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**НАМАНГАН ДАВЛАТ УНИВЕРСИТЕТИ  
ИЛМИЙ АХБОРОТНОМАСИ**

**НАУЧНЫЙ ВЕСТНИК НАМАНГАНСКОГО  
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Ушбу журнал 2019 йилдан бошлаб Ўзбекистон Республикаси Олий аттестация комиссияси Раёсати қарори билан физика-математика, кимё, биология, фалсафа, филология ва педагогика фанлари бўйича Олий аттестация комиссиясининг диссертациялар асосий илмий натижаларини чоп этиши тавсия этилган илмий нашрлар руҳига киритилган.

"НамДУ илмий ахборотномаси-Научный вестник НамГУ" журнали Ўзбекистон Матбуот ва ахборот агентлигининг 17.05.2016 йилдаги 08-0075 рақамли гуваҳномаси ҳамда Ўзбекистон Республикаси Президенти Администрацияси ҳузуридаги Ахборот ва оммавий коммуникациялар агентлиги (АОКА) томонидан 2020 йил 29 август кунги 1106-сонли гуваҳнома э билан чоп этилади. "НамДУ Илмий Ахборотномаси" электрон нашр сифатида халқаро стандарт туркум рақами (ISSN-2181-1458)га эга НамДУ Илмий-техникавий Кенгашининг 11.03.2022 йилдаги қарарига асосланган ҳолда муҳофама қилиниб, илмий тўплам сифатида чоп этишига руҳсат этилган (Баённома № 3). Муқодаларнинг илмий савияси ва келтирилган маълумотлар уқун муаллифлар жавоблар ҳисобланади.



## ADABIYOTDA RAMZLARNING LINGVOMADANIY TAHLILI

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*Annotatsiya.* Maqola madaniyat uchun ahamiyatli matnlarni talqin qilishda yangi yondashuvni asoslashga, ya'ni lingvokulturologik jihatdan badiiy matnning birliklari sifatida tasvirlangan badiiy matnning timsollariga e'tiborni qaratishga, madaniy matn ma'lumotlarini to'plashga bag'ishlangan. Maqola ramzlarning turlari va ularning adabiyotda tutugan o'rni haqida ma'lumotlar keltirilgan. Shu bilan birga ramzlarning asarlarda ishlatilgan ma'nolari haqida ham fikrlar keltirilgan. Bundan tashqari ramzlarning badiiy adabiyotda qo'llanilish o'rinlari misollar yordamida tahlil qilingan.

*Kalit so'zlar:* ramzlar, badiiy adabiyot, lingvomadaniy, polisemantik allegorik obraz, metafora, ramziy obraz, timsollash.

## ЛИНГВОКУЛЬТУРНЫЙ АНАЛИЗ СИМВОЛОВ В ЛИТЕРАТУРЕ

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*Аннотация.* Статья посвящена обоснованию нового подхода к интерпретации значимых для культуры текстов, а именно обращению внимания на образы-символы художественного текста, описываемые в лингвокультурологическом аспекте как единицы художественного текста, аккумулирующие культурологическую текстовую информацию. В статье представлена информация о типах картинок и их месте в литературе. Также есть комментарии к значениям терминов, используемых в произведениях. Кроме того, на примерах анализируется использование символов в художественной литературе.

*Ключевые слова:* символы, художественная литература, лингвокультурный, многозначный аллегорический образ, метафора, символический образ, символизация.

**Introduction.** Symbol - (from ancient Greek symbolon - sign, omen) - a polysemantic allegorical image based on the similarity, similarity or commonality of objects and phenomena of life. A symbol can express a system of correspondences between different aspects of reality (the natural world and human life, society and personality, real and surreal, earthly and heavenly, external and internal). The development of society leads to the perfection of the development of a certain degree of change of symbols. They serve as a socio-linguistic phenomenon to clearly express people's attitudes to things, creating ease and convenience in the exchange of ideas and communication between people. The development of symbols has a positive effect on the enrichment of the vocabulary and expression capabilities of a particular language. Symbols are a linguistic-speech phenomenon that serves to ensure the diversity and effectiveness of speech, reflecting people's speech culture, language richness, and behavior.



