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TOSHKENT DAVLAT O'ZBEK TILI VA ADABIYOTI  
UNIVERSITETI



**“O‘zbek tili taraqqiyoti  
va xalqaro hamkorlik  
masalalari”**

*mavzusidagi xalqaro konferensiya*

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HAMKORLIK MASALALARI»**

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Ushbu to'plamda «O'zbek tili taraqqiyoti va xalqaro hamkorlik masalalari» mavzusidagi xalqaro ilmiy-amaliy anjumanga yuborilgan maqolalar jamlangan. To'plamda o'zbek tili taraqqiyoti va xalqaro hamkorlik, amaliy tilshunoslik va lingvodidaktika muammolari, til ta'limi, o'zbek tilining xorijda o'qitilishi va o'zaro hamkorlik, madaniyatlararo muloqotda o'zbek tilining o'rni, o'zbek tilini davlat tili sifatida har tomonlama rivojlantirish, o'zbek tili va turkiy tillar tarixi, o'zbek tilining boshqa turkiy tillar bilan o'zaro aloqalari tadqiqi, lug'atshunoslik, atamashunoslik, til korpusi kabi o'zbek tilshunosligining nazariy va amaliy masalalari haqida so'z yuritiladi.

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The book is intended for philological specialists, scientific researchers, bachelor and master degree students, as well as for a wide range of readers.

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**Giperbola va kinoyaning umumiy xususiyatlari**  
**General features of hyperbole and irony**

Mavlonova O'g'iloy Hamdamovna\*

**Abstract:** This article describes hyperbole and satire, and discusses their common features in a number of examples from the famous English playwright William Shakespeare's play "Romeo and Juliet". As a result it was determined that hyperbole and irony have a common feature such as hypertrophy.

**Key words:** hyperbole, irony, linguistic means, lexical means, "Romeo and Juliet", hypertrophy.

Literaturnaya ensiklopediyada berilgan ta'rifga ko'ra, "giperbola (yunoncha - υπερβολή) - bu ekspressivlikni oshirishga qaratilgan aniq va qasddan oshirib yuborishning stilistik qiyofasi.

Giperbola ko'pincha boshqa stilistik vositalar bilan uyg'unlashadi, ularga o'ziga xos fon beradi: giperbolik taqqoslashlar, metafora va boshqalar. Tasvirlangan belgi yoki vaziyat ham giperbolik bo'lishi mumkin. Giperbola, shuningdek, achinarli ko'tarilish vositasi sifatida, ritorik yoki oratorik uslubga, shuningdek, romantik uslubga ham xosdir, bu yerda pafos kinoya bilan uyg'unlashadi". [Литературная энциклопедия терминов и понятий, 2001:179].

Kinoya [yunon eironeia – soxtalik, yasamalik, mug'ombirlik] - bu salbiy hodisani bema'nilik darajasiga qadar masxara qilish va obro'sizlantirish, uning kamchiliklariga e'tiborni jalb qilish uchun salbiy hodisaning ijobiy shaklda tasvirlangan aniq tasviri, mos keladigan qadr - qimmat". [Литературная энциклопедия терминов и понятий, 2001:315].

"Kinoya - bu haqiqiy ma'no yashiringan yoki aniq ma'noga zid bo'lgan (qarama -qarshi) trop. Kinoya munozara mavzusi tuyulganidek narsa emas degan tuyg'uni tug'diradi". [ЛЭС, 1990:225].

Yuqoridagi ta'riflar asosida quyidagi xulosaga kelish mumkin: giperbola va istehzo kabi lingvistik vositalarning umumiy xususiyati shundaki, leksik xarakteristikalar o'ta bo'rtirilgan, hatto grotesk (kulgili) shaklida berilgan. Binobarin, bu lingvistik vositalar fojiali asarning qorong'i tomoni uchun so'zlovchi bo'lib, haqiqatan ham qorong'i leksik vositalar ularning fonida yanada yaqqolroq namoyon bo'ladi. Fojiali darajaning oshishi giperbola orqali ifodalanadi. Istehzoga kelsak, u ko'pincha achchiq bo'ladi, masalan, buni Romeo va gertsoginyaning, Richardning onasi so'zlarida kuzatish mumkin.

Illyustratsiyalarga misol tariqasida "Romeo va Julietta"dagi giperbolalarga e'tibor qaratamiz:

1) *Juliet*

***What devil art thou***, that dost torment me thus?

***This torture should be roar'd in dismal hell.***

Hath Romeo slain himself?

Say thou but 'I',

And that bare vowel 'I' shall poison more,

Than the death-darting eye of cockatrice.

