun insoniyatga birdek aloqadorligi bilan yuksak pog'onalarda turadi.

Uyg'oq qalbi hamisha odamlar ichiga tortib, asarlarida xalqona ruh ufurib turuvchi adibning qahramonlari rang-barang: millionerlar, kovboylar, chayqovchifiribgarlar, ruhoniylar, kir yuvuvchilar, bezorilar, sarmoyadorlar, siyosatchilar, adiblar, artistlar, rassomlar, ishchi-muhandislar, o't o'chiruvchilar va hokazo. U hikoyalarida ana shu qahramonlarning holatiga tushar, bir lahza bo'lsa-da, ular bilan birga yashardi. Shu sababli ham O.Henrining asarlarida ortiqcha pafoslarga berilish, bo'rttirma, yuzaki metaforalarni uchratmaymiz. Balki haqqoniy iste'dodni, real turmush chig'iriqlari asnosida sinovlarda toblangan tajriba maktabi mahsulini his qilamiz.

O.Henri inson ruhiyatining kuchli bilimdoni ekanini "So'nggi yaproq", "Oliyjanob o'g'ri" hikoyalari orqali yuksak pardalarda ifodalay oldi. Katta hayot bo'sag'asida turgan ikki talaba qizning ("So'nggi yaproq") jamiyat bilan bevosita bog'liq va ayro holda tushkun kayfiyatga berilishi, omadsiz qari rassomning "so'nggi shoh asari" tufayli yana optimistik hayotga qaytishi zamirida O.Henrining adib sifatidagi portretini chizish mumkin. U chuqur ruhiy holatlarni shu darajada ustalik bilan qalamga oladiki, natijada o'quvchining kayfiyatiga, kayfiyati orqali yuragiga qo'l soladi. Hikoyani mutolaa qilishga kirishgan odam yakunda voqealar rivoji qay darajada yechim topishini bashorat qilolmaydi. Shu tomondan ham Uilyam Porterning matematik qobiliyatiga qoyil qolmay iloj yo'q. Uni shu nuqtai nazardan "hikoyanavislik matematikasi asoschisi" deyish mumkin. Keyinchalik adabiyotga kirib kelgan, dunyo tan olgan qator mahalliy va xorijiy adiblarga O.Henrining hikoyachilik maktabi katta saboq berdi. Uning lo'nda qilib, "bir jumla"ga sig'dirilgan asarlaridan ilhomlanib, ko'plab nosirlar qalam tebratdi, yangi natijalarga erishdi. Xususan, Sh.Anderson, T.Drayzer, B.Gext, G'.G'ulom, A.Qahhor va boshqalar nomini sanab o'tishning o'zi kifoya qiladi. O.Henri uslubida yozuvchi adiblarning safining sezilarli darajada kengayib ketishida Uilyam Sidney Porterning hikoya yozish texnikasidagi yupatuvchanlik ruhini ifodalash, aylana fabula, ya'ni ikki tomonlama ma'no yuklash san'ati, timsollarni niqoblar ortida aks ettirish mahorati, so'z o'yini, muammoni qo'yish va to'laqonli xulosaga kelish hamda yashirin iqtiboslar ishlatish tajribasi muhim omil bo'ldi.

Uilyam: “Bo’ldi, bas, shu vaqtga qadar tanti bo’lganim yetar! Peromning hikoya yozish bobida ancha tajribasi oshdi, endi bir yil ichida romanga ham harakat qilsam bo’ladi”, - deb jurnalistlarga o’z istagini bayon qiladi. Lekin unga kelajak avlodga roman va qissa yozib qoldirish baxti nasib etmadi. Ulug’ adib vafotidan so’ng, uning 1895-1896 yillar ichida Xyuston shahridagi “Pochta” gazetasida e’lon qilingan felyetonlari, fabulalari, qaydlari, yumor bilan yo’g’rilgan qisqa fikrlari "Postskriptumlar" nomi bilan to’plam holda bosildi. O.Henri hammasi bo’lib 273 ta hikoya yozdi, barcha janrdagi asarlari yig’ilib 18 tomni tashkil qiladi. 1918 yilda amerikalik yozuvchining porloq xotirasini omma orasida targ’ib qilish va uning takrorlanmas ijodiyotining bardavom bo’lishini ta’minlash maqsadida O.Henri nomidagi mukofot ta’sis etildi va 1919 yilda birinchi marta o’z egalariga topshirildi. Ko’pchilik bunday mukofot borligini bilmaydi, chunki u tor doirada - AQSH va Kanada jurnallarida asarlari chop etilgan amerikalik va kanadalik “qisqa hikoya” ustalariga beriladi. G’oliblarning eng sara asarlari jamlangan “O.Henri mukofotiga sazovor hikoyalar” nomli to’plam chop etilishi yo’lga qo’yilgan. Turli yillarda bu mukofotni Trumen Kapote, Uilyam Folkner, Flanneri O’Konnor, Jon Apdayk, Vudi Allen, Stiven King va boshqalar qo’lga kiritishgan.

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К. БОЛДИКНИНГ «THE CONCISE OXFORD DICTIONARY OF LITERARY TERMS» LUҒАТИДАГИ АДАБИЁТШУНОСЛИК ТЕРМИНЛАРИНИНГ ЭТИМОЛОГИК ТАҲЛИЛИ

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Биз таҳлилга тортган луғатимиздаги терминлар сони 1060 тадан иборат бўлиб, шулардан 118 таси бошқа тиллардан ўзлаштиришсиз, яъни қандай бўлса шундайлигича бошқа тиллардан ўзлаштирилган терминлар бўлиб ҳисобланади. Муаллифнинг ўзи луғат муқаддимасида берган таърифга кўра, ушбу луғатдаги терминлар кундалик адабиётшуносликда учрайдиган оддий терминлар эмас, балки ҳамма ҳам тушуна олмайдиган, унчалик кенг тарқалмаган адабиётшунослик терминларини қамраб олган. Берилган 1060 терминларнинг аксарияти инглиз тилига транслитерация ва транскрипция усуллари билан ўзлаштирилган бўлиб, уларнинг орасида қадимги юнон, латин ва француз адабиёти терминлари жуда кўплаб учрайди. Бундан

ташқари немис, италян, испан, рус ва япон тилларидан олинган терминлар ҳам мавжуд бўлиб, уларнинг талаффузи, келиб чиқиши ҳақида ҳам маълумотлар берилган. Юқорида таъкидланганидек, адабиётшунослик терминларининг ривожини шу миллат адабиёти, санъати, маданияти ва тилининг ҳам ривожини билан чамбарчас боғлиқ. Айнан шунинг учун ҳам биз “Адабиётшунослик терминларининг қисқача изоҳли луғати”даги терминларни этимологик жиҳатдан таҳлил қилиб чиқдик ва қуйидаги натижаларга эришдик:

1	Тўлиқ ўзлаштирилган терминлар	89%
2	Бошқа тиллардан ўзлаштиришсиз кириб келган терминлар	11%

Энди бошқа тиллардан ўзлаштиришсиз кириб келган терминларни алоҳида тиллар бўйича кўриб чиқамиз:

1	Француз	57%
2	Немис	19%
3	Лотин	9%
4	Италян	5%
5	Юнон	3%
6	Испан	1%
7	Рус	2%
8	Япон	4%

Жадваллардан кўриниб турибдики, Крис Болдикнинг “Адабиётшунослик терминларининг қисқача изоҳли луғати”да изоҳланган терминларнинг аксарияти инглиз тилида тўлиқ ўзлаштирилган бўлса ҳамки, улар орасида ўзлаштиришсиз кириб келган терминлар ҳам мавжуд. Ўзлашган қатлам терминларининг аксарияти француз адабиётшунослигига оид терминлар. Улар жами ўзлашган қатлам терминларининг 57% ташкил этган. Изоҳ сифатида шунини айтишимиз мумкинки, француз адабиётининг таъсири инглиз адабиётига ҳаминша улкан бўлиб келган. Бу икки халқ маданияти, санъати ва бадиий адабиёти бир-бири билан ҳамнафас ривожланиб борган. Немис адабиётига мансуб ўзлаштиришсиз кириб келган терминлар ҳам бошқа тиллардан кириб келган терминларга нисбатан кўпроқ учраган бўлиб, у жамининг 19 %ни ташкил қилди. Бу икки тилнинг муштараклиги ва иккала тилнинг герман тиллари оиласига мансуб эканлиги сабабли деб ҳисоблаймиз. Италян, япон тилларидан ўзлашган қатлам терминлари асосан ушбу тиллар бадиий адабиётидаги жанрларга оид терминлардан иборат. Қуйида мазкур луғатимиздаги терминларнинг этимологик жиҳатдан туркумларга бўлиб кўриб чиқамиз.

Француз тилидан ўзлаштиришсиз кириб келган терминлар: *aperçu, avant-garde, belles-lettres, bovarysme, bricolage, cenacle, chanson, chanson de geste, chant royal, claque, conte, coup de theatre, debat, differance, discours,*

dizain, donnee, double entendre, drame, ecriture, enonce and enonciation, epater les bourgeois, feuilleton, ficelle, fin de siecle, Grand Guignol, histoire, huitain, jeu d'esprit, jongleur, jouissance, lai, laisse, langue, lisible, litterateur, longueur, mise-en-abyme, mise en scene, negritude, nom de plume, le nouveau roman, nouvelle, oeuvre, parole, pastourelle, philosophes, la Pleiade, poete maudit, la preciosite, raisonneur, recit, reverdie, rime riche, roman a clef, roman a these, roman a tiroirs, roman-feuilleton, roman-fleuve, scriptible, success d'estime, trouvere, vers de societe, vers libre, vraisemblance.

Немис тилидан ўзлаштиришсиз кириб келган терминлар: *Angst, Aufklarung, Bildungsroman, Encyclopedistes, erlebte Rede, Erziehungsroman, Fastnachtspiel, Knittelvers, Kunstlerroman, Marchen, Meistersinger, Minnesanger, Novelle, Rezeptionsasthetik, Schauerroman, Sturm und Drang, Tagelied, Urtext, Verfremdungseffekt, Weltanschauung, Weltschmerz, Zeitgeist.*

Лотин тилидан ўзлаштиришсиз кириб келган терминлар: *carpe diem, dramatis personae, fabula, in medias res, In Memoriam stanza, obiter dicta, rogatio, sententia, ubi sunt.*

Италян тилидан ўзлаштиришсиз кириб келган терминлар: *canzone, commedia dell' arte, ermetismo, ottava rima, terza rima, ut pictura poesis, verismo, volta or volte.*

Юнон тилидан ўзлаштиришсиз кириб келган терминлар: *dues ex machina, eiron, hamartia, occupatio.*

Испан тилидан ўзлаштиришсиз кириб келган терминлар: *entremes,*

Рус тилидан ўзлаштиришсиз кириб келган терминлар: *ostranenie, samizdat, sjuzet, syuzhet.*

Япон тилидан ўзлаштиришсиз кириб келган терминлар: *haiku, hokku, kabuki, no' or noh, tanka.*

К. Болдикнинг “The Concise Oxford Dictionary of Literary Terms” изоҳли луғатини тузишдан асосий мақсад кундалик дуч келинадиган терминларни изоҳлашмас, балки тушунилиши қийин бўлган камдан кам дуч келинадиган терминларга изоҳ бериш бўлган. Ушбу луғат 1060 та терминларни ўз ичига олади ва шулардан 118 таси бошқа тиллардан ўзлаштиришсиз, яъни қандай бўлса шундайлигича бошқа тиллардан ўзлаштирилган терминлар ҳисобланади.

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ERNEST XEMINGUEY IJODIDA ZAMON VA QAHRAMON MASALASI

Saidova Z.X.

BuxDU "Ingliz tilshunosligi" kafedrası o'qituvchisi

20-asr jahon adabiyoti xazinasiga durdonalar qo'shgan amerika yozuvchisi E.Xeminguey o'z asarlarida zamonning muhim muammolarini ko'targan, burjua olamining illatlarini haqqoniy ko'rsatgan buyuk san'atkor edi. Dunyo 20-asrga ikkinchi sanoat inqilobi boshlanishi bilan kirib keldi. Bu asrda insoniyat ilm-fan va texnika taraqqiyotida ulkan yutuqlarga erishdi. Ayni paytda ushbu asrda insoniyat uchun eng ko'p darajada kulfat va azob-uqubatlar keltirgan hodisalar ham ro'y berdi. Ularning ichida eng dahshatlisi birinchi va ikkinchi jahon urushlari bo'lib, bu urushlarda o'n millionlab kishilar halok bo'ldi. Tarix juda ko'p urushlarning guvohi. Urushlar doimo xalqlarga qirg'in, kulfat, azob-uqubatlar keltirgan. Davlatlarni halokatga uchratgan, odamlarni o'z yurtlarini tashlab ketishga, o'zгалar yurtida sarson-sargardon bo'lib yurushga majbur etgan.

Urush va uning dahshatli oqibatlari haqida yuzlab shoir va yozuvchilar o'z badiiy asarlarida yorqin obrazlar orqali aks ettirganlar. Mana shunday yozuvchilardan biri, deyarli barcha asarlari urush voqealari bilan yo'g'rilgan Amerika, qolaversa, jahon adabiyoti namoyandasi Ernest Miller Xemingueydir. Uning ijodidagi eng asosiy davrlar urush paytlari hisoblanib, u tanlagan qahramonlar asosan urushga qatnashganlar hisoblanadi. Masalan, yozuvchining imperializm keltirib chiqargan, bosqinchilik urushlariga qarshi nafratlanishga bag'ishlangan "Alvido qurol!" romani yozuvchi ijodida muhim bosqichni tashkil etadi. Undagi bosh qahramonlar Genri va Ketrin Barkli bo'lib, ular bir-birlariga ko'ngil qo'yadilar.

Yozuvchi urush qabohatlariga shaxsiy hayotni qarshi qo'yadi. Genri Ketrin Barkliga bo'lgan muhabbati bilan urush dahshatlaridan ham qutulishga intiladi. Ammo, u shaxsiy hayot va muhabbatdan ham baxt topolmaydi. Ketrinning bevaqt o'limidan so'ng, Genri butunlay umidsizlikka uchraydi. E'tiborli jihati shundaki, Xeminguey tanlagan qahramonlarning aksariyati tushkun, ruhan ezilgan, hayotda ko'p azob chekkan obrazlar bo'lib, buning asosiy sabablaridan biri, u yashayotgan zamon, urush yillari bo'lsa ajab emas. Zero, E.Xeminguey jahonda bo'lgan ikki buyuk urushlarning guvohi bo'lgan yozuvchi hisoblanadi.

Buyuk yozuvchining 1952 yilda yozilgan "Chol va Dengiz" asarini tahlil qiladigan bo'lsak, bu hikoyada ham hayotning achchiq zarbalaridan chakkalariga ajin tushgan qari bir cholning hayoti tasvirlangan. Yozuvchi tasvirlanayotgan xarakterlarning yetakchi belgilarini ochib berar ekan, ularni bevosita yoki bilvosita ijtimoiy hayot qonuniyatlari bilan aloqadorlikda ko'rsatadi.

Adib, bu asarda shunaqa qahramon tanlaganki, qari chol bo'lishiga qaramay, o'z maqsadlari sari doim olg'a yurishini ko'rsatgan. "Insonni yanchish mumkin, lekin uni yengib bo'lmaydi"-degan g'oyani ilgari surgan. Undagi butun voqea dengizda ro'y berib, yozuvchi ushbu asarda insoniyatning qanchalik kuch-qudratga ega

ekanligini, uning jasur va yengilmas zot ekanligini isbotlab bergan. Asarda Santyago ismli cholning qanchalik qat'iyatli, jasur, sabr bardoshli ekanligi shunchalik mohirlik bilan tasvirlanganki, kitobxon asarni o'qiyotganday emas, balki bevosita voqea guvohi bo'layotganday go'yo.

Ernest Xeminguey Amerika va jahon adabiyoti tarixida o'z o'rniga ega bo'lgan adib bo'lib, uning hikoyachilikdagi vazifasini, asar yaratishdagi mahoratini, zamon va qahramon uyg'unligi masalasini yoritish kabi mahorati beqiyosdir. U asar yaratishda o'z tasvir prinsiplarini aniq va yaqqol belgilagan holda namoyon etgan adib hisoblanadi. Uning ijodida zamon va qahramon masalasi ancha teran yoritilgan bo'lib, og'ir va mashaqqatli zamonda qahramonlarning ruhiy holati badiiy idrok etilgan.

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SYMBOLISM OF SETTING AND CHARACTERS IN "THE OLD MAN AND THE SEA" BY E.M.HAMINGWAY

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Masterful writers use literary devices and techniques in a unique way to exemplify their mastery in writing. In American literature, Ernest Hemingway's novel "The old man and the sea" is a worthy symbolic novel which conveys the ability of the author to employ symbols to give literary value of the text. Among the major literary devices, symbols grab the attention of the readers, because of its ability to broaden the thinking capacity of the people. Symbol also a major figure of speech in which something [object, person, situation or action] means more than what it is. The term symbol has derived from Greek term "symballein" that means —to throw together and Latin term —Symbolon means —token of sign.

American literature has passed through a lot of periods by familiarizing number of masterpieces to vanish the literary thirst of those who are fond of reading. So among many writers in nineteenth century, Ernest Hemingway is significant for his style. The novel opens with the struggle of old Santiago who is the hero of the novel to catch a fish, because he has failed to bring a fish from eighty four days though he is an experienced fisherman in Cuba. During the course of the novel, the setting also becomes symbolic, because the sea represents the total universe against the humanity represented by Santiago.

Sea represents a great role in the novel as setting and a symbol. The main event of the story takes place in the sea. Here sea symbolizes the —universe and the Santiago's isolation in the universe. Though people have their own identity in their specific places, in an universe people are helpless from others and become alone. In Santiago's village, he has his identity as a fisherman and always gets the help of little Manolin and a few of others. However, It is at sea, that Santiago faces his ultimate challenge, with no help and no recognition. According to Hemingway, man was most able to prove himself worthy in isolation. The novel, in this regard, is an example of Naturalism in Literature that controls the lives by environment. In the novel "The old Man and the sea", Santiago symbolizes the Jesus Christ and the nature of human beings who don't like to accept the defeat in their lives.

When Santiago fights with Marlin, he suffers so much. However he bears all these sufferings without complaining about it. —He felt the line carefully with his right hand and noticed his hand was bleeding —shifting the weight of the line to his left shoulder and kneeling carefully he washed his hand in the ocean and held it there, submerged, for more than a minute watching the blood trail away and the steady movement of the water against his hand as the boat moved. And also he doesn't like to accept the defeat, because he believes that man has made not for defeating. Though Santiago physically declined as an old man, his eyes stay in the same color without any change. So this eyes symbolizes the unchanged determination of Santiago to achieve his great catching in the life. —Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

Ernest Hemingway's stories have much religious influence and symbolism. In *The Old Man and the Sea*, by Hemingway, many incidents can be seen similar to the life of Jesus. Santiago is an old man, who has young eyes. Though he defeated, he never show it and he looks only the brighter side of things.

These traits make Santiago a godlike figure. Manolin, the term came from —Messiah is Jesus. After catching the largest marlin, Manolin leaves his parents to follow the teachings of Santiago, his master, just as Jesus. Pedrico is actually Saint Peter, Jesus' closest apostle and a great fisherman. Peter helps Jesus fish for souls as Pedrico helped Manolin and Santiago by giving fish for food. Santiago gives Pedrico the head of the mutilated marlin which symbolizes Saint Peter as head of the Christian church and the first Pope.

It is obvious that the symbols in the novel and the different interpretations that are stood for the symbols. In *The Old Man and The Sea*, Hemingway depicts a struggle of an old man to acquire the greatest catching of his life and to protect his achievement from the predators who came to destroy it. So as the readers of the novel, it is not easy to get the ideas that lay behind the words, because the text is filled with symbols to convey different messages at the same time.

It is very important to say that the writer has used many symbols in the text to represent his hero of the text as a man who does not accept the defeat of the life. The hero of Hemingway finds the place of the human beings within the nature.

Therefore, the writer overlords the novel with symbols to give the prominence for the hero of the text. As well as giving the importance towards the hero of the novel, the writer has used symbols in the novel to give the depth for the themes. It is very essential to grab the attention of the readers for the themes of the text, because themes are the messages that the writer wants to present for his readers. Using number of symbols, the writer has given his consideration with the attention of the readers towards the themes of the novel.

In addition, Hemingway's symbolism is an essential tool in addressing topics indirectly, in the nineteenth century. Therefore, he used symbolism in an intelligent way to express his beliefs and his own views on human nature and religion, especially for Christianity.

To conclude, Hemingway's *The Old Man and The Sea* (1951) is full of symbols. However, it would be impossible to deal with all the symbols. The present study has focused more on the major ones and tried to explain their meanings in order to add an extra meaning to the novel.

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MUALLIF VA ASAR QAHRAMONI HAYOTIDAGI O'XSHASHLIKLAR

Qobilova N.S.

BuxDU Ingliz tilshunosligi kafedrasida katta o'qituvchisi

Tayanch so'zlar: tahlil, obraz, o'ziga xoslik, individualizm, real voqealar, personaj, falsafiy mazmun.

Ключевые слова: анализ, образ, сходства, стиль, мотив, динамические и типологические принципы психологического анализа

Key words: style, psychological analysis, motif, typological principles of psychological analysis.

Annotatsiya: Ushbu maqolada Jek Londonning "Martin Iden" romani bosh qahramoni va adib hayotidagi o'xshashlik va o'ziga xosliklar o'rganilgan. Asardan olingan misollar adib hayotidagi real voqealar bilan qiyoslangan.

Аннотация: В этой статье рассматриваются сходства и различия между автором и главным героем романа «Мартин Иден». Суть статьи состоит в том, чтобы проанализировать и привести примеры конкретных случаев жизни автора и его главного героя романа «Мартин Иден».

Annotation: In this article, the central issues of discussion are similarities and differences between Jack London and his main hero from the novel “Martin Eden”. The main point of the article is to analyze and exemplify concrete events of the life of the author and character.

XIX asrning 2 yarmida- XX asrning boshida yashab ijod etgan Amerika demokratik adabiyotining yirik vakili, keng xalq ommasining o‘z huquqlari uchun kurashchisi mashhur realist yozuvchi Jon Griffit Jek London asarlari butun dunyoga mashhur. Uning asarlari hayotiy rang-barangligi, muhabbatni tarannum etishi, insonlarning beshavqat tabiat bilan kurashini aks ettiradi.

Jek Londonning ijodi xilma-xil – uning asarlarida burjua tuzumiga qarshi norozilikni ham, sotsialistik g‘oyalarni ham, individualizmni ham va hattoki ijodining so‘nggi yillarida tinchlik, barqarorlik mavzularini ham ko‘rish mumkin.

“Martin Iden” o‘zining chuqur hayotiy haqiqatni ifodalay olgani va yuqori badiiy qimmatligi bilan boshqa asarlardan ajralib turadi. London birinchi marta ishchi sinfidan chiqqan yangi intelligensiyani, uning fojeali taqdirini tasvirlashga qo‘l urdi.

Asardagi qahramonlar, obrazlar unga juda tanish, muallif har bir personaj hayoti bilan go‘yo shaxsan tanishdek tuyuladi. Shu sabab “Martin Iden” asari avtobiografik asar sanaladi. Chunki yozuvchi har bir obrazni his-tuyg‘ulari, kechinmalari, ijtimoiy mavqei va hukmron sinfga munosabatini go‘zal, ishonarli va badiiy bo‘yo‘qlar bilan bezab tasvirlay oladi. Asarning bu darajada mashhurligiga sabab uning hayotiyligidir.

Jek Londonning birinchi muhabbati Meybl Epplgart badavlat oiladan edi va bu qiz Jek Londonga uning quyi tabaqadan bo‘lganligi va ularni ta‘minlash uchun yetarlicha pul topa olishga imkoni yo‘qligi sababli rad javobini bergan edi. Xuddi shunday voqea Martin Iden bilan ham sodir bo‘ladi, u uchun eng og‘ir paytda Ruf oilasining talabiga binoan Martindan voz kechadi.

“Martin Iden” romanining dunyoga kelishidan 10 yil oldin Jek London endigina adabiyot so‘qmoqlarida qadam qo‘ygan paytlari iqtidorli bir muhandisning juda jozibali va go‘zal qizi Meybl Eplgartni yoqtirib, unga xushomad qilib yurardi. Jek London unga yoqar, u tez orada Jekning biror bir mansabni egallashini, hech bo‘lmaganda xat tashuvchi vazifasini olishini istardi.

O‘smir Jekning o‘y-xayollari esa butunlay boshqa narsalar bilan band edi: u kecha-kunduz o‘zining oxirgi pullarini sarflab, yozganlarini adabiyot jurnallariga jo‘natar edi. Oxir-oqibat uning dastlabki hikoyalari dunyo yuzini ko‘rdi va u hikoyasi uchun o‘zining birinchi qalam haqi – 7.5 dollarni oldi. Jurnal muharriri uning sakkizta hikoyasidan iborat asarlari to‘plamini chop etishga va‘da berdi.

“Martin saved money for his stamps, all the time sending stamps with envelopes seemed rather strange to him. To his first wage, he decided to buy a typing machine. As envelopes came back he was rather frustrated, but never lost hope...”

Romanning ichki falsafiy mazmuni – odamzodning boshidan juda ham mashaqqatli, ayanchli kunlarning o'tishi haqidagi fikrlarni Jek London romanida yaqqol ko'rsatib bera olgan. Roman markazida 2 ta obraz: Martin va Ruf. Jek London Ruf obrazini mohirona tasvirlaydi.

Uning tashqi ko'rinishi, ichki go'zalligi bilan nomunosibligini, Martinni sevsa ham uning orzu-umidlarini qadrlamaydi va qiziqmaydi ham. Ruf boshqa ayol qahramonlardan farqli o'laroq, nafaqat kelib chiqishi bilan, balki hayotga bo'lgan nuqtai nazari, qulaylikka, yaxshi va boy yashashga, ya'ni katta boylikka intilishi bilan boshqalardan ajralib turadi.

Muallifning ijodidan asosiy maqsadi – Amerika Qo'shma Shtatlaridagi real hayotni ko'rsatish, asardagi qahramonning harakatlarini, yaxshi hayot to'g'risidagi fikrlarini yashirishdan iborat. Shunday qilib, iste'dodli bir shaxs – burjua jamiyatida o'z taqdirini yaratishda uning iste'dodi hech qanday ta'sir ko'rsata olmaydi. Martin Iden yozuvchi edi, biroq u iste'dodli musiqachi yoki haykaltarosh yoki rassom bo'lishi mumkin edi.

Martin Idenning hayot yo'li va fojeali taqdiri haqiqiy kapitalistik jamiyatga xos hol edi. Amerikalik tanqidchi Uilyam Semsons bu asarni “muvafaqqiyat tarixining milliy fojeasi” deb atagan edi. Martin Iden muvafaqqiyati xalq yutug'i edi, biroq bu yutuq yana xuddi ana shu jamiyatda fojeaga yuz tutdi.

Van Vik Bruks afsus bilan ta'kidlaydiki: “AQShda har qanday ijodkor aql va u ozuqa oladigan narsalardan mahrum etiladi, boylik to'plashga bo'lgan hirs va soxtaliklar unga qarshi qo'yiladi. Amerika ijtimoiy hayotining deyarli barcha an'analari mamlakatdagi iste'dodlarni qo'l va oyog'ini bog'lab tashlash, ya'ni bo'lib tashlash maqsadida kelishib olgan.” {15;267 b}

Bu kelishuvlar Jek London hayotiga qanday ta'sir etganini u Martin Iden timsolida juda g'ozal ko'rsata olgan. Uni hech kim tushunmaydi: na tug'ishganlari, na do'stlari, na Ruf va na uning ota-onasi kabi ma'rifatli odamlar... shu tariqa u o'z yo'lini topishga intilgan kishiga bu jamiyatdan biror kishi o'z yordam qo'lini cho'zishga shoshilmaydi. Aksincha uni tanlagan yo'lidan qaytarishga va bu jamiyat uchun tanish va tushunarli bo'lgan, ularning manfaati uchun xizmat qiladigan savdo va tijorat yo'lini tanlashga undar edilar. Bu ta'sirlarga qarshi borish uchun kuchli mardlik, qat'iy fe'l-atvor va o'z kuchiga ishonch bo'lishi kerak edi. Shundagina u tanlagan yo'lining oxirigacha bosib o'ta olardi, biroq buni hamma ham uddalay olmasdi.

Martin Iden o'zining mana shunday mashaqqatli yo'lida muvafaqqiyatga erishadi. Bu muvafaqqiyatning fojeaga yuz tutishiga sabab, Martin yakka o'zi hech kimning yordamisiz bu muvafaqqiyatga erishadi. Bu kurashda u sevgilisidan ajraladi, qarindoshlari undan yuz o'giradi va u asta-sekin o'z yo'lining to'g'riligiga ishonchini yo'qotdi. Natijada qo'lga qalam olmaslikka va barchasidan voz kechib o'z ijodiga nuqta qo'yishga qat'it ahd qiladi. Martin erishgan muvafaqqiyat unga hech qanday qoniqish, huzur baxsh eta olmadi.

Martin Iden o'zining ijodi, o'z taqdiri va nihoyat o'zining hayotidan fojeali ketishi bilan shubhasiz hukmron sinf jamiyati va uning g'oyalariga qarshi urush

e'lon qildi. Bu esa tanqidchilarga Jek Londonning qahramoni – sotsialist va uning ayni shu sotsial ideallarga bo'lgan e'tiqodi uni halokatga olib keldi deb fikrlashga imkon beradi. Bu bilan tanqidchilar asarni hukmron sinf jamiyatini noto'g'ri va nohaq tasvirlangan rasmga o'xshatishadi. Go'yoki Jek London “shunchaki suzgan” va qachon u charchasa oddiy ya'ni haqiqiy jamiyatni tasvirlaydi va uni har xil nomlaydi.

Shu tariqa tanqidchilar asarning adabiy salohiyatini pasaytirishga, uning hayotiy asar ekanligini inkor etishga harakat qildilar.

Jek London do'kondan o'zining yagona boyligi – velosiped sotib olib, Meyblni sayrga taklif etdi. Hikoyalari chop etilganidan mamnun, mag'rur, hayotida omadli yo'l ochilganidan xursand Jek London barchasi haqida Meyblga hikoya qilib berdi va oxirida unga xat tashuvchi mansabini taklif etganlarini va u rad etganini qo'shib qo'ydi. Meybl Jekning hikoyalari alohida bir qiziqishsiz tingladi va faqat hikoyalari uchun unga qancha to'lashlarini so'radi.

Aniq yeti yarim dollarni eshitgach, u baqirib yubordi:” xat tashuvchi ko'proq olardi”. Jek Londonning birinchi o'smirlik sevgisi mana shunday g'amgin yakun topdi.

Martin Iden ham o-z mahbubasi Rufga yoqishga astoydil intilar, uni xursand qilish uchun har qanday ish qilishga tayyor edi:

“Martin earnestly tried to please Ruth, she was a girl of hope, a girl to love, a girl to be dignified at. Martin was always ready to do all her wishes, to do all the work she had given to him. He made lots of efforts to possibly look better and better at her sight.” {20, 248 b}

Jek London yoshligidan kambag'al oilada ulg'aygan va maktab yoshida ham o'zi mehnat qilib kun ko'rgan. Ko'p yillar davomida London barcha kasblarni sinab ko'rgan: dengizchilik qilgan, konserva fabrikasida ishlagan, uyma-uy gazeta tarqatgan va hokazo. Martin Iden ham ish izlab, bir ishdan ikkinchi ishga o'tib kun kechirgan, zo'rg'a yeyishiga pul topar edi, dunyoning yarmini kezib boshidan ko'p ko'rguliklarni kechirgan edi.

Hayot yo'li davomida Jek London ko'p do'stlar orttirgan, ularning ko'pchiligi sotsialistlar edilar. Eng yaqin do'sti, adib Jorj Sterling mana shulardan biri edi. Jorj Sterling Jek Londonning siyosiy qarashlariga katta ta'sir o'tkazgan. Jorj Sterling Jek Londonning eng yaqin kishilaridan biri bo'lib, uning siyosiy fikrlari va qarashlari Jek Londonning ko'plab asarlarida o'z ifodasini topgan.

Individualizmga qarshi kurashgan, ashaddiy sotsialist Rus Brissenden ham Martinni sotsialistik go'yalarning tub mohiyatini tushunishga, ularni batafsil o'rganishga undaydi. Har doim unga yorqin hayotiy misollar keltirib, Nitsshe falsafasining amerikaliklar yashash tarziga mos emasligini tushuntirishga urinadi. Jek London hayotida ko'p qiyinchiliklarni boshidan kechirgan, u do'stlarining sotqinligini, sevgilisining vafosizligini, yeyish-ichishga pul topish uchun sarson-sargardonlikni boshidan kechirgan katta hayotiy tajribaga ega shaxs edi.

U qanday qilib bo'lsa ham bu hayotda shuhratga erishishga intilardi, hech nimaga qaramay, faqat oldinga intilardi. Biroq shuhratga erishgandan so'ng uni har tomonlama tanqid qilib nomini qoralashga tushishdi.

Tanqidchilar orasida unga "yaramas sotsialist" deb laqab ham qo'yishdi. London jamiyatning eng yuqori pog'onasida bo'lib turib odamlarning asl niyatlarini, ular faqat undan ularga yoqadigan fikrlar bildirishni xohlashlarini va doimo nohaqlik har yerda hukmn surishini anglab yetdi.

Martin ham oddiy dengizchilik qilib yurgan paytda odamlarning yuzlariga qarab ko'rgan samimiy tuyg'ularni, ularning sof muhabbatini va unga bo'lgan iliq tuyg'ularini hech ham mashhurlikka erishib, shuhrat qozonib, boyib ketgan vaqtida unga bo'lgan munosabatlarida o'sha asl tuyg'ularni topa olmadi. Oxir-oqibatda, bu bevafo va ikkiyuzlamachi insonlar dunyosidan ketishga ahd qildi.

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ЭРТАКЛАР ТИЛСИМОТИНИ ОЧИШ КАЛИТИ

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Ушатсам денгизлар тилсимотини
Сўнгсиз муҳитларнинг кулфин очолсам!
(Миртемир)

Инсон бахтиёр ҳаёт кечиришни, орзу-ҳавасларга фарқ бўлиб яшашни истайди. Мана шу эзгу мақсадлар йўлида тўсиқ бўлган ғовларни соф виждон билан енгишга ҳаракат қилади. Чунки у бахилнинг боғи кўкармаслигини, яхшилик чечаклари барқ уриб гуллашини, бир майизни қирқ бўлиб ейиш-у, етти ўлчаб бир кесишни эртақлардан ўрганган. Ўзбекистон республикаси

президенти Ш.М.Мирзиёев ўзининг “Устоз ва мураббийлар куни” муносабати билан сўзлаган нутқида шундай таъкидлайди: “...донишманд халқимиз ҳар икки Ренессанс даврида жаҳоннинг энг илғор, тараққий этган халқлари қаторида бўлгани барчамизга улкан ғурур ва ифтихор бағишлайди: бир ўйлаб кўрайлик, аجدодларимиз бундай юксак чўққиларга қандай эришганлар? Улар энг аввало, жаҳолатга қарши маърифат байроғини баланд кўтариб, ўз ақл-заковати ва салоҳиятини башарият яратган илм-фан ютуқларини чуқур ўрганиш ва бойитишга бағишлаганлар.¹

Ҳаммамиз ҳам эртақларнинг сеҳрли оламида ўсиб-улғайганмиз. Аслида энг ҳаяжонли, унутилмас эртақ болалик хотираларидир. Ҳаргал ниманингдир, кимнингдир турткиси билан хаёлан ўз ўтмишимиз қаърига шўнғиганимизда беихтиёр ширингина энтикиб кўямиз.

Мана, бунга “Икки ака-ука” эртаги ёрқин мисол бўла олади. Унда бир-бирига чоҳ қазишни билмаган, тўғри ният оға-инилар буғдой экишиб, тенг бўлиши бўлади. Укаси акасининг оилали эканини ўйлаб, кечаси билдирмай, ўз буғдойидан уникага қўшиб келади. Акаси эса укасининг камбағаллигини ўйлаб, унга сездирмай ўз буғдойидан укасиникига қўшиб кўяди.

Меҳрибон ака-укалар шундан кейин тинчийдилар. Ҳаётда ҳам яхшилик килиб чарчамайдиган, савоб экиб, ҳосилига дуо кўтарадиган ўғил-қизларни тарбиялашга ҳамманинг ҳам қурби етармикан?!

Бола яқинларининг таҳқир сўзларидан эмас, яхши муомала-муносабатидан тарбия олгани тузук. Ҳар қадамда койиш эшитавериш ҳатто катталарни ҳам ишдан кўнглини совитиб юборади.

Психологларнинг айтишича, болани ҳеч ким ота-онасидай тўғри ва мукамал тушунмайди. Бир оилада тарбия топган ака-укалар, опа-сингиллар бир-бирларини турткиламай ўсиши учун аввало, улар ўзи дилбандларини яхши-ёмонга ажратмаслиги керак. Кейинчалик болалар боғча, мактабга чиққанларида ҳам айирмачаликни билмайди.

Дилдаги эзгу ният, дуолар мурғак тасаввурларни шафқат зиёси билан мунаввар этади. Ноинсоф бўлишдан сақлайди. Ўта тантик, инжиқ, шумтақаларнинг ҳам феъл-атворини мазмунли эртақлар айтиб бериш орқали ижобий томонга ўзгартириш мумкин.

Бугун замон шиддати, техника воситаларининг ривожини ҳаётимиз, тақдиримизга қайсидир маънода таъсир кўрсатаётган бўлса-да, болаларимизнинг мутолаага бўлган иштиёқини сўндиргани йўқ. Агар кичкинтойларга ўзи яхши кўрган бирор эртақни айтиб берсангиз, жон қулоғи билан эшитади. Бозор-ўчарга кетаётганимизда ҳам, хўрозқанд ё пуфак эмас, эртақ китоблар келтириб беришимизни хоҳлашади.

¹Ш.М.Мирзиёев 1-октябрь 2020 йил, “Устозлар куни” байрамида сўзлаган нутқи

Ахир, болалик хаёлларининг парвози турмуш икир-чикирларидан баландда туради. Мен бугун жажжиларнинг бир-бирларига мактаб, мактаниб ўқийдиган асарлари катта тиражларда нашр этилишини орзу қиламан.

Агар булар замонавий талқинда экран юзини кўрганда, дунё болаларининг севимли қахрамонларига айланган Золушка, Алиса, Буратино, Машалар қаторига Зумрад, Маликаи Ҳуснобод, Хурмачаполвонларимиз кўшилган бўларди. Одамлар ўртасидаги меҳр-оқибат ришталарига дарз кетаётган бир пайтда эртақлардан ҳақиқий ёр-дўстлар, дугоналар, ҳабиблар чиқиб, ҳаётимизда кўпайишини истайман. Бу шунчаки, баланд парвоз гап эмас, балки қалб эҳтиёжига айланган улкан истак ҳамдир. Зеро, халқимиз “Эртақлар-яхшилиққа етаклар” деб бежиз айтмайди.

Ўзбек халқ эртаги “Алпон ва Чўлпон” да бир подачи йигитнинг билағонлиги, ҳозиржавоблиги ва паҳлавонлиги тасвирланган. Фақат ёлғиз онаси билан бирга яшаган Алпон халқнинг подасини боққани учун, халқ уни туршак нон, жийда билан сийлашган.

Подани ҳайдаб, бўш вақтида тошдан ОНА ҳайкалини яратар, паҳлавонларнинг расмини чизар эди. Бир куни подшоҳ хаммани полвонлар билан курашиш, мерганлик ва ақл-заковат баҳсига чорлайди. Бунда Алпон ҳам иштирок этиб, муваффақиятга эришади.

У ақл-заковат саволларига шундай зийраклик билан жавоб беради: одамларга қанот бахш этадиган нарса-орзудир. Бой берсанг қайтиб келмайдиган, гавҳардан қиммат, темирдан арзон нарса бу-вақтдир.

Охирги савол, сувда оқмайди ва ўтда куймайдиган нарса бу-илм-хунардир. Инсондаги бундай хусусиятлар етук ва комил инсон бўлиш учун тарбиялайди.

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Ж.Р.КИПЛИНГ ҲИКОЯЛАРИНИНГ ТАЛҚИНИ

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“If history were taught in the form of stories,
it would never be forgotten.”(R.Kipling)

Ж.Р.Киплинг (1865-1936) инглиз ёзувчиси, шоири ва новеллисти бўлиб, “Ёрқин фантазияси кузатувчанлиги етук тасаввурга эгаллиги, мисли

кўрилмаган иқтидор эгаси ва моҳир ҳикоянавислиги учун” адабиёт йўналишида биринчи бўлиб Нобель мукофоти (1907 йилда)ни олган инглиз адибидир. Ж. Р. Киплинг 1865 йил 30 декабрда Ҳиндистоннинг Бомбей шаҳрида туғилган. Шу вақтларда бу мамлакат Буюк Британиянинг йирик колонияларидан бири эди. Отаси Ҳиндистон тарих музейининг директори, онаси эса Лондонлик таниқли оиланинг қизи бўлиб, ҳар икки томондан боболари руҳоний бўлишган. Киплинг ҳаётининг илк йиллари жуда бахтли ҳаёт кечирган. Ҳиндистонлик онагаси кичкинтой Редьярдга ҳинд тилида сўзлашишни ўргатган, ҳайвонлар ҳақида ҳиндча эртаклар айтиб берган.

У беш ёшга тўлгач, опаси иккаласини ўқиш учун Англияга жўнатишади. Улар олти йил давомида хусусий пансионда яшаб, ўқидилар ҳамда тарбия олдилар. Ўн икки ёшида пансионни тугатгач, ота-онаси уни таълим олиш учун “Девон” билим юртига жойлаштиришди. Бу билим юрти талабаларга нуфузли ҳарбий Академияга ўқишга кириш имконини берарди. Ўқув даргоҳининг директори Кормелл Прайс отасининг дўсти эди, айнан шу инсон ўспирин Киплингга адабиётга нисбатан муҳаббат, ижодга нисбатан майл уйғота олди. Билим юртида ёзган ҳикояларидан таъсирланган отаси уни таҳририятга журналист сифатида ишга жойлашишига ёрдам берди. 1883 йили унинг илк асарлари чоп этила бошланди. 1890 йили эса унинг биринчи новелласи – “Ёруғлик сўнмоқда” (The light that failed) нашрдан чиқди. 1894-1895 йилларда эса дунёга машҳур китоби “Маугли” (The Jungle book) ва “Маугли-2” (the second Jungle book) босмадан чиқди. “Ким”, “Captains courageous”, “Puck of Pooks hill”, “Plain tales from the hills”, “the man who would be king”, “Rikki-TikkiTavi”, “Rewards and fairies” ва “Indian tales” асарлари болалар орасида маълум ва машҳурдир.

Ж.Р.Киплинг эртаклари ранг-баранг воқеликларга эгаллиги, кичик ёшдаги болалар дунёқарашида ижобий туйғуларни шакллантириши, турли маданият ларнинг келиб чиқиш илдизларини раво тилда баён қилиши билан ажралиб туради. Эртакларда одамлар ва ҳайвонларнинг ибтидо бўлган пайтларидан то ҳозирги кунга қадар шаклланган муносабатлари ажойиб ва қойилмақом тарзда ҳикоя қилиб берилади. Ж. Р. Киплинг эртаклари ўзининг оригинал сюжети, мисли кўрилмаган фантастик руҳ ва юморга бойлиги билан катта-кичик ўқувчиларда шубҳасиз таассурот қолдиради. Шунинг учун Ж. Р. Киплинг эртаклари дунёнинг бир қанча тилларига тиржима қилинган бўлиб, асрлар оша ўзининг кенг қамровли китобхонларига эга. “Just so stories” тўпламида денгиз ва ўрмонда яшайдиган ҳайвонлар ҳақида жонли эртакларни киритган бўлиб, бу эртаклардан нафақат маданий тарбия олиш мумкин балки, мантиқ, география, табиат, физика ва математикага оид қизиқарли маълумотларни ўрганиш мумкин. Бундай қизиқарли маълумотлар ўқувчини тезроқ ҳикояни охиригача ўқиб, қандай яқун топганига қизиқтиради. “Just so stories” эртаклар тўпламининг биринчи эртаги How the Whale Got His Throat¹ (Кит нега фақат майда баликларни ейди?) деб номланади, Хосият Ражабова таржимасида бу тўплам “Эртаклар сайёраси”

деб номланган. Унда кичкинтой Миттивой Колюшка балиқчанинг саргузашти ёритилади. У баҳайбат, улкан оч қолган китнинг қармоғидан қандай қилиб қутилгани сўзлаб берилади. “...Кит охир-оқибат ҳамма балиқларни еб битирибди. Каттакон денгизда фақат биттагина балиқча-Миттивой Колюшкагина қолибди. У китнинг оғзига яқин келмаслик учун, унинг шундоққина ўнг қулоғининг ёнида сузиб юрар экан”. Буни Р.Киплинг қўйидагича тасвирлайди: “Till at last there was only one small fish left in all the sea, and he was a small 'Stute Fish, and he swam a little behind the Whale's right ear, so as to be out of harm's way. Баҳайбат Кит оч қолганидан кемаси чўкиб кетган, эғнидаги кийимлари канопдан тикилган...довжорак ва ақлли денгизчини ютиб қўяди. Миттивой Колюшканинг кўрсатмаси билан Кит кечани-кеча, кундузни-кундуз демай узоқ сузгандан сўнг, денгизчини қирғоққа чиқариб, озод қилибди вадебди: Шу ердан Винчестер, Аш-элот, Нашуа, Кини ва Фичборога боришинг мумкин”-дейди. Бу ерда Англиянинг машхур портларининг номи санаб ўтилган. Ёзувчи оригиналда қўйидагича ифодалаган: 'Change here for Winchester, Ashuelot, Nashua, Keene, and stations on the *Fitchburg Road*;

Шу заҳоти довжорак ва ақлли денгизчи унинг оғзидан сакраб тушибди. У Китнинг қорнида бекор ўтирмаслик учун, пичоғи билан сол ёғочларининг учларини йўниб, устма-уст тахлаб, шимини тутиб турувчи тасма билан уларни бир-бирига боғлаб, панжара ясаган экан. У Кит ичидан чиқаётиб, бу панжарани унинг томоғига маҳкам тўсиқ қилиб ўрнатибди ва дебди:

Мен панжара ўрнатдим,
Кит халкумин беркитдим.

