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**НАМАНГАН ДАВЛАТ УНИВЕРСИТЕТИ  
ИЛМИЙ АХБОРОТНОМАСИ**

**НАУЧНЫЙ ВЕСТНИК НАМАНГАНСКОГО  
ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА**



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## THE CONCEPT OF NATURE IN MODERN AMERICAN LITERATURE

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*Annotation.* The article analyzes the nature writing as a literary genre. The concept of nature in American literature is briefly defined. The characterization of literary legacy by nature writers, such as Henry David Thoreau, Robert Frost and Mary Alice Monroe is also illuminated. These writers highly explore the contours of humankind's relationship with the natural world.

*Key words:* nature writing, ecocriticism, American literature, Henry David Thoreau, Robert Frost, Mary Alice Monroe, "green" fiction

## КОНЦЕПЦИЯ ПРИРОДЫ В СОВРЕМЕННОЙ АМЕРИКАНСКОЙ ЛИТЕРАТУРЕ

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*Аннотация.* В статье анализируется природа письма как литературного жанра. Кратко определяется понятие природы в американской литературе. Также освещается характеристика литературного наследия писателями-натуралистами, такими как Генри Дэвид Торо, Роберт Фрост и Мэри Элис Монро. Эти писатели глубоко исследуют контуры взаимоотношений человечества с миром природы.

*Ключевые слова:* природа, экокритика, американская литература, Генри Дэвид Торо, Роберт Фрост, Мэри Элис Монро, «зелёная» фантастика.

## ZAMONAVIY AMERIKA ADABIYOTIDA TABIAT TUSHUNCHASI

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*Annotatsiya.* Maqolada tabiatshunoslik adabiy janr sifatida tahlil qilingan. Amerika adabiyotida tabiat tushunchasi qisqacha ta'riflangan. Genri Devid Toro, Robert Frost va Meri Elis Monro kabi tabiat



*mualliflarining adabiy merosini tavsiflash ham yoritilgan. Ushbu yozuvchilar insoniyatning tabiat dunyosi bilan aloqalarini yuqori darajada o'rganishgan.*

**Kalit so'zlar:** *tabiatshunoslik, ekokritizm, Amerika adabiyoti, . Genri Devid Toro, Robert Frost va Meri Elis Monro, "yashil" roman*

**Introduction.** Although largely disregarded since the humanistic turn of ecocriticism at the beginning of the 21st century, nature writing has continued to play an important role in nurturing literary environmentalism. Euro-American traditions dominate this literary genre, but it nevertheless involves cross-cultural traffic of ideas and thoughts. Its presence demonstrates in three ways how American nature writing has been cultivating literary and artistic representations of ecocides and ecological crisis and has in turn been nurtured by it, albeit less conspicuously. First, Henry David Thoreau's influence on American literary environmentalism, especially his philosophy of plain living and high thinking, helped to engender a tradition of nature writing in modern American literature. Second, a new mode of environmental awareness reflected on nurturing of environmental ideas, thoughts, and practices. Finally, there has been a subtle yet radical interest to explore the contours of humankind's relationship with the natural world.

**Main part.** Nature writing lost popularity among critics by the beginning of the 21st century. With the second and third waves of ecocriticism came environmental justice movements and global environmental concerns over nuclear incidents and climate change, and activists came to consider nature writing naive for its perceived blindness to the social aspects of environmental issues. The genre is now widely considered anachronistic, if not dead. [1,pp: 151-178] Yet it is too easy to dismiss nature writing for its seemingly romantic character. As one of the earliest studies of nature writing pointed out, while Euro-American traditions are dominant in the genre, it involves cross-cultural traffic of ideas and approaches. Don Scheese touched upon the issue, albeit in a footnote, in his 1996 book *Nature Writing*:

*"The Pastoral Impulse in America: ... such Asian authors as Dōgen (Mountain and Waters Sutra, c. 1250) and Bashō (A Haiku Journey, 1689) can be seen as "nature writers." And important Americans in the tradition, like Thoreau ... and Gary Snyder ... , were strongly influenced by nonwestern thinking. What is needed is some (unavoidably monumental) analysis of cross-pollenization in eastern and western, northern and southern ways of interacting with the nonhuman world". [3, pp187-190]*