U enagani qiynoqqa soladigan jinga qiyoslaydi; Julietta o'z boshidan kechirganlarini do'zax azoblariga o'xshatadi. Enaga unga Romeoning o'limi haqida noto'g'ri ma'lumot beradi.

2) *Romeo*

Arise, ***fair sun***, and kill the ***envious moon***,

Who is already sick and pale with grief,

***That thou her maid art far more fair than she:***

Be not her maid, since she is envious.

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Bu yerda Julietta metaforik tarzda quyoshga taqqoslanadi, bu mubolag'a ta'rifi bo'lib, keyinchalik qiz unga shunchalik hasad qiladigan oyga qiyoslanadiki, oy g'amdan oqarib ketadi. Juliettaning go'zalligi shunchalik ko'zni qamashtiradiki, u tabiiy yoritgichning yorqin go'zalligidan ustun turadi. Bu yerda giperbola *fair* sifatining qiyosiy darajasi bilan ifodalanadi.

### 3) Juliet

Blister'd be thy tongue

For such a wish! he was not born to shame:

*Upon his brow* shame is ashamed to sit;

For *'tis a throne where honour may be crown'd*

*Sole monarch of the universal earth.*

Bunday bo'rtirma taqqoslash bizni yana "ulug'vorlik"ka qaytaradi.

### 4) Romeo

*There is no world* without Verona walls,

But *purgatory, torture, hell* itself.

Romeoning umidsiz kayfiyatini bo'rtirma taqqoslashlar, shuningdek, aniq ifodalangan baholovchi komponentli bir xil otlar ta'kidlaydi. Bu misolda "azob" semasi paydo bo'ladi.

### 5) Lady Capulet

Tonight she is *mew'd up to her heaviness.*

Ushbu misolda biz Juliettaning pozitsiyasining jiddiyligini ta'kidlaydigan giperbolani kuzatishimiz mumkin.

### 6) Romeo

O, give me thy hand,

One *writ with me in sour misfortune's book!*

Bunday holda giperbola "misfortune" semasi aniq ko'rinadigan tavsiflovchi ta'rif yordamida ifodalanadi.

### 7) Prince

For *never was a story of more woe*

Than this of Juliet and her Romeo.

Mana, Romeo va Juliettaning hikoyasi shunchalik qayg'uli va fojialiki, bu dunyodagi barcha sevgi hikoyalaridan ustun bo'lgan bo'rtirma ta'rifdir.

"Richard III" asarida ham giperbolalardan foydalanilgan misollarini ko'rib chiqamiz:

### 8) Lady Anne

Thou wast provoked by *thy bloody mind,*

*That never dream 'st on aught but butcheries.*

"Qiyomat" mavzusi bu yerda o'z ifodasini topgan: Richard faqat odamlarni qanday yo'q qilish haqida o'ylay oladi; uning aqli hamma uchun, shu jumladan, o'zi uchun ham shunchalik halokatliki, shuning uchun ham bu misolda giperboladan foydalanish o'z maromida kelgan.

### 9) Lady Anne

*Black night o'ershade thy day, and death thy life!*

Bu misolda biz Anna xonimning Richardga bo'rtirib aytgan istagini ko'rishimiz mumkin; u uni la'natlaydi.

### 10) Richard

What! I that kill'd her husband and his father-

*To take her in her heart's extremest hate,*

With curses in her mouth, tears in her eyes,

The bleeding witness of my hatred by;

Having God, her conscience, and these bars against me,

And I no friends to back my suit at all

*But the plain devil and dissembling looks,*

And yet to win her, *all the world to nothing!*

Ha!

## O'ZBEK TILI TARAQQIYOTI VA XALQARO HAMKORLIK MASALALARI

Richard qilgan dahshatli ishlariga qaramay, u Anna xonim bilan turmush qurishga muvaffaq bo'ladi. Glosterning yovuz ishlari ta'rifi giperbola yordamida amalga oshirilgan.

11) *Richard*

*And will she yet abase her eyes on me,  
That croppe'd the golden prime of this sweet prince  
And made her widow to a woeful bed?*

Bu misolda ishlatilgan giperbolani hatto kulgili mubolag'a deb ham atash mumkin.

12) *Hastings*

O, 'twas *the foulest deed* to slay that babe,  
And *the most merciless that e'er was heard of!*  
*Rivers*

*Tyrants themselves wept* when it was reported.

Bu erda biz yana giperbolani ko'rishimiz mumkin: hatto zolimlar ham merosxo'ning o'limiga aza tutishdi.