Бу парчани ёзувчи Р.Киплинг оригиналда қўйидагича ифодалаган:

By means of a grating
I have stopped your ating.¹

Ёзувчи эртақнинг сюжетини пухта ўйлаб тузилган режа асосида очиб берган. Ҳар бир воқеа иккинчиси билан узвий боғланган, кейинги лавҳалар аввалгиларидаги тушунчаларни ривожлантириб боради. Киплинг эртақларида халқ миллий тилига мансуб сўзлардан ўз ўрнида фойдаланилганлиги сезилади. Ёзувчи ўз ҳикоясини содда гаплардан тузилган аниқ фикрлар воситасида давом эттиради.

¹<http://www.gutenberg.org/files/32488/32488-h/32488-h.htm>How the Whale Got His Throat¹by Rudyard Kipling

3-ШЎБА: ГЛОБАЛЛАШУВ ДАВРИДА ҚИЁСИЙ ТИЛШУНОСЛИК ВА ТАРЖИМА МУАММОЛАРИ

ИНГЛИЗ ТИЛИДАГИ “HEAD” - (БОШ) КОМПОНЕНТЛИ СОМАТИК ФРАЗЕОЛОГИК БИРЛИКЛАР СЕМАНТИКАСИ

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Инглиз тилидаги Head - (бош) компонентли соматик фразеологик бирликларни ифодаладиган маъноларига кўра қуйидаги гуруҳларга бўлиб таҳлил қиламиз:

1. Сифат баҳоловчи характеристикага эга бўлган соматик фразеологик бирликлар: to have a good head on one's shoulders - елкасида калласи бўлмоқ, ўз ақли билан иш кўрадиган одам;

2. Жисмоний ёки руҳий ҳолатни ифодаловчи соматик фразеологик бирликлар: one's heart sank into one's boots – юраги орқасига тортиб кетмоқ;

3. Хулқ - атворни ёки ҳаракат турини ифодаловчи соматик фразеологик бирликлар: to have a finger in every pie – ҳар ишга бурнини тикавермоқ; to show one's teeth – тиш қайрамоқ, тишини ғижиллатмоқ;

4. Бош компонентли соматик фразеологизмлар кўпинча инсонга хос ақл-идрокни салбий ёки ижобий баҳолашда қўлланилади:

a clear head - to have a good head on one's shoulders)- елкасида калласи бор бўлмоқ (ўз ақл-идрокига эга бўлмоқ):

a wooden head - зехнсиз, бефаросат, ақлсиз:

Well, he's got a bad ear for music, Joshua. When people have wooden heads, you know, it can't be helped. (G. Eliot, 'Adam Bede', ch. V) – Уил Маскерининг ҳеч қандай эшитиш қобилияти йўқ. Агар одамнинг калласи ўрнида тўнка бўлса, ҳеч нарса қила олмайсан-ку, Жошуа.

5 Инсоннинг руҳий ҳолатини ифодаловчи «бош» компонентли фразеологизмлар:

- to hang/lose one's head - бошини ҳам қилмоқ(эгмоқ):

Dr. Macphail bent down - he was not a man to lose his head in an emergency - and turned the body over. (W. S. Maugham, 'Complete Short Stories', 'Rain') - Доктор Макфейл бироз бошини энгаштирди- у оғир вазиятларда ўзинги йўқотиб қуядиган одамлар хилидан эмасди.

- to keep one's head – ўзини (эс-хушини) йўқотиб қуймаслик: (The situation was serious, but he kept his head. (W. S. Maugham, 'Complete Short Stories', 'The Door of Opportunity') – Вазият ниҳоятдан мураккаб эди, аммо Олбин эс-хушини йўқотиб қуймади.

- to bury one's head in the sand – Ўйтибор бермаслик, қарамаслик, бирор нарсани кўрмаслик учун кўз юммоқ: I loved even your so very British talent for

hiding your head in the sand when you can no longer avoid the ugliness before your eyes. (D. Cusack, 'Heatwave in Berlin', ch. 17) – Мен сендаги якқол кўзга ташланадиган хунукликка эътибор бермаслик каби британча қобилиятингни ҳам қадирлайман. a level head – совуққон бўлмоқ, босиқ феълли, вазмин бўлмоқ: (James Williams belonged among the level heads. (O. Henry, 'The Four Millions', 'Sisters of the Golden Circle') - Джеймс Уильяме босиқ феълли кишилар тоифасига кирарди.

6) Ўз кадр-қиммати билан кимдандир, устунликни, обрўиликни ифодаловчи «бош» компонентли фразеологик бирликлар:

- to carry one's head high- қаддини ғоз тутмоқ, бошини баланд кўтариб юрмоқ: (He had been a just judge. And he had carried his head high. (R. P. Warren, 'All the King's Men', ch. VII) – У ҳақиқий адолатпарвар судья эди. У доимо бошини мағрур кўтариб юрарди.

- to wash one's head-кимнидир бошини совунламоқ (жазоламоқ).

7) Одамнинг фикрлаш, хотирлаш каби ўзига хос хусусиятларини ифодаловчи «бош» компонентли фразеологик бирликлар:

- to beat/cudgel/rack one's brains over something-нима ҳақидадир бош котирмоқ:

She had a bad memory for names, and it irritated her not to be able to think of them, so that she would pause in the middle of some story to rack her brains. (W. S. Maugham, 'Of Human Bondage', ch. 94) – У исмларни яхши хотирлай олмасди ва бу унинг ғашини келтирарди. У тез тез суҳбат ўртасида кимнингдир исмини эслайолмай тўхтаб қоларди.

Мисоллардан кўриниб турибдики, «бош» компонентли соматик фразеологизмлар инсоннинг фикрлаш, ҳайратланиш, нафратланиш, каби функцияларини бажарувчи асосий тана аъзоси бўлмиш «бош» (кўпинча мия) фаолиятига боғлаб ассоциация қилинмоқда ва бу компонентли фразеологизмларнинг инсон фаолиятидаги ўрни таъкидланмоқда.

Бундай моҳиятли фразеологизмлар дунёнинг барча тилларида кўплаб кўлланиши билан эътиборни тортади.

Бундай фразеологизмлар семантикаси бошдаги муҳим элемент ҳисобланувчи «hair» - «соч» компонентли фразеологизмларда ҳам ўз ифодасини топади. Бундай компонентли фразеологизмлар одатда:

1. индивиднинг ҳис, ҳаяжонини, кўрқув ҳиссини ифодалашда кўлланилади:

one's hair stands on end – сочи тикка бўлиб кетмоқ:

Your hair stands on end over something that's absolutely necessary to get the work done as we originally planned- (M. Wilson, 'My Brother, My Enemy', ch.) – Иш режадагидек кетиши учун энг зарур нарсани бажариш лозим бўлганида, кўраяпсанми, доимо кўрқувдан сочларинг тикка бўлиб кетади.

2. Индивиднинг нимадандир нафратини ифодалашда кўлланилади:

get one's hair off – жаҳли чиқмоқ, аччиқланмоқ, аразламоқ:

William: "If you don't find them in two and a half seconds I'll break every bone in your body." Frederick: "It's no good losing your hair about it.

If we can't find your bouts we can't." (W. S. Maugham, 'Home and Beauty', act II) – Уильям:- Агар менинг пойафзалим беш дақиқа ичида топилмаса, сени оёқ-қўлларингни майдалаб ташлайман. Фредерик: Нега сочингиз тикка бўлади. Ахир улар йўқ бўлса, қаердан топаман!

3. Гап соч толаси ҳақида кетганида, арзимас, аҳамиятсиз нарса ҳақида салбий муносабат ифодаланади:

to split hairs – арзимас нарсага ёпишмоқ, жаҳл қилмоқ:

I can't split hairs,' he said.

(H. R. Haggard, 'Stella Fregelius', ch. XV) – Бундай арзимас нарсаларга хушим йўқ,-деди полковник.

by a hair – қилча, жуда кам,бирозгина, арзимас нарса.

He just missed hitting me by a hair. – у бирозгина менга тегиб кетди.

«Бош» компонентли соматик фразеологизмлар ўзбек тилида ҳам жуда кўп.

Уларга эквивалентлик нуқтаи назардан қарайдиган бўлсак, фақат изоҳли таржима усулидан фойдаланишга тўғри келади.

Бошини иккита қилиб қуймоқ- be betrothed;

Бошишни баланд тутмоқ-carry one's head high;

Бошдан оёқ-from head to foot.

Хулоса қилиб шуни айтиш мумкинки, «Тана аъзолари» лексик-семантик майдони шундай қилиб муайян бир тил вакилларининг ментал-когнитив фаолиятлари жараёнида синтез қилинган кўплаб концептлардан ташкил топади ва соматик фразеологик бирликлар номинация қилинаётган объектнинг характеридан келиб чиққан ҳолда кўплаб гуруҳларга бўлинишини тақоза қилади.

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ROLE OF COMPARATIVE TYPOLOGY IN TEACHING ENGLISH AS A FOREIGN LANGUAGE

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The article considers the role of grammar in the formation of communicative competence of English learners. Recognizing the fundamental role of linguistic competence in the formation and efficient development of the other components of foreign language communicative competence, the authors consider it advisable paying particular attention to the typological peculiarities of the native and foreign languages. The article presents the characteristic features of the grammatical systems of the languages analyzed: the word and root structure, the knowledge of which will help to avoid problems and will allow to build the necessary linguistic thinking. The theoretical basis are the works of the famous outstanding Academician F.F.Fortunatov (1990). Such a study is important for comparative grammar and typology of languages and allows to get closer to the worldview of the people whose languages are analyzed in the article. The conclusions may find their practical application in teaching English learners. As the language is considered to be the system of signs which is defined as the complex of units, where every unit receives its quantitative characteristics depending on the other units. Always where is a system, there should be two units at least. If one of these units is omitted there can't be a system.

Proceeding from this definition of the systemic character of the language every phenomenon in the language structure is examined in the binary opposition. F.F.Fortunatov's theory of word –form is of great importance in defining language phenomenon. [6, p.3].

F.F.Fortunatov says that the complex of speech sounds 1) книга “the book” is a word and complex of speech sounds 2) не правда “lie” is also a word, though the second one according to the composition, is not simple, as being divided into separate words не “not” and правда “truth” loses its first lexical meaning “lie” [6, p.186]. Considering integral character of the word F.F.Fortunatov says that the issue of the word is the issue of the system of the language [6, p.186]. F.F.Fortunatov's follower (the follower of the Moscow linguistic school) M.N.Peterson notes that for the definition of the word –form it is reasonable to define whether it enters the binary opposition: the opposition between paradigmatic and syntagmatic relations [5, p.30]. Louis Hjelmslev introduced these relations in linguistics. M.N.Peterson gave further interpretation to the word –form: “Для определения формы того или другого слова надо установить, входит ли оно в двойной ряд оппозиций: парадигматический и синтагматический. В результате оппозиций, например в слове слепой, выделяются две части: слеп, которая находится и в слове слепая и –ой; с частью слеп-, которая называется основной принадлежностью, связано вещественное значение

слова. Часть -ой вносит в основную часть оттенок, который в данном случае означает, что слово слепой относится к слову мужского рода. Это называется формальной принадлежностью [5, p.29]. M.N.Peterson's such method of approach to the word –for misapplied to define word –forms in the English, Russian and Uzbek languages. Mentioned word –forms of слепой and слепая are synthetic forms, as there the grammatical meaning is expressed in the word itself.

In the article, F.F.Fortunatov's word - form theory is taken in the wide sense, that is form of words are expressed in two ways: synthetically and analytically. F.F.Fortunatov's so – called “грамматически частичные слова” are considered to be analytical forms. He says the following about such forms “грамматически частичные слова имеют формы, которые своими формами изменяют формы другого полного слова соотносительные по значению с известными простыми формами полного слова” [6, p.178].

As we see, F.F.Fortunatov's definition of the so- called «грамматически частичные слова» is the continuation of his simple word –form definition, where the word is considered to be divided into the stem and affixal morpheme. Auxiliary words, which are used to express grammatical meanings, are considered to be analytical word –forms, performing the same functions as simple ones do. Differing analytical word –forms from those of syntactic, which perform not morphological, but syntactic functions in such sentences, as I am a teacher, The wall is white, where the nominal part of the compound nominal predicate (teacher and white) can't enter the binary opposition without the link verb be (am, is). In the sentences such as I write and I am writing the words write and writing can enter the binary opposition without the auxiliary verb be (am, is), which helps to express the continuation of the action in combination with the participle I. Such combinations differ from the idiomatic and phraseological units. They are not dependent on the combination as a whole, that's why they are considered to be free combinations, which are divided into the basic and formal parts.

In order to give fundamental knowledge of the foreign language, the English learners who are going to acquire this language, it is reasonable to teach them the structure of the word in their native language and in the language they are learning as well.

In Russian words are divided into roots, stems, word –forming and word changing morphemes. Compare: врем- (the root of the word), -енн (word –forming morpheme), -ой- (word –changing morpheme). We usually come across the fact that the root of the word cannot exist as an independent word. This concerns adjectives and verbs too: черн- and сид- which can't exist as independent words in the language. If we take the words ой “месяц”, “month”, ола “ребёнок”, “child” in the Uzbek language, we can see that roots and words in this language are alike. Besides, the root, according to its sound structure, coincides with the whole word, that is Uzbek word ой.

As we have seen, in Russian, in order to have an independent lexical unit, we should formulate it with the word –forming and word –changing morphemes. So in the mentioned word временной, neither the врем- nor the времен- can be an independent lexical unit, but only временной - can, where -ой is the word –changing affixal morpheme. If we add affixal morphemes to the word мактаб, we'll see that the separation of these added morphemes doesn't deprive the word мактаб of its independence. Added morphemes give the word мактаб new grammatical meanings: мактаб “school”, мактабда “at school”, мактабларда “at schools”, мактабларимизда “at our schools”.”

We'll mark one more interesting feature which differ the Uzbek language from the Russian and English languages, that is, there is no prefixation in the Uzbek language. All grammatical and lexical changings are performed by suffixation, except borrowings from the Arabic and Tadjik languages: сермахсул, бекароп, бефойда etc.

Addressing the structure of the sentence, we notice the common sign in the English and Uzbek languages, that is the stable word order. In English: Subject + predicate + object (S+P+O), in Uzbek: Subject + object + predicate (S+O+P)

In Russian order of words in the sentence is free, that is, Subject +predicate + object (S+P+O). In special stylistic conditions the Russian language allows some other versions of the order of words, that is: O+P+S, O+S+P, P+S+O, P+S+O, which are impossible in the modern English language. The reason is that in the Russian language words are morphologically (grammatically) formulated in the structure of the sentence (even out of the sentence: школа: singular, common case, first declension, feminine gender)

Wherever we use the word in the sentence (at the beginning, in the middle, at the end) it is used with its formulated form. In the English language order of words in the sentence is meaningful. If we change the places of words in the sentence, the meaning of the sentence changes, on the one hand, the words in the structure of this analyzed sentence change their syntactic functions, on the other hand: The hunter killed the wolf.→ The wolf killed the hunter (in English); Охотник убил волка → Волка убил охотник →Убил волка охотник → Волка охотник убил → Охотник волка убил (не медведя). Analysis of the given above examples shows that the change of the places of the words in the sentence in Russian only adds some stylistic meaning, but doesn't change the meaning of the sentence, so every language possesses some features, which are peculiar to this language differing it from other languages. These features of signs coexist with each other not simply mechanically, but they make up the concrete and stable system of the language, so that the English learner should know the fundamental role of linguistic competence in the formation and efficient development of the other components of foreign language communicative competence, paying particular attention to the typological peculiarities of the native and foreign languages.

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LEKSIK BIRLIKLARNI SINXRON TARJIMADA IFODALASH IMKONIYATLARI

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Leksik birlik tarjimasi haqida so'z yuritishdan oldin leksik birlik tushunchasi nimani ifodalashini aniqlab olish lozim. Leksik birlik deganda aksariyat hollarda so'z tushuniladi. Leksik birlikni bunday tushunish leksikologik nuqtai nazardan olganda to'g'ri. Leksik birlikni tarjima nuqtai nazardan tushuntirib berish tarjima birligi tushunchasini hal etish bilan bevosita bog'liq. L.S. Barxudarovning fikriga ko'ra, tilda mavjud bo'lgan barcha birliklar (fonema, morfema, so'z, so'z birikmasi, gap) tarjima birligi bo'lishi mumkin. Ma'lumki, tarjimada bitta tushunchaga bitta tushunchaning to'g'ri kelish holatlari nisbatan kam uchraydi. Tajribalar shuni ko'rsatadiki, tarjimada so'zga so'z, so'zga so'z birikmasi, hattoki, so'zga gap to'g'ri kelishi mumkin. Shu asosda tarjimadagi leksik birlik deganda bir so'z va so'z birikmasini yoki bir so'zga to'g'ri keladigan frazeologik birlikni ham tushunishimiz mumkin.¹

Til orqali o'z fikrlarini ifodalayotgan inson fikrlashda yangi so'zlardan foydalanmaydi, balki o'zining lug'at boyligidagi so'zlardan foydalanadi. Tarjimon ham bir tildagi fikrlarini o'girayotganda tilning lug'at tarkibidagi so'zlarni ishlatadi. Shu boisdan, tarjimonning ongida mavjud bo'lgan lug'at, u tarjima qilayotgan til imkoniyatlariga bog'liq ravishda boyib boradi. Tillar ifoda imkoniyatlari esa, jumladan, keng va torligi bilan bir-birlaridan farq qiladi. Tarjima

¹G'ofurov I. va boshqalar. Tarjima nazariyasi: Oliy o'quv yurtlari uchun o'quv qo'llanma. - Toshkent: "Tafakkur bo'stoni", 2012- 107b

Asliyatdagi soʻzga qisman toʻgʻri keladigan ekvivalentni topish koʻpincha tarjima qilishda muammo yaratadi. Ayniqsa, polisemantik soʻzlar tarjimasida ancha murakkab, chunki soʻz maʼnosining qaysi biri qoʻllanilganini aniqlash tarjimaning birinchi galdagi vazifasi hisoblanadi. Bunda tarjimonga kontekst yordam beradi. Tilshunoslikda odatda kontekstning 2 turi — lingvistik va ekstra lingvistik turlari mavjud. Lingvistik kontekst oʻz navbatida ikki turga — keng va tor maʼnodagi kontekstlarga boʻlinadi. Tor maʼnodagi kontekst ibora va gap doirasida, keng maʼnodagi kontekst iboradan katta katta boʻlgan birlik hamda butun bir matnni oʻz ichiga olishi mumkin. Aksariyat hollarda soʻz maʼnosi kichik kontekst doirasida aniqlanadi. Oʻz maʼnosida qoʻllangan soʻzlar va koʻchma maʼnoda qoʻllangan soʻzlarni tarjima qilishning oʻziga xos xususiyatlari bor. Kontekstda odatda soʻzlar oʻz maʼnosida qoʻllanmaganda tarjima muammosi paydo boʻladi. Baʼzi hollarda soʻz maʼnosini toʻliq anglash uchun butun bir gapni tushunishimiz lozim boʻladi. Koʻp maʼnoli soʻzlardan keragini tanlashda kontekstning ahamiyati katta. Masalan, ingliz tilidagi “bus” soʻzini olaylik. Bu soʻz ot vazifasida kelganda “avtobus yoki trolleybus” soʻzining qisqargan shakli, feʼl maʼnosida esa faqat Amerika va Kanadada “bolalarni bir hududdan ikkinchi hududga avtobusda tashimoq” maʼnolariga ega. Bundan tashqari bu soʻz talabalar oshxonasidagi lavhalarda ishlatilib, “oʻz-oʻziga xizmat qilish, yaʼni patnisni olib, uni ishlatib boʻlgandan keyin boʻshagan idishlar bilan joyiga olib borib qoʻymoq” maʼnolariga ega.¹Muayyan soʻz tarjimasida uning kontekstdagi tahlilidan bioshlanadi hamda bu tarjimada tegishli va muqobil soʻzni tanlash imkonini beradi. Turli kontekstlar manba til, yaʼni asliyatdagi qoʻllangan soʻz maʼnosini ochishda qoʻl kelishi mumkin. Soʻz tanlashda muammo, asosan, tarjima tilda asliyatda qoʻllangan soʻzga qisman muqobil boʻladigan soʻz toʻgʻri kelganda hamda muqobil soʻzning oʻzi yoʻq boʻlganda yuzaga chiqadi. Muqobili yoʻq soʻzlarni tarjima qilish bir qator muammo yaratadi. Bu muammolarni ijobiy hal etish tarjimondan chuqur bilim, mahorat handa tarjima usullarini yaxshi bilishni taqozo etadi.

Shuni esda saqlash lozimki, sinxron tarjima soʻz maʼnosini kontekstdan anglash bir muncha qiyinroq. Chunki matnni eshitgan zahotiy oq tarjima qilayotgan tarjimon kontekstni tahlil qilishga har doim ham ulgurmasligi mumkin. Xulosa qilib aytganda, ikki til lisoniy vositalarining bir-birlariga barcha maʼno va vazifalari jihatidan oʻzaro mos ekvivalentlar orqali muvofiq kelish hollari kamdan-kam uchraydi. Binobarin, koʻpchilik lisoniy vositalarning tarjima tilidagi lugʻaviy ekvivalentlariga nisbatan nutqda koʻproq yoki kamroq ishlatilishlari ikki til ekvivalentlarining barcha matniy vaziyatlarda bir-birlarini almashtirishlariga yoʻl qoʻyilmaydi. Bunday vaziyatda muammo matniy muvofiq variantni qidirib topish hisobiga hal etiladi.

¹Gʻofurov I. va boshqalar. Tarjima nazariyasi: Oliy oʻquv yurtlari uchun oʻquv qoʻllanma.- Toshkent: “Tafakkur boʻstoni”, 2012- 104 b.

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INTONATSIYA VA OHANGNING PASAYUVCHI VA KO'TARILUVCHI XUSUSIYATLARI

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Intonatsiya o'zining sostavli elementlari, nutq melodikasi, nutq ritmi, nutq intensivligi, nutq tempi, nutq tembri, logic va fraza urg'ulari bilan xarakterlanadi. Shu sababdan intonatsiya nutqiy talaffuz jarayonida murakkab kompleksdan iborat bo'lgan fonostilistik hodisasidir. Uning gramatik jihatlarini o'rganishning bir obyekti bo'lsa, ikkinchi jihati intonatsiyaning konnotativ ma'no darajasi ya'ni uslubiy xususiyatidir.¹

Intonatsiya nutq uslublarining barchasida uchraydi. Ilmiy uslubdan tashqari barcha nutq uslublarida intonatsiyaning konnotativ ma'no ifodalash darajasi kuchlidir. Intonatsiya gapda turli xil vazifalarni bajaradi. Jumladan, u gap turini, komponentlari orasidagi bog'lanishni, moddaligini, emotsional bo'yog'ini hamda ifodalagan sanash, qarama-qarshi qo'yish, chog'ishtirish kabi qo'shimcha mazmunlarni ham ifodalaydi.²

Intonatsiyaning yuqoridagi vazifalarni bajarishda ohangning pasayish va ko'tarilishi muhim rol o'ynaydi. Antipova E.Y. "English Intonation" (i-1974) kitobida intonatsiya va ohangning pasayuvchi va ko'tariluvchi xususiyatlari haqida batafsil ma'lumot bergan.

Qaysi tilde bo'lmasin, intonatsiya og'zaki nutqqa xos bo'lib, alohida bir sintagmani tashkil qiladi. Nutq melodikasi va ritmi, nutq tezligi va tembi, logic urg'u kabi intonatsiyaning tarkibiy qismidir, ularning barchasi supersegment hodisalar sanalgan va doimo tarkibida yashaydi.

Ingliz tilidan intonatsiyaning ikki turi: ko'tariluvchi va pasayuvchi turlari mavjud. Ingliz tilidagi intonatsiyaning turli xillarini tahlil qilishda tilshunos olim

¹Haydarov A. Konnotativ ma'noning fonetik vositalarda ifodalanishi. Filologiya fanlari nomzodi dissertatsiya avtoreferati. T; 2009-B.62.

²Abduazizov A. O'zbek tilining fonologiyasi va morfologiyasi. T.: 1992, 134 b.

E.Y.Antipova ilgari surgan nazariyasida asoslanib, ingliz tilidagi pasayuvchi ohangning uch xili ya'ni past pasayuvchi (I s - 1), baland pasayuvchi (I E - 3), ko'tarib pasayuvchi (1 s - 6) va o'zbek tilidagi ancha past-past va baland-past ohang turlari qiyosiy tahlil qilindi va ularning turli gaplardagi funksiyasi aniqlandi. Pasayuvchi ohangning ingliz va o'zbek tillarida fizikaviy jihatdan ikkala tildagi tonlar deyarli farq qiladi.

Masalan: 1) past (Law - Fall) (Is - 1) ohangini ingliz va o'zbek tillarida talaffuz qilish jarayonida ovoz o'rta diapazondan eng pastga tushib, e'tiborsizlik, sovuqqonlik, befarqlik hislarini ifodalaydi. So'roq gaplarda esa butunlay ohang jiddiylik, ma'suliyatsizlikni ifodalaydi. Umuman bu ohang tinch, osoyishta, mayin tonligi bilan farqlanadi.

Holatni ifodalashda:	
Ingliz tilida	O'zbek tilida
They speak French well	Ular fransuz tilida yaxshi gapiradilar
Buyruqni ifodalashda	
Stop talking!	Gaplashishni to'xtating!
Umumiy so'roq gaplarda	
Do you mind my cleaning the room	Xonani tozalashimga qarshi emasmisiz
Undovgaplarda	
What a wonderful!	Qandayajoyibuchrashuv!

Baland pasayuvchi / High/fall/ (Is-3) ohangini talaffuz qilishda ovoz baland darajasidan pastga tushadi va notiq fikrida qiziquvchanlik kuchli ekanligini anglatadi. Bu ohang darak gaplarda ikkala tilda ham hayratlanish, norozilik, qarshilik ma'nolarini, undosh gaplarda esa samimiylik, qiziqish hissiyotini ifodalaydi.

Statement (Holatni ifodalashda):	
Ingliztilida	O'zbektilida
It was beautiful	Buchiroyli
General question (Umumi yso'roq gapda)	
Does he speak German ?	U nemis tilida gapiradimi ?
Special question (maxsus so'roq gapda)	
Whose bag is it ?	Bu kimning kitobi ?
Command! (Buyruqni ifodalaganda)	
Stay at home!	Uyda qoling!

<i>Exclamation (Undovgapda)</i>	
What nonsense!	Be'mani gap !

Ko'tarilib pasayuvchi (High – fall I-s - 6) ohangini talaffuz qilish jarayonida ovoz o'rta diapazondan yuqoriga ko'tarib, birdaniga eng pastga tushadi va notiqning ta'sirchanlik hissiyotini ya'ni hayratlanish g'azablanishini ifodalaydi. So'roq gaplarda esa ikkilanish, xavfsirash, ishonchsizlik, buyruq gaplarda bbe'farqlik, javobgarsizlik emotsiyalarini ifodalaydi.

<i>Holatni ifodalashda</i>	
Wasn'ts he a polite girl	Nahotki u aqilli qiz bo'lsa ?
Very good	Juda yaxshi
<i>Maxsus so'roq gaplarda</i>	
What has happened to you ?	Nima bo'ldi o'zi sizga ?
<i>Buyruq gap</i>	
I don't want to dance	Men raqsga tushishni xoxlayman
<i>Undovhis-hayajon gap</i>	
He says, it's cheap	U bu arzon deydi
Nonsense!	Behuda gap!

Yuqoridagi misollardan ko'rindiki, ingliz va o'zbek tillarda ohangning o'zgarishi bilan so'zlovchining har xil hissiyotlari ifodalanadi. Gap fonetik va ma'no jihatdan shakllantiriladi.¹

Ohang gaplarda ma'no jihatdan guruhlariga bo'linadi, jummalarni bir-biridan ajratadi va so'zlovchining o'zi aytgan fikrga bo'lgan munosabatini ifodalaydi.

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БАДИЙ ТАРЖИМАДА ЭКВИВАЛЕНТЛИК ВА АДЕКВАТЛИК ТУШУНЧАЛАРИ

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Аннотация. Ушбу мақолада бадий транслатологик контекстда учрайдиган ҳамда таржимашуносликда жиддий баҳсларга сабаб бўлиб келаётган эквивалентлик ва адекватлик тушунчалари, уларнинг таржимашуносликдаги ўрни ва аҳамияти тўғрисида сўз юритилади. Муаллиф бадий таржимада эквивалентлик ҳамда адекватлик тушунчаларининг бири-бири билан қанчалик яқин ёки, аксинча, қай даражада фарқ қилишини ёритишга ҳаракат қилган.

Аннотация. В этой статье обсуждаются понятия эквивалентности и адекватности, их место и значение в переводческих исследованиях, которые встречаются в литературном переводологическом контексте и вызывают серьезные противоречия в переводческих исследованиях. Автор попытался пролить свет на то, насколько близки или различны друг в друге понятия эквивалентности и адекватности в художественном переводе.

Таянч сўз ва иборалар: эквивалентлик, адекватлик, таржима матнлари, транслатологик контекст.

Ключевые слова и словосочетания: эквивалентность, адекватность, переводческие тексты, транслатологический контекст.

Таржима тиллараро мулокотнинг алоҳида тури сифатида асосий эътиборни икки тил тизимининг семантик жихатига қаратишни тақозо этадиган ижодий жараён дир. Чунки ахборотнинг тўлақонлилиги асосини турли тиллар матнларининг семантик уйғунлиги ташкил этади. Лисоний таржиманинг муҳим вазифаларидан бири «транслатологик эквивалентлик» тушунчасини муайян қилишдан иборат дир.

Бадий таржиманинг мукамал бўлишида эквивалентлик муҳимми ёки адекватлик, деган савол таржимашуносликда катта баҳсларга сабаб бўлиб келмоқда. Эквивалент лотинча “*aequivalens*” сўзидан олинган бўлиб, “тенг кучли”, “бир хил маънода” деганидир. Тилшунос таржимашунос олимлар эквивалентликнинг бир неча типлари мавжуд эканлигини таъкидлашади. Қуйида улардан асосий 5та типини айтиб ўтаимиз.

I. Эквивалентликнинг биринчи турида таржималарнинг аслиятга уйғунлиги кўз илғамас даражада намоён бўлади. Аслият ва таржима

ўртасидаги муносабатлар асосан ушбу кўринишларга эга булади: а) лексик таркиб ва синтактик қурилишдаги номувофиклик; б) икки ҳолатда ҳам бир хил фикр баён этилаётганлигига қарамасдан, аслият ва таржимада ифода этилган ахборот ўртасида бевосита мазмуний ёки мантикий боғланишнинг кўзга ташланмаслиги; в) аслият ва таржима матнлари мазмунлари орасидаги умумийлик даражаси эквивалент сифатида тан олинган бошқа таржималарга нисбатан ниҳоятда паст.

II. Эквивалентликнинг иккинчи турида таржиманинг аслиятга яқинлиги фойдаланилган тил воситалари маъноларининг бир хил эмаслиги билан изоҳланади. Бу гуруҳда аслият билан таржима матнларини ташкил этадиган кўпчилик сўз ва синтактик қурилмалар ўртасида бевосита яқинлик кўзга ташланмаса-да, икки тил матнлари эквивалентликнинг биринчи турига нисбатан мазмунан кўпроқ ўхшашдир.

III. Эквивалентликнинг учинчи турида аслият ва таржима матнлари орасида қуйидаги хусусиятлар кўзга ташланади: икки тилнинг мазмунан ўзаро мос ифода воситалари лексик таркиб ва гоҳо синтактик қурилиш жиҳатларидан тўла уйғун бўлмайдилар.

IV. Эквивалентликнинг тўртинчи турида аслият ва таржима ўртасидаги муносабат икки тил матнлари лексик таркибларининг янада кўпроқ ўхшашлиги билан изоҳланади: 1. I told him what I thought of her // Мен унга киз хақидаги фикримни айтдим. 2. He was never tired of old songs // Эски ашулалар ҳеч қачон унинг жонига тегмас эди.

V. Ниҳоят, бешинчи турда аслият ва таржима матнлари орасидаги эквивалентлик юқори даражада намоён бўлади: 1. I study at the University // Мен унверситетда ўқийман. 2. The house was sold for 10 thousand dollars // Уй 10 минг долларга сотилган эди.

Эквивалентликнинг бешинчи типига хос хусусиятлар мукамал кўринишда адекват таржимада намоён бўлади. Адекват лотинча “ad-aequo” сўзидан олинган бўлиб, “ўхшаш”, “бир хил”, “тенг”, “тўла мос”, “бир-бирига айнан ўхшаш” каби маъноларни англатади. Айрим таржимашунослар фикрича, таржима қилинаётган тил меъёрига қатъий амал қилган ҳолда асосий мазмунни узатиш эквивалент таржима бўлиб, бу мақбул ҳолатдир. Адекватлик тушунчаси эса эквивалентликдан кўра кенгроқ қамровга эга. В.Виноградовнинг фикрича, эквивалентлик таржиманинг аслиятга яқинлашувини таъминловчи бир омилдир, ҳолос.

Матннинг аслиятга яқинлашув даражалари кўплаб омилларга, хусусан, таржимон маҳорати, тил ва маданиятларнинг бир-бирига яқинлик жиҳати ва таржима қилинаётган матннинг характериға боғлиқ. Адекват таржима эса прагматик муаммоларни эквивалентликнинг максимал даражасида ҳал этади ва жанрнинг услубий талаби ва таржима имкониятидан келиб чиқиб, тил меъёрининг бузилишига йўл қўймайди. А.В.Феодоров эса умуман бу терминга ҳожат йўқлигини, “адекватлик” истилоҳининг ўрнини тўлиқ таржима жумласи билан ўзгартириш кераклигини таъкидлайди.

Олимнинг фикрича, тўлақонли таржима аслиятнинг жанр хусусиятлари ва функционал-стилистик компонентларига тўла мос келади. Аммо назаримизда адекватлик тушунчасини “тўлақонли таржима” ёки “эквивалентликнинг бир поғонаси” деб эътироф этиб бўлмайди. Биринчидан адекватлик – нисбий тушунча мукамал таржима эмас. Яъни таржима аслиятга адекват дегани тўлақонли аслиятнинг ўзи дегани эмас. Таржимада аслиятнинг нолисоний жиҳатларидан(оҳанг, руҳият, услуб) нимадир сақланиб қолганлигини англатади. Иккинчидан эса адекватлик эмас, балки эквивалентлик – адекватлик сари ташланган бир поғонадир.

Юқоридагилардан кўришиб турибдики, олимларнинг эквивалентлик ва адекватлик тушунчасига ёндашуви уларнинг ўз ихтисосликлари доирасида чуқур фикрлаганликларидан ва шу билан чекланганликларидан келиб чиққан. Адекватлик муаммосига тўхталган олимларнинг бирортаси бадий таржима, хусусан, шеър таржимасида руҳият, ғоя, ботиний маъно ва оҳанг каби муҳим омилларсиз адекватликка эришиш мумкин бўлмаслигига аҳамият бермагани бу муаммо хануз ўз ечимини топмаганини кўрсатади. Г.Д.Воскобойник фикрича, эквивалентлик билан чекланувчилар “матн – бу система (тизим)”, деб қарасалар, адекватлик тарафдорлари “матн – бу тирик организм” деб ҳисоблайдилар.

Баҳсларга умумий назар ташлаб, ҳар иккала қараш тарафдорлари ёндашувларида бирёқламалик мавжудлигини кўриш мумкин. Сўз бадий таржима сифати хусусида борар экан, адекватлик сари интилиш, йўқ деганда минимум эквивалентликка эришиш билан яқунланиши мумкин. Бу ўзбек халқининг “тоғдек сўрасанг, тепадек беради” нақлини эсга солади. Бадий таржимада таржимон ишни, яъни таржимани эквивалентлик позициясидан туриб бошлаши маъқул ҳолат эмас.

Хулоса қилиб айтганда, таржиманинг аслиятга прагматик адекватлиги аслият ва таржима соҳибларининг бир хил ахборотга эга бўлишлари билан ифодаланади.

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ENGLISH TRANSLATION OF ABDULLAH QADIRI'S NOVEL "DAYS GONE BY" AND ITS REFLECTION SKILLS

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Abstract – The depiction of natural landscapes given in works of art is one of the factors that demonstrate the creative artistic skill. Because in the depiction of natural landscapes, the artist's attitude to the space he captures, how much he knows the place, how deeply he feels the world of heroes and the environment in which they live. Therefore, the depiction of natural landscapes is an integral part of the work of art.

Key words: The depiction of natural landscapes, artist's attitude, world of heroes, figurative features.

I. Introduction

In a work of art, the author uses visual and expressive means to achieve his goal. While the natural landscapes in a work are the means by which the reader can imagine something, feel a certain feeling, see, hear something, and form images in the human mind, the different meanings of words and phrases in the play, figurative features, methods of expressing events in different ways - are expressive means.

In literary translation, the repetition of visual aids and the problem of word choice require great skill on the part of the translator. "The translator, in order to recreate the work in another language, ie in the native language, develops the author's idea, absorbs it, and then chooses an alternative word depending on the nature of the text, which means meaning, sound, form, stylistic alternative, anxious to express the original idea as fully as possible," wrote Gaybulla Salomov.

II. Literature review

The aspects of a writer's skill are determined by the means of artistic imagery and expression used in the creation of the work. One such tool is the depiction of nature, which plays an important role in a work of art. The uniqueness of nature is reflected in man, in his psyche. When a person is born, he is in harmony with nature, enjoying its whims and beauty. It is only human nature to be inspired by nature. Man creates his own impressions of the beauties of nature. Only the masters of art: the writer and the poet, using the means of artistic expression, the artist, using a variety of colors, can express these impressions in the works. No matter what we read, we always come across a picture of nature. A true artist portrays man in harmony with Mother Nature. When a writer creates a work, he looks at every event, landscape, and reality in general. Based on the idea of the work, he chooses the appropriate detail and uses that selected detail to express the idea that plays a significant role in the content of the work. For example, when

depicting nature in works of art, artists often refer to the image of *rain*, which is unique, in keeping with their mood, taking into account the situation: "*soft, spotless raindrops*", "*black rain*", "*lightning*", "*black rain*", "*lightning*" images such as "*cold raindrops*" and "*heavy rain*" indicate negative states in the human psyche, fear, inner turmoil, danger, or depression. In such images, the artist subjugates the rain, which is a natural phenomenon, to the will of the work, the inner feelings of the characters or the protagonist, the attitude to reality through this image, and the artist's unique style. Much depends on the idea expressed in the play, the chosen theme, the description of events. Unless the translator identifies these aspects before embarking on the translation, the work cannot "find its way to the heart," that is, it cannot convey the author's intent to the reader. As a result, the author's style in translation may be compromised.

III. Analysis

Abdullah Qadiri often uses animation, analogies and adjectives to describe nature. For example, an excerpt from the novel's "A Living News and a Horrible Night" section:

“Oyning o‘n beshlari bo‘lsa-da, havoning bulutlig‘i bilan oy ko‘rinmas, chin ma‘nosi bilan qorong‘i kuzning qorong‘i bir tuni edi. Bir necha yuz yillardan beri yashab favqulodda zo‘rayib ketgan “Xo‘ja Maoz” mozorining chakalagi bu qorong‘iliqqa bir manba‘ kabi edi. Kuchlik bir yel turg‘an, qandaydir bir ishga hozirlang‘an kabi to‘rt tomong‘a yugurib yurar edi. Mozor chakaligining bir burchagida tutab yotg‘an to‘nka yonida sochlari o‘sib soqolig‘a qo‘shilib ketgan bir devona bu mudhish qorong‘iliqqa qarshi kurashkan kabi gulxanni yondirishg‘a tirishar, gulxan tavaragidan aylanib qo‘lidag‘i kasavi bilan to‘rt tomonidan kovlar edi. Yel borg‘an sari kuchlana bordi, chakalak tartibsiz holg‘a kirib ketdi, bittayarimta to‘kilmay qolg‘an yaproqlar shitir-shitir to‘kilishka oldilar, qarg‘a va zog‘chalar ayni uyqu zamonida tinchsizlangani uchun yelga qarshi namoyish qilg‘andek g‘o-g‘u bila chakalak ustidan aylana boshladilar. Yel kuchaygandan kuchayib borar va shu nusbatda mozor ichi ham yana bir qat qo‘rqunch holg‘a kirar edi, yel ketma-ket bo‘kurar, bunga chiday olmag‘an shox-shabbalar qarsqurs sinar, keksa yog‘ochlar g‘iyq-g‘iyq etib yolborish tovshi chiqarar edilar. Yel ortiqcha bir g‘azab ustida edi, yer yuzidagi tikkaygan narsani bukib-yanchib tashlamoqchi bo‘lgandek pishqirar edi...” [1,222-223]

Let's compare this translation with the original:

“Although the moon was already full, its pale orb was hidden behind thick clouds. Night fell, a true ebony, autumn night. The darkness seemed to seep from the hundred year old grove growing profusely by the Hodja Maoz graveyard. The wind picked up, blowing from all sides now, as though wanting to whip everything away somewhere. In a murky corner of the grove, a strange figure lurked by one of the graves. Unkempt and wild, his, hair dishevelled, he circled a smouldering stump, poking it with a stick, trying to coax the fire to life. The wind raged, the trees swayed this way and that, noisily shaking off their last leaves. Rooks and ravens, startled from their roosts, circled above, cawing as if protesting against

the storm. The wind gained strength, howling and wailing. Unable to withstand this onslaught, the old trees in the graveyard screeched so pitifully as their branches snapped off with a crack that the eerie Cimmerian darkness which shrouded everything from sight took on an even more terrifying aspect. Finally, whipped into a frenzy, the wind roared with such a furious force as if seeking to crush and crumple anything which stood in its path. It toppled one of the plane trees with a mighty thud, causing the ground to tremble, snatched the embers of the holy fool's fire and flung them into the thicket, filling the grove with sparks and lighting the graveyard up like a ghoulish picture. Then, without warning, as though its fury had been for this alone, the wind suddenly slackened, quietened..." [2, 206]

The success of the translator in this passage is that the phrase "*Bir necha yuz yillardan beri yashab favqulodda zo'rayib ketgan "Xo'ja Maoz" mozorining chakalagi bu qorong'iliqqa bir manba' kabi edi*" was translated as "*The darkness seemed to seep from the hundred-year-old growing grove profusely by the Hodja Maoz graveyard*" - "*bir necha yuz yillardan beri bolta ko'rmaganligi uchun juda qarovsiz bo'lib qolgan "Xo'ja Maoz" mozorining chakalagi ham bu qorong'ulikka bir manba kabi ko'rinardi*". This means that in this case, "*favqulodda zo'rayib ketgan "Xo'ja Maoz" mozorining chakalagi*", which is extremely strong, is translated as "*bolta ko'rmaganligi uchun juda qarovsiz bo'lib qolgan "Xo'ja Maoz" mozorining chakalagi*", and in terms of meaning, the content of the original text is fully covered in the translation.

The phrase "*...yel ketma-ket bo'kurar, bunga chiday olmag'an shox-shabbalar qars- qurs sinar, keksa yog'ochlar g'iyq-g'iyq etib yolborish tovshi chiqarar edilar...*" was translated as "*the roars and bellows of this ravenous beast gave no way to mercy. The rooks and ravens, buffeted above the grove in horror for half an hour, now cawed to one another as though sharing news of the quieting storm, and swooped back to their branches*" here, too, the meaning is fully covered, but some words are omitted. For example, the phrase "*shox-shabbalar qars-qurs sinar*" was completely translated as *swooped back to their branches*, and in the phrase *keksa yog'ochlar g'iyq-g'iyq etib yolborish tovshi chiqarar edilar* compound, the phrase *keksa yog'ochlar* is omitted and *yolborish tovshi chiqarar edilar* compound, which belongs to it, connects to the previous compound to form its logical continuation. That is, there are branches that are broken and begging for the wind.

