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тўйида унинг номига той бериш анъанаси мавжуд. Шунинг учун қизиқмачокда ўтишнинг эҳтималенглиги ўрнида той образи бежиз келтирилмабтир. Чунки туркий халқлар от тотемига сийқинган. От инсоннинг қомийси сифатида қаралган.

Қизиқмачокда қизнинг ойга тенглаштирилиши шуни аниқлатадики, қиз бола бирининг ҳасмидир. Яхши қизни, албатта, келин қилиб олиб кетишлари, у эса борган жойини афдек мунаваар қилиши, обод айлаши ҳаётгай ҳақиқат. Шуни назарда тутиб, қизни ойга тенглаштирилиши ёки қизни ой ўз оламига олиб кетиши ҳақида афсона қилиш кенг тарқалган. Бу жохдатдан “Ширин қиз”, “Ой ва Кун”, “Оймома ва Зумрад” афсоналари фикримизни далиллай олади. “Оймома ва Зумрад” афсонасида Зумрад исмили етим қиз худди “Зумрад ва Қиммат” эртагидаги етим қиз каби меҳнатсеварлиги туфайли баят-саодатга эришади.

Телпак-қўй тенглигида телпакнинг қўй жунидан тайёрланиши бундай телпакнинг саралиги билдирилса, рўмол-уй тенглигида рўмолнинг оила рамзини билдирилиши асос бўлган. Чунки одатимизга кўра, қиз болага совчиликка борганда розилик аломати сифатида рўмол бериллади.

Қамиш-най тенглиги бевосита Искандарнинг шохи борлиги ҳақидаги афсона сюжетини ёдга солади. Унда Искандарнинг шохини кўрган сартарош чол бу сирни ичига сиғдирилмай, уни чўлдаги ташландик қудукка айтади. Аммо шу қудукдан ўсиб чиққан қамишдан чўпон йиғит асаган най бу сирни ошқор этади.

Сигир-мой тенглиги орқали сигир сутидан бўлган мойнинг энг асил ёғ эканлиги таъкидланса, уруш-ўқ ёй тенглигида ўқ ёйнинг уруш рамзини билдирилиши эслатиб ўтилмоқда.

Хулоса. Қизиқмачокларнинг асосий мазмуни бола ва уни ўраб турган теварак-атроф билан боғлиқ бўлади. Қизиқмачоклар болаларни ҳаёт билан таништиради, уларга ахлоқий ўғит бериш вазифасини бажаради. Шунинг учун улар болаларнинг маънавий камолотида муҳим ўрни тутати.

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КИНОЯ ТУРЛАРИ ВА УЛАРНИ КОНТЕКСТДА КУЛДАШ
ВИДЫ ИРОНИИ И ЕЕ ИСПОЛЬЗОВАНИЕ В КОНТЕКСТЕ
TYPES OF IRONY AND ITS USAGE IN THE CONTEXT

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Аннотация. Мақолада шакл ва мазмун ёрқинлигидаги ассиметрични акс элитирани муаммоси мазмун режасини ифода режаси билан тўлиқ қамраб олишга таяк ҳолати

sofistonda iftixonlik. Tadirarotning maqsadi maqolada ko'rsatilgan funksionlarini o'zlashtirishdir, maqsadi esa s'zning kontekst-ironiyad ma'nosini iftixonlikning ironiyad-pragmatik maqsadlarini o'zlashtirishdir. Annotatsiya, maqsad bu bandad maqolada muallifning maqolada ko'rsatilgan maqsadga erishish uchun muallifning maqolada ko'rsatilgan maqsadlarini o'zlashtirishdir.

Тезис сўзлар: маъна, прагматика, иллокутивный, имплицитна (сўзлаш усту), коммуникатив, фе-фони бахорини, лингвопрагматик аспект.