13) *Queen Margaret*

*Can curses pierce the clouds and enter heaven?  
Why then, give way, dull clouds, to my quick curses!*

<...>

*Long mayest thou live to wail thy children's death,  
And see another, as I see thee now,  
Deck'd in thy rights, as thou art stall'd in mine!  
Long die thy happy days before thy death;  
And, after many length'ned hours of grief,  
Die neither mother, wife, nor England's Queen!*

Qirolicha Margaritaning la'natlari keyinchalik muvaffaqiyat qozonadi; u yuqori emotsional intensivlikka erishadi, bu esa giperboladan foydalanish orqali ta'minlanadi.

14) *Queen Elizabeth*

Ay me, I see *the ruin of my house!*  
...I see, as in a map, *the end of all.*

Bu misoldagi giperbola: qirolicha Yelizavetta qirollik uyining o'limini (tugashini) bashorat qilmoqda.

15) *Hastings*

O bloody Richard! Miserable England!  
*I prophes't the fearful'st time to thee  
That ever wretched age hath look'd upon.*

Gastings, o'z bashoratida, Angliyadagi juda qiyin, og'riqli vaqtni bashorat qilgan; buni ifodalash uchun yana giperboladan foydalanilgan.

16) *Richard*

*But I am in  
So far in blood that sin will pluck on sin.  
Tear-falling pity dwells not in this eye.*

Mazkur holatda, giperbola Richard qalbida ochilgan axloqiy tubsizlikni tavsiflash, uning axloqiy qulashining chuqurligini ko'rsatish uchun ishlatilgan.

17) *Tyrrel*

When Dighton thus told on: 'We smothered  
*The most replenished sweet work of nature  
That from the prime creation e'er she framed.'*

Hence both are gone with conscience and remorse  
They could not speak; and so I left them both,  
To bear this tidings to *the bloody King.*



## O'ZBEK TILI TARAQQIYOTI VA XALQARO HANKORLIK MASALALARI

Bu yerda siz begunoh bolalar tasvirida ham, keyinchalik ularning qonli Richardga qarshiligida ham giperbolaning ishlatilishini ko'rishingiz mumkin.

18) *Duchess*

No, by the holy rood, *thou know'st it well*

*Thou cam'st on earth to make the earth my hell.*

Gersoginyaning aytishicha, Richard tug'ilgandan so'ng dunyo uning uchun do'zaxga aylangan; buni ifodalash uchun bo'rttirilgan qiyoslashdan foydalanilgan.

19) *Duchess*

*Therefore take with thee my most grievous curse,*

*Which in the day of battle tire thee more*

*Than all the complete armour that thou wear'st!*

Gersoginya Richardga eng og'ir la'nat yuboradi, bu uning jangovar zirhidan ham og'irroqdir. Bu esa giperbola texnikasi yordamida ifodalangan.

20) *Richard*

I shall despair. There is no creature loves me;

And if I die no soul will pity me:

*And wherefore should they, since that I myself*

*Find in myself no pity to myself?*

Richard umidsizlik tubiga yetdi; u o'ziga achinmaydi, hatto boshqalar ham unga achinishmaydi. Bunday holda bo'rttirilgan tavsif fojia uning tabiatining eng yaqin mohiyatidan iboratligini ko'rsatadi.

21) *Lady Anne*

Villain, thou knowest nor law of God nor man:

*No beast so fierce but knows some touch of pity.*

*Richard*

*But I know none, and therefore am no beast.*

Bu erda biz giperbolaga asoslangan istehzoli gapni ko'rishimiz mumkin.

22) *Richard*

*For he was fitter for that place than earth.*

*Lady Anne*

*And thou unfit for any place but hell.*

Yana bir bor biz so'zlar o'yinining guvohi bo'lamiz, bu esa haddan tashqari bo'rttirilgan salbiy baho bilan mustahkamlanadi.

23) *Lady Anne*

Out of my sight! Thou dost infect mine eyes.

*Richard*

*Thine eyes, sweet lady, have infected mine.*

*Lady Anne*

*Would they were basilisks to strike thee dead!*

Anna xonim Richardga o'lim tilaydi; buni ifodalash uchun giperbola ishlatilgan, bu faqat fojiali ta'sirni kuchaytiradi.

Mana, istehzoni qo'llashga doir misollar:

24) *Mercutio*

*If love be rough with you, be rough with love;*

*Prick love for pricking, and you beat love down.*

Merkutsioning istehzoli bayonoti kitobxonga muhabbat odatdagidek shirin emasligini aytadi. Bu qiyinchiliklarni yengish, kurash bilan bog'liq.

25) *Lady Capulet*

Evermore weeping for your cousin's death?

What, *wilt thou wash him from his grave with tears?*

## O'ZBEK TILI TARAQQIYOTI VA XALQARO HAMKORLIK MASALALARI

Kapuletti xonim qizi kabi sezgir tabiatga ega emas; Juliettaning ruhiy iztirobi unga tushunarsiz. Biz fojiali konsepsiya ta'rifiga ko'ra, mojaro qahramonning o'z ichida bo'lganini va tashqi sharoitga unchalik bog'liq emasligini ko'rishimiz mumkin.