IV. Discussion

There are shortcomings in the translation of some of the plates quoted in the passage. For example, in the original text, the phrase "*Oyning o'n beshlari bo'lsa-da, havoning bulutlig'i bilan oy ko'rinmas, chin ma'nosi bilan qorong'i kuzning qorong'i bir tuni edi*" "*although the moon was already full, its pale orb was hidden behind thick clouds. Night fell, true ebony autumn night*" represented by two sentences in the form. Here the author describes a dark autumn night when the moon's face is covered with clouds, and in the translation, "*chin ma'nosi bilan*

qorong'i kuzning qorong'i bir tuni edi" the phrase "a true ebony autumn night" - "kuzning bir tuni". At this point, the author misses a dark night of dark autumn that he wants to emphasize.

Let's continue the analysis: "*Yel ortiqcha bir g'azab ustida edi, yer yuzidagi tikkaygan narsani bukib-yanchib tashlamoqchi bo'lgandek pishqirar edi*" translated into Turkish as "*The wind picked up, blowing from all sides now, as though wanting to whip everything away somewhere*" – "*shamol ko'tarilib, har taraftdagi hamma narsani havoga sovurardi xuddiki hamma narsani biror yerga supurib tashlamoqchi bulgandek*". From this we can see that the translator tried to express the sentence from the content, avoiding the literal translation, and he succeeded.

Here is an example from the "**Black Days**" section:

"Kuz kunlarining oyog'i va qish kunlarining boshi edi. Daraxtlardagi sariq barglar to'kilib tugalgan, yer yuzi o'zining qishqi sariq kiyimini kiygan edi. To'rt tomonining o'ralg'anlig'i soyasida yaproqlarini to'kilishdan saqlab qolg'an bu gilos yog'ochlari ham bu kun tungi qora sovuqqa chidalmay, yelning ozgina harakati bilanda barglarini shirt-shirt uzib tashlamoqda edilar. Havo ochiq bo'lib, quyosh tuzukkina ko'tarilgan, ammo uning o'zi ham bu kun uncha ta'siri yo'q, bu kungi qora sovuq quyosh kuchini-da keskan edi." [1,211]

Abdullah Qadiri is a broad-minded artist. In this passage, the author describes the image of nature in connection with the end of the autumn season and the onset of winter with very beautiful analogies and Uzbek grace. They tremble in the wind as if they were shivering from the cold. Let us now compare and analyze this passage with the English translation:

"It was the last day of autumn, winter was waiting just around the corner. The trees had already shed their yellow leaves, which were now spread over the earth like a golden carpet, preparing the ground for its winter sleep. Even the cherry trees, sheltered from the wind by walls and buildings and clinging to their foliage for longer, could not withstand the chill of the late autumn nights and now murmuring, they let their leaves drop at the wind's slightest flutter. The sky was clear, the sun had already climbed high, but its warmth was meager, the chill air seeming to sap the strength from its rays." [2,194]

The translator was able to understand the original phrase "*Kuz kunlarining oyog'i va qish kunlarining boshi edi...*" and in the translation: "It was the last day of autumn, winter was waiting just around the corner." (The English text reads: "*Kuz kunlari nihoyasiga yetgan. Qish kelishi arafasi edi*") The translation shows how much the translator understood the phenomenon of nature. "*Daraxtlardagi sariq barglar to'kilib tugalgan, yer yuzi o'zining qishqi sariq kiyimini kiygan edi...*" was translated as "*The trees had already shed their yellow leaves, which were now spreading over the earth like a golden carpet...*" (meaning: "The trees shed their yellow leaves, and the earth was covered with a golden carpet"). The translator used the phrase "the earth was covered with a golden carpet" as used by the author. "*Havo ochiq bo'lib, quyosh tuzukkina*

ko'tarilgan, ammo uning o'zi ham bu kun uncha ta'siri yo'q, bu kungi qora sovuq quyosh kuchini-da keskan edi..." was translated as "The sky was clear, the sun had already climbed high, but its warmth was meager, the chill air seeming to sap the strength from its rays."

(The English text reads: "The sky was clear, the sun had already risen, but the sun's rays had little effect, and the strong cold was overcoming the sun's rays.") At this point, the interpreter is in original: the phrase "*quyosh tuzukkina ko'tarilgan, ammo uning o'zi ham bu kun uncha ta'siri yo'q, bu kungi qora sovuq quyosh kuchini-da keskan edi*" was translated as "The sky was clear, the sun had already climbed high, but its warmth was meager, the chill air seeming to sap the strength from its rays." has managed to preserve the meaning by translating it into a compound sentence.

V. Conclusion

At the same time, important work is being done to translate the masterpieces of Uzbek literature into foreign languages. The Department of Literary Translation and International Relations under the Writers' Union of Uzbekistan, in cooperation with universities in the capital and regions, has established a "School of Young Translators" to support young artists in the country. The first translations were published by Adib Publishing House, the World Literature magazine was published regularly, and many other events took place. It is no secret that the honorable task of presenting examples of Uzbek literature in foreign languages and the best works of world literature in our native language depends on the talent and enthusiasm of today's young generation.

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AXIOLOGICAL FEATURES OF PHRASEOLOGICAL UNITS WITH ZOOONYM COMPONENT IN ENGLISH AND UZBEK LANGUAGES

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Abstract: In this article, we decided to focus on the comparative analysis of English and Uzbek phraseological units with animalistic component indicating a person's axiological features. PU with animalistic component were structured according to features of human character (with positive and negative evaluation).

Introduction

Phraseological units play crucial function in any language, because they make sentences more persuasive, colourful and expressive. Phraseological units represent a special layer of vocabulary of any language. They are figurative and capacious language units that most clearly capture the images created by man. The phraseological units give the language identity and uniqueness, they contain special symbols and associative links fixed in the consciousness of native speakers, because they are not created in the process of speech, and are used in it in a ready-made form [1]. Emotional sphere keeps dominant role in the formation of phraseological units as a figurative and marked nationally linguistic unit. The role of connotation in the meaning of phraseological units is great as it expresses a positive or negative assessment to human beings. We may identify two basic components of phraseological connotation, namely on the component of emotivity and on the component of expressivity. 1. The component of emotivity. Emotions are one of the forms of reflection of reality and its understanding. They are expressed by language means only when they are reflected in the consciousness. Emotions as a form of the man's attitude to reality are always accompanied by evaluation. As emotions are divided into two classes – positive and negative – their expression in the language may be negatively emotive and positively emotive. But unfortunately they do not have their necessary index in the dictionary. There are a lot of phraseological units that contain positive and negative emotive evaluation. 2. The component of expressivity. Expressivity is the graphic, portrayal quality of the word or the phraseological unit dependent on figurativeness, intensity or emotivity [2].

The purpose of this article is to present the comparative analysis of phraseological units with a zoonym component describing human character in English and Uzbek languages.

Main part .There are many stable combinations that give the language of any nation a special flavor. The phraseological units visually demonstrate the way of life, geographical position, history, traditions of this or that community united by one culture [3]. The set of phraseological units reflects those subjects and phenomena which a person often faced in his life, namely those which caused

special emotions and feelings. As the man throughout his history, one way or another, dealt with representatives of animal world, the set of phraseological units - zoo phraseological units are connected with them. Zoomorphisms reflect centuries-old human observations of the appearance and habits of animals, convey the attitude of people towards animals, and carry information about the typical traits of an animal. So, phraseological units with the names of animals reflect:[4]

- physical qualities and capabilities of a person: “as strong as a horse” – «otdekbaquvvat»
- appearance: “as fat as pig” – «cho’chqadaysemirmoq»;
- personality traits: “as fierce as a tiger” – «yulbarsdekjahldor»;
- intelligence: “a clever dog” – «itdekaqli»
- habits, abilities, skills: “to shed crocodile tears” – «timsohninigko’zyoshlari».
- The analysis of phraseological units identifying the person’s character makes it possible to understand the culture and traditions of the nation internally. Any language is inherently anthropocentric , since, on the one side, it describes the reality through its perception by a person, on the other side , the language has an extensive tool set for the description of the person. Image of the animals create mostly negative association in human’s conscience.[5]

Scientists argue that zoomorphisms in phraseology have a number of distinctive features:

- stable expressions containing the direct name of the animal;
- always have a figurative meaning "person";
- carry an assessment of a person's actions or behavior

Conclusion.

The research allows to draw a conclusion about phraseological units with zoonym component also determine the traits of human character. The research has also shown PU expressing negative traits of human character dominate the positive or neutral evaluation.

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VERBAL AND NON-VERBAL MANIFESTATIONS OF VERBAL ETIQUETTE IN SPEECH

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Abstract: This article defines the verbal and non-verbal manifestations of verbal etiquette in speech and communication in Uzbek-English communicative cultures, substantiate the reasons for verbal and non verbal variability of their politeness.

Keywords: Communication, etiquette, interpersonal, culture, verbal, non verbal, healthy relationship, component, gestures.

When messages or information is exchanged or communicated through words is called verbal communication. Verbal communication may be two types: written and oral communication. Verbal communication takes place through face-to-face conversations, group discussions, counseling, interview, radio, television, calls, memos, letters, reports, notes, email, etc. some definitions of verbal communications are as follows:

According to **Bovee** and others: “*Verbal communication is the expression of information through language which is composed of words and grammar.*”

According to **Penrose** and others, “*Verbal communication consists of sharing thoughts thought the meaning of words.*”

So, verbal communication is the process of exchange of information or message between two or more persons through written or oral words.

For example:

Uzbek version

- *Толиб ўтирган жойида дўнғиллади:*
- — *Юргандир, дайдиб. Келади. Оч қолиб, силласи қуриб, қайтиб келади.*
- — *Вой, унга бир бало бўлган. Бор, қидир, суриштир. Мунча меҳрсиз бўлмасанг! (Саид Ахмад “Жимжитлит”, 22)*

Translation

Talib growled in his seat.

- *He was stumbling. He will be back. Returns hungry and drained.*
 - *Uh-oh, something wrong with him. Go, search him, inquire. How merciless are you!*
- (Said Akhmad “Silince”, 22)*

Analyze. Here we can see used speech acts, locutionary, perlocutionary and illocutionary: in this situation we can define speaker, hearer and the process of realies.

From the point of discourse analysis:

Level of communication	What is analyzed?
	<i>Дайдиб- stumbling</i> (to walk in an unsteady way and often almost fall)
	<i>Силласи қуриб- drained</i> (very tired and feeling as if all your energy has gone)
Vocabulary	<i>Бой- uh-oh</i> (“ <i>Бой</i> ”- is uzbek interjection and means used to tell someone that they do not need to do something, in this sentence it is used for showing how she is anxious about her son, “ <i>uh-oh</i> ”- is English interjection and it used for showing self-pity, means “ <i>oh no!</i> ”for instance, “ <i>Uh-oh, I think the bear is inside the house</i> ”)
	<i>Меҳрсиз- merciless</i> (the personcruel and showing no kindness or forgiveness)
Grammar	The way that sentences are constructed (e.g. verb tenses, active or passive construction, and the use of imperatives and questions) can reveal aspects of intended meaning.
Structure	The structure of a text can be analyzed for how it creates emphasis or builds a narrative.
Genre	This is taken from narrative story.
Non-verbal and verbal communication	Non-verbal aspects of speech, such as tone of voice, pauses, gestures, and sounds like “uh-oh”, can reveal aspects of a speaker’s intentions, attitudes, and emotions. And this sentence includes verbal communication too.
Conversationalcodes	The interaction between people in a conversation, such as turn-taking, interruptions and listener response, can reveal aspects of cultural conventions and social roles.

So, verbal communication is the process of exchange of information or message between two or more persons through written or oral words.

Non-verbal communication is a powerful arsenal in face-to-face communication encounters, expressed consciously in the presence of others and perceived either consciously or unconsciously. Much of non-verbal communication is unintentional people are not even aware that they are sending messages. Non-verbal communication takes place through gestures, facial expressions, eye contact, physical proximity, touching, etc. some important definitions of non-verbal communication are as follows:

According to **L. C. Bove** and others, “*Non-verbal communication is communication that takes place through non-verbal cues: through such form of non-verbal communication as gesture, eye contact, facial expression, clothing and space; and through the non-verbal vocal communication known as Paralanguage.*”

In other sentences:

- Ўшанда Толибжон икки кўзини панжалари билан беркитиб, орқа ўгириб олган эди. (Саид Ахмад “Жимжитлит”, 23)

Translation

- *At that moment, the Talib closed his eyes with hand and turned back. (Said Akhmad “Silince”, 22)*

“Икки кўзини панжалари билан беркитмоқ”- closing eyes with hands used in several situations.

1. When the person afraid of something;
2. When the person waiting for surprise from somebody;
3. When children play the game “Find me”;
4. When the person is extremely happy;
5. When the person shocked;

In that situations people show their emotions without saying a word using gestures! This is the non verbal communication.

According to **Lesikar and Pettit**, “*Nonverbal communication means all communication that occurs without words (body movements, space, time, touch, voice patterns, color, layout, design of surroundings.)*”

For example:

- *Машинанинг кучли сигналидан чўчиб кўзини очди.*(Саид Ахмад “Жимжитлит”, 27)

Translation

- *He woke up to the sound of the car.*(Said Akhmad “Silince”, 27)

Here used voice patterns of non verbal communication with the meaning “The sound of the car” used for calling somebody without shouting.

According to **Himstreet and Baty**, “*Non-verbal communication includes any communication occurring without the use of words.*”

For example:

- *Нурматг ога индамай ичкарига кириб кетди. Унинг бу хил муомаласидан жаҳли чиққан Расулбек орқасидан ичкарига кирди.*(Саид Ахмад “Жимжитлит”, 27)

Translation

- *Nurmat went inside in silence. Angered by his behavior, Rasulbek followed him.* (Said Akhmad “Silince”, 27)

It is shown that Nurmat does not like Rasulbek and he revealed it to him instead of using rude words or taboos.

So, non-verbal communication is the exchanged of information or message between two or more persons through gestures, facial expressions eye contact, proximity, touching, etc. and without using any spoken or written word. [<https://thebusinesscommunication.com/what-is-verbal-communication-and-non-verbal-communication/>]

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SOME NOTIONS ON THE COMPARATIVE ANALYSIS OF STYLISTIC DEVICES IN THE ENGLISH AND UZBEK LANGUAGES (IN THE EXAMPLE OF METONOMY)

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Stylistics, sometimes called *linguo-stylistics*, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of communication. The types of texts that are distinguished by the pragmatic aspect of the communication are called "functional styles of language" (FS); the special media of language which secure the desirable effect of the utterance are called "stylistic devices" (SD) and "expressive means" (EM).

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics." According to Q. Musayev's definition "Stylistics is a branch of linguistics which deals with the result of the act of communication, investigating a system of interrelated language means which serve a definite *aim* in communication."

Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning, as, for example, with the word *sophisticated*. This is especially the case when we deal with transferred meanings. What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact. Metonymy is a figure of speech in which a thing or concept is called not by its own name but rather by a metonym, the name of something associated in meaning with that thing or concept.

Metonymy is a figure of speech in which one object or idea takes the place of another with which it has a close association. In fact, metonymy means “change of name.” As a literary device, it is a way of replacing an object or idea with something related to it instead of stating what is actually meant. Metonymy is a stylistic device based on a different type of relation between logical and contextual meanings, a relation based upon the association of contiguity. Thus the word *crown* may stand for “king or queen”, *cup* or *glass* for “the drink it contains”. E.g.:

Many *ears* and *eyes* were busy with a vision of the matter of these placards. Like metaphors metonymy can be divided into trite metonymy and genuine metonymy.

In order to decipher the true meaning of a genuine metonymy a broader context is needed. It is necessary to understand the words in their proper meanings first. Only then it is possible to grasp the metonymy.

“In the morning old Hitler - faced questioned me again”.

Among trite metonymies we can find those that are based on very close, common relations of contiguity (proximity) between objects:

1. The relations between the creator and his creation.

E.g.: To read *Shakespeare*. Browning created *browning* (pistol).

2. The relations between the containers instead of the thing contained. E.g.: *The hall* applauded.

3. The relations between the material and the thing made of it. E.g.: To be dressed in *silk*.

4. The relations between the part and a whole. E.g.: I have eaten *a plate*.

5. The relations between the instrument, which the doer uses in performing the action instead of the action or the doer himself, as in. E.g.: a). “Well, Mr. Weller”, says the gentleman, “you’re a very *whip*, and can do what you like with your horses, we know”. (Dickens); b). As *the sword* is the worst argument that can be used, so should it be the last. (Byron)

Metonymy is defined not by the name of features, things or action on the basis of similarity of another things, but the name of something associated with meaning of thing or concept. For example the word “*dasturxan*” (table cloth) means “a covering spread over a dining table”. This word is also used instead of “the dishes and meals” which are set on the table cloth.

The types of metonymical transference:

1. The name of the item is transferred to the another object: “*bosh*” (“head”, a part of body) – “*bosh*” (in meaning “brain”): *boshim og’riyapti* (I have a headache); “*ich*” (inside) – *ich* (digestive organs: *ichim og’riyapti* – my stomach

hurts); uy (home) – uy (the people who live in home, inhabitants: butun uy yugurib chiqdi – the whole home went out.);

2. The name of the object is served as a measurement piece that is related to the main object: kun (in meaning “sun”) – kun (“the shining part of the day”); oy (the name of planet) – oy (in a meaning month); jo’ra (friend) – jo’ra (pair); bosh (head) – bosh (measurement, banch);

3. The name of object is transferred from the object which is initially generated from that object: til (organ of speech) – til (speech); choy (plant) – choy (drink); dam (breath) – dam (minute, time);

4. The name of the feature is transferred to the object which has the same characteristics: ko’k (blue colour) – ko’k (greens) – ko’k (sky); kir (dirtiness) – kir (a dirty clothe); yupqa (thin) – yupqa (the name of the meal); chuqur (deep) – chuqur (to patch);

5. The name of the action is transferred to the outcome of the action where is derived from: to’ymoq – to’y (to eat – wedding).

In conclusion. we can say that **Metonymy** is a type of figurative language in which an object or concept is referred to not by its own name, but instead by the name of something closely associated with it. By using metonymy, texts exhibit deeper or hidden meanings and thus drawing readers’ attention. In addition, the use of metonymy helps achieve conciseness. Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on proximity (contiguity). As with other literary devices, one of the main purposes of a metonymy is to add flavor. Instead of saying, "These chicken wings, coleslaw, and green beans are delicious," you could say, "This dish is delicious." Now, you've avoided naming all the separate elements of the meal, breaking up some of the awkwardness and making the sentence more vibrant.

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INGLIZ VA O`ZBEK TILLARIDA MAJBURIYLIK MA`NOSINING IFODALANISHINING O`ZIGA XOS XUSUSIYATLARI

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Modallik kategoriyasi ma'nolarining fe'l mayllari orqali ifodalanishi shu kategoriya ifodalanishining asosiysini va grammatik usulini tashkil qiladi. Bundan

tashqari, bu kategoriya yana bir qancha boshqa usullarga ham ega bo'lib, ulardan biri leksik yo'lni tashkil etadi. Modallik ma'nolarining leksik usul bilan ifodalanishiga modal so'zlar kiradi. Hozirgi kunda tilimizda modal so'zlar termini bilan yuritiladigan so'zlarga keyingi 10-16 yil ichida (o'zbek tilida esa atigi 6 yildan beri) mustaqil so'z kategoriyasi sifatida qarab kelinmoqda. Tilshunoslikga bu terminni birinchi marta akad. V.V. Vinogradov kiullif modal so'zlarga "modal so'zlar so'zlovchining voqelikka bo'lgan munosabatlarini ifodalaydi, deb ta'rif beradi va ularning funktsiya jihatdan boshqa so'z turkumidagi so'zlardan farq qilishini ko'rsatadi. Gapda ifodalangan fikrning voqelikka munosabatini modallik kategoriyasi har bir gapning muhim konstruktiv belgilaridan biri hisoblanadi. Har ikkala tilda modallik ma'nolari o'ziga xos Grammatik vositalar bilan ifodalanadi. Ingliz tilida modallik ma'nolari modal so'zlar, modal fe'llar, mayllar bilan ifodalanadi. O'zbek tilida maxsus ot, fe'l va ravish formalari, shuningdek modal va ko'makchi so'zlar, yuklamalar ham o'z leksik ma'nolari bilan modallikni anglatadi. So'zlovchining anglatilayotgan fikrga munosabatini ifodalovchi so'zlar modal so'zlar deyiladi.

Ingliz tilida modal so'zlar ma'no jihatidan bir necha guruhlariga bo'linadi. Ular :

1. Zaruriyatni ifodalovchi modal so'zlar :certainly, surely, assuredly, of course. no doubt, apparently, undoubtedly.

It's certainly a big problem.

2. Ehtimoliylikni ifodalaydigan so'zlar: perhaps, maybe, possibly, probably.

He wondered if perhaps he had figured things wrong.

How could you possibly have believed that?

3. Xohish, istakni ifodalovchi modal so'zlar: happily, luckily, fortunately.

Fortunately, we've been given more time to finish the job.

Happily, no one was hurt.

Garchi modal so'zlar ravishlar bilan o'xshash bo'lsada, ular ma'no va sintaktik vazifasi bilan farqlanadi.

If he were not married as happily as he was, might not something come of it?

(Dreiser) adverb

...she hauled me to the washstand, inflicted, a merciless, but happily brief scrub on my face and hands with soap water, and a coarse towel... (Ch. Bronte) modal word.

Ingliz tilida leksik-grammatik yarusda majburiylik ma'nosi modal fe'llar hamda turli xil modal fe'l iboralari bilan ifodalanadi.

O'zbek tilida esa modal fe'llar bo'lmaganligi sabab ushbu yarusni hech narsa o'zlashtirilmadi. Modal fe'llar asosan infinitive tomonidan ifodalangan ish-harakat yoki holatga so'zlovchining munosabatini ko'rsatish uchun ishlatiladi. Bu munosabatlar o'z ichiga mumkinlik, taklif, faraz, majburiylik, ruxsat, ishonchsizlik ma'nolarini qamrab oladi. Ingliz tilidagi modal fe'llar: may (might), can (could), must, shall, will, should, would, ought, need, dare.

Shuningdek, to be+Infinitive, to have+ Infinitive modal iboralari ham kiradi. To have+Infinitive sharoitdan kelib chiqqan majburiylikni ifodalaydi. Ushbu ibora *to be obliged* ma'nosiga yaqin bo'lib o'zbek tilida majbur, shart ma'nolarini beradi.

Being knew that if Willoughby demanded it, he had to give the report. (Heym)

Bu ikkala modal iboralarda majburiyat va zaruriyat soyalari bo'lsada, ularning ma'nosida farq bor.

As I was to be there at 5 sharp. (part of an arrangement)

I had to take a taxi. (necessity arising out of arrangement)

My eyesight isn't good. I have to wear glasses

Ingliz tilida zaruriyat va majburiylikni ifodalaydigan bir qator modal fe'llar bo'lib, ularga "must, ought, should, to be to, to have to" lar kiradi. Boshqacha aytganda ish-harakatni bajarishda subyektni hech kim majbur qilmaydi, balki obyektiv shart-sharoit natijasida u zaruriylik sezadi va ish-harakatni bajarishga majbur bo'ladi.

Aks holda u ko'zda tutgan ish-harakat ro'yobga chiqmaydi. Bu fe'l "should"ga nisbatan zaruriyat va majburiylikni kuchliroq ifodalaydi. "Must, should, ought va to be to" fe'llarini qiyoslab ko'ramizki, must umumiy va hajm jihatidan kengroq ma'no ifodalaydi.

"Ought", "should" va "to be to", "have to" birikmalari ifodalaydigan ma'no bo'linganroq bo'ladi. Ularning ma'nolari tor, "must "ning asosiy ma'nosi - zaruriyat. Must modal fe'li majburiylik ma'nosini berishi uchun aktiv va passiv nisbatda faqat oddiy infinitiv bilan ishlatiladi.

Must modal fe'li ushbu ma'noda "to" ko'makchisiz ya'ni bare Infinitive bilan ishlatiladi.

Must modal fe'li quyidagi majburiylik ottenkalarini beradi:

1. Obyektiv sabablar sharti bilan belgilangan harakatning sodir etilishidan qochib bo'lmaslik-ish-harakat hali amalga oshmagan, lekin so'zlovchining istagidan qat'iy nazar amalga oshadi. Amalga oshishga undayotgan shart gapda ko'rsatilishi yoki ko'rsatilmasligi mumkin. "Dearest" she said. "What must be, must you know". (J. Galsworthy)

2. Obyektiv sabablar sharti asosida harakat sodir etilishida majburiylik ya'ni so'zlovchi holatiga ko'ra ish-harakatni bajarishga majburdir:

"Joe, you needn't go tonight. Stay here; wait until you have calmed down. It's a long journey." - "I must go", I said. "You know why". (J. Braine)

3. So'zlovchining subyektiv sharti bilan belgilangan ish-harakat sodir etishning zaruriyligini ifodalaydi:

I shall never get over the blow, but of course your happiness must be my first consideration. (S. Maugham)

Should fe'li orqali majburiylik ifodalanganda esa ma'no maslahat, tavsiya muloyim pand-nasihah darajalariga tushadi.

Should modal fe'li quyidagi majburiylik ma'nolarini berishga xizmat qiladi:

1. So'zlovchining subyektiv fikr asosida ro'yobga chiqqan harakat sodir etilishining zaruriyligi: I think, when your children have grown up, that you should cut away from them. (A. Christie)

2. Obyektiv sabablarga ko'ra sodir etiladigan harakatning zaruriyligi -hali sodir bo'lmagan, lekin amalga oshishi mumkin bo'lgan ish-harakatni bildiradi: Insulators should be kept very clean on their surfaces. (D.H. Wilkinson)

Ought to ning quyidagi majburiylik ottenkalari mavjud: 1. So'zlovchining subyektiv fikr asosida ro'yobga chiqqan harakat sodir etilishining zaruriyligi. I-shaxs olmoshi ishlatilgan o'zlashtirma gaplarda ought modal fe'li qatnashsa, ish-harakat so'zlovchining fikriga binoan bajarilishining zaruriyligi ifodalanadi: He was very low and I thought I ought to do all I could to cheer him up. (S. Maugham)

II-III-shaxsga qaratilgan gaplarda ought modal fe'li qatnashgan bo'lsa, bunday gap so'zlovchi ishongan ish-harakatga maslahat, istak va hattoki muloyim buyruqni ifodalab keladi: I called the doctor for him and the doctor said he ought to stay in bed. (S. Maugham)

2. Harakatning maqsadi-harakat hali sodir etilgan emas, lekin so'zlovchi maqsadga muvofiq tarzda bajarish niyatida.

Shall quyidagi majburiylik ottenkalarini ifodalaydi: 1. Shall fe'li so'zlovchining subyektiv fikri bilan shartli bo'lgan harakatning zaruriyligini ifodalaydi. Bunday ma'noda shall tahdid, va'da va qat'iy istak ma'nosini ifodalaydi: I have made my mind. Henry shall go to the Grange and nowhere else. (A. Christie)

To have to quyidagi majburiylik ottenkalarini beradi: 1. Ish-harakatning majburiyligi - ish-harakat shaxsga tegishli bo'lmasdan vaziyatdan kelib chiqib sodir bo'lishi shart: Don't be upset, love, Joe doesn't want to go, but Joe has to earn pennies. (J. Braine) 2. to have to - ba'zi sabablarga ko'ra shaxs ish-harakatni bajarishga majbur bo'lishini ifodalaydi: If he had to finish the picture I don't see why he couldn't have taken some photographs and work from them. (A. Christie)

Need majburiylikning quyidagi ottenkalariga ega: 1. Harakatni sodir etish zarurligi ma'nosida keraklilik, harakatning keraklilik tusini beradigan - harakat hali sodir etilgani yo'q, lekin uni amalga oshirish lozim. Sababi: bu harakat amalga oshmasa bo'lmaydi: Enough, for him, was roughly half the amount we needed to sell in order to break even. (J. Braine)

Xulosa qilib shuni aytish mumkinki, gapda ifodalangan fikrning voqelikka munosabatini modallik kategoriyasi har bir gapning muhim konstruktiv belgilaridan biri hisoblanadi. Har ikkala tilda modallik ma'nolari o'ziga xos grammatik vositalar bilan ifodalanadi. Ingliz tilida modallik ma'nolari modal so'zlar, modal fe'llar, mayllar bilan ifodalansa, o'zbek tilida modal fe'llar bo'lmaganligi bois modallik ingliz tiliday fe'l mayllari hamda modal so'zlar va ingliz tilidan farqli ravishda ko'makchi, yuklamalar bilan ifodalanadi.

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COMPARATIVE ANALYSIS OF METAPHORS IN THE ENGLISH AND UZBEK LANGUAGES

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Stylistics is a branch of general linguistics. It has now been more or less definitely outlined. The types of texts are distinguished by the pragmatic aspect of the communication are called functional styles of language (FS); the special media of language that secure the desirable effect of the utterance are called stylistic devices (SD) and expressive means (EM). SD must always have some function in the text, besides they bring some additional information. The conception that words possess several meanings gives rise to such SDS as metaphor, metonymy, irony, epithet and others. A metaphor is a literary figure of speech that uses an image, story or tangible thing to represent a less tangible thing or some intangible quality or idea; e.g., "Her eyes were glistening jewels". ... In this broader sense, antithesis, hyperbole, metonymy and simile would all be considered types of metaphor. Thus, a metaphor is a conscious and intentional intensification of typical semantic properties of a word: "Oh, Rain"- said Mor. He enveloped her in a great embrace. (I. Murdoch). The dictionary meaning of the verb "envelope" is "to wrap up, coer on all sides". The contextual meaning is "to embrace" Here we can give example of the Uzbek: Imtihonda u sayrab ketdi. The dictionary meaning of the verb "sayramoq" is "qushlarning sayrashi, yoqimli yoki yoqimsiz ovoz chiqarishi" The contextual meaning is "tinmasdan so`zladi, yaxshi javob berdi".

The typical features of proverbs and sayings serve as the foundation for an SD which is called epigram, i.e. brevity, rhythm and other properties of proverbs constitute a generative model into which new content is poured

Sweet is pleasure after pain (J. Dryden)

What the eye does not see, the stomach doesn't get upset (J.K. Jerome).

O`zing tashna bo`lsang, obi juy ketar

Ko`zing tashna bo`lsa, obro`y ketar (X.Dexlaviy)

Aytur so`zni ayt, aytmas so`zdan qayt. (A.Navoiy)

While speaking about SD we must always remember: the force of one and the same SD may be different. In some cases the emotive charge may be very

strong, in others it may be weak. It depends on the use of a SD in one and the same function. Due to the overuse of the SD it may become hackneyed, trite and loses its freshness and brightness;

English examples of metaphors: The best pens of the world; A sweet smile; Buttoned strictness of his coat; With his mousing walk.

Uzbek examples of metaphors: Buloqning ko`zi; Tog`ning yon bag`ri; Oq oltin, zangori ekran; O`ychan oqshomlar; Solsovildek yuzlar

In the first case we have trite SDs, in the second-fresh, genuine SD.

“Henry was a lion on the battlefield”. This sentence suggests that Henry fought so valiantly and bravely that he embodied all the personality traits we attribute to the ferocious animal. This sentence implies immediately that Henry was courageous and fearless, much like the King of the Jungle.

The term “metaphor”, as the etymology of the word reveal means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintilian remarks: It is due to the metaphor that each thing seems to have its name in language. “Language as a whole has been figuratively defined as a dictionary of faded metaphors.

Metaphors like many SDs must be classified according to three aspects:

- 1) The degree of expressiveness,
- 2) The structure i.e. in what linguistic form it is presented or by what part of speech it is expressed,
- 3) The function, i.e. the role of SD in making up an imagine.

Metaphor is not just a figure of speech, but a way by which we perceive the world. “Language is essentially metaphoric”, because metaphor is widely used in our daily life, lives in our language, and above all, is in our thought and behavior. We can feel metaphor everywhere, at any time, since it is a way of thinking. So it will be a good try to teach English vocabulary by making use of metaphors. They are powerful cognitive tools for our conceptualization of abstract vocabulary categories. The most important feature of metaphor is its relatedness between things and categories. For example, the word “leg” can be used to refer to legs of human beings, legs of a chair, a bed, a table, and so on, which basically means “the support of things”. Metaphor and analogy both work by bringing together two concepts from different conceptual domains, whereas metonymy works by using one element from a given domain to refer to another closely related element. Thus, a metaphor creates new links between otherwise distinct conceptual domains, whereas a metonymy relies on the existing links within them.

Metaphors are one of the most extensively used literary devices. A metaphor refers to a meaning or identity ascribed to one subject by way of another. In a metaphor, one subject is implied to be another so as to draw a comparison between their similarities and shared traits.

Some linguists distinguish between what they call translation, based palely on the meaning expressed by linguistic sighs, and involving recourse to extralinguistic information. In fact, the two are very closely intertwined and in most cases effective translation is impossible without an adequate knowledge of the speech – act situation and the situation described in the text.

The purpose of using a metaphor is to take an identity or concept that we understand clearly (second subject) and use it to better understand the lesser known element (the first subject). Example: “Henry was a lion on the battlefield”.

In conclusion, metaphor is not just a figure of speech, but a way by which we perceive the world. “Language is essentially metaphoric”, because metaphor is widely used in our daily life, lives in our language, and above all, is in our thought and behavior. In the same sense, metaphor is an important way of language change and development. We can feel metaphor everywhere, at any time, since it is a way of thinking. So it will be a good try to teach English vocabulary by making use of metaphors. They are powerful cognitive tools for our conceptualization of abstract vocabulary categories. The most important feature of metaphor is its relatedness between things and categories. And we have come to the idea that it is very difficult to imagine the language without stylistic devices especially metaphor. The transformative **power** of **metaphor** is what ultimately defines the basis of the poet's ability to communicate a profound idea, what Percy Bysshe Shelley referred to in his “A Defense of Poetry” as, “intense and impassioned conceptions respecting man and nature.” Such ideas lie beyond the mere literal words and images.

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COMPARATIVE ANALYSIS OF STRUCTURAL-GRAMMATICAL FEATURES OF NOUNS IN THE ENGLISH AND UZBEK LANGUAGES

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The noun is the central lexical unit of language. It is the main nominative unit of speech. As any other part of speech, the noun can be characterised by three criteria: semantic (the meaning), morphological (the form and grammatical categories) and syntactical (functions, distribution).

Semantic features of the noun: The noun possesses the grammatical meaning of thingness, substantiality. According to different principles of classification nouns fall into several subclasses:

1. According to the type of nomination they may be proper and common;
2. According to the form of existence they may be animate and inanimate. Animate nouns in their turn fall into human and non-human.
3. According to their quantitative structure nouns can be countable and uncountable.

This set of subclasses cannot be put together into one table because of the different principles of classification.

Morphological features of the noun: In accordance with the morphological structure of the stems all nouns can be classified into: simple, derived (stem + affix, affix + stem – *thingness*); compound (stem+ stem – *armchair*) and composite (the Hague).

Syntactic features of the noun: The noun can be used in the sentence in all syntactic functions but predicate. It can go into right-hand and left-hand connections with practically all parts of speech. That is why practically all parts of speech but the verb can act as noun determiners. However, the most common noun determiners are considered to be articles, pronouns, numerals, adjectives and nouns themselves in the common and genitive case.

Due to the following morphological characteristics nouns can be classified in following ways:

1. Nouns that can be counted have two numbers: singular and plural (e. g. singular: a girl, plural: girls).

2. Nouns denoting living beings (and some nouns denoting lifeless things) have two case forms: the common case and the genitive case.

3. It is doubtful whether the grammatical category of gender exists in Modern English for it is hardly ever expressed by means of grammatical forms. There is practically only one gender-forming suffix in Modern English, the suffix -es, expressing feminine gender. It is not widely used.

Ex.: heir --heir-ess; poet -- poet-ess; actor -- actr-ess; waiter - waitr-ess; host - host-ess; lion - lion-ess; tiger - tigr-ess.

Gender, i.e. the distinction of nouns into masculine, feminine and neuter, may be expressed lexically by means of different words or word-compounds: father - mother man - woman; boy - girl gentleman lady; husband – wife; cock-sparrow - hen-sparrow; boy-friend --girl-friend; man-servant - maid-servant.

Very often personal or possessive pronouns indicate the gender the noun. Due the syntactical characteristics nouns can be classified in following ways:

The chief syntactical functions of the noun in the sentence are those of the subject and the object. But it may also be used as an attribute or a predicative.

The sun was rising in all his splendid beauty. (Dickens) (subject)

Troy and Yates followed the tourists. (Heym) (object)

He (Bosinney) was an architect ... (Galsworthy) (predicative)

Mary brought in the fruit on a tray and with it a glass bowl, and a blue dish... (Mansfield) (attribute; the noun glass is used in the common case)

The hero and heroine, of course, just arrived from his father's yacht. (Mansfield) (attribute; the noun father is used in the genitive case)

A noun preceded by a preposition (a prepositional phrase) may be used as attribute, prepositional indirect object, and adverbial modifier.

To the left were clean panes of glass. (Ch. Bronte) (attribute)

Bicket did not answer, his throat felt too dry. He had heard of the police. (Galsworthy) (object) She went into the drawing-room and lighted the fire. (Mansfield) (Adverbial modifier).

The noun is generally associated with the article. Because of the comparative scarcity of morphological distinctions in English in some cases only articles show that the word is a noun. A noun can be modified by an adjective, a pronoun, by another noun or by verbals.

As a conclusion noun is a word that functions as the name of a specific object or set of objects, such as living creatures, places, actions, qualities, states of existence, or ideas. However, *noun* is not a semantic category, so that it cannot be characterized in terms of its meaning.

Thus, actions and states of existence can also be expressed by verbs, qualities by adjectives, and places by adverbs. Linguistically, a noun is a member of a large, open part of speech whose members can occur as the main word in the subject of a clause, the object of a verb, or the object of a preposition. Lexical categories (parts of speech) are defined in terms of the ways in which their members combine with other kinds of expressions.

The syntactic rules for nouns differ from language to language. In English, nouns are those words which can occur with articles and attributive adjectives and can function as the head of a noun phrase. "As far as we know, every language makes a grammatical distinction that looks like a noun verb distinction."

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FONETIK TERMINLARNING QIYOSIY TAHLILI (IZOHLI LUG`ATLAR MISOLIDA)

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Lisoniysathlar orasida fonetika eng kichik tashkil etuvchi va boshqa sathlar birliklari uchun moddiy (substantsial) asos bo'luvchi birliklarni beradigan sath sifatida ajralib turadi. Insonning nutq faoliyati sezgi a'zolari asosida his qilinuvchi nutq birliklari - tovush yoki tovushlar tizimi vositasida ro'yobga chiqadi. Nutq tovushlari o'zida uch jihatni birlashtirgan murakkab nutqiy birlik sifatida namoyon bo'ladi. Ular quyidagilar:

- a) talaffuz a'zolari bilan boshqariladigan markaziy nerv sistemasi mahsuli (fiziologik jihat);
- b) tabiatdagi har qanday tovush kabi akustik tabiatga ega (fizik, akustik jihat);
- v) nutq tovushlari kishilarning axborot uzatish, kommunikatsiya vositasi (funktional, sotsial, lisoniy jihat).

Nutq tovushlarining haqiqiy va biz uchun muhim jihati ularning funksional aspektidir. Tilshunoslikda aytilgan uch jihatni yaxlitlikda o'rganish yoki ajratgan holda tadqiq qilish masalasida bir xillik yo'q. Ba'zilar nutq tovushlarining fiziologik tomoni biologiya fanining, akustik jihati fizika fanining o'rganish predmeti bo'lib, tilshunos uning faqat funksional tomoninigina tekshirishi lozim degan g'oyani ilgari surishsa, ayrimlari har uchala jihat bir-biridan ajralmasdir, ularni yaxlitlikda o'rganmoq kerak degan aqidaga tayanadilar. Ana shu ikki qarash kurashi natijasida tilshunoslikda ikki-fonetika va fonologiya sohalari ajraldi. Pirovard natijada fonetika nutqiy variant (xususiylik)larni, fonologiya esa lisoniy invariant (umumiylik)larni tadqiq qilish bilan mashg'ul bo'ladigan bo'lib qoldi. Fonetika va uning birligi. Fonetika deganda eng quyi lisoniy sath ham, tilshunoslikning shu sathni o'rganadigan sohasi ham tushuniladi. Fonetika (*gr.phonetikos* - tovushga, ovozga xos) tilshunoslikning boshqa sohalaridan farqli o'laroq, nafaqat o'rganish manbaining funksional tomonini, balki nutq tovushlarini hosil qiluvchi talaffuz apparatini, shuningdek, ularning akustik xossalarini va til egalari tomonidan qabul qilinish jihatlarini ham tekshiradi. Fonetikada tilshunoslikning boshqa fan sohalari-adabiyotshunoslik, fiziologiya, fizika, psixologiya kabi fanlar bilan aloqasi yanada yaqqol namoyon bo'ladi. Bu fanlardan farqli o'laroq, fonetika tovushlarga so'z, qo'shimcha va gaplarga moddiy qiyofa beruvchi til tizimi unsuri sifatida qaraydi. Fonetika nutqdagi tovush o'zgarishlari va almashinishini, urg'u va uning turlarini ham o'rganadi.

Fonetikani o'rganish imlo (orfografiya), to'g'ri talaffuz (orfoepiya) me'yorlarini yaxshi o'zlashtirib olishda, adabiy va dialektal talaffuz farqlarini aniqlashda, logopediya va surdopedogogikada nutqiy nuqsonlar diagnostikasi va

ularni bartaraf etishda katta ahamiyatga ega. Fonetika yutuqlari aloqa vositalarini tekshirish va ular samaradorligini oshirishda hamda nutqni avtomatik aniqlashda muhim rol o'ynaydi.

Oksford lug'atida 122 ta fonetik terminlar berib o'tilgan: *accent, acute accent, affricate, allophone, alveolar, analphabetic, apocope, apostrophe, approximant, articulation, aspirate, aspiration, assimilation, assonance, atonic, back, bilabial, cardinal vowel, central, circumflex, clear, close, closed syllable, click, cluster, consonant, consonantal, continuant, dark, dental, devoice, diacritic, diphthong, diphthongize, elide, elision, eth, fortis, front, geminate, glottal, glottal stop, hard consonants, indentation, intonation, intrusive, laryngeal, later consonant, lax, lenis, lingual, macron, minimal pair, monophthong, monosyllable, monosyllabic, nasal, nasalize, open syllable, oral, palatal, palatalize, palate, pharyngeal, phone, phoneme, phonetic, phonetics, phonic, phonology, plosive, polysyllable, primary stress, pronunciation, prosody, retroflex, rhotic, roll, rounded, rounding, schwa, secondary stress, segment, segmental, semi-vowel, short vowel, sibilant, soft, spirant, stress, stressed, stress-timed, strong, suprasegmental, syllable, syllable-timed, syllabic, syncope, tap, tense, thorn, tone, tone unit, tonic, transcribe, transcription, trill, triphthong, umlaut, unaccented, unrounded, unstressed, unvoiced, uvular, velar, verb, vocalic, vocalization, voiced, voiceless, vowel, weak.*

O'zbek tili izohli lug'atida 93 ta fonetik termin berilgan: *абзац, айириши белгиси, акцент, алфавит, апостроф, артикуляция, ассимиляция, бош ҳарф, бўгин, бўгинли, вокализм, гемината, графика, дактилография, диакритик, дикция, диссимиляция, дифтонг, диффуз-диффуз товушлар, жарангли, жарангсиз, забар, зер, идеограмма, идеографик, идеография, иероглиф, имло, имловий, интервокал, интонацион, интонация, консонантизм, курсив, логограмма, лотинча, махраж, метатеза, миххат, моносиллабизм, нутқ аъзолари, олд: тил олди товушлари, орфографик, орфография, орфоэник, орфоэтия, озгаки нутқ, оҳанг, палеограф, палеография, пауза, пиктография, портловчи, протеза, редукция, сингармонизм, сиргалувчи, стенография, стенограмма, такт, талаффуз, товуш, транскрипцион, транскрипция, транскрипциялаш, транслитерация, тутуқ, ундош товуш, унли товуш, ургу, ургу белгиси, ургули, ургусиз, фатҳа, фонема, фонематик, фонетик, фонетика, фонетист, фонографик, фонологик, фонология, фрикатив, хат, чўзиқ, чўзиқлик, чўзги, шипилдоқ товушлар, шовқин, шовқинли ундошлар, қоришиқ ундошлар.*

Т/р	Оксфорд	ЎТИЛ-2
1.	Accent	Акцент
2.	Articulation	Артикуляция
3.	assimilation	Ассимиляция
4.	Syllable	Бўгин
5.	polysyllabic	бўгинли (кўп)

6.	Diphthong	Дифтонг
7.	Voiceless	Жарангсиз
8.	Voiced	Жарангли
9.	Intonation	Интонация
10.	Front	Олд
11.	transcription	Транскрипция
12.	Consonant	Ундош
13.	Vowel	Унли
14.	Stress	Урғу
15.	Stressed	Урғули
16.	Unstressed	Урғусиз
17.	Phoneme	Фонема
18.	Phonetic	Фонетик
19.	Phonetics	Фонетика
20.	Phonology	Фонология

Tilshunoslikda universiyalar ya`ni deyarli barcha tillarda uchraydigan birliklar mavjud. Zero, ko`pchiliklar tillar bir-biriga bog`liq hamda o`xshash. Tilning Fonetik sathida ham biz bunday birliklarni uchrata olamiz. Deyarli barcha tillarda fonemalar 2 xil bo`ladi: unli/vowel va undosh/consonant. Quyida ushbu terminlarni ikki tilda, ikki lug`at orqali tahlil qilamiz.

