Ўзбекистон Республикаси Олий ва ўрта
махсус таълим вазирлиги
Бухоро давлат университети

АДАБИЁТШУНОСЛИК ВА ТАРЖИМАШУНОСЛИКНИНГ ДОЛЗАРБ МУАММОЛАРИ: АДАБИЙ ЖАРАЁН, ҚИЁСИЙ АДАБИЁТШУНОСЛИК, УСЛУБШУНОСЛИК ВА ТИЛШУНОСЛИК МАСАЛАЛАРИ

Халқаро миқёсидаги илмий-амалий анжуман
материаллари
ТЎПЛАМИ

Бухоро - 2022

«Адабиётшунослик ва таржимашуносликнинг долзарб муаммолари: адабий жараён, қиёсий адабиётшунослик, услубшунослик ва тилшунослик масалалари» ҳалқаро илмий-амалий анжумани материаллари. Бухоро – 2022. - 224 бет

Бухоро давлат университетида Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2022 йил 7 мартдаги 101-ф-сонли Фармойиши ҳамда Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2022 йил 14 мартдаги 97-сонли буйруғи асосида 2022 йил 4 октябрь куни **“Адабиётшунослик ва таржимашуносликнинг долзарб муаммолари: адабий жараён, қиёсий адабиётшунослик, услубшунослик ва тилшунослик масалалари”** мавзусидаги халқаро миқёсдаги илмий-амалий анжуманибўлиб ўтади.

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Мақолаларни тўпловчи ва нашрга тайёрловчи Инглиз адабиётшунослиги кафедраси доценти, ф.ф.ф.д. М.Б.Аҳмедова

Ушбу тўпламда жамланган мақолалар хорижий тилларни ўқитишнинг замонавий ёндашувлари ва истиқболлари, корпус лингвистикаси масалалари, медиалингвистика ва лингвистик тадқиқотлар, қиёсий адабиётшуносликнинг долзарб муаммолари, Ўзбекистонда таржима мактаби яратиш ва уни ривожлантиришда инновацион ғоя ва технологияларни қўллаш масалалари доирасида мутахассисларнинг тажриба ва фикр алмашинувини таъминлашга хизмат қилади.

МАЪНАВИЯТ МАСАЛАСИ – МУҲИМ МАСАЛА

Зарипов Ботир Комилович,
Бухоро вилояти ҳокими

Ўзбек тилшунослигида XX аср охири XXI аср бошларида юз берган ва бераётган ўзгаришлар натижасида миллий тил олдига қўйилаётган вазифаларни бажаришга кенг имконият ва шарт-шароитлар яратилиб, тилшуносликда турли концептларни ифодаловчи бирликларни тиллараро адекват қиёслашнинг лингвопрагматик принципларини ишлаб чиқиш масалаларига алоҳида эътибор қаратилмоқда. Бугунги кунда мамлакатимизда давлат тилини тўлақонли жорий этишни таъминлаш мақсадида «...илмий асосланган янги сўз ва атамаларни истеъмолга киритиш, замонавий атамаларнинг ўзбекона муқобилларини яратиш ва бир хилда қўлланишини таъминлаш; давлат тилини ривожлантиришга оид илмий-тадқиқот ишларини қўллаб-қувватлаш, бу соҳада халқаро ҳамкорликни амалга ошириш...» вазифаларининг белгиланганлиги ҳам «маънавият» концептининг систем, структур, генетик хусусиятларини очиб бериш заруратини юзага келтиради.

Ўзбекистон миллий мустақилликка эришгандан сўнг маънавият масаласи миллий муаммо, мустақил халқимизнинг тараққиёт шарти сифатида кун тартибига қўйилди. Мустақилликдан аввал, яъни 1981 йилда нашр этилган икки томли «Ўзбек тилининг изоҳли луғати» (қисқ. ЎТИЛ)да *маънавият* истилоҳи мавжуд эмас. Унда *маънавий* сўзининг изоҳи берилган, холос (ЎТИЛ, I, 454-б.). Бу шундан далолат берадики, мустақилликдан аввал маънавият ижтимоий онгда фақат белги сифатида воқеланган, алоҳида борлиқ ҳодисаси мақомига эга бўлмаган. Балки бу ҳолатга *маънавият* сўзининг рус ва бошқа Европа халқлари тилларида муқобили йўқлиги ҳам сабаб бўлгандир.

Аёнки, тил – маънавиятнинг ифодаловчиси ва сақловчиси, бойитувчиси ва узатувчиси. Мустақиллик даврида «Она тили – миллатнинг руҳи» (И.Каримов) ғояси эътироф этилган бўлса-да, тилнинг миллат руҳи ва маънавияти билан боғлиқ жиҳатлари махсус тадқиқ этилмади, бу борада концептуал ишлар амалга оширилмади, ўзбек тилшунослигининг истиқболли йўналишлари шакллантирилмади, мақсадлар қўйилиб, вазифалар белгиланмади. Бунинг сабаблари сифатида қуйидагиларни айтиб ўтиш мумкин:

биринчидан, тилнинг маънавиятни сақлаш ва аждодлардан авлодларга узатиш (аккумулятив ва трансформатив) вазифаси тадқиқи ўзбек тилшунослиги анъаналарида йўқ эди;

иккинчидан, ғарб ва европа тилшунослигида тил ҳамда маънавият муштараклигини муаммо сифатида қўйиш урф бўлмаган;

учинчидан, ўзбек тилшунослиги фани республика маънавий-маърифий тузилмаларидан буюртмалар олмади.

Алоҳида таъкидлаш ўринлики, собиқ шўро даврида ўзбек халқи лисоний онгида «маънавият» концепти мавжуд бўлса-да, бу концептнинг лисоний «қобиғи», яъни ифодаси ижтимоийлашмаган эди. Бунга ўзбек тили бўйича изоҳли ва энциклопедик луғатлар материаллари асосида амин бўлиш мумкин. Айтилганидек, 1981 йилда чоп этилган «ЎТИЛ»да *маънавият* лексемаси берилмаган. Ушбу луғатда мазкур атаманинг моҳиятини нисбатан акс эттирувчи *маънавий* лексемаси изоҳланган: «**Маънавий** (а) 1. Кишининг ички руҳий ҳаётига оид. Маънавий эҳтиёжлар. Маънавий ёрдам. *Ёш совет ўқитувчисининг ҳар бир иши заҳчакўз домлага маънавий жиҳатдан ҳам, моддий жиҳатдан ҳам зарба эди*. П.Турсун, Ўқитувчи. 2. *айн*. **ахлоқий** Кишининг маънавий қиёфаси» (ЎТИЛ:I,454-б.).

Назарда тутилган луғатда, «маънавият» тушунчасига бевосита алоқадор *маънан* сўзига ҳам изоҳ берилган: «**Маънан** [а] равиш 1. Маънавий жиҳатдан, руҳан. *Унинг* (Юсуфбек ҳожининг) *ҳар бир раъйига Нормуҳаммад қушбеги қонунан мажбур бўлмаса-да, маънан бир мажбурият ҳис этар эди*. А.Қодирий, Ўткан кунлар. *Маънан ва жисман эзилган ...Анвар ...гўё ҳушсиз каби бошини икки қўли орасига олиб, сандал устига энгашди*. А.Қодирий, Меҳробдан чаён. 2. Маъно жиҳатидан, маъносига кўра. *Маънан бир хил*

сўзлар» (ЎТИЛ:I,455-б.).

Хулоса қилиб айтадиган бўлсам, тилни севиш, уни ардоқлаш, миллатни севиш ва уни қадрлаш билан тенг ҳисобланади. Ҳар қайси халқнинг турмуш тарзи, урф-одатлари, маданияти унинг тилида ўз ифодасини топади. Тил – миллат кўзгуси, деб бежиз айтилмаган. Халқимизнинг неча асрлик бой тарихи, кўҳна ва серқирра маданияти ўзбек тили таъсирида шаклланган. Улуғ шоиримиз Алишер Навоий шу тилда бебаҳо асарлар яратиб, дунёни лол қолдирган. Бугунги кунда жаҳоннинг барча мамлакатларида давлатимиз делегациялари ташрифи, ёшларимиз ютуқлари, спортчиларимиз ғалабалари шарафига ўзбек тилида мадҳиямиз куйланаётир.

Биз ўз она-тилимизни асраб-авайлашимиз, унинг нуфузини оширишимиз, гўзал ва софлигини авлодларга мерос сифатида қолдиришимиз, дунёга танитишда ўз ҳиссамизни қўшишимиз керак. “Тил яшаса, миллат яшайди”. Агар биз ўз тилимизнинг кўркамлиги, бойлигини дунёга тараннум этсак, миллатимиз янада чароғон бўлади ва бирлигимиз мусяҳкам бўлади. Зеро рус тарихчиси Шобелев айтганидек “Миллатни йўқ қилиш учун у ерга қурол кўтариб бориш шарт эмас, унинг тилини, маънавиятини, адабиётини йўқ қилиш керак, шунда миллатнинг ўзи йўқ бўлиб кетади” деган фикри нақадар тўғри эканлигини кўришимиз мумкин.

ЎЗБЕК ТИЛИНИНГ ДАВЛАТ ТИЛИ МАҚОМИНИ ОШИРИШ ЙЎЛИДА

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Бухоро вилояти ҳокимининг
ёшлар сиёсати, ижтимоий ривожлантириш ва
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Ўзбек тилининг жамият ҳаётидаги ўрни ва унинг тарихий-ижтимоий аҳамияти ҳақида сўз борар экан, унинг энг юксак белгиси – бу давлат тили даражасида эканлигидир. Ўзбекистон Республикаси Конституциясида давлат тилининг мақоми ҳуқуқий жиҳатдан мустаҳкамлаб қўйилган. Шу тариқа ўзбек тили мустақил давлатимизнинг Байроғи, Герби, Мадҳияси қаторида турадиган, қонун йўли билан ҳимоя қилинадиган муқаддас давлат рамзига айланди. Маълумки, Ўзбекистон Республикаси Конституциясининг 4-моддасига мувофиқ, Ўзбекистонда давлат тили ўзбек тилидир.

Хўш, асосли савол туғилади: миллат қиёфасининг бир бўлаги бўлган Ўзбек тилига давлат тили мақомини берувчи юридик асосларнинг бўлиши унга нисбатан ҳурматни ифодалай оладими? Шундай экан, Она тилимизнинг эҳтироми қандай факторларда кўриниши жоиз!?

Юқоридаги саволларга жавоб битта, бизнингча, бу ҳам бўлса, ўзбек тилида иш юритишни ташкил этиш ҳамда тилимизнинг соф инжуларини амалий мулоқотларда, расмий давраларда, қолаверса, оддий иш жараёнида қўллаш орқали фахр-ифтихорни туя олиш демакдир.

Дунё олимларининг эътирофига кўра, бугунги кунда ер юзи аҳолиси 2 минг 976 хил тилда гаплашади. Бу тиллар ўзининг лексик ва грамматик хусусияларига кўра тил оилалари ва гуруҳларига бўлинади. Жонажон ўзбек тили – она тилимиз хусусида сўз кетганда, унинг дунё тиллари орасида ўзига хос мавқега эга эканлигини кўрамиз. Юқоридаги катта сонли тилларнинг барчасининг ҳам давлат тили мақомида эмаслиги айни ҳақиқат. Ваҳоланки, бу мақом фақатгина миллий мустақилликка эришган халқ ва миллат тилига берилади. Она тилимиз –ўзбек тилига 1989 йил 21 октябрда давлат тили мақоми бериланлиги, барчамизга маълум. Бу мамлакатимиз, юртдошларимиз ҳаётидаги унутилмас, тарихий воқеага айлангани ҳам тилнинг аҳамиятини яққол кўрсата олади, назаримда.

Бу оламшумул ҳодисанинг туб моҳиятини келажак авлод онгига сингдириш, унга муҳаббати, садоқатини янада мустаҳкамлаш шу тил жонкуярлари – ўқитувчилар, тилшунослар, умуман ўзини шу миллатнинг фарзанди деб билган ҳар бир шахснинг ҳар кунлик бурчи бўлиши шарт. Шундагина ўсиб келаётган ёш авлод тил нега миллий ғурур эканлигини ҳис этадиган, турли маънавий, мафкуравий таҳдидлар таъсирига тушмайдиган бўлиб етишади. Айни пайтда тилимизнинг ижтимоий мавқеини янада мустаҳкамлаш, юксалтириш учун ҳам беқиёс имконият яратилмоқда.

Шунингдек, 1995 йил 21 декабрда янги таҳрирдан чиққан «Давлат тили ҳақида»ги қонуннинг 9-моддасига кўра, давлат ҳокимияти ва бошқарув органларида иш давлат тилида юритилади ва заруриятга қараб бошқа тилларга таржима қилинади.

Шу билан бирга, «Давлат тили ҳақида»ги қонуннинг 10-моддасига кўра, корхоналар, муассасалар, ташкилотлар ва жамоат бирлашмаларида иш юритиш давлат тилида, ишловчиларининг кўпчилиги ўзбек тилини билмайдиган жамоаларда давлат тили билан бир қаторда бошқа тилларда ҳам амалга оширилиши мумкин.

Мана шу икки қонунда келтирилган ихтилофли ҳолатларни инобага олиб, кўплаб жамоаларда давлат тили – ўзбек адабий тилида эмас, балки унга хос лаҳжа ёки шеваларда, энг ёмони бирор хорижий тилда мулоқотлар олиб борилаётгани айни ҳақиқат. Муаммо борки, унга чим топишга интилиш инсонга хос ҳолат экан, юқоридаги долзарб масалага алоҳида бош қотириш зарур. Негаки, миллати ўзбек бўла туриб, бу тилда умуман сўзлаша олмайдиган, сўзлашса ҳам жуда нўноқ ёшларимиз кўпайиб бораётгани сўзимиз

исботидир.

Бизнингча, бундай ҳолатни олдини олишнинг, икки йўли мавжуд, бири юридик – қонуний, иккинчиси маънавий-маърифий.

Кун.уз ахборот порталининг 25.04.2020 санасида берилган “Давлат тилида иш юритмаган мансабдорлар жавобгарликка тортилиши мумкин” сарлавҳаси остида узатилган мақоласида шу масала юзасидан фикр юритилган. Қайд этилишича, қонунчиликда давлат тилида иш юритиш нормаларини бузганлик учун жавобгарлик белгиланмаган. Хусусан, Маъмурий жавобгарлик тўғрисидаги кодексининг 42-моддаси «Давлат тили тўғрисидаги қонун ҳужжатларини бузиш» деб номланган бўлса-да, ушбу модда давлат органлари ва ташкилотларида иш юритишда давлат тили ҳақидаги қонун ҳужжатлари талабларига риоя этмаслик билан боғлиқ муносабатларни қамраб олмаган.

Адлия вазирлигининг фикрича, бу ҳол баъзи давлат органларида давлат тили тўғрисидаги қонунчиликка риоя этилмаслигига ва иш юритиш давлат тилида амалга оширилмаслигига олиб келмоқда. Шуни эътиборга олиб, Ҳукумат топшириғига асосан, лойиҳада давлат ташкилотларида давлат тилида иш юритишни таъминламаганлик учун мансабдор шахсларга нисбатан маъмурий жавобгарлик белгилаш назарда тутилиб, Ўзбекистон Республикасининг Маъмурий жавобгарлик тўғрисидаги кодекси 42-моддаси иккинчи қисм билан тўлдирилмоқда», дейилади пресс-релизда.

Адлия вазирлиги Маъмурий жавобгарлик тўғрисидаги кодексининг 42-моддасига: «Давлат органлари ва ташкилотларида иш юритишда давлат тили ҳақидаги қонун ҳужжатлари талабларига риоя этмаслик, мансабдор шахсларга базавий ҳисоблаш миқдорининг икки бараваридан беш бараваригача миқдорда жарима солишга сабаб бўлади» деган тўлдириш киритишни таклиф этган.

Ўйлайманки, бу ўзининг амалий натижасини беради. Таъкидланганидек, иккинчи ечим биринчисини тўлдириб, унга ижобий тус бера олади. Яъни, миллатнинг эртаси бўлмиш ёшларда ҳам маънавий, ҳам маърифий жиҳатдан ғоят муҳим бўлган – ўз она тилига бўлган муҳаббат ва эҳтиромни шакллантириш керак. Ўйлайманки, Ўзбек тилининг мақоми янада ривож топиб, яқин келажакда унинг иш юритишдаги мутлақ устунлиги жамиятнинг барча бўғинларида кўзга ташланади!

ОНА ТИЛИ – МИЛЛАТ РУҲИ

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Бугунги глобаллашув жараёнларида тил ўрганишга бўлган талаб ва эҳтиёжнинг тобора ошиб бориши таълим жараёнларида янгича усуларни тадбиқ этиш, адабиётшунослик ва тилшуносликни қиёсий аспектларда таҳлил этиш ва ўрганиш масалаларининг ниҳоятда зарур эканлигини кўрсатади. Шунингдек, адабиётимизни жаҳон адабиётида юксак ўринларда кўришни истар эканмиз, таржима масалаларига алоҳида диққат қаратишимиз, бу соҳаларда малакали мутахассисларни етиштиришни кун тартибига қўйишимиз лозим. Бугунги форум олдига қўйилган мақсад ва вазифаларнинг айнан шу масалаларга қаратирилганлиги билан ҳам долзарб ва аҳамиятлидир.

Она тили – миллатнинг руҳидир. Тил – давлат тимсоли, мулки. Тилни асраш, ривожлантириш – миллатнинг юксалиши демак. Ўзбекистон Республикаси Конституциясида давлат тилининг мақоми ҳуқуқий жиҳатдан мустаҳкамлаб қўйилган. Шу тариқа ўзбек тили мустақил давлатимизнинг Байроғи, Герби, Мадҳияси қаторида турадиган, қонун йўли билан ҳимоя қилинадиган муқаддас давлат рамзига айланди.

Бундан 27 йил муқаддам ўзбек тилига давлат тили мақоми берилган эди. Бу ўз даврида том маънода оламшумул воқеа бўлган эди. Чунки, Беруний, Ибн Сино, Ал Хоразмий, Ал Фарғоний, Алишер Навоий, Амир Темур, Мирзо Улуғбек, Бобур Мирзо

сингари буюк сиймоларни етиштирган халқ тили йўқолиш арафасига келиб қолган эди. Мустақилликка илк қадамлар ташланаётган даврдаёқ президентимиз томонидан ўзбек тилига давлат мақоми бериш масаласи кун тартибига қўйилиб, бу иш амалга оширилган эди. Она тилимиз – ўзбек тилига 1989 йил 21 октябрда давлат тили мақоми берилди. Бу мамлакатимиз, юртдошларимиз ҳаётидаги унутилмас, тарихий воқеага айланди. Агар ўшанда тил тўғрисида қонун қабул қилинмаганда эди, ўзбек тили ҳам тарих сахифаларидан жой олган бўлармиди?!.

Шуни таъкидлаш керакки, ўзбек тилига давлат тили мақомининг берилиши халқимизнинг миллий мустақилликка эришиш йўлидаги муҳим қадамларидан бири бўлган эди. Истиқлол йилларида мамлакатимизда барча соҳаларда бўлгани каби тилимиз тараққиётида ҳам муҳим ўзгаришлар юз берди. Ўзбек тилининг халқаро миқёсда обрўси ошди. “Давлат тили ҳақида”ги қонун она тилимизнинг бор гўзаллиги ва жозибасини тўла намоён этиш билан бирга, уни илмий асосда ривожлантириш борасида ҳам кенг имкониятлар яратди. Олимлар ва мутахассислар томонидан илм-фан ва турли соҳаларга оид энциклопедия ва луғатлар, дарслик ва ўқув қўлланмалари чоп этилди. Мумтоз адабиётимиз намуналари, саксон мингдан зиёд сўз ва сўз бирикмасини, фан, техника, саноат, маданият ва бошқа соҳаларга оид атамаларни, шеваларда қўлланиладиган сўзларни ўз ичига олган беш жилдлик “Ўзбек тилининг изоҳли луғати” бу борада амалга оширилган ишларнинг энг муҳимларидандир.

Тил – миллат қиёфасининг бир бўлаги. Дунёдаги барча халқлар ўзининг миллий расмий тилига эга деб айтолмаймиз. Чунки бу халқнинг миллий мустақиллиги билан боғлиқ. Мутахассисларнинг сўзларига қараганда, бугунги кунда ҳар икки хафтада битта тил йўқолиб бормоқда. Бу ўз навбатида ўша тилда сўзлашувчи халқларнинг йўқолишини англатади. ЮНЕСКО вакилларининг сўзларига қараганда, қачонлардир одамлар сўзлашадиган тилларнинг сони 7 мингдан 8 мингтагача етган бўлса, бугунги кунда сайёрамизда 6 мингта тил мавжуд бўлиб, уларнинг 90 фоизи йўқолиб кетиш арафасида турибди. Бу асосан цивилизация туфайли маданиятидан айрилаётган кам сонли миллатларнинг тилларидир. Бу тилларда сўзловчи аҳолининг айримлари ёзувга эга бўлса, айримлари бундан бебаҳрадир. Масалан, Африка тилларида сўзлашувчи аҳолининг 80 фоизи хамон ўз ёзувларига эга эмас. Минглаб тиллардан таълим тизимида фойдаланишнинг имконияти йўқ. Интернетдан фойдалана олмайдиган тиллар ҳақида-ку айтмаса ҳам бўлади. Чунки янги технологияларнинг ривожланиши туфайли айрим халқлар ўз тилларидан кўра замонавий тиллардан фойдаланишга мажбур бўлмоқда. Бугун Интернет тилининг 81 фоизи инглиз тилига тўғри келади. Тўғри, авваллари ҳам тиллар пайдо бўлган, муаммолада бўлиб, маълум вақтдан сўнг йўқ бўлиб кетган. Лекин ҳозиргидек тилларнинг жадаллик билан йўқолиши тарихда кузатилмаган. Йўқолиб кетиш ҳавфида бўлган тилларнинг сақлаб қолиш йўлида амалга оширилаётган саъй-ҳаракатларнинг асосий мақсади ҳам маданиятлар ва тиллар хилма-хиллигини таъминлашдан иборатдир. Чунки айнан тил туфайли халқ ва элатларнинг маданияти, урф-одатлари сақланиб қолади, сайёрамизда яшаётган халқларнинг ўтмиши ва маданияти ҳурмат қилинади. Тилшунослар йўқолиб кетиш арафасида турган тилларни сақлаб қолишнинг имкониятлари ҳозирча қўлдан бой берилмаганини айтишади. Тилларни сақлаб қолиш учун эса, БМТ экспертларининг фикрича, бу тиллардан таълим тизимида кенг фойдаланишни йўлга қўйиш керак.

Юртимизда ёшларимизнинг билимларни пухта эгаллашлари, уларни ҳар томонлама қўллаб-қувватлаш, қобилиятларини ривожлантириш борасида жуда кўплаб амалий ишлар олиб борилмоқда. Айниқса, Президентимиз томонларидан ижтимоий, маънавий-маърифий соҳалардаги ишларни янги тизим асосида йўлга қўйиш бўйича илгари сурилган бешта муҳим ташаббус барчани шу эзгу мақсадлар йўлида янада жипслаштирмоқда. Унда илгари сурилган ёшларнинг исътедодини юзага чиқариш, жисмоний чиниқтириш, компютер технологияларидан самарали фойдаланишни ташкил этиш, ёшлар маънавиятини юксалтириш, улар ўртасида китобхонликни кенг тарғиб қилиш, хотин-

қизларни иш билан таъминлаш бўйича тизимли ишларни ташкил этишга қаратилган ташаббусларнинг амалга оширилиши ҳам фақатгина ёшларимизнинг бахтли ва порлоқ истиқболи учун. Форумушбу ташаббуслардан келиб чиққан ҳолда бир қатор масалаларни кун тартибига қўймоқда ва ўйлайманки ўз иши доирасида тегишли муаммоларга ечим топа олади.

Азиз форум иштирокчилари, барчангизни яна бир бор табриклаган ҳолда форум ишига омад тилайман, илм йўлида изланишдан асло чарчаманг.

I ШЎЪБА. XXI АСР ИНГЛИЗ ВА АМЕРИКА АДАБИЁТИ. АДАБИЁТ, САНЪАТ ВА ЗАМОН. ҚИЁСИЙ АДАБИЁТШУНОСЛИК ВА ТАРЖИМАШУНОСЛИКНИНГ ДОЛЗАРБ МУАММОЛАРИ.

THE ROLE OF BILINGUALISM IN TRANSLATION AND INTERPRETATION

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Annotation. *This article considers theoretical approaches to bilingualism and its role in performing translation and interpretation. It discusses various conceptualizations of "bilingualism", the mechanisms of language code-switching within the interpretation process, as well as the issues of translation correspondences at the lexical, grammatical and phraseological levels.*

In the era of historical and cultural development, in the era of globalization, when no society can develop isolated from different global contacts, the population of many countries speak at least two languages - their native language and one of the foreign languages, so the problem of bilingualism turned to be one of the most important social topics.

Bilingualism is considered a complex, systemic, intrapersonal formation, which includes a certain language (sign) system, and the ability to use it in a situation of communication. Professional training of future translators, particularly for consecutive and simultaneous interpretation aims to form balanced translation bilingualism, which reflects in such notions as bilingualism, multilingualism, and diglossia.

According to the theorists (Komissarov, Zimnyaya, Minyar-Beloruchev, Weinrakh,), bilingualism is discussed as the ability to speak two languages and their alternate use depending on the conditions of verbal communication. Bilingualism begins when the degree of knowledge of the second language comes close to the degree of knowledge of the first. Therefore, bilingualism has been considered a complex, systemic, and intrapersonal education, which includes a certain new language (sign) system, and the ability to use it in a situation of communication (communicative aspect). In this system, in addition to situational meanings, there are also broader general cultural ideas and pictures of the world (sociocultural and linguocultural aspects). The theory of language contacts provides for different types of bilingualism in the light of human use of two language systems and their interaction in speech:

1) communicative equality of two languages, each equally and effectively used by bilinguals;
2) one of the two languages is more required and prestigious and serves as the main means of communication;
3) both languages exist as if in isolation from each other and a person can use each of them, but no direct links have been established between the units of these languages, and a person finds it challenging to find the matching units within two languages;
4) mixed bilingualism, when speaking one language, bilinguals easily insert words and expressions from another language into their speech.

Depending on the conditions for mastering a second language, Shcherba distinguished two types of bilingualism, which are, in fact, two different cases of bilingual speech behaviour: pure bilingualism, i.e., a case of independent coexistence of two language systems in the mind of a bilingual person, and mixed bilingualism, when each element of one of the languages is associated with the corresponding element of the other language. In this case, it is proposed to distinguish between autonomous and parallel types of bilingualism: with autonomous, languages are acquired by the subject without sequentially correlating them with each other; with parallel bilingualism, mastery of one of the languages occurs based on the mastery of another language.

In various scientific works, the following types of bilingualism are also proposed, taking

into account:

a) the correlation of language systems, namely, mixed, which was already mentioned earlier: subordinate (bilingualism, in which there is a dominant language, the language of thinking), i.e. the person speaks one language better than another;
b) coordinative (in which there is no dominant language, i.e. bilingual speaks different languages equally freely);
c) the degree of use of both languages, i.e. active (a person more or less regularly refers to both languages) and passive (more often refers to one of the languages); the presence of a speech environment, namely contact (observed when a bilingual person maintains a connection with
native speakers) and non-contact (the absence of such a connection).

As a rule, the ability to master two languages is formed in a person to varying degrees, since there are no two completely identical social spheres affected by languages and the cultures represented by them, just as there is no individual ability to languages in each person. If one language does not interfere with the second, and the second is developed to a high degree, close to the language proficiency of a native speaker, then they speak of balanced bilingualism. The language that a person speaks better is called dominant, and this is not necessarily the first language to learn.

Not all bilinguals can be translators, many of them are bilingual at a high level, but completely unable to translate. But all translators are bilingual, and their professional competence is by no means limited to simply knowing two languages. Considering the abovementioned types, bilingualism of an interpreter can be defined as parallel, coordinative, active and contact-balanced bilingualism. Bilingualism of a professional translator [3, p. 424] is not only knowledge of two languages, but above all the ability to find and correlate communicatively equivalent means of these languages to express thoughts, taking into account the characteristics of a particular act of communication. A bilingual translator's communicative competence is comparatively dynamic in nature, which is often associated with introducing missing background information into the statement itself or reporting it in notes and footnotes. Both languages of the bilingual translator, have a vocabulary and grammatical structure and serve as a means of forming thoughts and transmitting them in the process of verbal communication with other people.

According to I.A. Zimnyaya [2, p. 52], translational bilingualism differs from the bilingualism of the non-translator, in that translational bilingualism cannot be gained without highly developed automatisms of interlingual substitutions as well as without a formed mechanism of language switching. Bilingualism is a necessary prerequisite for the activity of an interpreter and it is expressed in the ability to use two languages in communication on a regular basis [1, p. 159] and perform parallel speech actions in both languages [4, p. 142]. Both languages are used to express the same conceptual categories of time, place, quality, modality, and others; to designate classes of objects, individual objects and their features, processes and conditions that are associated with the unity of human thinking and the surrounding world. The bilingual translator needs to take into account:

1) specificity of the semantics of language units;
2) mismatch of the meaning of the units, such as «нога» - "leg", "foot";
3) discrepancy between “pictures of the world”, different articulation of reality;
4) differences in extralinguistic reality, for example, the expression among Russians «третьим будешь?».

All this is connected with the national character of cultures, which is reflected in the language and is determined by a special vision of the world. Language and culture are connected through the meaning of linguistic signs, since “the very development of culture could not take place until the language, the instrument for expressing meaning are shaped” [5, p. 98]. Cultural information is "scattered" in the language and reproduced by native speakers [6, p. 656]; in other words, linguistic signs have cultural semantics, since the world of meanings reflects human culture.

The switching mechanism in translation activity in the context of the dialogue of languages and cultures is formed in the form of symbolic links between words as linguistic signs with their cultural semantics of the source language and their equivalents in the target language. To understand a language means to use only those combinations and transformations of signs that are accepted in a given social group; designate objects and situations in the same way as members of the group do; express your own states in the way others do. When translating, such "combinations and transformations of signs", "sign means", "expectations", and "states" in the original language and translation language must match. The mechanism of switching from one language to another in the process of translation provides for the imposition of the semantic field of the source language on the semantic field of the target language, when equivalents matching is found in the target language.

The balanced bilingualism of the translator is conditioned by the degree of formation of translation correspondences at the lexical, phraseological and grammatical levels of the language [8, p. 35]. A translation correspondence is a target language unit that is regularly used to translate a given source language unit. Translation correspondences, as a rule, are established between units of the same level [2, p. 167]. At the same time, it is very important to take into account that at any level, especially at the lexical one, correspondences can be single and multiple. Single correspondences exist for terms, proper names, geographical and other names when one or another unit of the source language is translated by the same unit of the target language. Most units of the source language have multiple correspondences when several units of the target language are used to convey their meanings, which may be due to the speech-verbal context, linguacultural or situational contexts, and discourse, especially in situations of oral translation.

If an interpreter has accumulated translation correspondences through constant bilingual speech actions within the context and situation, which determines the level of development of his translation bilingualism, then s/he is able to switch from one language to another at the moment of listening to a fragment of the sounding text of the discourse, comprehending and understanding its information, fixing the internal program of the content by means of the target language, i.e., updating the translation correspondences to the units of the language of the source text. In this case, the internal way of recreating the formed and formulated thought by an interpreter speaking the source language is of particular importance [9, p. 288].

The issue of actualization and recording of correspondences in the target language becomes important, i.e., the issue of the operation of the mechanism of language switching from the very beginning of the process of listening to a discourse fragment in the source language. It can be assumed that if the translator's bilingualism is formed, then switching will take place during listening, comprehension, understanding of information and its fixation in the form of key units in inner speech, i.e., the internal method will operate when referring to the original text and the parallel inclusion of an external written method of forming a recreated thought by means of writing-fixation of actualized correspondences, after that the transition to an external oral method of formulating a recreated thought through written fixation by key units of the language translation in the process of generating the translated text [8, p. 35]. It is at the last stage that the actualization of not only all types of lexical, but also the necessary grammatical correspondences takes place. Thus, oral translation begins with listening to the source text, based on the internal way of recreating, formed by the speaker and formulated by him/her via the source text and the subsequent secondary formation and formulation of the understood and accepted by the translator thought when generating the text of the translation by an external oral method. Through inner speech "as a mechanism of semantic complexing" [7, p. 99], verbal thinking, solving mental problems by verbal means in the source language are carried out and, in parallel, switching to the target language with the purpose of fixing language units as correspondences, allowing to build a program of semantic complexes.

In the modern world, where the profession of a translator is one of the most prestigious and highly demanded, the role of bilingualism plays a critical role. A good translator is a bilingual person, however, the converse is not always true. Those who were born and raised

bilingual will still need two important things to become a good translator: first, the professional knowledge, skills, and experience necessary to perform professional translation/interpretation, and second, knowledge in the field in which a person is going to do a translation/ interpretation. In other words, bilingualism alone is clearly not enough to master the profession of an interpreter/ translator. The best translators come from natural bilinguals, but only when they have received the necessary professional training in this area. Without these specialized skills, bilingualism in a career as a translator often loses its value.

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МАЙКЛ КАННИНГҲЕМНИНГ “СОАТЛАР” АСАРИДА РАМЗИЙ ДЕТАЛЬ ТАЛҚИНИ

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Ҳар бир асарнинг бадиийлиги ва тилининг бўёқдорлиги стилистик воситалар орқали юзага чиқади. Улар муаллиф маҳорати, оламни тушуниши ва оламга субъектив муносабатини кўрсатувчи омиллар билан боғлиқ. Муаллиф асар тилини танлашда пафосли, эҳтиросли оҳангнинг юқори ноталаридан фойдаланиб, муҳаббат, нафрат, ғазаб каби ҳиссиётларни тасвирлаши, киноя ёки истеҳзодан фойдаланиб, буқаламун дунёни фош этиши, оддий тилни танлаб ҳаётнинг бир бўлагини реалликда, борлигича тасвирлаши ёки бирор бир предмет, детални юксак маҳорат, образли сўзлар орқали тасвирлаб, чуқур фалсафий маънога ўраб, унга рамзийлик касб этиши мумкин. Демак, тилнинг ҳар қандай кўринишидаги стилистик воситалар асарнинг бадиийлигини, оҳангдорлигини, эмоционаллигини, экспрессивлигини таъминлайдиган муҳим омилдир.

М.Каннингҳемнинг “Соатлар” асари постмодернистик йўналишда ёзилган бўлиб, унда бадиий тилнинг ўзига хос бир кўриниши танланганки, буни биз қуйидаги таҳлилларда ойдинлаштиришга ҳаракат қиламиз.

“*Рамз (ар. رمز - имо, ишора, имлаш) - символ; кўчим турларидан бири, факат шартли равишда ва шу матн доирасида кўчма маъно касб этувчи сўз ёки сўз бирикмаси; образлилик тури. Рамз моҳиятан аллегорияга яқин, ундан фарқи шуки, рамз контекст*

доирасида хам ўз маъносида, ҳам кўчма маънода қўлланади. Рамзнинг маъноси контекст доирасида ва шартдан хабардорлик бўлганда реаллашади". [2.245]

Биографик роман сюжети триптих кўринишида бўлиб, "Mrs. Woolf", "Mrs. Dalloway", "Mrs. Brown" каби чизиқлардан иборат. Ҳар бир чизиқни бир-биридан ажратувчи воқеалар, замон ва макон ҳамда образлар галлереяси қаторида уларда турли рамзий маъно англатувчи, бош қаҳрамон тақдирига ишора қилувчи рамзий деталлар мавжуд. Дастлабки сюжет чизиғида рамзий маъно юкланган қуш образини кузатиш мумкин. Жони узилаётган қуш образига эътибор қаратадиган бўлсак, муаллиф бу жонзот орқали Виржиния Вульфнинг руҳий ҳолатини, аёл ҳамда эркакларга муносабатини, умуман, фалсафий оламига ишора қилади.

Нега Каннингҳем айнан шу кунда қушнинг ўлимини тасвирлайди деган савол туғилади. Чунки Виржиния "Mrs. Dalloway" асари қаҳрамони Клариссани яратаётган, хаёлида унинг тақдирини битаётган, янги асарга пойдевор ясалаётган эди.

Бу ерда яккаланган, Виржиния яратилажак асари қаҳрамонини ўлдиришни режалаштиради. Кун мобайнида, Кларисса ўлимга маҳкум қилинади. Айниқса, қушча билан бўлган эпизод орқали бу ғоя кульминацияга етказилади.

Асарда Виржиниянинг опаси Ванесса фарзандлари билан синглисининг уйига ташриф буюриши билан боғлиқ сюжет тўлиқ бир бобни ташкил қилади. Болаларга хос қизиқувчанлик ва иштиёқ билан Виржиниянинг жиянлари унинг ҳовлисига кириб келганларида Виржиния уларни совуққина кутиб олади. Чунки меҳмонлар айтилган вақтдан олдин келишган эди. Болалар йўлда жон бераётган қушни кўриб қоладилар ва катта қизиқувчанлик билан уни ўзлари билан олиб келадилар. Худди ҳаёт ўлимнинг олдига келаётгандек эди. Ёш болалар ҳаётни акс эттирса, Виржиниянинг психик ҳолати ўлимни ифодалаган.

""Hello, changelings," Virginia calls.

"We have found a bird," Angelica announces. "It is sick."

"So I understand," Virginia answers.

"It's alive," Quentin says with scholarly gravity. "I think we might be able to save it.'

Vanessa squeezes Virginia's hand. Oh, thinks Virginia, just before tea, here's death. What exactly, does one say to children, or to anybody?

"We can make it comfortable," Vanessa says. "But this is the bird's time to die, we can't change that."

Just so, the seamstress cuts the thread. This much, children, no less but no more. Vanessa doesn't harm her children but she doesn't lie to them, not even for mercy's sake".[1,117]

Диалогик нуткда ифодасини топган "жон талвасасидаги қуш" тўғрисидаги хабар асарда беш бетдан иборат воқеада тасвирлаб берилган. Эпизодга қисқача тўхталадиган бўлсак, болалар қушни сақлаб қолишга интилишади. Сўнг унга бу фойда бермаслигини тушуниб, қутидан тобут ясашади. Тобутни ўт-ўланлар, барг ва гуллар билан безашади. Эпизод якунида қушчани кутида қолдириб, қаҳрамонларнинг барчаси Вульф хонадонига овқатланишга боришади. Эпизод мураккаб бир ҳолатни ечиб бермаса-да, унда Вульфннинг руҳий ҳолати ва оламни идрок этишини англаш мумкин.

Даставвал, қушча Вульфнинг **руҳий ҳолати** рамзи. Чунки Виржиния Ричмондга даволаниш, тинч муҳитда ижод қилиш учун келган бўлса-да, унга бу шароит ёқмайди. Дўстларидан, Лондондан узоқда бўлиш уни қийнайди. У қизғин ҳаётга қайтишни, турли давраларга боришни истайди. Тушкунликда қолган Виржиниянинг психик ҳолати ўлим орқали бўрттирилади.

Иккинчидан, Виржиниянинг бу қушчага ачиниш ҳиссини тасвирлаш орқали ўлимдан сўнг инсондан қоладиган ёдгорликлар тўғрисидаги хаёлларини ифодалайди.

"Before going with Angelica into rose garden, Virginia stands with Vanessa, watching Vanessa's children as if they were a pool of water into which she might not dive. This, Virginia thinks, is the true accomplishment; this will live after the tinselly experiments in narrative have been packed off along with the old photographs and fancy dresses, the china plates on which

Grandmother painted her wistful, invented landscapes".[1,118]

Виржиниянинг опаси Ванесса болаларини олиб келганида ёзувчи болаларга қараб туради. Болалар Виржиния учун "у шўнғишга қодир бўлмаган сув билан лиқ тўла кўл". Бу метафора орқали Виржиния фарзандсизлигига ишора қилинади. Шу сабаб ёзувчи одамдан қоладиган ёдгорлик аслида болалар эканлигини тушунади. У яратган эксперимент шаклида ёзилган модернистик асарлар худди эски расмлар, кўйлаклар, табиат расми чизилган чинни ликопчалардек бир жойда кўриниш бериш учун туришини тасаввур этади. Сувга тўла кўл эса ҳаёт рамзи. Болалар ҳаётнинг давомчиси, шу сабаб Виржиния армонга тўла аёл сиймосида гавдалантирилган.

Каннингҳем қуш образи орқали, шунингдек, Виржиния **аёл ва эркакларнинг** ўлимига қандай муносабат билдириши тўғрисидаги хаёлларини ифодалайди. Ўлим мавзуси атрофида персонажлар шакллантирилиб борилади, характери ёритилади. Мисол учун Каннингҳем ғамгин вазиятда беш яшар Анжелика образида қиз болаларга, ўн беш ёшли Жулиян ҳамда ўн уч ёшли Квентин сиймосида ўғил болаларга хос хулқ атворни кўрсатишга ҳаракат қилади. Виржиния ўзини шу қушга ўхшатишга ва оламдан ўтган тақдирида атрофдагиларнинг ҳатти-ҳаракатлари тўғрисида хаёлга ботади.

Анжелика агар қушнинг жони узилса, унга мотам маросимини ташкил этилишни, ва у ғамгин қўшиқ куйлашини қувноқ оҳангда айтади. Квентин жаҳлдор оҳангда, синглисига шошилмасликни, чунки қуш ҳали тириклигини айтади. Бу суҳбатни кузатиб турган Виржиния жиянининг қушга ачинишини кўриб, болада инсонга хос ҳамдардлик туйғуси борлигидан хурсанд бўлади. Ёзувчиларга хос ғам ва ўлимни ҳиссиёт билан бундай идрок этиш кучли психологик деталга айлантирилган.