Аннотация. В статье рассматривается проблема отражения асимметрии между формой и содержанием как случая неполного покрытия плана содержания планом выражения. Цель исследования – уточнение функций иронии в тексте; задача – выделение лингво-прагматических аспектов трансформации контекстуально-иронического значения слова. Выясняется, что ирония является содержательной концептуальной категорией художественного текста, позволяющей автору передать эмоционально-оценочное отношение к отображаемой действительности.

Ключевые слова: импликация, прагматика, иллокутивный, имплицитна, коммуникатив, саморегуляция, лингвопрагматический аспект.

Abstract. In the article the problem of reflection of asymmetry between the form and the maintenance as a case of an incomplete covering of the maintenance plan by the expression plan is considered. A research objective is specification of functions of irony in the text; a problem-revealing lingvo-pragmatically aspects of transformation of a contextually-ironical word meaning. It is found out, that the irony is the substantial conceptual category of the art text allowing the author to transfer the emotionally-estimated relation to the displayed validity.

Key words: Implication, pragmatics, illocutionary, intimation, communicant, self-control, lingvo-pragmatically aspect.

The irony phenomenon as the version of implication and means of its realization in English, Russian and Uzbek languages became repeatedly object of researches in various areas of linguistics.

The most spacious definition of irony is its representation in one of forms of implication which is usually considered as asymmetry reflection between the form and the maintenance or as a case of an incomplete covering of the maintenance plan by the expression plan. Implication receives only partial verbal realization in the text which can be developed, that is to explicate as its existence is as real as an explication.

Irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning of the words. It may also be a situation that ends up in quite a different way than what is generally anticipated. In simple words, it is a difference between appearance and reality [1].

People often use irony either to bring fun in the conversation or to explain something which is totally contrary. Irony is a rhetorical device or a literary technique, or even situation, which refers to a sharp disagreement or discordance that is expressed beyond the evident intention of words used. Irony can be verbal, where the person says something which is exactly opposite to what he/she really wanted to communicate, just like if you say, soft as concrete. Apart from this, it can also be dramatic where one of the characters is unaware of what is happening around, whereas the spectators know exactly what's going on; this concept is often related to plays. Irony can be situational as well, if the actual result appears to be just opposite to what is really expected. Whatever be the grammatical aspect, ironies have become an integral part of regular communication. Let us look into some examples of ironies that can help you understand this concept better [2].

The firehouse burns down.

The police station was robbed.

The teacher failed the test.

The student who didn't study passed the test.

The marriage counselor gets a divorce.
 The owner of a butcher shop is a vegetarian!
 A restaurant called "Hard Times Cafe" has closed down because of the recession!
 The water vendor died of thirst!
 A restaurant with the name "Firewood Cafe" was actually on fire!
 The dictionary entry for "short" is really, really long!
 The only word that you spelled right in this spelling test is "illiterate".
 "Stand by your Man" is one of the biggest hit songs sung by Tammy Wynette's who has been married six times in her real life.
 Do you know that there is a song about the phobia of music?
 The White House isn't white.
 Brain research tells us that only twenty percent of human beings have a sense of irony, which means that eighty percent of the world takes everything at face value.

-Doug Coupland [3]

Irony is a literary technique and rhetoric device that has been used for many years in speech, art and everyday life. Although irony has been used for a long time, there haven't been exact definitions suggested over the years, however, a general consensus is that: Irony is a figure of speech which is a contradiction or incongruity between what is expected and what actually occurs. Most of the definitions of irony are something along these lines, though there is often disagreement about the specific meaning of this term. Articulating a simple irony definition can be daunting. It's a large concept, but irony can be broken down into three central categories. We'll define each of these three main types of irony, and provide examples from plays, short stories, essays and poems.

There are three types of irony: verbal, situational and dramatic. Verbal irony is the use of words to mean something different from what a person actually says. Verbal irony occurs when a speaker's intention is the opposite of what he or she is saying. For example, a character stepping out into a hurricane and saying, "What nice weather we're having!"