O`TILdaberilganta`rif: **У Н Д О Ш**: ундош т о в у ш *т.ш.* Оғиз ва бўғиз бўшлиғида турли тўсиқларга учраб ҳосил бўладиган, таркиби фақат шовқиндан ёки овоз ва шовқиндан иборат бўладиган товуш. Мас, **б, в,** дтовушлари [4j, 289 б.]Oksfordda: **Con · son · ant** /'kɒnsənənt/ *noun, adj.* 1.a speech sound made by completely or partly stopping the flow of air being breathed out through the mouth; 2. a letter of the alphabet that represents a consonant sound, for example 'b', 'c', 'd', 'f' etc - compare VOWEL [p.311]. Berilgan izohlarni taqqoslar ekanmiz ikki lug`atdagi izohlarda o`xshash hamda farqli borligini ko`rishimiz mumkin. Chunki tildagi xususiyatlar, tovushlar tizimining klassifikatsiyasi terminlar orqali izohlarda o`z aksini topadi. Dastlab o`xshashliklarga nazar tashlaydigan bo`lsak, ikkala lug`atdagi izoh aniq, qisqa ta`rif bilan berilgan. Misol tariqasida tovushlardan na`munalar ham keltirilgan. Ikkala lug`atda ham bu so`z tilshunoslik bilan bog`liq ekanligiga ishora bor. Oksfordda bu termin ko`p ma`noli so`z sifatida ikki ma`noda ya`ni ham tovush ham harf sifatida izohlangan bo`lsa, O`TILda tovush sifatida izohlangan bo`lib dastlab termin har biri bosh harfda ifodalangan so`z bilan keyinchalik davomida "tovush" so`zi bilan so`z birikma shaklida berilgan. Oksfordda ushbu termin o`qilishi ko`rsatilgan transkripsiya, morfemik tahlili hamda qaysi so`z turkumligi ekanligi ko`rsatilgan holda berilgan. Shu o`rinda aytib o`tishimiz kerakki, o`zbek tilidagi "unli" va "undosh" so`zlari tuzilishiga ko`ra soda yasama, ya`ni: un+dosh, un+lid an hosil bo`lgan. Biroq biz foydalanilayotgan O`zbek tili izohli lug`atida

ushbu soʻzlarning morfemik tarkibi haqida soʻz yuritilmagan. Oʻzbek tili soʻzlarning morfemiki tarkib tahlili Shavkat Rahmatullayev tomonidan qilinib maʼlum lugʻat shaklida tuzilgan.

“Unli” termini OʻTILda quyidagicha oʻz izohini topgan: **УНЛИ: унли товущ** *тлш.* Оғиз ва бўғиз бўшлиғида ҳеч қандай тўсиққа учрамай ҳосил бўладиган, таркиби овоздан иборат (шовқин деярли иштирок этмайдиган) товущ. Мас., **а, и, о** товущлари [2j., 290 b.] Unlilarga berilgan taʼriflar ham, ularningtasnifi va miqdori ham turli tillarda turlichaligi bizga maʼlum. Ayniqsa, unlilar tizimini boshqa til tovushlari tizimiga moslashtirishga boʻlgan intilishlar mavjudligini taʼkidlash kerak. Binobarin, oʻzbek tili unlilari soni rus tili unlilari soniga tenglashtirildi, ona tilimizga xos xususiyatlar – qisqalik-choʻziqlik, ochiqlik-yopiqlik kabi holatlar singormonizm, qattiqlik-yumshoqlik kabi xususiyatlar bilan almashtirildi, natijada tilimizga mutlaqo yot unsurlar olib kirildi. S.Malov 8-9ta deb koʻrsatgan unlilarimiz oltitaga qisqartirildi va til oʻzining nafisligini, ohangdorligini yoʻqotish darajasiga keldi. Bu holat mavzuga takror va takror qaytishini, eksperimental tadqiqotlar olib borishni va oʻzbek tilining oʻziga xos qadriyatini tiklashni taqazo etadi. Zero, taniqlifonetist-olim M.V.Panov taʼkidlaganidek, tovushlar soni masalasi tilshunoslikning fundamental muammolaridan biridir. Olimning yozishicha: “Fonetik birliklarni tasniflash bilan shugʻullanaylik. Tilning tizimi ekanligi bizni xavf ostida qoldiradi. Agar biz yanglishib tovushlar qatorida bu tizimga kirmaydigan elementni kiritsak jiddiy xatoliklarga duch kelamiz, yaʼni bitta “begona” barcha munosabat va xususiyatlarni chalgʻitishi tabiiy”.¹ Ingliz tilida ushbu soʻzning tarjimasini “Vowel” boʻlib, u Oksfordda quyidagicha izohlangan: **Vowel** /'vaʊəl/ *noun. Phonetics*. **1.** a speech sound in which the mouth is open and the tongue is not touching the top of the mouth, the teeth, etc., for example, /a:, ə, ɔ:/ vowel sounds; *Each language has a different vowel system.* – see also **CARDINAL VOWEL** **2.** a letter that represents a vowel sound. Compare **CONSONANT** - see also **DIPHTHONG** [p.1648]. Ushbu terminning izohlarini tahlil qilib qiyos qilar ekanmiz, yuqoridagi “undosh/consonant” termini taʼrifidagi oʻxshash va farqli jihatlarni koʻrishimiz mumkin. Chunki lugʻatlarda soʻzlar ayni bir tizim aasosida beriladi. “Consonant” terminining izohidan farqli ravishda “Vowel” soʻzining morfemik tarkibga boʻlinishi berilmagan, bu ushbu soʻzning tub soʻz ekanligini ifodalaydi. Taʼrif davomida gap orqali misol ham berilgan. Xuddi undoshning taʼrifida berilgani kabi 2 xil maʼnoda: harf va tovush sifatida taʼriflangan hamda izoh tushunarli boʻlishi uchun “Vowel” soʻzini “Consonant” va “Diphthong” soʻzlari bilan bogʻliqlikda qiyos holda tahlil qilinishi aytib oʻtilgan.

Undosh tovushlar asosan 3 tomonlama, qoʻshimcha tarzida 2 tomonlama tasnif qilinadi: 1. Hosil boʻlish oʻrniga koʻra; 2. Hosil boʻlish usuliga koʻra; 3. Ovoz va shovqinning ishtirokiga koʻra; 4. Tovush paychalarining ishtirokiga

¹Панов М.В. Современный русский язык. Фонетика. – М.: Высшая школа, 1979. – С. 256.

ko`ra; 5.Tarkibiga ko`ra; Hosil bo`lish usuliga ko`ra 2ga: a)portlovchi; b)sirg`aluvchiga bo`linadi.

O`zbek tilida “sirg`aluvchi” atamasi undoshga nisbatan ishlatiladi. Bu so`z o`z qatlam ya`ni sof o`zbekcha so`z sanaladi. Bundan tashqari dastlab ushbu mazmuni ifodalovchi so`z chetdan olingan ya`ni “frikativ” termini hisoblanadi. Bunibiz O`TILda berilgan izohda ham ko`rishimiz mumkin:

ФРИКАТИВ[лот. fricatio — ишқаланиш]: **фрикатив ундощлар** тли. Нутқ аъзолари бир-бирига яқинлашиб, ҳаво тор ораликдан сирғалиб чиқиши натижасида ҳосил бўладиган **в, ф, з, с, ж, ш, х** ундощлари (**Сирғалувчи ундощлар** тли. Фрикатив товушлар) [4j., 365 b.] Izohli lug`atda izoh aniq, ilmiy asoslangan holda, so`zning etimologiyasi va o`shandagi ma`nosi, na`muna misollar bilan berilgan. Izoh oxirida ushbu terminning sinonimi sifatida “Sirg`aluvchi” so`zi ham berib o`tilgan.

Oksfordda ham undosh fonemalarning hosil bo`lish xususiyatlarini ifodalovchi termin o`zining aniq va ixcham ta`rifi bilan izohlangan: **Fricative**/'frikətɪv / *noun*. a speech sound made by forcing breath out through a narrow space in a mouth with the lips, teeth or tongue in a particular position, for example, /f/ and /ʃ/ in *fee* and *she* – compare PLOSIVE [p.596].

Izohdan ko`rishimiz mumkinki, izoh so`zning so`z turkumi, o`qilishi va aynan so`zdagi fonemalar na`munasi bila PLOSIVE (ya`ni Portlovchi) so`zi bilan qiyoslangan holda berilgan. Berilgan ta`riflar izohini qiyoslar ekanmiz ularning mazmunida 80% lik bir xillikni , faqatgina ba`zi jihatlarda, tovush organi o`rnidagi ta`rifda, farqli jihatini ko`rishimiz mumkin.

Endigi navbatda ikkinchi tur undoshlar ya`ni Portlovchi undoshlar izohiga nazar tashlasak: **ПОРТЛОВЧИ 2.** тли. Нутқ аъзоларининг жипслашуви ва ҳаво оқими босимининг шу аъзоларни ёриб ўтиши натижасида ҳосил бўладиган (ундош). [Б ундоши] Ўзбек тилида жарангли портловчи ундощлар орасида максимум жаранглилик касб этади. «ЎТА» [3j., 299 b.] Berilgan izohdan shuni ko`rishimiz mumkinki, ushbu so`z ko`p ma`noli bo`lib lug`atda keltirilgan ma`no bevosita tilshunoslik, fonetika bilan aloqador. Ta`rif ilmiy asosda, aniq misol, na`muna manbasi bilan aytib o`tilgan

Oksfordda ushbu termin quyidagicha o`z izohini topgan: **Plosive** /'pləʊsɪv/NAme /'plɒʊsɪv/ *n./adj.* a speech sound made by stopping the flow of air coming out of the mouth and then suddenly releasing it, for example, /t/ and /p/ in *top* [p.1114]. Keltirilgan izohdan shuni ko`rishimiz mumkinki, ushbu so`z ingliz tilida ham ot ham sifat so`z turkumi sifatida qaralib bevosita bir-biriga bog`liqdir. Ikkala lug`atda berilgan ta`rif bir xil mazmuni ifodalaydi.

Xulosa qilib shuni aytishimiz mumkinki, Sof fonetik lug`atlar ikkala tilda deyarli bir xil mazmuni ifodalaydi. Miqdor jihatidan Oksfordda O`TILga nisbatan ko`proq berilgan.Har ikkala lug`atda berilgan ta`riflar misollar bilan berilgan. Ta`riflar aniq , ixcham, ilmiy asoslangan holda izohlangan.

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SHEKSPIR ASARLARIDAN BA'ZI IFODALARNING TARJIMLARI

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Badiiy adabiyotda obrazlilik alohida estetik kategoriya bo'lib, g'oyaning ifodasi va ta'sir kuchini ta'minlashga xizmat qiladi. O'xshatish, sifatlash, majoz mubolag'a, kichraytirish, jonlantirish vositalari va hakazo obrazli so'z va iboralar jumlasiga kiradi. Ularning har biri o'z uslubi va funksiyasiga ega. Bu ifodali nutq voqealari {tasviriy vositalar} badiiy adabiyotda katta ahamiyat kasb etadi. Ular badiiy asar tiliga „shira“ kiritadi, uning estetik ta'sir quvvatini oshiradi.

Taniqli rus uslubshunos olimi A.I.Yefimov bu xususida shunday degan: „O'xshatish yoki sifatlash ishlatilgan taqdiridagina nutq obrazli bo'ladi, so'zlarning majoziy yoki boshqa ma'no xususiyatlari faollashadi“. Ifodali vositalardan biri mubolag'a ishlatilgan bir misolga e'tibor qilaylik:

Juliet: But to be frank, and give it them again
And yet I with but for the thing I have.
My bounty is as boundless as the sea
My love as deep: the more I give to thee (1938,32)

Джюльетта: Чтоб искренно опять отдать тебе
Но я хочу того, чем я владею
Моя, как море, безгранично нежность
И глубоко любовью(1950,14)

Julyetta: Yangi sovg'a bermoqchiman saxovatimdan
Ixtiyorimda bor narsaning egasidurman,
Dengizlarday bepoyondir menda saxovat,
Dengizlarday menda chuqur sevgi-muhabbat.

Julyetta Romeoga o'z sevgisining, muhabbatining zo'rligini tugamas bepoyon dengizga va uning tubsiz chuqurligiga mubolag'ali qiyos qilmoqda. Ba'zi majoz ma'nosidag so'zlar ko'p tillarda bir maqsad uchun ishlatiladi. Masalan, ingliz, rus va o'zbek tillarida „tulki“ xuddi shu ma'noda ayyorlik maqsadida ishladi.

Regan: Ingrateful fox! Tis he (1938,488)
Ругано: неблогодарная лиса, вот он! (1950,542)
Regona: Ана o'zi! Но, ko'rnamak, aldoqchi tulki.

Ayyorlikda tulki juda ko'p tillarda majoziy ma'no kasb etgan. Ko'pincha har bir til, yozuvchining uslubi yo tasvirlanayotgan voqea hamda kontekstda juda muhim uslubiy rol o'ynagan majoziy obrazlarni boshqa tilda berish tarjimonni qiynaydi. Masalan, Shekspirning „Qiroli Lir“ fijiaviy asaridan bir misol tarjimasini kuzataylik:

Duke of Albany:
Wisdom and goodness to the vile see: vile:
Filths savour but themselves, what have you done?
Tigers, not daughters, what have you pefom'd.

Альбони:
Добро и мудрость-плохо для плохих
Грязь любить лишь себя что вы совершили ?
Что сделалиб не дочери-тигрицы? (1950,546)

Alboni:
Yaxshi niyat, yaxshi o'git yomonga yomon.
Balchiq faqat o'z o'zini yaxshi ko'radi.
Nima qilib qoydingiz yo urg'ochi arslonmisiz?
(G'.G'ulom tarjimasi, 1960,454)

Alboni kekxa Lirning katta qizi Gonerelyaga Qirolning ahvolidan achinib gapiryapti. Lir juda og'ir ahvolda. Bir vaqtlar mamlakatni idora qilib turgan ulug' shoh endi ayanchli ahvolga tushib qolganida, katta qizlari undan surbetlarcha yuz o'girar ekan. Alboni uni „arslon“ deb ataydi. Bu yerda yovvoyi yirtqich hayvonga nisbatan berilayotganligi ko'rinib turibdi. Biroq buni tog'ridan tog'ri „Arslonmisizlar“ deb o'girilsa, bu bilan qirolning andishasiz qizlarini emas...

arslonlarni haqorat qilgan bo'ladi! Chunki arslon o'zbek tilida xoinlik emas, aksincha mardlik, bahodirlik, dovyuraklik ramzidir.

Demak bu o'rinda „arslon“ ni ingliz va rus tillaridan o'zbekchaga tarjima aynan „o'ziday“ „ko'chirib“ bo'lmaydi!

Bundan tashqari, „Arslon“ni qirolning surbet qizlariga nisbatan berish uchun uning jinsiga ham ishora qilish darkor. Vaholanki, o'zbek tilida uy parrandalaridan tovuq va xo'roz singari jins ma'nosini beruvchi maxsus so'z arslonga nisbatan uchraydi.

Bu uslubiy muammoni hal qilishning juda yaxshi bir yo'li bor: qirolning katta qizlarini arslonga emas, balki urg'ochi eshakka nisbat berish- bu moxaxar „urg'ochi eshak“ bu so'zda salbiy haqorat ma'nosi ham mujassamlashgan.

Afsuski, masalaning yana ikki tomoni borki, ular moxixar so'zini qo'llashdan ehtiyot bo'lishni talab qiladi. Lirning qizlari shunchaki „moxaxar“ emas. Agar bunday bo'lganida ularning faqat axloqi buzuvchi bo'lar ediyu, muqaddas zot-buzrukvorga nisbatan ehtimol, bu qadar munofiqlik va qabihlik qilishmasdi. Ikkinchidan, moxaxar so'zida „ayol eshak“ dan ko'ra ochiq haqorat ma'nosi ustunroq.

Eng muhimi, bu so'zda vahshiylik ma'nosi yo'q. G'.G'ulom muammoni o'zicha juda yaxshi hal qilgan: arslon so'zi oldingi urg'ochi aniqlovchisini qo'shgan (urg'ochi arslon). Bu bilan Lirning qizlariga xos rahmsizlik va xshiylik va haqorat ma'nolari „mo'tadillashtirilgan“-biroq dramaturgning obrazli iborasi muqobil „jufti“ni topgan.

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O'ZBEK VA INGLIZ TILLARIDA OLMOSHLARNING LEKSIK-SEMANTIK XUSUSIYATLARI

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O'zbek va ingliz tilarida ham olmoshlar ma'no va grammatik xususiyatiga ko'ra quyidagi turlarda bo'linadi:

- 1) Personal pronouns (kishilik olmoshlar): I, he, she, it, we, you, they;
- 2) Demonstrative pronouns (ko'rsatish olmoshlari): this, that, these, those, it;
- 3) Interrogative pronouns (so'roq olmoshlari): who, what, which, how, whom, why, whose;

4) Reflexive pronouns (o`zlik olmoshlari): myself, himself, herself, itself, ourselves, yourself(yourselves), themselves;

5) Relative pronouns (nisbiy bo`g`lovchi olmoshlari): who, whom, what, whose, which, that;

6) Objective pronouns (Obyektiv olmoshlar): me, him, her, it, us, you, them;

7) Possessive pronouns (egalik olmoshlari): my, his, her, its, our, your, their;

8) Indefinite pronouns (gumon olmoshlari): some, somebody, someone, something, somewhere, any, anybody, anyone, anything, anywhere; 9) Reciprocal pronouns (birgalik olmoshlari): each other, one another.

Biz hozirgi ingliz va o`zbek adabiy tilida olmoshlarning gaplarda ishlatilishi, ularning poetik va prozaik matnlarda stilistik xoslanishining, funksional chegaralanishlarning ekstalingvistik jihatlariga e`tibor qaratdik va badiiy adabiyotlardan misollar yig`dik. Tahlil natijalari quyidagilarni ko`rsatadi.

Kishilik olmoshlari ko`pincha ega vazifasida keladi.

I saw that picture – men o`sha rasmni ko`rdim. Bu gapda I (men) kim so`rog`iga javob bo`lib ega vazifasida keldi.

Men dunyoga kelgan kundayoq Vatanim deb seni, uyg`ondim. (H.Olimjon. 217-bet)

I olmoshi doimo bosh harf bilan yoziladi. I olmoshi boshqa olmoshlar va otlar bilan kelganda ulardan keyin ishlatiladi:

You and I must be there at seven o`clock – siz va men soat 7 da o`sha yerda bo`lishimiz kerak.

My brother and I will help you gather the fruits – akam bilan men sizga mevalarni terishga yordam beramiz.

He olmoshi erkaklarga nisbatan, she olmoshi ayollarga nisbatan, it olmoshi esa jonsiz predmet yoki hayvonlarga nisbayan qo`llanadi:

John had a band of merry men who spent their time hunting and he was very happy about it.

Where is Helen? – She is in the garden.

The cat is under the table. It is very dirty.

U chindan ham buyuk! Shogird bo`lsam edi, unga...(O.Matjon. Iymon yog`dusi. 128-bet)

Xayriyat, qonim yurtimizga to`kiladigan bo`ldi, - dedi u allaqanday quvonch bilan. (S.Ahmad. Qorako`z majnun, 75-bet)

So`roq olmoshlari orqali so`zlovchi nutq jarayonida ishtirok etuvchilardan o`ziga ma`lum bo`lmagan narsani aniqlab bilishga intiladi.

So`roq olmoshlari gapda ega, ot-kesim, to`ldiruvchi, aniqlovchi, vazifalarini bajaradi:

Who came here yesterday? – kecha bu yerga kim keldi?(ega)

Who is that man? – u kishi kim? (ot-kesim)

Whom did you show the letter? – xatni kimga ko`rsatdingiz?(to`ldiruvchi)

Which chapter did you like best? – sizga qaysi bob ko`proq yoqdi? (aniqlovchi)

Nimani buyursang shuni keltiraman. ("Uch og`ayni botirlar" ertagi)

Nisbiy bog`lovchi olmoshlar ergash gaplarni bosh gaplar bilan bog`lash vazifasini bajaradi va ular ergash gapda gap bo`lagi bo`lib ham keladi:

I don't know which of them speaks French. – men ularning qaysi biri fransuzcha gapirishini bilmayman.

A widow is a woman whose husband is dead. – beva eri o`lgan ayoldir.

I don't know the city where you were born. – sen tug`ilgan shaharni bilmayman.

Izoh: that olmoshi who, whom, which olmoshlariga o`rinbosar bo`la oladi.

I need the book which you are reading now = I need the book that you are reading now. – menga sen o`qiyotgan kitob kerak.

Gumon olmoshlariga some, any, no (va ulardan yasalgan olmoshlar), none, much, many, few, all, both, either, neither, each, every (va ulardan yasalgan olmoshlar), other, one olmoshlari kiradi va bu olmoshlar gaplarda turli xil gap bo`lamlari vazifasida qo`llana oladi.

Did you spend all the money I gave you? – senga bergan hamma pulimni sarfladingmi?

One should protect ones house oneself. – hamma o`zining uyini o`zi himoya qilishi kerak.

Yo`lakda Safoxonning kimgadir shang`illagani eshitildi, so`ngra eshikni ochib o`zi kirib keldi. (X.Sultonov. Bir oqshom ertagi. 74-bet)

O`zlik olmoshlari my, him, her, it, our, your, them olmoshlariga –self va –selves ni qo`shish orqali yasaladi. O`zlik olmoshi doim gap egasi bilan moslashishi kerak.

I did it myself – men buni o`zim bajardim.

Tengsiz bu holatga to`ymasdan sira, yaratganning o`zi tashlardi nigoh. (A.Oripov)

Movunlaringiz ancha chaqqon odamlar, lekin o`zingizning yo`qligingiz bo`lak-da. (U.Nazarov)

Ko`rsatish olmoshlari so`zlovchi bilan ko`rsatilayotgan narsa sodir bo`lgan vaqtga qarab ishlatiladi, ma`nolari hamisha asosda aniqlanadi. This va these olmoshlari so`zlovchiga ancha ayon, ancha yaqin masofada turgan narsa yoki voqeani ko`rsatadi.

This is my book. – bu mening kitobim. These are great girls. – bular ajoyib qizlar.

Din niqobi ostida hokimiyatni egallamoqchi bo`lgan bu g`alamuslar aybsiz jazolandi. (P. Qodirov. Ona lochin vidosi. 40 – bet)

Bu kunlar pok, ipak nurlar, nafis tunlar-la o`ynashi. (H.Olimjon. 10 tomlik, 1-tom T, 1979 64-bet)

That va those olmoshlari so`zlovchiga ma`lum lekin uzoq masofada turgan narsa yoki voqeani ko`rsatib aytish uchun ishlatiladi.

Can I see those over there? – o`shalarni shu yerdan ko`rsam bo`ladimi?

...Dadang bugun o`sha... shotut amakingni uchratib qopti. (U.Nazarov. o`zgalalar uchun. 9-bet)

Ana shunda imlo ajab bir soddalik kasb etadi, jami mavhumliklar tugatiladi.(X.Sultonov. Bobur tushlari. 225-bet)

Belgilash olmoshlari(hamma, barcha, bari, jami, yalpi, har +so`roq olmoshlari, butun) ancha faol olmoshlar hisoblanadi.

U, dunyoning allaqayerida bir umr shunday tirikchilik qiladigan odamlar borligini hamma tasavvur ham etolmasa kerak, - deb o`yladi.(X.Sultonov. Bir oqshom ertagi. 82-bet)

Hamma shunga ko`nibti.(O.Matjon. “Eng so`nggi xazina” she`ridan)

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4-ШЎБА: ХОРИЖИЙ ТИЛЛАРНИ ЎҚИТИШНИНГ ИННОВАЦИОН ТЕХНОЛОГИЯЛАРИ

IMPLICATIONS FROM PHONOLOGY FOR TEACHING A SECOND LANGUAGE

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Phonology plays a role in both second language and written language development. Most researchers agree that babies acquire their first language. There may be some debate over whether language is innate or whether humans have a special cognitive capacity for language, but there is agreement that humans acquire their first language without instruction. When it comes to learning a second language or learning to read, though, there is less agreement. As we discussed earlier, some researchers argue that a second language or written language can be acquired in the same way that a first language is acquired. Others claim that a second language or written language must be learned. Still others might say that any oral language can be acquired, but that written language must be learned.

In this article, we consider how insights from the linguistic area of phonology can help inform these debates. We examine the role of phonology in methods of teaching a second language and methods of teaching reading. Evidence from linguistics can help educators evaluate different methods and the theories underlying those methods.

Students learning English as a second language must develop the ability to comprehend and produce the sounds of English. That is, they must develop control over English phonology. Methods of second language teaching have approached phonology in different ways. In methods based on a theory that language is learned attention is paid to how sounds are produced, and students learn to pronounce the sounds of the new language. In methods based on a theory that language is acquired, less attention is given to teaching pronunciation since the belief is that the phonology of a language will be acquired in the process of developing proficiency in the second language.

Phonology in Methods with a Learning view. In the work of David Freeman's *Essential Linguistics* two views of second language development are discussed: a learning view and an acquisition view. We then examined different orientations toward language teaching and methods of teaching consistent with those orientations. Figure 1 summarizes the orientations and methods associated with a learning view as well as the role of phonology for each method.

In the grammar translation method students study parts of the language, the grammar and the vocabulary, and use that knowledge to translate texts from the foreign language to the native language or from the native language into the foreign language. The goal of instruction is to enable students to read and write the language. Originally, grammar translation was used to translate great works of

literature from Latin and ancient Greek, languages no longer spoken. Little attention was paid to speaking and listening, so phonology, the study of speech sounds, does not play a role in instruction.

The direct method involves students in activities using the target language to communicate. Speaking is an important part of this method. The focus, though, is on using language to communicate, and limited attention is given to developing correct pronunciation.

Figure 1. Learning orientation, methods, and role of phonology

Orientation	Method	Role of Phonology
Grammar based	Grammar translation	Essentially no role since speaking is not included
Communicative	Direct method	Speaking is included with an emphasis on comprehensible communication
Empiricist	Audio-lingual Notional Functional Suggestopedia	Attention to correct pronunciation through drills, role-play, etc. Emphasis is on communication and pronunciation is acquired Create a relaxed atmosphere and role-play to acquire correct pronunciation

The empiricist orientation holds that language is speech, and language is learned as a set of habits. Methods that followed this orientation include the Audio-lingual Method (ALM), the Notional Functional approach, and Suggestopedia. All these methods emphasize communication, but the Audio-lingual Method focuses on correct pronunciation out of context while Suggestopedia and the Notional Functional approach are based on the assumption that correct pronunciation is acquired in the context of meaningful communication.

The linguistic base for ALM is contrastive analysis. Structural linguists contrasted the native language with the second language. Their analyses were very thorough. For example, to contrast the phonological systems of two languages, a linguist first describes each language. Then he or she contrasts the two systems. For phonology, this includes a phoneme-by-phoneme comparison. For each phoneme, the linguist asks:

- a. Does the native language have a phonetically similar phoneme?
- b. Are the variants of the phonemes (allophones) similar in both languages?
- c. Are the phonemes and their variants similarly distributed? (For example, in English /ŋ/ is syllable final, but in Vietnamese it can be syllable initial.)

As these questions show, the comparison is very detailed. Results of contrastive analyses have been used to develop teaching materials. For example, to develop materials to teach Spanish to English speakers, linguists compared

English and Spanish phonology, morphology, and syntax. Lado¹ (1957) even contrasted the two cultures. The assumption was that if a certain sound or vocabulary item were the same in the two languages, that part of the language would be easy to learn. On the other hand, in areas where the two languages differed, learning would be more difficult. Over time, linguists developed a hierarchy of difficulty. The most difficult case was a situation in which one item in the native language was represented by two or more items in the second language. For example, English has one /l/ phoneme and Spanish has two different r's, so the prediction would be that an English speaker would have difficulty distinguishing and pronouncing the two Spanish /r/ sounds.

Linguists identified these problem areas and then developed exercises to give students practice with the difficult forms. However, many of the predictions based on the linguistic contrasts between languages were not borne out as students attempted to learn the language. Students had trouble learning some items that were predicted to be easy, and they easily learned some items that were predicted to be difficult. For instance, once English speakers learned to produce the rolled Spanish /r/ sound, they had no trouble distinguishing and producing the two /r/ sounds.

Methods based on a theory that second languages are learned, such as ALM, often include drills and tests that require students to distinguish between minimal pairs. These minimal pairs are based on the contrastive analysis of two languages. Since phonemes are perceptual units, speakers of some languages may regard two sounds as the same if they are allophones of one phoneme in their language, even though they are separate phonemes in English. For example, in English /d/ and /ð/ are two phonemes. English has minimal pairs such as /dɛn/ (den) and /ðɛn/ (then) and /brɪd/ (breed) and /brɪð/ (breathe). Spanish has these same two sounds, but they are allophones of one phoneme. There are no minimal pairs of words in Spanish that differ by these two sounds. In other words, the sounds do not signal a difference in meaning in Spanish.

In words such as *dedo* (finger) or *dado* (die), the first sound is more like the English /d/ and the second sound is like the English /ð/. In Spanish, [ð] the voiced interdental fricative is an allophone of /d/. These two sounds occur in different environments. The stop occurs at the beginning of a syllable or following a consonant phoneme, and the fricative follows a vowel. This is one instance of a general rule in Spanish that voiced stops (/b/, /d/, /g/) become voiced fricatives following a vowel.

A Spanish speaker learning English has acquired the subconscious knowledge that in Spanish the difference between the sounds [d] and [ð] do not make a meaning difference since in Spanish they are allophones, and so the physical differences between the sounds can be ignored. However, in English, the difference can't be ignored because /d/ and /ð/ are separate phonemes. Spanish

¹Lado, Robert. 1957. *Linguistics Across Cultures*, Ann Arbor: University of Michigan Press.

speakers acquiring English will come to understand this difference between the two languages, again at a subconscious level, in the process of trying to make sense of the new language. This is not a problem as long as the focus is on making meaning. Spanish speakers may still spell some English words like that with a *d* instead of a *th* while they are acquiring English spelling conventions. Spanish spelling reflects the fact that in Spanish both sounds are spelled with a *d*.

In an ALM class, Spanish speakers learning English would be given practice with the two phonemes so that they could learn to distinguish them more easily. However, exercises or tests that focus on the sounds themselves may cause problems for Spanish speakers. Exercises involving /d/ and /ð/ could be confusing. Spanish speakers may still perceive these two sounds as variations of one phoneme. If asked to substitute *then* for *den* the Spanish speaker might not perceive these as¹different words. In addition, since Spanish doesn't contain words that start with /ð/ students might pronounce these two words the same way.

To take one other example, English has two phonemes, /tʃ/ and /ʃ/, and Spanish has only one of these phonemes, /tʃ/ (although some dialects of Spanish may also include /ʃ/). Linguists using contrastive analysis would predict that Spanish speakers learning English would have difficulty producing /ʃ/, since Spanish lacks that phoneme. However, Spanish speakers learning English don't have difficulty pronouncing /ʃ/. In fact, Spanish speakers often pronounce words like *chair* as /ʃɛi/. Perhaps, once they realize that English has the /ʃ/ sound, they decide that this sound replaces the /tʃ/ sound and overgeneralize its use.

Medina (1999)² has written a poignant poem, "T-Shirt," that plays on these two sounds. Jorge calls his instructor "Teacher" but she interprets his pronunciation as "T-Shirt" and says, "Besides, when you say it, it sounds like 't-shirt'. I don't want to turn into a t-shirt" (25). Jorge uses the /ʃ/ sound where a native English speaker would use /tʃ/. Jorge would probably have trouble with exercises and tests based on the contrastive analysis of Spanish and English. English spelling is not too helpful, either, since some English words, those borrowed from French like *machine* and *Chevrolet*, retain the *ch* spelling to represent the /ʃ/ phoneme.

Even though linguists performed careful analyses of the two languages, the results were not helpful in planning instruction. The attempt to analyze language, divide it into parts, and present the parts in the context of exercises and drills simply did not work very well. Students have a hard time learning the pronunciation of a second or foreign language when teachers rely on drills and exercises based on contrastive analysis.

¹Freeman, David E. 2014. *Implications from Phonology for Teaching a Second Language and Teaching Reading*. Portsmouth, NH: Heinemann.

²Medina, Jane. 1999. *My name is Jorge on both sides of the river*/ Honesdale, PA: Boyds Mills, Press.

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CLASSROOM STUDY IN IDENTITY

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In this brief presentation, I will talk about the preliminary findings of my ongoing research that is designed to investigate 1) how ESL students define their identity, 2) what social factors contribute to the construction of ESL students' multiple identities, 3) how ESL students' sociocultural identities are refined in ESL classrooms, and finally, 4) what students do to accomplish their "desire for recognition" (LaPage & Tabouret-Keller, 2005).

The results of my study revealed that although the participants had a common understanding of identity, they found 'identity' hard to define mainly because the concept appeared to be too elusive to explain. Among the social factors that contribute to the construction and refinement of the ESL students' multiple identities were education, immigration, and employment. Students unanimously agreed that being proficient in English and having a North American diploma and work experience would greatly enhance their employment opportunities. Moreover, they believe that speaking English has a very positive effect in refining their identity on the whole; i.e., speaking English enlarges their world view, improves their confidence, and increases their chances in the job market. The findings of the current study also reveal that despite the fact that almost all respondents had a strong desire to be part of the Canadian culture and to make friends with mainstream Canadian students, they take very little initiative to reach out to the mainstream community.

DOCTORAL STUDENTS: RELATIONSHIPS BETWEEN INVOLVEMENT IN ACADEMIC-SOCIAL ACTIVITIES AND SELF-PERCEIVED ACADEMIC GAINS

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The purpose of this study was to examine the extent to which doctoral students in six research universities involve in academic and social activities and how this involvement is related to their academic gains as measured by the students' survey responses. Through the regression analysis, the study investigated the relationships between student involvement and six academic gains during doctoral education: (a) acquisition of academic knowledge and skills, (b) writing clearly and effectively, (c) presenting research, (d) publishing research, (e) career preparation, and (f) satisfaction with academic gains. Results of the data analysis revealed that doctoral students indicated low level of satisfaction with their academic gains during their doctoral education. Only those who had research assistantships indicated higher than average levels of acquisition of academic knowledge and skills. A supportive campus environment was a significant contributor to all six types of academic gains. Student-faculty interaction and involvement in social activities had lower than average means for the population of doctoral students in six research universities under this study. Overall, the students were not extensively involved in academic and social activities during their doctoral education.

Several studies reveal how doctoral students experience academic, social, and psychological barriers and what coping strategies they use to overcome these barriers (Golde, 1999; Harman, 2003; Mehra & Bishop, 2007; Wei, 2001). Those students who persist year-to-year, have high grade point averages, and complete their doctoral degree are considered successful students (Gardner, 2009). In order to persist in their doctoral program and complete the doctoral degree, the students are expected to meet certain academic requirements of the doctoral education such as mastering the coursework, gaining academic knowledge in their field, acquiring research skills, and writing their doctoral dissertation (Gardner, 2009; Lovitts, 2008; Nerad, 2004). Besides meeting the academic requirements of the doctoral programs, the students have their own expectations such as obtaining the knowledge and skills that prepare them for their professional career after graduation (Golde & Dore, 2004).

Gardner (2009) describes academic gains for doctoral students based on three stages in doctoral programs. These stages are entry, integration, and candidacy stages. Passing through these stages, doctoral students face the

challenges of successful completion of coursework, comprehensive exams, and dissertation (Gardner, 2009). While taking courses in their discipline, the students start developing academic skills in reading, writing, speaking, and analyzing the course materials. In this study, academic skills were examined by asking doctoral students to rate their academic skills in their knowledge acquisition in their doctoral area of study, their critical and analytical thinking, effective learning on their own, and clear writing. Consequently, in the integration and candidacy stages of their doctoral programs, doctoral students develop research skills while taking candidacy exams and writing their dissertation. That is why, the survey for this study asked the students to rate their academic gains in presenting research at conferences, seminars, and workshops. Also, they were asked to rate their academic achievement in publishing research in scholarly journals so that the study could better examine the development of research skills among students in doctoral programs. In the integration and candidacy stages of their doctoral programs, the students also start seeking professional positions, preparing for professional roles, and making decisions in career plans, which are the indicators of career preparation (Gardner, 2009). As this study focuses on doctoral students, I look at their academic gains as described by Gardner (2009): academic skills, research skills, career preparation, and academic satisfaction. The research studied the self-perceived academic gains in these four areas separately. This study had eleven independent variables based on the theories of student involvement in educationally purposeful activities and social activities. There were six dependent variables in the study based on the self-reported academic gains of the doctoral students.

In this research, the doctoral students reported high level of programmatic emphasis on studying, moderate level of having a supportive campus environment, low level of involvement in active and collaborative learning, participation in co-curricular activities, and limited involvement in activities like student-faculty interaction, participation in extracurricular activities, attendance at various events, and the usage of technology. The self-reported academic gains (acquisition of academic knowledge and skills, clear and effective writing, presentation and publishing ability and career preparation) of doctoral students at the participant universities were found to be in the range of *average* to *good*. While none of these gains were perceived by the participants as *excellent*, the participants reported rather low level of overall academic satisfaction.

Overall, two types of student involvement – the supportive campus environment and participation in co-curricular activities – were perceived as key contributors to the students' satisfaction with their academic gains. The active and collaborative learning, supportive campus environment, usage of technology, and programmatic emphasis on studying and socializing were significantly related to the students' acquisition of academic knowledge and skills in their doctoral area. The supportive campus environment was the only independent variable that was significantly related to the doctoral students' ability to write clearly and

effectively. The student participation in co-curricular activities, supportive campus environment, and time that they spent on academic work had a significant relationship with presenting and publishing research among the doctoral students. In addition, active and collaborative learning and programmatic emphasis on socializing were significantly related to publishing research. Student-faculty interaction and a supportive campus environment were found to have a significant relationship with the career preparation of students in doctoral programs. The financial assistance in forms of the research assistantship, scholarships and the teaching assistantship combined with scholarship, also were found to be significant contributors to the overall satisfaction of students.

In conclusion, this research indicated a definite relationship between students' academic and social involvement and their academic achievement in doctoral study. Various key areas for improvement such as the emphasis on active and collaborative learning, student-faculty interactions and involvement in extra-curricular activities social involvement were identified. The key findings will be shared with the participant universities and I hope that these findings will be of significant benefit to the universities, faculty and students in achieving academic excellence in doctoral education and have positive social experience in the United States which is the ultimate goal of the American higher education institutions.

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ENGLISH GRAMMAR AS AN ASPECT OF THE LANGUAGE AND A SUBJECT OF INSTRUCTION IN COMPREHENSIVE SCHOOL

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Abstract: This article discusses the question of possibility of effective formation of foreign language grammatical skills in a comprehensive school. The article analyzes the main approaches to mastering the grammar of a foreign language among pupils. It also provides arguments for a conscious learning path, regardless of the age of the students.

Keywords: grammar, methodology, communicative, learning, grammatical structure, linguistics.

Teaching grammar is one of the most important aspects of teaching a foreign language, since full-fledged communication cannot occur in the absence of grammar. One of the representatives of Methodists A.P. Starkov, believes that "the development of the grammatical structure of the English language by students is a key problem of the methodology." "The grammatical structure of the English language as an object of study in the classroom in secondary school organizes grammatical material into a set of grammatical structures. The author understands the grammatical structure as typical sentences, which have certain syntactic, morphological, semantic and intonation characteristics", — A.P. Starkov. Thus, the study of grammar within the framework of the methodology is a system-forming, key element of teaching English. There is no doubt that knowledge of grammar rules is essential for successful language proficiency. Nevertheless, the constant question of recent years is whether we should teach the rules in exercises or should it be better for students to master grammar in the process of communicative activity instead of learning it through special exercises aimed at mastering a particular rule.

Grammar is the subject of intense discussion and debate over the years of learning language. Grammar was understood in different ways; it played and continues to a different role not only in teaching native or foreign languages, but in general in the education system of individual countries of the world.

The role of grammar often changes under the influence of a number of factors:

- under the influence of the evolution of the theory of linguistics;
- the influence of taking into account the practical results of teaching a foreign language;
- taking into account the state policy in the field of education.

Nowadays, there are trends to reduce the role of grammar in teaching a foreign language. Many European teachers note that educational and developmental goals in teaching are not achieved because pupils, when studying

traditional grammar of foreign language, according to numerous observations, do not understand either the practical significance of studying grammatical terms and concepts, or the goals of grammatical analysis. The tendencies towards the elimination of traditional educational grammar also appeared in the 60s and 70s after the emergence of N. Chomsky's theory of generative grammar. In addition, in recent decades, there has been a desire to reduce the role of grammar, which has led to a significant increase in the number of mistakes in students' speech.

On the other hand, examples of the preservation of the dominant role of grammar in teaching a foreign language can be cited, as evidenced by domestic programs and textbooks, which in some cases are created not on the basis of methodological expediency, but under the influence of the dissenting opinions of linguists, as well as a number of socio-political factors. Berman wrote: "As historical experience shows, on the one hand, attempts to abandon any grammar, and on the other hand, the exaggeration of its role in the educational process has a negative impact on the results of practical language acquisition".

In the subsequent period, especially since the 19th century, the concept of "grammar" is filled with new content both in linguistics and in teaching languages. By definition of linguists, grammar began to mean:

- a) the grammatical structure of the language;
- b) a section of linguistics that studies such a system;
- c) a set of rules for changing words, their connections in combinations, sentences (sometimes texts);
- d) a textbook containing a description of the rules.

It should be noted that in the XX century, linguists and methodologies began to include in the concept of "grammar" different sections of the science of language.

For example, such as "Word formation" and "Phonetics", as well as "Spelling", elements of lexicology, phraseology, stylistics or sections "Semantics", "Pragmatics", etc., which in turn are included in grammar textbooks of different languages.

In the current century, textbooks of grammar of a foreign language began to form their own special combination, the component part of which is oriented towards different goals: grammar for different age categories and levels of education, for many types of educational institutions, for people with different linguistic experience or with different professions, special communicative grammars.

To solve modern problems of increasing the efficiency of teaching a foreign language, it is necessary to give a clear answer to the question: what are the differences between scientific grammars and specific grammar of a foreign language? To answer this question, it is necessary to clarify the objects of linguistics and the methodology of the subject "foreign language".

According to the definition of linguists, the object of modern linguistics is language (in the entire scope of its properties and functions): structure, functioning

and its historical development. The object of modern methods is the goals and patterns of teaching a foreign language, content, forms and methods of teaching.

Various objects of linguistics and methods allow us to define different content and forms of description of the grammatical structure of the language in scientific grammar. Scientific grammar describing a language as a whole, indicate grammatical phenomena that exist in a given language in general, regardless of the phenomena of the language studied by students.

While grammars of foreign languages and sections in textbooks on this subject should be based, first of all, at the language minimum of a given level of education.

The linguistic and methodological systems of grammar presentation do not coincide. Therefore, in contrast to the formulation of rules in theoretical linguistics, the formulation of rules in didactic grammars depends on the age of the learners, experience, psychological and other characteristics. Different grammar should be written for different groups of learners. Linguistics cannot indicate the universal laws on which the effectiveness of teaching depends on the systematization of grammatical material, the use of terminology or the formulation of grammatical rules for all categories of students.

The method of teaching grammar of a foreign language is characterized by a set of certain principles, among which the principle of sequential learning stands out in a certain sequence.

This approach to teaching grammar is fully consistent with the communicative approach, when control of the level of mastering grammatical skills is included in the control of the level of formation of communicative competence (in terms of language and types of speech activity).

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АНГЛИЙСКИЙ КАК ВТОРОЙ ЯЗЫК

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Язык играет очень важную роль в нашей жизни и коммуникация-это ключевая сила, способствующая взаимодействию между людьми, которое обеспечит им более прочные отношения. Он символизирует культуру

нашего общества, где люди взаимодействуют и используют его для общения друг с другом.

Английский-это не совсем легкий язык для изучения. Есть много различных проблем, которые возникают, которые можно считать блокпостами при изучении английского языка. Если вы находитесь в такой ситуации, не расстраивайтесь и не сдавайтесь. Есть способы, с которыми вы можете решить проблемы, связанные с этой ситуацией.

Есть много шагов, которые необходимо выполнить, чтобы добиться успеха в этом аспекте. Однако использование новых технологий делает процесс обучения более удобным, надежным и продуктивным. Знание английского как второго языка сопряжено с рядом трудностей.

Акцент с вашего родного языка может повлиять на то, как люди понимают вас. Вам также может быть трудно, переводить слова, фразы или значения с вашего родного языка на английский.

Может быть, вы знаете кого-то, кто прекрасно говорит по-английски и может вам помочь? Попробуйте обменяться уроками. Вы учите их своему родному языку, а они могут научить вас английскому. Они могут исправить вас по произношению и правописанию. Точно так же, как знание английского языка как второго языка является проблемой, знание вашего родного языка как второго языка будет проблемой для них. Они будут совершать те же ошибки, что и вы, иногда даже больше. Это может успокоить ваш ум о проблемах изучения английского языка. Также для изучения языка помогает смотреть английские программы.