**Literature review.** The symbol is closely related in origin and principles of figurative transformation of reality with other types of allegories. But, unlike, for example, figurative parallelism or comparison (these allegorical images, as a rule, consist of two parts, that is, two-term), the image-symbol is single-term. In a symbol, again in contrast to figurative parallelism and comparison, the identity or similarity with another object or phenomenon is not obvious, is not fixed verbally or syntactically [1].

Unlike the metaphor, the image-symbol is polysemantic. He admits that the reader may have a wide variety of associations. In addition, the meaning of the symbol most often does not coincide with the meaning of the metaphor word. Understanding and interpretation of a symbol is always broader than the assimilations or metaphorical allegories from which it is composed [2].

**Research Methodology.** A symbolic image can arise as a result of the use of a wide variety of figurative means: metaphors, figurative parallelisms, comparisons. In some cases, the image-symbol is created without using any other types of allegories [3].

Unlike allegory, the symbolic image has no straightforward, rational meaning. He always retains vivid, emotional associations with a wide range of phenomena [4].

Images-symbols are widely used in literary works: in lyrics, in epics and drama. Correct interpretation of symbols contributes to a deep and correct reading of literary texts. Failure to understand the symbolic nature of images, on the contrary, can lead to gross errors in the interpretation of the text, to distortion of the author's intention. Symbols always expand the semantic perspective of the work, allows the reader, on the basis of the author's "hints", to build a chain of associations linking various phenomena of life [5].

Writers use symbolization (the creation of images-symbols) in order to destroy the illusion of lifelikeness that often arises among readers, to emphasize the polysemy, the great semantic depth of the images they create.

In many of Lermontov's works, natural phenomena often become symbols. Symbolization is a favorite technique of the romantic poet, reflecting on the fate of man in the broad context of world, universal life. A lonely pine tree and a palm tree ("In the wild, it is lonely in the north ..."), a lonely old cliff ("Cliff"), an oak leaf ("An oak leaf came off a branch of my dear ...") - symbols of lonely people suffering from their loneliness or alienation. The "golden cloud" is a symbol of short-lived happiness that makes a person suffers [6].

**Analysis and results.** A capacious symbol is nature in the poem "Mtsyri": this is the world in which the romantic hero sees a semblance of the ideal world of "troubles and battles" he created in his soul [7].

Nature is the goal and meaning of his escape from the monastery, the "homeland" where he dreams of returning. But nature becomes a formidable rival for Mtsyri: the leopard with which the hero entered the fight is not just a strong and beautiful beast, it is a symbol of the brute force of nature, its hostility to man. The fight with the leopard is symbolic: it became a duel between the matter of nature, embodied in the leopard, and the unbending, proud human spirit embodied in Mtsyri [8].

Symbolization, the creation of symbols based on a wide variety of associations is a striking feature of romantic literature.

However, realist writers also use symbols, creating ambiguous generalization images associated with various aspects of people's lives. In Leo Tolstoy's novel "War and Peace", at key moments in the heroes' spiritual quests, the author creates images-symbols that clarify the



heroes' attitude to life, helping to understand their self-knowledge or insight. For example, Prince Andrey, wounded in the battle of Austerlitz, sees above him a "bottomless blue sky" [9].

The symbol of the sky here is both a psychological symbol, clarifying the state of the hero's soul, and a philosophical symbol, expressing the writer's attitude to life, an understanding of its bottomless depth and the multiplicity of goals that a person and humanity may have.

The image-symbol of the cherry orchard is the basis of the play by A.P. Chekhov "The Cherry Orchard". This symbol reveals the ideas of the characters and the author about life, fate, time, becomes a figurative "echo" of the spiritual world of the heroes. In addition, the cherry orchard is a philosophical symbol that emphasizes the connection of times, the interpenetration of various layers of life, the fate of the former and new owners of the garden, the younger generation, aspiring to the future [10].

*There are two main types of symbols.*

The first type includes symbols that have support in the cultural tradition. They are a part of culture, for their construction, writers use the language of culture, in principle understandable to a more or less knowledgeable reader. Of course, each such symbol acquires individual semantic shades, close to the writer, and important for him in a particular work.

Such "cultural and historical" symbols are images-symbols of the "sea", "ship", "sail", "road", "path", "garden", "sky", "blizzard", "fire", "crown", "Shield" and "sword", "rose", "cross", "nightingale" and many others.