"Bless you, Quentin, thinks Virginia. Will it be you who one day holds my hand and attends to my actual final breathing while everyone else secretly rehearses the speeches they'll deliver at the service?" [1,117]

Виржиния ўзининг ўлим олди охирги нафасини кўз ўнгига келтиради. Фақат Квентин шу маҳалда унинг ёнида қўлини ушлаб туришини тасаввур этади. Инсонийлик Квентинда давом этади, бошқалар эса охирги видолашув нутқини тайёрлаб туришади, - деган хаёллар Виржинияни кўнглидан ўтади.

Эпизод давом этиб борар экан, қушчанинг вафотидан сўнг уни дафн этиш вақтида Виржиния жиянлари Квентин ва Жулианнинг ўзини тутишига эътибор қаратади.

"Ah," says Quentin, and without seeing them Virginia knows he and Julian are laughing, quietly, at Angelica and perhaps, by extension, at her. Even now, in this late age, the males still hold death in their capable hands and laugh affectionately at the females, who arrange funerary beds and who speak of resuscitating (оживлять) the specks (пятнышко) of nascent (рождающейся) life abandoned in the landscape, by magic or sheer force of will (одной силой воли)". [1,119]

Юқорида болалар мисолида аёл ва эркакларнинг ўлимга муносабатини кузатиш мумкин. Виржиниянинг ўйлашича, эркак зоти ўлимни ўз қўлида сақлаб туради. Аёллар эса мотам тобутларини ясаб, янги ҳаёт бағишлаш илинжида бўлади. Нега? Олам яратилганидан буён эркаклар уруш ва курашишига мойилликлари сабаб улар жанг қилишади. Ҳукмронлик қилиш, кучини кўрсатиш ва йўқ қилиш ҳисси кўпинча эркакларга хос. Аёллар табиати эса, аксинча, чин дилдан мотам тутиб, янги ҳаёт яратишга, туғиш ва кўпайишга мойил бўлади. Шу сабаб табиат онага қиёсланади. Табиат борлиққа янги ҳаёт бағишлаганидек, аёллар шу борлиқнинг гўзал хилқати- инсонни дунёга келтиради.

Юқоридаги мисолда эркаклар золиму, аёллар яратувчи деб сифатланган бўлса, кейинги парчада бу фалсафага тескари фикрларни ҳам ўқиш мумкин. Квентин жони узилган қушчани секин қутидан ясалган тобутига жойлаштирар экан, унинг ҳатти-ҳаракатларида эркаклар қалбидаги мулойимликни қуйидагича тасвирланган.

"Yes," Angelica says, at five, she can feign grave enthusiasm for the task at hand, when all she truly wants is for everyone to admire her work and then set her free. Quentin kneels with the bird and gently, immeasurably gently, lays it on the grass. Oh, if men were the brutes and

women the angels – if it were as simple as that".[1,120]

Агар беш ёшли Анжелика мотам маросимида ўзини қандай тутиш кераклигини иштиёқ билан бажариб тезроқ вазифасидан озод бўлишни хоҳлаётган бўлса, Квентин секингина қушни майсанинг устига қўяди. Унинг ҳатти-ҳаракатларидаги жонзотга нисбатн ачиниш ҳиссидан Виржиния тўқинланиб, қанийди, агар эркаклар тошбағир бўлса-ю, аёллар фаришта бўла қолса, деб ҳайратга тушади. Болалар мисолида олинган мана шу кичкина эпизод ҳар икки жинс характеридаги зиддиятли нуқталарни кўрсатишга, инсоннинг нақадар мураккаб хилқат эканлигини кўрсатади. Эркакларда ҳам аёллар каби кўнгли мулойимлик, аёллардаги иккиюзламачилик туғма, болалигидан "дастурлаштирилган компьютер" каби мужассам этилган. Каннингҳем "Mrs. Woolf" сюжет чизиғидаги "жони узилаётган қуш" рамзи орқали асарда қўшимча импликация ярата олган. Улар Виржиния Вульф образида ижодкор дунёқарашини, руҳшунос ва инсоншуносга хос фикрлашини кўрсатишга ёрдам берган.

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ЗАМОНАВИЙ ЎЗБЕК ШЕЪРИЯТИДА ЭЛЛИПСИСНИНГ БАДИИЙ ВАЗИФАЛАРИ

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Тасвир объектини ёхуд эҳтиослар оқимини ва интонацияни пасайтириш (сусайтириш)ни ифодаловчи тасвир усуллари пасайтирувчи фигуралар деб юритилади. Фигураларнинг бу гуруҳига эллипсис, сукут (жим қолиш), сўзларни бўлиб-бўлиб айтиш кабилар мансуб. Поэтик синтаксиснинг пасайтирувчи фигураларидан бири эллипсисдир. Шеъриятда бу унсур алоҳида ўринга эга. Эллипсис (юн. Ellipsis –тушириш, тушиб қолиш) – стилистик фигуралардан бири, нутқда жумла таркибидаги сўз (бўлак) ни атайин тушириб қолдириш. Яъни элипсис муайян бадиий-эстетик мақсадни кўзлаган ҳолда амалга ошади, иккинчидан, сўз (бўлак) тушириб қолдирилса-да, унинг борлиги назарда тутилади ва англашилиб туради. Ўзбек шеъриятида кўпроқ бош бўлакларидан бирининг тушириб қолдирилиши ҳисобига воқе бўлувчи эллипсислар кузатилади.[1,365] Дарҳақиқат, эллипсис шеъриятда сўзларни тежаб ишлатиш усулидир. Адабиётшунос Т.Бобевнинг фикрича: "У ёхуд бу фикрни ифодалаш учун энг зарур сўзларнигина ишлатиш, иккинчи даражали сўзларни онгли равишда тушириб қолдириш йўли билан шоирлар локанизмга эришади".[2,443] Яъни бу усул орқали фикрни қисқа ва аниқ ифодалашга эришилади. Қолаверса, "эллипсисларсиз шеърий нутқ синтаксисни тасаввур қилиб бўлмайди. Бу усул мумтоз адабиётимизда "ийжоз" деб юритилган". [2,444] Шу жиҳатдан замонавий ўзбек шеърияти саҳифалари назардан ўтказилса, Асқар Маҳкам, Икром Отамурод, Сирожиддин Саййид сингари шоирлар ижодида эллипсиснинг бетакрор намуналари борлиги кузатилади.

Икром Отамурод шеърларида ҳам эллипсиснинг яхши намуналари учрайди.

Сен – моҳсан, сен – моҳсан,
гул –моҳисан, гул – моҳи.
Канглум қидирган оҳсан,
канглумда қолган оҳи...
Сен – гулсан, сен – гулсан. [3,37]

Маълумки, эллипсисда кўпинча эга ва от-кесим жуфтлиги келиши муҳим

хусусият саналади. Юқоридаги сатрларда унинг шу кўриниши кўп қўлланган. “Сен” сўзининг такрори эса таъкид маъносини кучайтириб келади. “Сен” – шоирнинг лирик қаҳрамони, севгили гўзални ифодалаб келади.

Сен – элатсан, сен – халқсан,
сен – миллатсан, сен – Ватан.
Руҳида ҳурлик балққан
соҳибназарсан, зотан.
Сен – ғурурсан, сен – қадр,
сен – номуссан, сен – орсан.
Ботининг нурга адр,
зоҳиринг нурга ёрсан.
Сен –хотирсан, сен – қадим,
сен – бугунсан, сен –эрта.
Сен – узуқ, юлуқ одим –
йўллар чизган харита.
Сен – армонсан, сен – умид,
сен – ўзликсан, сен – ўзсан.
Сен – англаш деган вужуд
англаган улуғ СЎЗСАН. [3,37]

Таъкидлаш керакки, эллипсис шеърда фалсафий фикрни кучайтиришга ҳам хизмат қилган. Яъни лирик қаҳрамон “сен” шоирнинг наздида нафақат севгили гўзал, балки у элат, халқ, миллат, Ватанга тенг. У ғурур, қадр, номус, ор, бугун, эртадир. Айни чоқда сен армон, умид, ўзликдир. Демак, шоир яратган эга ва от-кесимдан иборат эллипсисларнинг шеърдаги юки ва мазмуни шу билан белгиланади.

Тунлар – армон, мени алдади ҳайҳот,
Кунлар – армон, мени чалғитар ногоҳ.
Гулим, мен йўллардан кутаман нажот,
Гулим, мен йўлларга сиғинаман, оҳ![4,57]

Юқоридаги мисраларда ҳам эллипсис қўлланган. “Тунлар – армон”, “Кунлар – армон” кабиларда лирик қаҳрамон – ошиқнинг руҳий ҳолати акс этган.

Ичкари – хўрсиниқ.
Ташқари – хандон.
Ичкари – забун.
Ташқари – муқтадир
Ичкари – дилсиниқ.
Ташқари – чандон.
Ичкари – ёбун.
Ташқари – зулзабир.
Ташқари – рутубат.
Ичкари – саффо.
Ташқари – гирён.
Ичкари – чамангиз.
Ташқари – уқубат.
Ичкари – ғаффор.
Ташқари – симён.
Ичкари – камангиз.[4,113]

Бу сатрлар бошдан охир эллипсис асосига қурилган. Адабиётшунос Д.Қувватова бу ҳақда ёзади: “Бу мисраларда эллипсиснинг тазод санъатини яратишга асос бўлганлиги кузатилмоқда. Унда шоир, асосан, эга ва от-кесимдан тузилган ҳамда бир-бири билан ритмик-синтактик жиҳатдан параллеллик ҳосил қилган, мазмунан зид мисралар воситасида кўнгил манзараларини чизаётир. Шоир қарама-қарши ва бир-бирига яқин маъноли сўзларни қўллаш асосида инсон кўнглининг қат-қатларига кириб боради”. [5,238]

Дарҳақиқат, шоир кўнгил манзараларини чизиш учун арабча, форс-тожикча сўзларни қофия сифатида қўллайди. Яъни от-кесим бўлиб келган сўзлар деярли араб ва форс-тожик тилида. Ичкари қалбни, ташқари эса кўнгилдан ташқари оламни ифода этади. Лирик қаҳрамоннинг қалби хўрсиниқ, забун, дилсиниқ, ёбун каби сифатлар орқали ифода этилади.

И.Отамурод шеърларида қўлланган эллипсислар таҳлили асосида қуйидаги хулосаларга келиши мумкин:

Биринчидан, шеъриятда эллипсис таъкид маъносини ва фалсафий фикрни кучайтиришга, лирик қаҳрамон – ошиқнинг руҳий ҳолатини очиб беришга, фикр ихчамлиги ва мазмундорлигини таъминлашга эришилган.

Иккинчидан, эллипсислар морфологик тузилиши жиҳатидан от +от, от+сифатдан таркиб топган.

Учинчидан, эллипсисда от-кесим ва эга ўрни алмашган, инверсия юзага келган. Шу билан бирга эллипсис, айни вақтда, ташбеҳ, ташхис, тазод сингари санъатлар учун асос бўлиб келган.

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АДАБИЁТШУНОСЛИКДА ТАРИХИЙ РОМАН ГЕНЕЗИСИ

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Annotation. This article deals with the concepts about historical genre, novels and biography. It represents the genesis of historical literature based on scientific sources.

Key words: historical genre, historical novel, historical biography, author, events, heroes, historical scripts

Тарихий бадиий адабиёт қадимги ижтимоий – сиёсий, маданий ва маърифий воқеаларни қайд этиш зарурати туфайли юзага келган. Муаллифлар имкон қадар аниқ тарихий маълумотларни келтиришга, баёнчиликдаги бўшлиқларни тўлдиришга ҳаракат қилишган. Тарихий воқеалар баёнида мантиқийликка эришиш мақсадида фантастикага мурожаат қилишган. Тарихий бадиий адабиётнинг муҳим элементи сифатида ижтимоий муҳит тасвирланган давр, ўтмишда бўлиб ўтган воқеалар, вазиятлар шароити ва тафсилотларини санаб ўтиш мумкин. Ёзувчи олдида турган асосий вазифа мазкур муҳитдаги таниқли тарихий шахсларни ўрганиш, ўқувчи - китобхонга улар ҳақида маълумот бериш, шунингдек, жамиятга муносабатларини ёритиб беришдан иборат. Тарихий бадиий адабиётни бир неча турларга бўлиб ўрганиш мақсадга мувофиқ:

1. Тарихий биографик турдаги бадиий асарда реал ҳаётдаги тарихий персонаж атрофида рўй берган ҳатти-ҳаракатлар ва воқеалар акс эттирилади.

2. Тарихий туркумлар ва достонлар сирасига киритилган тарихий бадиий асарларда даврларни, тарихий маълумотларни, қаҳрамонларни диахрон тарзда тасвирлаш учун кенг хронологиядан фойдаланилади. Тарихий жумбоқлар ва триллерлар замонавий жанрнинг барча элементларига эга бўлиб, сюжет қаҳрамонлари кучли, ҳар қандай муҳитда дош бера оладиган, воқеалар ривожида долзарб ижтимоий-сиёсий, шахсий муаммолар акс эттирилади.

3. Тарихий саргузашт асарларда ўқувчи ҳаво, денгиз ёки қуруқлик орқали саёҳатга олиб чиқилади.

4. Тарихий фантастикада ёзувчи тарихий воқеаларни тасвирлаш билан бир қаторда ўтмиш ҳодисаларини ўзгартириш имконига эга бўлади.

Тарихий жанр ўтмишда содир бўлган воқеаларни қамраб олувчи адабий жанр ҳисобланса, тарихий роман ижтимоий меъёрлар, урф-одатлар ва анъаналарни, давр тафсилотларини ўз ичига олади. Мазкур жанрдаги кўплаб романлар ҳақиқий тарихий шахслар ёки тарихий воқеаларни ўз ичига олган фантастик ҳикоялардан таркиб топган бўлади.[2, p.215]

Тарихий романчиликда воқеалар муайян бир замон ва маконда амалга ошади. Муаллиф тасаввуридаги бўшлиқлар, одатда, воқеа-ҳодисалар, фантастик ёки реал қаҳрамонлар тафсилотлари, уларнинг дунёқарашлари, ташқи кўриниши, гапириш услуби, дуч келган муаммолари, бартараф этиш йўлларини ёритиш орқали тўлдириб борилади. Тарихий романчиликдаги асарлар юзасидан жуда кўплаб илмий изланишлар амалга оширилган бўлиб, бундай асарлар ипидан игнасигача ўрганилган, деб айтиш муболаға бўлмайди. Муаллифлар тарихий воқеаларга ўз муносабатларини билдиришганига ҳаттоки, қадимги адабиётлар ҳам гувоҳлик беради.[5,p.4]

Анъанавий тарихий романнинг бадиий-генетик манбаси – Шарқу Ғарб фольклорининг эпик ва лиро-эпик намуналаридир. Оғзаки адабиётнинг достон, эртак, ривоят, латифа каби намуналари билан мазкур роман шакли орасида жипс адабий-бадиий боғланишлар, алоқалар мавжуд. Адабий-бадиий жараённинг кейинги босқичларида тарихий биографик роман юзага келди. Бу ўринда тарихий-биографик роман генезиси ва шаклланишида анъанавий тарихий роман асосий тарихий-бадиий манбалардан бири бўлганини таъкидлаб ўтиш лозим. Тарихий-биографик роман марказига жамият, халқ, башарият тарихида ғоят муҳим ўрин тутган атоқли шахс (давлат арбоби, халқ қаҳрамони, аллома-мутафаккир, санъаткор каби) қўйилиб, тасвирланаётган бадиий замон ва бадиий макон(хронотоп)нинг барча йирик ижтимоий-фалсафий, ахлоқий, маданий-маърифий муаммолари унинг фаолияти, ички маънавий олами, дунёқараши билан узвий боғланиб кетади, шу асосда, даврнинг, тарихий муҳитнинг кенг, кўламдор эпик манзаралари юзага келади.

С.Петров, А.Каттабеков, Л.Прашкович, О.Леонтович, М.Сатторов каби тадқиқотчилар тарихий романнинг тарихий-қаҳрамонлик, тарихий-инқилобий, тарихий-саргузашт, тарихий-фантастик, тарихий-ижтимоий ва бошқа турлари мавжудлигини кўрсатганлар. Аммо бу таснифлар тарихий романнинг мавзусига асосланган, уларни анъанавий тарихий романга ҳам, тарихий биографик романга нисбатан ҳам қўллаш мумкин. [1, p.21]

Тарихий биография юнонча “ҳисториа: суриштирув, билим; биос: ҳаёт; графеин: ёзув”, яъни инсон ҳаётини қайта қуриш ва тарихий шахснинг тимсоли, деган маъноларни англатади. Тарихий биографиядан фарқли ўлароқ, биография тушунчаси соф ҳаёт тасвиридан ҳам кўпроқ нарсани, ҳаётий воқеаларни ҳам, баён этиш хусусиятларини ҳам талқин этишни назарда тутади. Тарихий биографияда тарихий воқеаларни баён этишнинг бир қатор усулларидан фойдаланилади. Анъанага мувофиқ, биографик динамика, тузилмалар ва ҳодисаларни кенг таҳлил қилиш ўрнига, асар марказига шахс қўйилади. Умуман олганда, биография, тарихий биография ҳақидаги фикр-мулоҳазалар ҳали ҳануз баҳс-мунозараларга сабаб бўлиб келмоқда. Биргит Поссинг таъкидлаганидек, тарихий биография тарихий дунёқараш, медиа ва методологияда ҳам, тоифалар ва шаклларнинг кўплигида ҳам хилма-хиллик билан ажралиб турадиган жанрдир. Жанр жиҳатидан тарихий биография автобиография, адабий биография, анъанавий эртак, ҳаётий воқеа ва биографик роман билан чегараланади. Мутахассислик нуқтаи назаридан, тарихий биография психология, социология, антропология, тарих ва адабиёт билан чегарадош. Қаҳрамон нуқтаи назаридан, тарихий биография ҳамма ва ҳар кимга, давлат арбоблари ва деҳқонларга, саркарда ва санъат арбобларига, файласуф ваолимларга, қаҳрамонлару

ёвузларга, аёллар ва эркакларга бирдек очиқдир. Вақт миқёсига келсак, тарихий биография антик даврдан ҳозирги кунгача мавжуд бўлиб келган. Буларнинг барчаси уни ниҳоятда мураккаб ва чуқур жозибали жанрга айлантиради. Демак, юқоридаги фикрларни инобатга олган ҳолда тарихий биография ҳақида шундай тўхтамга келиш мумкин. Тарихий биографиянинг анъанавий тарихий романдан фарқи шундаки, унда атоқли тарихий шахснинг ҳаёти ва фаолияти тасвирланиб, воқеа-ҳодисалар ривожи шу тарихий шахс иштироки, муносабати орқали баён этилади. Анъанавий тарихий романда тарихий шахслар бош қаҳрамон билан биргаликда ёки эпизодларда ёки муаллиф ва персонажлар нутқида иштирок этса ҳам асосий эътибор сиёсий-ижтимоий воқеаларга қаратилади.

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БАЙРОННННИНГ “ВИДО” (“FARE THEE WELL”) ШЕЪРИ ТАРЖИМАСИ - ЎЗБЕК ТАРЖИМАЧИЛИНИНГ ЎТМИШДАГИ МУВАФФАҚИЯТЛАРИДАН НАМУНА

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АННОТАЦИЯ: Ушбу мақолада 1930-йиллар ўзбек таржимачилиги намуналаридан бири – инглиз шоири Жорж Гордон Байроннинг “Fare Thee Well’ (Видо) шеъри таржимасининг қиёсий адабий таҳлили берилган. Ўзбек шоири Ҳамид Олимжоннинг бу шеърни таржима қилишдаги муваффақиятлари ва баъзи маъно силжишлари сабаблари тадқиқ этилган.

КАЛИТ СЎЗЛАР: эстетик таъсир, мазмун, ғоя, лирика, мисра, аслият, бавосита таржима, ички кечинма, услуб.

XX асрнинг 30-йилларида инглиз ва америка адабиётидан ўзбек тилига шеърий таржима соҳасида сермаҳсул иш олиб борилди. Бу йилларда амалга оширилган таржималар ўз қамровининг кенглиги, эстетик таъсири жиҳатидан аслиятга яқинлиги, биринчи уринишлар бўлишига қарамай, мазмун ва ғояни мумкин қадар тўлалигича сақлаб қолишга, мазмун ва шакл яхлитлигини йўқотмасликка интилиш билан ажралиб туради. Бу даврда ўгирилган буюк инглиз драматурги ва шоири Уильям Шекспирнинг “Ҳамлет” фожиаси ва “Икки вероналик” комедияси, машҳур инглиз шоири Жорж Гордон Байроннинг “Видо” шеъри ҳамда XX аср америка адабиёти намояндаси Ленгстон Ҳьюзнинг шеърий тўплами таржималари бир-биридан ҳар томонлама фарқ қилади. Табиийки, мутаржимлар бу асарларнинг таржималарига ўзига хос тарзда ёндашиб, дуч келган муаммоларига турлича ечим топишган.

Худди мана шу йилларда (1936) Ҳамид Олимжон Байроннинг “Видо” (“Fare Thee Well”) шеърини И. Козловнинг русча таржимасидан ўзбек тилига ўгирди. Ҳамид

Олимжоннинг Жорж Байрон шеъри таржимасига қўл ургани тасодифий эмас: Байрон Ҳамид Олимжоннинг энг севимли шоирларидан бири эди. Биринчи қарашда бу икки шоир орасида ҳеч қандай умумийлик йўқдай туюлади. Уларнинг ҳаёти барвақт (35-36 ёшларда) узилгани ҳисобга олинмаса, тақдири бир-биридан тамоман фарқ қилади: Байрон муҳаббатда бахтиёр эмас эди, уни ўз ватанида қадрлашмади ва у ўзга юртларда кун кечиришга мажбур бўлди. Ҳамид Олимжон эса севгида ҳам, ҳаётда ҳам бахтиёр эди. Уни ўз она диёрида эъзозлашар, асарларини севиб ўқишарди. Аммо Жорж Байрон ва Ҳамид Олимжон асарлари диққат билан ўрганиб чиқилса, улар ижодида муштарак томонлар борлиги сезилади. Бу муштараклик уларнинг лирикасида сўз таъсирчанлиги, тилларининг ҳис-туйғуга бойлиги, мисралар мусиқийлигида намоён бўлади. Байроннинг лирик шеърларида келажакка ишончсизлик, қайғу-алам оҳанглари қанчалик таъсирчан янграса, Ҳамид Олимжон шеърларида худди шу таъсирчанликда бахт, келажакка ишонч, мамнунлик оҳанглари акс-садо беради.

Байроннинг “Видо” шеърини ўгириш учун Ҳамид Олимжон ўзининг бахтиёрлик чўққисидан Байроннинг бахтсизлик тубига туша олиши, уни ҳис эта билиши керак эди ва ўзбек таржимони бунга эришди. Ҳамид Олимжон Байрон шеъриятини унинг барча қайғу-аламлари билан бирга қабул эта олгани учун ҳам, унинг “Видо” таржимаси баъзи бир маъно ўзгаришларига қарамай, муваффақиятли чиққан. [2, 9] . Фикримизнинг далили сифатида ушбу шеърдан бир неча бандларни эътиборингизга ҳавола қиламиз [1, 195]:

Would that breast, by thee glanced over,
Every inmost thought could show!
Then thou would’st at last discover
‘Twas not well to spurn it so.
(G.G.Byron. Fare Thee Well.)

Когда б ты в ней насквозь узрела	Агар қалбим уришларини
Все чувства сердца моего,	Жиндек сеза олсайдинг – инон,
Тогда бы, верно, пожалела,	Шунча ёмон кўрмакдан мани
Что столько презрела его.	Бўлур эдинг ўзинг пушаймон.
(Перевод Ивана Козлова)	(3-банд)

Инглиз тилидаги матннинг сўзма-сўз таржимаси қуйидагича: *Сен менинг қалбимга назар солганингда эди, унинг ҳар бир ички ҳиссиёти (ўйлари) кўрсата оларди! Шунда сен ниҳоят ундан бунчалик нафратланиш (уни бунчалик тепкилаш) яхши эмас, деб топардинг.*

Кўриниб турибдики, ўзбекча таржимада айрим сўзлар ўзгартирилган бўлса-да, умумий маъно аслиятга мутаносиб сақлаб қолинган, таржиманинг бавоситалиги ҳатто сезилмайди. Таржимашунос Шаҳриёр Сафаровнинг таъкидлаганидай: “Маънонинг эмоционал-руҳий бўлаги матннинг эстетик мазмуни, моҳияти шаклланишида муҳим ролни ўтайди.” [4, 94]

Ўзбекча таржиманинг охирги бандини олиб кўрайлик:

Алвидо ёр! Сендан узоқда,
Ҳар бир мунис нарсадан маҳрум,
Қалбим азоб деган тузоқда,
Бундан ортиқ бўларми ўлим?

Бу мисралар чиндан ҳам қайта юзага келган, ўз изтиробларини ўзбек тилида изҳор этган Байрон юрагининг садоси. Бундай мисраларни ўқиганингизда, уларни аслият билан таққослаб, қандайдир фарқларни қидиргингиз келмайди. Таржима муваффақиятли чиққанлиги сабабларидан бири – айни шу лирик жанрда Байрон ва Ҳамид Олимжон услуби ҳамда бадиий тилида мавжуд бўлган яқинликдир.

Бу услубдаги ўгирмаларни таржимашнос Комилжон Жўраев қуйидагича тавсифлайди:

“...Муаллифнинг ижодий мақсади, матлаби, услубий йўналишида барқарор бўлган таржимон ўзини эркин ҳис қилиб, асарнинг мазмуни билан бирга бадиий гўзаллигини бошқа адабий муҳитда тарбияланган китобхон учун имкон қадар тўкис ҳолда етказишга чоғланиб, “жаҳд” билан ишга киришаркан, у эмин-эркинчилиги доирасида муаллифга, у яратган тимсолларнинг мағиз-мағзига сингиб, адибнинг бадиий-руҳий оламига тобора яқинлашиб боради.” [3, 35-36.]

Байроннинг “Видо” шеъри ҳақида сўз юритилар экан, унинг яна бир жиҳатини эслатиб ўтиш керак. Шоир бу асарни ўз рафиқасига атаган, лекин унда шоирга душманлик қилиб, унинг оилавий можаросига сабаб бўлган кимсаларнинг пасткашлигини фош қиладиган мисралар ҳам бор:

Though the world for this commend thee –
Though it smile upon the blow,
Even its praises must offend thee,
Founded on another’s woe:

Though my many faults deface me,
Could no other arm be found,
Than the one which once embraced me,
To inflict a cureless wound?

Берилган парчанинг сўзма-сўз таржимаси қуйидагича*: “Дунё бунинг учун сени мақтаса-да, улар бу зарбадан хурсанд бўлишса-да, ҳатто шу мақтовлар ҳам сенга ҳақорат бўлиб туюлиши керак, чунки сен уларга бошқа бир кимсанинг кулфатлари эвазига эришдинг. Майли, менинг кўп хатоларим юзимни қаро қилсин, аммо менга тузалмас жароҳат етказиш учун мени бир вақтлар қучган қўллардан бошқа қўллар топилмадими?”*

Таржима восита тилданлиги, таржимон аслият билан таниш бўлмаганлиги туфайли, шоир нидоси ўзбек китобхонларига бир томонлама етиб келган:

Пуст, свет улыбкой одобряет	Юрт кулса ҳам энди майлига,
Теперь удар жестокий твой:	Зарба гали сендадир бу бор:
Тебя хвалой он обижает,	Мен мубтало бўлган балога
Чужою купленной бедой.	Сени мақтов қилар гирифтор.
Пускай я, очернен виною,	Майли қаро, осий бўлай ман,
Себя дал право обвинять,	Ҳақ ҳам берай қарғамоқ учун.
Но для чего ж убить рукою,	Аммо мени қучиб ўрганган
Меня привыкшей обнимать.	Қўллар билан ўлдирмоқ нечун?

Юқорида берилган ўзбекча икки бандниг таржима сифати бир-биридан тамоман фарқ қилади. Уларнинг биринчиси анча суст, маъноси ғализ, иккинчиси эса аслиятга муқобил. 5-8- мисраларни қиёслаш шуни кўрсатадики, шеърнинг ўзбекча матнида русча таржима таъсирида “Ҳақ ҳам берай қарғамоқ учун” сатри пайдо бўлган, аслият бандининг маъноси эса уч мисрада акс эттирилган. Лекин бу таҳрир Байрон услуби ва мисралар мазмунига зид бўлмаганлиги, ўзидан олдинги мисралардаги маънони тўлдириб келганлиги туфайли сезилмайди, бандга қўшилган ёт унсурдек ажралиб турмайди. Таржимада мутаржим томонидан қўшилган биргина сўз ҳам баъзида аслият муаллифи услубига мос тушмаганлиги сабабли бутун матндан ажралиб туриши мумкин. Юқоридаги таржимада эса қиёсий таҳлилда кўзга ташланиб турадиган фарқ бандни яхлит ҳолда мушоҳада этганда йўқолиб кетгандек, бу фарқларнинг ҳеч қандай аҳамияти йўқдек кўринади. Чиндан ҳам, бу хилдаги фарқлар шоирнинг муваффақиятли қайта яратилган услуби ва бадиий тилига сингиб кетган.

Аммо юқоридаги мисолнинг 1-4- мисралари тамоман бошқача таассурот қолдиради. Банднинг маъноси, ҳатто аслият ва рус таржимаси билан чоғиштирмаган тақдирда ҳам, қандайдир хира ва мубҳам, аслият ва рус таржимаси билан қиёслаганда, бу номутаносиблик янада аниқроқ кўринади. Аслият муаллифи рафиқасига "сен менга етказган зарбанг учун улар сени мақтасалар, сен бундан хурсанд бўлма, улар сенга ҳақорат бўлиб кўриниши керак, чунки сен бу мақтовларга бошқа бир кимсанинг кулфатлари, изтироблари эвазига эришдинг" деб ёзса, ўзбекча таржимада "зарба гали сендадир бу бор" дейилади; "мен мубтало бўлган балога сени мақтов қилар гирифтор" гапи воситасида ўқувчига етказиладиган маъно ҳам аслиятда ифода этилган фикрдан йироқ. Умуман, таржимада аслият муаллифи фикрига, услубига, бадиий тилига ҳамнафас мисралар билан бирга баъзида восита тилдан таржима тамғаси сифатида бўш мисралар ҳам учрайди. Бу эса восита тилдан таржима қилганда, аслият билан танишолмаганлиги сабабли, ҳар қандай етук таржимон ҳам панд ейиши мумкинлигидан далолат беради.

Баъзи бир қусурларга қарамай, "Видо" таржимасининг умуман муваффақиятли чиққанлигининг сабаби унда Байрон руҳининг сақланганидир. Бу ўринда ҳақли равишда бир савол туғилиши мумкин. Байрон ва Ҳамид Олимжонни руҳан яқин шоирлар деб бўлмайди: бири исёнкор бўлса, иккинчиси жамият тараққиёти ва атрофидаги воқеа-ҳодисаларга хайрихоҳлик билан қараган бахт куйчиси эди. Шундай экан Байрон руҳи таржимада қандай қилиб сақланиб қолди?

Юқорида ҳавола этилган мисралардан кўриниб турибдики, бунда руҳий яқинликка таржимоннинг муаллиф ички кечинмаларини чуқур ҳис эта билиш қобилияти ҳамда муаллиф ва таржимон ижодидаги яқинлик, айни ҳолда, лирика соҳасидаги услубий ҳамоҳанглик: сўз таъсирчанлиги, шеър мусиқийлиги, бадиий тил муштараклиги туфайли эришилган. Шу боис ўзбекча мисралардан ҳам Байроннинг фарёди ва тушкунлигини аниқ сезамиз.

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OSCAR WILDE, AS A LEADER OF AESTHETIC MOVEMENT IN ENGLISH LITERATURE

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Annotation: The article deals with Oscar Wilde's literary career, his leadership in English aesthetic literary movement, his approach to the problems of beauty and morality.

Key words: aesthetic movement, decadence, concept of beauty, morality

Oscar Wilde was an Anglo-Irish playwright, novelist, poet and critic, a representative of the English aesthetic (decadent) movement. It is known that the decadents promoted the idea of making literature free from politics and considered it freedom of creativity. Therefore, in the works of decadents, the person appears more as an individual, the personal characteristics and details of the life of their heroes are exaggerated. In the works of representatives of aesthetic movement, beauty is put above all. The phrase "art for art's sake" is the motto of the esthetic movement. The leader of aestheticism in English literature was Oscar Wilde.

Oscar Wilde was born on September 16, 1854 in the city of Dublin in a family of talented intellectuals. His mother was the poetess Jane Francesca Wilde. His father, William Wilde, was a

famous Irish ear and eye surgeon, who was awarded an award for his services to medicine in 1864.

Oscar Wilde, who was born in a family with such a high creative potential, died on November 30, 1900, from a brain cold, at the age of 46, without a penny, in one of the cheap hotels of Paris. Before his death, Oscar Wilde said that if one wants to know about his great tragic life, he should read his works, that he embodied all his talent and abilities in his works...[1, 207]

English dramatist Bernard Shaw highly appreciated Oscar Wilde's oratorical art, eloquence, and the ability to attract his interlocutor. An excellent orator himself, Shaw stated that he loved meeting Oscar Wilde, where Wilde was, Shaw could keep silent, for Wilde spoke better. [3, 16] These words of Bernard Shaw, who has a high oratorical culture, indicate that Oscar Wilde was truly a master of words.

Oscar Wilde's works were colorful, and many of these works focused on the concept of beauty. The masterpiece of the writer "The Picture of Dorian Gray" is a novel about young Dorian, in which Dorian Gray is taken as a symbol of beauty. Its main character was created as a person as beautiful as a Greek god, as charming as rose petals.

Oscar Wilde's affiliation to the aesthetic movement is clearly visible in this work. The main character of the play is a very handsome young man. Seeing Dorian Gray for the first time, Lord Henry falls in love with his beauty:

Lord Henry looked at him. Yes, he was certainly wonderfully handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp golden hair. There was something in his face that made one trust him at once. All the candor of youth was there, as well as all youth's passionate purity. One felt that he had kept himself
unspotted from the world. No wonder Basil Hallward worshiped him. He was made to be worshipped.[4]

In the above example, the effect of the aesthetic principle is visible: Lord Henry sees Dorian for the first time, he does not even know what kind of person he is, but he appreciates his external beauty and is ready to worship him.

The writer's story "The Happy Prince" also shows how much he appreciated beauty. The statue of the Prince sacrifices his gold leaves, that is, his beauty, for the happiness of people, so that they do not suffer from hunger, and as a result, he turns from a handsome prince into an invisible invalid, and no one pays attention to him:

Leaf after leaf of the fine gold the Swallow took off, till the Happy Prince looked quite dull and grey. The handsome prince who once stood proudly in the center of the city, no longer was needed by anyone after losing his beauty.

In short, Oscar Wilde's belonging to the aesthetic movement as a writer is clearly expressed in his works and speech. In particular, the writer's works emphasize that external beauty deserves more attention than internal beauty. Therefore, the heroes of his above-mentioned works turned into helpless people at the end of the work, and their lives ended tragically. In these works, the writer showed his attitude to beauty and the inability of those around him to develop and appreciate the inner beauty of a person.

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"THE ISSUE OF LITERARY INFLUENCE AND IDEOLOGICAL-ARTISTIC COMMONALITY (BASED ON THE SOCIOLOGICAL RESEARCH OF ABDULLA QADIRI'S "MEHROBDAN CHAYON" AND "PRIDE AND PREJUDICE" BY JANE AUSTEN)"

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Abstract – *The article is a review of critical articles and literary publications that analyze various aspects of Jane Austen and Abdulla Qadiri's works. It is concluded that such issues as the genre originality of the writer's novels, their typology, Jane Austen and Abdulla Qadiri 's stylistic innovation require further in-depth research.*

Key words: *critical articles, literary publications, stylistic innovation, novels, "Mehrobdan chayon", "Pride and prejudice", Abdulla Qadiri, Jane Austen.*

I. Introduction

Over the two centuries separating the years of Jane Austen's life from the present, a huge number of historical, literary and critical works have been written about her work. In Russia, her novels became widely known only in the second half of the 20th century.

Relatively late, the study of Jane Austen's work began in Russian literary criticism. To trace the evolution of the critical understanding of the works of the writer in our country, to summarize what has already been analyzed quite fully, and to suggest some directions for further research - these are the tasks of this article.

As already mentioned, the study of Jane Austen's work in Russian literary criticism began relatively late. But even before it received coverage in Russian criticism, it was subjected to literary analysis by the largest writer of the Russian diaspora, V.V. Nabokov.

Devoting a special chapter to Jane Austen in his Lectures on Foreign Literature (they were read at Cornell University in the 1950s), Nabokov proved himself both as a teacher and as a writer.

Nabokov the teacher gives students a detailed commentary on the novel "Mansfield Park". His attention was most drawn to intertextual inclusions, which were then called literary reminiscences. At the time when Nabokov wrote his lectures, there was still a long way to go before the revival of hermeneutics and the emergence of postmodernism. He considered it necessary to explain the meaning and purpose of these intexts, saying that literary reminiscences "are words, images or positions in which an unconscious imitation of some predecessor is guessed".

II. Literature review

Citing lines from Cooper's and W. Scott's poems, A. Stern's prose, and telling the content of A. Ko-Tsebu's play "Vows of Love", Nabokov not only expands the horizons of his listeners, but deepens them and our understanding of the characters, Jane Austen's personality criteria, which necessarily included erudition and developed taste. In essence, Nabokov analyzed the discourse of her novel, considering the events, images of the characters, their speech in conjunction with the socio-cultural features of the life and psychology of her characters.

Nabokov the writer could not but pay attention to the various shades of Jane Austen's style, to which he gives his terminological definitions, which are mainly of an associative nature. So, Nabokov calls one of her trick's "walker" - a chess term denoting a jerk in one direction or another on the black-and-white board of Fanny's experiences". Another noteworthy feature of Austin's style cheek" - "when an element of subtle irony is imperceptibly introduced between the direct informative members of the sentence".

Finally, referring to the rhythmic-intonational design of Austin's prose, Nabokov gives her the highest rating: "The next feature that I would like to note is epigrammatic intonation, a

certain rigid rhythm in the elegantly ironic presentation of a slightly paradoxical thought. Speech is clear and sensitive, restrained, but at the same time melodic, densely mixed and at the same time transparent and "permeated with light". Nabokov attributed the elegance and sophistication of the style of Jane Ostia to French influence. But since he admitted that the writer did not read French literature XVIII century in the original, his statement seems more controversial than evidentiary. But what is striking is that the characterization of Jane Austen's style almost completely coincides with that which can be given to the writing style of Nabokov himself, because she has the same "hard rhythm with an elegantly ironic presentation of a slightly paradoxical thought." We can hardly talk about the direct influence of an English writer of the early 19th century on a Russian author of the 20th century; rather, it would be more correct to talk about the similarity of worldview and natural gift.

III. Analysis

In domestic critical literature, the study of Jane Austen's work began in earnest only in recent decades. Much credit in this regard belongs to N.M. Demurova, whose prefaces to the English and Russian editions of Pride and Prejudice and Northangre Abbey (1961, 1976) essentially introduced this author to the Russian reader. N.M. Demurova analyzed the plot structure of the novels, the symmetrical repetition of the main compositional move in them (from delusion and prejudice to the heroes' awareness of their mistakes and the triumph of true principles and feelings). She also noted their psychologism and realistic depth. “Her thought penetrates into the hidden causes of actions, to which she points without far-flung roundabouts. With merciless irony, Jane Austen shows a society whose thoughts and feelings are completely subordinated to material considerations,” N.M. Demurova wrote in the preface to the Russian edition of the novels Pride and Prejudice and Northengr Abbey. Austin Demurova considers her finest stylistic achievement to be the most significant and an all-pervading irony that colors all events and characteristics in special tones, and, as if offering material for further research, claims that this irony is "elusive, you feel it keenly, but it almost defies analysis." Just an attempt to reveal "from the inside" the features of the artistic method and style of D. Austin is the dissertation research of T.A. Amelina "Problems of realism in the work of George".

After analyzing the features of the dialogue of novels, which is usually determined by external and internal motivation, corresponding to the true experiences of the characters, Amelina concludes that the use of such a double dialogue, as well as indirect speech and some other visual techniques, then found wide application in the prose of the XIX and XX centuries That is why the researcher believes that the opinion that Austin is the most modern of the English authors of the last century (meaning the 19th century) is legitimate.

The significance and place of Austen's work is largely determined by the peculiarities of her literary and aesthetic views. They were analyzed in her article "The Aesthetic Views and Artistic Principles of Jane Austen" (1974) and in her dissertation devoted to the evolution of her work "The Realistic Novel of Jane Austen" by M.V. Chechetko. She writes about Austin's closeness to the elemental materialism of the Enlightenment, but also about the fact that Austin abandoned the didacticism inherent in the Enlightenment, from the desire for moralizing. Austen's character-building principles are different from the principle’s characteristic of both enlightenment and romantic novels.

The study of Abdulla Qadiri's work began in the 20s of the last century. Over the past century, various analyzes and interpretations of the author's work have been put forward. Consequently, this process introduced dozens of names such as Oybek, H. Yaqubov, I. Sultan, M. Koshjanov, who showed new facets of their talent. Literature critic Bahadir Karim's monograph "Abdullah Qadiri and hermeneutic thought" is dedicated to these analyzes and interpretations. The author used the theory of hermeneutic thinking to study the author's work and chose the right methodological basis. Also, due to the effective use of the psychological and biographical methods in the monograph, the writer's work was drawn to new interpretations, different from the researches carried out until now. In order to understand the aesthetic world of

the writer, sources, letters, memories, writings in the margins of diaries, introductions and last words are used to understand the aesthetic world of the writer, in short, all sources related to the "biography of the heart" of the writer, which seem insignificant at first glance, are covered. In this monograph, Bahadir Karim studies Qadir studies in three periods. The 20s-30s, 60s-80s of the 20th century and the period before and after independence.