Empowerment of nature first requires that the sundering of human and nonhuman realms is overcome since, as Kate Rigby explains, only by regaining *"a sense of the inextricability of nature and culture, physis and techne, earth and artifact – consumption and destruction – would be to move beyond the arrogance of humanism"* [8, p. 152]. Yet, recognizing such inextricable relationship between human and natural while overcoming the arrogance of anthropocentrism entails the ecocritical admission that all cultural discourses are in fact exploitative of nature. Rigby states it clearly while explaining, *"culture constructs the prism through which we know nature"* [8, p. 154]. We comprehend nature when we apprehend the world through language and representation, but nature precedes and exceeds words; it is therefore *"real"* [3, p. 32] and separated by an abyss from the symbolic networks of culture that write, master, assign a meaning to and attempt to set nature in order. From this perspective, culture is not exactly the end of nature as much as it is an appropriation and colonization of nature. Culture masters, dominates and instrumentalizes the natural world. However, in a time when the *"end of nature"* that Bill



McKibben prophesized in 1989 has been certified, when we know for a fact that it is indeed a different Earth we are living in—because by changing the climate there is not a corner of the planet that has not been affected by our actions—the evidence of global ecological endangerment compels the ecocritical debate to install environmental ethics and concerns at the crux of humanistic research.

**Results and discussion.** Nature writing is a historically recent literary genre, and, in a quiet way, one of the most revolutionary. It's like a woodland stream that sometimes runs out of sight, buried in sand, but overflows into waterfalls farther downstream. It can be easy to ignore, but it keeps eroding the bedrock.

There is some confusion as to exactly what nature writing is. It usually is associated with essays such as "Walden," but there is nature fiction, nature poetry, nature reporting, even nature drama, if television documentary narrations are literature. All these have something in common: They are appreciative esthetic responses to a scientific view of nature, and I think this trait defines the genre. Of course, there was much writing that concerned nature before Linnaeus developed scientific classification in the mid- 18th century, but the fascination with nature itself that science evoked was new.[6] Before Linnaeus, there were hunting stories, fables, herbals, bestiaries, pastorals, lyrics and traveler's tales, but nature generally was seen in only two dimensions. It was a backdrop to a historical cosmos, or a veneer over a religious one. Whether it was admired or scorned, the human figure stood in strong relief against it. After Linnaeus began to give even insects impressive Greco-Latinate names, nature rapidly acquired a new substantiality, and became a subject as well as a setting. [5,pp1-5]

In American literature authors such as Henry David Thoreau, Robert Frost and Mary Alice Monroe, have extensive contribution on engendering the concept of nature in literature. Their works mostly deal with description of nature, environmental issues and humankind's relationship with the natural world.

Henry David Thoreau was an American naturalist, [essayist](#), [poet](#), and [philosopher](#). Among his lasting contributions are his [writings on natural history](#) and philosophy, in which he anticipated the methods and findings of [ecology](#) and [environmental history](#), two sources of modern-day [environmentalism](#). His [literary](#) style interweaves close observation of nature, personal experience, pointed rhetoric, [symbolic](#) meanings, and historical lore, while displaying a poetic sensibility, philosophical [austerity](#), and attention to practical detail. He was also deeply interested in the idea of survival in the face of hostile elements, historical change, and natural decay; at the same time he advocated abandoning waste and [illusion](#) in order to discover life's true essential needs. [4,p 8] His [A Walk to Wachusett](#), *Night and Moonlight*, *The Highland Light*, *The Maine Woods*, *Early Spring in Massachusetts*, He is best known for his book [Walden](#), a reflection upon [simple living](#) in natural surroundings. The hallmark work of the movement was Ralph Waldo Emerson's *Nature*. The most famous section of the work is when Emerson recalls an experience he had in the woods, and says "I become a transparent eye-ball. . . . I see all. The currents of the Universal Being circulate through me; I am part or particle of God. " (Cromphout 210) Emerson tapped into an experience of non-being, connecting on a purely spiritual level through nature, without need of church or religion.