С помощью слов, которых вы не знаете, полезно попытаться понять, что они означают, используя контекст, окружающий это слово. Общеизвестно, что знакомство с английским языком помогает улучшить его у тех, кто знает английский как второй язык. Это относится и к музыке. Многие англоговорящие певцы вернулись из разных стран, пораженные тем, что их поклонники знали каждое слово в каждой из их песен. Слушать английских певцов – это отличный способ выучить язык.

Знание английского как второго языка может быть сложной задачей, но это также может быть очень полезным. Оно поможет вам завести англоговорящих друзей, потому что теперь у вас будет что-то общее, о чем можно поговорить с ними! Знание английского как второго языка может быть сложной задачей, но это также может быть очень полезным.

Есть несколько вещей, которые каждый может сделать, чтобы обогатить свою жизнь, например, научиться говорить на другом языке. Из множества языков любой может внести в жизнь человека большой вклад, чем английский. На английском языке говорят все больше и больше с каждым днем и преподают в ряде стран. Английский - это язык делового мира. Изучение английского языка для специальных целей может помочь вам быть лучшим, каким вы можете быть.

Имеются несколько различных способов, которыми вы можете использовать понимание английского языка, чтобы улучшить свою жизнь. Помимо того, что вы умный - деловой человек, вы также можете сами общаться на английском языке в деловых и коммерческих целях. Есть так много возможностей трудоустройства, которые доступны для людей, которые являются двуязычными и могут говорить на английском языке.

Улучшить свою жизнь и жизнь своей семьи с помощью нового навыка изучения английского языка это действительно самая удивительная цель, которую вы можете иметь в жизни. Помимо того, что вы просто улучшаете свое экономическое положение, вы можете сблизить свою семью с помощью простого навыка общения на английском языке.

В заключение мы можем утверждать, что изучение английского языка как второго языка имеет различные типы, такие как прослушивание английской музыки, посещение языковых курсов, изучение английского языка через интернет и так далее.

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MODERN APPROACHES IN TEACHING YOUNG LEARNERS

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A person faces with various adversities in learning any kind of language, it will be more heavy if he teaches the language to someone. As every work has its difficulties, there is its responsibility in teaching English language to young learners. Teachers, especially English teachers should take into consideration the ages of young learners because their ages can vary. It can be a bit more difficult to teach children than adults. The degree of English language, its grammar becomes complicated depending on age and their brain development. Teachers should learn young learners characteristics and their need, then try to make lessons more enjoyable and interesting. Young learners' characteristics can also help successfully creating new methods in the classroom. Teaching English to young learners must be able to make their lesson memorable, profitable and fun so as not

to bore the students. New learners should hold a great sentiment on lesson¹. As understanding and fun are the key to set a strong foundation for their future education. In this article the aim of teaching English language to young learners, the development of new techniques of lesson were discussed.

Teaching English language to young learners has already become one of the significant field of study. This method of learning foreign language is a way to introduce English as a interesting and helpful game or occupation in elementary level. It aims to provide teachers with skills, experience needed to support young learners. Meanwhile, one of the important techniques of teaching English to young learners is creating an creative atmosphere. Teachers should be able to be a good communicator and make an engagement with learners as they should know why they are learning a second language and an impact of it to their future supplement. They should be interested not only learning vocabulary, grammar or reading writing classes but activities with visuals, movement and different games as well. There are a lot of productive methods for young learners². For instance;

1. Teachers may turn lesson into songs, because singing songs lets their brain have down and correct alphabetical mistakes.

2. Showing English movies, it develops speaking skills and increases their attention.

3. Creating an opportunity to make dialogues throughout the lesson, it helps to their listening skills.

4. Recollecting vocabulary with role playing, it aids to build up speaking confidence.

5. Celebrating English holidays that contributes greatly to the development of speech.

6. Establishing classroom routines in English atmosphere. In order to create English environment teachers should design condition, for example, they can make a list of vocabulary, hang pictures of animals, food and etc. Words and pictures designed with colorful art ,certainly, will attract learners interest. In addition, such kind of activities focus learners on learning, support their learning specific skills and make positive associations.

To wrap it all up, teaching English language to young learners should be based on a well-structured interesting system. In order to be effective, it is significant to get students interested in the language. Another key thing to remember, teachers of English to young learners need to consider the level of comprehension of their students. This is a way of more efficacious teaching process.

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¹ John Read, Research in teaching vocabulary. *Annual Review of Applied Linguistics* (2004) 24, Printed in the USA. Copyright 8 2004 Cambridge University Press. 148p.

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PECULIARITIES OF MODULAR APPROACH IN TEACHING

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In the Concept of the President of the Republic of Uzbekistan dated October 8, 2019, PF-5847 "Development of the higher education system of the Republic of Uzbekistan until 2030" setting priorities for systemic reform of higher education, modern knowledge and high It is planned to raise the process of training highly qualified personnel with spiritual and moral qualities to a qualitatively new level, modernize higher education, develop the social sphere and the economy based on advanced educational technologies. In this regard, in the entire system of higher pedagogical education of the Republic, great importance is attached to improving the quality and effectiveness of training of future teachers, and various pedagogical research is being conducted in this regard. Much of this research has focused on increasing the effectiveness of education through the introduction of teaching technologies in education in order to achieve the goal of teaching and its high results, the technology of education is one of the most important tasks and one of such technologies is modular training -technology.

Modular technology is the most modern technology, a holistic process based on the systematic processing and analysis of information consisting of modular blocks, the independent activity of the student, using various forms of diagnostics of competence, knowledge, skills and abilities.

A module is a didactic, result-oriented, input- and output-control unit with a semantic and logical conclusion. The module explores the fundamental concepts of science, including a specific event, law, section, a specific major topic, or a group of interrelated concepts. Modular learning is one of the most promising systems of learning because it is best adapted to the assimilation system of the human brain. The basis of modular learning is based on the modular structure of human brain tissue. Although modular teaching has been used in the teaching of science for many years, it has been rarely used in music education. With this in mind, modular learning technology in music teaching determines the relevance of the topic. We see in the sources that the modular system of education was first officially mentioned in 1972, in the UNESCO World Concept in Tokyo. One of the effective directions in the development of education is the teaching of sciences on the basis

of modular technology. It is known that in traditional education the learning objectives are mainly focused on knowledge, and in teaching based on modular technology, the focus is on the activities of students. A module is a unit of teaching materials aimed at studying the interrelated fundamental concepts of science and based on the didactic principle, in which the curriculum of the science is shortened and deepened. As a result, it is possible to teach step by step. If the teaching of students on the basis of modular technology is properly organized, at each stage of education they will learn new teaching materials, improve their skills and competencies. Modular learning technology differs from other educational technologies by the following features.

Modular training, as one of the main goals, pursues the formation of students' skills of independent activity and self-education. The essence of modular training is that the student completely independently (or with a certain dose of help) achieves specific goals of educational and cognitive activity. Learning is based on the formation of a thinking mechanism, not on the exploitation of memory! Let's consider the sequence of actions for building a training module.

1. Formation of the block-module of the content of the theoretical educational material of the topic.
2. Identification of educational elements of the topic.
3. Revealing connections and relationships between educational elements of the topic.
4. Formation of the logical structure of the educational elements of the topic.
5. Determination of the levels of mastering the educational elements of the topic.
6. Determination of the requirements for the levels of mastering the educational elements of the topic.
7. Determination of the awareness of mastering the educational elements of the topic.
8. Formation of the block of algorithmic prescription of skills and abilities.

Thus, the organization of lessons based on modular learning technologies allows to accurately design and maintain pedagogical and technological conditions that study the implementation of activities aimed at preparing students for professional activities.

In the current context of educational reform, the status of teachers and their educational and pedagogical objectives will be radically changed, and the requirements for their professional preparedness and skills will be increased.

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BOSHLANG'ICH TA'LIMDA XORIJIY TILLARNI O'RGATISH XUSUSIYATLARI

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Tobora rivojlanayotgan O'zbekistonning kelajakda yanada taraqqiy etishi va yuksalishida xorijiy mamlakatlar bilan siyosiy iqtisodiy va ma'naviy –ma'rifiy aloqalarning mustahkamlanib borishida chet tillarni atroflicha mukammal o'rganishning ahamiyati beqiyosdir. Yosh avlodni chet tillarida o'qitish hamda shu tillarda erkin so'zlasha oladigan mutaxxasislarni tayyorlashni takomillashtirish negizida, yoshlarning jahon sivilizatsiyasi yutuqlari, shuningdek, butun dunyo axborot resurslaridan foydalanishlari, xalqaro hamkorlik va muloqotni rivojlantirish uchun shart - sharoitlar yaratish asosiy maqsad qilib qo'yiladi. Shu sababdan ham chet tillarini o'rganish bugungi kunning asosiy talabi bo'lib qoldi. Mamlakatimizda axborot kommunikatsiya texnologiyalari jadallik bilan rivojlanayotgan, globallasuv, dunyo bozorida raqobat tobora kuchayib borayotgan bir davrda, demokratik taraqqiyot, modernizatsiya va yangilanish borasida belgilangan maqsadlarga erishishda eng muhim qadriyat va hal qiluvchi kuch bo'lgan bilimli va intellektual rivojlangan avlodni tarbiyalash muhim omil bo'lmoqda. Chet tilida gapirishga o'rgatish – bu chet tili darslarining asosiy maqsadi sanalanadi. Chet tillarning o'qitilishini yanada takomillashtirish maqsadida Prezidentimiz I.A.Karimovning 10 dekabr 2012 yildagi PQ – 1875 conli “Chet tillarni o'rganish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida”gi Qarorning qabul qilinganligi ham yurtimizda chet tillariga bo'lgan e'tiborni yanada ortganligining isbotidir. Ta'lim tizimida o'quvchilarning nafaqat keng bilim va professional malakalarni egallashi, zamonaviy pedagogik va axborot - kommunikatsiya texnologiyalaridan foydalangan holda o'qitishning ilg'or uslublarini joriy etish yo'li bilan o'sib kelayotgan yosh avlodga chet tillarni o'qitish, shu tillarda erkin muloqot qila oladigan mutaxxasislarni tayyorlash hamda buning negizida, ularning jahon sivilizatsiyasi yutuqlaridan keng ko'lamda foydalanishlari, ulkan intellektual boylikni egallashlariga katta imkoniyatlar yaratilmoqda.

Mamlakatimizning dunyo hamjamiyatiga integratsiyalashuvi, fan texnika va texnologiyaning rivojlanishi yosh avlodning ko'p madaniyatli dunyoda bir necha

chet tillarni mukammal egallashni taqozo etadi, bu esa O'zbekiston Respublikasi ta'lim tizimiga chet tillarni o'rgatish bo'yicha xalqaro standartlarni joriy etish orqali ta'minlanadi. Yevropa Kengashining "Chet tilini egallashning umumyevropa kompetensiyalari: o'rganish, o'qitish, baholash" to'g'risidagi hujjati (CEFR) umume'tirof etilgan xalqaro meyorlardan biridir. Ushbu hujjatning ayrim holatlarini nazarda tutgan holda O'zbekiston Respublikasining uzluksiz ta'lim tizimida chet tillarni o'rganish bo'yicha yangi Davlat ta'lim standartlari va o'quv dasturi ishlab chiqildi. Pedagogik texnologiyalarga oid turli ilmiy adabiyotlarni ko'rib chiqish, o'rganish hozirgi kunda bir qancha rivojlangan davlatlarning ta'lim tizimidagi samarali o'qitish metodlaridan xabardor bo'lib ulardan namunalar olish va ular asosida fransuz tilini o'rgatish ta'limiga mos interfaol uslublarni tavsiya etish va kerak bo'lsa ularni mashg'ulotlarda keng qo'llashdir. Boshlang'ich sinflarda xorijiy tillarni o'qitishda ilg'or pedagogik texnologiyalardan va interfaol usullardan foydalanishning dolzarbligi va ahamiyati haqida ma'lumot beriladi. Hozirgi kunda sodir bo'layotgan innovatsion jarayonlarda ta'lim tizimi oldidagi muammolarni hal etish uchun yangi axborotni o'zlashtirish va o'zlashtirgan bilimlarini o'zlari tomonidan baholashga qodir, zarur qarorlar qabul qiluvchi mustaqil va erkin fikrlaydigan shaxslar kerak. Shuning uchun ham, ta'lim muassasalarining o'quv – tarbiyaviy jarayonida zamonaviy o'rgatish uslublari – interfaol uslublar, innovatsion texnologiyalarning o'рни va ahamiyati beqiyosdir. Pedagogik texnologiya va ularning ta'limda qo'llanishiga oid bilimlar, tajriba o'quvchilarni bilimli va yetuk malakaga ega bo'lishlarini ta'minlaydi. Bugungi kunda ta'lim jarayonida interfaol uslublar, innovatsion pedagogik va axborot texnologiyalaridan foydalanib, ta'limning samaradorligini ko'tarishga bo'lgan qiziqish, e'tibor kundan – kunga kuchayib bormoqda. Zamonaviy texnologiyalar qo'llaniladigan mashg'ulotlar o'quvchilar egallagan bilimlarini o'zlari qidirib topishlariga, mustaqil o'rganib, tahlil qilishlariga, hatto xulosalarni ham o'zlari keltirib chiqarishlariga qaratilgan. O'qituvchi bu jarayonida shaxs va jamoaning rivojlanishi, shakllanishi, bilim olishi va tarbiyalanishiga sharoit yaratadi, shu bilan bir qatorda, boshqaruvchilik vazifasini bajaradi.

Chet tillarni o'rgatishda ta'lim jarayoniga ilg'or pedagogik texnologiyalarining yo'llari, vositalari, afzalliklaridan foydalanish darkor. Boshlang'ich sinflarda xorijiy tillarni o'rgatishdan maqsad nima deganda, chet tili va uning sohibi madaniyatini o'rgatish va o'rganishning ongli tarzda rejalashtirilgan natijasi ko'zda tutiladi. O'qitish sharoitidan kelib chiqib, muayyan maqsad qo'yiladi. Sharoit tushunchasi qamroviga o'quv muassasasi turi (maktab), o'quvchining psixologik (yosh) xususiyati, til tajribasi, o'quv predmetiga ajratiladigan vaqt (dars soatlari) kiradi. Uzluksiz ta'lim tizimida tillarni o'rgatish - o'rganishga alohida e'tibor beriladi. Zamonaviy bozor iqtisodiyoti va axborot texnologiyalari taraqqiyoti sharoitida chet til o'rganishga extiyoj kuchaydi. Madaniyatlararo muloqot vositasi sifatida chet til o'rganish davr talabiga aylandi. Qarorga ko'ra, chet tilni barcha umumiy o'rta ta'lim maktabining 1-sinfidan boshlab ommaviy tarzda o'rganish joriy etildi. Chet tilida nutqiy faoliyat yuritish

o'quvchi shaxsini shakllantirishga yo'naltiriladi, ya'ni o'rganilayotgan til sohibi yaratgan madaniy merosni o'zlashtirishga erishiladi. Tinglab tushunish, gapirish, o'qish, yozuv jarayonida o'quvchi oldin egallagan ijtimoiy, madaniy, lisoniy, emotsional tajribasini boyitadi. Ta'lim tizimidagi boshqa fanlardan chet tilning farqi bir paytning o'zida, uning ham ta'lim maqsadi, ham ta'lim vositasi ekanligida namoyon bo'ladi. Chet tilda nutqiy malakalar (tinglab tushunish, gapirish, o'qish, yozuv)ni egallash ta'limdan ko'zlanadigan maqsad bo'lishi bilan birga, o'rganilayotgan til yangi va foydali axborot (informatsiya) olish, yetkazish vositasi maqomini ham oladi. Tilni o'rganish chog'ida o'quvchi lingvistik bilimlar to'plash bilan emas, balki nutqiy va madaniy malakalari (kompetensiyasi)ni oshirish bilan mashg'ul bo'ladi. Kommunikativ faoliyat ko'rsatish, shaxsga yo'naltirilgan, kompetensiyani egallashga mo'ljallangan integrativ yondashuv asosida chet til o'rgatiladi. Ko'nikma tarkibiga kiradigan amaliy qoida ona tili va chet tilda farqlanadigan yoki til ichki interferensiyasini keltirib chiqaradish chet til hodisalari bo'yicha beriladi (masalan: artikl (ona tilida yo'q), otning ko'plik shakli (birlik shakli leksik birlik hisoblanadi) yoki fransuz tilidagi otning ko'plik shakli, qaratqich kelishigi, fe'lning sodda hozirgi zamondagi uchinchi shaxs birlik shakli (har uchulasi [z], [s], [iz] qabilida talaffuz etiladi va til ichki interferensiyasiga sabab bo'ladi). Boshlang'ich sinflarda chet til o'quv predmetiga ajratilgan soatlar miqdori: I sinfda haftasiga 2 soat (o'quv yiliga 66 soat). II sinfda haftasiga 2 soat (o'quv yiliga 68 soat). Umumiy o'rta ta'lim maktabida chet til o'qitish sharoitini hisobga olgan holda "Chet tilni egallash darajalarining yevropa sistemasi"dagi tilni elementar (Basic user) darajada o'rganish – o'rgatish tavsiyasiga binoan I - IV sinflarda A1 - "Chet tilini o'rganishning boshlang'ich darajasi" 1- sinfda xorijiy til darsi. Fan kabenitida bolalar diqqat – e'tiborini televizor, kompyuter va videoprojektor o'ziga jalb qilib turadi. Turli oilaviy sharoitda tug'ulib, ongi shakllanayotgan bolalarning biri juda ziyrak, ikkinchisi o'rta darajada, uchinchisi esa qayta – qayta tushuntirgachgina qabul qiladi. Qaysi o'quvchi qanday bo'lmasin, darsda har biriga o'tiladigan mavzuga oid bilim va tushuncha berish kerak. "Hirondelle" darsligida bolaning yosh xususiyatlari inobatga olingan. O'qituvchilar bu o'quv adabiyotidan amaliyotda unumli foydalanmoqdalar. Darsda ko'proq o'yin va muloqot muhitini yaratish kerak. Chunki endi maktabga chiqqan bolada o'ynashga, o'yinchoqlar olamiga, narsa-buyumlarni o'z tasavvuri asosida bo'yashga moyillik kuchli bo'ladi. Dars jarayonida Xalq ta'limi vazirligi huzuridagi mul'timedia umumta'lim dasturlarini rivojlantirish markazida yaratilgan elektron manbalarni namoyish etganda, o'quvchilar yanada jonlanadi. Buning afzal tomoni shundaki, bola slayd orqali nafaqat buyum va narsani ko'rib, tasavvuri boyiydi, balki fransuzcha talaffuz ko'nikmasi ham hosil qilinadi. Xorijiy tilni o'rganishda eng muhim komponent – tinglash, talaffuz qilish, o'qish – yozish hisobladi. Agar bola tog'ri talaffuz qilishni o'rgansa, yozish malakasini ham oson egallaydi. Bir – biriga uzviy bog'liq bu jarayonlarga dars o'tishda e'tibor berilishi kerak. Bolaga o'z ona tili bilan bir vaqtda chet tilini ham o'rgatish katta mehnat talab qiladi. Har bir ta'lim dargohi bu jarayonga an'anaviy va noan'anaviy tarzda

yondashadi. Natija esa yillar o'tib ma'lum bo'ladi. Tinglash, gapirish va o'qish – yozish. Xorijiy tilni o'rgatishda o'quvchilarda ushbu malakalarni shakllantirishga alohida e'tibor zarur. Bugungi kunda mamlakatimiz ta'lim tizimida amalda bo'lgan "Ta'lim to'g'risida"gi qonun va kadrlar "Kadrlar tayyorlash" milliy dasturiga muvofiq ta'lim mazmunini o'quv va dasturlar asosida loyihalashtirishga yangicha yondashish, tashkil etish zaruriyatini keltirib chiqarmoqda. Til odamlarning bir – birlari bila muomilada bo'lishi uchun yordam beradigan eng muhim vosita hisoblanadi. Odamlar til vositasida o'z fikrlarini, his – tuyg'ularini ifodalaydilar. Insoniyat jamiyatning shakllanishida tilning roli biqiyosdir. Til paydo bulgandan jamiyat tez rivojlana boshlagan. Tilsiz jamiyat, jamiyatsiz til bo'lishi mumkin emas, shuning uchun til ijtimoiy hodisa hisoblanadi, ya'ni til yakka odamga emas, balki butun jasmiyatga daxldor bo'lib, shu jamiyat a'zolari yordamida shakllanib, rivojlanib boradi. Chet tilining o'rgatishning barcha asosiy komponentlari (o'qitish maqsadi, metod va vositalari, o'quv fan mazmuni) bir-birlari bilan chambarchas bog'liq. Chet tiliga o'rgatishning maqsadi muomila asoslarini yaratishga, o'z fikrini erkin bayon qilishga va shuningdek oddiy kommunikativ vaziyatlarda suhbat olib borish malakalaridan iborat. Ta'lim jarayoni nutq faoliyatining tinglab tushunish, gapirish, o'qish va yozishlardan iborat ko'nikmalarini shakllantirishga bo'ysundirilgan bo'ladi. Chet tilini o'rgatish jarayonida yangi zamonaviy pedagogik texnologiyalar joriy etish va amaliyotga tadbiq etishni taqozo etmoqda. Ayni paytda amaliyotda qo'llanilayotgan va ijobiy natijalar berayotgan bir qancha zamonaviy pedagogik texnologiyalar mavjud-ki, ulardan chet tilini o'qitish bo'yicha o'quv jarayonida qo'llash bir necha omillarni talab etadi. Shulardan eng muhim ta'lim tizimiga pedagogik innovatsiyalarni kiritish, ulardan unumli foydalanish va rivojlangan davlatlardagi pedagogik texnologiyalar markazlari va ular faoliyatini o'rganish asosida mamlakatimizda chet tilini o'qitish bo'yicha zamonaviy pedagogik va axborot texnologiyasi markazlarini ochish, ulardan kelajakda unumli foydalanish maqsadga muvofiq bo'lar edi. Matndagi axborotni o'zlashtirish ovoz chiqarmay o'qish orqali, axborotni o'zgalarga etkazish esa ovoz chiqarib o'qish yo'li bilan amalga oshiriladi. Ovoz chiqarmay o'qigandaham ichda gapirish (ichki nutq) sodir bo'ladi. Ovoz chiqarib o'qish ovoz chiqarmasdan o'qishga nisbatan to'liq nutq hisoblanadi. Umumiy o'rta ta'lim maktabini bitiruvchi o'quvchilar murakkab bo'lmagan ijtimoiy-siyosiy, ilmiy ommabop mavzulardagi, shuningdek, badiiy adabiyotlardagi matnlarni o'qiy olishlari kerak. O'qish uchun beriladigan matnlar bir-biridan farq qilib, ularning tuzilishi va bayon etilishi asta-sekin murakkablashib boradi. O'qish uchun berilayotgan matnlar ma'lumot olish, muloqot qilish hamda leksik-grammatik materiallarni mustahkamlash xizmat qiladi. Yozuv. Chet tilda o'rganishda yozuv deganda, o'rganilayotgan til vositalari (grafemalar va yozma shakldagi leksik va grammatik birliklarning qo'llanishi, ya'ni yozish texnikasi) va yozma shaklda fikr bayon etish tushuniladi. Yozuv grammatik va imlo qoidalariga rioya qilgan holda, yozma fikrni bayon etishdir.

Xulosa qilib aytadigan bo'lsak, boshlang'ich sinfdan o'rganilgan har qanday til o'quvchilarning yuqori sinfdagi bilimlari uchun poydevor vazifasini o'taydi. Shunday ekan har bir tilni mukammalholda o'quvchilarga tushuntirib o'rgatishimiz va yuksaklikka yo'naltirishimiz lozim.

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INGLIZ TILINI O'RGATISHDA PEDAGOGIK TEXNOLOGIYALARNING MUHIM O'RNI

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Bugunki kunda chet tillariga bo'lgan ulkan talab, o'tilayotgan har bitta chet tili darsini juda mahorat bilan o'tishga da'vat etadi. Bunda pedagogika fanining alohida o'rnini beqiyos. Pedagogik texnologiya bu sohadagi nazariy va amaliy izlanishlarni birlashtirish doirasidagi faoliyatni aks ettiradi. Bugungi kunda fan-texnikaning rivojlanishi bilan inson faoliyati chegarasi nihoyatda kengayib bormoqda, yangi texnologiyalar kirib kelmoqda. Sifat o'zgarishlari shundan dalolat beradiki endilikda yangi metodikalarni talab etadigan va ta'lim jarayoning ajralmas qismiga aylanib borayotgan unga o'zini ma'lum xususiyatini joriy etadigan yangi texnikaviy, axborotli, audiovizual, audiovositalar ham mavjud bo'lib, ular zamonaviy pedagogik texnologiyalarni real voqelikka aylanadi.

Zamonaviy pedagogik texnologiya mohiyati nuqtai nazaridan boshqa texnologiyalar bilan bir qatorda turadi, chunki ular ham boshqalari qatori o'z xususiy sohasiga, metodlari va vositalariga egadir. Ammo pedagogik texnologiya inson ongi bilan bog'liq bilimlar sohasi sifatida murakkab va hammaga tushunarli bo'lmagan texnologik jarayonni ifoda etishi bilan ishlab chiqarish va axborotli texnologiyalardan ajralib turadi. Uning o'ziga xos xususiyati-tarbiya komponentlarini mujassamlashtirganidadir.

Chet tili darslariga ilg'or pedagogik texnologiyalarni olib kirish, uni ta'lim mazmuniga singdirish, dars o'tishning yangi-yang iusullarini toppish davlat ta'lim standartlari talablarini bajarishga zamin yaratadi. Bunda o'qituvchiga dars o'tish qulay va jonli bo'lishi uchun turli ko'rgazmali qurollar ishlab chiqish va ularni o'z vaqtida va dars jarayonida qo'llash, zamonaviy ilg'or pedagogik texnologiyalardan

foydalanish lozim. Murakkab mavzularni o'quvchilar ongiga singdirish uchun pedagogic texnologiyalarning turli xil metod (usul)laridan "Aqliy xujum", "Klaster", "Qizil va yashil rangli kartochkalar bilan ishlash", "BBB (Bilaman. Bilishni xoxlayman. Biliboldim.)", "Nilufar guli", "Pinbord" metodlari shular jumlasidandir. Amaliy mashg'ulotlarda xorijiy tilni o'qitishning asosiy, tarkibiy qismlari- bu tinlab tushunish, gapirish, o'qish va yozishni kompleks holda integrallashtirib olib borishdan iborat. Albatta, xorijiy tilni o'rgatishning turli metod hamda texnologiyalari ko'payib bormoqda. Bulardan o'rganuvchilarning yosh, kasb, qiziqish kabi xususiyatlarini hisobga olgan holda foydalanish o'z samarasini beradi. Harqanday xorijiy tilni o'rgatishning dastlabki davrlaridan boshlab o'rganuvchilarga kundalik hayotda kerakli iboralar kichik-kichik dialoglar, Grammatik o'yinlar berib borilishi tavsiya etiladi. Bu usullar o'rganuvchilarga shu tilga bo'lgan qiziqishni orttiradi. Keyinchalik mavzular, usullar, texnologiyalar o'zgarib, murakkablashib boradi.

Bunda debat, intervyu, musobaqa kabi o'yin turlaridan keng foydalanish o'rganuvchining erkin, mustaqil, mantiqiy fikrlarini rivojlantiradi, o'rganuvchilarni nutqiy muloqotga va dialoglarda erkin qatnashishga tayyorlab boradi. Bu esa o'rganuvchilarning fikrlash, o'ylash, xulosa qilish kabi qobiliyatlarini o'stirishda samarali usul hisoblanadi. Chet tillarni mustahkam va mukammal o'rganishda albatta amaliy mashqlarning o'rni yuqori. Shuni alohida ta'kidlash lozimki, bu jarayon yangi, zamonaviy pedagogic texnologiyalarga suyangan holda amalga oshirilsa, o'rganuvchilarning tilga va o'quv mashg'ulotiga bo'lgan qiziqishi yanada jadallashadi. Muallim-o'qituvchi mavzuni o'tishdan oldin, tashkiliy qismdan so'ng "Aqliy hujum" metodidan foydalanib, o'rganuvchilarning bilim saviyalarini sinab olishi kerak bo'ladi.

Xulosa qilib aytish kerakki, chet tillarni o'rgatishda pedagogic texnologiyalar yordamida talabalarni darsga jalb qilib, fanga bo'lgan qiziqishi va mehrini ortishiga kerakli omil bo'la oladi.

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CHET TILIDA GAPIRISH KO`NIKMASINI RIVOJLANTIRISHDA LOYIHA METODIDAN FOYDALANISHNING AHAMIYATI

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Hozirgi zamonda o'qituvchilar chet tilini o'qitish jarayonida kommunikativ va nutq ko'nikmalarini shakllantirishda chet tilini o'qitishning asosiy vazifalarini muvaffaqiyatli amalga oshiradigan zamonaviy samarali ijodiy yondashuvlardan biri sifatida loyiha metodologiyasidan foydalanmoqdalar.

Loyiha usulining asosiy maqsadi talabalarga amaliy mavzular yoki turli fanlardan bilimlarni birlashtirishni talab qiladigan muammolarni hal qilish jarayonida mustaqil ravishda bilim olish imkoniyatini berishdir. Pedagogik texnologiya sifatida loyihalar usuli tabiatan ijodiy xususiyatga ega bo'lgan izlanishlar, muammoli usullar to'plamini o'z ichiga oladi. Loyihada o'qituvchi dasturchi, muvofiqlashtiruvchi, ekspert va maslahatchi sifatida tayinlanadi.

Ushbu texnologiya o'quvchilarning ijodiy qobiliyatlarini rivojlantirishga yordam beradi va ularning tasavvurlari va qiziquvchanliklarini rivojlantiradi. Loyihalarni tayyorlash jarayonida talabaning ijodiy va intellektual salohiyati namoyon bo'ladi. Loyihalar usuli tadqiqot ishlarini olib borishni, jamoada ishlashni, munozaralar olib borishni, muammolarni hal qilishni o'rgatadi. Loyiha uslubidan deyarli har qanday mavzu bo'yicha chet tilini o'qitishda foydalanish mumkin.

Ma'lum muddatdan so'ng loyiha guruhlar tomonidan himoya qilinadi. Har bir guruh o'z taqdimotini o'tkazadi. Bunday vazifalar talabalar uchun juda qiziqarli, ular bunday ishlarni bajarish uchun javobgarlikni his qilishadi. Shu bilan birga, ular Microsoft Power Point dasturi bilan ishlash, qiziqarli materiallar va kerakli ma'lumotlarni izlab topish, uni tahlil qilib, tizimlashtirish, tinglovchilarni jalb qilgan holda prezentatsiya qilish qobiliyatini o'zlashtiradilar va namoyish paytida talabalar notiqlik mahoratini, o'z nuqtai nazarini isbotlash va himoya qilish qobiliyatini rivojlantirishni, berilgan savollarga atroflicha javob berishni o'rganadilar, ular jamoat oldida so'zlashdan qo'rqmaydilar va o'zlariga ishonadilar.

Talabalarning guruhda ishlashi bir qancha afzallilarga ega. Jumladan, talaba loyiha ishi davomida o'z g'alar fikrini tinglay olish, uni hurmat qilish va kezi kelganda o'z fikr-mulohazalari bilan o'rtoqlashish, topilgan ma'lumotlarni tahlil qilib, keraklisini tanlay olish, vaqtni to'g'ri taqsimlash, ishni rejalashtirish va boshqa shu kabi malakalarga ega bo'lishadi.

Zamonaviy jamiyat hayoti talabalardan o'z fikrlarini erkin bayon eta olish, tajriba orttirish, dalillar zanjirini tuzish, maqsadlarini aniq va ishonch bilan ifoda etish qobiliyati kabi qobiliyatlarni talab qiladi. Shu bilan birga, talabalarda tanqidiy fikrlashni rivojlantirish amaliy ahamiyat kasb etadi. Tanqidiy fikrlash individual xususiyatga ega, talabalarning har biri o'z g'oyalarini ishlab chiqadi, mustaqil ravishda o'z nuqtayi nazarini shakllantiradi, muammoga yechim izlaydi va uni oqilona, asosli va ishonarli dalillar bilan qo'llab-quvvatlaydi.

Tanqidiy fikrlash ijtimoiy xususiyatga ega, chunki har bir fikr bayon etilganda sinovdan o'tadi. O'quvchining o'ziga xos faol hayotiy pozitsiyasi, avvalgi bilim va tushunchalarni yangi olinganlar bilan taqqoslashda ayniqsa yaqqol namoyon bo'ladi. Talabalarning tanqidiy fikrlashini rivojlantirishni o'z ichiga oladigan turli xil ish turlari (insholar, insholar asosida mulohaza qilish, munozara, suhbat, rolli o'yinlar va boshqalar) mavjud bo'lib, ulardan dars davomida samarali foydalanish o'qituvchining mahorati, tajribasi va darsni rejalashtira olish qobiliyatiga bo'g'liq.

Shunday qilib, loyiha texnologiyasi chet tillarni o'qitish jarayonini sezilarli darajada boyitadi va uni rang-barang qiladi, shuningdek, talabdan ijodiy izlanishni talab qiladi. Bu texnologiya talabalarning nutq malakalarini rivojlantirishga, prezentatsiya qila olish ko'nikmasini shakllantirishga, talabaning o'ziga bo'lgan ishonchini oshirishga yo'naltirilgan.

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CHET TILINI O'QITISHDA ZAMONAVIY PEDAGOGIK TEXNOLOGIYALARNING SAMARADORLIGI VA AHAMIYATI

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Bugungi kunda fan-texnikaning rivojlanishi bilan inson faoliyati chegarasi nihoyatda kengayib bormoqda, yangi texnologiyalar kirib kelmoqda. Sifat o'zgarishlari shundan dalolat beradiki, endilikda yangi metodikalarni talab etadigan va ta'lim jarayoning ajralmas qismiga aylanib borayotgan unda o'zini ma'lum xususiyatini joriy etadigan yangi texnikaviy, axborotli, audiovizual, audio vositalar ham mavjud bo'lib, ular zamonaviy pedagogik texnologiyalarni real voqelikka aylantiradi.

Zamonaviy pedagogik texnologiya mohiyati nuqtai nazaridan boshqa texnologiyalar bilan bir qatorda turadi, chunki ular ham boshqalari qatori o'z xususiy sohasiga, metodlari va vositalariga egadir.[1,211] Ammo pedagogik texnologiya inson ongi bilan bog'liq bilimlar sohasi sifatida murakkab va hammaga tushunarli bo'lmagan texnologik jarayonni ifoda etishi bilan ishlab chiqarish va axborotli texnologiyalardan ajralib turadi. Uning o'ziga xos xususiyati-tarbiya komponentlarini mujassamlashtirganidir. Chet tili darslariga ilg'or pedagogik texnologiyalarni olib kirish, uni ta'lim mazmuniga singdirish, dars o'tishning yangi-yangi usullarini topish davlat ta'lim standartlari talablarini bajarishga zamin yaratadi. Bunda o'qituvchiga dars o'tish qulay va jonli bo'lishi uchun turli ko'rgazmali qurollar ishlab chiqish va ularni o'z vaqtida va dars jarayonida qo'llash, zamonaviy ilg'or pedagogik texnologiyalardan foydalanish lozim. Murakkab mavzularni o'quvchilar ongiga singdirish uchun pedagogik texnologiyalarning turli xil metod (usul)laridan "Aqliy xujum", "Klaster", "Qizil va yashil rangli kartochkalar bilan ishlash", "BBB (Bilaman.Bilishni xoxlayman.Bilib oldim.)", "Nilufar guli", "Pinbord" metodlari shular jumlasidandir. Amaliy mashg'ulotlarda xorijiy tilni o'qitishning asosiy, tarkibiy

qismlari- bu tinglab tushunish, gapirish, o'qish va yozishni kompleks holda integrallashtirib olib borishdan iborat.

Ma'lumki, xorijiy tilni o'rgatishning turli metod hamda texnologiyalari ko'payib bormoqda. Bulardan o'rganuvchilarning yosh, kasb, qiziqish kabi xususiyatlarini hisobga olgan holda foydalanish o'z samarasini beradi.

Har qanday xorijiy tilni o'rgatishning dastlabki davrlaridan boshlab o'rganuvchilarga kundalik hayotda kerakli iboralar kichik-kichik dialoglar, grammatik o'yinlar berib borilishi tavsiya etiladi. Bu usullar o'rganuvchilarga shu tilga bo'lgan qiziqishni orttiradi. Keyinchalik mavzular, usullar, texnologiyalar o'zgarib, murakkablashib boradi. Bunda debat, intervyu, musobaqa kabi o'yin turlaridan keng foydalanish o'rganuvchining erkin, mustaqil, mantiqiy fikrlarini rivojlantiradi, o'rganuvchilarni nutqiy muloqotga va dialoglarda erkin qatnashishga tayyorlab boradi. Bu esa o'rganuvchilarning fikrlash, o'ylash, xulosa qilish kabi qobiliyatlarini o'stirishda samarali usul hisoblanadi.

Chet tillarni mustahkam va mukammal o'rganishda albatta amaliy mashqlarning o'rnini yuqori. Shuni alohida ta'kidlash lozimki, bu jarayon yangi, zamonaviy pedagogik texnologiyalarga suyangan holda amalga oshirilsa, o'rganuvchilarning tilga va o'quv mashg'ulotiga bo'lgan qiziqishi yanada jadallashadi.

Muallim-o'qituvchi mavzuni o'tishdan oldin, tashkiliy qismdan so'ng "Aqliy hujum" metodidan foydalanib, o'rganuvchilarning bilim-saviyalarini sinab olishi kerak bo'ladi. Bu usul bilan talabalarning diqqatinimashg'ulot mavzusiga qatnashish uchun savol-javob tashlik qiladi, bu jarayon talabala-yoshlar faolligidan kelib chiqqan holda, 5-10 daqiqani tashkil etishi mumkin. "Aqliy hujum" metodidan foydalanib mashg'ulotlar tashkil qilinganda o'rganuvchilar tavsiya etilgan muammoli vaziyatlardan chiqib ketish uchun barcha imkoniyatlarini ishga soladilar, vaziyatdan chiqib ketishning turli yo'llarini o'ylab topadilar, bu esa ularning darsga qiziqishiga, faollashuviga olib keladi. Har bir talabaning bergan javobi inobatga olinadi. Ushbu javoblar notog'ri yoki aniq javobga yaqin bo'lishi mumkin. Asosiysi, har bir talabadan, o'z javobini asoslashi, himoya qilishi so'raladi. Bu usulni o'tilgan mavzuni takrorlash paytida ham qo'llash mumkin. Bu esa o'rganuvchilarni, talabalarni o'ylashga, hozirjavoblikka o'rgatadi. Ushbu metod qo'llanilganda nafaqat o'rganuvchi balki o'rgatuvchining o'zi ham faol bo'lishi talab etiladi.

"Aqliy hujum" metodining qo'llanishidan quyidagi natijalarni kutish mumkin:

- darsda o'rganuvchining faolligi ortadi;
- har bir o'rganuvchi xorijiy tilda olgan bilim va ko'nikmalarini ko'rsatish uchun, o'z fikrini bayon etishga harakat qiladi;
- o'rganilayotgan xorijiy tilning grammatik qoidalari og'zaki nutq orqali bayon etilib, amalda qo'llaniladi;
- o'rganuvchilarning xorijiy tilga qiziqishi ortadi.[4,58]

Aqliy hujum metodidan foydalanib xorijiy tilni o'rgatishda o'rganuvchilarning nutqi rivojlanadi, o'rganilgan mavzular mustahkamlanadi,

natijada o'rganuvchilar erkin fikr yuritish ko'nikmasiga ega bo'la oladilar. Uzluksiz ta'lim tizimida olib borilgan tajriba va kuzatuvlar natijasi o'laroq xorijiy tilni o'rgatish samaradorligini oshirishda quyidagilarga amal qilish barcha fan vakillari uchun tavsiya etiladi:

-xorijiy tilga o'rgatishning bog'cha yoshidan qiziqishlarni orttirish, o'rgatish, rag'batlantirishga alohida e'tibor qaratish;

-uzluksiz ta'lim tizimida uzviylikni ta'minlash;

-mashg'ulotlarda ta'limning zamonaviy axborot va pedagogik texnologiyalarini qo'llaganda ular orasidagi mantiqiy bog'liqlikka qat'iy amal qilish;

-amaliy mashg'ulotlarda harakatli o'yinlardan keng foydalanish;

-har bir o'rgatuvchi-muallimning o'z shaxsiy metodini yaratishga vaundan ta'lim jarayonida foydalanishga erishish. [2,54]

O'qituvchi davlat ta'lim standarti buyurtmasiga mos keluvchi ta'lim va tarbiyani aniq belgilab olishi va shu asnoda pedagogik mahorat bilan didaktik maqsadni amalga oshirib borishi kerak. Buning uchun esa yangi va zamonaviy pedagogik texnologiyalar asosida fanlar orasidagi bog'liqlikni ham ta'minlash lozimdir. Shuningdek, o'quvchi faoliyatini tog'ri boshqarish, vaqtdan unumli foydalanish, sinfda va sinfdan tashqari paytlarda ham o'quvchilarni foydali ishlarga yo'naltira olish, ularning erkin va ijodiy fikrlash qobiliyatlarini o'stirishga imkoniyat yaratib berish, xorijiy tillarni havas bilan o'rganishni va ularning faolligini ta'minlovchi zaruriy omil hisoblanadi.

Bizbilamizki, hozirgita'limjarayonida o'quvchisub'ekt bo'lish lozim. Bunda ko'proq interfaol metodlarga e'tiborni qaratish ta'lim samaradorligini oshiradi. Ingliz tili darslariga qo'yilgan eng muhim talablardan biri talabalarni mustaqil fikrlashga o'rgatishdir. Bugungi kunda ingliz tili o'qituvchilari Amerika Qo'shma Statlari, Angliya pedagoglari tajribasiga tayangan holda quyidagi innovatsion metodlardan foydalanib kelishmoqda:

– “Muammoli vaziyat yechimi” (Creative Problem Solving) bu usulni qo'llash uchun hikoyaning boshlanishi o'qib beriladi qanday yakun topishi o'quvchilar, talabalar hukmiga havola qilinadi;

– “Quvnoq topishmoqlar” (Merry Riddles) o'quvchilarga topishmoqlar o'rgatish Ingliz tilini o'rgatishda muhim ahamiyatga ega, ular o'zlariga notanish bo'lgan so'zlarni o'rganadilar va o'ylab topishmoq javobini topadilar;

– “Tezkor javob” (Quick answers) o'tilgan dars samaradorligini oshirishda yordam beradi;

– “Chigil yozdi” (“Warm-up exercises”) o'quvchilarni darsga qiziqtirish uchun sinfda har xil o'yinlardan foydalanish

– “Pantomima” (pantomime) bu usul juda qiyin mavzular tushuntirilishi kerak bo'lgan darsda yoki yozma mashqlar bajarilib, talabalar charchagan paytda foydalanilsa bo'ladi;

– “Hikoya zanjiri” (a chain story) usuli o'quvchilarning og'zaki nutqini o'stirishda yordam beradi;

– “Rolli o’yinlar” (Acting characters) bu usul darsning barcha tiplarida qo’llanilishi mumkin. Hunarga o’rgatish uchun “Interpreter”, “Translator”, “Writer”, “Poet” kabi kasbdagi kishilar darsda ishtirok etishib o’quvchilar bilan suhbatlashishlari mumkin;

– “Allomalar yig’ini” (Thinkers meeting) U.Shekspir, A.Navoiy, R.Burns kabi shoirlar va yozuvchilarni “taklif qilish” mumkin. Bunday paytda ular aytib ketgan hikmatli so’zlardan darsda foydalanish yoshlarni komil inson bo’lib tarbiyalanishiga yordam beradi;

– “Rasmlar so’zlaganda” (When pictures speak) usuli ancha qulay bo’lib, ingliz tilini o’rgatishda, talaba, o’quvchilarning og’zaki nutqini rivojlantirishda yordam beradi, buning uchun mavzuga oid rasmlardan foydalanish lozim;

– Kviz (quiz cards) o’quvchilarning soniga qarab kartochkalar tarqatiladi va hamma talabalar bir vaqtda darsda ishtirok etish imkonini beradi bu esa vaqtni tejaydi.[3,23]

Ko’rib chiqqanimizdek, har bir innovatsion texnologiya o’ziga xos afzallik jihatlari egadir. Bunday usullarning barchasida o’qituvchi va o’quvchi o’rtasidagi hamkorlik, o’quvchining ta’lim jarayonidagi faol harakati ko’zda tutiladi.

Xulosa qilib aytganda, Ingliz tili darslarida innovatsion usullarni qo’llash natijasida o’quvchilarning mantiqiy fikrlash qobiliyatlari rivojlanadi, nutqi ravonlashadi, tez va to’g’ri javob berish malakasi shakllanadi. Bunday usullar o’quvchida bilimga ishtiyoq uyg’otadi. O’quvchi darslarga puxta hozirlik ko’rishga intiladi. Bu esa o’quvchilarni ta’lim jarayonining faol sub’yektlariga aylantiradi.