IV. Discussion

It is known that in 20th century Soviet literary studies, including Uzbek literary studies, the priority is to approach the literary work from the perspective of the politics and ideology of the time. One can see the vulgar sociological interpretations of the first-generation representatives of Qadiri studies, such as Ain, Miyon Buzruk, Sotti Husain, Jalil Boybolatov, Abdurahmon Sa'di, Otajon Hashim. Classism and class struggle form the basis of vulgar sociologism, based on which the work of art is interpreted narrowly and one-sidedly. Nevertheless, it has been objectively studied that in the interpretation of the scholars of this period, the ideological-artistic features of the literary works were also observed on a number of important problems related to the issues of poetics, the language and skills of the creator, the hero and circumstances, the plot, and the compositional integrity.

As the author of the book writes, “The evidence is that in the 1960s there were also politicized patterns in the principles of artistic interpretation. If those patterns, which were recognized as the most correct in their time, look unnatural today, it should be accepted as natural. No man-made doctrine can be absolute truth.

There is one truth in the world of science that scientists must convince themselves of. This is the relativity of human thought, after completing a certain task, the novelty wears off and takes its place on the page of history, like a link in the chain of thoughts.

After the 20th Congress of the Communist Party, the works of Fitrat, Cholpon, Qadiri, which were officially exonerated, were resumed. In the 1960s and 1970s, literary criticism began to interpret Fitrat and Cholpon as artists who first went astray and then "gradually moved to the Soviet position." However, although similar and close opinions were expressed about the works of these writers, their works were published and seriously studied after thirty years. The fact that the reaction to Abdulla Qadiri's work was influenced by the socio-political views of that time was scientifically and reliably confirmed in the monograph. There is a saying that everyone understands a work of art differently. This sentence refers to the different levels of the general readership. Literary critics, specialists, and people close to literature in general, after getting acquainted with the artistic work, need to understand the artistic-aesthetic world of the writer, come close to it, and come to conclusions close to the poetic idea that the author wants to express. However, there are also interpretations from the point of view of "I just understood this work", which is the result of caution and lack of courage.

V. Conclusion

Thus, the review of domestic critical literature on the work of Jane Austen allows us to conclude that such aspects of it as the themes, problems and content of her novels, their social background have already been analyzed quite fully, although many questions remain not fully studied, such as, for example, as the genre originality of her novels, their typology, the stylistic innovation of Jane Austen. They require further in-depth research.

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SHARLOTTA BRONTE VIKTORIYA DAVRI YOZUVCHILARI VAKILI SIFATIDA

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Annotatsiya. Ushbu tezisda Viktoriya davrining o'ziga xos xususiyatlari, yozuvchining hayoti va ijodiga davrning bevosita ta'siri yoritiladi. Uning ilk debut asari "Muallim" asari haqida qisqacha bayon qilinadi.

Kalit so'zlar: Viktoriya davri, klassik adabiyot, avtobiografik, didaktik

Kirish

Viktoriya davri insoniyat tarixi davomida ko'plab ajoyib madaniy yo'nalishlar bo'lgan davr hisoblanadi. Bu davr nafaqat jamiyatning fikrlash jarayonini, balki madaniyat yaratgan tasviriy san'atni ham o'zgartirdi. Ushbu zamonaviy davrga o'tishning ajoyib namunasi Sharlotta Brontening "Muallim" nomli adabiy asaridir. Ushbu asar muallifi Viktoriya davri o'zgarishlarini o'z so'zlari ichiga chuqur kiritgan. Qirolicha Viktoriya hukmronligi 1837 yildan 1901 yilgacha davom etdi va bu vaqtni "Viktoriya davri" deb nomladi. Uning hukmronligi davrida odamlar zamonaviy hayot deb hisoblagan deyarli barcha jabhalarda katta o'zgarishlar ro'y berdi. Eng ko'zga ko'ringan o'zgarishlardan ba'zilari aholining keskin ko'payishi, ixtirolarning yaratilishi, diniy harakatlar, ilmiy harakatlar va ko'plab ijtimoiy-siyosiy yangilanishlar davri bo'ldi.

Viktoriya davridan boshlangan ingliz klassik adabiyoti dunyo mavzulari, asboblari va motivlarini berdi. 20-asrdagi ko'plab adabiy kashfiyotlar asosida 19-asr ingliz yozuvchilarining asarlari yotadi.

Bugungi kunda dunyoda pedagogik mintaqada o'quv jarayonini isloh qilish mavzusi ayniqsa dolzarb. Sifatli ta'lim tuzilmasini qurishga, bu boradagi tajribaga ehtiyoj bor. Maktab ta'limini rivojlantirish bo'yicha yaxshi manba - ta'lim mavzusini qizdiradigan badiiy adabiyot.

Angliyada XIX asrning boshlari quyi ijtimoiy tabaqalardan tortib o'rta sinfgacha bo'lgan bolalar ta'limidagi ko'plab o'zgarishlarning boshlang'ich nuqtasi bo'ldi. Sharlotta Bronte shu davrda tug'ilgan, shuning uchun u Viktoriya davridagi ta'lim jarayonida boy tajribaga ega bo'lib, u o'z asarlarini yozishda foydalangan.

Asosiy qism

Yozuvchining maktab ta'limi mavzusi juda yaqqol ko'rinib turadigan ijodining yorqin namunasi uning "Muallim" debyut romanidir.

19-asr ingliz adabiyotida Viktoriya davridagi "governess" fenomeni alohida o'rin tutadi va bu alohida janrning paydo bo'lishi bilan tasdiqlanadi. Shunga qaramay, shuni ta'kidlash kerakki, asosiy qahramonlardan biri muallim bo'lgan asarlar ushbu davr boshlanishidan ancha oldin paydo bo'lgan.

Murabbiyalar haqidagi ilk asarlardan biri "Maryam latifalari; yoki "Yaxshi boshqaruvchi" (1795) taxallusi bilan muallif tomonidan H.S. va Meri Edjvortning "Yaxshi frantsuz gubernatori" hisoblanadi (1821). Keltirilgan asarlar didaktik maqsadni ko'zda tutadi va hokim umuminsoniy hurmatga sazovor bo'lgan shaxs sifatida tasvirlanadi .

Ammo 19-asrning 30-yillaridan boshlab jamiyatda murabbiyaga bo'lgan munosabatda sezilarli o'zgarishlar ro'y berdi: haq to'lanadigan mehnatga, garovga olingan murabbiyaning majburiy va ko'pincha haqoratli hayotiga munosabat o'zgardi. Uning injiqliklari, kuchli irodasi va ish beruvchilarning ham, shogirdlarining zulmiga bog'liq bo'lgan og'ir moliyaviy ahvoli birinchi o'ringa chiqadi. Kuchlarning ijtimoiy-tarixiy uyg'unligining o'zgarishi munosabatning shunday o'zgarishi oqibatidir. Murabbiyalar ko'p hollarda o'rta sinfga mansub o'qimishli ayollarga aylandilar, xususan: ruhoniylarning qizlari, savdogarlar, ofitserlar, ofis ishchilari. Bu ayollarda oilaning og'ir moliyaviy ahvoli tufayli nikoh istiqbollari yo'q edi, ya'ni ko'pincha murabbiya sinfi, ma'lumot darajasi yoki odob-axloqi bo'yicha ish beruvchilardan kam emas, balki faqat turmush tarzining yetishmasligi bilan ajralib turardi. Murabbiya bo'lish uchun sizga maxsus kasbiy tayyorgarlik kerak emas, grammatika, frantsuz tili va arifmetikani o'rganish, shuningdek, tikuvchilik va chizmachilik bo'yicha ma'lum ko'nikmalarni o'rganish kifoya.

"Muallim" (1847) romani yozuvchining birinchi nasriy tajribasi bo'lib, u birinchi navbatda avtobiografik asar sifatida tavsiflanadi. S. Foster shunday yozadi: “Sharlotta Brontening butun o'y va tuyg'ulari, og'ir bolaligi va ma'yus yoshligi bilan uning asarlari sahifalarida o'qilishi mumkin. Bu muallifning mashhur asarlari, taqdiri va bu asarlar qahramonlarining qarashlari o'ziga xos bo'lmagan "Muallim" dan kelib chiqadi [Foster, p. 35]. Sh. Brontening hayoti davomida nashriyotlar tomonidan rad etilgan birinchi romani shunga qaramay katta qiziqish uyg‘otadi: bir tomondan, “Muallim” Sharlotta Brontening Bryusseldagi shaxsiy tajribasining ijodiy timsoli edi. (asar syujeti uchun asos bo'lib xizmat qilgan voqealar shu yerda sodir bo'ladi). Boshqa tomondan, "Muallim" "Shahar" romani paydo bo'lishidan oldin bo'lib, texnik jihatdan mukammal emasligiga qaramay, yozuvchining erkak va ayol roli va ularning munosabatlarini ko'rib chiqishga qaratilgan birinchi urinishlaridan biridir.

Xulosa

Sharlotta Brontening "Muallim" romani ta'lim mavzusiga bag'ishlangan. Brontening ta’lim jarayoni, ta’lim o’tkazish joylari va sharoitlari, jarayon ishtirokchilari, ya’ni o’qituvchi va talabalar, o’quv dasturi va intizomiga bag’ishlangan romanini o’rganish asosiy maqsad edi. Hikoya uydirma bo‘lsa-da, ta’lim-tarbiya bilan bog‘liq muammolarning tasviri o‘sha davrning tarixiy voqeligiga mos keladi, ehtimol,yozuvchining o‘zi talabalik, murabbiyalik davridanoq ta’lim-tarbiya sohasida boy tajribaga ega bo‘lganligidandir. Viktoriya davrining ta'lim jarayonini va Sharlotta Brontening maqsadli fantastikasini hisobga olsak, shunday xulosaga kelish mumkinki, garchi "Muallim" tarixiy haqiqat ustidan hikoya qilish mantiqiga mos keladigan fantastika asar bo'lsa-da, tadqiqot shuni isbotladi: bu romanlar ko'p jihatdan Angliyadagi o'n to'qqizinchi asrdagi maktab ta'limi va ta'limining haqiqiy portretini va Belgiya maktablarida va Belgiyada dars beradigan ingliz tili o'qituvchisining ob'ektivini beradi.

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FEMINISTIC FEATURES OF " NIGHTS AT THE CIRCUS" BY ANGELA CARTER

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Introduction. Throughout her writings Carter undertakes a feminist critique of the Western tradition and culture. She deconstructs the myths, in which women are pictured in a totalizing manner. She considers the sense of female sexual identity as enforced by the patriarchy deeply upsetting, inconvenient and unacceptable. She articulates her central feministic proposition postulating that femininity does not exist as such. Carter believes that it is a learned pattern which is socially and personally restraining and thus needs to be questioned and then perhaps re-constructed. This need, as Carter believes, "is not purely an area of women's interest, because men live in myths about women as well and they are influenced by them even more since women, at least deep inside their souls, know that these myths are not based on truth". Carter also claims here that she does not write cheap feminist agitprops. On the contrary, she wants to open and encourage a public dispute, using her conviction that "women are human, too, and everything is relative". She turns from the universal to the particular, from the specified to the specific, from the mythically bound to the down-to-earthly free. She does not wish to command her readers how to live; she wishes them to think independently and to pursue the order of things themselves.

Main part. It would be appealing to read Nights at the Circus as a novel of clearly positive development in feminist issues, from the estranged and incarcerated femininity symbolized by the motif of a "puppet" to the vision of women's liberation in the form of "winged victory". However, it is not that straightforward or easy. Carter's feminism is very mature: she does not celebrate a thorough triumph or make definite conclusions. She is aware of the obstacles women will still need to overcome. Carter employs her two main female characters, Fevvers and Lizzie, as antagonistic tendencies as far as the prospect of feminist issues is concerned. Whereas Fevvers is looking towards the future with hope and optimism, Lizzie is the regulating critical and pragmatic voice. This distribution of forces is typical for Carter who always seems to seek balance between opposed strains. Fevvers as the younger, more famous, attractive and enthusiastic one represents the brighter, careless and more appealing view on feminism. Lizzie, on the other hand, as the older, cynical, unspectacular and calculative one presents the down-to-earth recognition of feminist ideas. Russo understands the function of their disparateness as an "ongoing dialogue". In their philosophical dispute towards the end of the novel, Fevvers preconceives a promising fancy as follows: "*the dolls' house will open, the brothels will spill forth their prisoners, the cages, gilded or otherwise, all over the world, in every land, will let forth the inmates singing together the dawn chorus of the new, the transformed". Nevertheless, Lizzie does not leave this enthusiastic positivism unchallenged: "it's going to be more complicated than that. This old witch sees storms ahead, my girl. When I look to the future, I see through a glass, darkly. You improve your analysis, girl, and then we'll discuss it". These two divergent utterances can be read as an on-going dialogue, repeatedly marked by conflict. However, under the given circumstances, their conversation "is about losses and making do". As Russo observes, for these two women it is important to get over their disparities to preserve their friendship and crucial for maintaining their agreement about politics. Russo notices that towards the end of the novel, both Fevvers and Lizzie have lost a lot from their former power and splendour - Lizzie, who lost her magical objects and with them her magical-anarchic power, and no longer commercially feasible Fevvers, who is about to exchange her career for marriage with Walser. Weakened by their extensive losses, they must keep together. Nevertheless, there is no consoling closure reader could draw from this final exchange of the two main characters.. On the contrary, it is, like many other things in the novel, inconclusive. Put in Suleiman's words, the tactics of Carter's "multiplies the possibilities of linear narrative and of 'story', producing a

dizzying accumulation that undermines the narrative logic by its very excessiveness". It means there is always something unfinished, unresolved, something that is left to particular subjective readings only. The reader's question of whose attitude to feminism (Fevvers' or Lizzie's) will prevail is suspended and left for everyone's interpretation. It is as if Carter wanted to "put a damper on things" like Lizzie does when she replies to Fevvers enthusiastic prospects about Walser: "perhaps so, perhaps not". This uncertainty of these two women is understandable - from their point of view the future of feminism was still unsure and all its important achievements were yet to come. Carter, in her endeavour to instruct by her novel, may also use the device of this uncertainty in another way: her perspective is about ninety years "older" and therefore she knows that several goals of feminism were accomplished; however, many other are still left for future generations.

Another important theme of Nights at the Circus is Carter's notion of feminism. The main attention is paid to a female character of Fevvers who strains to find and define her Self only to subsequently shape it into the ideal of the New Woman; the notion of feminism in this novel is tightly connected with the personal liberation of this woman. The traditional dichotomy of men's and women's roles is presented in their inverted, or, better put, remarkably disrupted form. Fevvers openly reveals her adherence to the ideal of the New Woman, as mentioned above. She also links most of the positive values with femininity. For example, as Mikolajek notices, she refers to London, as a one-breasted queen of Amazons, or she describes the Madame Nelson's brothel as a "perfect, loving Utopia, where the priestesses of love spent their entire free time with self-education and developing their virtues". On the other hand, as Mikolajek identifies, Nights at the Circus can hardly be labelled as a tacky feminist agitprop. He observes that Carter is able to keep a balanced, non-black-and-white view on feminist issues; she assumes a positive attitude to sexually fulfilled love and declines the idea of women as innocent victims of the misogynist world. She does not refrain from depicting negative female characters and presents the dark side of femininity. Madame Shreck or Countess P., for instance, are thoroughly negative: corrupted, vindictive, monstrous. As Mikolajek observes, these elderly women who openly support the patriarchal system by oppressing and exploiting other women are "perceived as a potentially bigger threat to the New Women than men themselves" and thus they are punished by Carter for their vices – the former turns into dust, the latter becomes the only prisoner of her pervert sanatorium. Fevvers is far from the traditional patriarchal image of a woman (or a lady) as someone dutiful, obedient, modest, shy, mannered, neat and decent, interesting just for her beauty and at the very most by some domestic skills. In fact, she is endowed by qualities traditionally attributed to men: unlike, for example, the female characters of Jane Austen or Brontë sisters (who are, however, still quite exceptional for their time – brave and morally integrated), Fevvers is dominating, outrageous, very messy and bold. She is gluttonous: she eats and drinks with an enormous appetite: "she gorged, she stuffed herself, she spilled gravy on herself , she had a gullet to match her size and table manners of the Elizabethan variety". Such a picture may shock or offend the traditional view on ladies' table manners. Fevvers is a muscular, six feet two inches tall giantess who rules her own life. She is (as much as possible) independent on men, making her own living in a circus as a trapeze artist. She is almost fearless, both in performing her trapeze act and in her interpersonal relationships. She is often the one who saves Walser when he gets into trouble during his stay with circus, employed as a clown. In these acts she executes the conventionally male's role. Throughout the novel she also overcomes three adversities – a task which is traditionally (in fairy tales etc.) submitted to men. As far as her relationship to Walser is concerned, at first she is indifferent towards him, and only later on she develops feelings for him. Untypically for female characters, she boldly observes him as a sexually attractive object. She does not pretend to like him for his chivalrous character or brilliant mind; she just fancies his good looks. By endowing a female character by this superficial way of perceiving an individual of the opposite sex Carter provokes reader's common assumption about the divide of female and male roles. At the end of the novel Fevvers takes over the active role entirely and sets off to search for Walser to reunite with him. For Fevvers, Carter

actually gathers all the traditionally appreciated men's characteristic features, amplifies them and bestows them on her broad-shouldered heroine. Carter assigns her the traits typical for men, still preserving those typical for women - both in their most intense appearance - and thus she creates an overwhelmingly strong and dizzying mixture. Fevvers is strong and outstanding in all her features which influence her behaviour – some of the features stay with her all the time, other come and go, allowing her to become such a slippery personality. Perhaps Carter wants to show that an individual can show any set of characteristics, no matter what gender this individual belongs to. Through the character of Fevvers, Carter encourages women not to refrain from their real selves only because it might frighten or disgust someone. On the contrary, the main male character Jack Walser seems to lack any outstanding or interesting characteristic features, at least at the beginning. He is a young American journalist, who, since the moment he sits down into the chair in Fevvers' dressing room, "sets off to a picaresque journey which ends by his rebirth in Fevvers' arms". Despite being much-travelled and quite experienced, Jack does not have a developed inner life. He records the reality around him as an eye of a camera, not judging it, not letting it in. He is handsome, manly and straightforward, which is enough for Fevvers to start liking him. Perhaps, what she truly likes about him is his incompleteness. Since the very start she probably knows that he could become her project; that it will be easy to knead the shapeless quality of his misty character into a solid, definite figure, according to her liking. In their relationship he is quite passive, following Fevvers or waiting for her; he is enchanted and awed by her and he also represents the object of her sexual desire. His personality is at first described as "a little unfinished; a handsome house that has been left, furnished". As Palmer states, Walser is the one who deconstructs himself to assimilate with the requirements of becoming the New Man, a suitable counterpart for Fevvers, the New Woman. In Carter's words, "Walser took himself apart and put himself together again". More importantly, he is willing to adapt himself to her conditions – he follows her on her tour across Europe and Siberia. This is a very unusual tendency for a man: in the traditional patriarchy society women accommodated to their fathers, brothers and husbands. They accompanied them, supported them silently, and created a comfortable background for them. Walser does not bear the attributes that were traditionally ascribed to men: he is not significantly richer or stronger than Fevvers; neither is he more worldly-wise or experienced. Nevertheless, the inversion is not entire; he does not exactly show the characteristics traditionally assigned to female characters. This is because the dichotomy is not purely overturned; the counterparts are made equals instead. This concept reflects Carter's notion of feminism in which she does not desire a vindictive war against males and females but a balanced, congruous co-existence of the genders. In other words, as Day puts it, "the relationship between Walser and Fevvers is based not on the principle of dominator and dominated but on the idea of love between equals". Day suggests that Carter "is indicating that a new his/herstory is possible because of this new kind of relationship between a woman and a man".

Conclusion. The traditional patriarchal icon of male dominance is abandoned to give way to the new kind of relationship between the genders. This new kind is supposed to be a consensus, established on the balanced middle, not upon the other dire position of the range that ardent feminists may suggest. The reader might find this tendency of Carter's feminism really appealing since her proposal is even-handed and moderate, and thus sustainable.

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ERNEST XEMINGUEYNING “NOBODY EVER DIES” HIKOYASI BADIIY XUSUSSIYATLARI

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Har bir yozuvchi doimo o`z davrining ma`naviy muammolari bilan chambarchas bog`liq bo`ladi. Ernest Xeminguey ijodi ham bundan mustasno emas. Muallif o`zi yaxshi bilgan, boshidan kechirganlari haqida yozdi hamda shaxsiy hayot tajribasi asosida ijod qasrining poydevori bilan xizmat qildi.

Ernest Xeminguey asarlarini mutolaa qiladigan kitobxon uni har qanday urushni qoralab, uning asorati insoniyatni aziyat chekishga majbur qilayotganini uqtirilganining guvoh bo`lishimiz mumkin. Inson huquqlari yo`lida ozodlik kurashida yolg`iz maydonga tushishning halokatli oqibatlarga olib kelishini oddiy kishilar obrazi orqali ifodalaydi. Ernest Xeminguey 1931-1939 yillari ispan xalqining milliy ozodlik kurashida muxbir sifatida qatnashib, qator betakror asarlar yaratdi. Shu durdonalaridan biri – “Nobody Ever Dies” hikoyasi 1939 yilda dunyo yuzini ko`radi.

Ernest Xemingueyning “Nobody Ever Dies” hikoyasi ko`plab tadqiqotlarning obyektiga aylandi. Jumladan, Hendricks kolleji professori Alex Vernonning “Teaching Hemingway and war”, Eansville universiteti professorlari Carl Eby, Marc Cirinoning “Hemingway`s Spain” kitoblarini misol tariqasida keltirishimiz mumkin.

Muallif syujeti juda oddiy va jo`n tuyuladigan “Nobody Ever Dies” hikoyasida bir qator ma`naviy, axloqiy muammolarni mahorat bilan yoritib berganiga tahlillar asnosida ochib berilgan. Garchi bu asar Ispaniyadagi fuqarolar urushi va inqilobchilarning muvaffaqiyatsizliklari haqida yozilgan bo`lsada, uning vatanparvarlik, o`z ishiga sadoqat, o`zi ishongan narsa uchun qurbonlik qilishga tayyorligi asarning yanada kitobxon qalbidan joy olishga va tafakkur qilishga undaydi desak, mubolag`a bo`lmaydi.

“Nobody Ever Dies” hikoya kompozisiyasi uch qismdan iborat. Birinchi qism asarning bosh qahramoni, ispan urushida qatnashgan Enrikening “o`rtoq”lari unga faqat maxfiy so`z bilan kira olishi mumkin bo`lgan uyda qamalib qolganiga bag`ishlangan bo`lsa, ikkinchi qism urushdagi safdoshining singlisi, hamyurti Mariya unga ovqat olib kelish uchun eshikni taqillatganidan boshlanadi va ular politsiya mashinasi sirenalarini eshitib, bo`sh maydonga qochishga majbur bo`lganlari bilan tugaydi. Oxirgi qismda asosan Mariyaning yolg`iz o`zi qolib qo`rquvdan o`lmasligi va hech qanday ma`lumotni dushmanlariga sotib qo`ymasligini iltijo qilib so`rayotganiga bag`ishlanadi.

Ernest Hemingueyning hikoyalari juda kuchli ma`noga ega, chunki uning asarlaridagi ziddiyatli vaziyatlar har bir kitobxonni chuqur fikr-mulohaza qilishga undaydi.

Asarda Enrike siyosiy ideallarga tayangan holda, oilaviy rishtalarni va shaxslar o`rtasidagi o`ziga xos qadriyatlarni inkor etadi. Buni biz Enrikening Mariyaga urushdagi safdoshlari hattoki Mariyaning ukasining vafot etganligini sovuqqonlik bilan aytib berganidan ko`rishimiz mumkin: *“Enrique, how is Chucho?” “Dead at Lerida.”, “Felipe?” “Dead at Teruel.”, “”And Vicente?” she asked in a flat noise, her two hands folded on his tigh now.*

“Dead. At the attack across the road at Celadas.” “Vicente is my brother.” She sat stiff and alone now. Bu suhbatdan Enrikening urush daxshatlarini ko`rib aziyat chekkanidan hattoki hamdardlik tuyg`usidan ham mahrum bo`lgan holda Mariyaga o`lim haqida oddiy holdek so`zlab berganligiga guvoh bo`lishimiz mumkin.

Asarda Enrike Mariya ustidan ba`zi nutq vositalari hamda jimlik orqali hukmronlik qilayotganiga quyidagi asardagi jumlalar orqali guvoh bo`lishimiz mumkin. Birinchidan, Mariyaning savollariga to`gridan to`gri buyruqlar bilan uni jim qilishga uringan *“It is no good to discuss it. They are dead.”* va keyinroq: *“Don`t cry, Maria”, “What has happened has happened”.* Ikkinchidan Enrike Mariyadan ko`ra ko`proq gapirib uning dardiga qarshi chiqadi va o`limni inkor qilishga urinadi (*“But sometimes the people on our flank would not attack”).* Bu jumlalar orqali muallif asarda o`lim mavzusiga ko`p e`tibor qaratganini, urush qurbonlarsiz bo`lmasligini kitobxonga yetkazib berishga urinadi.

Asarni adabiy tahlil qiladigan bo`lsak, asar voqealari Ispaniya urushidan keyin Kubadagi xavfsiz xonadonda sodir bo`lganligiga hamda asar hayajonli, yashirin tavsiflarga boy ruhda yozilganiga guvoh bo`lishimiz mumkin. Asardagi bosh qahramonlar Enrike va Mariya sevishganlar bo`lib, ozodlik uchun kurashda inqilobiy kuchga bog`langan hisoblanadi. Asardagi antagonist Mariya va Enrikeni kuzatib borayotgan sovuqqon, qora tanli leytenantdir. “Nobody Ever Dies” asarida ekpozitsiya – Enrikening urushdan qaytishi hamda Mariya bilan uchrashishi hisoblansa, rivojlanish nuqtasi – ularning urush dahshatlari va qurbonlari haqidagi suhbatdir: *“There are no foreign countries, Maria, where people speak Spanish. Where you die does not matter, if you die for liberty. Anyway, the thing to do is live and not to die.” “But think of who have died-away from here-and in failures.” “They did not go to die. They went to fight. The dying is an accident.”* Asardagi voqealar rivoji sirena ovozlari hamda politsiyaning asar qahramonlarini qo`lga olishi desak mubolag`a bo`lmaydi. Vanihoyat asarning yakuni – Enrikening vafot etishi bilan Mariyaning politsiyachilar tomonidan shtab-kvartiraga olib ketilishi bilan tugaydi.

Shuningdek, muallifning asardagi asosiy g`oyalaridan biri bu: hech kim hech qachon maqsadsiz vafot etmasligidir. Chunki o`sha davrda ko`p qon to`kilgan va odamlar o`z vatanining ozodligi uchun jon taslim qilgan.

Хулоса қилиб айтганда, Ernest Hemingueyning “Nobody Ever Dies” kitobxonni o`sha davr dahshatlarini his qilishga, urushning oqibatlari qanchalik achinarli ekanligini anglab yetishiga, tinchlikni qadriga yetishga undaydi desak mubolag`a bo`lmaydi. Asarning badiiy yetukligini esa muallifning betakror usuli, kompozisiyasi ta’minlab berdi.

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ТОМАС ЭЛИОТНИНИГ “САРДОБАДАГИ ҚОТИЛЛИК” АСАРИДА ОБРАЗЛАР ТАЛҚИНИ.

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Образ масаласи ҳамиша адабиётшуносликнинг долзарб муаммоларидан бўлиб келган. Зеро, адабиётшунос Д.Қуронов тўғри таъкидлаганидай: «Санъаткор бадиий образ воситасида дунёни англайди, ўзи англаган моҳиятни ва ўзининг англанаётган нарсага ҳиссий муносабатини ифодалайди. Шу маънода бадиий образ адабиёт ва санъатнинг фикрлаш шакли, усули саналади». Шу жиҳатдан кузатганимизда, XX аср ўзбек шеърий драмаларида яратилган образлар тарих ва бугуннинг инсон камолоти учун хизмат қилувчи ғояларини ташувчи восита сифатида аҳамиятлидир. Таъкидлаш керакки, таҳлил этганимиз шеърий драмаларда тарихий шахс образини бадиий гавдалантириш тамойили етакчилик қилади. Айни чоқда замондошларимиз образлари орқали бугунги куннинг маънавий-ахлоқий муаммолари ҳам очиб берилганлигини таъкидлаш зарур.

XX аср инглиз адабиёти драматик тур жиҳатидан анча мукаммал бўлган асарларга эгадир. Кульминацион нуқталарга бой, коллизиявийлиги жиҳатидан бир мунча юқори баҳоланадиган инглиз шеърий драмаларидаги адабий қаҳрамонлар ўзига хос бадиий тизимни ташкил этади. Уларни характерига кўра бир мунча қизиққон, ўта пафосли, томошабинни ўзига жалб қилишга уста қаҳрамонлар сифатида талқин этиш мумкин. XX аср инглиз адабиётининг таниқли намояндаси Т.С.Элиотнинг машҳур драмалари ҳам шундай хусусиятга эга. Шундай асарлар қаторида “Сардобадаги қотиллик” алоҳида аҳамиятга эга. Балки айнан шунинг учундир, бу драмалардаги ҳар бир қаҳрамоннинг ҳар бир хатти-ҳаракати саҳнада ҳаракатланиш учун алоҳида эътибор билан белгиланиб, томошабин муносабатини жуда юқори даражада инобатга олган ҳолда яратилган. "Собордаги қотиллик" маросимий асар сифатида поэтик драмага тўлиқ мос келади. Шу муносабат билан, нафақат хордан фойдаланишга, балки спектаклнинг Аристотел томонидан белгиланган уч драматик бирликка: вақт бирлигига (1170 йил декабрда бир неча ҳафта), жой (Кентербери собори) ва ҳаракатга (Бекетнинг ўлдирилиши) риоя қилишига эътибор қаратилган. Ва, албатта, эсда тутиш керакки, спектакл оддийроқ шароитда эмас, балки соборнинг ўзида ижро этиладиган драматик асар сифатида яратилган (кейинчалик у Лондонга кўчирилган бўлса ҳам). Хусусан, Т.С.Элиот драманинг бошланиш қисмини 1170 йил декабрда, Томас Беккет ўлдирилган ойда жамлайди. Беккет Англия қироли Генрих II билан кескин келишмовчиликлар туфайли Франциядаги сургунидан кейин Англияга қайтиб келади. Генрих ва Беккет илгари яқин дўст бўлишган ва қирол Бекетни Кентербери архиепископи этиб тайинлаган эди, бу унинг дўсти тожнинг содиқ хизматкори эканлигини исботлайди. Бироқ, Беккет ўзининг руҳий ҳолатини ҳар қандай дунёвий қирол ҳокимиятидан анча устун деб билди ва бу икки киши ўзаро келиша олмадилар. Англия тарихидан маълумки, Авлиё Томас Бекет, шунингдек, Томас à Беккет ёки Лондонлик Томас, (тахминан 1118 йилда туғилган, Чеапсиде, Лондон, Англия — 1170 йил 29 декабрда вафот этган, Кентербери, Кент; канонизация қилинган 1173; байрам куни 29 декабр), Англия канслери (1155–62) ва қирол Генрих II даврида Кентербери архиепископи (1162–70) бўлган. Томас Бекет Кентербери соборида Генрих II рицарлари томонидан ўлдирилган инглиз архиепископи ва шаҳиди эди. Ўлимидан сўнг қабри ва осори-атиқалари зиёратгоҳга айланиб, авлиёга айлантирилган. Тарихдан маълумки, Генрих II 1154 йилда Стивеннинг ўрнига тахтга ўтирди ва кейинги йили у Беккетни Англия канслери лавозимига кўтарди. Беккет қирол билан жуда яхши муносабатда бўлган ва унга етти йил давомида давлат арбоби ва дипломат, ҳаттоки аскар сифатида хизмат қилган, Генрих маликаси Элеанор Аквитаниянинг эрларини қайтариб олишга уриниш пайтида қўшинларни французларга қарши жангга олиб келган. У

қироллик саройининг ғайриоддий дидига мос келадиган дунёвий руҳонийнинг ташқи кўринишига эга эди ва ҳатто черков билан келишмовчиликларида Қиролни қўллаб-қувватлади. Афтидан, Беккет ўзидан ўн икки ёш кичик бўлган қиролнинг маълум бир маслаҳатчиси ролини ўз зиммасига олган ва кўплаб қироллик бошқарувидаги ислоҳотларнинг ҳақиқий асосчиси бўлган бўлиши мумкин. Архиепископ Теобалд 1161 йилда вафот этди ва Генри Беккетни унинг вориси этиб тайинлашни таклиф қилди. Беккет дастлаб қаршилик кўрсатиб, қиролга уларнинг дўстлиги бузилганини билдириб, черков имтиёзларининг қисқаришини қабул қила олмаслигидан огоҳлантирди. Бироқ, Пизалик кардинал Генрих уни янги ролни динга хизмат сифатида қабул қилишга ундаганидан сўнг, Бекет Англияда катта черков аъзоси бўлишга рози бўлди. У 1162 йил 2-июн шанба куни руҳоний этиб тайинланган ва эртаси куни эпископ сифатида муқаддаслаштирилган. Беккетнинг огоҳлантиришларига қарамай, Генри янги архиепископ кучли иттифоқчи бўлиб қолишини кутган бўлса керак. Бироқ, Бекетда тўсатдан ўзгариш юз берди ва у ўзи айтганидек, "ўйин актёрларининг ҳомийси ва итлар издоши" дан руҳларнинг чўпонига айланди. У ўзининг янги масъулиятини жиддий қабул қилди, жуда қаттиқ яшади ва садақада саховатли эди. У канслерлик лавозимидан истеъфога чиққанида тезда қирол билан зиддиятга тушди. Улар ўртасида солиққа тортиш ва қиролнинг руҳий ҳолати каби кўплаб масалалар бор эди, лекин улар жиноятда айбланган руҳонийларга нисбатан черков ва давлатнинг нисбий ҳуқуқ ва мажбуриятлари ва инглиз черковининг эркинлиги борасида бир-биридан фарқ қиларди. 1170-йил 29-декабр куни кечки пайт Кентерберига етиб келиб, рицарлар эпископларни оқлашни талаб қилишди, аммо Бекет рад этди. Афтидан, рицарлар соборни қисқа вақтга тарк этишган, кейин қуролланганлар гуруҳи билан қайтиб келишган ва архиепископни ташқарига судраб чиқишга ҳаракат қилишган, аммо буни уддалай олишмаган. Охир-оқибат уни турган жойида ўлдиришди. Бекет ҳақиқий авлиёдек вафот этган, дейишади. Ўзининг хоч кўтарувчиси, жиноятнинг гувоҳи бўлган ва курашда ўзи яраланган Эдвард Гримнинг сўзларига кўра, Бекет ўз ишини Худога мақтади ва "Исо номи учун ва черковни ҳимоя қилиш учун" ўлимни қабул қилади.

Бундан ташқари, драмадаги хор аъзолар ва бир тўда аёллар тўқима образлар бўлиб, улар томошабиннинг ва ўша давр халқининг бу ҳаракатларга муносабати ва ҳис-туйғуларини кўрсатиш учун хизмат қилади.

Chorus.

We praise Thee, O God, for Thy Glory displayed in all the creatures of the earth,

In the snow, in the rain, in the wind, in the storm; in all of Thy creatures, both the hunters and the hunted

For all things exist only as seen by Thee, only as known by Thee, all things exist

Ушбу сатрлар драма сўнггида хор томонидан айтилган бўлиб, Аллоҳга хамд айтиш ва шахидликни улуғлаш каби тасаввурларни уйғотиш ва ёзувчининг асар ғоясини томошабинга шу йўсинда етказиб бериш мақсадини билдиради. Худди шундай асардаги 3 рухонийнинг суҳбати ҳам реал ҳаётда бўлган ёки бўлмаганлиги ҳақида маълумотлар йўқлиги сабабли, бу қаҳрамонларнинг тўқима образлар эканлигидан далолат беради.

First Priest: - Seven years and the summer is over.
Seven years since the Archbishop left us.
Second Priest: - What does the Archbishop do, and our Sovereign Lord the Pope
With the stubborn King and the French King
In ceaseless intrigue, combinations,
In conference, meetings accepted, meetings refused.
Third Priest: - I see nothing quite conclusive in the art of temporal government
But violence, duplicity and frequent malversation.
King rules or barons rule:
The strong man strongly and the weak man by caprice,
They have but one law, to seize the power and keep it.

Хор драматик аҳамиятга эга бўлган ишончли характер ҳисобланади. Қадимги давр

драмалари барча миллат ва элатларнинг муқаддас табиатини ифодалаган. Драма ўз тилини руҳонийлар, жангчиларнинг мақтовлари, сеҳрлари ва чақирувларида очиб берди. Унда бир қанча мамлакатларнинг тамойиллари, эътиқодлари ўз аксини топди, чунки улар муносиб ва маънавий қадриятлар ва ахлоқни шакллантиришда драманинг устунлигини аниқладилар. Аста-секин бу санъат тури спектакл деб номланди. Драматургияга хорнинг кириб келиши драматургнинг муҳим оғзаки қисми бўлиб туюлади. Қадимги драмада хордан фойдаланиш драмадаги фожиали лаҳзаларни шарҳлар орқали таъкидлайди. “Юнон драматурглари сингари, Элиот драматик хорни киритди.

Хулоса қилиб айтганда, Элиот диний мотив, аргумент ва мавзуга эга бўлган драматик шеърнинг хорлари билан шуғулланиш талаб қилинганидан кейин "Рок" ни ёзишни бошлаган. Кейин у "Сардобадаги қотиллик" маросим драмасини ёзди, у қадимги юнон услубларини, айниқса хорни тўлиқ қўллаган руҳий муҳитда ўзининг инновацион томошабинларини топди. “Сардобадаги қотиллик” драмасининг муваффақияти Элиотнинг театрга бўлган иштиёқини оширди ва у ўзини “Оила учрашуви” (Family Reunion) номли янги пьесасини ёзишга киришди.

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JANE EYRE AND WIDE SARGASSO SEA'S TREATMENT OF FEMINISM AND ITS REFLECTION IN CHARACTER ANALYSIS

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Introduction. "Jane Eyre" and "Wide Sargasso Sea" are regarded as the masterpieces that vividly express the elements of feminism. Before analyzing and proving this idea, it is necessary to determine and define the concept of feminism. One of the best works was Charlotte Bronte's "Jane Eyre".

Main part. At that time, for Jane, as a member of the lowest class, she is always looked down upon by those potentates with money and power. For people like her, they have no dignity; the rich can treat them at random and need not bother to give them any esteem. But Jane Eyre never surrenders to those snobbish people who despise the poor and the weak parochially and ruthlessly. In her whole life, she plunges herself into struggling for esteem which in her mind is deserved by any human being rather than a privilege for the wealthy people. She puts all her strength to get the respect and admiration from people around. In those days of Britain, a female, like the noble Miss Ingram, is expected to seek a decent life through marriage and a wealthy husband. However, undoubtedly, it is based on the status and fortune of her family. For Jane, a plain and poor girl, how can she change her destiny and gain happiness? "Feminist once been raised: women's status in society is defined by some special society and culture power that can be challenged and changed". In every relationship, Jane rises from inferiority to superiority, and finally gains full independence through continuous struggle.

When Mrs. Reed reproaches Jane for telling a lie out of all reason, Jane defends herself perversely: "I'm not deceitful. If I were, I should say I loved you, but I declare, I don't love you. I dislike you the worst of anybody in the world except John Reed, and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I". In other people's opinion, Jane should be great thankful to her aunt rather than being rude. When Jane is about to leave Gateshead to the charity school, Mrs. Reed thinks she can make Jane frightened by her status and decides to give a hypocritical and sanctimonious talk to guide Jane to express gratitude in front of Mr. Lloyd, the apothecary. But Jane refuses to be this rich lady's doll, being treated as unemotional and shameless. She retorts back straightly and powerfully: "How dare I, Mrs. Reed? How dare I? Because it is the truth. You think I had no feelings, and that I can do without one bit of love or kindness, but I can't live so, and you have no pity. I shall remember how you push me back-roughly and violently pushed me back into the red room, and locked me up there-to my dying day. Though I was in pain, though I cried out, have mercy! Have mercy, Aunt Reed!". Jane's rebellion against Mrs. Reed and John represents her feminist consciousness in getting esteem from other people as a decent and respectable person. As the end is known to all, Jane returns to Ferndean Manor and marries Rochester. Mr. Rochester then loses sight of both eyes and disabled. But in this circumstance, Jane Eyre comes back to Mr. Rochester caring for nothing but this man. She says: "I find you lonely, I will be your companion, to read to you, to walk with you, to sit with you, to wait on you, to be eyes and hands to you. Cease to look so melancholy, my dear master; you shall not be left desolate, so long as I live". Jane Eyre does not think that she is making a sacrifice. She says: "I love the people I love is that to make a sacrifice? If so, then certainly I delight in sacrifice". In most people's eyes, nobody would like to marry a man who loses his sight and most of his wealth. But as to Jane, she is different. In her mind, pure love is the meeting of hearts and minds of two people. Jane Eyre is unique in Victorian period. As a feminist woman, she represents the insurgent women eager for esteem. Without esteem from other people, women like Jane can not get the real emancipation.The pursuit of true love is an important representation of her struggle for self-realization. Love in Jane Eyre's understanding is pure, divine and it cannot be measured by status, power or property and so on.

Having experienced a helpless childhood and a miserable adolescence, she expects more than a consolable true love. She suffers a lot in her pursuit of true love. Meanwhile, she obtains it through her long and hard pursuit.

Jean Rhys' "Wide Sargasso Sea" displays many of the same feminist themes as "Jane Eyre": its emphasis on female characters, the refusal to conform, and new ideas about the woman's position in society. But "Wide Sargasso Sea" also distinguishes itself as a uniquely feminist text through its objections to Jane Eyre. Rhys gives a voice to the otherwise silent character of Bertha Rochester or Antoinette as she is called in the novel. In doing so, Wide Sargasso Sea becomes a representation of the unvoiced women throughout history. Rhys also alters the portrayal of the character of Rochester, Antoinette's husband and Jane's love interest, which is an important feminist statement. In the novel, Rochester is manipulative and controlling, and forms an opposite to Bertha's free and unrestricted nature. In other words, unlike "Jane Eyre", "Wide Sargasso Sea" presents a more post-modern form of feminism which takes into account the complexity of male-female interaction to find that efforts to transcend deep-set gender norms are nearly hopeless.