Furthermore, Robert Frost was also American poet who was much admired for his depictions of the rural life of [New England](#), his command of American colloquial speech, and his realistic verse portraying ordinary people in everyday situations. Frost frequently wrote



about settings from rural life in [New England](#) in the early 20th century, using them to examine complex social and philosophical themes. "[After Apple-Picking](#)", "[The Oven Bird](#)", "[Stopping by Woods on a Snowy Evening](#)" are famous poems of the author. The founding publisher and editor of [Poetry](#), [Harriet Monroe](#), emphasized the folksy New England persona and characters in Frost's work, writing that "perhaps no other poet in our history has put the best of the Yankee spirit into a book so completely"[7, pp110-129]. She notes his frequent use of rural settings and farm life, and she likes that in these poems, Frost is most interested in "showing the human reaction to nature's processes."

In addition, Mary Alice Monroe is a best-selling author known for fiction that explore the compelling parallels between nature and human nature. Many of her novels deal with [environmental issues](#). For example, *The Beach House* and *Swimming Lessons* refer to the plight of injured [sea turtles](#). Monroe currently resides in South Carolina, and many of her novels are set in the southern United States and feature "strong Southern women". Her novel *Time Is a River* is about breast cancer survivors in a fly-fishing group in North Carolina, and *Last Light Over Carolina* describes the life and times of the [shrimping industry](#). Monroe has received numerous awards, including the 2008 Award for Writing from the South Carolina Center for the Book, 2014 South Carolina Award for Literary Excellence, 2015 SW Florida Author of Distinction Award, the RT Lifetime Achievement Award, the International Book Award for Green Fiction. [2] Mary Alice Monroe's writing is always sensitive and true, as inspiring as the natural wonder about which she writes. Monroe knows how to weave a tale...She creates vibrant characters [who] live and love in the paradise like world of the South Carolina low country. It is a magical place in many ways, especially in the words with which Monroe describes it.[14]

**CONCLUSION.** Nature is one of the most powerful forces that has ran through literature throughout human history. Henry David Thoreau, Robert Frost and Mary Alice Monroe explore the contours of humankind's relationship with the natural world. Their books participates in an intellectual history of the science of ecology while prompting a re-evaluation of how we understand the relationship between literature and ecology in the early modern period.

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### **«КОНЦЕПТ» ТУШУНЧАСИ ЗАМОНАВИЙ ТИЛШУНОСЛИКНИНГ ЎРГАНИШ ОБЪЕКТИ СИФАТИДА**

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*Аннотация:* Мақолада концепт тушунчасининг илмий изланиш майдонида пайдо бўлиш тарихи, замонавий тилшуносликда уни ўрганиш ва тушиниш масалалари турли тилшунос олимлар талқинида кўриб чиқилган ҳамда муаллифнинг хулосалари билан бойитилган.

*Калит сўзлар:* Концепт, тилшунослик, тил, борлиқ, лингвомаданиятшунослик, психолингвистика, концептосфера, тафаккур, лисоний, гештальт, фрейм, ядро, периферия, ментал, оламнинг лисоний манзараси, когнитив тилшунослик.

### **ПОНЯТИЕ "КОНЦЕПТ" КАК ОБЪЕКТ ИЗУЧЕНИЯ СОВРЕМЕННОЙ ЛИНГВИСТИКИ**

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*Аннотация:* В статье рассматривается история появления понятия концепт в научном мире, вопросы изучения и понимания термина в трактовке разных ученых-лингвистов в современном языкознании, а также приведены заключения автора.

*Ключевые слова:* концепт, лингвистика, язык, вселенная, лингвокультурология, психолингвистика, концептосфера, мышление, вербальный, гештальт, фрейм, ядро, периферия, ментальный, языковая картина мира, когнитивная лингвистика.



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