The main feature of verbal irony that sets it apart from the other different types of irony is that it is used by a speaker intentionally. It occurs in a conversation where a person aims to be understood as meaning something different to what his or her words literally mean. Examples of verbal irony include: "Thanks for the ticket officer, you just made my day!" "I can't wait to read the seven hundred page report."

The above examples show how irony is used to show someone's frustration or disappointment. There are two types of verbal irony:

-Overstatement - when a person exaggerates the character of something.

-Understatement - when a person undermines the character of something [4].

Most of the time, sarcasm and verbal irony are used interchangeably. There is however a clear distinction between the two. In most cases, sarcasm is used to insult or to cause harm. A statement like "Great, someone stained my new dress," is ironic, while "You call this a work of art?" is sarcastic. While verbal irony implies a different meaning to what is actually said, sarcasm is mainly used as a sharp and direct utterance designed to cause pain.

Situational irony involves a discrepancy between what is expected to happen and what actually happens. Situational irony occurs when the actual result of a situation is totally different from what you'd expect the result to be. An example would be when someone buys a gun to protect himself, but the same gun is used by another individual to injure him. One would expect that the gun would keep him safe, but it has actually caused him injury. However, there is a difference between situational irony and coincidence or bad luck. When someone washes his car and it rains, that is just bad luck, nothing led him or her to think that it would not rain. However, when a TV weather presenter gets caught in an unexpected storm, it is ironic because he or she is expected to know the exact weather changes. Sarcasm often use situational irony. For example, a family spends a lot of time and money planning an elaborate surprise birthday party for their mother to show her how much they care. But it turns out, her birthday is next month, and none of them knew the correct date. She ends up fuming that no one cares enough to remember her birthday.

Dramatic irony is popular in works of art such as movies, books, poems and plays. Dramatic irony occurs when the audience knows a key piece of information that a character in a play, movie or novel does not. An example of dramatic irony is in a movie where a detective does not know that the criminal responsible for the crimes in the city is his partner. The audience however is already aware of this fact and wants anxiously to know what will happen once the character finds out what they already know. There are three stages of dramatic irony:

- Instillation - audience is informed of something the character does not know about.
- Exploitation - using this information to develop curiosity among the audience.
- Resolution - what happens when the character finally finds out what is going on? [4]

A special category of dramatic irony is tragic irony. Tragic irony occurs when a character in a play does or says something that communicates a meaning unknown to her but recognized by the audience. An example of tragic irony is when a character orders poisoned food that is supposed to kill him or her and the audience knows that the character is destined to die from food poisoning. Tragic irony was common in plays that depicted the lives of legends in ancient Greece. The audience already knew the fate of the characters before they watched the play. This is the type of irony that makes us yell, "Don't go in there!" during a scary movie. Dramatic irony is huge in Shakespeare's tragedies, most famously in "Othello" and "Romeo and Juliet", both of which we'll examine later.

Why writers use it: Irony inverts our expectations. It can create the unexpected twist at the end of a joke or a story that gets us laughing - or crying. Verbal irony tends to be funny; situational irony can be funny or tragic; and dramatic irony is often tragic.

"Othello" is one of the most heartrending tragedies ever written, and Shakespeare's use of dramatic irony is one of the reasons the play is so powerful to read and watch. We know that the handkerchief used as proof of Desdemona's infidelity was, in fact, stolen by Emilia at Iago's behest. Desdemona was framed by Iago, and we know she is innocent. But we are powerless to stop Othello; he has resolved to murder his wife. Iago, whom Othello considers a friend, has been plotting Othello's demise for the duration of the play. Othello does not know that Iago is the one pulling the strings, but we do. We know he is the one who convinces Roderigo to kill Cassio, even as we watch him pretend to help Cassio after he is wounded. Only we see Iago kill Roderigo before he can reveal the truth. In this way, we are complicit with Iago's misdeeds. We are the only witnesses, and yet we can do nothing.