The idea of the happy romantic ending is rejected within Jean Rhys' "Wide Sargasso Sea" (1966) and Charlotte Bronte's "Jane Eyre" (1847). Each novel approaches this feminist issue in differing ways; Rhys reflects the changing status of woman and portrays Antoinette's struggle for identity within herself and within the confines of a patriarchal society, leaving her constrained and ultimately jumping to her death. Bronte, on the other hand portrays Jane as rising above societal challenges with autonomy, primarily due to her sense of faith and spirituality. This research work will look at how the protagonists, Antoinette and Jane experience life through their interactions with the world and how this contributes to the very different outcomes, both of which subvert the happy ending ideal. The primary texts as well as contemporary feminist essays will support the discussion.

Antoinette in "Wide Sargasso Sea" experiences a childhood like Jane of isolation and segregation from those around her. A strong element of competition and little value for money is visible from early on in the novel when Tia, a friend of Antoinette's challenges her to a somersault under water, "Then she bet me three of the pennies that I couldn't turn a somersault under water 'like you say you can". When Antoinette doesn't achieve the task and comes up choking "Tia laughed and told me that it certainly look like I drown dead that time. Then she picked up the money." (Rhys, 9). As we see here, from the beginning of the novel the reader is introduced to the insecurity Antoinette feels both in herself and within life. Antoinette's isolation, rejection from others and a disregard for the value of money lays the foundation for her character to unfold; she shrugs her shoulders to Tia and says "I can get more if I want to. Antoinette's sensitivity to others and an anger which she does not know how to manage are arguably aspects learnt from her childhood that reflect her subsequent relationship.

Antoinette's relationship with her mother who is unavailable and emotionally distant create a profound sense of sadness within the little girl which in turn lead to the patterns of abandonment and vague, indirect and ambiguous communication Antoinette has with her husband: "'I am not used to happiness, ' she said. 'It makes me afraid.' " Antoinette's dreamlike speak signifies her lost character and fragmented life. She keeps information from her husband which creates suspicion and incites anger in him, he questions her: - 'Is your mother alive?'- 'No, she is dead, she died.' -'When?' -'Not long ago.' -'Then why did you tell me that she died when you were a child?' -'Because they told me to say so and because it is true. She did die when I was a child. There are only two deaths, the real one and the one people know about.' The ambiguous nature of Antoinette's speech indicates that she is unsure of truth, or perhaps more accurately, untrusting of it. The space or differentiation between reality and memory is and a dependent sense of keeping everyone happy creates great confusion for herself and within the relationship. By portraying the insecure and needy side of female nature within relationships Rhys provides ground for the reader to feel both emphatic and angered by her perceived inability to be direct and to the point. Antoinette's plea for guidance from Christophine who advises her to

leave is met with a lack of courage along with some sense of security in the institution of marriage mixed with an obligation of duty, "But I cannot go. He is my husband after all". Antoinette's dishonesty is telling of her character and of the relationship that unfolds. Her dishonesty is mirrored by the Rochester character, who also keeps quiet and isolated, away from answering direct questions from his wife. He ponders at one point "How old was I when I learnt to hide what I felt? A very small boy". The Rochester character also mirrors his wife's sense of duty and obligation; when Christophine suggests him to leave Antoinette with her his anger, resentments and suspicion of her (reflecting the racist and colonial Victorian views of the time) prevent him from doing so and so he returns to England with Antoinette. The suspicions and feelings of rising resentment on both sides of the relationship are inherent in the demise of both Antoinette and the happy ending to the novel which could quite easily have played the typical romantic tale in paradise. On their return to England, Antoinette is kept in a room with Grace Poole and after the third recurring dream she jumps to her death, locked in her mind, the past and fantasy.

In sharp contrast to this, Jane in Charlotte Bronte's "Jane Eyre" portrays Jane as clear, concise and direct. Although she has had a childhood not dissimilar to Antoinette's she rises above life's challenges and conducts herself with autonomy and self –assuredness. She even directly addresses the reader when deeply impassioned, "Reader! – I forgave him at the moment, and on the spot. There was such deep remorse in his eye, such true pity in his tone, such manly energy in his manner;". Such bold speech would never cross Antoinette's lips and reflects the characters journeys. Even when Jane is in distress and doubts her path, the marriage proposal and request to travel to India from John Rivers, she calls upon Heaven for guidance "Shew me, shew me the path!". Jane's trust and faith is significant to her progression through life and is reflected in her courage to follow inner guidance when against all the odds. Antoinette, in contrast is suspicious of the spiritual path and lacks any connection with God, which is shown as inhibiting her path in contrast to Jane. These two feminist novels reject the traditional happy ending and, through doing so show the reader that life is not a fairy tale. The concept that life will bring desires of love, career and family (and are ultimately what life is about) does indeed occur for Jane and a primary reason for this is portrayed in the use of her own agency, not from a lack of hard work. Jane's connection with God, not of the religious but of her being centred and connected is referred to continually throughout the novel and is reflected by Rochester at the end; "He put me off his knee, rose, and reverently lifting his hat from his brow, and bending his sightless eyes to the earth, he stood in mute devotion ".Jane and Mr. Rochester's mirroring faith portrays a higher love, one of mystical attributes as when Jane intuitively hears him calling to her.

Antoinette also differs from Jane Eyre who was happy to dress modestly and to not stand out in social occasions. In addition to this, Jane found no pleasure in dresses and other forms of self-adornment. Antoinette, on the other hand, finds pleasure in beauty and she relishes in the hedonic power that it brings her. Unfortunately, this also plays a part in her downfall. Unlike Jane who rejected hedonic power and was uncomfortable with Rochester's attempts to clothe her in expensive dresses and jewels, Antoinette enjoys adorning herself: "She seemed pleased when I complimented her on her dress and told me she had it made in St Pierre, Martinique. "They call this fashion à la Josephine." "You talk of St Pierre as though it were Paris," I said. "But it is the Paris of the West Indies." Antoinette is not only pleased that Rochester complimented her but she is also aware of fashion trends and has her dresses made in the Paris of the West Indies.

Conclusion. Despite the fact that "Wide Sargasso Sea" appears to be the response to "Jane Eyre" ones can see great differences in many aspects of the novels. In summary, it is should be highlighted that as the works cited above were created in different times, the expression of feministic views and traits greatly differ in the two novels.

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DEMONSTRATION OF RACISM DILLEMA IN "WHITE TEETH" BY ZADIE SMITH

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Abstract: *The implementation of racist theories in practice sometimes finds expression in the policy of racial discrimination. From early years this occasion was main problem and caused many chaos between people and even countries. In order to show its cost effects, writers attempted to create novellas or other masterpieces. One of the salient examples is Zadie Smith. So, this article focuses on one of the most famous novels "White teeth" by Zadie Smith and how she conveyed attitudes of racism in her work.*

Keywords*: multiculturalism, pejorative deconstruction, post-impressionism, racial discrimination, leitmotif.*

INTRODUCTION

It is reviewed that "White Teeth" is really the first great novel of the new age. The writer chose the title so metaphorically, so readers can easily notice it. The author pays tribute to post-impressionism by turning the initially very successful metaphor "white teeth" into a kind of universal and deliberately exaggerated, crosscutting theme - a kind of "leitmotif" about teeth.

"The heading of the novel, unusual and unexpected, is based on a very interesting metaphor. As we learn from an unpleasant but stunning scene (when the children [of the main characters of the novel - V.P.] visit old Mr. Hamilton), Africans can be seen in the dark thanks to their white teeth. All people have white teeth, regardless of the color of our skin. We can ruin our teeth by not taking care of them properly, losing them in an accident, but at the beginning of life, white teeth unite us all." In other words, the novel "White Teeth" is supposedly a book about all of us, about the inhabitants of the planet, regardless of skin color and citizenship, about "multiculturalism" on a planetary scale.

It is noted that "White Teeth" is a modern epic about the life of ethnic minorities in the UK. But at the center of any epic there is traditionally a private history of the life of a family or several families, whose fates are intertwined with the fate of the country. The novel covers the time period from 1974 to 1999. In the center of the story are two families: the Jones family, the

Englishman Archie and the Jamaican black woman Clara, and the Bengali family from Bangladesh, Samada and Alsana. As for the Englishman Archie Jones, he is ready to meekly endure not only Samad's impartial criticism of his "blood brothers", but also the unambiguously racist attacks of his colleagues towards his black wife. In one episode of the novel, Mr. Kevin Hiero, Archie's boss, invites him into his office for a chat. The purpose of the conversation is one - to explain to Archie that he should not come with his black wife to the annual party with partners from Sunderland. After all, a month ago, when they held a gala dinner for their company, everyone felt “very awkward, very unpleasant in her presence.” "Don't think, Archie, that I'm some kind of racist..." It is hard to imagine that the time of action is the middle of the 70s of the twentieth century. Professor K. Hewitt states: "The English reader perceives the conversation between Kevin and Archie as something extremely funny." After all, the action in this scene takes place even before the adoption of the “Act on Racial Equality”. Well, firstly, you, my laughing ones, were a bit late with the adoption of this Act, and, secondly, everyday racism is in the heads and souls, it cannot be expelled from there by strict regulations [1].

It should be noted that, despite the unequivocal praise for Z. Smith's first novel's creative characteristics, not all British critics share the same opinion on the work's central theme. Most, alas, are attempting to claim without evidence that there is no racial discrimination in today's Britain, and that Z. Smith's novel is about such a multicultural, happily coexisting Britain. "Her attitude to complexity and conflict, love and hate," Anna Krisholm wrote in The Sunday Telegraph, "is largely molded by her own life in the melting pot of different cultures, and is not just post-imperialist, but also post-racist." Zadie Smith is undoubtedly not a racist, but A. Krisholm is attempting to persuade us that the British society shown in White Teeth has also reportedly overcome the wounds of racism and is now "post-racist." "Post-racist society" is a highly contentious term that should be used with caution, according to Stephen Moss, who was responding to a colleague's statement [1,7].

Remarkable, when you try to talk to the British about interethnic problems in the country, they fall silent and shift the subject of conversation. "Multiculturalism" appears to be a sacred cow about which one can only speak well or not at all, as if speaking to a dead person.

It is known that the plot of the novel "White Teeth" develops owing to complete coincidences rather than logical patterns. There are other examples in the story, including Archie and Clara's meeting, Samad's immigration to England, Airi and Milat's "re-education" in the Chalfen family, Markus's connection with Majid, and so on. To some extent, this can be explained by the peculiarities of the comedy genre, but it was most likely influenced by the famed English writer, because, as a researcher of his work noted: "...> chance becomes a necessary moment in the building of his novels." Chance meetings, eavesdropping, and strange coincidences...> become a fundamental component of Dickens' creative process [3].

CONCLUSION

To sum up, actually racism is chosen as a main theme in this novel so professionally, in which you can see issues of race and ethnicity. Racism is not only the problem of past, but also today it escalated in degree and intensity. This novel shows racism as a today's condition. Because globalism is gathering different people together. As the author says, this is the century for all kinds of people to gather in the same place.

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DAVID MITCHELL ASARLARIDA POSMODERN ADABIYOT XUSUSIYATLARINING AKS ETTIRILISHI

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Postmodernizm keng ma'noda ijtimoiy-madaniy, adabiy va ijtimoiy fanlar, san'at, arxitektura, adabiyot, aloqa va texnologiya kabi turli fanlarda namoyon bo'lgan istiqboldagi o'zgarishlarni anglatadi. Umuman olganda, postmodern idrokning o'zgarishi 1950-yillarning oxirida boshlangan va hali ham davom etmoqda. Postmodernizmni ikkinchi jahon urushidan keyingi davrning insonparvarlikka qaratilgan harakatlar va kapitalizmga hujumi bilan bog'lash mumkin.

Adabiyotda postmodernizm 20-asrning ikkinchi yarmida kelgan bo'lib, Lotin va frantsuz tillaridan tarjima qilinganda "postmodern"- "zamonaviy", "yangi" degan ma'noni anglatadi. Bu adabiy oqim inson huquqlarining poymol etilishiga, urush dahshatlariga va urushdan keyingi voqealarga munosabat sifatida qaraladi. U ma'rifatparvarlik, realizm va modernizm g'oyalarini inkor etishdan paydo bo'lib, XX asr boshlarida ommalashgan. Modernizmda muallifning asosiy maqsadi o'zgaruvchan dunyoda ma'no topish bo'lsa, postmodernist yozuvchilar sodir bo'layotgan voqealarning ma'nosizligini ta'kidlashadi. Kesatish, qora yumor, hikoyalarda voqealarning uzilishi, janrlarning aralashishi - bular postmodern adabiyotiga xos bo'lgan asosiy xususiyatlardir. Postmodernizm modernizmning ko'pgina xususiyatlariga ega. Ikkala yo'nalish ham san'at turlari o'rtasidagi qat'iy chegaralarni rad etadi.

Postmodern yozuvchilarning asarlari tasavvurni hayratda qoldirib, janrlar chegaralarini xiralashtiradi, o'tmish haqidagi fikrlarni o'zgartiradi. Ammo shuni ta'kidlash lozimki, modernism yo'nalishida yaratilgan ispan yozuvchisi Migel de Servantes, italyan shoiri Jovanni Bokkachcho, fransuz faylasufi Volter, ingliz yozuvchisi Lorenzo Shternning klassik asarlari postmodernizmga kuchli ta'sir ko'rsatgan. Bu mualliflar ijodida parodiya va noodatiy bayon shakllari – postmodernizmning payod bo'lishiga asos bo'lgan.

Taniqli fransuz olimi Jan Fransua Lyotard o'zining "Postmodern holat: Ilmlar sarhisobi" asarida rivojlanish cho'qqisiga erishgan jamiyatlarda ilmning holatini postmodern holat deya ta'riflaydi. Barcha oqimlar singari, postmodernizmning ham paydo bo'lishi, yuksaklik

pog’onasiga chiqishi va tushishi aniq sanalar bilan belgilab ko’rsatib berilgan emas. Adabiyotshunos olimlar postmodern adabiyotining boshlanish nuqtasini muhim nashrlar yoki adabiy voqealarning kuchayishi bilan belgilash mumkinligini ta’kidlaydilar.

1949 yilda Jon Xoksning “Kannibal” va Alan Ginzbergning “Nido” kitoblarining birinchi marta nashr etilishi, 1953 yilda “Godotni kutib” va “Yalang’och tushlik” dramalarining ilk marotaba sahnalashtirilishi, 1966 yilda Jak Derridaning “Tuzilish, belgi va o’yin” tanqidiy ma’ruzasining ilm ahliga taqdim etilishi, yoki, keyinroq 1971 yilda, asl kelib chiqishi Misrlik bo’lgan

Amerikalik adabiy tanqidchi va yozuvchi Ihab Hasanning “Orfeyning parchalanishi” kabilarda postmodernizmni modernizmdan yanada chuqurroq farqlash imkonini berishini, postmodernizm oqimining adabiy oqim sifatida jahon adabiyoti sahnasiga kirib kelishini ko’rsatish mumkin.

Ingliz adabiyotida postmodernism g’oyalar ifodasini Devid Mitchellning asralari o’rni beqiyosdir. Devid Mitchell yigirma birinchi asr postmodernismning yirik namoyandalaridan biridir. U zamonaviy yozuvchi , ingliz adabiyoti rivojida o’z asarlari bilan ulkan hissa qo’shgan yozuvchilardan bo’lib, uning asarlari kitobxonlar qalbidan chuqur joy egallagan. U xalqaro darajadagi “Future Library” loyihasida o’z asarlari bilan ishtirok etib, nufuzli o’rin egallagan. Devid Mitchell ikki marta Buker va Jon Llevelin mukofotiga sazovor bo'lgan. esa Mitchell o'zining debyut romani "Ghost Written" (1999) va “Cloud Atlas" (2004) asarlarini yaratib, “Rhys” mukofotini qo’lga kiritgan yozuvchilardan.

Shuni ta’kidlash joizki, ingliz zamonaviy adabiyotida Mitchellning o`rni beqiyosdir. Uning asarlaridagi qahramonlar bir hikoyadan ikkinchisiga sayohat qiladi va asarlari o’ziga xoslikka ega matnlararo xarakterli jihatlari yanada yorqinroq ochib beradi. Postmodern adabiyoti xususiyatlarini tushinishda D. Mitchell kabi zamonaviy mualliflarning asarlarini o'rganish yaxshi joizdir.

Devid Mitchell asarlari, xususan, “Ghostwritten” , “Number 9 Dream” hamda “Cloud Atlas” nomli romanlari bir necha jihatdan postmodern adabiyotiga taalluqli deb tasniflanishi mumkin, chunki, asar voqelarini tasvirlashda yozuvchi postmodernistik strategiyalardan foydalangan. Asar davomida yozuvchi “Bu qanday dunyo? Unda nima qilish kerak? Men nima qilishim kerak?” degan savollarga javob berish orqali haqiqatning mavjudligi ko’rsatishga intiladi.

Devid Mitchellning “Ghostwritten” asari 1999 yilda nashr etilgan debyut romani bo’lib, asar to'qqiz hikoyadan iborat. Har bir qahramon epizodik rol qatnashuvchisi sifatida yozilgan, lekin ularning barchasi taxmin qilingan “tasodifiy” hodisalar orqali bir-biriga bog’langan bo’lib, ba’zi hikoyalar haqiqiy voqealarga asoslangan. 1995-yildagi Tokio metrosiga uyushtirilgan hujum voqeasi bunga yorqin misol bo`ladi. Ushbu asarda shaxs global tarmoqning tarkibiy qismi sifatida aks ettirilgan. Asar nomining o’zi unda g’ayrioddiy voqealar tasvirlanganligiga ishora qiladi va postmodern inqiroz davrida sodir bo’layotgan voqealarni aks ettiradi. Romanning eng yuqori cho’qqisi - super kuchlar o'rtasidagi yadroviy qarama-qarshilik, dunyo va insoniyat kelajagi uchun tashvish kabi voqelar bilan tasvirlanilagan. Unda taqdir va tasodif tushunchalari o’rtasidagi keskinlik global sahna darajasiga ko’tariladi va kitobxonni nahotki insoniyat o’z tabiatiga ko’ra o’z-o’zini yo’q qilish uchun yaratilgan degan xulosaga keltiradi.

Mitchellning 2001-yilda yozilgan ikkinchi romani “Number9dream” ham postmodernist yo’nalishda yartailgan asarlardandir. Asarning bosh qahramoni Eyji Miyake o’zligini anglash maqsadida, majoziy va real sayohat voqealarini hamda boshdan kechirgan sarguzashtlarini asardagi to‘qqiz bobda ifodalaydi. Har bir bobda

fantaziya, xotira, janr, virtual haqiqat, memuar, ertak, orzular va taqdir tushunchalari bilan bog’liq voqealar ifodalangan. Bu xususiyatlar asarning muhim jihati bo'lib, aniq “haqiqat” aks ettirilmaydi. Aksincha, barcha hikoyalar ma’lum bir nuqtai nazardan aytiladi va shuning uchun hammasi hikoyachining tajribasi va boshidan o’tganlari orqali tasvirlanadi.

Yozuvchining “Cloud Atlas” asari ham postmodernism uslubida yozilgan bo’lib, Mitchell undagi voqealarni turli vaqt modellariga asosan yaratadi. UShbu asar bir necha intertekstual belgilarni o'z ichiga oladi, shuningdek, ba’zan, fantastikani adabiy konventsiyalarga asoslangan

hikoya sifatida tan oladi. Hikoya shakllariga doimiy qiziqish romanning siyosiy masalalari bilan bog'liq bo'lib, u ekologik apokalipsis bilan yakunlangan bir qator insoniy inqirozlarni aks ettiradi. Asarni o'qigan kishida quyidagi savollar tug'iladi: insoniyat o'z tarixi davomida qilgan amallariga mahkummi? Nahotki u o'z kelajagini o'zi boshqara olmasa?

Asardagi reinkarnasi leytmotivi vaqtni qayta tartibga solingaligini ko'rsatadi. Vaqt tushunchasi ushbu asarning muhim mavzularidan biridir va vaqtning uch ko'rinishda, ya'ni, tsiklik vaqt, chiziqli vaqt va vaqtning "konsertina" modellari. berilishini kuzatish mumkin. Asarning birinchi qismida vaqt chiziqli vaqt modelida berilgan va undagi voqealar bir tizimda ifodalangan. Vaqtning "konsertina" modeli esa keyingi qismlarda ifodalangan.

Xulosa qilib shuni aytish mumkini, postmodernistik qarashlar ingliz yozuvchisi David Mitchelning bir qator asarlarida o'z ifodasini topgan bo'lib, aynan shu xususiyatlar uning xalqchilligi va ommalashuviga sabab bo'lgan. D. Mitchell zamonaviy adabiyotda ayni paytda rivojlanib keyotgan iqlim o'zgarishi bilan bog'liq asarlar yaratuvchisi sifatida o'z o'rniga ega. Uning asarlarida aks ettirilgan postmodern fantastika - bu insoniyatga kelajakni o'ylashga da'vat va ogohlantirish sifatida qaralishi kerak.

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EKOFEMINISM VA EKOFEMINISTIK QARASHLARNING PAYDO BO'LISH OMILLARI VA ADABIYOTYDAGI O'RNI

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Ekologik adolat va gender tengligi masalalari yillar davomida butun sayyoramizni tashvishga solayotgan eng katta muammolardan biri bo`lib kelgan. Ikkalasi o`rtasidagi bog`liqligni ko`rib chiqadigan, ekologiya va feminismni birlashtiradigan shunday harakatlardan biri – ecofeminism ijtimoiy harakat bo`lib, uning tarafdorlari bir vaqtning o`zida ayollar huquqlari va tabiatni muhofaza qilish uchun kurashadilar. Ekofeministlar ekologik muammolarga feministik muammo sifatida qarab, atrof–muhit muammolari ijtimoiy-madaniy muammolar ta'sirida paydo bo'lishini ta`kidlaydilar. Ekofeminism siyosiy harakat sifatida 1970 - yillarda, adaiyotda esa 1990-yillarda paydo bo'lgan. Tarixda, ekofeminism tabiatini asrash ayollar harakati 1974-yilda boshlanib, yigirma yetti ayol boshchiligida olib borilgan Chipko harakati deb ham nom olgan. Bunda ayollar tabiatga zarar berish va daraxtlarni kesishga qarshi kurashganlar va, hattoki, ular tabiatni o`z hayotlari evaziga himoya qilganlar.

Ecofeminism haqida turli xil nazariyalar, tushunchalar mavjuddir. Ekofeminist olim Karren Uorrenning yozishicha, ekofeminism 1980-1990-yillarda aniq falsafiy pozitsiyaga aylangan. U ekofeministik falsafani quyidagicha tavsiflaydi: "Ekofeminism – bu ayol va tabiat o`rtasidagi o`zaro bog`liqlik mohiyatini o`rgananadigan yo'nalishdir". Shuni ta'kidlash lozimki, ekofeminism atama sifatida birinchi marta 1974-yilda fransuz feminist va yozuvchisi Fransua De Bonn tomonidan yozilgan "Feminism yo O`lim" asarida ishlatilgan. Yozuvchi asarida erkaklar tomonidan ayollarga qilingan zulm va ularni tahqirlash muammosi tabiatning keskin salbiy tomonga o`zgarishiga olib kelishi haqida yozadi. De Bonnning so`zlariga ko`ra ekofeminismning asosiy vazifasi jamiyatda teng huquqlik munosabatlarini shakllantirishdir.

Adabiyotshunos Gaard esa, "Ekofeminism –bu ekologiyani asrash maqsadida shakllangan ijtimoiy harakat bo`lib, u ayollarni qo`llab –quvvatlash bilan birga, ayol va tabiat

o`rtasida hamjihatlik mavjud" degan fikrni ilgari suradi. Kerolin Merchant ekofeminismni to`rt turga guruhlaydi:

- Liberal ekofeminism - hukumat va davlat ishlari islohotlarini amalga oshirishga qaratilgan harakat;
- Madaniy ekofeminism- jamiyatdagi ayol va tabiat roli haqidagi tushunchani o`zgartirishga qaratilgan harakat;
- Ijtimoiy ekofeminism- yer yuzidagi barcha tirik mavjudotlar uchun tenglikni yaratadigan, ya`ni tabiat yer yuzida tinchlik va totuvlikni hukmron bo'lishini ta'kidlashga qaratilgan harakat;
- Sotsial ekofeminism - atrof-muhit xavfsizligini ta`minlash va himoya qilishga qaratilgan harakatlarni o`z ichiga oladi.

Ekofeminist tadqiqotchi Vandana Shiva "ekologik feminism" yoki "ekofeminism" gender tengsizligini hozirgi iqlim inqirozining asosiy sababi deb biladi. Uning fikricha, mahalliy xalq bilimsizligi ona zamin bilan bo`lgan munosabatlarni yomonlashishiga olib keladi.

Feminist yozuvchi Syuzan Griffin esa tabiat va ayolga qilingan zulm va ular ustidan nazorat, hukumronlik qilish to`g`risida o`zining ekofeministik qarashlarini durdona asarlaridan biri bo`lgan "Women and Nature: The Roaring Inside Her" misolida talqin etgan. Yozuvchi tabiatni ayolga, erkak kishini esa maxluqotga o`xshatadi. Uning asarida yosh ayol tabiatda erkin va baxtli yashaydi, lekin katta yovuz bo`ri tomonidan qo`lga olinadi va o`ldiriladi. Bu asarda ko`rinib turibdiki, erkak kishi bo`ri sifatida tasvirlangan. Yozuvchining fikricha, erkaklar o`zlarining istaklari va kamchiliklaridan qo'rqib, ayollarni nazorat qilishni xohlashadi.

Antropolog Sherri Ortner ayollarning tabiat bilan o`xshashligi va yaqin munosabatlari borligini "Is Female to Male As Nature is to Culture" asarida aks ettirib, ayollar va tabiat o'rtasidagi bog`liqlik sabablarini yoritadi. Ortner tabiat va ayol o`rtasidagi bog`liqlikning ikki ko`rinishini aytadi:

- Ayol va undagi o'zgarishlar tabiat bilan chambarchas bog`liq bo'ganligi uchun ayollar erkaklarga qaraganda tabiatga ko`proq mas`ul ekanligi;
- Ayollar jismonan erkaklardan kuchsizroq bo'lganligi ularni muqarrar ravishda erkaklarga bo`ysinishga moyilligi.

Rozmari Radford Rueterga aslida amerikalik yozuvchi bo'lib, ekologiya va feminizmni chuqur o'rgangan dinshunos olimlardandir. U o`z tadqiqotlarida ekofeminizmni diniy qarashlar bilan uyg`unlashtirdi, bu esa ayollarga nisbatan adolatsizlikni tabiatga ko'rsatilgan nohaqlik holati bilan chambarchars bog`liq ekanligini aks ettirgan.

Ekofeministik tahlil doirasida tadqiqot olib borgan amerikalik yozuvchi va ekofeminist Charlen Spretnak ekofeministik qarashlarni o'rganish usullarini quyidagi guruhlarga ajratadi:

- Tarix bilan bir qatorda siyosiy nazariyani o`rganish orqali;
- Tabiatga asoslangan diniy e`tiqodlarni o`rganish orqali;
- Ekologizmi o`rganish orqali.

Ekofeministik qarashlar fransuz yozuvchisi Francoise d`Eaubonnening "Le Feminisme ou la Mort" asarida ham ko'rish mumkin. Unda ta`kidlaganidek, ekofeminizm barcha kuchsiz hisoblangan guruhlar (ayollar, bolalar, kambag`allar kabi) zulmi va hukmronligini tabiat (hayvonlar, quruqlik, suv, havo va boshqalar) ga ko'rsatilgan zulm va hukumronlik bilan bog`laydi. Ushbu asarda muallif G`arb patriarxal jamiyatdan kelib chiqqan zulm, hukmronlik va mustamlakachilik atrof-muhitga to`g`ridan- to`gri zarar yetkazganligini dalillaydi.

Shuningdek, sotsiologik va feministik qarashlar tarafdori Syuzan A. Mann ekofeminizmning boshlanishini feministlar bilan emas, balki jins, irq va atrof-muhit muammolari o`rtasida kelib chiqqan muammolar bilan bog`lasa, ekofeminist K.U. Leopoldning "Land ethic" asarida ekofeminism tushunchasi misollar orqali izohlagan. Bu asarida yozuvchi birinchi bo`lib, hayvonlar, o`simliklar, quruqlik, yer, havo kabi tabiat unsurlarni insonlar bilan uzviy munosabatda ekanligini asoslagan.

Tadqiqotimiz obyekti bo'lgan Dorris Lessingning "The Cleft" asari ham ekofeministik g'oyalar aks etgan asar bo'lib, unda yozuvchi ekofeministik harakat va nazariyaning asosiy

dalillari qatoriga kiritilgan ayollik tamoyili, ayollarning jamiyatdagi ayanchli ahvoli bilan bir qatorda, ekologiya va atrof muhitning tanqidiy holatiga to`xtalgan. Bundan tashqari, asarda ayollarning ijodiy va mehnatkashlik fazilatlari, tabiat bilan yaqin aloqada bo`lishi, ayol va tabiat o`rtasidagi bog'liqliklar aks ettirilgan holatlar tasvirlangan. Ayollarning jamiyat va tabiatdagi roli, yerdagi hayotni yaxshilash va uni himoya qilish orqali uning uzluksizligiga erishish muhimligi ifodalangan.

Xulosa qilib shuni aytish lozimki, ekofeminizm zamonaviy tushuncha bo'lishiga qaramasdan, jamiyatda hamda adabiyotda dolzarb mavzulardan biri bo'lib, bir qator ingliz va amerikalik yozuvchilar ijod namunalarida o'z aksini topgan.

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ABDULLA ORIPOV SHE'RIYATIDA METAFORANING QO'LLANILISHI

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Annotatsiya: Adabiyot, she'riyat obrazlilik bilan tirikdir. She'riyatda samimiyat ham bo'lishi kerak. Shundagina u bir umr esda qoladi. Shoir she'riyat oldiga ikkita asosiy talabni qo'yadi: obrazlilik va samimiylik. Bularning birinchisi poeziyaning tabiati bilan, ikkinchisi esa ijodkor shaxs – shoir tabiati bilan bog'liqdir. Badiiy obrazning materiali bir tomondan real voqelik, ikkinchi tomondan ijodkor shaxsidir. Metafora (hatto uning eng oddiy ko'chim darajasidagi ko'rinishi ham) obraz ekanligini e'tiborda tutsak, bu gap unga ham to'la tegishli. Arastu yaxshi metafora yarata olish, o'xshashlikni ko'ra olish iste'dodning belgisi deb bejiz aytmagan. Chunki o'xshashlik voqelikda mavjud bo'lsa, uni ko'ra olish, ijodkor shaxsi bilan bog'liq, yaxshi metafora esa shu ikkisining hamjihatligida yaratiladi.

Kalit so'zlar: metafora, she'riyat, ma'no, shoir

A.Oripovning ilk ijodidagi lirik qahramon – atrofga shoirona o'tkir nigoh bilan boqib, undan hikmat uqayotgan odam. Shoir tabiat bilan inson,uning o'y-hislari, quvonch tashvishlari, kayfiyati orasida o'xshashliklar topadi va ular yordamida dilidagini izhor qilishga intiladi. U ilk mashqlaridanoq oddiygina izhor emas, poetik izhorga, obrazli ifodaga harakat qiladi. A.Oripovning ulkan so'z san'atkori bo'lib yetishishida tug'ma iste'dodi bilan birga bolaligi o'tgan joylar tabiatining ham ulkan xizmati bor. Bular haqida shoir o'zi aytgan gaplar, bir qator she'rlar (Yulduzlar, Bahor) tahlili orqali tabiat uning uchun obrazli ifodaning birlamchi manbasi bo'lib xizmat qilganini ko'rishimiz mumkin. A.Oripov: Tabiat ona bo'lsa, jamiyat otadir! Katta ma'nodagi kurashlar, dolg'alar kishini tabiatning qo'ynidan olib kelib, jamiyat orasiga tashlaydi, - deydi. Agar shoir ijodining ilk bosqichida ichki olami bilan tashqi olam (tabiat) orasidagi o'xshashliklarga tayangan bo'lsa, hayotga chuqurroq kirib borgani sari o'xshashliklar doirasi ham kengayib boradi. Zero, borliqda mohiyatan bir-biriga o'xshash nuqtalar o'tmish – hozir, tabiat – jamiyat, inson – nabotot, inson – hayvonot, inson – hodisa kabi juftliklarning hammasidan ham topilaveradi. Masalan, G'.G'ulom vafotining bir yilligi munosabati bilan yozilgan "Nutq" she'rida mana bunday misralar bor:

Bu asrdan mangulikka yorliq olmoqqa
Yetmas ekan faqatgina she'riy iste'dod

Ma’lumki, jamiyatda muayyan bir holatni tasdiqlash uchun tegishli tartibda hujjat –yorliq olish zarur. Albatta, buning uchun kishidan yorliq bilan tasdiqlanayotgan holatga muvofiqlik talab etiladi. Jamiyat hayotidagi ushbu tartib ko’chma ma’noda G’afur G’ulom mangu yashaydi degan fikrni ifodalaydi. Ikkinchi tomondan, shoir bu yorliqni shiddatli XX asrdan oldi, uning talablari esa ulkan, shoirlik istedodining o’zi yetarli emas. Demak, metafora bu yerda tavsiflanayotgan obyektning ahamiyatini to’laqonli ochib berish uchun xizmat qiladi. “Muallimlarga”, “Yuzma-yuz”, “O’zbekiston” kabi she’rlar tahlili orqali shoir qo’llagan metaforalarning yana bir manbasi jamiyat hayoti ekanligini ko’rsatish mumkin. Shoir metaforalari yana milliy turmush tarzi, xalqning urf-odatlari, ishonch-e’tiqodlari, folklor, jahon adabiyoti an’analari kabi manbalardan ham oziqlanadi. Metafora (umuman obraz) yaratish uchun murojaat etayotgan manbalar nihoyatda boyligi shoir ijodida metaforik (obrazli) tafakkur teranligi, metaforalarning rang-barangligini ta’minlovchi omildir.

A.Oripov Darband daryosiga xitoban “Yurakda sen ijod hissini chertding” deydi. Bunda hisni torga yashirin o’xshatish bor: his predmet sifatini oladi. Xuddi shu qiyos misraning metaforik ma’nosini yuzaga chiqaradi: tor chertildi – yurak kuylay boshladi, ya’ni daryo qalbga ilhom bag’ishladi. Metaforaning bu turi badiiy obrazning muhim sharti bo’lgan konkret hissiy ifodani ta’minlaydi. Negaki, inson ichki olamiga taalluqli tushunchalar, predmetlashtirish ularni konkret-hissiy idrok qilishga yordam beradi.

“Xotirot” she’rining boshlanishidagi real peyzaj detallari (o’t bosgan so’qmoq, bitib ketgan yozuv, buzulib ketgan ko’prik) oxiriga borib metaforik mazmun kasb etadi. Natijada metafora she’r kompozitsiyasini belgilagan asosiy prinsip bo’lib qoladi. Ayni shu tartibda qurilgani uchun lirik holatning hayotiy chiqishiga erishiladi, lirik qahramon o’y-hislari o’quvchiga ko’chadi, o’quvchi she’rda tasvirlangan holatni ko’nglida yashaydi. Shuningdek A.Oripovning ikki bandli she’rlaridan ayrimlarida birinchi band ifodalanayotgan fikrni boshqa matnlar bilan bog’lovchi ko’prik vazifasini o’tashi, metaforaning ma’nosi avvaldan boshqa matn bilan bog’liq holda yuzaga chiqishi “Qaldirg’och”, “Eski quduq”, “Gulliver” kabi she’rlari misolida ko’rish mumkin. Bundan tashqari shoirning “Burgut qismati”, “Eski choriq” she’rlari metaforaning qay tarzda yoyilishi jihatidan farqlanishi, birinchisining —o’rama kompozitsiya tarzida, ikkinchisining, murojaat shaklidaligi takror asosiga qurilgani, aniqlandi. A.Oripov she’riyatida metafora turli darajalarda: poetik ko’chim, poetik obraz va butun boshli she’r doirasida namoyon bo’ladi. Bunday darajalanishda quyidan yuqoriga tomon integrativ aloqa mavjud. Ya’ni metafora-ko’chimning obraz darajasidagi metafora uchun, ikkalasining esa metafora-she’r uchun material - g’ishtcha bo’lib xizmat qilishi taqozo etiladi. Obraz darajasidagi metaforani “Saraton” she’ri misolida ko’rib chiqish mumkin:

Ko’rdim-ku manglaying ter bilan qotib,
Berahm otashga berganingda tob.
Ko’rdim-ku tepangda o’zin yo’qotib,
Hayratdan lol qotib qolganin oftob.

Bu yerda berahm otash, o’zni yo’qotmoq va lol qotmoq metafora va ko’chimlar mavjud. Metaforalarni o’zaro va ularni o’rab turgan boshqa so’zlar qurshovida olib qarasak, obraz yaraladi. Bu obrazning esa ikkita tayanchi bor: biri saraton otashiga qaramay peshona teri to’kib ishlayotgan dehqon bo’lsa, ikkinchisi uning azmu shijoatiga lol holda shundoq tepasida qotib turgan quyosh. Ya’ni ko’chim-metaforalar ashyo sifatida bir butunni obrazni yaratishga xizmat qilmoqda. Ammo obrazni yaratishning o’zi pirovard maqsad emas, u ifoda vositasi sifatida qaraladi. Ayni shu obraz shoirning Vatan mavzusidagi she’rlarga xos

Kuzatishlarimiz A.Oripov she’riyatida qiyos obyektlari va ma’no ko’chish yo’nalishiga ko’ra metaforaning to’rt turi qo’llanganini ko’rsatadi:

1) insonga xos xususiyatlarni jonsiz narsa-hodisalarga ko’chirish;
2) predmet xususiyatini inson ruhiy olami bilan bog’liq yoki tashqi olamdagi abstrakt tushunchalarga ko’chirish;
3) ma’noni jonli narsadan jonli narsaga ko’chirish;
4) jonli predmetdan jonsiz predmetga ko’chirish asosida yuzaga keladigan metaforalar.

Xullas Abdulla Oripovning qaysi bir she’riga murojaat etmaylik, tabiat bilan bog’liq poetik ko’chimlarga duch kelamiz. Bu esa ijodkorning o’ziga xos mahorat uslubini ko’rsatadi.

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U. SHEKSPIRNING “QIROL LIR” TRAGEDIYASIDA BOSH QAHRAMONLAR OBRAZLARINING PSIXOLOGIK TAHLILI

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Annotatsiya: Ushbu maqola jahon adabiyotining eng sara klassik asarlaridan biri bo`lgan U. Shekspirning “Qirol Lir” tragediyasi bosh qahramonlari obrazlarini psixoanalitik tahlil qiladi.

Kalit so`zlar: U. Shekispir, Qirol Lir, obraz, psixoanalitik tahlil, timsol.

Abstract: The following article briefly analyzes the psychoanalytic features of the main characters in one of the well-renowned classic plays - the tragedy “King Lear” by U. Shakespeare.

Keywords: U. Shakespeare, King Lear, image, psychoanalytic analysis, symbol.

"Qirol Lir", tanqidchilarning fikriga ko'ra, sahnalashtirilgandan ko'ra ko'proq o'qiladigan asardir. Asar voqealarga boy, lekin unda asosiy o‘rinni qahramonlarning falsafiy mulohazalari egallaydi. Muallif tomonidan ustalik va haqiqat bilan yaratilgan har bir personaj o'ziga xos xususiyatga - ichki dunyoga ega. Har bir qahramonning o'z shaxsiy fojiasi bor. Shekspir hayotning boshqa elementlaridan ko'ra ko'proq insonning xatti-harakati, xarakter xususiyatlarini yoritish bilan shug'ullangan. Uning asosiy maqsadi insoniyatning qorong'u tomonlarini yoritish va inson tabiatining yuragiga kirib borish edi.

Asar protagonisti qirol Lir birinchi sahnalarda kuchli va o`ziga ishongan qirol sifatida gavdalanadi. Biroq, shu bilan birga, u xudbin va ko'r, shuning uchun u tojini, kuchini, hurmatini va o'z farzandlarini yo'qotadi. Uning aqli aqldan ozgan paytda haqiqatni imkon qadar anglaydi. Qirol Lirning mag'rurligi va takabburligi, haqiqatni ko'ra olmasligi, shoshqaloqligi va qat'iy qarorlarga moyilligi fojiali tanbehga olib keladi.

Kopeliya Kanning "The Absent Mother in King Lear" asarida keltirilgan psixoanalitik tahliliga ko‘ra, Qirol Lir qizlaridan uni maqtashlarini so‘rashi uning ona mehriga tashnaligini anglatadi.

KING LEAR: Which of you shall we say doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge.

Onasidan yetarlicha mehr ko‘rmagan Lir ushbu mehrni qizlaridan talab qilganida, kenja qizining bu taklifni rad etishi qirol uchun haqiqiy hissiy zarba bo‘lgan edi. Kordeliyaning o‘limigina qirolni o‘z fantaziyalaridan xalos etadi.

KING LEAR: Here I disclaim all my paternal care,
Propinquity, and property of blood,
And as a stranger to my heart and me
Hold thee from this forever.

Psixoanaliz asoschisi Zigmund Freyd esa o`zining "The Theme of the Three Caskets" asarida "Qirol Lir" tragediyasini tahlil qilar ekan, Kordeliya obrazini o‘lim ramzi, deya tasvirlaydi. Shunday ekan, Lirning o‘z qiziga bo‘lgan munosabati uning o‘limga bo‘lgan munosabatini ifodalaydi, u o‘limni tan olishni istamaydi. Qirol umrning foniy ekanini qabul qila olmaydi. Asarning so‘nggi qayg‘uli sahnalarida Kordeliyaning halok bo‘lishi Freyd uchun muhim nuqta edi, chunki o‘sha nuqtadagina qirol o‘zining umrboqiy emasligini tushunib yetib, o‘limning muqarrarligi to‘g‘risidagi fikr bilan murosa o‘rnata oldi. Kordeliyani o‘limga mahkum etish uchun Shekspirda ma'lum bir sabablar bo‘lgani ehtimoldan yiroq emas, chunki "Qirol Lir" pyesalarining boshqa hech bir variantida uning o‘limi uchramaydi.