26) *Capulet*

Death, that hath ta'en her hence to make me wail,  
Ties up my tongue and will not let me speak.

*Friar Laurence*

Come, is the bride **ready to go to church?**

*Capulet*

**Ready to go, but never to return.**

Bu yerda biz achchiq istehzoning namoyon bo'lishini kuzatishimiz mumkin. Lorensning otasi Juliettaga uylanish uchun paydo bo'ladi. U Juliettaning o'limi haqida bilgach, cherkov Juliettaning eng baxtli joyiga aylanish o'rniga, qayg'u va alam makoni rolini bajarishga majbur bo'lganligi ayon bo'ladi.

27) *Montague*

O thou untaught! **what manners is in this?**

**To press before thy father to a grave?**

Vaziyatlarning fojiali tasodifi Romeoni o'limga olib keladi; Montekki o'z o'g'lining juda shoshganini va o'limda otasini ortda qoldirganini achchiq istehzo bilan aytadi.

28) *Richard*

Go tread the path that thou shalt ne'er return.

Simple, plain Clarence, **I do love thee so**

**That I will shortly send thy soul to heaven,**

If heaven will take the present at our hands.

Richard kinoya bilan Klarensni arshi a'loga jo'natishini bildiradi. Bunday holda istehzo Richardning ichki ziddiyatini ta'kidlaydi.

29) *Richard*

For then I'll marry Warwick's youngest daughter.

What though I kill'd her husband and her father?

**The readiest way to make the wench amend**

**Is to become her husband and her father.**

Ko'rib turganimizdek, Richard salbiy xarakterga ega bo'lsa-da, Shekspir o'z qahramoniga istehzoli hazil berishdan zavqlanishini inkor etmagan. Mazkur holatda, istehzo faqat hikoyaning umumiy fojiasini ta'kidlaydigan fon vazifasini bajargan. Yana bir marta, "azob" va "ziddiyat" kabi semalar aktuallashganini kuzatish mumkin.

30) *Clarence*

O, do not slander him, for **he is kind.**

*First murderer*

**Right, as snow in harvest.** Come, you deceive yourself:

'Tis he that sends us to destroy you here.

Yana bir bor, Shekspir istehzo bilan hiyla ishlatadi: Richard hosilni mag'lub etgan ayoz kabi mehribon. Bayonotning haqiqiy ma'nosi yashiringan.

31) *Catesby*

It is a reeling world, indeed, my lord;

And I believe t'will **never stand upright**

**Till Richard wear the garland of the realm.**

*Hastings*

How! wear the garland! dost thou mean the crown?

*Catesby*

Ay, my good lord.

*Hastings*

*I'll have this crown of mine cut from my shoulders*

*Before I'll see the crown so foul misplac'd.*

Gastings va Ketsbi Richardni masxara qilishadi: toj Glosterga tegishli ekan, Angliya hech qachon tinch va osoyishta bo'la olmaydi.

32) *Catesby*

The Princes both *make high account of you* –

[Aside] *For they account his head upon the bridge.*

Ketsbi sudning shafqatsiz fitnalari qurboni bo'lishi mumkin bo'lgan saroyga istehzo bilan qaraydi.

33) *Richard*

I must be married to my brother's daughter,

Or else my kingdom stands on brittle glass.

*Murder her brothers, and then marry her!*

*Uncertain way of gain!*

Biz yana bir marta achchiq kinoya qo'llanilganiga guvoh bo'lamiz: Richard qizning akalarini o'ldiradi va keyin unga uylanmoqchi bo'ladi. Bu misolda u o'zini masxara qiladi, bu esa faqat fojining chuqurligini ta'kidlaydi.

34) *Richard*

*Darr'st thou resolve to kill a friend of mine?*

*Tyrrel*

Please you;

*But I had rather kill two enemies.*

So'nggi misolda, istehzo ko'proq so'z o'yiniga o'xshaydi; u *do'st* va *dushman* tushunchalarining qarama-qarshiligiga asoslangan.

Shunday qilib, yuqorida Shekspir asaridan keltirilgan bir qancha misollar tahliliga tayanib, biz quyidagi xulosalarni chiqarishimiz mumkin: giperbola va istehzo gipertrofiya kabi umumiy xususiyatga ega va Shekspirda ular odatda xira berilgan, shu sababli, bu holatda, ular fojiali ro'yobga chiqish uchun fon vazifasini o'taydi.

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# O'ZBEK TILI TARAQQIYOTI VA XALQARO HANKORLIK MASALALARI

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MASALALARI»**

**mavzusidagi  
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