Dramatic irony in "Romeo and Juliet". In the final act of this archetypal love story, Shakespeare employs dramatic irony to keep the audience on the edge of their seats. Friar Laurence sends a messenger to tell Romeo about Juliet's plan to drug herself into deathlike coma. We watch in horror as the messenger fails to deliver this vital piece of information. And though we know that Juliet is not really dead, we see Romeo poison himself because he cannot live without her.

Situational irony in "The Gift of the Magi". In this short story by O. Henry, a wife sells her hair to buy her husband a watch chain, and her husband sells his watch to buy her combs for her hair. Both have made sacrifices in order to buy gifts for one another, but in the end, the gifts are useless. The real gift is how much they are willing to give up to show their love for one another [5].

Many researchers mark, that exactly in the conditions of a context the realization of ironically used word occurs, as allows distinguishing and decoding the irony actualizing within the limits of the sentence, paragraph, whole text.

«The irony is a stylistic reception, I.R. Galperin confirms, by means of which in any word there is an interaction of two types of lexical values: in detail-logic and contextual, based on the contrast/discrepancy relation» [6: 133].

The given definition deeply enough opens the language nature of irony and possibility of its display in a context of a product with a new shade of a word meaning that promotes perception of contextually - ironical value.

Doubtless interest represents also the pragmatics of ironical transformation of a word. The irony is understood, first of all, as the thin latent sneer, the form of expression of thought when the word or the statement find in a context of speech the value opposite to literal sense or denying it [7].

The irony is the substantial conceptual category of the art text allowing the writer implicitly to transfer the emotionally-estimated relation to the displayed validity.

The pragmatism of the irony in the text is defined by that the ironical act is the estimating act, and the estimation rests on the threshold of a choice and the decision, involving transition to practical actions. Criticizing that is considered imperfect, ironically speaking actively influences on associates, their image of thought and on a line of their behavior. Besides realization of function of optimization of interpersonal relations which consists in observance by ironical communicants of a politeness principle, it is possible to name variety of more private functions also bearing certain pragmatically loading.

One of them is function of consolidation of the speaker's position at the expense of a refutation of the addressee's a position which named exclusive functions or simply functions of a refutation. Really, the irony is extremely an effective remedy which communicants can use for the proof of correctness of a position taken by them. Expression of the ironical relation can be considered as the process of removal of an ironical estimation. Unlike a direct estimation, the indirect estimation demands more active actions of the addressee. The act of an ironical estimation can be defined as the co-operative act. Certainly, any speech act is the co-operative act, but degree of cooperation of the speaker and the addressee rises at transition from straight lines to indirect speech acts in which the speaker masks the intention. The role of irony in definition of pragmatically influence on the addressee is especially great because she implicitly forces the addressee to address to a wide context and to worry about the estimating process of the actions on its background. In this process the both participates reason and emotions as well. The ironical estimation is some kind of synthesis of emotional and rational estimations. Thus, the irony leads to the latent imposing of an ironical estimation, inducing the addressee not simply to accept, and independently to develop motive for actions on elimination of the lacks which have become a subject of the ironical criticism. Motives induce activity, direct it and, at the same time, give it intelligence, make sense. Thus, the irony is the important means of motivation of actions of communicants. Its application is especially expedient when interlocutors are equal under the social status and the unmotivated requirement is not effective. Worrying ironical sense, the ironical addressee creatively participates in the estimating process, becomes involved in its result. High degree of «cooperativeness» of irony makes dialogue more economical: it is necessary for speaker to form only a message part. One more feature of irony as polemic means is that, amazing the opponent, it remains as though impregnable for retaliation.