KING LEAR: Howl, howl, howl, howl! O, you are men of stones:
Had I your tongues and eyes, I'ld use them so
That heaven's vault should crack. She's gone for ever!
I know when one is dead, and when one lives;

Psixolog Harol Blum esa asosiy e'tiborini Edmund obraziga qaratadi. Unga ko‘ra, "Edmund — Shekspirning eng original qahramonidir". Edmund boshqa salbiy obrazlar kabi munofiqlik qilmaydi va undagi hiylakorlik faqat va faqat aql yo‘rig‘iga ko‘ra harakatlanadi. Unda hech qanday ishtiyoq va hissiyot mavjud emas, u hech kimni sevmagan va sevmaydi ham. Shu jihatdan olib qaraganda, bu Shekspirning takrorlanmas qahramonidir.

EDMUND: *For that I am some twelve or fourteen moon-shines*
Lag of a brother? Why bastard? wherefore base?
When my dimensions are as well compact,
My mind as generous, and my shape as true,
As honest madam's issue?

Edmundning xatti-harakati uchun o'zini ikkinchi darajali his qilgan va har qanday yo'l bilan jamiyatda mavqega ega bo'lishga harakat qilgan o'g'il kontseptsiyasining noqonuniyligi sabab bo'ladi.

Blum fikriga ko`ra, Lir ma`lum bir darajada "hech narsa" ga kirib qolgan, tragediyada "nothing" so`zining o`ttiz to`rt marta ishglatilgani ham bir misoldir. Lir o`zining shiddatli tuyg`ulari: g`azab, nafrat, qayg`u orqali o`zining borligini qizlariga ko`rsatishga urinsada, u hech kimga aylanib qolgan edi.

KING LEAR: *Nothing will come of nothing. Speak again!*
FOOL: Can you make use of nothing, nuncle?
LEAR: Why, no, boy, nothing can be made out of nothing.

Xulosa sifatida shuni ta`kidlash joizki, psixoanalitik tahlil Shekspirning "Qirol Lir" tragediyasini yanada chuqurroq tushunish imkonini yaratadi. Tragediya inson tabiatidagi ziddiyatlar bilan bir qatorda aql va qalb yo‘li o‘rtasidagi tafovut haqidadir. Bu qarama-qarshiliklar insonni fojia sari yetaklaydi. Lir qalbi xasta obraz bo'lsa, Edmund "aqliy xasta" qahramon edi. Ushbu maqolada bosh obrazlarni fojia sari yetaklagan ichki qarama-qarshiliklarni psixologik tahlil etildi.

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LAKUNALARNING TARJIMADA AKS ETISHI

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Annotatsiya. Madaniyatlararo muloqot mavzusini o`rganishga bag`ishlangan mazkur maqolada madaniyatlararo muloqot jarayonida uchraydigan lakuna, realiy hodisalari va ular orasidagi farq shuningdek lakunalarning tarjimada aks etishi va tarjima jarayonida duch kelinadigan muammolar o`z ifodasini topgan bo`lib xulosalartarjima jarayonida mutaxassislarga qo`l keladi.

XX asrning 50-yillarida olimlar tarjimashunoslikda tadqiqotlar olib borish jarayonida “lakuna” hodisasiga duch keladilar. 1954-yil Amerikalik olim Charles Hocked ikkita til strukturasining o`xshashliklarini o`rganayotganda birinchi bo`lib “bo`shliq” tushunchasiga duch keladi. 1957-yilda tadqiqotchi olim Lado o`zining “Lingvokulturalogiya” deb nomlanuvchi asarini yaratishda izlanishlar olib boradi . U ingliz va rus tillarda olib borilgan muloqotlarda “madaniy leksik bo`shliq” tushunchasiga duch keladi . 70-yillar boshida “lakuna” tushunchasi turli mamlakatlarda ko`pchilik olimlarning diqqat markazida bo`ldi

“Lakuna” termini Fransuz tilida tadqiqot olib boradigan olimlarning diqqat markazida bolgan va shuning uchun ham ilk bor “lakuna” termini fransuz tilida paydo bo`lgan. “Lakuna” tushunchasi “muqobilsiz leksik birliklar” tarkibida o`rganilgan. “Lakuna” tushunchasi tarjimada muqobilsiz leksik birliklar qatorida turgani uchun ham olimlar tadqiqot olib borishlari davomida tarjima nazariyasi va amaliyotida “lakuna”ga teng so`zlarni ishlatadilar. Ingliz tilida tarjima jarayonida bir nechta tushunchalar ekvivalentsiz leksikon deb izohlangan va bu tushunchalarni “tarjima qilib bo`lmaydigan so`zlar”, “topib bo`lmaydigan so`zlar” , “ekvivalentsiz so`zlar” deb ta`rif berilgan.

Chexiyalik tarjimon olim P.Newmark olimlarning fikriga zid ravishda ba`zi so`zlarning tarjimada bir tildan ikkinchi tilga lug`aviy jihatdan aniq bir ekvivalentiga tarjima qilib bo`lmasligini, tarjima qilinganda ham bu so`z bir necha so`zlar orqali tushuntirilishini ta`kidlaydi . Bu xususiyatlar esa lakuna hodisasida kuzatiladi.

P.Newmark tarjima qilib bo`lmaydigan so`zlarni 18ta kategoriyaga bo`lib chiqadi: 1)neologizmlar 2)dialekt so`zlar 3)og`zaki nutqga xos so`zlar, qo`pol so`zlar, jargonlar 4) asosiy til uchun kiritilgan uchinchi darajali yoki oraliq til 5) yangi va iste`moldan chiqqan geografik terminlar 6)kichik qishloq,tuman , suv havzalari, cho`qqi, ko`cha nomlari 7)noma`lum shaxslar nomi 8)brendlar, mahsulot, mualliflik huquqi beriladigan kashfiyotlar nomi 9)yangi, muhim bo`lmagan oily o`quv yurtlari nomi 10)talaffuzi,yozilishi, transkriptsiyasi xato so`zlar(mashhur otlar haqida) 11)arxaik so`zlar 12)mavhum so`zlar va mashhur otlarning ko`chma ramziy ma`nosi 13)ma`lum alternative terminlar 14)kodlangan so`zlar 15)asosiy til yoki uchinchi til madaniyatida ko`p uchraydigan so`zlar 16)shaxsiy so`zlar 17)so`zni yoritib keluvchi sitatalar(asosan narsa yoki harakat ifodalanadigan tarjima qilib bo`lmaydigan so`zlar) 18)lug`at so`zlar(deyarli iste`moldan chiqqan ammo lug`atda ma`lum bir muddatda topiladigan so`zlar) . Yuqorida berilgan kategoriyalar tarkibida “lakuna”ga mos kategoriya mavjud emas.

Ingliz lug`atlarida “lakuna”ga “bo`sh joylar”, “bo`shliq” ,“semantik bo`shliq” , “lakunalar” deb berilgan. Bu tushunchalar bir birining o`rnida almashinib qo`llaniladi. O`zbek tilida ham “lakuna” xuddi shunday tarjima qilinadi

M.Shuttleworth ta`kidlashicha tarjima qilib bo`lmaydigan so`zlar yoki ekvivalenti yo`q so`zlar o`z ichiga ikki xil vaziyatni, ya`ni madaniyat va tilshunoslikka oid vaziyatni o`z ichiga oladi. Bu ikki kategoriyalarni tarjimada xuddi o`zidek berish qiyinchilikni keltirib chiqaradi. Chunki berilgan vaziyatni xuddi kontekstda berilgandek tarjima qilishning imkoni yo`q. Tarjimon qanchalik mahoratli bo`lmasin, tilini biladigan xalqning madaniyatidan xabardor bo`lsa ham , shunday so`zlar borki tarjimon tarjima jarayonida bu so`zlarning to`liq ekvivalentini qidirganda chalg`ib qoladi.

Muayyan xalqning madaniyatida boshqa madaniyat vakillari tomonidan qabul

qilinmaydigan stereotip xarakterdagi bir qator o‘ziga xos unsurlar mavjud bo‘lib, ular Y. A. Sorokin va I.Y.Markovinalar tomonidan lakunalar deb nomlanadi. Retsipiyent har doim ham o‘zga madaniyat matnini to‘liq tushuna olmaydi. Matndagi ayrim birliklar unga galati tuyuladi va ular maxsus izoh talab qiladi. Bunday birliklar matn yaratilgan madaniyatning o‘ziga xos milliy-madaniy xususiyatlari, lakunalarni yuzaga chiqaradi.

Lakunalar madaniyatlararo muloqotda tillar va madaniyatlar o‘rtasidagi farqlarni ko‘rsatib beruvchi muhim omil hisoblanadi. Lakunalar, asosan, tillarning qiyosida seziladi. Masalan, ingliz tilida yurist, advokat manosini anglatgan “lawyer” so‘zidan boshqa advokatlik kasbining turli-tumanligini ifodalaydigan “attorney” “vakil”, “barrister” “oliy sudlarda ishtirok etish huquqiga ega bolgan advokat”, “solicitor” “mijozlarga va tashkilotlarga maslahat beruvchi ,quyi sudlarda ishtirok etish huquqiga ega”, “counsel” “yuristkonsult”, “counselor” “maslahatchi”, “advocate” “oliy darajadagi advokat” kabi so‘zlar ham qo‘llaniladi. Mazkur ifodalarga o‘zbek va rus tillaridagi faqat advokat so‘zigina muqobil bo‘la oladi.

Tarjimon qanchalik mahoratli bo`lmasin ham tilni ham madaniyatni yaxshi bilsa ham dunyo bo`ylab juda ko`p olimlar tadqiqotchilar madaniyatga xos so`zlarni tarjima qilishda qiyinchilikga duch keladilar. Shuni aytish joizki , madaniyatga xos so`zlarning ekvivalentini topolmaslik hodisasi ayniqsa G`arbiy va Sharqiy Osiyo madaniyatida ko`proq yuz beradi. Bunga misol tariqasida rus va ingliz madaniyatiga xos so`zlarni olish mumukin. Shuningdek, bu xalqlarning geografik xususiyatlari tarixi, rivijlanishi bir-biridan farqlanadi va turli tushunchalar bir tildan ikkinchi tilga asl variantidek tarjima qilinmaydi. “Madaniyat” shunday tushunchaki uning ma`nosini so`z bilan ifodalab bo`lmaydi. Natijada tarjima jarayonida so`zlarning ma`nosi yo`qolishiga olib keladi.

Tarjimashunoslikka oid ruscha-o‘zbekcha terminlar izohli lug‘atidida lakuna terminiga “ biron xalqning maishiy, madaniy, ijtimoiy va tarixiy hayoti uchun xarakterli va boshqa xalq uchun begona, boshqa tilda aniq muqobili bo‘lmagan so‘z va so‘z birikmalari” deb ta’rif beriladi. Lakunlarga yaqin va chalg‘ituvchi yana bir tushuncha realiylar bo‘lib, yevropalik taniqli olimlar S.Vlaxov va S.Florinlar realiyni “biron xalqning maishiy, madaniy, ijtimoiy va tarixiy hayoti uchun xarakterli va boshqa xalq uchun begona bo‘lgan, boshqa tilda aniq muqobili bo‘lmagan so‘z va so‘z birikmalari” sifatida talqin qilgan. Chunki lakunalar ham realiyalar singari o‘ziga xos birliklar sanaladi. Ularning realiyalardan farqi shundaki, lakunalar ijtimoiy-madaniy, subyektiv yoki milliy-psixologik, faoliyat-kommunikativ, matniy, madaniy makondagi lakunalar va paralingvistik lakunalarga ajratib o‘rganiladi.

Realiyani o‘zbek tilshunosi Q.Musayev milliy xos so‘zlar deb ataydi: “.....bir xalq moddiy hayotida mavjud muayyan tushunchalar, voqe’a-hodisalar, urf-odatlar ikkinchi xalq turmushida uchramasligi, tabiiy ravishda ular nomlarining tabiiy ravishda yo‘qligi bilan izohlanadi”. Masalan, realiya yoki milliy xos so‘zlarga misol tariqasida, o‘zbek madaniyatiga aloqali sandal, palov, chopon, rubob, to‘n, qo‘biz, turk tilidagi fes (bosh kiyimi), fincan (chashka), kaftan (to‘nga o‘xshash ust kiyim), baklava (shirin pishiriq turi) va b. keltirib o‘tish mumkin.

O‘zbek va turk tillari qardosh bo‘lgani bois ushbu tillarda realiya va lakunani bir-biridan farqlash birmucha qiyinchilik tug‘diradi. Masalan, o‘zbek tilida ota va onaning otasi – buva (bobo), onasi – buvi (momo) deb nomlansa, turk tilida otaning onasiga – baba anne, onanikiga – ana anne deyiladi. Qiyoslanadigan bo‘lsa, rus tilida xola va amma umumiy qilib тётя deyiladi, “ovsin” yoki “kundosh” tushunchalari so‘z shaklida tilda o‘z ifodasini topmagan.

Turk tilida ayol kishining avvalgi turmushidan o‘zi bilan olib kelgan farzandiga taygeldi deyilsa, ushbu tushuncha o‘zbek tilida alohida so‘z bilan ifodalangan. Ammo qashqadaryo shevasida uning “ergashma” (qiz, o‘g‘il) muqobili keng qo‘llaniladi. O‘zbek tilining izohli lug‘atida ushbu sheva unsuri kiritilmagan. Misolga muraojaat qilamiz: Dunyanin en dakik insanlari nerede? (So‘zma-so‘z: Dunyoning eng daqiq insonlari qayerda?). Mazkur

gapdagi dakik so‘zi “tartibli ishlaydigan, biron yumushni o‘z vaqtida bajaradigan” ma’nosini ifodalab keladi (rus. пунктуальный), o‘zbek tilida buni bitta so‘z bilan ifodalash imkonsiz ko‘rinadi. Yoki Seyyar satıcılık bazı bölgelerde kanunen yasaktır (So‘zma-so‘z: Sayyor sotuvchilik ba’zi hududlarda qonunan taqiqlangan). Bizda “sayyor” tijoriy faoliyat bilan shug‘ullanuvchi kishilar mavjud bo‘lsada, u alohida so‘z bilan nomlanmaydi6. Umuman olganda, “lakuna” tushunchasi ham “realiya” tushunchasi singari bugungi tarjimashunoslikning dolzarb mavzusi hisoblanadi va istiqbolda tarjimashunoslik tadqiqotlarini mazkur yo‘nalishda davom ettirilishi, amaliy tarjima jarayonida ijodkorlar duch kelayotgan muammolarning ijobiy yechimiga xizmat qiladi, deb o‘ylaymiz.

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2- ШЎЪБА. АДАБИЙ ТАНҚИДЧИЛИК, АДАБИЙ ЖАРАЁНЛАР, АДАБИЁТДА МИЛЛИЙ ҚАДРИЯТ ВА МАЪНАВИЯТ МАСАЛАЛАРИ.

THE FALL OF IDEOLOGIES GRAPES OF WRATH AND FAREWELL GUL'SARY!

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John Steinbeck and Chingiz Aitmatov, born in the years when the bipolar world order was prevailing and lived most of their lives under the domination of these ideological understandings, are two writers who most successfully revealed the destructive effects of capitalism and communism on human life. In *Grapes of Wrath*, published in 1939, Steinbeck tells the story of the Joad family who travels from Oklahoma to California in search of a better life. The farmer family, whose life is ruined by the Dust Bowl travels to the west only to find worse conditions. The capitalist venture forces the farmers to live on the edge of starvation; harsh living conditions and poorness force them to do desperate actions to survive. The premise of capitalism falls under the shadow of angry farmers who lost all they have to the dream of affluence. While this is the case in the US at the end of the 1930s, the other dream of prosperity also faces a fall. Kyrgyz author Chingiz Aitmatov narrates the hardships of his people during the 1940s that resulted from the errs of Soviet rule. The hardships Kyrgyz people face are masterfully narrated through the journey of Tanabai and his stallion Gul'sary. While the fall of the Russian Empire and the birth of the USSR gave Kyrgyz people a hope, the corruption and the pressures take that away very soon. In both poles of the world, American and Kyrgyz people endure the transformations and devastations of their lives under the promise of ideologies. In this regard, the aim of this study is to reflect the fall of ideologies and the devastation the promises of capitalism and communism create in human lives in two different nations, places, and moments through the works of the two great narrators of their nations.

Keywords: *Grapes of Wrath*, *Farewell Gul'sary!*, ideology, capitalism, communism

Biography:

Dr. Firuze Güzel works at the Department of American Culture and Literature, Ege University in Izmir, Türkiye. She earned her PhD degree in 2021 with a dissertation titled "Postmodern Perception of Values, Morals and Ethics in Contemporary American Science-Fiction Novel." She also received a Fulbright grant in the summer of 2022 and holds the title of Visiting Scholar at New York University. Her studies mainly focus on contemporary American novel and drama, postmodern fiction, science fiction, literary theory, philosophy and literature.

ЭКСПРЕССИВНОСТЬ И СТИЛИСТИЧЕСКОЕ СВОЕОБРАЗИЕ РАССКАЗОВ К.МЭНСФИЛД

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В последние десятилетия в лингвистической науке актуализировались исследования, посвященные речевому воздействию и прагматической направленности высказывания или повествования, где ключевой категорией выступает его экспрессивность, которая «определяет потенциальную возможность оказывать некое воздействие на сознание и поведение того или иного получателя информации» [3, с. 33].

Лингвистический механизм экспрессивности художественного текста реализуется

за счет языковых единиц разного уровня. Так, в работах разных исследователей экспрессивность понимается как «выразительно – изобразительные качества речи» [1, с. 515], «семантико-стилистические единицы текста» [5, с. 356], или «совокупность семантико-стилистических признаков единиц текста» [2, с. 20], которые являются эмоциональным коммуникативно-прагматическим средством воздействия на читателя и воплощением в речи его личности, способствуют созданию новых средств передачи мыслей и чувств автора.

Настоящая статья посвящена анализу лексико-стилистических средств выражения экспрессивности в рассказах Кэтрин Мэнсфилд «A Cup of Tea», «The doll's House» и «Sun and Moon».

Идиостиль автора можно считать романтической версией субъективизма литературы, которая, по словам Дж. Лакоффа «включает ещё и наслаждение ощущениями и чувствами, а также попытку единения с природой, достигаемого в процессе её пассивного восприятия» [4, с. 246]. Её рассказы лишены четкого сюжета, максимально просты и доступны, где основной акцент делается на передаче эмоций героев через определенные ситуации, которые грамотно и искусно транслируются за счет различных лексико – стилистических средств.

Методика комплексного анализа художественного текста и художественного образа позволили нам выделить основные стилистические средства экспрессии в рассказах К.Мэнсфилд, а именно, эпитеты (the discreet door, cold bitter taste in the air, hateful umbrellas), сравнения (Her heart beat like a heavy bell., "O-oh!" The Burnell children sounded as though they were in despair), гипербола (He would be willing, of course, to keep it for her for ever! He's a perfect little ton of bricks!), ирония (So they were the daughters of a washerwoman and a jailbird. Very nice company for other people's children!) и риторический вопрос (Don't you see what a good thing it was that you met me?"). Отмечено также, что короткие рассказы К. Мэнсфилд изобилуют экспрессивной лексикой: фразеологическими оборотами (taken to pieces, emerged from shelter, stood on its end, with their heads in the air, burned to tell), эмоциональными прилагательными и наречиями (liked frightfully, dreadfully common-looking flowers, a marvelous thing, imploring eyes), эмоциональными существительными (little battered creature, two little dots, little rats of Kelveys, a tiny wishbone of a child), лексическими повторами и так далее.

Каждое лексико-стилистическое средство несет само по себе определенную экспрессивную нагрузку, делая повествование более плотной и эмоционально насыщенной, позволяет лаконично, но емко, передать необходимую информацию. Посредством них автор через призму своего личного жизненного опыта, представлений о жизни превоссоздает действительность начала XX века, охватывающая такие злободневные проблемы как социальные барьеры и неравенство в обществе, низкий уровень духовности богатых, недополученная в родной семье любовь.

Анализируя рассказы К.Мэнсфилд мы пришли к выводу, что благодаря экспрессивным конструкциям и стилистическим средствам автору не только удается замаскировать под яркой внешней фабулой фальшивость, двуличие, показное великодушие представителей высшего класса, но и вызвать сильный эмоциональный отклик у читателя.

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Сўнгги йиллар ўзбек достончилигида жаҳон модерн адабиётининг кўпгина белгилари мавжудлиги кўзга ташланади. Буни Икром Отамуроднинг «Ичкари...Ташқари...», «Ёбондаги ёлғиз дарахт», Абдували Қутбиддиннинг «Изоҳсиз луғат», Салим Ашурнинг «Атиргул», Н.Жалолиддиннинг «Чиптасиз одамлар» сингари достонлари тасдиқлаб туради. Бинобарин, модерн изланишдаги ушбу достонларда қаҳрамоннинг ўкинч ва армонларга тўла синиқ ва тушкун, умидсиз ва лоқайд, ўта маъюс туйғуларини ифода этишга кенг ўрин ажратилганлиги кузатилади. Айниқса, бундай достонларнинг лирик қаҳрамони руҳиятида ўзи яшаб турган даврга хос ижтимоий-психологик шароит сабаб тузумга ишончсизлик ва умидсизлик туйғулари кучли ифодаланади. Аммо мавжуд тузум таъқиби туфайли у ўз руҳий кечинмаларини очиқ-ошкора айтолмасди. Шундан келиб чиқиб, шоирлар лирик қаҳрамон ҳолатини, дилидаги гапларини рамзий ифодалар орқали билдиришга, тасвирлашга зўр бердилар. Натижада давр достонларида рамзийлик кучайди. Ифода услубида ҳам талқиндан кўра тасвир меъёри ортди.

Замонавий ўзбек достончилиги саҳифалари назардан ўтказилса, бир қатор жанр намуналарида ҳатто дунёқараши, ҳаётга, одамларга муносабати нуқтаи назаридан ўз даврининг одамларига ўхшамаган лирик қаҳрамонлар тасвири яратила бошлангандигини кўриш мумкин. Бунга, аввало, Миртемирнинг «Сурат»достонидаги Тошлон образини мисол келтириш мумкин. Чунки ушбу достон қаҳрамони – Тошлон ўзига хослиги, бошқаларга ўхшамайдиган феъл-хусусияти, дунёқараши билан ажралиб туради. Жумладан, у фронтдалигида ўзига хиёнат қилган хотинини кечира олади. Бу ўринда шоирнинг миллий туйғуларимиздан бироз чекинганлигининг гувоҳи бўламиз. Чунки лирик қаҳрамон бунда мавжуд урф-одатларга эмас, инсон қалбига қулоқ тутиб, иш кўради. У дунёга ўзи хоҳлагандек назар ташлайди. Бошқаларнинг ғийбати, фисқу фасоди билан қизиқмайди. Айтиш керакки, шоир ўқувчиларни «Сурат» достонидаги Тошлон тимсоли орқали дунёни, инсонни янгича кўриш, тушуниш, англаш, англатишнинг ўзига хос йўлидан боришга интилган. Шулардан келиб чиқиб, сўнгги йиллар ўзбек достончилигидаги модернлик хусусиятини қуйидагича белгилаш мумкин:

1. Модерн достонларга хос муҳим хусусиятлардан бири воқеликни рамзлар орқали ифодалашда кўринади. Ўтган асрнинг 80-йиллари охирида ёзилган А.Қутбиддиннинг «Изоҳсиз луғат» достони рамзлар асосида қурилган. Халқ қалбида яшириниган дардларни ошкора айтиш қийин бўлган шу даврда шоирга рамзий усул қўл келган. Шоир шу йўл билан фикрсизлик, маънавий бузилишлар авж олган собиқ тузум манзараларини таъсирчан ифодалаб беради.

Достонда шоирнинг Ч.Айтматовнинг «Асрга татигулик кун» романидан ижодий таъсирлангани сезилиб туради. Ч.Айтматов манқурт ҳақидаги ривоят келтириш орқали ўзлигидан маҳрум бўлган замонавий манқуртларга ишора қилади. Жумладан, достондаги «қўли маймунникидай чайир», «оёқлари филсиёқ», «кўзлари чуқур», «белкуракка суяниб турган" «у» образи манқуртлик тимсоли сифатида намоён бўлган. «У» мозорларни текислаш билан банд. «У»нинг ҳаёт тарзи ҳамиша бир хил:

Шивирлади майин: – Хўжайин кўрса ранжийди,
Бу ерга таъқиқланган кириш!
Нонуштага сут бермай қўяди,
Тушликка ёвғон,
Кечқурун нима ейман!
Кет, кет, кет!
Мозорни шашт билан текислай бошлади (6, 113).

Бинобарин, «Асрга татигулик кун» романидаги Жўломон хотирасидан, ўзлигидан маҳрум этилган манқурт образидир. Жунгжанглар бошлиғи унинг жисмоний меҳнатидангина фойдаланади, холос. Жўломон ҳеч кимни эслолмайди, фақат қорни тўйса бас. Юқоридаги парчада шу эпизодга яқинлик бор. Мозорни текислаётган«у» Жўломонга жуда ўхшайди. Жўломон ҳатто онасини ҳам танимайди. Найман она ўғлини қутқаришга келганда, уни ҳайдайди. Достон қаҳрамони «у»ҳам ҳеч кимни ёнига йўлатмайди. Бунда хўжайин жунгжанглар бошлиғи тимсолини ифода этади. Жўломон ундан қанча қўрқса (агар у бирор ножўя ҳаракат қилса, бошига қиздирилган тери бостирилишини билади), у ҳам хўжайинидан шунча қўрқади. Мозорларнинг текисланиши эса ўша даврда миллатнинг томирига урилган болтадир. Боболар қабрини бузишдек оғир гуноҳ йўқ. Шоир собиқ тузум даврида миллатнинг мудҳиш фожиалар гирдобида яшаганлигини шу каби воқеалар тасвири орқали ёритиб беради.

2. Модерн изланишдаги достонларда *лирик қаҳрамоннинг руҳий ҳолати тасвирига кенг ўрин берилиши* туфайли уларнинг тилида руҳий вазиятларни ифода этувчи «туйғу», «сезги», «хаёл», «эсламоқ», «интилмоқ», «ҳис қилмоқ», «ўйламоқ», «йиғламоқ», «соғинч» ва ҳоказо сингари сўзлар кўп учрайди. Масалан «Сопол синиқлари»достонидан бунга мисол келтириш мумкин:

Сезмоқ – қувват,
Англамоқ –поклик.

Ёки:

Соғинч эди бу ҳайқирик,
ҳайқирик эди бу *соғинч* [5,28]

Модерн изланишдаги достонларда адабиётнинг оғзаки, мумтоз, жаҳон тажрибаларидан янгича услубий шаклларда фойдаланила бошланди. Масалан, Салим Ашурнинг «Атиргул»достонида анъанавий, халқона руҳ – оҳангга йўғрилган сатрларда қад ростлаб турган лирик қаҳрамон гавдаланади. Бироқ унинг табиат ҳодисаларини кўриш, кузатиш ва идрок этиш тарзи янгича эканлиги кузатилади. Жумладан:

Хаззон-яфроқлардан ўчоқ ясадим,
Шеърларим ёзилган дафтардан ўтин...[3,67]

«Сунбула» халқ қўшиғидаги мажозга кўра лирик қаҳрамон «қоғоздан ўчоқ ясаб, гулдан ўтин қилишга» чоғланган бўлса, иқтидорли шоир Салим Ашурнинг «Атиргул»достони қаҳрамони «хаззон-япроқлардан ўчоқ ясаб, унга шеър ёзилган дафтарини ўтин қилишга» чоғланаётир. Ҳар иккала шеърий асарни бирлаштириб турган куч эса, улардаги мазмуний яқинликдир. Чунки иккала шеърий асарда ҳам ўз ёрига етолмаган ошиқ дарди куйланмоқда.

3. Мумтоз шеъриятдаги анъаналарни янгилаш. Бу бадиий санъатларни қўллашда ёрқин кузатилади. Бинобарин, ёрнинг лаби асосан, ёқут ва инжуга ўхшатилган бўлса, Салим Ашурнинг «Атиргул» достонида унинг тўлқинга ўхшатилганлиги кузатилади:

Кўзлари оҳуники,
Лаблари – икки тўлқин.
Шу қиз насиб бўлмаса,
Жон нимта-нимта бўлсин[3, 66].

Салим Ашур ушбу достонида лирик қаҳрамон ларни баъзан ана шундай ўзгаришлар билан, баъзан эса айнан сақлашга уринганлигини кузатиш мумкин («Симлар қоқишимни тақиқлаб қўйдинг, Хатлар ёзишимни ман этдинг мутлоқ. Мен эса ит каби атрофингдаман, Яқин боролмайман, кетолмай узоқ»).

Ошиқ ўз ҳолатини итга менгзаши мумтоз шеърият учун анъанавий эди. Кўриняптики, бу анъана ҳозиргача сақланиб келаётир. («Бармоқлари узун-эй, Иягида холи бор. Пешонасида холи – Қатлим муҳри каби тор»). Салим Ашурнинг ушбу мисраларини бевосита Огаҳийнинг «Устина» ғазалидаги:

Қатлим учун «нас» келтирур, «нун» элтибон «сод» устина, –

мисралари билан ўзаро қиёслаш мумкин. Шунда шоирнинг воқеликни янгича идрок этаётганлиги англашилади.

Хуллас, шоир анъана доирасида, анъана заминида туриб модернистик ташбеҳларга интилаётганлигини кузатиш мумкин.

Наби Жалолиддиннинг Чўлпон ва Булгаковга бағишланган«Чиптасиз одамлар»достонида жонлантириш (ташхис) санъатининг ўзига хос янгича намунаси қўлланган; у орқали энди реал бир образ (масалан, япроқ, китоб, ер сингари) эмас, балки инсон туйғуси жонлантирилган:

Қовжираган киприкларида
Лапанглайди қўрқув,
Тебранар, ана!
Чувалашиб кетган ақл
Мудраётган қаҳр
Ва қасос
Осиё!..[4,164]

Бу мисраларда инсон туйғулари – қўрқув, қаҳр, қасос кабилар жонлантирилиб, достоннинг ҳиссий таъсирчанлигини оширишга эришилган. Ҳатто келтирилган кейинги мисолда инсон туйғулари объект номига сифатлаш қилиниши орқали достоннинг ижтимоий руҳини янада кучайтиришга эришилган.

Руҳимда бўзлайди бир сағир –
Маконга сиғмаган *ингроқ.*

Достонда эркпарвар Чўлпоннинг «Кўнгил» шеъридан олинган парчани янгича кўринишда, яъни матннинг маълум бир ўрнида яхлит ҳолда эмас, ўзи яратаётган шеърий банднинг бошида ва охирида узиб-узиб келтириш орқали мавжуд анъанага новаторлик бахш эта олган.

Эй кўнгул!
«Кишанлар бирла дўстлашдинг»
Сукунат бирла эшлашдинг
Ва жимлик боғида очилган
Мутелик бирла хешлашдинг
Замин ўлдинг,
Ахир осмонсен,
Чўпон эрмас,
Ахир, Чўлпонсен!
Олам аро биргина сонсен,
Туркистонсен!
«Кишан кийма, бўйин эгма,
Ки, сен ҳам ҳур туғилғонсен»[4,165].

Хуллас, модернизм воқеликни бадиий акс эттиришнинг замонавий усули бўлиб,

унга хос муҳим жиҳатлар сўнгги йилларда яратилган достонларда қаҳрамонларни, фикрни маълум бир белгилар орқали ифода этишда ёрқин кузатилади. Айни жараён миллий достонларнинг мазмунан ва шаклан ҳамда услубий жиҳатдан янгиланишига хизмат қилган.

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ЖАҲОН АДАБИЁТИДА ЗАМОНАВИЙ НАСР ТАКОМИЛЛИ

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Дунё адабиётшунослигида нореалистик ифоданинг турли хил шаклу шамойили бегоналашув жараёнида инсон тақдири, ижтимоий-сиёсий жараёнларнинг бадиий асарда акс этиши ҳамда уларни бир бутун система сифатида ўрганишга алоҳида эътибор қаратиш зарурати пайдо бўлди. XX аср бошларида юзага келган экзистенциализм намоёндалари вакиллари бадиий адабиётга олиб кирган асосий ифода йўсини ҳам нореалистик талқин ўзига хослиги билан белгиланади. Ж.Жойс, М.Пруст, Ф.Кафка, А.Камю сингари ақл-заковат эгалари бошлаб берган рамзий-мажозий идрок негизида башарият тақдири, унинг изтироблари-ю, кечмишларини ўқувчига тушуниксиз бир тарзда етказиш банибашар китобхонини ҳанузгача ҳайратга солиб келаётгани сир эмас. Мана шу нореал ҳаёт бағрида кечган ижодий изланишлар бугунги кунда ҳам ўз мавқеини йўқотмаган. Қарийб юз йиллик давр орасида юзага келган фалсафий-психологик, эстетик қамров ҳикоя жанрининг пластик ўзгарувчанлигини исботлаб турибди. Ушбу жиҳатларни кенг миқёсида ўрганиш зарурати юқоридаги фикрларимиз ёрқин далилидир.

Жорий ўзбек насрида нореалистик ҳикоялар илдизи ва уларнинг тадирижий такомили антик юнон ва миллий адабий анъаналаримиз негизида юзага келгани айни ҳақиқатдир. Муаллиф онги ва тафаккурида қайта идрокланган ҳаёт материали нореалистик ҳикоя поэтикасини англаш модификацияси тадқиқотнинг эстетик қамровини кенгайишига шароит туғдиради. Мазкур ифода шакли янги давр насрининг поэтологик шамойилининг тиғизлашувидан далолат беради. Зеро, «...адабиёт ва санъатга, маданиятга эътибор – бу, аввало, халқимизга эътибор, келажагимизга эътибор эканини, буюк шоиримиз Чўлпон айтганидек, адабиёт, маданият яшаса, миллат яшаши мумкинлигини унутишга бизнинг асло ҳаққимиз йўқ». Дарҳақиқат, кўнгил ва руҳ бирикувида намоён бўлаётган оламда яшаётган одам муаммоларини тўғри талқин қилишда психологик идроклаш малакаси анчайин турфалашиб бораётганини тақозо этмоқда. Фалсафий-эстетик ифоданинг нореалистик ҳикояларда аксланиши ва ёзувчи идеалининг мавҳумий тасвирини тадқиқ қилиш мавзу долзарблигини тайин этади.

Ф.Кафка одамзоднинг бошига кулфат ёғилганини тасвирлаётганда ҳам, ўз самимиятини йўқотмайди. Қандай бўлса, шундай тасвирлайди. Айниқса, Георгий Замзанинг ҳолати, руҳиятини тушунмаган оломоннинг аслида ким эканлигини кўрсатишга диққат қаратганини ҳис қилиш лозим. Айни шу масала Кафка концепциясининг

моҳиятини тақозо этади. Шуни унутмаслик керакки, Кафка бу ерда бир ҳашорот қўнғизга айланиб қолган одамнинг қандай инсонлик мавқеи йўолиб бораётганини тушунмаганларга қарата айтган энг катта ҳайқириғидир. Мана шу тамойил нореалистик ҳикоялардаги асл ифода усулининг рамзларга асосланганини кўрсатишдан иборат бўлиши ҳаққоний ифодасини топган.

“Аҳмад Аъзам, Хуршид Дўсмуҳаммад, Исажон Султон,Назар Эшонқул,Улуғбек Ҳамдам ва яна янги-янги бадиий услубий изланишлар олиб бараётган адибларимизнинг хизмати адабиётимизни янги босқичга кўтариши билангина эмас, айни вақтида, янги типдаги бадиий дидли ўзбек китобхонлари оммасининг шаклланишига туртки бераётган ижобий таъсири билан қимматлидир. Бу ёзувчиларимиз ҳамда Кафка, Камю, Пруст,Жойс асарлари таржималари таъсирида шакилланган китобхонларимиз, жаҳон адабиёининг мураккаб структурали асарларини идрок этишда халқаро миқёсдаги илғор китобхонлар даражасига кўтарилмоқдалар”. Кўриб ўтганимиздек, янги даврнинг ўз адабий-бадиий қарашлари тагзамирида XX аср бошларида юзага келган жаҳон адабиётида мазмун ва ифода қилиш усулидаги эврилишларнинг ҳам ҳиссаси катта эканлигини далолатламоқда. Бу жараён нореалистик ҳикояларнинг ҳам барқарорлашиб, боришини тайин этажак.

Умуман, ёзувчилар олам ва одам тасвирида қалб диалектикасига амал қилган ҳолда, ўзидан олдинги анъаналарни янгилаш, янгича ифодалаш йўсинини такомиллаштириш йўлида тинимсиз изланишлар олиб бораётгани қувонарли ҳолдир. Бугун биз вақтнинг исканжасида қолган оловон руҳиятини англатиш йўлида боряпмиз. Жилд-жилд китоблар ҳам эндиликда муҳим эмас. Муҳими воқеликни етказишда талқинни чегаралаб олишдир. Зеро, янгиланаётган бадиий тафаккурнинг ижтимоий-психологик асослари шундай дейишимизга туртки бермоқда.

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Ч. ДИККЕНСНИНГ “НИКОЛАС НИКЛБИ” РОМАНИДА ТАЪЛИМ МАСАЛАСИ

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Annotation: Ch. Dikkens is a great novelist who tried to illustrate the problem of education in almost all of his works. This article deals with the analysis of the issue of education in the novel “Nickolas Nickleby”.

Key words: novel, education, bildungsroman, realism, Ch, Dikkens.

Ч. Диккенснинг асарлари ўз давридаги бошқа ижод намуналаридан ёрқин тасвирларга бойлиги, ижтимоий жамиятдаги нуқсонларни очиқ-ойдин фош қилгани билан ажралиб туради. Ҳинд олими Б.П. Чаудхури (1992) Ч. Диккенс ижодини шундай таърифлайди: “*Dickens has a unique position in English literature for his special form of self-expression in prose, fiction. Dickens’s artistic method, his choice of material and his manner of rendering that material, is Dickens’s style”*. [3] – “Диккенс инглиз бадиий адабиётида ўзига хос ифода услуби билан алоҳида ўрин эгаллайди. Диккенснинг бадиий усули, материал танлаши ва бу материални ифодалаш тарзи унинг оригинал услубини ташкил қилади.” Чарльз Диккенснинг таълим-тарбия масаласига, бу билан боғлиқ жамиятдаги муаммоларга беэътибор эмаслиги деярли барча асарларида сезилади. Жумладан, “Катта умидлар” ҳамда “Девид Копперфилд” асарларида таълим-тарбия масаласи бош мавзу даражасига чиқарилади. “Николас Никлби” асарида ҳам ёзувчи Йоркшир мактаблари мисолида бу долзарб мавзуга мурожаат қилади. “Оливер Твист”даги “Меҳнат уйлари” (Workhouse), “Николас Никлби”даги “Дотбойс Холл” (Do-the-boys Hall) мактаби, “Девид Копперфилд” даги “Салем Хаус” (Salem Hause) каби таълим-тарбия даргоҳлари ёзувчи яшаган даврда

мавжуд бўлган айрим мактабларнинг асл манзарасини борича, ортиқча бўёқларсиз ёритиб беради. Уларда Диккенс реал ҳаётий воқеалар, жамиятда ҳукм сурган жирканчликлар, ожиз болаларга қилинган адолатсиз муносабатлар ҳақида ҳикоя қилади.

Айниқса, “Николас Никлби” асарида юқорида санаб ўтилган иллатлар очиқ-ойдин ёритиб берилган. Унда “Дотбойс Холл” мактабининг аянчли аҳволи, болалар учун яратилган даҳшатли муҳит ҳамда мактаб эгаси Сквирснинг золимлиги тасвири ёзувчи томонидан жуда таъсирли ифодаланган. Романнинг кириш қисмида муаллиф буларнинг ҳеч бири муболаға эмаслиги, барчаси реал воқеаларга асосланганлигини таъкидлайди. [5,3] Диккенс Йокширдаги бундай мактаблар ҳақида илгари эшитган бўлиб, асарни ёзишдан олдин у ерга бориб, бир нечта мактабни ўз кўзи билан кўради ва Уильям Шоу раҳбарлигидаги “Болалар Академияси” (“Boys Academy”) мактабида айнан шундай манзараларга гувоҳ бўлгани ҳақида рафиқасига ёзган хатида айтиб ўтади. [11] Мана шу реал тасвирлар асарни янада бойитиб, бадиий қимматини оширган.

Асар қаҳрамони ўн тўққиз ёшли Николас отаси ҳеч қандай мерос қолдирмай оламдан ўтгач, моддий қийинчиликда қолади ва онаси ҳамда синглиси билан Лондонга, ўзига тўқ амакисининг олдига ёрдам сўраб келади. Уларни ўзига ортиқча бош оғриғи деб ҳисоблаган амакиси Ралф Никлби жиянидан қутулиш учун узоқ Йоркшир шаҳарчасидаги кичкина мактабга ўқитувчилик қилишга юборади. Оиласини таъминлаш учун бошқа чораси бўлмаган Николас, арзимаган маош таклиф қилинганига қарамай, бу ишни қабул қилади. Рус олимаси Ю.С. Камардина асарни таҳлил қилар экан, муаллиф мактаб раҳбари жаноб Сквирсни педагокка мос бўлмаган кўринишда гавдалантирганини (қўпол гапирадиган, бесўнақай кийинган, бир кўзли) ва бу ҳолатга аҳамият бермаган Никлбининг нақадар содда бўлганлигини таъкидлайди.[4,56] Катта умидлар билан Йокширга келган Николас кутилмаган даҳшатли ҳақиқатнинг гувоҳи бўлади. Мактаб директори Сквирснинг фирибгарлик қилаётгани маълум бўлади. У ота-онаси истамаган (ноқонуний туғилган ёки ногирон) болаларни йилига 20 фунт эвазига олиб келар, уларга шафқатсиз муносабатда бўлиб, очлик азобида кун кечиришга мажбур қиларди. Болалар ва мактаб учун иложи борича кам пул сарфлаб, пулнинг асосий қисмини чўнтагига урарди. Унинг рафиқаси Сквирс хоним ўзидан-да золим бўлиб, болаларни тинимсиз калтаклаб, ҳақоратлаб ҳузурланарди.