Images, heroes, plots previously created by culture can become symbols. For example, the biblical image of the prophet, the image of the sower and the parable of the sower from the Gospel, medieval images-symbols of the Beautiful Lady and her knight, the image of Odysseus and his wanderings ("odyssey"), the image of Arion, the mythical singer saved by a dolphin, etc. These are, as it were, ready-made symbolic constructions that writers could supplement, rethink, creating new variations of symbolic images on their basis. In Russian literature, ancient mythology, as well as biblical images and plots, were especially often the source of new symbols.

The second type includes symbols that were created without reliance on cultural tradition. Such symbols arose on the basis of semantic relations within one literary work or a series of works. These are the symbols of the cherry orchard in the play by A.P. Chekhov, the leopard in the poem by M.Y. Lermontov "Mtsyri", the "solitary" oak, "the patriarch of the forests", in the poems of A.S. Pushkin "Do I wander along the noisy streets ..." and "When outside the city, thoughtful, I wander ..."

Especially often, individual symbols were created by Russian symbolist writers, who considered them not just one of the types of allegorical images, but the most important category of the artistic worldview. For example, in the poetry of A.A. Blok, who widely used traditional symbols ("rose", "cross", "shield", Sophia, Tsarina, Beautiful Lady, etc.), the main place is occupied by individual symbols created by the poet.

The Beautiful Lady of Blok's early poems are replaced by the Stranger and the Snow Maiden, the image-symbol of the "lad who lights the candles" is replaced by the image-symbol of a man "nailed to a tavern counter", fleeing in a wine frenzy from the horrors and temptations of the "terrible world." "The Scary World" is one of the most capacious and significant symbols in Blok's later lyrics. This image arises as a result of the poet's symbolic understanding of everything that he sees in the world around him and in himself. In Blok's lyrics, from poem to



poem, from cycle to cycle, images-symbols of the path, distance, movement, "rings of existence" unfold: they express the poet's ideas about the eternal and transitory in people's lives, about his fate and the fate of the world, create a "myth" about a person and time.

The concept of a symbol among Russian Symbolist writers of the late 19th - early 20th centuries. do not coincide with traditional ones. For them, the symbol was not only an artistic image capable of expressing generalized ideas about the world and man. The symbol for them is the most important "tool" in their special way of comprehending reality. This is a means of cognition-penetration into the world of mystical "essences" through the world of simple and clear, sensually perceived "things".

**Conclusion.** The symbol was considered by the symbolist writers in a row with such aesthetic categories as "beautiful", "ugly", "tragic", "comic". But even a broad aesthetic perception of the symbol seemed insufficient. Many Symbolists considered the symbol to be a category of "super-aesthetic", a category of worldview, an element of the mythological perception of the world.

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### **СУБКОЛЛОКВИАЛ ФРАЗЕОЛОГИК БИРЛИКЛАРНИНГ ЭКСПРЕССИВ – СТИЛИСТИК ХАРАКТЕРИСТИКАСИ**

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*Аннотация. Мақолада француз ва ўзбек тилларидаги соддатил фразеологик бирликларнинг экспрессив-стилистик характеристикаси, функционал услубга киритиш имкониятини берувчи лингвистик ва экстралингвистик хусусиятларда ўрганилди.*

*Калит сўзлар: субколлоквиал, соддатил, фразеологик бирлик, экспрессив-стилистик, лингвистик, экстралингвистик.*

### **ЭКСПРЕССИВНО – СТИЛИСТИЧЕСКАЯ ХАРАКТЕРИСТИКА СУБКОЛЛОКВИАЛЬНЫХ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ**

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*Аннотация. В статье изучены экспрессивно – стилистическая характеристика просторечных фразеологических единиц во французском и узбекском языках, лингвистические и экстралингвистические особенности, дающие возможность включить их в функциональный стиль.*

*Ключевые слова: субколлоквиальная, просторечная, фразеологическая единица, экспрессивно–стилистическая, лингвистическая, экстралингвистическая.*

### **EXPRESSIVE - STYLISTIC CHARACTERISTICS OF SUBCOLLOQUIAL PHRASEOLOGICAL UNITS**

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*Annotation. The article studies the expressive and stylistic characteristics of subcolloquial phraseological units in the French and Uzbek languages, linguistic and extralinguistic features, which make it possible to include them in the functional style.*

*Keywords: subcolloquial, colloquial, phraseological unit, expressive - stylistic, linguistic, extralinguistic.*



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