The reference to irony allows the speaker to avoid the statement of not informative, axiomatic judgments. Presented ironically, judgments find additional sense and do not seem trivial. Besides it, by means of an ironical code the speaker can avoid an excessive categoriality and definiteness of estimation. The real estimation which is taken out by the author of the ironical statement never happens so defined, as a superficial estimation. Their contrast is not absolute, and opposition is not symmetric concerning some neutral point. So, ironical "very well" not always means "very badly", and ironical "rather early" not always means "rather late". In opposition between a direct sense of the ironical statement and value of its possible paraphrase are realized not contrary relations assuming diametrical contrast between concepts or judgments, but contradictory relations or contradiction relations. The speaker addresses to ironical type of dialogue just because it is favorable for him that his statement is not given the unequivocal treatment.

The categorial and direct estimation in a certain situation can cause the conflict. The irony allows avoiding it. The ironical speech act should be carried to that type of acts, whose illocutionary force is intentionally strategically uncertain. We share M. Aizenberg's opinion subjecting the critic so-called "optimum" model of communications in which the concept of efficiency of dialogue is identified with concepts of definiteness and unambiguity [8, 227]. Uncertainty cannot be considered as the abnormal phenomenon in interpersonal dialogue. Moreover, uncertainty, ambiguity underlie on the base of human dialogue in general, not being a prerogative of indirect dialogue. We never can understand completely each other and, at the same time, we always can answer each other. As the ironical statement is not excessively categorial, allows coming easier to the conciliatory

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proposal in a disputable situation. Softening, the speaker thinks, that he does not consider his opinion is unique true. Ironical communicants express their thoughts and feelings, reserving the right to refuse such interpretation which can seem unacceptable to the interlocutor. Various opinions are brought into accord that increases chances of development of a common position. We will define such action of irony as function of settlement of disagreements.

The irony also can be used as a special code which communicants use with a view of coordination of the actions in such situation when they are afraid or simply do not wish to express their thoughts directly. One more function of irony is that it serves to an intensification of relations between communicants, to an establishment and consolidation of friendly relations between them. The offer of taking part in ironical game can be considered as some kind of the intellectual and valuable test in the basis of which the speaker's confidence in addressee's ability adequately lays to solve it. Accepting this offer, the addressee answers with trust to trust. The mutual understanding reached by this way is perceived by communicants as something self-evident. The irony also can be the means used by the speaker for self-control. Smiling, he is released from feeling of dissatisfaction, realizing his critical intention. Hence, the irony leads to time "removal" of the dialectic contradiction between wished and real, possible and valid, helping the person to keep the "I" in the most difficult circumstances.

Realization of any named functions not only does not contradict simultaneous realization of other functions, but also assumes it. So, the rebuttal of a position of the opponent in dispute can be accompanied by consolidation of communication with the listener and serve the purpose of settlement of disagreements. If to try to give the generalized characteristic to pragmatically functions which are carried out by ironical type of a dialogue it is necessary to tell, that the irony is used as means of the decision of those communicative problems which cannot be effectively solved with use of "direct" communication.

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БАДНИН АДАБИЁТДА Ё.И.НЭЗЛИК ФОЖНАСИ ТАЛКИНИГА БИР НАЗАР ВВ. ИДИ НА ИНТЕРПРЕТАЦИЮ ТРАГЕДИИ ОДИНОЧЕСТВА В ЛИТЕРАТУРЕ A LOOK AT THE INTERPRETATION OF THE TRAGEDY OF LONELINESS IN LITERATURE

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Аннотация. Баднин адабиётда ижтимоий ҳаётнинг ёлгонлиги ҳақида қилинган образлар беҳисоб. Ёлгонлик билан қаршилик образлари, яратилганлиги сабаби, араб турли ижтимоий ҳаётдан, одмиқдорлиги сунат қонини, ажратилган, меккаликни ҳаётнинг ҳақиқат ҳаётдан бошқача кўрадилган кўради қилинган образлар билан илҳомланган.

Мақолада баднин адабиётда ёлгонлик, фожиянинг тасвири, қаршилик образларининг образлари, Аҳмад, Абулқасим ва Абулқасим адабиётининг турли ҳақиқатлари, асосийлик ва ҳақиқатлар таҳлил ва таврифи.