Мактабнинг дастлабки тасвири – *“ the school was a long, cold-looking house, one storey high, with a few straggling out-buildings behind, and a barn and stable adjoining”*.[1,99] (“Мактаб орқасида омборхона, отхона ва бошқа эгри-бугри бинолар қўшилиб кетган бир қаватли узун, совуқ кўринишдаги уй эди”) – кишида у ерда қандай шароитлар бўлиши мумкинлиги ҳақида илк тасаввурларни пайдо қилади. Синфнинг аҳволини эса муаллиф энг нозик лексик, синтактик ва стилистик бадиий воситалар ёрдамида, ҳеч бир кичик детални назардан қочирмай тасвирлайдики, китобхон кўз олдида бу хонанинг тўлиқ манзараси гавдаланади. Николас хонага кириб атрофни кўздан кечирар экан, унинг бўш ва ифлос хоналигини, бир жуфт деразанинг ўндан бир қисмида шиша борлиги, қолган қисми эски дафтар ва қоғозлар билан ёпилганини, бир-икки жуфт узун, эски, омонат турган парталар қирилган, кесилган, ранг тўкилган ва имкони борича зарар етказилганини, шифтнинг омборхонаникидек тиргакланганини кўрди. Деворлар шунчалик доғ ва рангсиз эдики, у қачонлардир рангланган ёки оқланган деб ўйлаш имконсиз эди. (*The place resolved itself into a bare and dirty room, with a couple of windows, whereof a tenth part might be of glass, the remainder being stopped up with old copy-books and paper. There were a couple of long old rickety desks, cut and notched, and inked, and damaged, in every possible way; ... The ceiling was supported, like that of a barn, by cross-beams and rafters; and the walls were so stained and discoloured, that it was impossible to tell whether they had ever been touched with paint or whitewash).*[1,111]

Муаллиф мактабдаги болаларнинг кўринишини тасвирлашда сўзлардан шундай моҳирлик билан фойдаланадики, болаларнинг бу оғир аҳволи анчадан буён давом этаётганини китобхон осонгина англаб етади: *“Pale and haggard faces, lank and bony*

figures, children with the countenances of old men, deformities with irons upon their limbs, boys of stunted growth, <...> young lives which, from the earliest dawn of infancy, had been one horrible endurance of cruelty and neglect".[1,111] – Кўриниб турибдики, болаларнинг оқарган ва озғин юзлари, қўпол ва қоқсуяк қоматлари, уларнинг гўдаклик чоғиданоқ шундай азобли ва меҳрсиз ҳаёт кечиришга маҳкум бўлганликларидан дарак беряпти. Бу тасвирлар орқали муаллиф болаларнинг нафақат жисмоний заифлиги, балки руҳий тушкунлигини ҳам кўрсатиб беради. Калтакланиш, очлик, оғир меҳнат – мактабдаги "таълим"нинг ўзагини фақатгина шулар ташкил қиларди. Бундай мактабда шахсий ўсиш ва ривожланишдан асар ҳам йўқ эди.[5] Воқеалар ривожини кузатар эканмиз, Сквирснинг ўзи қанчалик саводсиз, тарбиясиз одам эканлиги янада кўпроқ намоён бўлиб боради. Биринчи кун Николас мактабга келганидаёқ Сквирснинг "амалий таълим" методи билан юзлашади. Меҳмонхона деразасини юваётган болани "ювмоқ" феълининг шаклларини, боғда ишлаётган болани эса ботаникани ўрганаётганини айтади. Учинчи болага "от" нима деб савол беради ва ундан жавоб олгач отхонага бориб отларга қарашини буюради. Бу ерда болаларга таълим бериш эмас, уларнинг меҳнатидан фойдаланиш муҳим эканлиги аёнлашади. "Дотбойс хол"да ўтадиган кунни адиб қуйидагича ифодалайди: *At one o'clock, the boys, having previously had their appetites thoroughly taken away by stir-about and potatoes, sat down in the kitchen to some hard salt beef, of which Nicholas was graciously permitted to take his portion to his own solitary desk, to eat it there in peace. After this, there was another hour of crouching in the schoolroom and shivering with cold, and then school began again.*[1,115]

Англашиляптики, болаларнинг иштаҳаси атайлабдан бўғиб қўйилган, бунинг сабаби эса уларнинг овқатига камроқ харажат қилиш эди. Бундан ташқари синфхонасининг совуқ эканлиги ҳам болалар учун шароит яхши бўлмаганини билдиряпти. Ўз фойдасидан бошқа ҳеч нарсани ўйламайдиган Сквирс болалар унга сўзсиз итоат этишларини, бирор иш буюрса, савол бермай дарҳол бажаришларини истайди ва бунга болаларни доимий равишда хивчин билан савалаш орқали эришади. Унинг бу калтакларидан энг кўп сийланган бола Смайк – бошқа болалардан анча каттароқ бўлиб, умр бўйи таёқ еб ўсганидан ақли ривожланмай қолган эди. У учун ҳеч ким пул тўламай қўйгани туфайли унга текин хизматкор сифатида қараларди, барча оғир ишларни бажаришига қарамай, қорни тўйиб овқатланмас, бирор ширин сўз эшитмас эди. Хуллас, "Николас Никлби" асарида Ч. Диккенс ёвуз Сквирс образи ва унинг қолоқлик ва ноҳақлик ин қурган мактаби мисолида ўз даврининг жирканч томонларини очиб берган.

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INGLIZ ROMANLARIDA IT ZOOSEMASINING TURLI XIL TALQINI

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Ingliz adabiyotshunosligi kafedrasi

Zoosemiya- bu hayvon nomlari inson xususiyatlarini belgilash uchun qo‘llaniladigan semantik o‘zgarish jarayoni. MacWhinney (1989) ta'kidlaganidek, inson bilan bog‘liq metaforalar hayvonlar xususiyatlari dunyosi va inson xususiyatlari dunyosi o‘rtasida o‘rnatilgan ma'lum bir izomorfizmga ishora qiladi.

Bu termin ingliz tilshunosligida 80 yillarda paydo bo’lib, 2000 yillardan so’ng bu termin yuzasidan ko’plab ishlar olib borilgan. Biz ham o’z maqolamizda It zoosemasini ingliz romanlari misolida o’rganib tahlil qilishga harakat qildik.

Biz ingliz romanlarini tahlil qilar ekanmiz undagi bayon etilgan mavzular haqida to’xtalib o’tsak. Ayniqsa Ingliz adabiyotining afsonasiga aylangan ’’Greyfriar Bobby’’ timsolini Ingliz yozuvchisi Eleanor Atkinson zo’r mahorat bilan ko’rsatishga harakat qilgan. Quyidagi keltirilgan misralar fikrimiz dalilidir.

1) "Gentlemen, your indulgence for a moment, to drink another toast to a little dog that is said to have slept on his master's grave in Greyfriars churchyard for more than eight years. Sergeant Scott, of the Royal Engineers, vouches for the story and will present the hero”.

"You see he's a well-knit little rascal, long and low, hardy and strong. His ancestors were bred for bolting foxes and wildcats among the rocky headlands of the subarctic islands. The intelligence, courage and devotion of dogs of this breed can scarcely be overstated. There is some far away crossing here that gives this one a greater beauty and grace and more engaging manners, making him a 'sport' among rough farm dogs—but look at the length and strength of the muzzle. He's as determined as the deil. You would have to break his neck before you could break his purpose. For love of his master he would starve, or he would leap to his death without an instant's hesitation." All this time the man had been stroking Bobby's head and neck. Now, feeling the collar under the thatch, he slipped it out and brought the brass plate up to the light.

Quyida keltirilgan parcha Greyfriar Bobby hikoyasi asosida yaratilgan romandan olingan bo’lib unda Jon Greyva Bobby haqida fikr yuritilar ekan, Jon itni o’zi bilan olib yurgan hamrohi sifatida unga kishi ismini ya’ni Bobby deb nom beradi.U offiser bo’lganligi uchun , iti bilan doimo Shotlandiya ko’chalaridagi tinch totuvlikni ta’minlaydi, hamda qishning sovuq kunlarida u shamollab, tuberkuloz kasaliga duchor bo’lib , bu olamni tark etadi. Jon Edinburgning Eski shaharchasidagi Greyfriars Kirk atrofidagi qabristonda dafn qilindi. Dafn marosimida itning aqlliligi, donoligi, sadoqatliligi va jasorati alohida ehtirom ila tilga olinadi. Ayniqsa uning ajdodlarining kelib chiqishi,hamda bu jajji itning o’z egasiga bo’lgan mehri ham bo’lakch ekanligini ta’kidlab o’tish joiz. Sababi har doim sodiq hamroh bo'lgan Bobbi xo'jayinining o'limi uchun 14 yil motam tutdi. 1872 yilda o'limigacha qabrini qo'riqlagan.

Xo'jayinining dafn marosimidan bir kun o'tib, qabristonning qo’riqchisi Jeyms Braun Bobbyni yangi qurilgan tepalik tepasida yotgan holda topdi. Kirkyardda itlarga ruxsat berilmagani uchun Bobbi haydab chiqarildi. Ertasi kuni ertalab qo’riqchi Bobbi xo'jayinining qabriga qaytib kelganini aniqladi.Itning o’z egasiga ko’rsatgan muruvvati va sadoqati albatta tahsinga sazovordir .Ushbu parchadagi It timsoli A.A. Kipriyanova va KEILTIKA tadqiqotiga

ko’ra zoosemiyaning tarkibiy qismlaridan biri bo’lgan inson xarakter xususiyatlarini ifodalaydigan DOMAIN OF CHARACTER turiga mansubdir.Bunda hayvon ya’ni it misolida sadoqat va vafo timsoli gavdalanadi ya’ni bu xususiyat insondan hayvonga o’tadi.

3) *Sounder was well named, when he treed a coon or possum in a persimon tree or an a wild rape vine, his voice would roll across the flatlands. It wavered through the foothills, louder than any other dog’s in the whole countryside. (Sounder)*

Sounder bu itning nomi bo’lib, ovoz chiqaruvchi it degan ma’noni ifodalaydi. Ayniqsa uning ovozi butun tekislikdagi dalalarni va tog’ etaklarini qamrab olgani bois uning ovozi qishloqdagi boshqa itlardan ancha balandroq bo’lganligi sababli unga ushbu nom uning xususiyatlaridan kelib chiqib berilgan. Aslida bu it misolida yozuvchi 1800-yillarda Janubiy qora tanlilar uchun og'ir voqelikni tasvirlab beradi, chunki ko'pchilik noto'g'ri qarashlar ta'siriga uchragan va asosiy huquqlardan mahrum bo'lgan davrlardan biri bo’lib , bolaning otasi qullikdan aktsiyadorga, keyin esa mahbusdan o'lik odamga o'tadi. Sounder romandagi eng izchil obraz bo'lib, shu it misolida yozuvchi oilaning qolgan a'zolarining kelajagini va oxir-oqibat erkinlikka ega bo'lgan odamlar bo'lish umidini anglatadi. Sounder bu insoniyatning istiqlol va erkin hayot ramzi bo’lib sanaladi. Qora tanlilar uchun It najotkor qahramon sifatida gavdalanib, it D-O-G ni G_O_D so’ziga o’xshab yozish mumkin, chunki unda ham Xudo ismining bir xil harflari bo'lishi kerak. Sounder iti bolaning qayg'uli paytidagi umid uchquni bo’lib xizmat qiladigan obraz bo’ldi. Ushbu misolni biz nazariyamizning zoosema termining ikkilamchi ma’nosi ya’ni uni ba’zan zoo metafora yoki hayvon metaforasi deb ham aytish mumkin. Bu yerda it metafora vazifasida ishlatilgan deya isbotlay olamiz . Bu nazariya Hsieh Domínguez va Li ning tadqiqotlariga asoslanib, hayvonlar atamalarining metaforizatsiyasi hayvon nomining metafora sifatida ishlatilganligi va uning zamirida boshqa ko’chma ma’no borligini aytib o’tganlar.

4)’’Your dog Shilloh come over here because you been mistreating it. ’’I say. Shilloh is mine !The words keep coming back again and again. He is safe. (Shilloh)

’’ Shilloh’’ deb nomlanuvchi romanda itning egasining zulmidan va sitamlaridan charchagan it qochib ketadi va bir ko’ngli pok Marti ismli bolaga duch keladi.Bolaning nigohidan qanday insonligini anglagan hayvon bolaga ergashib uning uyiga boradi va u yerdan boshqa joyga qo’nim topishni xohlamaydi. Shilloh – beagle it turidan bo’lib,bu itni ov itlari deb nomlaydilar. Beagllar ovchi itlar sifatida yetishtirilgan va ularning tarixi Evropada 15-asrga borib taqaladi. Beagllar ko'pincha ov qilishada foydalanilgan, shuning uchun Judd Travers ov qilish uchun bitta emas, ko'plab itlarga ega. Bu it turlari ko'pincha ijobiy xususiyatlar tufayli egalik qilish uchun ajoyib itlar sifatida tasvirlangan. Beagllar sodiqdir: Shilloh ham Martiga va Preston oilasining qolgan a'zolariga sevgi va mehr bilan munosabatda bo'lganidan keyin o'zining sadoqatini namoyish etadi.Egasi uni qaytarib olgan bo’lsada u Martini ko'rish uchun qayta-qayta qaytib keladi, garchi u bu Juddning g'azablanishini anglatishini bilsa ham, Shilloh o'zining sadoqatini Marti bilan qolishga qaror qilgan. Marty ham itni oxirigacha yomon odamlardan himoya qilishga intilgan. Bu it sadoqat ramzi bo’lib, ba’zan insonlarning salbiy munosabatidan bezib , sabr kosasi to’lgan It uni qadrlab asraydigan do’st izlaydi ,hamda shu dostiga sadoqat bilan xizmat qilishga intiladi.

6. *I was asleep on the bed. The baby was asleep in the crib, which was alongside the bed, on the side next the fireplace. It was the kind of crib that has a lofty tent over it made of gauzy stuff that you can see through . The nurse was out, and we two sleepers were alone. A spark from the wood-fire was shot out, and it lit on the slope of the tent. I suppose a quiet interval followed, then a scream from the baby awoke me, and there was that tent flaming up toward the ceiling! Before I could think, I sprang to the floor in my fright, and in a second was half-way to the door; but in the next half-second my mother's farewell was sounding in my ears, and I was back on the bed again. I reached my head through the flames and dragged the baby out by the waist-band, and tugged it along, and we fell to the floor together in a cloud of smoke; I snatched a new hold, and dragged the screaming little creature along and out at the door and around the bend of the hall.*

When the footman had finished and covered little Robin up, he patted my head, and there were tears in his eyes, and he said: “Poor little doggie, you saved HIS child*!”*

Amerikalik yozuvchi tomonidan tasvirlangan ushbu it haqiqiy jasorat ko'rsatib, ho'jayinning bolasini yong'in bo'lgan xonadan olib chiqdi. Xona kul bo'lib yonayotganda u kuyishni va jarohatni o'ylamasdan uni og'zi bilan ushlab ko'chaga olib chiqdi . Hech kimning hayoliga kelmagan va hali hech kim bunday jur'at va jasurlikka qodir bo'la olmagan bir paytda ,bu mitti do'stning jasorati barchani hayratga soladi. Egasini bolasini qutqarish uchun o'z jonini xavf-xatarga qo'yib bo'lsada , egasining urushi va baqirishiga qaramay o'z vazifasini oxirigacha bajo keltirgan qutqaruvchi ya'ni balolardan va yomon kunlarda omon saqlovchi do'st sifatida gavdalanadi.Bunda zoosemaning Domain of character ya'ni insonning yomon kunlarida unga yordam beradigan xaloskor zot deya tilga olinadi.

Xulosa sifatida shuni aytish mumkinki, It semasining turli talqinlarda berilishi yozuvchining uslubiga va uning yoritagotgan mavzusiga borib taqaladi, demak it zoosemasi ingliz adabiyotid vafodor va sadoqatli do'st, sifatida namoyon bo'lsa,Sounder misolida esa Qora tanlilarning jabr va zulm chekkan daqiqalarni shu it timsolida ifodalab berishga urinadilar.Aslida bu it ma'nosida qora tanli odamlarning azob uqubatlari gavdalanib, ularning boshlaridan o'tkazgan qiyinchiliklari it misolida beriladi.

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THE TRAGEDY IN "MARTIN EDEN" BY JACK LONDON

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A huge remarkable asset for literature was the novel "Martin Eden" - the creative pinnacle of the great writer, Jack London.

"Martin Eden" is a book of extreme life, a journey of humanity from ignorance to the height of beauty. In Soviet times, native critics have repeatedly tried to interpret the novel as a denunciation of the venality of bourgeois society, the victim of which is the advanced, eventually capitulated. Such criticism is justified, but still too unambiguous and harsh. The reasons that led Martin to a life catastrophe lie deeper, and it is not just a matter of "surrender". After all, Martin Eden did not churn out book after book when publishers were snapping up everything he wrote. He passed away, realizing that his talent had left him forever. The image of the laws of "success" receded into the background when London fully felt the scale and significance of the image of the artist that he created. The writer formulated the theme of the novel himself: "the tragedy of a loner trying to inspire the truth to the world".

The novel is largely autobiographical: Martin Eden and Jack London have many similarities. Both of them came from the lower class of society and achieved great achievements in literature

only by their own efforts. Jack London tried many things in his youth; he wrote his works based on his experience as a sailor, factory worker, and laundry company worker. The character of Ruth was taken from Jack London's first love, Mabel Epplegart.

"The hero's drama does not begin at the moment of his meeting with Ruth Morse. The disproportion of their spiritual horizons is too obvious for Ruth to seriously influence Martin, introducing him to her vulgar "ideals". A conflict of aesthetic beauty and rough life reality was played out in his relationship with Ruth, which affected the future fate of the hero and became an insoluble contradiction of his whole life.

The whole book is a collection of struggles for development, learning, overcoming difficulties. This is a novel that describes Jack London's writing journey, with life and authenticity on every page. As in all his works, it is not difficult to determine which part of the author's autobiography he used in this novel. If we do not stick to the details of the work, we can find in it exactly the struggle, humanity and individuality of Jack London.

After seeing Ruth, Martin Eden decides two things for himself: to win the girl's love and to do it through culture. He is a simple sailor from many voyages across the South Seas, but he feels enchanted by Ruth and the world she inhabits.

Martin willingly begins to teach himself through books from the library. Martin Eden is an excellent example of an educational novel. It's not hard to see every stage of his development and his achievements, his joys, the steps he takes to become respected through books.

In the first two decades of the twentieth century, no one's literary success can be equal to the worldwide, almost instantaneous fame that radiated Jack London, probably unexpectedly for himself. And this sweet and painful burden was laid at his feet not at all by a magazine critic, this professional, slow, strict and cowardly sorter of market goods, but by the same sensitive, attentive, albeit demanding and cruel reader, who has long been leading criticism in tow of his capricious, but sensitive hobbies.

Here is one of the proofs of the correctness of our opinion. Russian priestly criticism first turned its cumbersome and condescending attention to Jack London only after the appearance of his novel Martin Eden. This novel is not bad at all, let's say more: it is quite worthy of its powerful author.

The fate of the novel "Martin Eden", which, according to some critics, is one of the best novels written by Americans, did not develop in America in the usual way. He was coldly received by the press. According to Irving Stone, after the novel was published in the magazine, publisher Bret had a hard time finding in the reviews a few lines of praise needed to advertise the novel, published as a separate book. "Most critics, including socialist observers, attacked the novel as an apology for individualism and evidence that London had ceased to believe in socialism."

London's novel provided a great deal of material for thought. The press, literature - all official propaganda inspired the American with the idea that in the USA the path to a career is open to everyone. But if the strongest and most talented lose the will to live towards the end of the journey, what awaits others? If it was only by chance that Martin became a writer, how can others be successful? London's book was a devastating blow to the legend of American exceptionalism. Not without reason, the American literary critic M. Geismar called the novel one of the most evil books in American literature.

Does Martin Eden himself think that books lighten up life, make it more pleasant and interesting? No. Martin will always be a gruff sailor who likes to talk straight. But culture brings him closer to Ruth, and that was his goal. But a new perspective crosses his path: he discovers that he can write the literature he loves. Stealing time from sleep, working tirelessly for nineteen hours a day, living a miserable life, almost impoverishing himself, he writes his first stories and sends them to the best magazines of the country. Even if you can't get an editor's attention and pile up rejected originals on your desk, don't despair. He thinks that if he succeeds in publishing his works, Ruth will also fall in love with him.

But we do not believe that there is a concept of culture in his actions. It doesn't matter for him to publish, or even to write; the main thing is to make money. If you are not rich, you are nobody.

Jack London like his hero was American, which meant he was pragmatic. For this society, money brings happiness, or rather; it is the only thing that brings happiness. The novel is about a small man sitting in front of a typewriter and trying to fight the brutal power of big publishers. In this pragmatic society, you can be the best writer in the world, but if you don't get published and your books are not sold, so you're nobody; not even a writer.

Nobody trusts Martin except himself. Others do not believe that he will find a place in life and overcome difficulties. Martin Eden is a lonely, strong, illiterate, but kind, stubborn and purposeful man from a poor family, who has seen and felt a lot in his life. He is not afraid of hard and dirty work.

The novel looks like a two-part gluing together with two different characters. The first part is a story about a sailor who decided to win the girl of his dreams, so he educated himself and thought about the career of a writer. Potentially, it should have been a typical "success story». The second is the story of a talented but unclaimed writer who intellectually greatly surpasses his surroundings.

After all, Ruth and her family never hid their ideals. Let mundane, stupid and boring for the brilliant Eden. The Morses were too smug and intolerant, but quite honest. Martin died primarily because he was disappointed in what he had spent so much time and effort on.

At the end of the novel, a person is forced to come to the conclusion that everything that a strong personality can achieve ceases to be of value to it as it is achieved. And Rude Morse suddenly turns out to be a bourgeois dummy, and money - paper, and writer's fame, and the ingratiation of society begin to burden rather than please. Any feasible task is too small for people like Martin Eden. In this sense, London was, of course, right when he remarked that if his hero had been a socialist, he would not have committed suicide. After all, socialism sets itself goals that are obviously unattainable, which means that they do not depreciate.

The work stands out because it is written very impressively, and despite the fact that it is very similar to life, it has an impressive and sad idea. If the novel reflects human suffering through dreams and hopes, the end of the work ends with sadness and depress. One thing is certain that keeps a person in this life are the dreams of his loved ones, if these two are not found, life is meaningless. But when one dream is achieved, he creates another dream and tries to make it come true. Being ready for the final result should not forget the hard work that has gone into it.

Because in this way, a person continues to live his life. It is not his fault that the environment around him is not what he expected, just as he could not find a solution to any problem in his life. Bourgeois society first poisoned Martin's talent and then led him to death. But there is another reason for the death of the artist. It lies in the fact that Martin has lost his way to the people - to where he came from and where the roots that feed his talent and characters remain. He has lost his habitat. In addition, the influence of Nietzsche's ideas was strong and destructive: they brought up Martin's painful individualism, from which he was no longer able to free himself.

The novel "Martin Eden" is a deeply realistic work, like a true story about the fate of a talented writer who could not stand the hard struggle with a hostile social system precisely because he was alone.

Jack London added "eternal" significance to this problem. After all, his hero is an artist who came from the people, and this phenomenon, which became characteristic only in the 20th century. And the essence of this drama is not exhausted by the fact that poverty awaits Martin and that he will spend all the reserve of creative forces allotted to him before recognition comes to him. Undoubtedly, he could have done more and not have to pay for every step in his art, or he would not have brought into it a completely new life experience and his harsh worldview.

A young artist will never be able to sit as a guest of honour at literary matinees; catching admiring glances on him, and is no longer able, having thrown off the accumulated burden of culture, to descend to his world.

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TABIIY TILNI QAYTA ISHLASH NAMUNALARI VA ULARNING XORIJIY TILLARNI O’RGANISHDAGI O’RNI

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Annotatsiya: Kompyuter lingvistikasi lingvistika sohasidagi yangi yo’nalishlardan biri hisoblanib, aniq va gumanitar fanlar chorrahasida joylashgan fan sohasidir. Kompyuter lingvistikasi o’rganadigan sohalardan biri bu-tabiiy tilni qayta ishlash (NLP) yo’nalishidir. Quyida tabiiy tilni qayta ishlash (NLP) va uning namunalari hisoblangan chat-bot larni ko’rib chiqamiz.
Annotation: Computer linguistics is one of the new directions in the field of linguistics and is located at the crossroads of the exact and human sciences. One area of study in computer linguistics is natural language processing (NLP). Below we look at natural language processing (NLP) and its examples of chat bots.
Аннотация: Компьютерная лингвистика является одним из новых направлений в области языкознания и находится на стыке точных и гуманитарных наук. Одной из областей компьютерной лингвистики является обработка естественного языка (NLP). Ниже мы рассмотрим обработку естественного языка (NLP) и ее примеры чат-ботов.
Kalit so’zlar: tabiiy tilni qayta ishlash, chat-bot, sun’iy intellekt, kompyuter lingvistikasi, axborot texnologiyalari.

So’ngi yillarda jahon tillarini o’qitish dolzarbligi oshmoqda. Shu munosabat bilan uning talablari ortib bormoqda. Qayd etilishicha, O’zbekiston hukumati qarorlarida belgilangan talablarga ko’ra, ingliz tilini yaxshi biladigan yoshlar qo’shimcha imtiyozlarga ega bo’ladilar: xorijiy tillarni bilish sertifikatiga ega bo’lgan xodimlarning ish haqini oshirish ko’zda tutilgan. Bu esa xalqimizning bugungi kunda jahon tillarini mukammal egallashiga sabab bo’lmoqda. Prezidentimizning 2021-yildagi qaroriga muvofiq, mamlakatimizda til o’rganishga bo’lgan qiziqish video filmlar, ko’ngil ochar ko’rsatuvlar, filmlar va boshqa kontent yaratish bilan belgilanadi. 2021-2022-yillarda davlatimiz rahbari tomonidan chet tillarga ixtisoslashtirilgan maktablar sonini ko’paytirish va rag’batlantirish, barcha o’quv maskanlarini ilg’or texnologiyalar bilan jihozlash orqali qo’llab-quvvatlash belgilab berilganini alohida ta’kidlash joiz. [1] Buning sababi shundaki, bugungi kunda biz hayotimizni texnik vositalarsiz tasavvur qila olmaymiz, chunki ular barcha sohalarda juda ko’p afzalliklarga ega. Umumiy qilib olganda hozirgi kunda yer yuzida 6500 xildagi tillar mavjud. Davr talabiga ko’ra til bilish har bir sohaga kerakli vosita hisoblan ib davlat rivojiga xalqlar o’rtasida komunikatsiyani o’rnatish orqali katta xissa qo’shmoqda. Vaholangki texnologiya o’zgarishi va yangi dasturlar tarraqiyotti lingvistika va til o’rganish sohasiga sezilarli darajada katta o’zgarishlar olib kelmoqda. Dunyo olimlari yangi metodlar va zamonaviy dasturlar yaratish orqali til o’rganish metodlarini osonlashtirib

insoniyatga ko’plab tillarni o’rganishga zamin yasab bermoqda. Agar biz tilshunoslikka chuqur nazar tashlasak - bu yukalish tillarni o’rganishni har qachongidan ham osonlashtiradi: Google yordamchisi, Siri, Cortana va Chatbot odamlarda muloqot qilish va yangi tillarni o’rganish bo’yicha katta afzalliklarga ega. Chatbot dasturini misol tariqasida oladigan bo’lsak so’nggi yillarda bu dastur biznes va foydalanuvchilar orasida ommaga chiqmoqda. Ko’pincha, chat-botlar va suhbat interfeyslari uchun xabardorlikning bu o’zgarishi sun’iy intellekt va mashinani o’rganishdagi o’zgarishlar, shuningdek, xabar almashish dasturlarining tobora ommalashib borishi bilan bog’liq. Bugungi kunda chat-botlar turli sohalarda va turli xil zaruriyat holatlarida qo’llaniladi. Yanada to’g’riro’gi chatbot bu – shaxslar va kompaniyalarga ishonchli suhbatlashishga yordam beradigan aloqa interfeysi. Aslida bu dastur siz va biz bilan suhbatlashadigan sun’iy intellekt. Chatbot lar foydalanuvchilar bilan o’zaro kuchli a’loqalarni o’rnatish, biznes jarayonlariga yordam berish, katta guruhlardan ma’lumot olish va boshqalar qatorida shaxsiy yordamchi sifatida ishlatiladi. Qolaversa, chatbot matn va xabar almashish yoki ovozli dasturlarga ega raqamli interfeysdir. Yaqin tarixga nazar tashlaydigan bo’lsak, ilk chatbot MIT professori Jozef Vayzenbaum tomonidan 1960-yilda ishlab chiqarilgan. Uning birinchi nomlanishi Eliza deb atalgan. Dastur foydalanuvchilar kiritgan so’zlarni kompyuterga o’tkazish va keyin ularni mumkin bo’lgan skriptli javoblar ro’yxatiga ulash orqali ishlagan.Davr yangilangani sari chatbotlarning zamonaviy va mukammal turlari ishlabchiqarildi. ALICE – yangi, yanada mukammal chatbot, u tilni qayta ishlash uchun universal dastur hisoblanadi. Chatbotni ommaga taqdim etilishi insoniyatga katta yengillik olib keldi. Chunki bu dastur ekran yoki sichqonchani talab qilmaydigan interfeyslar qatorida bo’lib, yuzma yuz suxbatlashishdan farq qilmaydigan atmosferani yaratib berdi. Shuningdek Chatbot dasturi ba’zi sohalarda ko’rinarli darajada foyda keltirmoqda. Masalan, chatbot sizning veb-saytingizda faol ravishda o’zyordamini taklif qilishi va foydalanuvchiga veb-sayt yoki onlayn-do’kon orqali borishida hamroh bo’lishi mumkin. Shuningdek, u foydalanuvchiga maslahat ham bera oladi.Interkom tomonidan o’tkazilgan so’rov natijalariga ko’ra, kompaniyalar chatbot yordamida o’z savdolarini 67 foizga oshirishga muvaffaq bo’lishdi. Respondentlarning fikriga ko’ra, buning uchun quyidagi sabablar asosan rol o’ynagan:

1.Kompaniya mijozlarning so’rovlariga tezroq javob bera oladi. O’rtacha, uch karra tezroq javob berishlari mumkin.

2. Bundan tashqari, chatbotlar mijozlarga xizmat ko’rsatishdan qoniqishni 24 foizga oshirishga yordam berdi.[2] Shunaqa dasturlar hozirgi kunda insonlar faoliyatini yengillashtirib, ularga ko’plab qulay shart sharoitlar yaratib bermoqda. Bu esa bugungi kunda o’zining ijobiy ta’sirini namoyon etmoqda.

Bunday sun’iy intellekt mahsulotlaridan kundalik hayotimizda foydalanishining ortib borishi insonlar uchun odatiy holga aylanib bormoqda. Zamonaviy, kompyuter savadxonligi yuqori bo’lgan hozirgi yosh avlodni o’qitishda ham shunday dastur va programmalardan foydalanish zamon talabi hisoblanadi. Ayniqsa chet tillarini o’qitishda bunday usullardan keng foydalansa bo’ladi. Gapirish ko'nikmasini rivojlantirishda chat botlar juda foydali hisoblanadi. Mustaqil tayyorgarlik jarayonida juda ham qo'l kelib, o’rganuvchi xohlagan vaqtida suhbatdosh bo’lib bera oladi. Yozish ko'nikmalarini rivojlantirishda ham foydalanish juda qo'l keladi. Ayniqsa avtomatik matn tahririning borligi bu jarayonda juda ham muhim.

Xulosa qilib aytganda, zamon shiddat bilan rivojlanib boryabti va shu bilan birga IT texnologiyalari ham rivojlanayabti.Olimlarning taxminicha kelgusi 10 yillikda sun’iy intellect sohasining rivojlanishi va robotlar davri bo’ladi. Robotlar va turlixil chat-botlarning paydo bo’lishi ularga kerak bo’ladigan lingvistik ta’minotga zaruratni ham keltirib chiqaradi. Shu nuqtayi nazardan tabiiy tilni qayta ishlash (NLP) sohasining rivoji lingvistika uchun juda muhim. Va aynan yurtimizda ham bu sohada izlanishlar olib borilishi, o’zbek tilimizning ham shunday dasturlarda foydalanilishi ustida ilmiy izlanishlar olib borilishi kerak.

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ФИТОМОРФ МЕТАФОРАЛАРНИНГ ЛИНГВОКУЛЬТУРОЛОГИК ХУСУСИЯТЛАРИ

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Инсон табиатнинг таркибий қисми ва у бевосита табиатга боғлиқ бўлганлиги сабабли, ўзидаги ҳар бир ҳолатни табиатдаги ўзгаришлар билан боғлайди. Маълумки, одамзод дастлаб ўзини айрим ўсимликлар ёки ҳайвонлардан тарқалган деб англаб, уларни илоҳийлаштириб, турли хил мифалогик образлар яратди. Кейинчалик бу ҳолат бадиий мақсад касб этиб, бадиий ижодда миф метафорага айланган. Бадиий образлиликдаги мифдан метафорага ўтиш босқичида эса образли параллелизм келиб чиққан. Бироқ инсон тафаккурининг кейинг тараққиёти бадиий образлилик соҳасида яна ўзгаришлар яратди. Инсоннинг характери, қиёфаси ва қадди дарахтлар ва ўсимликларга метафора йўли орқали кўчиб бадиий асарнинг қийматини янада оширди.

Масалан:

Гулмидим очилгани,
Булбулмидинг сайрагани?
Ваъдалар шундоқмиди –
Ўлмай туриб айрилгани?

Машуқа қўшиқда ўзидаги хафаликни, ошиқ томонидан берилган ваъдани амалга ошмаганини, ошиқдаги масъулиятсизликка ёйиб, инсонга характерига хос бўлган беэътиборлик белгиларини гул фитонимига кўчиряпди. Юқорида келтирилган форсий *гул* лексемаси қадимги турк тилида *чечак* деб аталади. “Ўзбек тилининг изоҳли луғати”да *гул* сўзига қуйидагича изоҳ берилади: “Гул деб ёпиқуруғли ўсимликларнинг урчиш учун хизмат қиладиган, гулбанд, косачабарглар, тожбарглар, чангчилар ва уруғчидан иборат қисмига [ЎТИЛ,I,516-б.] айтилади”. Масалан, *олма гули, нок гул каби.* Мисол: *Нуринг ҳовлисидаги гилослар гуллаган. Уларнинг оппоқ, кўркам гуллари қуёш нурида жуда нафис товланар.* Ойбек, Танланган асарлар.

Гул фитоними инсонларга нисбатан ижобий семани ташкил этган энг фаол лексема ҳисобланади. Шоир ва ёзувчилар ижодидаги назар ташлайдиган бўлсак ўзбек халқ оғзаки ижоди ва бадиий адабиётида гул фитониминиг маъшуқа тимсолида келиши кўп кузатилади.

Инсонларнинг салбий характерини билдирадиган яна бир фитонимларга мисол тариқасида алафни олишимиз мумкин. Алаф сўзи тарихий этимологик қатламига кўра форсий бўлиб, унинг луғавий маъноси ўт, хашакдир. Бу сўз кўчма маънода умуман, ёқимсиз, ярамас шахс ёки характери салбий кишига нисбатан айтилади. Мисол:

Золимни юз карра ўлдирар эдим.
У сассиқ алафни ҳаёт боғидан
юлиб ташлар эдим, сўлдирар эдим. (Уйғун)

Бадиий адабиётда юқоридагидек фитоморфдан яна бири чақиртиканакдир. Бу ўсимликнинг луғатда келтирилган асл маъноси пояси ер бағирлаб ўсадиган ёввойи ўт ва унинг юлдузча шаклли тикани бўлиб, кўчма маънода бировнинг йўлига тўғоноқ бўлувчи, унга зарар етказувчи кишиларга нисбатан айтилган. *Мисол: Энди қарасам, ўзим ҳам чақиртиканак эканман, Ғозиддин Қобулов мени юлиб ташлашга ҳаракат қилган сайин, унинг қўлини қоната бошладим. О. Мухторов, Эгилган, бош.* Юқорида келтирилган

жумлада чақиртиканак фитоморфи салбий маънода бутун бир образ сифатида инсонга хос бўлган иллатни очиб берганки, одам танасига зарар етказиш, тиндалаш хусусияти метафора йўли билан образга кўчган. Халқ оғзаки ижодида чақиртиканак фитоморфи қуйидагича талқин этилади:

Қайнонам чақиртиканак,
Танўрга тиққим келади.
Қайнотам бир даста гул,
Чаккамга таққим келади.

Келин тилидан айтилган бу мисраларда, қайнонанинг салбий характери, гапи билан чақиртиканакдек санчилиш ҳолати куйланади. Унда келинларнинг қайнона ва қайнотага нисбатан оиладаги муносабати ёрқин акс этган. Маълумки, турмушда кўпинча келин ва қайнона ҳар доим ҳам тил топавермайди. Улар орасида ўзига хос келишмовчиликлар бўлиб туради. Келинлар, одатда, қайнотаси билан тил топиб кетади-ю, қайнонанинг кўнглини топишда қийналади. Қўшиқда шунга ишора мавжуд.

Инсон характеридаги салбий маъно ифодаловчи фитоморф метафоралардан яна бири шумғиядир. Оғзаки нутқимизда унча фаол бўлмаган бу ўсимликнинг луғавий маъноси бошқа экинлар илдизидан озиқланадиган текинхўр ёввойи ўт бўлиб, у ўз манфаатини кўзлаб, ўзгалар ҳисобига яшовчи шахс, ўз манфатини бошқалар манфатидан юқори қўядиган ва шуни ҳисобидан кун кечирадиган кишиларга нисбатан айтилади. Бундай инсонлар зараркунанда киши мажозий маъноларда келади. *Мисол: Йўлимиздаги ғовларни ҳам илдиз олишига имкон бермай, ўз ўрнида юлиб ташлайлик! Шундагина дилимиз кўзлаган порлоқ манзилга шумғияларсиз етиб борамиз. Газетадан.* Мазкур сўзнинг кўчма маънода қўлланилиши даражаси бадиий адабиётда ҳам, оғзаки нутқда ҳам юқори эмас.

Тилимизда шундай сўзлар борки, бу сўзлар ўзиниг асл маъносидан кўра кўчма маъно учун яратилгандек. Нутқимизни бойитиб турган бу сўзлар орамиздаги инсонларга берилган энг тўғри нисбатки, бошқа сўз бу нисбат ўрнини боса олмайди. Бу фитоморф хашаки тутдир. Изоҳли луғатда меваси уруғли, қора, қизғиш, оқиш, сарғиш рангларда бўладиган маҳаллий тут; чағир тут [ЎТИЛ,IV,393-б.] деб таъриф берилган. Хашаки сўзи кўчма маънода оддий, содда, оғзидан гап келмайдиган характерли кишига нисбатан кўчма маънода айтилади. *-Аҳмад полвон унақа сенлар ўйлаган хашаки болаларданмас, — деди Боқи. Қ. Кенжа, Тоғ йўлида бир оқшом.* Жўн, асоссиз гапга нисбатан ҳам кўчма маънода хашаки сўзи ишлатилади. *Айтган гапларининг ҳаммаси хашаки чиқиб, мажлис аҳлининг энсасини қотирди. М. М. Дўст, Галатепага қайтиш.*

Бадиий образни яратиш, инсонларни турфа характерларини очиб беришда ойимсупурги фитоморфидан фойдаланиб келинган. ЎТИЛда поясидан супурги қилинадиган, дони қизил бошоқли ўсимлик супургидай эгилиб-букиладиган, мулойим характерли инсонлар ўрнида кўчма маънода келади: *[Мўмин ака] Нечундир, тўсатдан кирпи қиёфасидан ойимсупурги қиёфасига кирган, мулойимлашиб қолган эди.* О. Ёқубов, Бир фелетон қиссаси.

Юрагимга таклифсиз кирдинг аввали
Сен ойимсупурги, айлаб гиргиттон
Тинч қалбда зилзила қилдинг юз балли.
Жон дебон жонимни олдинг сен қачон?

Хулоса қилиб айтадиган бўлсак, ўзбек халқ лапарларида яхши ва ёмон образлар, уларнинг хатти-ҳаракатлари, қилмишлари ўртасидаги зиддиятлар фитонимлар асосида турли кўчимларга мурожаат қилган ҳолда ёрқин ифодаланган. Инсониятга хос бўлган барча хислатлар фитонимлар орқали чиройли тасвирланганки, улар қўшиқлардаги ҳаётийликни ортириб, ҳар бир инсон куйлаётганда асарга бўлган қизиқишни кучайтиради ва шу асарлардан ибрат олади.