Ta’lim tizimi o’z oldiga erkin fikrlovchi, barkamol, yetuk shaxsni tarbiyalashni vazifa qilib qo’yar ekan, kelgusida biz bo’lajak o’qituvchilar innovatsion texnologiyalardan samarali foydalanish yo’llarini yanada mukammalroq ishlab chiqshimiz bilan o’z xissamizni qo’shishimiz mumkin.

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COMPONENT OF PROFESSIONAL COMPETENCIES OF YOUNG TEACHERS

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Keywords: creativity, artistic thinking, a teacher, a motivational-value component, a cognitive component, an operational component.

Annotation: Creativity and art are not the same. Art is the creation of a product of art. Creativity is the generation of fundamentally new, previously unknown ideas. Artistic thinking models artistic images and embodies them in any scenario or subject. Creative thinking is the ability to invent and discover. Undoubtedly, the combination of the two types of thinking allows you to achieve maximum results in any particular pedagogical activity [2].

Structural components of artistic potential of the future teacher:

The motivation-value component contains the entire variety of goals and tasks of pedagogical activity: from the main task (the formation of a comprehensively and harmoniously developed personality) to specific tasks of the formation of individual qualities or their elements.

This component is implemented provided that the teacher and student interact accordingly. That is, in order to form a motivational-value component for students, it is necessary to fill the emotional-value sphere of the educational process with learning activity methods, forms of communication that would give the students the motivation for professional activity, interest in it, positive personal attitude to pedagogical work and the desire for accumulation of relevant pedagogical experience.

The next component of the future teachers' readiness for artistic professional activity is the cognitive component that reflects the essence of what is realized in the process of achieving both the overall goal of learning and each task in particular, and contributes to the profound development of the students' professional interests and skills. Hence, in order to form an artistic cognitive component for students, it is necessary to select and structure the educational material in such a way that it contains the necessary information that would enable students on the basis of qualitatively acquired knowledge and formed ideas to develop the abilities of the future artistic teacher.

The next component of readiness is operational. Its structural elements are relevant skills. This is the ability to apply standard and non-standard methods in their professional activities, consistently and effectively introduce all the elements of technology, in particular, project-constructive, communicative and didactic-organizational.

The operational component for future teachers takes into account the appropriate organization of the educational process, in which the student must occupy a central place in terms of his active work, since the organization of studies

reflects the interaction of the students and the teachers, their cooperation, the organization and management of the learning process focused on the planned result (achievement of the goals and tasks of training).

Criteria of pedagogical art in Kodzhaspirova:

- presence of deep and comprehensive knowledge and their critical processing and comprehension;
- ability to translate theoretical and methodological positions into pedagogical actions;
- ability to self-improvement and self-education;
- development of new methods, forms, techniques and their original combination;
- variability, dialectics, variability of the system of activity;
- effective application of existing experience in new conditions;
- ability to reflectively assess their own activities and their results;
- formation of an individual style of pedagogical activity on the basis of a combination and development of standard and individually unique features of the teacher's personality;
- ability to improvise, based on knowledge and intuition;
- ability to see different options.

What qualities should an artistic teacher have?

An artistic teacher should be able to formulate and solve pedagogical problems; to build its activities taking into account changing social and other conditions; to be able to see and develop the individual abilities of their pupils; own forms and methods of heuristic activity; is self-educated, capable of personal artistic growth, reflexive activity, awareness of artistic changes.

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SKILLS SEGREGATION VERSUS SKILLS INTEGRATION IN UNIVERSITY EDUCATION

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Currently, at a time when teaching/learning of foreign languages is assumed to begin in primary schools, teaching at the university tends to be organized towards specific purposes. ESP students are usually grown-ups who are already

familiar with English. They are learning the language in order to communicate certain professional skills and to perform certain job related functions.

The term English for Specific Purpose has been applied to situations where students have some specific reason for wanting to learn the language. It is an alternative of possible educational perspective for language teaching. It provides a break with the long tradition of English as part of general education. ESP is the name given to the course and it is used in circumstances in which the kind of English being imparted relates to a specific job, or subject or purpose.¹ The aims and course are not determined by the criteria of general education but by functional and practical English language requirement of the learners. ESP may be occupational and educational. They incorporate a great extent of scientific English. To design a ESP course, teachers need to consider the diversity of the courses that condition course preparation, the content of the course and the principle of the communicative purpose of the learner. An ESP program, may promote the development of reading skills in students who are preparing for graduate work in business administration; or spoken skills in students who are studying English in order to become tourist guides.

ESP focuses on language in context rather than on teaching grammar and language structures. It covers subjects varying from accounting or computer science to tourism, business management, nursing, technology and so on. What makes ESP special is that English is taught in conformity with students' preferences. A foreign language teacher should make use of her experience in language teaching to adapt her teaching skills to the teaching of English for Specific Purposes. The advantages of segregated classrooms, i.e., specialized training of special teachers, more individualized attention, less pressure to keep up with typical students, and financial efficiency, will be critiqued in a later section. We turn now to a discussion of the disadvantages of segregated classrooms. Probably the most significant criticism of segregated classrooms is that they marginalize students with disabilities. Students' disabilities become the focus of their education they are placed in classrooms because they have autism, Downs, cerebral palsy, etc., rather than they attend neighbourhood schools because they are of school age. Children with disabilities are diagnosed, labeled, and then whisked in to one set of services or another. In general, these services remove children from the natural environments of childhood to segregated settings, where experts work on their bodies and brains, to the detriment of their hearts and souls. Interventions and treatments to "help children reach their full potential" are provided and, in the process, our children are dehumanized, reduced to defective body parts. They're known more by their labels than their names.

When the attention is focused on students' disabilities rather than who they

¹Honeyfield, J. (1988). Guidelines: A Periodical for Classroom. Language Teachers, 10(2), pp. 25-33

are as people, the focus is usually on their deficits, not on their strengths. Returning to the example of my daughter Katie, she can be perceived as a little girl who doesn't speak, who doesn't usually initiate social interaction, and who exhibits odd behaviour fairly often. However, Katie has numerous strengths that typical children could learn from; i.e., her unabashed happiness (which is the flipside to the tantrums), her excitement over little things, her lack of concern for personal possessions, her novel way of pursuing many activities, and her lack of concern for the way things are usually done are qualities that if more people possessed, society would be the better for it.¹ A disadvantage of segregated classrooms then, is that not only do the students with disabilities lose out on many of the activities of childhood experienced by typical children, typical students lose out on what their fellow students with disabilities have to offer them. Not only do students with disabilities offer their individual strengths to students in regular education, having a diverse mix of students will better prepare all students for life in a diverse society. Granted, an advocate of segregated schooling could also advocate for segregated work placements, segregated housing, etc. for people with disabilities; hence, keeping this aspect of the diverse nature of society out of sight. However, as will be argued later in this paper, the diverse nature of society is part of what it means to be human and the differences as well as commonalities exhibited by all members of society should be respected. Integrated classrooms might be considered a happy medium between segregated and inclusive classrooms; that is, students with disabilities spend some time with typical students but part of the day is still spent in special ed (i.e., segregated environments). "Mainstreaming removes students who are not functioning well in general education classes and returns them when they are able to function academically and socially".²

Advocates of integration would argue that including students with disabilities when they are "academically and socially ready" is advantageous for the students with disabilities as well as their typical peers. Waiting until students with disabilities are "ready" will avoid the disadvantage of these students feeling pressured to keep up with their typical peers. When students with disabilities are removed until they are "ready", the classroom teacher does not have to "spread her/himself as thin" as she/he would if the students with disabilities were in his/her class 100% of the time.

Teaching that recognizes the needs of learners who have disabilities is sound instruction for all children. That is the theory we all know. In reality, even our best trained and most willing teachers have difficulty meeting the diverse needs of their heterogeneously grouped classes, let alone the special requirements of students with moderate to severe disabilities. "I have twenty-five children in my second grade class, and you can't expect me to take on more students with special needs," has become the oft-heard plea in school after school. This sentiment carries some

¹Kebede, D. (2013). *The Implementation of Language Skills Integration in English* pp. 86.

² (Snyder, Garriott, & Taylor, 2001, p. 199).

grain of truth to even the most hard-core supporters of inclusion and clearly illustrates one of the legitimate road blocks to a full inclusionary program.
¹(Chesley & Calaluca, Jr., 1997, p. 489)

In many instances where an ESL or EFL course is labeled by a single skill, the segregation of language skills might be only partial or even illusory. If the teacher is creative, a course bearing a discrete-skill title might actually involve multiple, integrated skills. For example, in a course on intermediate reading, the teacher probably gives all of the directions orally in English, thus causing students to use their listening ability to understand the assignment. In this course, students might discuss their readings, thus employing speaking and listening skills and certain associated skills, such as pronunciation, syntax, and social usage. Students might be asked to summarize or analyze readings in written form, thus activating their writing skills. In a real sense, then, some courses that are labeled according to one specific skill might actually reflect an integrated-skill approach after all. The same can be said for ESL/EFL textbooks. A particular series might highlight certain skills in one book or another, but all the language skills might nevertheless be present in the tasks in each book. In this way, students have the benefit of practicing all the language skills in an integrated, natural, communicative way, even if one skill is the main focus of a given volume. In task-based instruction, students participate in communicative tasks in English. Tasks are defined as activities that can stand alone as fundamental units and that require comprehending, producing, manipulating, or interacting in authentic language while attention is principally paid to meaning rather than form.

The task-based model is beginning to influence the measurement of learning strategies, not just the teaching of ESL and EFL. In task-based instruction, basic pair work and group work are often used to increase student interaction and collaboration. For instance, students work together to write and edit a class newspaper, develop a television commercial, enact scenes from a play, or take part in other joint tasks. More structured cooperative learning formats can also be used in task-based instruction. Task-based instruction is relevant to all levels of language proficiency, but the nature of the task varies from one level to the other. Tasks become increasingly complex at higher proficiency levels. For instance, beginners might be asked to introduce each other and share one item of information about each other. More advanced students might do more intricate and demanding tasks, such as taking a public opinion poll at school, the university, or a shopping mall.

In order to integrate the language skills in ESL/EFL instruction, teachers should consider taking these steps: Learn more about the various ways to integrate language skills in the classroom (e.g., content-based, task-based, or a combination). Reflect on their current approach and evaluate the extent to which

¹Chesley & Calaluca, Jr., 1997, p. 489

the skills are integrated. Choose instructional materials, textbooks, and technologies that promote the integration of listening, reading, speaking, and writing, as well as the associated skills of syntax, vocabulary, and so on.

Even if a given course is labeled according to just one skill, remember that it is possible to integrate the other language skills through appropriate tasks. Teach language learning strategies and emphasize that a given strategy can often enhance performance in multiple skills. The integrated-skill approach, as contrasted with the purely segregated approach, exposes English language learners to authentic language and challenges them to interact naturally in the language. Learners rapidly gain a true picture of the richness and complexity of the English language as employed for communication. Moreover, this approach stresses that English is not just an object of academic interest nor merely a key to passing an examination; instead, English becomes a real means of interaction and sharing among people.

This approach allows teachers to track students' progress in multiple skills at the same time. Integrating the language skills also promotes the learning of real content, not just the dissection of language forms.

Finally, the integrated-skill approach, whether found in content-based or task-based language instruction or some hybrid form, can be highly motivating to students of all ages.

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IMPORTANT FACTORS IN CHOOSING AUTHENTIC READING MATERIAL

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Reading means different things to different people, for some it is recognizing written words, while for others it is an opportunity to teach pronunciation and practice speaking. However reading always has a purpose. It is something that we do everyday, it is an integral part of our daily lives, taken very much for granted and generally assumed to be something that everyone can do. The reason for

reading depends very much on the purpose for reading. The use of authentic materials in the classroom is discussed, with the student benefiting from the exposure to real language being used in a real context. Other aspects which prove positive when using authentic materials are that they are highly motivating, giving a sense of achievement when understood and encourage further reading. They also reflect the changes in the use of language, there is a wide variety of text types, they are also very versatile (they can be used in different ways to promote different skills) and can be used more than once as well as be updated. Anything can be used as authentic material but for developing reading one of the most useful resources is the Internet, with large amounts of varied material being easily accessible. One of the main reason for using authentic materials in the classroom is once outside the “safe”, controlled language learning environment, the learner will not encounter the artificial language of the classroom but the real world and language how it is really used. The role of the teacher is not to delude the language learner but to prepare him, giving the awareness and necessary skills so as to understand how the language is actually used. When considering the use of authentic materials, Widdowson wrote: “It has been traditionally supposed that the language presented to learners should be simplified in some way for easy access and acquisition. Nowadays there are recommendations that the language presented should be authentic. Reading can have three main purposes, for survival, for learning or for pleasure. Reading for survival is considered to be in response to our environment, to find out information and can include street signs, advertising, and timetables. It depends very much on the day-to-day needs of the reader and often involves an immediate response to a situation. In contrast reading for learning is considered to be the type of reading done in the classroom and is goal orientated. While reading for pleasure is something that does not have to be done. For researchers the central ideas behind reading are: the idea of meaning; the transfer of meaning from one mind to another; the transfer of a message from writer to reader; how we get meaning by reading; how the reader, the writer and the text all contribute to the process. Authentic texts have been defined as “...real-life texts, not written for pedagogic purposes” They are therefore written for native speakers and contain “real” language. They are “...materials that have been produced to fulfil some social purpose in the language community”. In contrast to non-authentic texts that are especially designed for language learning purposes. The language in non-authentic texts is artificial and unvaried, concentrating on something that has to be taught and often containing a series of “false-text indicators” that include:

- 1) perfectly formed sentences (all the time);
- 2) question using a grammatical structure, gets a full answer;
- 3) repetition of structures;
- 4) very often does not “read” well.

The artificial nature of the language and structures used, make them very unlike anything that the learner will encounter in the real world and very often they

do not reflect how the language is really used. They are useful for teaching structures but are not very good for improving reading skills (for the simple fact that they read unnaturally). They can be useful for preparing the learner for the eventual reading of “real” texts. If authentic texts have been written not for language learning purposes but for completely different ones, where do they come from and how are they selected? The sources of authentic materials that can be used in the classroom are infinite, but the most common are newspapers, magazines, TV programs, movies, songs and literature. One of the most useful is the Internet. Whereas newspapers and any other printed material date very quickly, the Internet is continuously updated, more visually stimulating as well as being interactive, therefore promoting a more active approach to reading rather than a passive one. From a more practical point of view, the Internet is a modern day reality, most students use it and for teachers, there is easier access to endless amounts of many different types of material. From an even more practical/economical point of view, trying to obtain authentic materials abroad can be very expensive, an English paper/magazine can cost up to 3-4 times the price that it usually is and sometimes is not very good. Often by having unlimited access in the work place, looking for materials costs nothing, only time. Authentic materials should be the kind of material that students will need and want to be able to read when travelling, studying abroad, or using the language in other contexts outside the classro. Authentic materials enable learners to interact with the real language and content rather than the form. Learners feel that they are learning a target language as it is used outside the classroom. When choosing materials from the various sources, it is therefore worth taking into consideration that the aim should be to understand meaning and not form, especially when using literary texts with the emphasis being on what is being said and not necessarily on the literary form or stylistics. Nuttall gives three main criteria when choosing texts to be used in the classroom suitability of content, exploitability and readability. Suitability of content can be considered to be the most important of the three, in that the reading material should interest the students as well as be relevant to their needs. The texts should motivate as well as. Exploitability refers to how the text can be used to develop the students’ competence as readers. A text that can not be exploited for teaching purposes has no use in the classroom. Just because it is in English does not mean that it can be useful. Readability is used to describe the combination of structural and lexical difficulty of a text, as well as referring to the amount of new vocabulary and any new grammatical forms present. It is important to assess the right level for the right students. Variety and presentation also influence the choice of authentic materials. A reading course can be made more interesting if a variety of texts is used. Students very often find it very boring when dealing with only one subject area, as can be the case when dealing with English for Specific Purposes (ESP). One of the advantages of using texts dealing with the same subject area is that they use the same vocabulary, with the student having to make very little conscious effort to learn it. While on the contrary, the student becomes highly

specialized in that particular area and not in others. Whether the text looks authentic or not, is also very important when presenting it to the student. The “authentic” presentation, through the use of pictures, diagrams, photographs, helps put the text into a context. This helps the reader not only understand the meaning of the text better but also how it would be used. A more “attractive” text will appeal to the student and motivate them into reading. It may seem to be a very superficial aspect but the appearance of any article is the first thing that the student notices. An “attractive” looking article is more likely to grab the reader’s attention rather than a page full of type. Very often it is so easy to just download an article from the Internet and present the student a page full of impersonal print, without taking any of these factors into consideration. Other factors worth taking into consideration when choosing authentic material for the classroom can include whether the text challenges the students’ intelligence without making unreasonable linguistic demands, does the language reflect written or spoken usage, is the language in the text natural or has it been distorted in order to try and include examples of a particular teaching point?

The list of used literature:

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PEER EVALUATION IN PROCESS WRITING

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In the field of English language teaching there exist four basic skill areas namely reading, writing, listening and speaking. Each area plays a significant role

in the development of the learners. Writing is a major skill area and is considered a productive skill. Donald H. Graves (1994) provides some factors that state the importance of writing in the sense that it contributes to intelligence by requiring analysis and synthesis of information. It also develops initiative, by requiring that the student supply everything him/herself and develops courage, by requiring that the student give up anonymity. Writing also increases the student's personal knowledge and self-esteem and encourages learning in all subject areas, by employing auditory, visual, and kinesthetic systems all at once. Most importantly, writing contributes significantly to improvement in reading skills, vocabulary application, and therefore speaking ability.

Peer editing is a step in the writing process that helps students evaluate and improve the quality of their written work in so many ways. Peer editing/editing is the process through which students respond to and provide feedback on their peers' writing highlighting the positive and the negative aspects in a way to help each other reach better written products. The peer editor does not correct the paper's mistakes, but helps the writer fix their own mistakes by showing the area of the error and therefore making it clearer for the writer. That is because it is easier to spot another person's mistakes than it is to spot your own and it always helps to show your writing to be looked at by another person. It is worth mentioning that the process of peer editing does not replace the teacher's evaluation nor underestimate its value. It is a step between peers in a way to avoid submitting a full-of-mistakes paper.

Peer editing allows students to share ideas regarding the topics of their writing, the different styles and structures and the editing methods and techniques. It also creates an atmosphere of cooperation and enthusiasm among students. They feel equal in one situation where they are helping each other to produce better results. In this regard, peer editing plays an important role in developing students' independence and raising their self-esteem and confidence in their abilities. In addition, peer editing enhances students' responsibility by allocating them a role similar to the teacher's to spot mistakes and help fix them. Students in this case benefit by identifying strengths and weaknesses in their own writing as well as their peers'. The process of looking at each others' piece of writing reinforces their editing skills and makes them aware of such criteria the next time they write. They read with a critical eye which helps them develop their critical thinking skills and improve their writing skills by being exposed to different writing types.

As for the other benefits of peer editing on teachers' part, it decreases the amount of their paperwork. Instead of marking whole class papers of first drafts, teachers will look at the papers after they have been reviewed by the students' peers, so some of the mistakes would have been fixed. This will give the teacher the chance to spot higher level mistakes that could also indicate the areas that need working out with the whole class. The teacher could also be observant as to praise strong editors who will eventually become highly appreciated by their peers. Their highlighted thoroughness and attention to detail will become qualities of positive

competition in the classroom. The other students will seek the same as to become good writers and editors and hence will have their work completed more often. While they may have excuses for a teacher, they are less likely to give (or accept) them with their peers.

The process involved in peer editing increases student' autonomy and self-directed improvement as a life-long skill. They will seek that in all aspects of their learning as they gain rewards of their corrected products. This will also increase their overall fluency and similarly improve their reading comprehension because students learn more when they personally apply principles without being forced by higher authorities. They also learn how to give and receive constructive criticism and they begin to recognize the importance of process: outlining, drafting, and redrafting, rather than cranking everything out at once.

Before starting the process of peer editing, students should have written the first draft on a certain topic and before submitting it to the teacher they undertake peer editing. There are some certain steps a teacher should follow and some issues to keep in mind:

1) Choose the peers.

Peers could be members of two students, three students or four students working together on their papers. That could be determined by the teacher depending on the size of the class and the seating style of the students besides the gender variations that exist in the class. Another point to be taken account of is whether the teachers choose the peers or they let students choose for themselves. This should be decided upon earlier so that it does not waste the class time nor cause any dissatisfaction among the students.

2) Let the students exchange papers.

After settling down the specific peers there are two ways to distribute papers among students. One way is to mix all the papers and then allocate them randomly so that students get a chance to move around and meet their peers to discuss their feedback. The other way is to let students exchange each others' papers within their groups. This will depend on the number of students and the percentage of males/females variations.

3) Tell them to use the rubric sheets you provided.

Students should be provided with specific guidelines for the editing process through which they can focus their editing of each others' papers. Editing symbols should also be well known to students so that they apply them adequately. The feedback form should address the content as well as the accuracy of the written work.

4) Ask them to put their own names on the papers they are to edit.

That is to give them sense of appreciation and support their self esteem. It will enhance their confidence and make them feel responsible of the task they are assigned. It will of course ease the process of knowing who peered up with whom to be able to meet later and discuss the paper.

5) Give the students time to read through the essay.

You should stress that students take it seriously and read through the whole essay before spotting the mistakes to give them a better understanding of what is written.

6) Editors underline the mistakes and write the editing symbols above.

The second round involves scanning the essay and finding the mistakes. They should not fix any mistakes but only underline them and write the editing symbols on top of the words. This will give the writers a hint of the kind of mistake and make it easy for them to fix it later.

7) After finishing, students get their papers back.

Again depending on the distribution method, have students get their papers back from their peers. Let them move around, change their seating, or even join new groups.

8) Based on the feedback they receive, have the students correct their own papers.

Now that writers have their papers along with feedback forms, they should start fixing their mistakes using the hints provided through the editing symbols and the notes and comments in the feedback forms.

9) While correcting their mistakes, they should consult the editor for clarification.

In some cases, students might not be clear about some comments or suggestions and in such a case they should consult their editor.

10) Remind them to negotiate their mistakes with the editor and it is not guaranteed though that all the peer's suggestions are correct.

In so many cases the writer is correct and the editor makes a mistake. So, writers should discuss their viewpoints on the mistakes they are not convinced with.

11) Let them use dictionaries and class notes while correcting their mistakes.

To assist students fix their mistakes, a dictionary and a grammar book plus the study notes are the best companions. They can always go back to their editors and check the possible way of editing or even ask other students in their groups to give them a hand.

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ПЕДАГОГИЧЕСКИЕ ТЕХНОЛОГИИ И ИХ ПРИМЕНЕНИЕ НА УРОКАХ АНГЛИЙСКОГО ЯЗЫКА

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Известно, что английский язык входит в число наиболее трудных предметов школьного курса. Поэтому одной из основных задач считается привитие интереса к данному предмету, стремление разбудить в учениках творческие и интеллектуальные силы. Английский язык может быть хобби, средством для работы, предметом изучения в школе или ВУЗе. Но он всегда остается красивейшим и интереснейшим языком мира. Изучать английский язык – значит расширять свой кругозор, тренировать память, получать новые возможности в жизни.

Знание английского языка в современном мире является своеобразным окном в мир. Владея этим языком международного общения, можно достичь поставленных целей с помощью новых возможностей.

Согласно образовательному стандарту основного общего образования по иностранному языку, обучение английскому языку преследует две основные цели:

- развитие иноязычной коммуникативной компетенции, которая подразумевает развитие речевой, языковой, социокультурной, компенсаторной, учебно-познавательной компетенций;

- развитие и воспитание способности и готовности к самостоятельному и непрерывному изучению английского языка:

- а) дальнейшему самообразованию с помощью английского языка в других областях знаний;

- б) развитие способности к самооценке через наблюдение за собственной речью на родном и английском языках;

- в) личностному самоопределению учащихся в отношении их будущей профессии;

- г) формирование гражданина и патриота.

Задача учителя состоит в том, чтобы создать условия практического овладения языком для каждого учащегося, выбрать такие методы обучения, которые позволили бы каждому ученику проявить свою активность, своё творчество, а также активизировать познавательную деятельность учащегося в процессе обучения иностранным языкам.

Поставленные цели могут быть реализованы при условии использования всех групп образовательных технологий:

- технологии объяснительно-иллюстративного обучения, в основе которых лежит информирование, просвещение учащихся и организация их репродуктивных действий с целью выработки у них общеучебных умений и навыков;

- личностно-ориентированные технологии обучения, создающие условия для обеспечения собственной учебной деятельности обучающихся, учёта и развития индивидуальных особенностей школьников;

- технологии развивающего обучения, в центре внимания которых – способ обучения, способствующий включению внутренних механизмов личностного развития обучающихся, их интеллектуальных способностей.

Все вышеперечисленные технологии не используются изолированно. Учитель находится в постоянном творческом поиске, но урок всегда будет основной формой обучения учащихся. Современный подход к постановке цели урока состоит в том, чтобы дифференцировать общую педагогическую задачу: обучать – воспитывать – развивать. Одним из таких методов является технология личностно-ориентированного обучения, направленная на интеллектуальное и нравственное развитие личности. Поскольку центром всей образовательной системы в данной технологии является индивидуальность ребенка, то и методическую основу представляет индивидуализация и дифференциация учебного процесса. Чтобы индивидуально работать с каждым учеником, учитывая его психологические особенности, необходимо по-иному строить весь образовательный процесс.

Личностно-ориентированный подход, развивает у учащихся не только память, но и самостоятельность мышления. При разработке системы учебных заданий на уроке необходимо учитывать не только сложность содержания этих заданий, но и различные приёмы их выполнения, которые задаю непосредственно (в виде правил, алгоритмов действий) или путём организации самостоятельного поиска при изучении той или иной темы. Например, использовать приём соотнесения слова с картинкой, изображающей этот предмет, что позволяет учащимся самостоятельно находить это соответствие и запоминать новые слова.

Одной из технологий, обеспечивающей личностно-ориентированное обучение, является метод проектов, как способ развития творчества, познавательной деятельности, самостоятельности. Типология проектов разнообразна.

Работа над проектом - это многоуровневый подход к изучению языка, охватывающий чтение, аудирование, говорение и грамматику. Метод проектов способствует развитию активного самостоятельного мышления учащихся и ориентирует их на совместную исследовательскую работу. На мой взгляд, проектное обучение актуально тем, что учит детей сотрудничеству, а обучение сотрудничеству воспитывает такие нравственные ценности, как взаимопомощь и умение сопереживать, формирует творческие способности и активизирует обучаемых. В общем, в процессе проектного обучения, прослеживается неразрывность обучения и воспитания.

Метод проектов формирует у учащихся коммуникативные навыки, культуру общения, умения кратко и доступно формулировать мысли, терпимо относиться к мнению партнёров по общению, развивать умение

добывать информацию из разных источников, обрабатывать её с помощью современных компьютерных технологий, создает языковую среду, способствующую возникновению естественной потребности в общении на иностранном языке.

Проектная форма работы является одной из актуальных технологий, позволяющих школьникам применить накопленные знания по предмету. Учащиеся расширяют свой кругозор, границы владения языком, получая опыт от практического его использования, учатся слушать иноязычную речь, слышать, понимать друг друга при защите проектов. Дети работают со справочной литературой, словарями, компьютером, тем самым создаётся возможность прямого контакта с аутентичным языком, чего не даёт изучение языка только с помощью учебника на уроке в классе.

Работа над проектом – процесс творческий. Учащийся самостоятельно или под руководством учителя занимается поиском решения какой-то проблемы, для этого требуется не только знание языка, но и владение большим объёмом предметных знаний, владение творческими, коммуникативными и интеллектуальными умениями. В курсе иностранных языков метод проектов может использоваться практически по любой теме. Работа над проектами развивает воображение, фантазию, творческое мышление, самостоятельность и другие личностные качества.

Компьютерные презентации.

Применение компьютерных презентаций в учебном процессе позволяет интенсифицировать усвоение учебного материала учащимися и проводить занятия на качественно новом уровне, используя вместо аудиторной доски показ, слайд фильмов с экрана компьютера на мультимедийном проекторе или на персональный компьютер для каждого учащегося.

Эффективность воздействия учебного материала на учащихся во многом зависит от степени и уровня иллюстративности материала. Визуальная насыщенность учебного материала делает его ярким, убедительным и способствует интенсификации процесса его усвоения. Компьютерные презентации позволяют акцентировать внимание учащихся на значимых моментах излагаемой информации и создавать наглядные эффектные образы в виде иллюстраций, схем, диаграмм, графических композиций и т. п. Презентация позволяет воздействовать сразу на несколько видов памяти: зрительную, слуховую, эмоциональную и в некоторых случаях моторную.

Обладая такой возможностью, как интерактивность, компьютерные презентации позволяют эффективно адаптировать учебный материал под особенности учащихся. Усиление интерактивности приводит к более интенсивному участию в процессе обучения самого обучаемого, что способствует повышению эффективности восприятия и запоминания учебного материала. Если материал урока содержит большое количество иллюстративного материала, применение компьютерной презентации позволит существенно повысить эффективность урока. Компьютер не

используется постоянно в течение всего урока, а лишь служит средством для поиска необходимой информации, а также стимулом для формирования речевых высказываний.

Использование компьютерной презентации на уроке позволяет [1]:

- повысить мотивацию учащихся;
- использовать большое количество иллюстративного материала;
- интенсифицировать урок;
- вовлечь учащихся в самостоятельный процесс обучения, что особенно важно для развития их общеучебных навыков.

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ФОНЕТИЧЕСКИЕ АСПЕКТЫ УСВОЕНИЯ РУССКОГО ЯЗЫКА УЧАЩИМИСЯ И ОСНОВНЫЕ ОШИБКИ В РЕЧИ

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Среди всех уровней, которые образуют сложную иерархическую структуру языка, необходимо в первую очередь назвать фонологический уровень, основной единицей которого является фонема. Прежде всего, в функциональном плане фонема служит «строительным материалом» для единиц других уровней языка – морфем и слов, создавая, таким образом, материальную сторону языка. Другими словами, на уровне непосредственного наблюдения (периферия языка) лежат звуки. Сопоставляя в целях установления типологического сходства или различия фонологические системы узбекского и русского языков, мы можем легко убедиться, что они оказываются различными в ряде отношений, и прежде всего в отношении состава, качества и количества, имеющих в них фонем,

или, как принято говорить, в отношении инвентаря фонем. Вся многообразная совокупность фонационных механизмов (голособразование, звукообразование, сегментирование, интонирование) не переходит с речевой деятельностью родного языка на говорение на неродном языке. Более того, именно в артикуляционно-интонационном плане при овладении вторым языком присуще интерферирующее влияние родного языка. Разрабатывая проблему механизмов речи, Н.И. Жинкин подчеркнул, что конечный акустический эффект в работе Речевого двигательного анализатора достигается путем одновременного включения трех систем: а) генераторной; б) резонаторной; в) энергетической [3]. Из этих трех систем (механизмов) энергетическая является как бы базовой, основной. Система генерации и резонаторная система определяют собственно звукообразование и интонирование. Несомненно, что речь представляет собою набор дискретных элементов – сегментов, любой из которых – исполнение какой-либо фонемы языка. Исследования демонстрируют, что артикуляционные многие звуки русского языка порою очень схожи, и акустическое отличие достигается при помощи тонких артикуляционных дифференцировок, суть которых целенаправленные систематические упражнения. Основные проблемы изучения русского языка учениками обуславливается особенностью фонологической системы языка, особенными чертами графической системы, характерным обозначением звуков, знаками алфавита и значимыми несходствами между звуковыми системами и указанием звуков на письме. Нужно обратить внимание на следующее: 1. Между фонетико-фонологической системой и графикой родного узбекского и звуковой системой русского языка имеются различия. Это выражается в том, что фонема в речи реализуется в облике разных звуков. В узбекском языке любая литера означает один звук (в отличие от русского). Из-за этого учащимся-узбекам тяжело осмыслить, в первое время, что одна литера может означать разные звуки. 2. Подобные фонетические явления, как редукция гласных, озвончение/оглушение согласных являются трудными для учеников. 3. Множество трудностей возникает из-за индивидуальности графики русского языка. Значит, создание (а впоследствии и формирование) новейших артикуляционно-звуковых умений сопряжено с огромными проблемами. Это можно объяснить сложностью разбора и обрабатывания голосовых сигналов в органе слуха и подкорковых центрах. Умения восприятия и воссоздания новейших звуков приобретаются в ходе долговременной речевой практики. 2. При анализе русской речи обнаружены своеобразные характерные черты артикуляции и произносительных норм, а также затруднения при восприятии и произношении звуков. 3. Анализируя экспериментальный материал, видно, что разные типы интерференции обусловлены идентичными отклонениями от норм русского языка под воздействием системы родного языка. Данные характерные черты имеют принципиальный смысл для разбора фонетико-фонологических ошибок, раскрытия их обстоятельств и постановки

произношения. Основной задачей анализа восприятия и воспроизведения гласных и согласных второго языка следует считать то, что любая русскоязычная фонема передается в речь в виде определенных звуков, обуславливаемых фонетической позицией. Выше мы говорили, что идеальным временем для усвоения неродного (русского) языка является школьный возраст. Используя это на начальном этапе обучения, необходимо заложить прочный фундамент произношения фонем неродного языка с тем, чтобы затем на продвинутом этапе обучения «шлифовать» его [1]. Становление произносительного навыка, по мнению Н.Л. Джамиризе, проходит три стадии [2]: 1) постановка артикуляции трудно произносимого звука; 2) реализация отработанных звуков в фонетических словах и синтагмах; 3) автоматизация навыков. Выработка произносительного автоматизма достигается путем формирования в коре больших полушарий головного мозга сложной системы динамических стереотипов, для чего необходимо систематически тренировать слух и произносительные органы учащихся. При систематических наблюдениях над речью учащихся на начальном этапе обучения русской грамоте присущи следующие фонетические ошибки. 1. При овладении вокальным строем русского языка: а) прогрессия и регрессия артикуляции русских гласных под влиянием гласных соседних слогов - [гриби] и [грыбы]. [родовой], [пягий], [вдомы] (вместо «в доме») и т.п.; это явление связано с влиянием закона сингармонизма, действующего в родном языке; б) неправильная артикуляция русского звука [ы], выражающаяся либо в его «зауживании» в [и] (по инерции сингармонизма или ввиду путаницы с твердыми/мягкими согласными: [устени], [сир], [из'дирки]), Основные ошибки в произношении русских согласных связаны с восприятием и произношением твердых и мягких согласных в различных позициях. От фонетической позиции зависит степень восприятия, а потом и произношения мягких и твердых согласных. А в идентичной позиции, как от места, так и способа образования. Более сложным - произношение в конце слов мягких согласных так и перед согласными. Большое количество ошибок учащиеся делают в произношении мягких губных во всех фонетических позициях. Ученики из комплекса артикуляции этого или другого звука избирают только известные признаки и подменяют ими целый звук. Значит, необычный звук сменяется более схожим к нему по артикуляционно-звуковым свойствам звуком родного языка. При первоначальном обучении ученики мягкие согласные в определенных позициях заменяют бифонемным сочетанием «твердый согласный+й». Это разъясняется присутствием в переходные доли мягких [i]-образных веществ, которые в определенных условиях переходят в [й]. В русском языке в начале слова сочетаются два, три и четыре согласных: брат, прок, статья, сквер, встреча, взгляд. В узбекском, как и в других тюркских языках, слова с сочетания согласных не начинаются. Как видно из примеров, подобные искажения ведут к бессмыслице или к появлению другого слова.

Для устранения этого можно предлагать упражнения типа: сырок-срок, бередить-брредить, стал-устал, скакать-ускакать, рвать-урвать, строить-устроить. В середине слова между гласными в русском языке также встречаются сочетания из двух, трех и четырех согласных: арка, завтра, экстра и др. Для устранения их нужны упражнения на различения слов: набрать - набирать, упредить – опередить, варенье - варение, Марья - Мария и т.п.. Таким образом, сопоставительный анализ фонетических систем русского и карачаево-балкарского языка показал, что система родного языка порождает для билингва чрезвычайно широкое поле межъязыковой интерференции. Учет этих трудностей способствует выработке у билингва коммуникативных умений в процессе речевой деятельности на неродном (русском) языке.

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CHET TILI DARSLARIDA MUAMMOLI O'QITISH METODI

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Bugungi kunda ta'lim sohasiga, chet tillarni o'qitish va o'rgatishga alohida e'tibor qaratilayotganligi pedagoglarimiz oldiga yanada ma'suliyatli vazifalarni qo'ydi. Yurtimizning birinchi rahbari I.A.Karimov quyidagi fikrlarni ta'kidlagan edi: "...zamonaviy fan taraqqiyotining asosiy yo'nalishi jahon miqyosida chiqqan tillarni, ayniqsa ilg'or texnikaviy taffakur ifodalanayotgan tillarni bilishni taqozo etadi. Biz ingliz, fransuz, nemis, ispan, rus va boshqa tillarni o'rganishni butun choralar bilan rag'batlantirishimiz lozim"¹.

Hali mamlakatimiz mustaqillikka erishmasdanoq davlatimiz birinchi rahbari I.A.Karimov yoshlarni zamonaviy fan-texnikaning, umuman, ilm-fanning yutuqlaridan bahramand qilmasdan turib, ularga yuqori malakali ixtisos egalari bo'lib yetishishga sharoit tug'dirmay turib, Respublikaning xalq xo'jaligini,

¹ I.Karimov. "O'zbekiston XXI asr bo'sag'asida: xavfsizlikka tahdid, barqarorlik shartlari va taraqqiyot kafolatlari". "O'zbekiston", Toshkent, 1997y.

sanoat ishlab chiqarish sohalarini tubdan o'zgartirib bo'lmashligini ta'kidlab o'tgan edi¹.

Inson, uning har tomonlama uyg'un kamol topishi va farovonligi, shaxs manfaatlarini ro'yobga chiqarishning sharoitlarini va ta'sirchan mexanizmlarini yaratish, eskirgan tafakkur va ijtimoiy xulq-atvorning andozalarini o'zgartirish respublikada amalga oshirilayotgan islohotlarning asosiy maqsadi va harakatlantiruvchi kuchidir. Xalqning boy intellektual merosi va umumbashariy qadriyatlar asosida, zamonaviy madaniyat, iqtisodiyot, fan, texnika va texnologiyalarning yutuqlari asosida kadrlar tayyorlashning mukammal tizimini shakllantirish O'zbekiston taraqqiyotining muhim shartidir.

Ma'lumki, xalq ta'limining asosiy bo'g'inini uzluksiz ta'lim tizimi tashkil etadi. SHu sababli bu masalaga alohida diqqat-e'tibor qaratish darkor².

O'zbekiston Respublikasi davlat mustaqilligiga erishib, iqtisodiy va ijtimoiy rivojlanishning o'ziga xos yo'lini tanlashi kadrlar tayyorlash tuzilmasi va mazmunini qayta tashkil etishni zarur qilib qo'ydi va qator chora-tadbirlar ko'rishni: "Ta'lim to'g'risida"gi Qonunni joriy etishni, yangi o'quv rejalari, dasturlari, darsliklarini joriy etishni, zamonaviy didaktik ta'minotni ishlab chiqishni; o'quv yurtlarini attestatsiyadan o'tkazishni va akkreditatsiyalashni, yangi tipdagi ta'lim muassasalarini tashkil etishni taqozo etdi. Muhtaram yurtboshimiz Islom Karimov O'zbekiston Respublikasi Konstitutsiyasi qabul qilinganligining 25yilligiga bag'ishlangan tantanali marosimda "Bizni tayanchimiz va suyanchimiz, g'ururimiz va iftiorimiz bo'lmish bolalarimizga, farzandlarimizga ishonch bilan, hurmat-e'tibor bilan qarashni kelajagimizga bo'lgan ishonch, millatimizga, xalqimizga bo'lgan hurmat ehtirom ifodasi deb bilamiz" deya ta'kidlaganlaridek, sog'lom, mustaqil fikrlovchi farzandlarni, bugungi kun talabiga javob bera oladigan yangi avlodni tarbiyalash bizning asosiy vazifamizdir deb ta'kidlaganlar. Hozirgi yoshlarni o'z mutaxassisligi bo'yicha har tomonlama yetuk bilimga ega bo'lishi uchun suv xo'jaligi tizimda mavjud ishlab chiqarish tashkilotlarining tajribali mutaxassislari bilan maqsadli kadrlar tayyorlashda "Ustoz – shogird" tizimida talabalarni jalb qilish quyidagi yutuqlarga erishiladi:

1. O'z sohasi bo'yicha korxonadagi yetuk mutaxassislarga shogird etib belgilanish orqali shu korxonadagi ishlab chiqarish jarayonlarini to'liq o'rganish imkoniyatiga ega bo'lishadi.

2. Ustoz tomonidan kasbga qiziqtirish va yo'llash ishlari olib borilishi natijasida kasb sirlari va boshlang'ich malakani egallaydilar.

¹ To'xtapovlat Risqiev. Barkamol avlod orzusi. "O'zbekiston milliy ensiklopediyasi" davlat ilmiy nashriyoti. Toshkent. 2000 y.

² A.A.Mirolyubov, I.V. Rahmanov, V.S.Tsetlin tahriri ostida "O'rta maktabda chet tillar o'qitishning umumiy metodikasi, T. "O'qituvchi", 1974 yil. 38-41-B.

3. Talabalar kafedra tomonidan belgilangan jadval orqali o'qishdan ajralmagan holda sohaga doir amaliy ish, tajriba va ko'nikmalarini shakllantirib, o'qishni tugatganlaridan so'ng sinov muddatlarisiz ishlab chiqarish korxonalarida ishlashlari uchun zamin yaratadilar va shu kabilar inobatga olinadi.

Qaysi bir chet tilini o'rganar ekanmiz, o'rganilayotgan tilning o'qitish metodlarini mukammal o'rganmog'imiz va mukammal egallamog'imiz lozim. Hozirgi davr chet tili darslarida tilning fonetikasi, leksikasi va grammatikasini o'rganishni o'qitish metodlari asosida o'tishni talab etadi. Chunki o'qitish metodlari asosida o'tilgan dars o'z samarasini beradi. O'qitish metodlari chet tilidagi so'zlarni tez va oson egallashga, so'z boyligining oshishiga olib keladi. Bizga ma'lumki ta'limni tashkil etish jarayonida erishilgan yutuqlar, tajribalar asosini metodlar tashkil etadi. Chet tilini o'rganish murakkab jarayon. Nemis tili darslarini tashkil etish jarayonida ham metodlar ayniqsa muhim rol o'ynaydi. Chet tili o'qituvchisining darsni tashkil etish jarayonida turli metodlardan foydalanishi darsning samarali bo'lishiga asosdir. Bizga ma'lumki, har bir o'tilishi kerak bo'lgan dars reja asosida olib boriladi. Izlanishga asoslangan har qanday faoliyat sermahsul faoliyatdir. O'qituvchi nemis tili materiallarini tayyor holda o'zlashtirmasdan, mavzu ustida izlansa, faol ijodiy faoliyat ko'rsatsa, o'zlashtirish jarayoni ancha samarali bo'ladi. Muammoli ta'lim ana shunday izlanish va ijodiy faoliyat ko'rsatish uchun yaxshi imkoniyat yaratadi. Bu metod shaxs va uning intellektual faolligini har tamonlama rivojlantirish vositasi sifatida xizmat qiladi. Muammoli ta'lim tushunchasi pedagogik adabiyotlarda garchand keyingi yillarda paydo bo'lgan bo'lsa-da, ammo izlanuvchanlikka asoslangan o'qitish g'oyasi ming yildan ortiqroq tarixga ega. Bilish- izlanish mahsuli ekanligini Sharq mutafakkirlari alohida qayd qilgan edilar. Abu Ali idn Sino (980-1037) o'zining "Donishnoma" asarida qiyinchiliklarni yengish orqali bilimlarni egallashning afzalligini ko'rsatgan edi.

Hozirgi kunda ta'lim jarayonida muammoli o'qitish metodlaridan foydalanib ta'limning samaradorligini ko'tarishga bo'lgan qiziqish, e'tibor kundan kunga kuchayib bormoqda. Muammoli o'qitish metodlar qo'llanilgan mashg'ulotlar o'quvchilar egallayotgan bilimlarini o'zlari qidirib topishlariga, mustaqil o'rganib, tahlil qilishlariga, hatto xulosalarni ham o'zlari keltirib chiqarishlariga qaratilgan. O'qituvchi bu jarayonda shaxs va jamoaning rivojlanishi, shakllanishi, bilim olishi va tarbiyalanishiga sharoit yaratadi, boshqaruvchilik, yo'naltiruvchilik vazifasini bajaradi. Bu esa o'quv jarayonini zamonaviylashtirishga, ya'ni o'qitishni ishlab chiqarishga oid aniq kafolatlangan natija beradigan metodik jarayonga aylantirishga urinish mumkin degan fikrga olib keladi.

Ta'limda muammoli o'qitish metodlaridan foydalanishga alohida e'tibor berilayotganining asosiy sabablari qo'yidagilar:

Birinchidan, muammoli o'qitish metodlari asosidagi darslarda shaxsni rivojlantiruvchi ta'limni amalga oshirish imkoniyatining kengligidir.

“Ta’lim to’g’risida”gi Qonun va “Kadrlar tayyorlash milliy dasturi”da rivojlantiruvchi ta’limni amalga oshirish masalasiga alohida e’tibor qaratilgan.