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ВИЛҲЕЛМ ФОН ҲУМБОЛТ ТАЪЛИМОТИДА РУҲИЙ ҚУВВАТ БИЛАН ТИЛНИНГ ЎЗАРО МУНОСАБАТИ МАСАЛАСИ

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Аннотация: *Мақолада умумий ва назарий тилшунослик асосчиси В. фон Ҳумболт таълимотида руҳий қувват ва тил муносабати ҳақида мулоҳаза юритилади.*

Abstracts: *The article discusses the issue of the connection between the energy of the spirit and language in the theory of the founder of general and theoretical linguistics, W. von Humboldt.*

Аннотация: *В статье обсуждается вопрос связи между духовной силы и языком в учениях основоположника общего и теоретического языкознания В. фон Гумбольдта.*

Калит сўзлар*: тил, таълимот, руҳий қувват, интеллектуал фаолият.*

Key words: *language, doctrine, spiritual power, intellectual activity.*

Ключевые слова: *язык, учение, духовная сила, интеллектуальная деятельность.*

Маълумки бундан икки аср олдин Оврупода *тил руҳий-ижтимоий ҳодиса* эканлиги ҳақида таълимот яратилган. Мазкур таълимот умумий ва назарий тилшунослик асосчиси Вилҳелм фон Ҳумболт (Wilhelm von Humboldt, 1767–1835) томонидан яратилган. Улуғ олим ўз таълимотини *Ява оролидаги кави тили хусусида* номли уч жилдли асари муқаддимасида баён қилган. Муқаддима 1830-1835 йилларда ёзилган бўлиб *Инсоният тили қурилишининг ранг-баранглиги ва унинг башарият руҳий тараққиётига таъсири* [Humboldt, 1907] деб номланган. Ушбу таълимот жаҳон тилшунослигида эътироф этилган бўлиб турлича оқим, йўналиш, мактабларнинг пайдо бўлиши учун асос вазифасини бажарган ва шундай бўлиб қолмоқда. Ўзининг ватанида В. Ҳумболт таълимоти янги ҳумболтчилар деган оқим томонидан янада ривожлантирилган.

В. Ҳумболтнинг мазкур тадқиқоти тилшуносликка оид бошқа асарлари билан рус тилига таржима қилиниб *Тилшуносликка оид танланган асарлар* номи билан нашр этилган [Гумбольдт, 1984]. Проф. Г. В. Рамишвили томони-дан ёзилган сўзбошида *Вилҳелм фон Ҳумболт назарий тилшунослик асосчи-сидир* деб сарлавҳа қўйилган. Нашриёт аннотациясида жумладан шундай дейилган. В. фон Ҳумболт томонидан илгари сурилган масала ва ғояларнинг аксарияти ҳанузга қадар тилшуносликда ўз ечимини топгани йўқ. Улар тўлақонли ечимини топиш учун ҳали мутафаккиру тилшуносларнинг бир неча авлоди тер тўкиши даркор. Китоб иловасида фалсафа фанлари доктори А. В. Гулиганинг мақоласи берилган. Унда келтирилган қуйидаги фикрлар диққатни ўзига тортади. У дастлаб Ҳегел фалсафасининг мубошири бўлган бўлса кейинчалик унинг фалсафий қарашларига қўшилмайди; бу билан пировард оқибатда ҳегелчиликнинг бартараф этилишига (преодоление) замин яратади. Айни пайтда табиат ва инсон, моддий ва руҳий-маънавий оламнинг ўзаро бирлигини уқтириш билан у кантчилар даврасини ҳам тарк этади. Бундан маълум бўладики В. Ҳумболт таълимоти ҳозирги кунда ҳам ҳар қандай жиддий тадқиқот учун методологик ва назарий асос вазифасини ўтай олади.

Афсуски В. Ҳумболтнинг тилшуносликка оид асар ва мақолаларидан бирортаси ҳам ўзбек тилига таржима қилинган эмас. Қуйида уларнинг немис тилидаги асл нусхасига асосланиб атоқли тилшунос ва файласуф олим таълимотининг айрим жиҳати хусусида фикр юритамиз.

В. Ҳумболт тилни 1) мазмун-моҳиятига кўра руҳий фаолият, руҳий қувват, 2)

тузилишига кўра бутунлик, яхлитлик (тизим, система) ва 3) вазифасига кўра ижтимоий ҳодиса деб атаган [Гумбольдт, 1984, 69, 70, 72]. Руҳий қувват деганда атоқли олим тилни халқ руҳий қувватининг ифода воситаси эканлигини назарда тутган. Бутунлик ёки тизим деганда эса тилни ўзаро узвий боғланган қисм(унсур)ларга эга яхлитлик деб унинг тузилиши, тартиботи (структураси) халқнинг руҳий қувватига боғлиқ эканлигини назарда тутади. Шу билан бирга халқларнинг руҳий қуввати (тафаккур тарзи) бир хил бўлмайди бинобарин тилларнинг қурилиши ҳам бир хил эмас деб уқтиради атоқли олим. Таърифнинг учинчи қисмидан тил жамият аъзоларига ўзаро муллоқот қилиш ҳамда бир-бирини тушуниш имконини берадиган бебаҳо хилқат эканлиги англашилади. Кўринадики мукаммал таърифнинг дастлабки икки қисмида тилнинг шакл ва мазмуни, зоҳир ва ботини бошқача айтганда сурат ва сийрати тавсифланган бўлса охирги қисмида унинг қўлланиши яъни иш кўриш доираси баён қилинган.

В. Ҳумболт томонидан мазкур таърифда кўрсатилган белги ва тилнинг бошқа хусусиятлари теран ва муфассал тадқиқ этилади. Жумладан тилнинг пайдо бўлишига доир фикрлар ўта долзарблиги билан диққатни ўзига тортади. Ҳумболтгача бўлган қарашлардан бирига кўра тил тадрижий (эволюцион) тараққиёт натижасида секин-аста оддийдан мураккабга тамойили асосида пайдо бўлган. В. Ҳумболт бу фикрга зид шундай дейди. Тилнинг ибтидосини билмаймиз аммо у қачон бўлса ҳам бирдан пайдо бўлган. Чунки тил инсоннинг ботини, ўзига хос бўлган хусусиятдир [Гумбольдт, 1984, 314].

Шуниси эътиборга моликки 19-асрда айтилган бу фикрлар 7-асрдаёқ Қуръони каримда баён қилинган. Жумладан Исро сурасининг 85-оятида руҳнинг моҳияти ҳақида шундай маълумот берилган. *Сендан руҳ нима деб сўрайдилар. Руҳ тангримнинг амри ёки ишидир, сизларга жуда оз илм ато этилган деб айт.* Демак руҳ яратган зотга хос амр, иш экан. Инсонга ниҳоятда оз илм берилганидан руҳнинг мазмун-моҳиятини тушунишдан ожиз экан. Тангри таоло руҳнинг мазмун-моҳиятидан нимани билдирса инсон ўшани билиб олар экан холос. Яратган зотнинг ўз каломида билдиргани шуки, *у зот тупроқдан Одам атони яратиб ичига руҳидан пуфлагач фаришталарга унга сажда қилинглар дейди* (Ҳижр сураси, 29-оят; Сод сураси, 72-оят). Демак Одам атога жон кириб тирилади, яратган эгамиз унга ҳаёт деб аталмиш бебаҳо неъмат ато этади. Унинг бу ҳаёти умр деб аталади. Шу билан бирга Аллоҳ таоло Одамнинг танасини ростлаб жон киритгач унга барча нарсанинг номини ўргатади: *Аллоҳ аввал Одамга барча нарсанинг номини ўргатди* (Бақара сураси, 31-оят)[1]. Демак Аллоҳ таоло Одам атонинг онгию шуурига тил деб аталмиш бебаҳо неъматни жо қилади. Бу эса дунё тилларининг асли яъни боботил захираси демакдир. Сўнгра фаришталарга қараб билсангиз мана бу нарсаларнинг номини айтиб беринглар-чи дейди. Улар зоти покинг ҳаққи Ўзинг ўргатгандан ўзга илмимиз йўқ деб жавоб қилади. Шунда яратган зот Одамга уларнинг номини айтиб бер дейди. Одам барчасининг номини айтиб беради (Бақара сураси, 31-33-оятлар). Бундан энди тил лисоннинг нутқ тарзида воқеланганлиги аён бўлади. (Зикриллаев, 2018, 33-38).

Шуни таъкидлаш жоизки руҳ мазмунан беҳад мураккаб тушунча, маъно қўлами бениҳоя кенг сўз, унинг фаолияти яъни иш кўриш доираси эса серқиррадир.

Руҳнинг унсур (узв, таркибий қисм, кўриниш)ларига онг, шуур, ақл, заковат, фаҳм, фаросат, тамиз, фикр, тафаккур, тасаввур, тушунча, идрок, хотира, зеҳн, ҳис-туйғу ва ҳоказо киради. Булар инсон руҳий фаолиятида асосий омил вазифасини ўтайди. Руҳий фаолият: 1) ахлоқ, 2) тил, нутқ, 3) маданият, тамаддун, 4) илм-фан, санъат каби кўринишларда воқеланади. Бошқача айтганда булар руҳий фаолият, руҳий қувват маҳсулидир [Зикриллаев, 2018, 36].

В. Ҳумболт ҳам тилшуносликка доир асарларида тилнинг руҳ билан муносабатини тадқиқ қилар экан тафаккур (Gedanke), онг (Vernunft), фаросат (Verstand), ақл, интеллектуал инстинкт (Intellektueller Instinkt), интеллектуал фаоллик, фикр каби атамаларга кўпроқ мурожаат қилади.

В. Ҳумболтгача тафаккур етакчи мавқега эга, тил уни ифодаловчи восита бўлиб фикрни шакллантиришда иштирок этмайди деган қараш устувор бўлган. В. Ҳумболт эса

тил тафаккур билан тенг мавқега эга чунки тил билан тафаккур ибтидодан айни бир нарса бўлган дейди. Бу ёндашувга кўра инсон фақат тил билангина инсондир. Тилнинг пайдо бўлиши учун инсон аслида инсон бўлиши керак эди (маймун эмас демоқчи). Инсон тили унинг онги билан ажралмасдир. Буни тушуниш учун инсонга хос фаросатнинг фаолияти яъни табиатини билиш даркор.

Тил зарурат тақозоси билан инсоннинг ботини яъни сийратидан пайдо бўлади ва қонуният сифатида инсон онги, ақли қувватининг фаоллигини талаб қилади. Инсоннинг бемисл бу қобилиятини В. Ҳумболт онгнинг интеллектуал инстинкти (Intellektueller Instinkt der Vernunft) деб атайди. Бунда деб таъкидлайди улуғ олим фаросат ҳал қилувчи аҳамиятга эга. Чунки тилнинг ҳар бир унсури пайдо бўлиши учун фаросатнинг фаоллиги зарур. Лекин фаросатнинг оддийгина фаолиятини ҳам англаб идрок этиб бўлмайди.

В. Ҳумболт диққат-эътиборини интеллектуал фаолликка қаратади. Бунда у борлиқнинг фикрга айланишида рўй берадиган фундаментал-таянч амал (den Act der Verwandlung der Welt in Gedanken)ни назарда тутади. Аниқроқ қилиб айтганда интеллектуал қувват тилга қандай таъсир қилиб тил ўз навбатида унга қандай таъсир этади деган масалага эътибор қаратади [Гумбольдт, 1984, 75].

Тил фикр ҳосил қилувчи орган-аъзодир (Die Sprache ist das bildende Organ des Gedanken) [Humboldt, 1907, 53]. Руҳий аниқроғи интеллектуал фаолият ботиний хусусият бўлиб унинг рўй беришини одатда сезиб бўлмайди. У товуш воситасида моддийлашади ва уни идрок қилиш имкони туғилади. Шунга кўра интеллектуал фаолият билан тил ягона бирлик, бутунлик ҳосил қилади. Зарурат тақозосига кўра тафаккур доимо тил товушлари билан боғланган, алоқадор бўлади. Акс ҳолда фикр аниқ, равшан бўлмай тасаввур тушунчага айлана олмайди [Гумбольдт, 1984, 75]. Бошқача айтганда тушунча ҳосил бўлиши учун сезги аъзолари иш-фаолияти руҳ фаолиятининг ички жараёни билан синтетик алоқага кириши лозим [Гумбольдт, 1984, 76]. Бу эса фақат тил воситасида амалга ошади. Тилсиз тушунча ҳосил бўлмайди. Бинобарин тафаккурнинг ўзи ҳам мумкин бўлмайди [Гумбольдт, 1984, 77]. Фаросат борлиқдаги нарса, мавжудотни идрок қилиши учун нутқий товуш аниқ, равшан бўлиши даркор. Борлиқдаги нарсалар ҳам ботиний сабаб билан рўй берувчи фаолият ҳам инсонга кўп белги, сифат билан таъсир этади. Лекин фаросат нарсалардаги умумийликни аниқлашга ҳаракат қилади. У қиёслайди, қисм бўлакларга ажратади ва уларни бир-бири билан боғлаб улаб тобора йирикроқ бирлик ҳосил қилишга интилади. Фаросат ҳодисаларни муайян бирлик сифатида қабул қилади шу боис ўзини алмаштирадиган, ўзи ўрнига қўлланадиган товушдан ҳам шуни талаб қилади. Шунга кўра товуш руҳий фаолиятга мослашади.

Руҳ билан тил муносабати масаласида В. Ҳумболтнинг яна бир нуқтаи-назари ўз салафларидан фарқ қилади. Унинг фикрига кўра тафаккур умуман тил билан эмас, маълум даражада айрим тил билан боғлиқ бўлади [Гумбольдт, 1984, 317]. Бу масала ижтимоий-фалсафий хусусиятга эга бўлиб В. Ҳумболт унга аниқроғи халқ ва тил муносабатига ҳам алоҳида эътибор қаратади.

В. Ҳумболт халқ, миллатни тил мақоми (статуси)га эга бўлган инсон руҳининг хусусийлашган (индивидуаллашган) шаклидир дейди. Бошқача айтганда инсониятнинг тилларга бўлиниши унинг халқларга бўлиниши билан аниқроқ айтганда халқ руҳи билан мос келади [Гумбольдт, 1984, 46]. Халқнинг тили ва руҳий қуввати алоҳида ва бири иккинчисидан кейин ривожланмайди. Улар интеллектуал-маънавий қобилиятнинг ажралмас айни бир ҳаракат, фаолиятидан иборат бўлади. Интеллектуал фаолият билан тилни ажратсак-да аслида (амалда) бундай ажралиш йўқ. Халқ руҳининг ўзига хослиги билан унинг тили тузилиши, тартиботи ўзаро шу даражада қўшилиб бирлашиб кетганки улардан бири бўлса албатта иккинчиси ҳам мавжуд бўлади. Тил халқ руҳининг сурати, зоҳиридир. Бошқача айтганда халқнинг тили унинг руҳи, халқ руҳи эса унинг тили демакдир. Бу қадар ўхшаш бошқа бирор нарса, хилқат мавжуд эмас. Қандай қилиб улар айни бир ва англаб бўлмайдиган манбадан пайдо бўлганлиги сирлигича қолаверади. Айни пайтда халқ руҳининг ўзига хослигини тилдан ажратиб алоҳида ўрганиб кейин унинг

ўзига хослигини тилга татбиқ этиб бўлмайди.

Шуни таъкидлаш жоизки В. Ҳумболтнинг халқ руҳи атамасини қўллашдан мақсади тилларнинг фарқланиш шарт-шароити ва ўзига хос хусусиятини баён қилишда фақат товуш омили билан чеклаб қолиш етарли эмас. Тилларнинг фарқини тушунтиришда пастки поғонада қолиб кетмай юқори поғонага кўтарилиш лозим дейди [Гумбольдт, 1984, 68]. Бундай ҳолда улар орасидаги фарқ руҳга асосланиб тушунтирилади. В. Ҳумболт талқинида тил фақат халқ руҳини аниқлаш воситаси сифатида эмас, унинг пайдо бўлиш омили сифатида ҳам қаралади.

Қисқача шарҳдан аён бўладики ижтимоий ҳаётда атеистик дунёқарашдан воз кечилган бугунги кунда умумий ва назарий тилшунослик асосчиси В. Ҳумболтнинг руҳ ва тил муносабати масаласида баён қилган фикрлари ўта долзарблиги билан ажралиб туради. Айни вақтда чоғиштирма тадқиқотларимиз учун методологик асос вазифасини ўтай олади.

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МЕСТО ЖАНРА ПОЛЕМИКИ УЗБЕКСКОМ ЛИТЕРАТУРНОМ КРИТИКЕ

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Аннотация. В статье впервые научно рассмотрен жанр литературно-критического полемика в узбекской критике, его особенности и место в развитии узбекского литературоведения.

Ключевые слова: литературная критика, полемика, спор, критик, развитие литературы, диспут.

В мировом литературоведении усиливается внимание изучению жанров литературной критики, их генезиса, развития, композиции, внутренних типов, фольклора, их связи с классической литературой, специфических поэтических особенностей. Полемика имеет огромное значение в жизни, в науке, в государственных и общественных делах. В частности, жанр полемики исследующий литературу, литературное произведение, создание и его особенности, природу, развитие, обоснование места полемики в позиции автора, изучение его поэтических, структуральных особенностей имеет важне значение для определения этапов развития истории критики.

Возникает необходимость определить и классифицировать природу и внутренние типы литературно-критической полемики, определить его развитие, обосновать ее место в авторской позиции, осветить его составные, структурные особенности, определить природу и исследовать ее поэтические особенности.

Научно-теоретическое исследование значимости литературно-критической полемики в узбекской критике является требованием современного литературоведения в деле развития литературы, литературного процесса, творчества писателя или поэта, воспитания эстетического вкуса читателя.

В жанре полемики и в отличие от других статей часто за объект берется художественное произведение или конкретная тема,в ходе полемики расширяются взгляды, увеличивается разнообразие мнений, иногда они опровергаются, иногда поддерживается.В полемике акцент делается на дискуссию по поводу конкретного произведения или литературной проблемы, на решении вопроса посредствомразнообразия

мнений. В системе жанров выделяются такие ведущие жанровые признаки полемики, как: обоснованность спора по поводу литературного произведения или какой-либо литературно-теоретической проблемы, отрицание спорящими друг друга в процессе полемики, достижение идейного разнообразия.

Ведущим элементом в полемике является то, что каждый критик удрый выдвигает свою точку зрения. Если задачей рецензии является оценка новой работы, то задачей полемики является всестороннее изучение вопроса, поставленного путем аргументации и обсуждения. Отличие полемики от проблемной статьи состоит в том, что если в проблемной статье критик выдвигает одну и ту же проблему, связанную с литературойи указывает на ее решение, то в полемике обсуждается одна и та же проблема. «Полемика-одна из жанров литературной критики, в котором важное значение имеет научно-теоретический уровень критика, его мировоззрение и концепция» [4.88]. Таким образом, жанр полемики имеет и особые задачи, ориентирована на конкретную социально-эстетическую сущность, специфика которой обусловлена оценкой позиции того или иного литературного явления в литературном процессе. На протяжении более чем столетия было создано более 100 образцов полемики и на основе анализа в работе показано, что они представляют собой особую систему, направленную на решение конкретной проблемы, на основе которой на базе различных точек зрения, спора и дискуссии оценивается место того или иного литературного явления –художественного текста в литературном процессе.

Существующие материалы в узбекском литературоведении показывают, что жанр полемики возникает по-разному. Было показано, что полемика может быть различной по объекту, типу спора, форме и классифицирована по предмету, а также по тому, с кем ведется дискуссия и по характеру. В этом отношении значение полемики заключается: в оживлении литературного процесса путем постановки спорных вопросов; в творческой деятельности писателя или поэта, критика; в воспитании эстетического вкуса читателя; в усилении многообразия мнений; что немаловажно для развития литературы. Полемика, как и другие жанры литературной критики, примечательны тем, что служит воспитанию эстетического вкуса читателя, дифференциации егослова от словв, воспитанию чувства ответственного отношения к каждому создаваемому произведению.

Начиная с 20-х годов XX века оценка художественного произведения с точки зрения классовости стала главной задачей литературы, а вместе с ней и литературной критики. Развитие полемики в начале XX века говорится о том, что с 20-х годов XX века в узбекском литературоведении стали проявляться первые признаки профессиональной критики, в связи с чем полемика активизировалась в литературной критике. Х.Якубов который изучал этот период отмечает, что в тот период между критиками и литературоведами развернулись жаркие споры, борьба, расслоение и противостояние [4.344]. То, что полемика начала стремительно развиваться со второй половины XX века, можно увидеть в дискуссии о природе литературной критики [2.7]. Академик Б. Назаров пишет: «Одной из черт, характерных для процесса после 1922 года, является появление дискуссий и прений в критике. Это направление получило дальнейшее развитие в середине 20-х и первой половине 30-х годов, когда в этих дискуссиях были сформулированы и закреплены многие важные вопросы нашей критики»[3.122]. То, что творчество Чулпана вызвало серьезные споры, является свидетельством обострения полемики в тот период.Этот процесс продолжился и в критике 30-80-х годов прошлого века, в том числе в жанре полемики. К 30-м годам усилилась литературная полемика. То, что исследования, обновляющие литературно-критические взгляды и критическое мышление поводились и в годы советской власти, можно увидеть в полемике крупных узбекских критиков, в которых усиливалось внимание к актуальным проблемам литературы.

В конце 80-х годов прошлого века и в период независимости литературная критика пошла по пути обновления. Это обновление проявилось, прежде всего, в связи с изменениями в мышлении критика. Через исследование жанра полемики видно, что на

смену деградировавшему мировоззрению начинает формироваться новое критическое мышление, свободно мыслящее, интерпретирующее сущность художественного произведения исходя из текста, рождающее эстетические принципы.

Одним из приоритетных принципов литературной критики в годы независимости является повышение активности критиков в полемике, усиление научного анализа, расширение масштабов «битвы»мнений, привычности дискуссий. Именно в этом очевидна важность места и роли полемики, способствующей борьбе за возвышение литературы.

Талант критика проявляется в полемизации, в соблюдении культуры полемики, в которой также чрезвычайно важен вопрос мастерства, целеустремленности и решительности. Каждый критик, реагируя на полемику о художественном произведении, также показывает, что у него есть свой стиль и видение, позиция. Литературные полемики также показывают облик нации: в большинстве полемик узбекских критиков явно чувствуется в сравнении приоритет узбекской культуры, скромности, уважению друг к другу.

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PSIXOLOGIZMNING MUHIM JIHATLARINI J.K. ROVLINGNING “GARRI POTTER VA HIKMATLAR TOSHI ”ASARI ORQALI TAHLILI

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Annotatsiya :
Ushbuda psixologizm tushunchasini va uning ba’zi muhim aspektlarini J.K. Rovlingning “Garri Potter va hikmatlar toshi ”asari orqali tahlil qilib o’tamiz .

Tayanch atamalar:
Psixologizm, A.B.Yesin, I.V.Straxov, J.K. Rovlingning “Garri Potter va hikmatlar toshi”

"Psixologizm" atamasi muallifning qahramon ichki dunyosini badiiy vositalar bilan tasvirlashga urinishi, adabiyot va san’atning inson hayoti va personajlarini qayta tiklashdagi umumiy mulkini anglatadi.. Psixologizm faqat individual asarlarga xos bo'lgan maxsus xususiyat sifatida tushuniladi. Shu nuqtai nazardan qaraganda, psixologizm aqliy harakatlarni to'g'ri va yorqin tasvirlash imkonini beradigan maxsus texnikadir.

“Badiiy adabiyotdagi psixologizm” tushunchasi A.B.Yesin tomonidan batafsil

o‘rganilgan.Adabiyotda uning psixologizm kontseptsiyasining asosiy qoidalarini ko‘rib chiqaylik. Adabiy tanqidda “psixologizm” keng va tor ma’noda qo‘llaniladi. Keng ma’noda , psixologizm deganda san’atning inson hayotini, inson xarakterini, ijtimoiy-psixologik tiplarini takrorlash umuminsoniy xususiyati tushuniladi.Tor ma’noda psixologizm deganda hamma adabiyotga emas, balki uning ma’lum bir qismiga xos xususiyat tushuniladi. Yozuvchilar - psixologlar insonning ichki dunyosini ayniqsa jonli va yorqin, batafsil tasvirlab, uning badiiy rivojlanishida o‘zgacha ko’rinishga erishadilar. Psixologizm haqida tor ma’noda gapirganda , asarda psixologizmning yo‘qligiga darhol e’tibor qaratamiz. Bu tor ma’noda kamchilik yoki qadriyat emas, balki ob’ektiv xususiyatdir. Shunchaki, adabiyotda voqelikni badiiy o‘zlashtirishning psixologik va nopsixologik usullari mavjud va ular estetik nuqtai nazardan ekvivalentdir. Psixologizm adabiy qahramonning his-tuyg'ulari, fikrlari va kechinmalarini badiiy adabiyotning o'ziga xos vositalari yordamida etarlicha to'liq, batafsil va chuqur tasvirlash. Bu badiiy shakl elementlarini tartibga solish printsipi bo'lib, unda tasviriy vositalar asosan insonning ruhiy hayotini uning turli ko'rinishlarida ochishga qaratilgan , psixologik tasvirning uchta asosiy shakli mavjud. Ulardan ikkitasi I.V.Straxov tomonidan o'z tadqiqotida shakllantirilgan: "Psixologik tahlilning asosiy shakllarini" ichkaridan ", ya'ni ichki nutq orqali ifodalangan ichki dunyo aktyorlari haqidagi badiiy bilimlar orqali tasvirlashga ajratish mumkin. Xotira va tasavvur tasvirlari; psixologik tahlil bo'yicha "Tashqi tomondan" yozuvchi tomonidan nutqning ekspressiv xususiyatlarini, nutq xatti-harakatlarini, mimikani va psixikaning tashqi namoyon bo'lishining boshqa vositalarini psixologik talqin qilishda ifodalangan. " Psixologizmning bu shakllari to'g'ridan-to'g'ri va bilvosita deb ataladi. Yesin psixologik tasvirning yana bir shaklini ajratib ko'rsatadi - muallifning qahramon qalbida sodir bo'lgan his-tuyg'ulari va kechinmalarini bevosita nomlashi. U bu usulni umumlashtiruvchi-belgilovchi deb ataydi va bunga J.K. Rovlingning “Garri Potter va hikmatlar toshi” asaridan misol ko’rib o’tamiz :

U asabiy ko'rinardi.

"Bu men ekanligimni qayerdan bildingiz?" - deb so'radi u.

"Hurmatli professor, men hech qachon mushukning bunaqa noodatiy tarzini ko'rmaganman."

"Agar siz kun bo'yi g'isht devorida o'tirsangiz, qotib qolgan bo'lardingiz", dedi

Professor Makgonagall.

'Kun davomidami? Siz qachon nishonlashingiz mumkin edi? Menda bo'lishi kerak

Bu uchun o‘nlab ziyofat va ziyofatlarni o‘tkazdim.”

Professor Makgonagal jahl qiladi.

Biz qahramonning tashqi ko‘rinishini batafsil tahlil qilishdan ko‘ra uning boshidan kechirgan barcha nozik jihatlari tavsifiga tez-tez duch kelamiz. Lekin bunday asarlarda miqdoriy nisbatdan tashqari, ularning o‘zaro munosabat tamoyili ham o‘zgaradi. Agar odatiy hikoyada tashqi tafsilotlar mustaqil ravishda mavjud bo'lsa, bu yerda ular umumiy mazmunga bo'ysunadi, qahramonlarning hissiy kechinmalari bilan bevosita bog'liq bo'ladi. Bevosita funktsiyasidan tashqari, ular yana bir muhim funktsiyanio’z ichiga oladi - psixologik jarayonlarga hamrohlik qilish va tartibga solish. Bunday yondashuv bilan ob'ektlar va hodisalar mulohaza yuritish uchun materialdir, fikr yuritish uchun sababdir va qahramonning ichki dunyosiga murojaat qilmasdan hech narsani anglatmaydi.

- Baribir, Garri, - dedi dev Durslidan yuz o'girib, - tug'ilgan kuningiz bilan. Bu yerda hamma narsa bor - men unga o'tirsam ham bo'ladi nuqta, lekin ta'mi yaxshi bo'ladi."

– Qora paltosining ichki cho'ntagidan biroz egilgan qutichani chiqardi. Harry qaltirayotgan barmoqlari bilan uni ochdi. Ichkarida katta, yopishqoq shokoladli tort bor edi, ustiga yashil rangda Garrining tug'ilgan kuni bilan deb yozilgan edi. Garri to'satdan uning oldiga kelib, uning tug'ilgan kuni uchun sovg'a olib kelgan odamdan qo’rquvda edi chunki Garri u odam kimligini bilmasdi. Aynan shu holat uning tashvish va xavotirda ekanini yaqqol namoyon qiladi.

Tashqi tafsilotlar (peyzaj, mimika va imo-ishoralar, portret) psixologizmni ifodalashning to'g'ridan-to'g'ri usuli emas, balki tegishli muhit bilan ular qo'shimcha funktsiyalarga ega

bo'ladilar. Shunday qilib, har bir portret qahramonni psixologik nuqtai nazardan tavsiflamaydi, lekin psixologik tafsilotlarga qo'shni bo'lganda, u o'z funktsiyalarining bir qismini oladi. Biroq, har bir ichki holatni imo-ishoralar va mimikalar yoki tabiat holatiga o'xshatish orqali yetkazish mumkin emas, shuning uchun bu vositalar universal emas. Asosiy stilistik darajalar, psixologizmning tashuvchilari, birinchi navbatda, xarakterning holatini aks ettiruvchi nutq va tafsilotlarni, shuningdek, xatti-harakat va harakatni aks ettiruvchi syujetni o'z ichiga oladi.

"Garri kursi chetidan ushlab, Slizerin emas, Slizerin emas, deb o'yladi."

- Garri unga e'tibor bermadi. Quloqlarida qon urib turardi. U supurgiga o'tirdi va yerga qattiq tepdi va yuqoriga ko'tarildi ..."

Bu misolda Garri xavotirda ekanini ko'rishimiz mumkin. Garri uni Slizeringa kiritmaslik uchun saralash shlyapasiga ta'sir o'tkazadi. Sehrli shlyapa uni Slizeringa kiritish uchun ikki marta o'ylashga majbur qiladi. Garri o'z qaroridan xavotirda bo'lganida, shlyapa Garrining orzularini ro'yobga chiqardi va Garrini Griffindor uyiga kiritadi. Garri Xogvartda sehrgar talaba bo'ldi va u sehr haqida hamma narsani o'rganadi. Garri yaxshi talaba, u boshqa do'stlaridan ko'ra ko'proq sehrlarni tajriba qila olardi, juda qobiliyatli edi. Garri Malfoyning o't ustida nimadir olib ketayotganini ko'rdi va bu narsa Nevilning sehrli to'pi edi, Garri uni qaytarib olishga urindi, lekin Malfoy bu narsani Garriga berishni istamadi. Malfoy Garrini bu narsani olmoqchi bo'lsang, uchishing kerak deb ko'ndiradi. U Nevilning narsalarini olgan Malfoydan g'azablanadi. Garri do'stining gaplarini eshitmasdan, o'sha narsani qaytarib olishga harakat qiladi. Garrining g'azabi uni jasorat ko'rsatishga undaydi. U birinchi marta supurgi tayog'ini haydashga jasorat qiladi. Ilgari supurgini boshqarmagan Garri, birdan uni boshqara oladi. Garri Nevilning narsalarini Malfoydan qaytarib oladi.

Bu kabi misollarda biz psixologizmning asarda turli xil namoyon bo'lganining guvohi bo'lamiz va psixologizm - bu aqliy harakatlarni to'g'ri va yorqin tasvirlash imkonini beradigan maxsus texnika ekanini anglab yetamiz. Psixologizm o'ziga xos ichki tuzilishga ega, ya'ni tasvirlash texnikasi va usullaridan iborat bo'lib, ulardan eng keng tarqalgani ichki monolog va psixologik mualliflik hikoyasidir. Ularga qo'shimcha ravishda, orzular va vahiylardan foydalanish, qo'shaloq qahramonlar va sukut qilish texnikasi mavjud. Xulosa qilib aytganda , psixologizm adabiyotning muhim xususiyati bo'lib, u inson qalbini chuqurroq anglash, ya'ni inson tuyg'ulari, fikrlarining yetarlicha to'liq tasviri , harakatlarning ma'nosiga tushunish imkonini beradi.

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Инверсия (лот. inversion – ағдариш, ўрнини алмаштириш) – гап бўлакларининг одатдаги тартибини ўзгартириш асосида юзага келувчи синтактик усул, стилистик фигура. Инверсия гапдаги бирон-бир сўз ва сўз бирикмаси (гапнинг бир қисмини эмфатик ва мантиқан ажратиш, шеърий нутқни ритмик-интонацион жиҳатдан ташкил этиш, қофияланувчи сўзни керак ўринга ўтказиш) каби мақсадларда қўлланилади. Инверсия шеърий нутқда энг кўп қўлланувчи усулдир. Бу усул орқали маъно урғуси тушаётган сўзни таъкидлаб кўрсатиш, уни мисрадаги урғули позиция – кўпроқ мисра охирига суришга имкон беради.[1,117] Адабиётда инверсия шеърият учун махсус ўйлаб топилган. Бу ҳодиса дастлаб халқ оғзаки ижодида мисралар тез эсда қолиши, оғиздан- оғизга осон ўтиши учун қўлланган.

Инверсия шеърнинг асоси бўлибгина қолмай, ундаги таъкид кучини ҳам оширади. Замонавий ўзбек шеърияти саҳифаларини кузатадиган бўлсак, инверсиянинг вазифалари анча кенгайганлиги кўзга ташланади. “А.Ориповнинг “Улуғвор бир қудрат билан Чайқалади чўнг денгиз” сатрлари синтактик сатҳдаги нормадан оғиш бўлмаган ҳолда “Чўнг денгиз улуғвор қудрат билан чайқалади” тарзида берилиши керак. Инверсия ҳодисасининг юз бериши натижасида “қудрат билан” сўз қўшилмаси ва “денгиз” сўзи мисраларда урғули позицияга ўтади, айни шу сўзларга маъно урғусининг тушиши муаллиф ижодий ниятига, шеър мазмуни ва эмоционал тоналлигига мувофиқ келади” – деб ёзади адабиётшунос Д.Қуронов.[1,117] Яъни бунда кесимнинг эгадан олдинга ўтиши натижасида шеърий оҳанг ёрқин ифодаланган. Бундай мисолларни замонавий шеъриятдан кўплаб келтириш мумкин:

Дунё бўйлаб кетди... Афсона қолди,
От ёлида қолди хаёлий кўшклар,
қайноқ қўшиқларни ханжарга солди
тўзонли даштларга сочилган турклар...[2,38]

Асқар Маҳкамнинг юқоридаги сатрларида қўлланган инверсия “афсона” сўзини алоҳида урғули қилиш учун ишлатилган. Унда шоир туркийлар тарихи ҳақида сўзлар экан, Бобур Мирзонинг савашлари, жанг-у жадаллари (хоҳ яхши ниятда бўлсин, хоҳ ёмон) барча-барчасидан фақатгина афсонадай ишониб ишонилмайдиган ҳақиқатлар қолган холос. Шоир иккинчи мисрада “хаёлий кўшклар” бирикмасини ҳам урғули қисмга кўчириб ўтказади. Бу икки сўзнинг бир-бирига ҳамоҳанглигини янада ошириб кўрсатади.

Қабрлар туғига моҳтоб эгилди,
ёритди саргардон эллар йўлини,
у илк бор Тангрига иймон келтирди,
қумлар қайроғида чархлаб тилини.
Ўтди асрий сурон, бўҳрон баҳридан,
совут, қалқонидан ювди доғларин.
Жаҳонгир илкида тупроқ қаъридан
кўтарди авлиё-анбиёларин.[2,42]

Юқоридаги мисраларда эса қофия ва шеърий оҳангнинг равон чиқиши учун инверсиядан фойдаланилган. Агар доғларин ва анбиёларин сўзлари кесимлар билан ўрин алмашмаганда қофиядошлик қонуни бузиларди, айнан шоирнинг мақсади қофияни таъминлаш эди. Демак, инверсия шеърий оҳанг учун ҳам хизмат қилади.

Муанбар бир насим келди йўллардан,
титради қизларнинг саксовул тани.

Қиличлар йиқилди ғўдир қўллардан,
яланғоч баданлар ногоҳ сесканди.[2,49]

Юқоридаги ҳар бир сатрда инсверсия бор. Дастлабки сатрда инверсия кесим ва тўлдирувчи (келди йўллардан), иккинчи мисрада кесим ва эга (титради тани), учинчи мисрада кесим ва тўлдирувчи (йиқилди қўллардан) тарзида юз берган. Қай йўллардандир келган нажот шабадалари барча ситамларга барҳам берган. Йўллардан ва қўллардан сўзлари кесимнинг жойига ўтиши қоиданинг тақозосидир.

Таҳлиллар асосида инверсиянинг қуйидаги турлари мавжудлиги аёнлашади:

1. Бош бўлаклар инверсияси (эга ёки кесим)
2. Тобе бўлаклар инверсияси (аниқловчи, тўлдирувчи, ҳол, эга)

Хулоса қилиб айтадиган бўлсак, инверсия ҳодисаси шеърият учун жуда муҳим стилистик услуб бўлиб, усиз шеър танасини шакллантириб бўлмайди. Бу услуб ҳаттоки манзума шеърларда оҳанг, поэтик матн эмоционаллиги ва бадиий мазмунни ифодалашдаги бирламчи восита бўлиб хизмат қилади. Юқорида таҳлил этганимиз А.Маҳкам шеърлари шундай умумлашмани айтишга асос бўла олади.

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COGNITIVE STUDY OF METAPHORS: STRUCTURE AND USAGE

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Abstract. *This article focuses on main points of the relations between metaphor use and particular kinds of conceptual structures. This paper gives basic features of cognitive linguistic that is science regards metaphor not as a linguistic phenomenon but as a mental one that establishes connection between language and mind in the form of understanding new notions in terms of notions and categories known due to the previously gained experience. The interaction of new and previous experience can generate three main types of metaphors: structural metaphors, ontological metaphors and orientational metaphors. The classification of metaphors complemented with examples is presented below along with some controversial cases of determining the type of metaphor.*

Keywords: *cognitive linguistic, metaphorization, conceptualization, Conceptual Metaphor Theory, structural metaphors, ontological metaphors and orientational metaphors.*

Introduction

Most people think that metaphors are just the device to show poetic imagination and rhetorical flourish that are used to be extraordinary usage rather than in ordinary way in any language. Furthermore, metaphors are understood the typical characteristic feature of the language. Metaphors merely reflect mental processes and meanings of metaphorical words and expressions are “are not decoration of thoughts but verbal representation of conceptual metaphors kept in the notional system of a human being and organizing his perception, mentality and activity”. Lakoff and Johnson’s classification of conceptual metaphors is based on various

aspects of metaphorization of a human's notional system, namely structuring one concept in terms of another, forming a system of concepts with respect to another system and classifying abstract substances by means of imparting them with clear outlines in space. According to the authors of the book all conceptual metaphors can be divided into three groups: structural, orientational and ontological.

A structural metaphor refers to a conceptual metaphor that is constructed from one conceptual structure to another. In other words, in structural metaphor, one concept is understood and expressed in terms of another structured, sharply defined concept. With the help of the structural metaphor, we can use the words concerning one concept to talk about another concept. For instance, war is a concept that is frequently mapped onto the target domains such as argument and love. As we know, war is a concrete concept that we are very familiar with, so we often talk about argument and love in terms of war. Everyone knows that war is a very complex process that involves plan, attack, defense, counterattack, fight, win, lose, truce etc. Argument and love are all complex and abstract concepts. As a result, the knowledge of war can be used to talk about the unknown abstract concepts, that is argument and war, because they share many similarities.

Unlike the structural metaphors, orientational metaphors do not structure one concept in terms of another but instead organizes "a whole system of concepts with respect to one another" and "Spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment"

Our experience of physical objects and substances provides a further basis for understanding—one that goes beyond mere orientation. Understanding our experiences in terms of objects and substances allows us to pick out parts of our experience and treat them as discrete entities or substances of a uniform kind. Container metaphor is the most typical kind of ontological metaphors. We are physical beings, bounded and separated from the rest of the world by the surface of our skins, and we experience the rest of the world as outside us. "Each of us is a container, with a bounding surface and an in-out orientation. We project our own in-out orientation onto other physical objects that are bounded by surfaces"

Being aware of how conceptual metaphors influence our thinking and then using them more consciously has (at least) three benefits:

- **Disagreements are better:** instead of a simple "that's stupid" you'll know the conceptual metaphors that structure the "stupid" idea or phrase and can address that.
- **Framing:** We can better frame our ideas and change frames by shifting from one conceptual metaphor to another
- **Novel ideas:** introducing new conceptual metaphors and experimenting with the structure of older ones can lead to new ideas and new culture.

On the other hand, conceptualization, as a metaphor cognitive function, leads to the elaboration of models that explain the relationships between the entities in the target domain within a conceptual system including frames, scenarios and scripts as conceptual configurations. This analogical process includes mapping and induced schemas from the source domain, and may lead to extension and reanalysis of the target domain. In Conceptual Metaphor Theory, metaphor is not "a decorative device, peripheral to language and thought." The theory holds instead that conceptual metaphors are "central to thought, and therefore to language." From this theory, a number of basic tenets are derived:

- Metaphors structure thinking;
- Metaphors structure knowledge;
- Metaphor is central to abstract language;
- Metaphor is grounded in physical experience;
- Metaphor is ideological.

Conclusion

In conclusion, the theory introduced by G. Lakoff and M. Johnson has obtained a wide recognition in the world science and has been adopted in practical researches. Along with that

the theory itself is being developed and in many ways interpreted bringing new information about language and mind interrelation. In addition, being both cognitive functions fundamental for the understanding of the field, categorization plays a special role in the generation of specialized terminology in order to refer to particular entities and processes.