Ikkinchidan, muammoli o’qitish metodlari o’quv-tarbiya jarayoniga tizimli faoliyat yondoshuvini keng joriy etish imkoniyatini beradi.

Uchinchidan, muammoli o’qitish metodi asosidagi darsni o’qituvchi olib borish jarayonida o’quvchilarni mavzu yuzasidan muammoga olib kirishi va bu jarayon kechishini nazorat qilishgacha bo’lgan metodik zanjirni oldindan loyihalashtirib olishga undaydi.

To’rtinchidan, muammoli o’qitish metodlari yangi vositalar va axborot usullarini qo’llashga asoslanganligi sababli, ularning qo’llanilishi “Kadrlar tayyorlash milliy dasturi” talablarini amalga oshirishga katta yordam beradi va amalga oshirishni ta’minlaydi. Muammoli o’qitish metodlari asosida o’tkazilgan mashg’ulotlar yoshlarning muhim hayotiy yutuq va muammolariga o’z munosabatlarini bildirishlariga intilishlarini qondirib, ularni fikrlashga, o’z nuqtai nazarlarini asoslashga imkoniyat yaratadi. Hozirgi davrda sodir bo’layotgan innovatsion jarayonlarda ta’lim tizimi oldidagi muammolarni hal etish uchun yangi axborotni o’zlashtirish va o’zlashtirilgan bilimlarini o’zlari tomonidan baholashga qodir, zarur qarorlar qabul qiluvchi, mustaqil va erkin fikrlaydigan shaxslar kerak. Shuning uchun ham o’quv- tarbiyaviy jarayonda muammoli o’qitish metodlari, interfaol uslublar, inovatsion texnologiyalarning o’rni va ahamiyati beqiyosdir. Biror bir chet tilinio’rganar ekanmiz, o’rganilayotgan tilning fonetikasi, grammatikasi va leksikasini birgalikda bog’lab o’rganamiz. Nemis tili leksikasi haqida umumiy tushuncha bermoqchiman. Nemis tili leksikasi deyilganda nemis tili lug’at boyligi tushuniladi. Nemis tilini o’rganish jarayonida qancha ko’p so’z boyligini egallagan bo’lsa, nemis tilida erkin muloqat qila oladi, erkin fikrlaydi. Bunga erishish uchun nemis tili darslarini muammoli o’qitish metodlari asosida tashkil etish ijobiy samara beradi. Chet tillarni o’qitishda faqat birgina metod-mashqlar bilan chegaralanishi kerak emas. Bu o’rinda ijodiy ishlar ham mashqdir, lekin u ijodiy ishligicha qoladi. O’qituvchi tomonidan o’qitishning xilma-xil o’qitish metodlarini qo’llash hozirgi davrning eng muhim talabidir. O’qituvchining chet tillarini o’qitishda o’quvchilar bilan ishlash usullarini aniqlash uchun shu fanni o’qitish jarayoniga e’tibor bermoq lozim. Nemis tilini o’qitish jarayoni bir-biri bilan mahkam bog’langan, ya’ni nutq malakasini o’stirish va til materialini o’zlashtirishdan iborat. Taraqqiyot shiddati bilan hayot tarzimizga kirib kelayotgan bir-biridan murakkab texnika va texnologiyalar farzandlarimiz ongi shuuridanham mustahkam o’rin egallamoqda. Bunday vaziyatda o’quvchiga biror yangi bilim berish, uni o’qish va izlanishga o’rgatish uchun o’qituvchidan juda katta mahorat talab qilinishi bor gap. Tabiiyki, bu jarayon kasbini sevgan, ardoqlagan va ta’bir joiz bo’lsa, o’zini hurmat qilgan har bir pedagogni izlashga, yangidan-yangi pedagogik usul va uslublar, texnologiyalarni o’rgatishga, kashf etishga undamoqda. Tajriba-tadqiqot maydonlarida o’qitish metodlarini qo’llash, samara bergan, ijobiy natijalarga erishtirgan o’qitish metodlarini darslar jarayonida ko’proq qo’llash imkoniyatini

beradi. Dars jarayonida zamonaviy metodlarni qo'llash deyilganda, o'quvchilarni faollashtirish, ya'ni, o'quvchini butun dars davomida faol bo'lishini ta'minlash tushuniladi. Xulosa qilishda, huni aytish kerakki, maqsad bugungi ta'lim jarayonini o'qitish metodlari asosida tashkil etish, muammoli o'qitish metodlaridan darslarda foydalanish natijasida ta'lim samaradorligini yuqori bosqichlarga ko'tarishdan iborat.

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ДАРС ЖАРАЁНЛАРИДА ИШЧАН ЎЙИНЛАРНИНГ ЎҚУВЧИЛАР ОРАСИДА ДЎСТОНА МУНОСАБАТЛАР ВА ҲАМКОРЛИКНИ ШАКЛЛАНТИРИШДАГИ ПЕДАГОГИК ШАРТ-ШАРОИТЛАРИ

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Ўқув жараёнида фойдаланиладиган ишчан ўйинлар ҳақида фикр юритилганда уларнинг бошқа ўйинлардан кўра кўпроқ педагогик аҳамият касб этишини эътироф этиш лозим. Бундай ўйинларда барча роллар ишчан характерга эга бўлиб, тадбиркорлар, ижтимоий фаолият билан шуғулланадиган ходимлар, ўқитувчилар, ҳуқуқшунослар, врачлар тимсолида намоён бўлади. Шунинг учун ҳам, ўқувчилар бундай ролларга тез киришиб ўйин жараёнига тез мослашадилар. Ўқувчилар ишчан ўйинларга киришар эканлар, ҳаёт учун зарур бўлган кўникмаларни эгаллашга муваффақ бўладилар. Ўйинлар жараёнидаги ишчан муҳит ҳаётий воқеликни ҳаққоний акс эттирганлиги учун ҳам ижтимоий муносабатларга фаол киришиш имконини беради.

Ўқувчилар жалб этиладиган ишчан ўйинларда ҳам аниқ сюжет ва қоидалар мавжуд. Ишчан ўйинлар турли касб эгалари бўлган кишилар фаолиятининг муайян йўналишларини айнан ифодалайди. Бу жараёнда ҳар бир ўқувчи муайян ролни бажаришга сафарбар этилиб, муайян натижаларга эришишга ҳаракат қилади. Ўйин якунида натижалар умумлаштирилиб, улар баҳоланади, ўқувчиларнинг қандай янги билим ва кўникмаларни эгаллаганликлари ҳақида хулоса қилинади.

Ишчан ўйинлар ўқувчиларга қандай фойда келтиради, деган ҳақли савол туғилади. Биринчидан ишчан ўйинлар давомида ўқувчилар ҳамкорликка киришиш кўникмаларини эгаллайдилар ва муайян касбга йўналтириладилар. Шунга кўра улар ўқувчиларни касблар оламига олиб киради. Масалан, ўқувчиларни тадбиркорликка йўналтирадиган ўйинлар мазкур соҳанинг ўзига хос хусусиятларини билиб олиш, атрофдагилар билан ишчан мулоқот ўрнатиш имконини беради.

Ишчан ўйинларни танлаш ва ўтказиш жараёнида ўқитувчи муайян соҳа мутахассиси сифатида ўқувчиларга маслаҳатлар беради. Улар ўқувчиларга муайян соҳанинг ўзига хос хусусиятларини аниқ тасаввур этиш йўлларини кўрсатадилар. Турли ўйинларда иштирок этиш ўқувчиларга замонавий касблар оламида ҳаракатланиш қоидаларини сингдиришга хизмат қилади. Бунинг натижасида ўқувчилар онгли танловларни амалга оширадилар. Шу тариқа, ишчан ўйинлар ўқувчиларнинг муайян қарорлар қабул қилишларида асосий восита бўлиб хизмат қилади. Бу эса, уларнинг касб танлашлари учун қулай вазиятни вужудга келтиради.

Иккинчидан, ишчан ўйинлар ўқувчиларда ўзи ва ўз лаёқатини баҳолаш, ўз кучига ишониш туйғусини мустаҳкамлайди. 5-9-синф ўқувчилари орасида ҳамкорлик ва ижтимоий фаоллик кўникмаларини шакллантиришга хизмат қиладиган ишчан ўйинларни тўплаш ва таълим амалиётида қўллаш алоҳида долзарблик касб этади. Ўқувчилар ишчан ўйинлар ёрдамида ўзларининг муайян ўқувчилар гуруҳида ишлай олиш лаёқатларини баҳолашга одатланидилар. Уларда бундай баҳолаш кўникмалари айнан жараёнининг ўзида таркиб топади. Бу эса ўйин жараёнини осонлаштиради ва таълим сифатининг яхшиланиши, ўқувчилар орасида турли ноҳуш босимларнинг пасайишига олиб келади. Ўз лаёқатларини баҳолаш натижасида ўқувчилар ўзларининг кучли ҳамда заиф томонларини билиб оладилар. Бунинг натижасида улар мунтазам ривожланидилар. Шунинг учун ҳам, ишчан ўйинлар 5-9-синф ўқувчилари учун мустақил ривожланиш, касб танлаш, ўзаро ҳамкорликка киришиш кўникмаларини эгаллаш воситаси бўлиб хизмат қилади. Ишчан ўйинлар ёрдамида ўқувчиларни таълим чуқурлаштирилган синфларга танлаш имконияти ҳам мавжуд. Ўқувчиларга тақдим этиладиган ишчан ўйинлар қуйидагича гуруҳланиши мумкин:

1. 5-7-синф ўқувчилари билан ташкил этиладиган ишчан ўйинлар.
2. 7-9-синф ўқувчилари билан ташкил этиладиган ишчан ўйинлар

3. Ўқувчиларнинг ўз лаёқатларини билишларига имкон берадиган ишчан ўйинлар.

5-7-синф ўқувчиларига тақдим этиладиган ишчан ўйинлар асосан тадбиркорликка ўргатувчи ўйинлар бўлиши мумкин. Мазкур ўйинларни бошлашдан олдин ўқитувчи ўқувчиларга қуйидаги саволлар билан муурожаат қилиши мумкин: Дунёвий бизнес намоёндаларидан кимларни биласиз, улар ўзларига қандай саволлар билан муурожаат қиладилар?

Фирманинг истиқболи раҳбар томонидан қабул қилинган қарорларга боғлиқ бўлганда у қандай йўл тутиши керак? Жамоавий ҳамкорлик шароитида муваффақиятларни қандай таъминлаш ва муваффақиятсизликларни қайси усуллар билан бартараф этиш лозим, деб ҳисоблайсиз?

Бу саволларнинг барчаси ишчан ўйинларнинг иштирокчилари бўлган ўқувчилар учун муҳим аҳамият касб этади.

Бугунги кунда ишчан ўйинларни бизнес оламида вужудга келаётган ва ижтимоий-иқтисодий муносабатларда вужудга келаётган аниқ воқелик асосида ташкил этиш лозим. Ўқувчилар ўз тасаввурларида жонланган ишлаб чиқариш муносабатларига таянган ҳолда муҳим қарорлар қабул қилишга ўрганадилар. Улар қабул қилган қарорларнинг натижаларини аниқ идрок этганларидагина ижтимоий фаоллик даражалари ортади. Шундагина ишчан ўйинларнинг иштирокчилари бўлган ўқувчилар жамият ҳаёти, Ўзбекистондаги ижтимоий-иқтисодий ривожланиш ҳақида тўғри ва аниқ тасаввур ҳосил қиладилар. Чунки ишчан ўйинларнинг иштирокчилари бўлган ҳар бир ўқувчи бу жараёнда ўзини муайян тадбиркор ўрнига қўя олиш имкониятига эга бўлади ва тадбиркорлик фаолиятининг ривожланиш босқичлари ҳақида изчил билимларга эга бўладилар, зарур ахборотларни ўзлаштирадилар. Ишчан ўқув ўйинлари мужассамлашган педагогик вазифаларни ечиш имконини беради.

Улар ўқувчиларни ривожлантирувчи, тарбияловчи, билиш фаолиятларини жадаллаштирувчи характерга эга. Ўқувчилар янги материаллар билан танишиб, ўз билимларини чуқурлаштирадилар, касбий фаолиятга тайёрланадилар. Аксарият ҳолларда бундай машғулотлар ўқувчиларнинг эътиборини ўзига жалб қилиб, ўқув майлларини ривожлантиради, дарснинг ҳиссиётларга бой бўлишини таъминлайди. Ўқитувчи ишчан ўйинларни ўтказиш жараёнида актёрлик ва режисёрлик лаёқатини намоён қила олиши керак. Бундай ўйинларни ўтказиш жараёнида ўқитувчидан ишчанлик ва жиддий тайёргарликка эга бўлиш талаб қилинади. Ўқувчиларни ишчан ўйинлар ёрдамида дўстона муносабатларга асосланган ҳамкорлик кўникмаларини шакллантиришда уларнинг руҳий физиологик имкониятларини ҳисобга олиш алоҳида аҳамиятга эга. Бўш ўзлаштирувчи ўқувчиларнинг диққати ва тушуниш даражаларини ўйинлар жараёнидагина кенг қўламда ривожлантириш мумкин. Чунки бошланғич синф таълим жараёнида ўқувчиларда ихтиёрий диққат таркиб топган бўлади.

Улар юқори синфларга ўтган сари диққатлари ҳам барқарорлашади. Ўйинлар жараёнида ўқувчиларни ёрқин, жозибали воқеликларнинг ўзига жалб этиши натижасида уларнинг диққатлари ҳам барқарорлашиб боради. Ўқувчиларнинг ихтиёрий диққатлари ўқув материаллари кўргазмали, ёрқин характерга эга бўлгандагина мувофиқлашади ва барқарорлашади. Бу эса ўқувчиларда ҳиссий муносабат тажрибасининг қарор топишига хизмат қилади. Шунинг учун ҳам, ўқувчилар диққатини барқарорлаштиришнинг асосий воситаси таълим жараёнини кўргазмалилик асосида ташкил этиш ҳисобланади.

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THE TYPES OF DISTANT EDUCATION AND ITS COMPARISON WITH TRADITION LEARNING

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Annotation: This work concentrates on quite new sphere in our area: distant education in Uzbekistan: obstacles and successful resolutions. Certainly, there are a number of justifications to select this very topic.

Key words: distant education, Virtual College, hybrid course, Instructional Television

As it is mentioned earlier, the Internet has influenced to our lives so much that modern world has become unimaginable without it. Even education is also evolving due to the strong impact of the Internet. One thing is for sure that today's youngsters shouldn't be educated and taught in a way our parents were taught. It is high time to let new changes circulate the atmosphere of previous learning and teaching methods and bring new ways into schooling. *"The challenge is not simply to incorporate learning technologies into current institutional approaches,"* says Donald E. Hanna, *"but rather to change our fundamental views about effective teaching and learning and to use technology to do so"* [Donald E. Hanna and Associates. 2000, p.175]. With the growing demand for education and for new methods in teaching, we cannot envisage the future without online learning now. Interestingly, countries like the USA, the United kingdom, France and Canada

were pioneers in this very sphere that they have been conducting e-lessons since its emerge. Virtual schools and programs have become available who wish to pursue any types of education through the net.

The types of distance learning

Distance Learning refers to courses that are offered outside of a traditional classroom using a variety of technologies for delivery. As technology has been rapidly developed over the last two decades, it also gave birth to several ways of online education.

Hybrid Courses

In hybrid classes, a significant amount of the course learning activity is moved online, typically to a learning management system. This allows for a reduction of time spent in the classroom. Traditional face-to-face instruction is reduced by not eliminated. The hybrid course model is also referred to as blended. Trainers can get some courses virtually and they might be asked to come to their study place to take term-assignments or exams.

Virtual College of Texas (VCT)

The Virtual College of Texas (VCT) is one of the popular types of e-learning which are in great offer in the USA, especially in Texas community colleges. The courses are offered for those students who are unable to find a specific course at their area college.

Instructional Television (ITV)

Televised courses were aired over public television stations for many years, but today's televised courses are usually broadcast over special cable channels (like the Learning Channel), via satellite, or from private television stations at universities. Television is a popular method of delivering education, since most homes in developed countries contain at least one television set. This category of distance learning also includes videotapes of classes that were conducted in special classrooms set up like television studios. These videotapes are often included as a part of correspondence courses today and require only a television set and VCR.

Instructional Television (ITV) courses use recorded video programs in addition to textbooks and other course materials. Students view ITV programs at home on cable television, in TVCC libraries, or by renting tapes from a distributor for the semester.

Distance learning versus traditional learning

According to the latest researches and statistics the initial reasons and command purpose of taking lessons through internet is to increase the salary potential, benefit from a professional certificate program, or just take a few courses for personal fulfillment. The options for pursuing a degree or taking a class through distance learning have increased significantly thanks to new Web-based settings, applications and capabilities that allow distinguished universities like Notre Dame, George Washington University and Vanderbilt University. They offer students around the world to the same academic resources and enable them to access to faculty as traditional students on campus.

An online education affords the student many unique benefits like flexibility, convenience and accessibility. Depending on the specific program, a student is able to complete assignments and even participate in lectures and class discussions on his or her own time. The Distance Learning College Guide also notes that students requiring certain disabilities or mobility problems benefit from a home setting, where they don't have to worry about gaining access to a classroom or sitting [at] uncomfortable desks. Students learning in an online format also do not have to worry about spending time and money on a long commute to and from class, like they would if they chose to attend class on campus like traditional students.

Depending on the particular program that distance learners choose to complete, distance degrees can be just as valuable as traditional degrees. Often, students studying online have the same access to the respected faculty and course materials as students online. For example, Syracuse University's online Master's degrees offered by The School of Information Studies award online learners "the same curriculum, academic calendar, faculty, and tuition as their respective campus program. Distance students receive the same degree as their campus counterparts. Depending on the school and program, the online students' degree or certificate may not even mention that it was earned through distance learning.

Traditional students, however, sometimes can gain access to on-campus resources and departments more easily than online learners. Students on campus may find it easier to get immediate feedback from a professor in class or by dropping by a professor's office, club meeting, or off-campus location during unofficial office hours. While many distance education universities encourage student-to-student collaboration online, student feedback can also be more valuable and gratifying coming from classroom settings, after hours study groups, spontaneous debates and general discussions fueled by a campus community. In addition to receiving extra academic-focused attention and feedback, traditional, on campus students benefit from non-academic social interaction, from athletic programs to clubs to Greek life to community service to dorm life. While distance learning students may have an active social life of their own, extracurricular activities, like the online learning, must be pursued individually. Finding a social club or volunteering opportunity that satisfies your particular social, professional and physical needs can be done on your own, but it is more overwhelming than going through a student affairs, career development, or student activities office devoted to providing these outlets just for students.

While distance learning programs can offer pay-as-you-go classes, and students benefit from remote learning that cuts down on gasoline costs, student housing and student dining costs, the online learner must be able to invest in appropriate technology and accessories that make online learning possible. Computers, speakers, video accessories and even mail-in course materials can add up. Also, certain required courses may not be offered online, especially if the school does not sponsor the entire degree package or curriculum online. If a

student has to commute to campus just for one extra class, it may not be worth it to pursue distance learning at all.

Colleges and universities that expect smart, ambitious, self-driven students to complete online and traditional degree programs need to continuously monitor and evolve their quality assurance strategies. Many universities understand that nontraditional students, especially adult students, have different learning styles and varying levels of technology experience from traditional college-aged students. These differences contribute to their distance learning choices and ability to complete distance learning programs. A student who benefits the most from face-to-face learning, for example, will find that a distance learning program is more difficult, even if it provides interactive lecture discussions and personalized career services support. On the other hand, a student who works well independently and with minimal help from other students or advisors may perform better through an online program.

Distance learning may not be the ideal option for everyone but should be considered when looking at options for education.

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1-SINF O'QISH DARSLIGIDA KITOB HAMDA KITOBSEVARLIK HAQIDAGI MAVZULARNING YORITILISHI VA ULARNING PEDAGAGIK AHAMIYATI

*Xaitova Dilaferuz Uchqunovna
Buxoro viloyati Qorako'l tuman 5- maktab boshlang'ich sinf o'qituvchisi*

Kitob - nazarimda kishilik jamiyati tomonidan kashf etilgan eng buyuk kashfiyot. Chunki, dunyo ahli shu kunga qadar qanday kashfiyot qilgan bo'lmasin, qanday ulkan natijalarni qo'lga kiritmasin, bularning barchasiga kitob mutoalasi orqali erishgan. O'tmishni kelajak bilan, avlodlarni ajdodlari bilan bog'layotgan ko'prik shubhasiz kitobdir. Kitob olami shunchalar maftunkorki, kishi olamini

tezda qamrab, uni shu olam o'y-fikrlari bilan yashashga majbur etadi. Ta'bir joiz bo'lsa kitobxonni o'zining ruhiy manzarasi bilan "azoblaydi"gan ham, go'zalliklarga oshino qiladigan ham shu kitob. Kitob Sharqda qadimdan izzat – ikromda bo'lgan. Unda Vatan va millat tarixi, ilm fan sirlari kishilarning falsafiy va estetik qarashlari, turmush tarzi, orzu-umidlari o'z aksini topgan. Sharq kitoblarini sharqona donolik, ma'naviy barkamollik timsoli sifatida e'tirof etadilar. Aslida kitobni kitob holida nomoyon bo'lishi uchun bir qator talablarga javob berishi kerak: Kitob—axborotlarni, g'oya, obraz va bilimlarni saqlash hamda tarqatish, ijtimoiy-siyosiy, ilmiy, estetik qarashlarni shakillantirish vositasi; bilimlar targ'iboti va tarbiya quroli; badiiy, ilmiy asar, ijtimoiy adabiyot. Xalqaro statistikada YuNESKO tavsiyasiga ko'ra, hajmi 48 sahifadan kam bo'lmagan, taboqlab tikilgan nodavriy nashrni, shartli ravishda, kitob deyish qabul qilingan. Kitob ishi kitobni yaratish, tayyorlash, uni tarqatish, saqlash, tavsiflash va o'rganish bilan bog'liq katta jarayonni o'z ichiga oladi. Kitobning paydo bo'lish tarixi yozuvning yaratilishi va shakillanishi jarayoni bilan uzviy bog'liq.

Shiddatli zamonda texnika taraqqiy qilgani sayin, kitoblar o'rnini boshqa ikkilamchi narsalar egallay boshladi. Bu muammoni ildiz otib bolalab ketmasidan, o'z vaqtida yechimini topishi uchun yurtboshimiz tomonidan bir qancha qarorlar tasdiqlandi. Hattoki prezidentimiz ishlab chiqqan 5 muhim tashabbusning to'rtinchisi asosan shu mavzuga bag'ishlandi. Qachon bolada kitobga mehr uyg'ona boshlaydi? Albatta, bu hadisda ham ko'rsatilganki, ilmni bolaga ona qornidaligidan boshlab berish zarur. Bolalarda kitobga mehr uyg'otadigan yana bir asosiy bo'g'in bu Boshlang'ich sinf darsliklari bo'lib, u eng katta qudratga ega hisoblanadi. Chunki, bola maktabda eshitgan va ko'rib, o'rganganlariga to'la ishonadi va hayoti davomida o'ziga yo'lchi yulduz qilib, dasturul amal qilib oladi. Maktabning ilk kunlaridan mehr qo'yib o'rgangan kitob darsliklar bola tasavvuriga o'rnamshib uni qamrab oladi. Hozirgi kunda boshlang'ich sinf darsliklari tez tez yangi dizaynda chop etilyapti. Buning asl mazmun mohiyati ham shundaki, hozirgi kun bolasini uncha muncha narsalar hayajonga solmay qo'ydi, bugungi yangilik erta uchun eski bo'lib bormoqda. Manashu tufayli ham biz bolalarimizni hayratlantirishga qiynalyapmiz, qo'yinki bolamizning tabiga javob berishimiz uchun hali ko'plab ishlarni qilishimiz lozimligini angalayapmiz. Ommaviy axborot vositalari orqali bolajonlarimiz uchun namoyish qilinayotgan turli rangdor ko'rsatuvlar, ayniqsa xilma xillikga boy turli multiplikatsion filimlar tomosha qilayotgan bolani biz, bugun oddiygina gul yoki baliqcha chizib hayratlantira olmaymiz. Shu sababli turli yangiliklarga intilishimiz, ularni o'z g'oyalarimiz bilan yaratmog'imiz va bolada qiziqish uyg'ota oladigan noan'anaviylikka yetib bormog'imiz lozim. Zero, bola kitobni sevsin, unga talpinsin, undan rohat olsin, u bilan suhbatlashsin va eng muhimi ilm o'rgansin. Buning uchun esa albatta boshlang'ich sinf ostonasidan dadil qadam bosaylik. 1-sinfga kelgan har qanday bola kitobga mehri avvalo ko'zi orqali his qiladi. Shu yoshdagi bolalardan: "Qaysi kitobingni yaxshi ko'rasan? yoki "Qanday kitoblarni yoqtirasan" deb

savol berganda, shubhasiz u albatta “Rasmi kitoblarni” deb javob beradi. Chunki uning yosh xususiyati va psixologiyasi ayni damda shunga moyil bo’ladi.

Hozirgi zamon o’quvchisi uchun nafaqat darslikdagi matn, qolaversa undagi tasvirlarning ham ahamiyati juda katta. Aslini olganda Sharqda matn mazmuniga mos rasm tasvirlash azaldan an’anaga aylangan. Mir Alisher Navoiy, hazrati Bobur asarlariga ishlangan minatyura san’atini bunga misol bo’la oladi. Vaqt o’tib bu san’at sayqallanib tasviriy san’atning bir bo’lagi sifatida illyustratsiya nomini oldi. Illyustratsiya aslida nima? Illyustratsiya lotincha illustratio degan so’zdan olingan bo’lib, yoritish, ko’rgazmali tasvirlash degan ma’nolarni anglatadi. Matnga qo’shimcha tarzda uning mazmunini obrazli yoritishga, to’ldirishga xizmat qiladi. Ilk qo’lyozma kitoblar paydo bo’lgan davrda yuzaga kelgan. Uning yaratilish tarixi haqidagi ma’lumotlarda, VI-VII asrlarda Xitoyda vujudga kelganligi aytiladi. Bu san’at ayniqsa, boshlang’ich sinf darsliklarida katta ahamiyat kasb etadi. Yosh bolaga ko’rgazmalilik orqali ma’lumotni yetkazilsa, u yanada esda qolarli bo’ladi.

Fikrimizni 1-sinf O’qish darsligida berilgan kitob haqidagi mavzular misolida izohlasak: kitobning 46-52 sahifalarini qamrab olgan “Kitob – bizning do’stimiz” bo’limi to’la shu mavzuni yoritgan.: Dastavval “Kitobni asrang” sarlavhasi ostida kichik matn berilib unda kitobning muqaddasligi va uni ko’z qorachig’idek asrash aytiladi. Bu matnni biz o’quvchiga ongli va ifodali o’qitirishga erisha oldsak maqsad amalga oshgan bo’ladi. Mavzu matnda o’z tugunini ocha olgan. Illyustratsiyadagi rangdorlik va aniqlik bolani o’ziga jalb qila oladi.

Dilshod Rajabning kitobim jon kitobim she’ri boladagi kitobga bo’lgan mehrni yanada oshirishi tayin. Unda kitobning nur ziyoga konligi, inson uchun do’st ekanligi aytilib, kitob o’qiyotgan bola tasviri kiritilgan. Kompiyuter grafikasida ishlangan bu rasm ham oddiylilik yo’lidan brogan bo’lib hech qanday o’quvchiga salbiy ta’sir qiluvchi omillarga ega emas.

Bo’limdagi yana bir mavzu ajdodlarimiz bilan bizni bevosita tillashtiradi desak mubolag’a qilmagan bo’lamiz. Yusuf xos Hojibning O’quv va bilim haqida keltirgan fikrlari asardan parcha qilib olingan. Bilimdon inson o’z bilimi tufayli balo ofatlardan omon qoladi mazmuni ilgari surilgan bu parchada ilm mash’aldan taralayotgan nurga qiyoslangan. Parchaning avvalida keltirilgan rasmda esa 4 bolaning kutubxonadagi holati tasvirlangan, biroq ularning har qaysi har xil mashg’ulot bilan shug’ullanmoqda, birortasining oldida kitob yo’q. Agar shu rasmda bolalarning kitob o’qiyotgan holati tasvirlanganida maqsadga muvofiq bo’lar edi.

“Kitobga mehr” sarlavhasi ostidagi Mirkarim Osim qalamiga mansub hikoya, kitob odamni o’zining sehrli olamiga tortishi haqida mushohada qiladi. Muallif qahramonni bo puliga kitob olib undan o’zini qiziqtirgan barcha savolga javob topganini yoritadi. O’sha zamondagi kitobxon holatini aks ettirgan tasvir esa rassom tomonida juda chiroyli ishlangan bo’lib, mazmuni ham boy ekanligi yaqqol sezilib turadi. Shamchiroq yorug’ligi ostida lavhga kitobini joylashtirib

maroq bilan mutolaa qilayotgan bola aks ettirilgan. Bu esa o'quvchiga o'sha davr ruhiyatini his etishga yordam beradi.

Ta'lim samaradorligini oshirishning asosida "O'quvchilar bilim olish bilan bir qatorda ta'lim jarayonining obyekti bo'lib qolmasdan, o'qituvchining teng hamkoriga aylansin" degan fikr ham ilgari suriladi. Shundan xulosa qilib aytmoqchimizki o'quvchi mustaqil o'zlashtirishi uchun ham matn barobarida illyustratsiya ham katta o'rinni egallaydi. Tavsiya o'rnida shuni keltirishni joiz deb topdikki, 1-sinf O'qish darsligida keltirilgan kitob va kitobsevarlikka oid mavzularni o'quvchi ongli o'zlashtirishi uchun o'qituvchi quyidagilarni yodda tutmog'i darkor:

- ✓ -o'qish ko'nikmasini maqsadga muvofiq to'g'ri shakillantirish;
- ✓ -O'qish va STO'mashg'ulotlarini talab darajasida tashkil etish va o'quvchilarda kitob o'qishga bo'lgan qiziqishniyuksaltirish;
- ✓ -o'qish darslarini bevosita tarixiy joylarga ekskursiyalar o'tkazib tashkil qilish;
- ✓ -bolalar uchun chop etilgan kitoblar taqdimotida qatnashishni ta'minlash;
- ✓ -bolalar adabiyoti nomoyondalari bilan ijodiy uchrashuvlar tashkil etish;
- ✓ -va hokazolar

Biz buyuk O'zbekiston kelajagini kitobsevar, ilmga chanqoq, har narsada ilg'or, ijodkor bolalarimiz bilan birga quramiz.

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ВАЖНОСТЬ МЕТОДА ПРЕПОДАВАНИЯ ФОНЕТИКИ АНГЛИЙСКОГО ЯЗЫКА

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Аннотация: В данной статье выделены важность фонетики в формировании и развитии педагогического мастерства английского языка в образовательных учреждениях. Важность методики преподавания фонетики английского языка.

Ключевые слова: мастерство, интерференция, артикулирования, сформированность, произношение, методика.

Есть мнение, будто преподавание – это искусство, а не наука. Как сказал Джон Стейнбек, учитель – мастер – это великий художник, а как мало великих художников в мире. Преподавание это в определенной мере искусство.

Есть еще одно мнение, что главное в преподавании – это личность учителя. Несомненно, личность преподавателя-важнейший фактор успешного обучения. Именно высокое мастерство позволит учителю как личности раскрыть и выразить себя.

Овладение методическими знаниями обеспечивает восхождение лишь на первую ступеньку профессионализма – уровень грамотности. Важно заметить, что имеется в виду именно система знаний, причем знаний научных, а не эмпирических.

Чтобы подняться на второй уровень, нужно овладеть уже накопленным опытом использования известных приемов, методов, технологий обучения.

Переход на уровень мастерства возможен только после освоения такого элемента методической культуры, как творчество. Этот элемент принципиально важен для подготовки (самоподготовки) учителя.

Любой профессии можно и нужно научить, можно и нужно учиться. Две главные составляющие Учителя – мастерство и личность неповторимы, но они как маяки указывают и дают возможность стать профессионалом.

Ценность учителя заключается не только в том, что он ретранслирует знания, а в его социально-профессиональной, личностной значимости, его нравственные позиции. Важно учителю передать свое искусство молодому поколению, студентам – будущим учителям.

В современном глобализированном мире знание Английского языка стало жизненно важным фактором общения между представителями разных народов и национальностей. Владение английским, как и любым другим иностранным языком на уровне правильного коммуникативного общения может иметь место только при наличии правильных знаний и навыков речи. Для формирования навыков устной речи, аудирования, письма и чтения надо не только уметь произносить соответствующие звуки, но и знать, как они соединяются в словах, а затем и как эти слова соединяются в предложении. В естественной языковой среде это происходит одновременно. Представьте, как начинают говорить маленькие дети, что предшествует этому и насколько легко и быстро идет этот процесс. В условиях неязыковой среды, или, проще говоря, на уроке иностранного языка, постановке произносительных навыков следует уделять значительное внимание.

Однако часто приходится слышать высказывания о том, что фонетический навык не так уж необходим, ведь практически невозможно научиться говорить на иностранном языке без акцента, так зачем стараться и тратить время. Чтобы ответить на это замечание, давайте разберемся в том, что же составляет сущность фонетических навыков.

Сформированность фонетических навыков служит неперенным условием адекватного понимания речевого сообщения, точности выражения мысли и выполнения языком любой коммуникативной функции.

Произношение — базовая характеристика речи, основа для развития и совершенствования всех остальных навыков иноязычного говорения. Исходя

из определения М.И. Матусевич, фонетические навыки предполагают корректное произношение, т. е. сформированность навыков артикулирования звуков и звукосочетаний, владение интонацией, а также умение расставить ударение, соответствующее нормам изучаемого языка.

Основная сложность в обучении произношению заключается в межъязыковой интерференции. Приступая к изучению иностранного языка, учащиеся обладают устойчивыми навыками аудирования и произнесения звуков родного языка, они владеют также основными интонемами. Интерференция возникает за счет того, что слухопроизносительные навыки родного языка переносятся на иностранный, т.е. звуки иностранного языка уподобляются звукам родного. Преподаватель обязан прогнозировать появление таких ошибок и по возможности предупреждать их. В центре внимания должны находиться при этом те явления, которые составляют специфику артикуляционной базы изучаемого языка.

Обучение произношению начинается на начальном этапе. При взаимосвязанном обучении всем видам общения, в которых в той или иной форме используется произношение, эта задача вполне выполнима. Формирование слухопроизносительных навыков довольно произвольно и зависит от учебников, в которых в необходимой последовательности вводятся звуки и звукобуквенные соответствия. Однако какой бы очередности ни придерживались авторы учебников, введение фонетического материала происходит при строгом соблюдении принципа последовательности и посильности: от легкого к более сложному, от известного к неизвестному, от явлений, сходных с родным языком, к явлениям, не имеющим в родном языке аналогов.

Произношение имеет большое значение при изучении иностранного языка, поскольку его эффективность значительно определяет успех в овладении навыков устной речи. Одним из важнейших условий формирования фонетических навыков является развитие слухопроизносительных навыков, то есть правильная ассоциация слышимого звука с соответствующим ему значением и воспроизведение звука с соответствующим определенным значением. При обучении произношению используются, в основном, два метода: 1) имитативный и 2) аналитико-имитативный. Формирование произносительного навыка проходит несколько стадий – от восприятия (создания правильного звукового образа) и дифференциации (осмысления и различения признаков звука) до имитации и репродукции, то есть закрепления артикуляции на основе использования произнесения речевой единицы.

Работа над произношением учащихся должна начинаться с первых уроков и продолжаться весь курс обучения иностранному языку. Если на начальном этапе не уделять должного внимания произношению, это может привести к неправильным произносительным умениям, и исправить их будет очень трудно. Сегодня аналитико-имитативный способ в обучении

произношению превалирует. Звуки, подлежащие специальной обработке объясняются на основе артикуляционного правила, анализируются, отрабатываются, и только после отработки включаются в слово, которое тоже делится сначала на слоги, затем произносится слитно. В последующей отработке подключаются словосочетания и фразы, которые проговариваются учащимися по образцу. Учитель подсказывает и показывает, какие органы артикулярного аппарата (губы, язык) принимают участие в произнесении звука. Например, для произнесения английского звука [w], нужно округлить губы и выдвинуть их немного вперед, как при произнесении русского звука «у». При отработке звуков необходимо обращать внимание на долготу или краткость звука, ударение, мелодику, а при произнесении словосочетания или предложения на паузы и интонацию. Работа над произношением идет от прослушивания текста, произносимого учителем или диктором на аудио, к тексту, который произносит уже ученик. Помимо всего, на начальном этапе хорошо использовать фонетическую зарядку, отработку фонетической стороны нового лексико-грамматического материала, работу над произношением путем чтения вслух. Именно фонетическая зарядка является основным способом формирования и отработки произношения. Если уделять время фонетической зарядке ежеурочно, можно быть уверенным, что фонетический материал будет усвоен, а произношение будет улучшаться от урока к уроку.

Таким образом, сформированность фонетических навыков является непременным условием адекватного понимания речевого сообщения, точности выражения мысли и выполнения языком любой коммуникативной функции. Произношение является базовой характеристикой речи, основой для развития и совершенствования всех остальных навыков иноязычного говорения, и в обучении английскому языку фонетические навыки занимают одно из важнейших мест и играют немаловажную роль.

В результате того, что мировое сообщество вступило в эпоху глобализации, процессы, которые тесно связаны с развитием и формированием лингвокультуры, приобретают всё новые черты и развиваются достаточно быстрыми темпами. В наше время совершенно нормально встретить человека, разговаривающего на своем родном языке и, помимо этого, на английском. Английский язык стал неким профессиональным и повседневным эталоном коммуникативной сферы всего человечества.

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THE IMPORTANCE OF TECHNOLOGY IN TEACHING AND LEARNING A FOREIGN LANGUAGE

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21st century is showing the power of technology in the life of humankind in all spheres like education, medicine, business and engineering. Nowadays computers, gadgets, robotics, internet and all electronic devices which are considered as crucial items in our daily life are being used not only young, but also by the old. Cory Doctorov said once “this is why I loved technology: if you used it right, it could give you power and privacy.” The whole idea is not about the choice between using or not using technology. The challenge is to use it right.

At the beginning of the century many technological terms appeared connected with education such as an educational technology, audiovisual education, activeboard, flipped classroom and adaptive learning appeared and computers offer a good solution.

Today IT is being widely used in teaching and learning any foreign language effectively and quickly. Why are computers and other electronic devices so helpful in a learning process? One of the answers is seventy-five percent of all information processed by the brain is derived from visual formats so individuals tend to learn something quickly by seeing it. Visual learning is the basic thing in the thought processes and a critical foundation for learning to read and write. Some early studies conducted in the 1970s explain how a child looks and recognizes before speaking. Visual images, such as pictures and photos help children remember things quickly. Additionally, new technologies help to make a lesson interesting and interactive and to attract pupils’ attention as well.

This is a well-known fact that our education system still relies on traditional methods and there is a need to combine the traditional teaching with modern teaching aids for a better and advanced education system. the usage of computers

or laptops with wi-fi connection in the classroom is the most important tool of modern teaching methods. Furthermore, visual media in teaching not only helps the pupils and students to understand the subject better and also helps students memorize the concept for longer time.

Another advantage of modern technology for teachers is that they don't have to waste their time on writing on the blackboard. But with the help of PPT presentations they save time for explanation the topic thoroughly and deeply. Videos, animations, flashcards, interactive games and lessons are more explanatory than the traditional blackboard methods.

This very century demands to know how to use new age technologies and put them into practice in every field as much as possible. Thereupon, the necessity to use modern technologies in teaching and learning, there comes out a need to learn how to use gadgets and computers for both teachers and students. If you want to be know-it-all, firstly you should engage on ITs.

As we know, learners are divided into types like visual, auditory and kinesthetic learners. As an educator, teachers should consider whether the current topic is understandable and precise for every type of learner or not. In this case ITs come to help. Visual learners prefer to see info and visualize the relationships among ideas. In order to attract these learners, teachers have a great chance to give them charts, graphics, colorful flashcards, interesting videos connected with the topic and make their presentation highly visual. Auditory learners prefer to hear info unlike reading or seeing it. So, teachers can use voice recordings, podcasts, short songs during their courses. For kinesthetic learners, white boards, active boards, active tables can be used by teachers to make a lesson more interesting and technical. This kind of learners can work with active boards and tables by touching, matching words, choosing pictures etc. Evidentially, educational technologies play an important role in these learners' lives.

In conclusion, modern age teaching is actually the need of the day. It will be very wrong to say that our past learning method or traditional teaching was not good enough. Many great men have been established and have made this world proud with the same old learning methods. But our age is waiting for techies who have a great interest to technology and ready for using them in every sphere of our lives. Even if we shouldn't forget that everything which is created by humankind is useful, both teachers and students shouldn't forget to use technologies in measure, clearly, all's well within measure.

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DISTANCE LEARNING AND ITS IMPORTANCE IN MODERN LIFE

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Distance learning, also called distance education, e-learning, and online learning, form of education in which the main elements include physical separation of teachers and students during instruction and the use of various technologies to facilitate student-teacher and student-student communication.

Distance learning traditionally has focused on non traditional students, such as full-time workers, military personnel, and non-residents or individuals in remote regions who are unable to attend classroom lectures. However, distance learning has become an established part of the educational world, with trends pointing to ongoing growth. In U.S. higher education alone, more than 5.6 million university students were enrolled in at least one online course in the autumn of 2009, up from 1.6 million in 2002.

An increasing number of universities provide distance learning opportunities. A pioneer in the field is the University of Phoenix, which was founded in Arizona in 1976 and by the first decade of the 21st century had become the largest private school in the world, with more than 400,000 enrolled students. It was one of the earliest adopters of distance learning technology, although many of its students spend some time in classrooms on one of its dozens of campuses in the United States, Canada, and Puerto Rico. A precise figure for the international enrolment in distance learning is unavailable, but the enrolment at two of the largest public universities that heavily utilize distance learning methods gives some indication: in the early 21st century the Indira Gandhi National Open University, headquartered in New Delhi, had an enrollment in excess of 1.5 million students, and the China Central Radio and TV University, headquartered in Beijing, had more than 500,000 students.

Students and institutions embrace distance learning with good reason. Universities benefit by adding students without having to construct classrooms and housing, and students reap the advantages of being able to work where and when they choose. Public-school systems offer specialty courses such as small-enrollment languages and Advanced Placement classes without having to set up multiple classrooms. In addition, home-schooled students gain access to centralized instruction.

Various terms have been used to describe the phenomenon of distance learning. Strictly speaking, distance learning (the student's activity) and distance teaching (the teacher's activity) together make up distance education. Common variations include e-learning or online learning, used when the Internet is the medium; virtual learning, which usually refers to courses taken outside a classroom by primary- or secondary-school pupils (and also typically using the Internet); correspondence education, the long-standing method in which individual

instruction is conducted by mail; and open learning, the system common in Europe for learning through the “open” university.

There are four main characteristics of distance learning:

First, distance learning is by definition carried out through institutions; it is not self-study or a non-academic learning environment. The institutions may or may not offer traditional classroom-based instruction as well, but they are eligible for accreditation by the same agencies as those employing traditional methods.

Second, geographic separation is inherent in distance learning, and time may also separate students and teachers. Accessibility and convenience are important advantages of this mode of education. Well-designed programs can also bridge intellectual, cultural, and social differences between students.

Third, interactive telecommunications connect individuals within a learning group and with the teacher. Most often, electronic communications, such as e-mail, are used, but traditional forms of communication, such as the postal system, may also play a role. Whatever the medium, interaction is essential to distance education, as it is to any education. The connections of learners, teachers, and instructional resources become less dependent on physical proximity as communications systems become more sophisticated and widely available; consequently, the Internet, mobile phones, and e-mail have contributed to the rapid growth in distance learning.

Finally, distance education, like any education, establishes a learning group, sometimes called a learning community, which is composed of students, a teacher, and instructional resources—i.e., the books, audio, video, and graphic displays that allow the student to access the content of instruction. Social networking on the Internet promotes the idea of community building. On sites such as Facebook and YouTube, users construct profiles, identify members (“friends”) with whom they share a connection, and build new communities of like-minded persons. In the distance learning setting, such networking can enable students’ connections with each other and thereby reduce their sense of isolation.

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MODERN EDUCATIONAL TECHNOLOGIES IN TEACHING FOREIGN LANGUAGES

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At present the foreign languages taught in many institutions of higher education have various computer-based programs and technologies developed by the language industry and now they are available to teachers and students. The fast growing of foreign language field represents a major challenge to teachers and students and in particular to educators in charge of curricula planning. A good deal of looking ahead is appropriate: an important number of new tools, some of which are quite time-consuming to embark on, need to be integrated into curricula. Existing academic programs are already filled to the brim with Language for Specific Purposes (LSP) requirements and other contents which cannot be reduced, given that it is out of the question to teach students less language. LSP and culture assuming that the machines could take over some of the tasks carried out until now by humans. In the recent years in the field of teaching foreign languages we can see the research work closely connected and designed with the using of computer technologies. The recent research projects have dealt with the computer-assisted style analysis, contrastive basic research in different language learning and translating, comparative research in cross-cultures communication, business languages and terminological vocabulary. These special courses mean for language training of students majoring in other fields of the humanities; use of modern educational technologies for teaching foreign languages. The curriculum consists of a set of current and new courses that are designed to provide both theoretical foundation and practical experience needed for students to further education. We want our students to integrate computer's language technology in their everyday work so our teaching staff includes various training methods aimed at improving the professional level of specialists whose activity is connected with foreign language usage. It is necessary to create a flexible system of teaching a foreign language which will include an obligatory basic minimum in reading, conversational practice, listening comprehension, writing and vocabulary. Most exciting learning activities using the new tools involve the interactive language systems and develop learning and language training applications for students. The main important components of language teaching are the using electronic technologies: DVD adds an extra dimension to the course, containing a range of authentic material from film and TV. The DVDs expose learners to a variety of different English media and give them an opportunity to feel how the language is used in real life. It is very accessible to students and stimulates their interest.

CD-ROM which provides extra support material especially for students who can miss lessons, it contains the grammar presentations, self-check practice

exercises, communicative games. The Test Master CD-ROM provides an invaluable testing resource to accompany the course and define the measure of students' progress. CDs provide additional listening practice linked to the topic areas containing all recorded and grammar materials from the Students' Book. The CD is a comprehensive and easy-to-use set of tool developing the speech recognition and understanding.

New products are being marketed all the time and it is a challenge just to keep informed. The skills needed to test and use the software and the competence of assessments of these products have become valuable elements in the education of students.

Language teaching in general and English language teaching in particular has tremendously changed over the centuries. Language learning and teaching are dynamic, fluid, mutable processes, so there is nothing fixed about them unlike the teaching of other subjects. Language teaching especially throughout the twentieth century underwent numerous changes and innovations. Approximately, every decade a new approach or methodology comes into practice. Many major theories, events, trends and technologies which shaped English language teaching during the past decades suggest methodologies are as much a product of their times as educational systems, and rooted in the ideas of their time. Ideas may come into and go out of fashion. Many new approaches are rediscoveries of old methods neglected but re-illuminated.

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FEATURES OF TEACHING THE PHONETIC SIDE OF LANGUAGE

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Annotation: This article maintains the importance and use of phonetics at school for elementary level learners of language. It deals with pronunciation features and helps to improve the basics of a language.

Phonetics is a branch of linguistics that studies the ways in which sounds are formed in human speech. Phonetic materials are the sum of all sound means. The direction of the study of phonetics is understood as the sound structure of language- the concept of all sound means (sounds, sound combinations, stress, rhythm, tone, intonation, pauses) that make up its material side .Language emerged as a healthy language as a means of communication. If there is no the ability to

pronounce, the listener will not understand the speech. The presence of strong pronunciation ability ensures the normal functioning of all types of speech activities. Phonetics is not studied in school because independent section and pronunciation skills are developed in the process of teaching oral speech and reading. The requirements for pronunciation skills are based on the principle of approximation, that is, approach to correct pronunciation.

Basic requirements for pronunciation skills:

1) phonemic- refers to how accurate the level of phonetic structure of speech is, which is sufficient for easy comprehension by the interlocutor

2) fluency- the degree of automation of skills that allows pupils to speak at the correct pace of speech.

Learners' intonation skills often do not resist criticism. Teachers are faced with the dilemma of whether there is a real opportunity to improve intonation lessons. It is known that intonation and phonetic skills are the most unstable. Sometimes recommendations for pronunciation training are based solely on phonological information. However, it is not always possible for these studies to be applied directly to the methodology of language teaching at the university, for which it is less important to deepen the nature of sound because it is to master sound content in its simplest form. Therefore, a detailed description of the articulation of sounds, based on their physiological properties, and a schematic description of the position of the speech organs in the process of articulation are not suitable for teaching pronunciation at the university. Thus, only the presence of the ability to pronounce clearly, without exception, ensures the normal functioning of all types of speech activities. This explains the great emphasis on pronunciation work at the university. Speech sounds determine the meaning and morphological forms of a word, influencing the syntactic structure and style of speech. Therefore, one of the most important conditions of communication is to develop auditory-pronunciation skills, i.e. to correctly associate the audible sound with the appropriate value and in turn to produce sounds that correspond to certain values. The importance of their knowledge of phonetics is great: a) based on phonetic knowledge correct pronunciation of a word (correct pronunciation of sounds, accented syllable separation); c) phonetic knowledge is morphological and a range of spelling skills in pupils, along with knowledge of word formation (writing of unvoiced consonants) is the basis for formation; g) phonetic knowledge is the correct pronunciation of a sentence according to its tone, logical emphasis, and sentence construction necessary to comply with the stops; d) to know the sound side of a word important for understanding meaning and conscious use in speech difference in the meaning of the words is distinguished only by the accent. The phonetic side of of the word imagine differentiating words in pronunciation, pronouncing certain words correctly and required to apply. The teacher is in all the subjects taught in the primary grades is constantly working on pronouncing the word clearly and correctly, for this purpose often uses word analysis from the sound side. The content of mother tongue education in primary school is at this stage of education

determined based on the requirements. According to the school curriculum, elementary school pupils have the skills to divide a word into syllables, to separate the accented syllable. Even before children come to school, the sound structure of speech is practical they learn, but until they read it specifically, they divide the word into syllables, they do not know how to pronounce the sounds in a word consistently. The word in first graders correct pronunciation, division into syllables, the order of each sound in it is clear. Purposeful work on the formation of speaking skills, in turn, to learn mental exercises such as analysis, synthesis, comparison, grouping, as well as some elementary knowledge, such as the nature of sounds, their interaction in word structure allows you to master the language correctly.

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CHE TILI O`QITISHDA AQLIY HUJUM METODIDAN FOYDALANISH

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Aqliy hujum - g`oyalarni generatsiya (ishlab chiqish) qilish metodidir. «Aqliy hujum» metodi biror muammoni yechishda o`quvchilar tomonidan bildirilgan erkin fikr va mulohazalarni to`plab, ular orqali ma`lum bir yechimga kelinadigan eng samarali metoddir. Aqliy hujum metodining yozma va og`zaki shakllari mavjud. Og`zaki shaklida o`qituvchi tomonidan berilgan savolga o`quvchilarning har biri o`z fikrini og`zaki bildiradi.

O`quvchilar o`z javoblarini aniq va qisqa tarzda bayon etadilar. Yozma shaklida esa berilgan savolga o`quvchilar o`z javoblarini qog`oz kartochkalarga qisqa va barchaga ko`rinarli tarzda yozadilar. Javoblar doskaga (magnitlar yordamida) yoki «pinbord» doskasiga (ignalar yordamida) mahkamlanadi.

«Aqliy hujum» metodining yozma shaklida javoblarni ma`lum belgilar bo`yicha guruhlab chiqish imkoniyati mavjuddir. Ushbu metod to`g`ri va ijobiy qo`llanilganda shaxsni erkin, ijodiy va nostandart fikrlashga o`rgatadi, tanqidiy fikrlashni rivojlantiradi.

Aqliy hujum metodidan foydalanilganda o`quvchilarning barchasini jalb etish imkoniyati bo`ladi, shu jumladan ularda muloqot qilish va munozara olib borish madaniyati shakllanadi.

O`quvchilar o`z fikrini faqat og`zaki emas, balki yozma ravishda bayon etish mahorati, mantiqiy va tizimli fikr yuritish ko`nikmasi rivojlanadi. Bildirilgan fikrlar baholanmasligi ularda turli g`oyalar shakllanishiga olib keladi. Bu metod talabalarda ijodiy tafakkurni rivojlantirish uchun xizmat qiladi.

Vazifasi. “Aqliy hujum” qiyin vaziyatlardan qutulish choralari topishga, muammoni ko`rish chegarasini kengaytirishga, fikrlash bir xilligini yo`qotishga va keng doirada tafakkur qilishga imkon beradi. Eng asosiysi, muammoni yechish jarayonida kurashish muhitidan ijodiy hamkorlik kayfiyatiga o`tiladi va guruh yanada jipslashadi.

Ob`ekti. Qo`llanish maqsadiga ko`ra bu metod universal hisoblanib tadqiqotchilikda (yangi muammoni yechishga imkon yaratadi), o`qitish jarayonida (o`quv materiallarini tezkor o`zlashtirishga qaratiladi), rivojlantirishda (o`z-o`zini bir muncha samarali boshqarish asosida faol fikrlashni shakllantiradi) asqotadi.

Qo`llanish usuli. “Aqliy hujum” ishtirokchilari oldiga qo`yilgan muammo bo`yicha har qanday mulohaza va takliflarni bildirishlari mumkin. Aytilgan fikrlar yozib boriladi va ularning mualliflari o`z fikrlarini qayta xotirasida tiklash imkoniyatiga ega bo`ldi. Metod samarasi fikrlar xilma-xilligi bilan tavsiflandi va xujum davomida ular tanqid qilinmaydi, qaytadan ifodalanmaydi.

Aqliy hujum tugagach, muhimlik jixatiga ko`ra eng yaxshi takliflar generatsiyalanadi va muammoni yechish uchun zarurlari tanlanadi.

«Aqliy hujum» metodi o`qituvchi tomonidan qo`yilgan maqsadga qarab amalga oshiriladi:

1. O`quvchilar ning boshlang`ich bilimlarini aniqlash maqsad qilib qo`yilganda, bu metod darsning mavzuga kirish qismida amalga oshiriladi.

2.Mavzuni takrorlash yoki bir mavzuni keyingi mavzu bilan bog`lash maqsad qilib qo`yilganda - yangi mavzuga o`tish qismida amalga oshiriladi.

3.O`tilgan mavzuni mustahkamlash maqsad qilib qo`yilganda - mavzudan so`ng, darsning mustahkamlash qismida amalga oshiriladi.

«Aqliy hujum» metodining afzalliklari:

- natijalar baholanmasligi o`quvchilarni turli fikr-g`oyalarning shakllanishiga olib keladi;
- o`quvchilarning barchasi ishtirok etadi;
- fikr-g`oyalar vizuallashtirilib boriladi;
- o`quvchilarning boshlang`ich bilimlarini tekshirib ko`rish imkoniyati mavjud;
- o`quvchilarda mavzuga qiziqish uyg`otish, motivatsiya berish mumkin.

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DEVELOPMENT OF PROFESSIONAL COMPETENCE AND CREATIVITY OF STUDENTS OF HIGHER EDUCATIONAL INSTITUTIONS

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The strategy of actions for the further development of the Republic of Uzbekistan defines such directions as further improvement of the continuous education system, increasing the potential of high-quality educational services, continuing the policy of training highly qualified personnel in accordance with the labor market, improving the quality and efficiency of higher education. development is essential. Rapid changes in the country are paving the way for the education system in the world, including the rapid development of modern information technologies, the improvement of global telecommunication technologies, requires a creative approach to work in e-learning. The development of creative potential, acmeological competence and creativity of teachers around the world, the creation of intellectual resources for socio-economic growth through the integrated use of traditional and modern teaching methods using information and communication technologies and programs is an urgent task.

The socio-economic needs of society depend on the creative thinking and creativity of the university teacher, which each teacher implements with the help of innovative educational technologies. G. Altshuller, T. Barysheva, Y. Volkova, J. Guildford, Y. Dzhigalova and other scientists from the countries of the Commonwealth of Independent States conducted significant research on the influence of creativity on the educational environment. A.I. Ostroumov and O.F. Ostroumova in her research work described the creation of a new creative product that combines the features of the creativity of the subjects of the creative educational and pedagogical process.

The concept of "creative learning" is the relationship between teacher and student, which serves to develop the creative abilities of the individual.

In particular, along with the development of intellectual creativity of teachers of higher educational institutions, the use of design thinking technology in the creative conduct of pedagogical activities serves to further improve the quality of education.

Design thinking technology is based on creativity, not analysis, and is used in engineering, pedagogy and other fields. As a result of using the technology of design thinking, the problem is solved through new ideas. As a result of the application of special disciplines in higher educational institutions in the

theoretical and practical preparation of the module "Technology and Design", students develop in-depth knowledge of the module, as well as intellectual potential and creativity. The technology of design thinking made it possible to study unresolved problems on the topic based on the pedagogical experience of students and express suddenly emerging ideas. He inspired new ideas, developing students' imagination and creativity.

As a result, they have developed the ability to work with scientific resources on the topic and creative competence. The growth of innovative pedagogical activity is based on such evidence as the discovery of new aspects of education and upbringing, the creation of the optimal form of innovative technologies based on non-traditionalism and originality, and, most importantly, on the ability to think, educate and understand. The features of creative teaching of students of the educational module "Technology and Design" in higher educational institutions are revealed. The organization of creative training in higher educational institutions in the "Technology and Design" module stimulates the interest and desire of students to an active life in an innovative society, stimulates the analysis of ideas, strengthens emotions and knowledge. In our opinion, the main task of the Technology and Design module in higher education is to create optimal conditions for the full development of students. Focusing on developing student creativity and creating innovation, analyzing problem-solving actions, self-understanding problems, and developing one's own abilities is the goal of creative learning and requires creative learning.

Thus, the goal of creative learning in the Technology and Design module is to develop creative competencies and pedagogical skills of students, as well as improve their creative thinking with the help of creative teaching methods and design thinking technology. Creativity-education - includes the organization of the educational process, the formation of a creative learning process, an increase in creativity through creative teaching methods and design thinking technologies, the use of various methods in the development of a balance of knowledge and skills, active participation in the formation of student curricula.

Creativity-education - includes the organization of the educational process, the formation of a creative learning process, an increase in creativity through creative teaching methods and design thinking technologies, the use of various methods in the development of a balance of knowledge and skills, active participation in the formation of student curricula.

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BOSHLANG'ICH SINFLARDA INGLIZ TILI FANINI O'QITISHNING MUHIM YO'NALISHLARI (TOVUSHLARNI O'RGATISH MISOLIDA)

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Annotasiya: O'quvchilarning ingliz tilida so'zlarni tug'ri talaffuz qilish, tinglayotgan so'zini tushunish va yozish uchun boshlang'ich sinflardan boshlab ko'nikmalarga poydevor qo'yiladi. Shuni anglab yetgan holda, o'quvchilarga fonetikani o'rgatishga katta e'tibor qaratilgan. Ushbu maqolada fonetikani o'rgatishning bosqichlari haqida hamda tovushlar bilan ishlash uchun bir nechta misollar keltirilgan.

Kalit so'zlar: Fonetika, chalg'ituvchi so'zlar, alifbo kodeksi

Tovush aslida nima ekanligini va siz yosh o'quvchilaringiz bilan qanday qilib fonetikadan foydalanishingiz mumkinligi haqida hech o'ylab ko'rganmisiz?

Fonetika nima? Fonetika og'zaki va yozma til o'rtasidagi munosabatlarni o'rganadi. Har bir harf yoki harflar birikmasi tovush yoki tovushlarni ifodalaydi. Ma'lumotlar kodlangan, chunki biz o'qish uchun qaysi belgilar qaysi tovushlarni ifodalashini bilib olishimiz kerak. Ushbu ma'lumot **Alifbo kodeksida** mavjud.

Ingliz tili ko'plab manbalardan kelib chiqqanligi sababli, turli xil imlo qoidalari bir xil fonemalarni aks ettirishi mumkin. Alifbo kodeksi esa bizga ushbu ma'lumotlarni taqdim etadi. Osonlik bilan tanib bo'lmaydigan so'zlarni biz ingliz tilida 'tricky words' deb nomlaymiz va ushbu so'zlarni to'liq o'rganishimiz kerakligi haqida alohida to'xtalib o'tamiz.

Alifbo kodeksi tilning ajralmas qismidir va har bir ingliz tili o'qituvchisi uning tarkibidagi ma'lumotlarni bilishi kerak. Darhaqiqat, turli xil fonemalarni qanday ifodalashni o'rganish ingliz bo'lmagan o'qituvchilarga talaffuzini yaxshilashga yordam beradi. Bunday o'qituvchilar kodni o'rganish bo'yicha o'z tajribalari bilan o'rtoqlasha oladilar va qaysi sohalarda o'quvchilariga alohida muammo tug'dirishini biladilar.

Men fonetikani qanday o'qitaman?

Barcha ingliz tili o'qituvchilari allaqachon fonetikani o'rgatish uchun zarur bo'lgan ko'plab ma'lumotlarni bilishadi. Alifbo kodeksida berilgan qiziqarli mashqlardan foydalanib o'quvchilarimizga kerakli ma'lumot va ko'nikmalarni berishimiz mumkin.

Chalg'ituvchi so'zlar /"Tricky words"/ haqida nima deyish mumkin?

Alfavit kodi va muqobil imlolarni o'rganib chiqqaningizdan so'ng, ba'zi so'zlar koddan tashqarida tushganini ko'rasiz. Ingliz o'qituvchilari bularning aksariyatini maktabda she'riyat orqali o'rganishadi, shuning uchun ularni o'rgatishning bir usuli bu chalg'ituvchi so'zlar bilan qofiya beradigan so'zni aytishdir (masalan, bees-trees, cry-try).

Qanday qilib bolalar fonetikani yaxshiroq o'rganadilar?

Tovushlar bosqichma-bosqich o'qitiladi:

- 1-bosqich til tovushlarini o'rgatishga qaratilgan.
- 2-bosqich fonetikasi har bir tovushga harf yoki harf biriktiradi (harf tovushi deyiladi). Oddiy dekodlash uchun so'zlarni (masalan, cat, pencil, sun) harf tovushlarini aralashtirishni o'rganadilar. Ushbu bosqichda bolalar oddiy jummalarni o'qishlari uchun (masalan, I, me) yuqori chastotali chalg'ituvchi so'zlar o'rganishlari kerak.
- 3 va 4-bosqich fonetikalarida digraf va trigraflar mavjud: bir nechta harflar bilan ifodalanadigan tovushlar (masalan, the ai in rain, the alternative spelling a_e in cake, called a split digraph, and the trigraph igh in light).
- 5 va 6-bosqichlar muqobil imlolarni va unchalik tez-tez uchramaydigan chalg'ituvchi so'zlar hamda yozma tilning boshqa jihatlarini taqdim etishda va amalda qo'llashda davom etmoqda.

Quyida fonetik faoliyatga oid ba'zi bir misollar keltirilgan. Ulardan o'z dars faoliyatingizda foydalanishni tavsiya etaman.

A. Harflarni rasmlarga moslang. Bunda siz qaysi rasmda ushbu harflar mavjudligini aniqlashingiz kerak bo'ladi.



B. Devordagi so'zlar.

Tarqatish materialingizga qarang. Ba'zi so'zlar yo'q. Bir o'quvchi yo'qolgan so'zlarni topish uchun devordagi qog'ozga qarashi kerak. Ularning barchasida / ee / tovushi mavjud.

Handout:

Words on the wall:

<p><i>The ee sound</i></p> <p><i>Pete likes the beach.</i> _____ can swim in the _____</p> <p><i>He can _____ ice _____</i></p> <p><i>And read and _____</i></p> <p><i>Under a _____.</i></p> <p><i>Pete likes the _____!</i></p>	<p><i>sea Pete beach</i></p> <p><i>cream sleep He</i></p> <p><i>tree eat</i></p>
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C. Uzoq / er / tovushi (muqobil imlolar va chalg'ituvchi so'zlar)

Savollarda / er / fonemalari bo'lgan so'zlarni ayting. Keyin savollarga javob bering.

1. Are you an early bird? </i>
2. Would you prefer to work as a nurse or a journalist?
3. What new words did you learn this term?

D. Bu chalg'ituvchi so'zlarni ular qofiyalari bilan moslashtiring:

<p>TRY BEES ONE BIRD ZOO</p>	<p>SHOE TREES CRY SON DIRT</p>
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Yuqorida berilgan tavsiyalar sizga yosh o'quvchilarning ingliz tili faniga qiziqish uyg'otishiga va ularni ingliz tilidagi chalg'ituvchi so'zlarini xatosiz talaffuz qilishga o'rgatish uchun qo'l kelishiga ishonamiz

Foydalanilgan adabiyotlar ro'yxati:

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THE SEMANTIC ASPECT OF THE ACQUISITION OF SYNONYMS, HOMONYMS AND ANTONYMS IN THE TEACHING PROCESS OF ENGLISH AS A FOREIGN LANGUAGE

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The adoption of synonyms, homonyms, and antonyms is inevitable when studying English as a foreign language. Acquiring, mastering and practicing of these types of words and the essence of the mutual relationships that they pose amongst them are of essential importance to any existing or potential speaker of the English language. This paper starts from a theoretical consideration of the semantic aspect of the adoption of synonyms, homonyms and antonyms in English teaching as foreign language. The results of the research show that certain problems in the adoption these types of words can cause not only the differences between Macedonian as mother tongue and English as foreign, but also the very way of their adoption. The problems in teaching when adopting synonyms, homonyms and antonyms stand as a subject of this research.

The acquisition of synonyms, homonyms and antonyms is unavoidable when studying the English as a foreign language. This doesn't apply only to the students who master the language in order to be able to teach it, but it also applies to the translators and to the interpreters. Mastering the vocabulary is a key element in the process of learning any language and the number of synonyms, homonyms and antonyms make up the wealth of the vocabulary. On the other hand, the correct usage and the knowledge of when and how to use these types of words is considered to be one of the characteristics of the highest level of speaking skills of any foreign language.

Synonyms, both in English and in Macedonian, are widely defined as words that have either the exact same meaning or as words that have a similar meaning. [1,76] However, different authors state that there are different aspects that have to be taken into consideration when it comes to defining synonymy as a linguistic phenomenon. The Romanian linguist Bulgar (2000) says that 'synonyms are those words which have almost the same meaning and they can be used interchangeably context-wise and they don't change the meaning of the context.' This definition seems suitable, but if it would be accepted as the only definition then synonyms would be considered to be an extremely rare phenomenon, especially in the English language. These 'perfect' synonyms, Puscariu (1993) in one of his papers has described them as a 'luxury' to the language. But when the time period (the second half of the XX c.) in which his research was conducted, as well as the growth of the morphological productivity of the synonyms is considered, this statement was viewed as irrelevant by certain authors and there came the need for classifying the synonyms according to their interchangeableness

Homonyms are words that have the same form, but they have a different meaning.[2,98] According to one of the most widely accepted definitions for this type of words by Hurford, Heasley and Smith (2007), homonymy is when the meanings of a word that has multiple meanings are drastically different from one another and do not have an obvious connection with one another. These authors also mention that homonymy is a language phenomenon that was created unintentionally and by chance. In the English language, the sameness of the form is analyzed from two different aspects – orthographic and phonetic. In that sense, homonyms can be:

1. Homophones – words that sound the same, but have a different meaning
2. Homographs – words that have the same written form, but have a different meaning.

In the Macedonian language, this division can be analyzed only from a theoretic aspect because the phonetic spelling doesn't allow words to be pronounced differently from the way that they are written [3,194]. Some authors don't agree when it comes to the notion of homonym being associated and thought to be the same as homophones and homographs, and they think that only the words that both share the same properties of homographs and homophones should be labeled as homonyms.

The shortest definition for antonyms is that they are words that have the opposite meaning. One of the characteristics of the antonyms is that this semantic relation is a language phenomenon that only appears in 1:1 ration. One word can only have one antonym, which is definitely not the case with the synonyms. Antonyms differ from the other lexical relations in a way that the speakers of a certain language can easily guess the second element of the antonym pair according to their intuition. The fact that the interrelation of the meanings of synonyms is not absolute, which means that a complete opposite between the meanings of the synonyms does not exist, is very important to be mentioned. Antonyms must have some shared characteristic that determines their oppositeness [4,105]. In other words, the degree of the 'oppositeness' of the antonyms is determined on the basis of the fact that they have the same or a similar characteristic in their own meaning or in the context in which they can be found.

How to solve the problems that appear in the acquisition of synonyms, homonyms and antonyms in the English as a foreign language:

As it was mentioned before, there is a difference between the words acquisition and studying. Our job as teachers of English as a foreign language is to stimulate the acquisition more than the formal way of learning. One of the ways that this can be achieved is to reduce the time that is planned for theoretical study of the grammatical and the rest of the linguistic rules and the time that is dedicated for practical exercises based on spontaneous conversations are increased [5,58]. When it comes to the natural order of the acquisition of a language it is very possible that different students are in different phases of language acquisition.

If this is true then it is very necessary for the teacher to give special attention to the more advanced students as well as the students who fall behind. Even though synonyms, homonyms and antonyms are suitable for studying in the fourth phase that doesn't mean that they don't spontaneously appear in the earlier phases [6,12]. In such a case, the semantic relations of these words, should not be analyzed in detail, but rather a simple explanation should be given (the connection between the words should be explained in order for the lesson to be successfully realized).

Based on the hypothesis of 'observation' and the conditions that are needed for the process of studying to have a positive influence on the productivity of the English.

Regarding the motivation as one of the affective filters, one of the things which could help its expansion and growth is the explanation of the importance of the subject and the lecture, which will be taught by the teacher. When it comes to the students' self-confidence, the teachers should not be overly critical regarding the achievements of the students [7,59].

Even though the teachers must point out the students' mistakes, they should also reward the students' success and accomplishments.

This is one of the things which could help in the conversion of the burdening anxiety to become a relieving anxiety. And this can be achieved when the teachers point out that even the best students can make mistakes and that it is important for us to concentrate on our weaknesses only when we want to better ourselves.

There are different factors which influence the acquisition of synonyms, homonyms and antonyms in the English as a foreign language classes. Some of them appear due to the differences between the Macedonian and the English language, and some of them are connected to the factors which influence the acquisition of a language.

These type of differences between the two languages, as well as the disruption of some of the factors influence the acquisition of synonyms, homonyms and antonyms in the English as a foreign language classes. And they can often create certain problems in class.

Depending on the nature of the problem, there are numerous ways of coming up with a solution to that problem. Some of them are connected to the reduction of the students' need to rely upon a literal translation and in addition to that, the influence of the negative transfer will be reduced. Apart from that, similarly to the acquisition of any skill, the teachers should pay attention to the affective filters.

In other words, the teachers should stimulate the students' motivation and their self-confidence as well, and also the teachers should not forget about the reduction of the students' anxiety.

These affective filters can be often crucial when it comes to how successfully the students' acquisition of the synonyms, homonyms and antonyms will be carried out, because they can inhibit the intuitive aspect of the recognition and the production of the synonyms, homonyms and antonyms (this is also the basis of the acquisition of any language skill).

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INGLIZ TILI DARSLARIDA OG`ZAKI NUTQNI RIVOJLANTIRISHNING INNOVATSION USULLARI

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Annotatsiya: Ushbu maqolada ingliz tili darslarida interfaol usullardan foydalanish va o`quvchilarni shu usullar orqali o`qitish, darslardagi o`yinlarga hamkorlik asosida yondashish masalalari tahlili qilinadi.

Аннотация: В данной статье анализируются интерактивные методы, используемые на уроках иностранных языков. Огромное значение придаётся играм как наиболее коммуникативной технике.

Annotatsion: The given article deals with analyzing interactive methods used with pupils in foreign language classrooms. The games, as communicative techniques, have a great significance.

Zamonaviy sharoitda ta'lim samaradorligini oshirishning eng maqbul yoli bu mashg'ulotlarni interfaol metodlar yordamida tashkil etish deb hisoblanmoqda. O`quv jarayonining interfaol ta'lim turlariga asoslanishi bir qarashda nihoyatda oddiy, sodda, hatto "Bolalar o`yini" kabi taassurot uyg`otadi. Ammo interfaol ta'lim turlarini amaliyotda qo'llash uchun o`qituvchining ma'lum darajada quyidagi omillarga ega bo`lishi talab qilinadi: ish tajribasi, didaktik vositalar, metodik malaka va tashkilotchilik qobiliyati.

Ingliz tili o`qitishning har bir bosqichi kichik vazifalarni bajarishni o`z ichiga oladi. Dastlabki bosqichda faol nutq munosabatlarini shakllantirish xorijiy tilni

o`rganishga bo`lgan qiziqishni oshirishga xizmat qiluvchi mashqlar bajariladi. Keyingi bosqichlarda og`zaki muloqot sohasida ilgari olingan ko`nikmalarni faollashtirish, tabiiy kommunikativ sharoitlarni yaratish yo`li bilan ijtimoiy-madaniy omillarni o`zlashtirish asosiy maqsad sifatida belgilangan.

Shaxsga yo`naltirilgan doimiy muloqotlar, guruhlararo jamoaviy hamkorlik, axborot kommunikativ vositalaridan foydalanish, innovatsion usullarni samarali qo`llash asosiy metodologik shartlar hisoblanadi.

Hamkorlikda ishlash asnosida o`quvchilarda o`z-o`zini baholash, teran mulohazalar yuritish, o`rganilgan bilimlardan mantiqiy xulosalar chiqarish ko`nikma lari shakllanadi. Hamkorlikda ishlash o`quvchilarda bilimlarni o`zlashtirishga bo`lgan qiziqishni uyg`otadi, ta`lim jarayonining har bir ishtirokchisini rag`batlantiradi, har bir o`quvchining ruhiyatiga ijobiy ta`sir ko`rsatadi, o`quv materialining samarali o`zlashtirilishi uchun qulay sharoit yaratadi, o`quvchilarga ko`p tomonlama ta`sir ko`rsatadi, ularda o`rganilayotgan mavzular bo`yicha fikr hamda munosabatni uyg`otadi. Shuni ham aytish joizki, hamkorlikda ishlash o`quvchilarda hayotiy zarur ko`nikma, malakalarni shakllantiradi, ularning xulq-atvorini ijobiy tomonga o`zgartirishini ta`minlaydi.

Hamkorlikda ishlash aynan boshlang`ich sinflarda yaqqol namoyon bo`ladi. Jumladan, xorijiy tilni o`rganishning o`ziga xos murakkabliklari hisobga olinib, 1-sinf o`quvchilari uchun ingliz tili saboqlari qiziqarli savol-javob va o`yin tarzida olib boriladi. Bundan ko`zlangan maqsad bolani yangi til olamiga olib kirish va ushbu til talaffuzi bilan tanishtirishdir. Albatta, boshlang`ich sinf o`quvchilarini xorijiy til saboqlariga qiziqitira olish va ularning dars jarayonida faol ishtirok etishini ta`minlash o`qituvchidan zamonaviy kasb mahoratini talab etadi. Shuni ham aytish joizki, dars jarayonida yangi til materialini o`rgatishda (darsliklar asosida) quyidagi omillarga qat`iy rioya qilindi:

1. Avvalgi darsda o`tilgan mavzuga oid leksikani o`yinlar orqali takrorlash, so`ng yangi leksikani tanishtirish;
2. Avvalgi darslarda otilgan til strukturasi o`yinlar orqali takrorlash, so`ng yangi strukturani tanishtirish;
3. Tanishtirilgan leksika va strukturani mustahkamlash;
4. O`rganilgan til materiallarini o`yinlar yoki loyiha ishi orqali mustahkamlash;

Takrorlash: Barcha darslarni o`yinlar orqali takrorlash.

Bunday yo`l o`quvchilarning xotirasini uzoq muddatli bo`lishini ta`minlaydi, hayotiy ko`nikmalarini shakllantirib boradi, so`z boyligi ortadi.

Biz bu boradagi pedagogik tajribalarimiz, izlanishlarimiz davomida "Oddiydan murakkabga" tamoyilidan foydalanishga harakat qilamiz. Bu tamoyil turkum o`yinlarni o`z ichiga oladi. O`quvchilar o`yin davomida yangi so`zlarni tez yodlay oladilar, ularda epchillik, uddaburonlik shakllantiriladi. O`yinlar orqali til o`rganish o`quvchilarni zeriktirmaydi, aksincha, chet tilini osonlik bilan o`zlashtirishga xizmat qiladi. O`quvchilar, avvalo, o`yinni ko`ngilochar mashg`ulot deb biladi, hatto darsga qiziqishi bo`lmagan o`quvchi ham til o`rganish

jarayonining faol ishtirokchisiga aylanadi. Xususan, tilni o`rganish va o`rgatishda o`qituvchi bilimdonligining o`zi yetarli emas, balki undan uslubiy mahorat va muntazam tashabbuskorlik talab etiladi.

Grammatik o`yinlar ingliz tilidagi grammatik murakkablikni sodda usulda o`quvchilar ongiga singdiradi, o`quvchilarning og`zaki nutqini rivojlantirishga imkon yaratadi va ijodiy-mantiqiy faolligini oshiradi. Leksik o`yinlar o`quvchilarning lug`at boyliklarini amalda qo`llashni mashq qilish, nutqiy fikrlash qobiliyatini faollashtirish va mustaqil fikrlash, so`zlarni bayon qila olishga o`rgatishdan iborat. Fonetik o`yinlar tovushlarni to`g`ri talaffuz qilish, she`rlarni baland ovozda, aniq va chiroyli talaffuz qilishni o`rgatadi. Orfografik o`yinlar o`quvchilarni ingliz tilida so`zlarni to`g`ri yozishga o`rgatish, ular imlosining o`quvchilar xotirasida saqlanib qolishiga erishishda qo`l keladi.

Xulosa qilib shuni aytish mumkinki, hozirgi kunda mamlakatimiz yoshlarining zamonaviy ilm-fan sirlari bilan xorijiy tillarni puxta o`rganishlari uchun barcha sharoit va imkoniyatlar yaratib berilmoqda. Ta`lim jarayonida o`quvchilar bilan hamkorlikda ishlab, interfaol usullardan unumli foydalansak, albatta, samaradorlikka erishamiz.

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ONA TILI FANINI O`QITISH JARAYONIDA IJODIY TAFAKKURNI O`STIRISH OMILLARI

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Annotatsiya. Maqolada o`quvchilarning mustaqil va ijodiy fikrlash salohiyatini o`stirish, tafakkur manbaini boyitish omillari haqida so`z yuritiladi. Ona tili ta`limida pedagogik texnologiyalar bilan badiiy matnlarni tahlil etish asosida o`quvchilarning tasavvurini o`stirish, ularning mushtarak yoki farqli jihatlari xususida muayyan xulosalar chiqarish layoqatini rivojlantirishga doir ijodiy yondashuvlar bayon qilinadi.

Аннотация. В статье говорится о преимуществах интеллектуального сравнительного изучения, которое считается важным в формировании логического и образного мышления. Излагаются подходы и методы, касающиеся развития способности учащихся делать выводы,

заклучения об общих и различных аспектах, роста воображения, фантазии на основе разнообразных текстах.

Annotation. The article discusses the benefits of creative approach to the analysis of fiction, which is important in shaping logical and figurative thinking. Creative approaches to developing students' imagination based on an analysis of the work of art with pedagogical technologies and developing the ability to draw certain conclusions about their similar or different aspects.

Ona tili fani o`quvchi shaxsini erkin fikrlash va uni nutq shaklidan(og`zaki va yozma) qat`iy nazar to`g`ri ifodalay olishga o`rgatadi. Mantiqiy fikrlovchi, dunyoqarashi keng, ijodiy va badiiy tafakkurga ega shaxsni kamol toptirish ona tili va adabiyot fanining bosh maqsadidir. Mana shu maqsadlar asosida darslarga yangi pedagogik texnologiyalar olib kirilsa, PISA dasturlari asosida ish yuritilsa, o`quvchi darsning tinglovchisiga emas, balki faol ishtirokchisiga aylanadi. Shuning uchun ham mustaqil fikrli, ma`naviy yetuk shaxsni tarbiyalashda ona tili ta`limining o`rni beqiyos.

Mamlakatimiz davlat ta`lim hujjatlarida ona tili ta`limi muayyanlashtirildi. Umumiy o`rta ta`lim o`quv dasturida: "Ona tili mashg`ulotlari bolalarda ijodiylik, mustaqil fikrlash, ijodiy fikr mahsulini nutq sharoitiga mos ravishda og`zaki, yozma shakllarda to`g`ri, ravon ifodalash ko`nikmalarini shakllantirish va rivojlantirish" bosh maqsad qilib belgilangan. Chunki 5-9-sinf o`quvchilarining ruhiy-fiziologik holati o`ziga xos bo`lib, ularda ijodiylik, o`zlashtirilgan bilimi, egallagan ko`nikma va malakasi asosida ijod qilish, ya`ni yaratish, yangilik hamda g`ayrioddiylikka qiziqish kuchayadi. Ona tili fanini o`qitishda zamonaviy yondashuvlar muhim ahamiyat kasb etadi. Bunday yondashuv esa quyidagi jarayonlarda o`z ifodasini topishi mumkin:

- o`quvchining so`z boyligini oshirish, lug`atlar bilan ishlashga o`rgatish;
- so`zlarning ma`no nozikliklari, farq va o`xshashliklarini his qilish, anglab yetish, bexato talaffuz qilish hamda yozish;
- so`zlarni bog`lab gap, gaplardan esa matn tuza olish;
- matnlardagi mantiqiy xatoliklarni topish, tuzatish, bir fikrni turli shaklda ifodalay olish;
- uzilgan fikrning davomini tiklash, matnni kreativ tarzda davom ettirish, mantiqiy xulosa chiqarish.

Ona tili ta`limining samaradorligi faqat ta`lim mazmuni va maqsadini yaxshilashdangina iborat bo`lmay, balki o`quvchilarga beriladigan zaruriy bilim, malaka va ko`nikmalarni shakllantirishda ilg`or pedagogik texnologiyalarni ta`lim jarayoniga to`g`ri qo`llay olish bilan ham o`lchanadi va bunda ona tili fani o`qituvchisi o`qitish metodini to`g`ri tanlay bilishi kerak. O`quvchining davlat ta`lim standartlari asosidagi o`quv dasturiga muvofiq kuzatish, izlanish, qiyoslash, umumiylikni aniqlash, alohidalikni sharhlash, farqlarni topish, tasnif qilish kabi ko`nikma, malaka va kompetentlikka ega bo`lishi talab etiladi.

Ona tili ta`limida o`qituvchi faoliyati bilan bog`liq metodlarning eng serunumi muammoli o`qitishdir. Bugungi kunda deyarli barcha ona tili fani o`qituvchilari

kundalik dars jarayonida muammoli o`qitish metodining qaysidir bir shakliga murojaat qiladi. Bu jarayon, o`z navbatida, o`quvchida darsga bo`lgan muhabbatning uyg`onishiga, qiziqish va mantiqiy, kreativ fikrlash xislatlarining yuzaga chiqishiga turtki beradi. Matnlar bilan ishlashda o`quvchining salohiyatiga e`tibor qaratiladi. Masalan, "Bo`laklardan butunga" texnologiyasi o`quvchilarni mantiqiy fikrlash, ijodiy ishlashga yo`naltiradi. Bunda so`zlar alohida kichik qog`ozlarga yozilib, teskari tomoni qo`yiladi. Yozilgan so`zlar turli ma`nodagi, ya`ni mantiqan bir-biriga bog`lanmagan so`zlardan iborat bo`lishi kerak. Sinf uch guruhga bo`linadi. Har bir guruh so`zlardan uchtadan olib, mana shu so`zlar ishtirokida gaplar tuzadi. Shartga ko`ra, uchala so`z bir gapda qatnashishi kerak. Tuzilgan gaplar mantiqan to`g`ri ekanligiga va badiiy-estetik jihatiga ko`ra baholanadi. Keyingi bosqichda mana shu gaplar ishtirokida guruhlar kichik matnlar tuzishi mumkin. Matnlarni guruhlar bir-biriga almashtirib, imlo va uslubiy xatolarni topishadi, o`qituvchi bilan birgalikda matnni badiiy jihatdan tahlil qilishadi. Ijodiylikning yana bir belgisi yangilik topa bilishdir. Masalan, o`quvchi dars jarayonida yangi ijod mahsulini yaratishi (buning o`zi ham oldindan rejalashtirilmagan bo`lishi mumkin), bir mavzuda turli matnlar tuzishi mumkin. Aynan shu jarayonlar orqali texnologiyaning quyidagi afzalliklari namoyon bo`ladi:

- o`quvchilarni mantiqiy fikrlashga undaydi;
- ijodiy va badiiy tafakkurini boyitadi;
- badiiy jihatdan mukammal gaplar tuzishga o`rgatadi;
- so`slarni o`z ornida qo`llay olish malakasini shakllantiradi;
- so`z boyligini oshiradi.

Demak, ona tili ta`limida o`quvchilarning til sezgisini tarbiyalash, manba bilan mustaqil ishlash ko`nikmasini rivojlantirish, ijodiy fikrlashga o`rgatish orqali madaniy nutq malakalari ham shakllanib boradi. Shu bois ham ona tili darslarida o`quv topshiriqlarning aksariyatini ijodiy topshiriqlar tashkil etadi. O`quvchilarning ijod mahsulini mohiyatan bir yo`nalishda, lekin shaklan turlicha bo`lishi mumkin. Dars jarayonida o`quvchi o`qituvchi yo`llanmasi asosida izlanadi, fikrlaydi, biror hukmga kelishi bilan unda o`z fikrini asoslash va isbotlash, himoya qilish malakasi hosil bo`ladi. Bu esa ona tili ta`limining asosiy yutuqlaridan biri sanaladi.

Ijodiy tafakkurni rivojlantirishning omillaridan biri—bu she`r asosida matn tuzdirish. Masalan, dars so`ngida Erkin Vohidovning "Kamtarlik" she`ri havola etiladi. Ushbu she`r asosida matn yozishni boshlashdan oldin o`qituvchi o`quvchilardan "kamtarlik" va "manmanlik" so`zlarini qanday tushunishlarini so`raydi. Bu so`zlarga qanday ma`nodosh so`zlarni tanlash mumkinligini izohlaydi. Erkin Vohidov tomonidan tasvirlangan choynak va piyola kimlarni eslatayapti? O`quvchilar choynak timsolida o`zini kata tutgan, boshqalarni mensimaydigan, o`ziga bino qo`ygan, manman kimsani ko`rishlarini hamda uning qancha kibrli bo`lmasin, ozidan kichik piyolaga egilishga majbur bo`lishini to`g`ri hisoblaydilar. Hattoki o`quvchilar choynakning jo`mrangi yuqoriga qaraganligi uchun kibr-havoli kishilarga nisbat beriladigan "Burni osmonga ko`tarilgan" iborasini dalillab ko`rsatadilar.

Shu o`rinda payola timsolida kamtarin inson tasvirlanishini, kamtarlik sabab inson hamisha ehtiromga sazovor bo`lishini izohlaydilar.

Xulosa o`rnida aytish mumkinki, o`qituvchi har bir darsni o`ziga xos ijod mahsuli sifatida o`quvchiga taqdim etmog`i, ularni mana shu jarayonning faol, zukko ishtirokchilariga aylantirmog`i lozim. Har bir ona tili va adabiyot darslari o`quvchiga bilim berish bilan birga, uni kamol toptirishga, ona tilimizga bo`lgan cheksiz mehr-muhabbatni tarbiyalashga qaratilishi zarur. Zero, ona tiliga bo`lgan muhabbat mana shu xalqqa, Vatanga bo`lgan muhabbatdir.

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E-LEARNING FROM METACOGNITIVE PERSPECTIVE

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During the past 8 months researchers, schools and governments around Uzbekistan have strongly continued advocating enhancing student learning by using digital tools, i.e. the e-learning. The biggest advantage of e-learning is that it gives students active learning opportunities according to the research carried out in the world. Though in Uzbekistan the results obtained by online education is not comparable to f2f or onsite education. Students are believed to be able to gain greater control over their own learning in e-learning compared to traditional learning. Growing numbers of online instructional systems have been developed during the recent years; however, studies of online instructions provided in these systems did not exhibit consistent results in terms of improving or supporting student learning. This may be related to student learning strategies used for Internet-based learning (McCormack & Jones, 1998). When students shift their learning from traditional to online learning environments, they are challenged by different learning and interaction methods. If students adopt effective and efficient approaches for e-learning, they can enhance both their e-learning achievement and their e-learning motivation.

Previous researches have noticed the role of learning strategies in Internet-based learning. It has been observed that student learning strategy is one of the factors impacting student online learning achievement (Shih, Ingevritsen, Pleasants, Flickinger & Brown, 1998). Online information seeking is a complex and

difficult process for students and developing students' understanding of content through use of the Internet is a challenge for students and teachers. Student Internet self-efficacy and metacognitive strategies play important roles in student online inquiry learning. Ligorio (2001) considers that the various communication styles integrated into online learning activities are valued only when students are aware of the technologies and tools associated with each communication style. For example, Frank and his colleagues (2003) examined the process of online learning via e-mail for elementary students and concluded that students encountered technological problems and social problems. Technological problems included anxiety regarding using computers for learning, difficulties in using email and the Internet to complete homework, and the difficulty of solving problems when computer systems are down. Regarding social problems, the most significant social problems related to feelings of isolation resulting from online learning. Most elementary students still needed parental help to finish their homework. As it is examined the styles of learners accustomed to online learning environments and further found that students who recognized online learning may have poor online learning achievement. The literatures imply that online learners are challenged by new problems which they may have never encountered before in traditional learning environments; for example, how to handle the feelings of isolation and how to solve online technological problems by themselves. Recent research explore online inquiry-based learning and claim that higher-level cognitive strategies facilitate student knowledge construction and further develop scaffoldings to enhance the development of student metacognitive strategies. Researches reveal that new approaches and cognitive strategies may need to be developed particularly for online learning circumstances. Furthermore, positive attitude towards online learning is revealed not sufficient for successful online learning. This suggests that, in addition to affective variables, online learning may be simultaneously influenced by cognitive and behavioral variables. According to the above, students may be required for new learning strategies and skills so that they can become effective and successful online learners.

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