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UILYAM BLEYKNING “LONDON” SHE’RIDA METAFORALARNING QO’LLANISHI

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Annotatsiya. Ushbu maqola mashhur ingliz yozuvchisi va rassomi Uilyam Bleykning hayoti va ijodi shuningdek, shuningdek shoirning “London” she’ri va unda qo’llangan metaforalarning tahlili haqida bayon qilinadi.
Kalit so’zlar: Uilyam Bleyk, London, vatan tushinchasi, metafora
Annotation. This article describes the life and work of the famous English writer and artist William Blake, as well as an analysis of the poet's poem "London" and the metaphors used in it.
Key words: William Blake, London, concept of homeland, metaphor

Ingliz she’riyatida o’z o’rniga ega serqirra ijodkorlardan biri bu Uilyam Bleykdir. Uilyam Bleyk 1757 yil 28 noyabrda Londonda tug'ilgan, u deyarli butun hayotini shu shaharda o'tkazgan ingliz shoiri, rassomi va bosmachi edi. Hayoti davomida deyarli tan olinmagan Bleyk endi romantik davr she'riyati va tasviriy san'ati tarixida muhim shaxs hisoblanadi.. Bleyk o'z davrining ba'zi yetakchi radikal mutafakkirlari, masalan, Tomas Peyn va Meri Uolstonkraft bilan aloqada bo'lgan nonkonformist edi. Bu odamlar, xuddi Bleyk kabi, erkin fikrlashga ishongan va bu jamiyat me'yorlariga mos kelmas edi. “London” - Uilyam Bleykning 1794 yilda “Tajriba qo'shiqlari” asarida nashr etilgan she'ri. Bu she’rda shoir jamiyatning qat’iy qoidalarini ayniqsa qoralaydi. Bleyk buni birinchi qo'ldan boshdan kechirdi. Hayotining bir nuqtasida uni qirolga qarshi gapirganlikda ayblashdi . Buning uchun jazo juda og'ir edi va Bleyk oxir-oqibat oqlanmaguncha bu masaladan g'azablandi. Bunday qattiqqo‘l hukumatni haqorat qilsa ajabmas. Ushbu she'r so'zlari har qanday uyushgan din va hukumatni qoralaydi, ayni paytda inson qalbining ozodlikka intilishini ochib beradi[1]

”London” she'rida shoir vatani yuzlashayotgan sanoatlashtirish davridagi azob-uqubatlarni yorqin, xalqona tilda yoritib bergan. She'rda ijodkorning Fransiya revalutsiyasi ta’siri ostida botqoqlikka botayotgan o’zi yashab turgan muhitni tasvirlash maqsadida London ko’chalarini kezadi va begunoh xalqning ahvolini xususida so’z yuritadi. She'rda shoirning Londondagi

hayoti davomida boshidan kechirgan qiyinchiliklarini aks ettirilgan bo’lib, so’z boradi.vatanida qullik va bolalar mehnatidan foydalanganlik haqida so’z boradi. London ko‘chalarida sarson-sargardon yurib, guvohi bo’lgan voqea-hodisalarni hikoya qiladi. She'r so'zlovchining Temza daryosi bo'ylab yurganidan boshlanadi. Yo‘lda ketayotib, ko‘plab horg‘in va g‘amgin yuzlarga duch keladi. U kuzatishda davom etadi va yig'lash hamda azob-uqubatlarga quloq tutadi. Chunki past tabaqa vakillari chidab bo’lmas sharoitlarda og’ir mehnat qilishga majbur edi. Bundan tashqari, u qashshoqlik va kasallik uning atrofidagi hamma narsani qanday qilib halok qilganidan noroziligini bildiradi. U mo‘ri supuruvchilar, qorong‘ulashgan cherkovlar hamda urush tufayli halok bo‘lgan askarlarning ayanchli faryodlarini tasvirlashda davom etadi. Yarim tunda fohisha chaqalog’ini lanatlayotgani va go’dakning begunoh yig’isi qulog’iga chalinadi. Bu la'nat, albatta, o'sha jajji qalbning beg'uborligi va pokligiga ta'sir qiladi. Shunday qilib, London o’sha davrda odamlarni qashshoq hayot kechirishga majbur qiladi va u o’lim sharpasi izg’ib yurgan va tobora tinka madori qurib borayotgan shaharning o’zi edi.

I wander thro’ each charter’d street
Near where the charter’d Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe[4]

"London" romantik ijtimoiy-tanqidiy she'rlarning asosiy namunasi hisoblanadi. Bleyk o'z she’rida turli darajadagi ma'nolarni sub'ektiv va ekspressiv tarzda talqin qiladi. "London" ijtimoiy o'zgarishlar jarayonini va jamiyatdagi salbiy oqibatlarni ochib beradi. She'r 18-asr oxirida Britaniya imperiyasi va cherkov tomonidan e'tibordan chetda qolgan erkinlik va g'ayriinsoniylikning yo'qligiga ishora qiadi. "London" o'zgarishlardan eng ko'p zarar ko'rgan odamlar bilan birdam bo’lish ularni qo’llab quvvatlash kerakligini namoshiy etadi. Qolaversa, she’r kelajak avlodni himoya qilish uchun odob-axloq, hamdardlik va ijtimoiy adolatga da’vatdir.[2]

“London” she’rida turli stilistik vositalar qatori metafora dan ham o’rinli chiroyli qilib foydalanilgan. Bleykning artisti mahorati she'r ichidagi kuchli tasvirda ko'rish mumkin. Alliterativ "The mind-forg’d manacles" qochish uchun juda kambag'al aholi boshdan kechirayotgan umidsizlik va asirlik tuyg'usining yorqin metaforasi bo'lsa,

How the Chimney-sweeper’s cry
Every black’ning Church appalls,
And the hapless Soldier’s sigh
Runs in blood down Palace walls

"saroy devorlarini qonga botgan" dahshatli "baxtsiz askarning xo'rsinishi" da ham metaforadan foydalanilgan. **Soldier’s sigh**(bu tovush) saroy devorlarini qonga botiradi. Bu biror narsaning metaforasi sifatida berilgan bo’lib, xo'rsinish, nafas chiqarish, askarning hafsalasi timsoli yoki ifodasidir. Keyin o‘sha “nafas” saroy devorlari bo‘ylab oqadi. Xo'rsinish - saroyni (hukumat ramzi) majoziy ma'noda nochor askarni qo'lida qonga majburlashda ayblash usuli. Axir, u askarlarni urushga yuboradi. Bu o'quvchiga Bleyk tarixida yaqinda sodir bo'lgan, oddiy odamlar zolim davlatga qarshi ko'tarilgan frantsuz inqilobini eslatadi. Balki Bleyk bu yerda tengsizlik va qashshoqlik davom etsa, Londonda ham shunga o'xshash voqea sodir bo'lishi mumkinligini taxmin qilmoqda.

6-qatorda aytilgan ozroq o'ziga xos qullik bu erda tom ma'noda ko'rsatilgan. Mo’ri supuruvchilar odatda bolalar edi. Ular ishlayotganda qo‘shiq kuylamaydi, balki yig‘laydi va ularning faryodi cherkovni “dahshatga soladi”, ya’ni cherkovni sharmanda qiladi. Cherkov, o'z navbatida, bolalarga nisbatan yomon munosabatda bo'lishda uning rolini ta'kidlab, metaforik ravishda qora rangga ega

Cherkov majoziy jihatdan qora deb tasvirlangan. Ko'pgina adabiyotlarda qora rang kamdan-kam hollarda yaxshi rangdir. Bu so'zning mo'ri supurish mazmunida mavjudligi bu sohada ishlagan bolalarni qoplagan axloqsizlik va qurum ustida o'yini bo'lib, balki cherkov hayot bilan emas, o'lim bilan bog'liqligini ko'rsatadi.[4]

Xulosa qilib shuni aytish lozimki, har bir insonning Vatani o‘ziga qadrlidir. Har qanday

inson xoh u shoh bo'lsin xoh u gado vatanning har bir qarich yeri muqaddas va mo'tabar. Uilyam Bleykning "London" she'ri orqali shoirning o'sha davrda sodir bo'lgan voqea hodisalarni boricha tasvirlab vataniga, xalqiga qanchalik jon kuydirayotganligini bilish mumkin. Shoir o'sha davrda London ko'chalaridagi hayot naqadar dahshatli , hayot qayg'uli dardga to'la ekanligini tasvirlab o'tgan.

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O'ZBEK ADABIYOTIDA MILLIY RUHIYAT TASVIRI

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II bosqich magistranti

Annotatsiya: Ushbu maqolada adabiy janrning rivojlanishida psixologizmning o'rni haqida so'z boradi. Shuningdek, psixologizning adabiyotshunoslikka kirib kelishi, xususiyatlari va bu sohada ish olib borgan dunyo adabiyotshunos olimlarining fikrlari tahlil qilingan.

Tayanch atamalar: psixologizm, badiiy obraz, ruhiyat, psixologik tahlil, epos, lirika, drama.

Abstract: the given article deals with discussion of one of the important issues of literature - psychologism concept. Moreover, the introduction of artistic psychologism, peculiarities and theoretical views of world literature scientists are analyzed.

Key words: psychologism, artistic image, psyche, psychological analysis, epic, lyrics ,drama.

Badiiy asarda inson va jamiyat hayoti, taqdiri, o'z tasvirini topadi. Badiiy asarlarda inson hayotida sodir bo'ladigan voqea hodisalar, uning ichki kechinmalari va ruhiyati yozuvchi tomonidan kitobxonga badiiy mahorat bilan yetkazib beriladi. Asardagi badiiy obraz xarakterini ochib berish bilan bir qatorda muallif badiiy vositalar bilan birga psixologik vositlardan ham foydalanadi.

Muallif tomonidan asar qahramoning ichki dunyosiga kirib borish, uning ruhiyati bilan ichki dunyosi, qalb kechinmalari tasviri psixologizm deb yuritiladi. Psixologizm atamasi psixologik obraz, psixologik tasvir, psixologik, tahlil, psixologik roman va hikoya kabi atamalar bilan chambarchas bog'liq. A.B.Yesinning fikricha, psixologizm-asar qahramonining fikr mulohazalarining badiiy tasviriy vositalar bilan juda to'liq va mohirona ifodalab berishdir [1. 23]

Rus adabiyotida birinchilardan bo'lib ruhiyat mavzusida N.G.Chernishevskiy: ''psixologik tahlil xilma-xil bo'lishi mumkin'' deb ta'kidlaydi va bir muallif qahramon xarakterini ochib berishga urinsa, boshqasi jamiyat va turmush ta'sirini inson xarakterini shakllanishida ta'sirini ko'rsatib beradi, yana boshqa bir muallif hatti-harakatlarning his-tuyg'ular bilan aloqadorligini va ehtiroslar tahlilini tasvirlaydi. [2.32]

Psixologizm atamasi turlicha ta'riflarga ega. Rus adabiyotshunosligi manbalarida ''Psixologizm-personajlar ichki dunyosi, ularning hayoloti, orzu-umidlari, g'am qayg'ularini

chuqur va batafsil tasviri'' deb izohlanadi. A.B. Yesin psixologizmning keng va tor ma'nolari mavjudligiga to'xtalib o'tadi. Uning fikricha psixologizm keng ma'noda inson hayotida ifodalovchi va xarakterini tasvirlab beruvchi san'at turlarining xususiyatlari tushunilsa, tor ma'noda inson ichki dunyosidagi hayot va jarayonlarning tasviri deyiladi [3.12]

O'zbek adabiyotshunosligida esa psixologizm atamasiga ''badiiy asarda to'laqonli inson obrazini yaratishining muhim vositalaridan biri, personaj ruhiyatining ochib berilishi , xatti-harakatlari va gap-so'zlarining psixologik jihatdan asoslanishi, shu maqsadlarga xizmat qiluvchi usul va vositalarining jamlanmasi'' deya ta'rif berilgan [4.17]

XX-asrning ikkinchi yarmidan boshlab o'zbek adabiyotshunoslik olimlari psixologizm va psixologik tahlil masalasiga bag'ishlangan izlanishlar olib boradilar. Shuningdek O'tkir Hoshimovning ayrim asarlarida inson milliy ruhni ifoda etuvchi obrazlar keltirilgan misol uchun ''Dunyoning ishlari'' qissasida ona obrazi va uning ruhiyati barcha asar ichida keltirilgan hikoyalarida bir xil tarzda ko'rsatilgan. Barchasida farzandi uchun kuyib pishadigan mehnatkash ammo juda sodda ona obrazi tasvirlangan. Bundan tashqari O'. Hoshimovning ''Tushda kechgan umrlar'' romanida sovet ittifoqi davridagi o'zbeklarning ruhiy kechinmalari hadiklari va hamda boshlariga tushgan og'ir kulfatdagi ahvollari tasvirlangan. Ushbu asarni o'qiganda, asar qahramonlari boshidan kechirgan hamda his qilgan og'riqlarni tuyadi kishi.

Ayrim adabiyotshunoslarning fikricha, adabiyotshunoslikda psixologizm masalasi xali-ham to'liq nazariy asoslab berilmagan.

Har bir asar òziga berilgan nomga loyiq bòladi. Ushbu asardagi voqealar ham xuddi tushda sodir bòlgandek go`yo. Taqrizchi Asror Samad òz fikrlarini kitobning boshlanishida keltirgan ekan. Uning yozishicha: ''nafasim og'zimga tiqilgan, terlab ketganman, qorong'ilikda paypaslanib validol topib shimdim. Yuragimning bezovtaligi to'xtasachi!..'' [10.4] Mazkur asarni o'qish, haqiqatdan ham o'quvchini og'ir ruhiy ahvolga solib qo'yadi. Chunki uni o'qib, nafrat, alam, qayg'urish, achinish hislarini tuyadi kishi.

Ushbu roman mustaqillikka erishishdan oldin sodir bo'lgan o'zbek ishi (paxta ishi) voqealari tasvirlangan. O'. Hoshimov ushbu asarda voqealarni shunchalik aniq hamda mohirlik bilan tasvirlaganki, o'sha davrda tug`ilmagan bo'lsakda, sovet davrida yashab, hukumat qo'l ostida ezilgan vatandoshlarimiz dardini boshdan o'tkazgandek bo'lasiz.

Ushbu asarda ikkita asosiy obraz tasvirlangan. Biri otasi deputat bo'lsada, Afg'oniston urishiga jo'natilgan, qanchadan qancha safardoshlarining o'limiga guvoh bo'lgan, nohaqlikka chiday olmaydigan Rustam ismli yigit bo'lsa, ikkinchisi - otasiga o'xshab o'z vatandoshlariga , hatto o'z tuqqan onasiga rahmi kelmagan, ammo o'zining o'ylashicha hukumatga sodiq, na musulmon, na xristian, hatto Xudoni tan olmagan ateist komissar (ismi Soat). Ushbu inson begunoh odamlarning qilmagan ishlarini bo'yniga ilishga juda ustasi farang edi. Asarni o'qish mobaynida, asar qahramonlari singari siz ham ushbu obrazdan nafratlanib borasiz.

Rustam esa nohaqlikka chiday olmasligi tufayli, ko'p bora davlat ishlariga aralashadi. Urush uni o`zgartirgan edi. Hatto sevgan qizi Shahnoza ham uni taniy olmas edi. Undan ba'zida xafa bo'lardi. Rustamni tushunish kerak, chunki afg'on urishiga borganlarning hammasi ham tirik qaytib kelmagan. 2 yil mobaynida boshidan o'tkazgan kunlari Rustamning psixologik ruhiyatiga ta'sir etib, uni o'ta asabiy qilib qòygan edi. Shahnoza bilan ikklasi turmush qurishadi lekin ularning turmushi uzoqqa bormaydi, sababi protagonist Rustamning ruhiy kechinmalari, xarakteri edi. Asar Rustamning kundaligidagi xotiralari bilan boshlanadi. Kitobni o`qir ekansiz o'zingizni o`sha davrga tushib qolgandek his etasiz, vatandoshlarimiz dardi bilan darddosh bólasiz.

Psixologizm Abdulla Qahhor tili bilan aytganda ''Yozuvchi mahoratining muhim jihatidir''. Bunda yozuvchi qahramon ichki dunyosini, psixologiyasini o`z uslubi bilan ochib beradi. Unda yozuvchi ichki monolog, nutqiy xarakteristika, psixologik portret, tush kabi tasvir vositalaridan foydalanib qahramon ichki olamini ochib beradi.[8.39]

Xulosa qilib aytganda, har bir asar yozilishda, uning qahramonlarining ruhiyati tasvirlanishiga muhtojdir. Ularning psixologiyasi, tuyg'ulari qahramonlarni tirik insonlarga aylantirib qo'yadi. Shundagina biz bir kitobni real hayotni tajriba qilayotgandek o'qib chiqamiz.

Asarning haqiqiy taftini his etamiz. Psixologizm adabiy janr rivojida o'ziga xos o'ringa ega. Zamonaviy adabiyot namunalari orasida psixologik roman, psixologik qissa va psixologik hikoya kabi nasriy janrlarni har bir xalq adabiyoti doirasida tadqiq etish va o'rganish bugungi kundagi dolzarb masalalardan biri bo'lib qolmoqda.

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JEYMS FENIMOR KUPERNING IJOD YO`LI BOSQICHLARI

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Annotatsiya: Ushbu maqoldaa XIX asrning birinchi yarmida yashab ijod qilgan mashhur amerikalik romannavislaridan biri Jeyms Fenimor Kuper hayoti va ijodini bosqichlarda atroflicha o'rganib, tahlil qilinga va yozuvchi ijodining o`ziga xos xususiyatlari ko`rsatib o`tilgan.

Kalit so`zlar: Romantizm oqimi, AQSH kapitalizmi, hindular tasviri, demokratiya, mustamlakachilik, vatanparvarlik, Yevropa, Natti Bampo obrazi.

XIX asrning birinchi yarmida yashab ijod qilgan yirik romantik yozuvchi Jeyms Fenimor Kuper (1789—1851) Amerika Qo`shma Shtatlari adabiyotida ko`zga ko`ringan romannavislardan biridir.

Sarguzasht romanlar ustasi, romantizm namoyandasi Fenimor Kuper 1789-yili Nyu-York shtatida yirik yer egasi bo`lgan sudya oilasida tug`ildi. Otasining qishlog`i keyinchalik Kuperstaun nomi bilan kengayib ketadi. Bo`lajak yozuvchi dastlabki ma'lumotni Kuperstaunda olib, so`ngra Yel universitetiga o`qishga kiradi. Ammo universitetdan haydalib, savdo kemasida oddiy matros bo`lib ishlaydi. Bir yil o`tgash, harbiy kemaga xizmatga o`tadi. Uning otasi Amerika Qo`shma Shtatlari Kongressmeni edi. Uning oilasi keyinchalik Nyu Yorkga ko`chib

o`tadi. U savdo kemasida dengizchi sifatida ishlaydi, va 18 yoshida Amerika Qo`shma Shtatlari Harbiy dengiz flotiga qo`shiladi.

AQSH flotida xizmat qilgan Kuper juda ko`p mamlakatlarda bo`ladi. 1810-yili otasi vafot etgach, undan qolgan katta boylikka ega bo`lib, harbiy xizmatdan bo`shaydi. Uylanib, adabiy faoliyat bilan shug`ullanadi. Fenimor Kuper Amerika kapitalizmini keskin tanqid qilib chiqqan yozuvchilarning birinchisi edi. Kuper asarlarida Amerikada kapitalizm tartiblarining o`rnatilishi, mahalliy aholi bo`lgan hind qabilalarining yerlari tortib olinib, o`zlarining qirib tashlanishi ro`yi rost ko'rsatib beriladi.

Fenimor Kuper ijodi o`ziga xos xususiyatlari, xususan demokratizm, insonparvarlik, oddiy kishilar hayotini aks ettirishi bilan diqqatga sazovor. Kuper kitob o`qishni juda yaxshi ko`rardi, bir kuni u bir ingliz romanini o`qib tugata turib xotiniga qarata " Men bundan ham yaxshiroq yozgan bo`lardim" deydi. Uning xotini Suzan esa uni o`z asarini yozishga undaydi va shu tariqa u o`z ijodini boshlaydi. Fenimor Kuper ijodini, xarakteriga ko`ra, uch bosqishga bo`lish mumkin: Birinchi bosqich - 1821-1826 yillar. Bu davrda adib Amerika inqilobi ideallariga yangi tartiblarni qarama-qarshi qo`yadi.

Kuper o`zining ilk asarini 1820-yilda e'lon qildi. Bu asarni u Jeyn Austenning romanlariga o`xshatib yozadi, lekin afsus u muvaffaqiyatli chiqmaydi.

Ikkinchi asari "Shipiyon" deb nomlanadi. U Volter Skottning bir to`plami asosida bo`lib, Amerikadagi sarguzashtlari haqidagi voqealarni o`z ichiga oladi. Bu asar bosh qaramoni Jorj Vashingtonning shipiyoni Janob Xarper haqida edi. Bu asar unga shuhrat keltirdi va anchagina boylik ham. Buning natijasida u oldin shug`ullanib yurgan fermerlik ishini tashladi. Keyin tezda yana bir qancha ishlarini chop ettirdi. 1823-yilga kelib, u "Jun Paypoq" turkumiga kiruvchi birinchi asarini nashrdan chiqardi. Bu asarning nomi "Pioneer", yani o`zbek tilidagi tarjimasida "Chingachkuk fojeasi" deb nomlanadi. "Jun Paypoq" turkumiga kiruvchi asarlari asosan bosh qahramon Natti Bamponing yoshlik davridan to uning vafotigacha bo`lgan davrni o`z ichiga oladi va bu asarlarni u jami yigirma yil ichida yozib tugalladi. Ammo u nashr ettirgan asarlar ketma-ketligi tartibi bunga to`gri kelmaydi. Bu turkumga kiruvchi asalaridan eng mashhuri bo`lmish "So`nggi Mohikan" Kuper Nyu Yorkdaligida 1822-1826-yillarda yozib tugallangan. Bu kitob bir necha bor nashrdan chiqarildi va hattoki bu asar asosida bir qancha teledasturlar va filmlar ham olingan.

Natti Bampo haqidagi ikkinchi roman "So`nggi Mohikan" da Angliya bilan Fransiya o`rtasidagi bosqinchilik urushlari bilan fransuz mustamlakachilari hindu qabilalarini shavkatsiz qirib tashlayotgani manzarasi chizib beriladi. Bu romanda Natti Bampo ingliz razvedkachisi Burgut ko`z laqabi bilan, hindu qabilasidan bo`lgan Jon Mohikan esa Chingachkuk laqabi bilan qatnashadilar.

1826-yilda Kuper rasman ismiga Fenimor nomini qo`shib oldi va shu yili Kuper oilasi bilan Yevropaga ko`chib o`tadi va u yerda u asarlari ketidan qancha foyda ko`radi hamda bolalarining yanada yaxshiroq ta'lim olishlarini ta'minlaydi. U Parijda Qo`shma Shtatlarning Konsuli sifatida faoliyat yuritadi, shu vaqt mobaynida esa ko`pgina Yevropa mamlakatlariga, jumladan Shvetsariya, Angliya, Italiya va Niderlandiyaga safar qildi. U Yevropadaligida ham yozishni davom ettiradi. Uning "The Red Rover" deb nomlangan asari Parijda chop etildi.

"Josus" (1821), "Lokman" (1823), "Pionerlar" (1823), "Boston qamali" (1825), "So`nggi Mohikan" (1826) kabi romanlarida adib Amerika hayotidagi adolatsizliklarni, hind qabilalarining vahshiylarsha qirib tashlanayotganligini qoralaydi. Bu romanlarning qahramonlari vatanparvarlik, ozodlik ideallarini o`zlarida mujassamlashtiradilar. Ular yozuvchiga shon-shuhrat keltiradi.

Ikkinchi bosqich - 1826-1833 yillarni qamraydi. Bu davr Kuper ijodining Yevropaga sayohat qilgan pallasiga to`g`ri keladi. Bu vaqtda yozuvchi "Mard" (1831), "Geydenmauer" (1832), "Jallod" (1833) kabi romanlarini yaratadi. Mazkur asarlar Yevropa mamlakatlari tarixiga bag`ishlangan. Yuqoridagi romanlarida muallif Yevropadagi monarxiya tuzumiga Amerika Qo`shma Shtatlaridagi respublikachilik tartiblarini qarama-qarshi qilib qo`yadi.

1832-yilda u partiya yozuvchilari ro`yxatiga kirdi va bir qancha maqolalarini chop ettira

boshladi. Keyinchalik u goh o`z izlanishlaridan kelib chiqib yozdi, gohida esa milliylik, ona vatan uchun yoza boshladi. Lekin hech qachon ikkalasida bir vaqtning o`zida ijod qilmadi. “The Bravo“ deb nomlanuvchi asarida Yevropalik respublikachilikka qarshi turuvchilarga hujum tariqasida o`z siyosiy qarashlarini aks ettirdi . Lekin bu asar Qo`shma Shtatlarda yaxshi kutib olinmadi. U yana o`z siyosiy qarashlarini o`z ichiga olgan bir nechta asarlar yozdi va uning asarlari ham Yevropada, ham Amerika Qo`shma Shtatlarida ko`pgina o`z kitobxonlariga ega bo`ldi.

1833-yilda Kuper Amerikaga qaytdi va “Xalqimga xat” deb nomlanuvchi asarini tezda chop ettirdi va unda u o`sha davrning eng siyosiy baxs-munozaralari haqidagi fikrlarini keltirib o`tdi. Va shu davrdan boshlab Kuper ijodining uchinchi bosqichi boshlandi. Bundan tashqari u Yevropaga ko`rgan kechirganlari haqida ham asarlar yozdi. 1834-yilga kelib u Kuperstounda avlodlaridan qolgan hashamatli Otsego saroyini qayta ochdi, biroq u uzoq turmadi va yana nuray boshladi. U bu yerda deyarli 16 yil davomida bo`lmagandi. Boshida u qishni Nyu-Yorkda o`tkazdi va yozni esa Kuperstounda o`tkazdi, ammo Otsego saroyini o`zining doimiy qarorgohi sifatida saqladi. 1833—1851 yillarni o`z ichiga olgan uchinchi bosqichda Kuper ijodida siljish yuz beradi. Yozuvchining Amerika Qo`shma Shtatlari hayotiga, maqtalgan Amerika demokratiyasiga munosabatlari salbiy tus oladi. Boylik ketidan quvish avj olib, demokratik tushunchalar oyoq osti qilinayotganini ko`rgan adibning bu davrda yaratgan asarlari orasida eng e’tiborlisi “Monikenlar” (1835)da AQSH burjua tuzumi keskin hajv ostiga olinadi.

Yozuvchi ijodining uch bosqichini tahlil qiladigan bo’lsak, Kuper ijodining birinchi bosqichida demokratik tamoyillar va hindularning mustaqillik sari orzu-intilishlari tasvirlangan bo`lsa, ikkinchi bosqich adibning Yevropa mamlakatlariga qilgan sayohatlari to`g`risidagi sayohatnomalari va publitsistik maqolalarini qamrab oladi. Jeyms Fenimor Kuper hayotining so’nggi yillarida yozilgan AQSH burjua tuzumini tanqid ostiga oluvchi asarlar uning ijodining yakuniy, uchinchi bosqichiga kiradi.

1851-yilning 14-sentyabrida Kuper olamdan o`tdi va uni otasining qabrini oldiga dafn qilishdi. Bir qancha mashhur yozuvchilar, siyosatchilar va uning do`stlari vafoti munosabati bilan 1852-yilda uning sharafiga kecha uyushtirdilar. Insoniylik va vatan ozodligini e’zozlagan dunyodagi har bir kitobxon uchun Amerika adabiyotining gigantlaridan biri Fenimor Kuper nomi yaqindan tanishdir. Fenimor Kuper asarlari ayniqsa, romantik, ajoyib-g`aroyib, shiddatli hamda qahramonona voqealarning shaydosi bo`lgan yoshlar uchun g`oyat azizdir. Shuning uchun ham uning vatanparvarlik, jasurlik va ma’naviy go`zallik sari jahonning barcha tillarida qayta-qayta nashr etilmoqda.

Xulosa qilib shuni aytish mumkinki, Romantizm oqim namoyandalaridan biri bo`lmish James Fenimor Kuper romannavislar orasida o`zining ko`p qirrali ijodi bilan Amerika adabiyotiga salmoqli ta’sir o`tkazgan. Yozuvchining 32 roman, 10 jildlik sayohatnoma va ko’plab publitsistik asarlari mavjud. Bu asarlar nafaqat kitobxonlar, balki boshqa ijodkorlarning ham diqqat e’tibori, tahsin va tanqidlariga sazovor bo’lgan. Adib o`zining serqirra ijodi bilan “Amerikalik Uolter Skott” deya zamondoshlari tomonidan ta’riflangan. U o`z davrining mashhurlari Vashington Irving, R.V.Emerson, Nataniel Xavsorn, German Melville va Vilki Kollins kabi yozuvchilar bilan yaqindan do`st bo`lgan va ularning ba’zilari Kuper ijodiga ta’sir qilgan. Universitetni tugallay olmagan bo`lsada nafaqat adabiyot, balki siyosat sohasida ham o`z o`rnini egallay olgan zabardast yozuvchi sifatida yozuvchilar orasida muhokamalarga sabab bo`lgan.

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KEYT SHOPINNING “THE AWAKENING” ASARIDA FEMINIZM MAVZUSI

Tursunova Zarina,
BuxDU, 2-kurs magistrant

Keyt Shopin bugungi adabiy dunyoda "Uyg'onish" romani muallifi sifatida tanilgan. O'z davrida juda ziddiyatli bo'lgan "Uyg'onish" asari o'n to'qqizinchi asrda turmush qurgan ayolning ahvoliga bag'ishlangan va yaqinda qayta kashf etilgan va xuddi shu sabablarga ko'ra ochiq-oydin feministik matn sifatida tan olingan. Biroq, bu roman deyarli faqat fantastika kompozitsiyasida o'tkazilgan adabiy kar’yeraning eng yuqori cho'qqisini ifodalaydi. Aynan hikoya janrining “o‘zlashtirilishi” Shopinga o‘zining so‘nggi durdona asarini to‘ldirishga, uning mavzuiy masalalariga eng mos uslubni ishlab chiqishga imkon berdi. Albatta, bu rivojlanish alohida-alohida sodir bo'lmadi. Barcha yozuvchilarning o'z o'tmishdoshlari bor va Shopen misolida, ayniqsa, bir kishi juda ta'sirli bo'lgan, fransuz qissalari yozuvchisi Gi de Mopassan 1880 yilda adabiy dunyoni "... benuqson ixcham nasr bilan belgilangan, diqqat bilan tanlangan ifodali tafsilotlar va qat'iy real xarakterlar" (Ewell, Keyt Chopin 19-bet).

Shopin qaysidir ma'noda frantsuz erkak yozuvchilar adabiy an'anasini "o’zlashtirgan" bo'lib, u Mopassanning qisqacha badiiy adabiyoti ko'rinishida o'zini namoyon qilgan. Bu uning ijodi bilan bog'liq tanqidlarda, so'nggi yillardagi tanqidlarda va uning zamonaviy sharhlovchilarining so'zlarida qayta-qayta ta'kidlangan haqiqatdir. Maupassant haqiqatan ham bir tanqidchi tomonidan Shopinning eng buyuk adabiy “ustozi” sifatida aniqlangan (Teylor p.159). Ammo uning ta'sirining eng to'g'ridan-to'g'ri tasdig'i Chopinning o'zi nashr etilmagan "Ishonchlar" (1896) inshosida keltirilgan. Bu yerda u frantsuz "ustasi" ga hayratini bildiradi, chunki u sakkiz yil oldin uning ertaklari to'plamiga "qoqinib" qolganiga munosabatini eslaydi: "...I read his stories and marvelled at them. Here was life, not fiction; for where were the plots, the old fashioned mechanism and stage trapping that in a vague, unthinking way I had fancied were essential to the art of story making. Here was a man who had escaped from tradition and authority, who had entered into himself and looked out upon life through his own being and with his own eyes; and who, in a direct and simple way, told us what he saw..."(p.700-701).

Shopinning qisqa hikoya shaklidagi badiiy yozuvi bu yuksak e'tiborning yana bir dalili sifatida ko'rish mumkin, garchi aniqroq bo'lsa ham. Ehtimol, eng yaqqol ko'rinib turibdiki, uning Mopassan shaklini qabul qilganligi, yozishning o'ziga xos jihati frantsuz odamining o'zini eng ko'p tashvishga solgan (Dugan p.130-131). Uning qisqa fantastika tuzilishiga taqlid qilish hayratlanarli va Richard Fusko tomonidan o'zining Mopassan va Amerika qissasida uzoq vaqt davomida ishlab chiqilgan. Ammo uning yozish uslubining sohalari ham uning katta ta'siridan dalolat beradi: Shopinning ob'ektiv psixologik realizmi, syujetdan ko'ra xarakterga urg'u berish, tejamkorlik va birlikka intilish va o'ziga xos axloqsizlik. Aniq parallelliklar frantsuz erkak va amerikalik ayolni bog'laydi.

Biroq, Shopinning qisqacha badiiy adabiyoti - uning o'ziga xosligi nuqtai nazaridan bu aniq parallellik doirasidan tashqarida nimalar borligi qiziqroq, chunki uning san'ati hech qanday tarzda oddiy taqlid emas. Shopin, Per Seyersted o'zining tanqidiy tarjimai holida ta'kidlaganidek, "... o'ziga xos jasorat va qarashga ega ..." (199-bet). Mopassan, shubhasiz, o'zining ijodiy ruhi uchun ilhom bergan, uning mavzulari va usullari uning ishida yaqqol ko'rinib turardi, lekin "...o'zining mustaqil ruhi va shaxsiy qarashlari bilan u butunlay o'zini tutdi" (129-bet). Shopinning ayol yozuvchi sifatidagi o'ziga xosligi, eng yaxshi holatda, frantsuz ta'siridan tashqarida gapiradi va bu ajoyib ayol ovozidir. Maupassantdan qabul qilgan frantsuz erkak shakli va uslubi o'z maqsadiga, ayolga xos pozitsiyani o'rganishga moslashtirilgan. U adabiy o'ziga

xoslik va o'ziga xoslikni namoyon etadi va oxir-oqibat, chinakam feministik ovozda gapiradi.

Bu "gender" o'ziga xoslik Shopinning erkak va ayol munosabatlarida ko'rinadi. Uning yangiligi mavzuning o'zida emas, chunki bu nuqtai nazardan, Chopinning ishini umuman Evropa asarlariga javob sifatida ko'rish mumkin - asosan jinsga qaratilgan va Helen Teylor taklif qilganidek, "...u bilan baham ko'rdi. jinsiy aloqa, burjua nikohi va ayolning roli masalalari bilan bog'liq (157-bet) Va Mopassan bunday asarlarning etakchi ijodkorlaridan biri sifatida bu masalalarni uzoq vaqt davomida o'rganib, nafaqat erosning mavjudligini tan olgan, balki chegaralarni kengaytirishga yordam bergan. U bu kabi narsalar haqida ochiq gapirgan va Seyersted ta'kidlaganidek, shuning uchun ham u Shopinga chuqur gapirgandir ("Kirish" to'liq asarlar, 24) Uning adabiy o'ziga xosligi, demak, u bu munosabatlarga qanday jasorat bilan munosabatda bo'lishi va ularga beradigan ayol nuqtai nazarida yotadi.

Meri Donaldson-Evans o'zining "Ayol qasosi" asarida ochib berganidek, Mopassan o'z qahramonlariga ob'ekt sifatida qaraydi: "...women are objects of erotic delight, intended for the pleasure and adornment of the male, and their physical beauty is paramount...The pleasure that the possession of a beautiful woman affords is entirely physical and is coupled by an absolute disdain for her 'being'" (p.14).

Uning hikoyalarida asosiy erkak qahramonlar "...bitter about women and love, and are suffused by a general misanthropy and more specific misogyny" (Taylor p.160).Uning nuqtai nazari aniq androsentrik va aynan shu erkak dunyoqarashi Shopinga qarshi yozadi va ayollarni ob'ektdan sub'ektga o'zgartiradi. U ayollar uchun hayotda ko'rgan narsalarini o'rganadi va ifodalaydi va bu bilan o'zi yozgan frantsuz erkak an'anasini buzib tashlaydi, bu shunchaki erkak shakli va uslubi modelini feminizatsiya qilishdan ko'ra feministikdir.

Shopinning bir vaqtning o'zida va paradoksal bo'lib ko'rinadigan, androsentrik frantsuz ta'siriga sodiqligi va uni buzishi 1894 yilda nashr etilgan "Uning maktublari" [3] nomli asarida, umuman, tanqidchilarning e'tiboridan chetda qolgan hikoyada aniq ko'rinadi. Hikoya Mopassanning Shopinga ta'siri yangi cho'qqilarga ko'tarilgan bir paytda yozilgan - u frantsuzning bir qancha asarlarini ingliz tiliga tarjima qilgan paytda. Chopin 1894-1898 yillar oralig'ida sakkizta Mopassan hikoyasini tarjima qilgan va bu jarayon uning tuzilishi va mavzusi jihatidan o'z yozuviga katta ta'sir ko'rsatgan. Aynan o'sha paytda Chopin o'z ishini shakllantirgan mahalliy rang an'analaridan uzoqlashdi, qiziqishini mintaqaviy janubiy muammolardan o'zgartirdi va Fusko tomonidan tasvirlanganidek, yanada murakkab shakllar bilan tajriba o'tkazdi. Oxir oqibat, Shopin yozuvining "lazzati" borgan sari Mopassanga xos bo'lib borardi. Aftidan, u Teylor ta'kidlaganidek, "...tarjimaning intizomi va qiyinchiliklari orqali... o'z ustozini o'z ishi nuqtai nazaridan qayta ko'rib chiqdi" (160-bet). Ammo shu bilan birga, Chopin uni frantsuz ustoziga to'g'ridan-to'g'ri qarama-qarshi qo'yadigan mavzuga - ayol mavzusiga va uning patriarxat diktatorlari tomonidan yozib qo'yilgan chegaradan tashqarida individual o'zlikni tasdiqlash uchun kurashiga tobora chuqurroq kirib bordi. Bu mavzu "Uning maktublari" ning asosiy mavzusi bo'lib, bu hikoyani Shopinning erkak qiyofasidan foydalanishi va erkak an'analariga faqat uni buzish uchun mos kelishining ajoyib namunasi bo'lishiga xizmat qiladi va aqlli ravishda, o'z chegarasi ichida, fosh qiladi. va bundan tashqari, patriarxal domendan foydalanish. Maupassant misolidan feministik maqsadlarga erishish uchun foydalanilgan. Chopin frantsuz androsentrik ta'siridan tashqariga chiqdi; u, Fuskoning so'zlariga ko'ra, "...o'z yo'lini yoqib yubordi" - feminizm yo'li, oxir-oqibat, "Uyg'onish" ga olib boradigan yo'l.

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THE IMPACT OF THE SECOND WORLD WAR ON THE LIVES OF PEOPLE IN REMOTE VILLAGES AND THE DEPICTION OF NATIONAL CHARACTERS REFLECTED IN "BETWEEN TWO DOORS" BY UTKIR HOSHIMOV.

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Annotation: This article explores the interpretation a story "Between two doors" written by U.Hoshimov. In this novel, it can be clearly understood the affects of the simple people thoughts, their imagination, influence to the generations life caused by their parents' mistakes. All in all, in this article we will analyze all changes during the war in the area of war and in the far away villages of other countries.

Keywords: Between two doors, social realism, Tashkent, Samarkand,1930th till 1970th , Russia

"Between two Doors" is a novel by the People's Writer of Uzbekistan Utkir Hoshimov. The work occupies one of the main places in Utkir Hoshimov's legacy. The play skillfully depicts the fate of human beings and the complexity of human life. The writer mentions, first and foremost, a war that threatens peace. In particular, the fact that the events of the war broke the hearts and minds of every parent is the universal pathos of the novel. The author's images speak of the qualities of ordinary people - courage, tenacity, patriotism and perseverance. Each episode has a profound effect on the reader's heart as the experienced writer delves into the events of the novel. The scenes of life depicted in the play, interpersonal relationships, as well as the author's unique artistic style are very natural and sincere. The novel, which consists of seven parts and forty-seven chapters, is also unique in terms of compositional structure. The author skillfully connects the stories of the nine characters in the narrative.

It can be mentioned that writing an experienced times of humans lifes is the main topic of the novels by Utkir Hoshimov. Otherwise, especially the novel "Between two doors" can be added such kind of stories which mentioned before without any hesitation. The author was born in the middle of that period, additionally, it was built in the true . He chose this theme cause why he wanted to show that not only soldiers suffered from war, but also all over the world's human lives influenced from any side, includes the place where the author told. It is told from 9 main characters of the story and how reacted, changed the atmosphere around them.

In that part, it should be given an examples of writers thoughts about the novels by giving their own opinions. When it comes to "Between two doors" , a lot writers have written their opinions about it, in addition one of them was written in the book of Said Ahmad(1999) called "Missings and findings". He said like this:"This novel is not about war or its results, but also is about the societies reaction to it, or influence to the ordinary people's lives inspite of carbage was far away from those people. All in all, it is about the injuried heart caused from war".The novel of "Between two doors" was one of the most famous novels between others till now, cause it is actually shown the real condition of that period. It was begun to write in 1986, and was published between 3 years.

First of all, we should mention about the World wars influence on the world. It is clearly known that it acts all of us, nobody is except from this. So in this novel, there are variety of influences mentioned. First of them is mothers' description. Because they have to send their childs to the carnage area and it's abstract they will return or not. Next one is wives waiting for their husbands, and if they die, they will become widows.However, some of them betray for their

husbands when they are far away from their homes. Additionally, we can see all of these situations in the book.

In the novel, people's destinies, and difficult lives of people illustrated very skilled. Author, firstly blacken the war which breaks the peaceful life, especially, war's realities injuries every parent's hearts shows the novel's overall view. Characters which mentioned the narrator illustrates ordinary human's features- love to the country, bravery, stoic and their patience can be understood. 7sections, 47chapters included novel is different from others with its composition built. Narrator connects all 9 main characters such with mastership. The novel of "Between two doors" was not the first one which was written about World War II, but very differs from others with its showing whole meaning with simple words, nevertheless, under the simple phrases lyies deep meanings. This novel was written in 1986, and was published as a book 1990s. In this novel, a variety of events from 20th century are reflected. When every reader brings this book on their hand, they feel the atmosphere of the situations, characters feelings also. It can be counted that there are variety of meanings, main topics. It may be love to motherland, nobleness, loyalty to lovely person, braveness, pride, metrical. This story is not only about one person, additionally, it is told by 9 main characterized people. In a great work of art, the genius of the creator is shown in all its diversity, personality, the spiritual world the inner world.

The intrinsic analysis of this writing is to discuss how the intrinsic elements of Orif doyen support the story of the novel.The intrinsic elements that will be discussed containing setting, character, and conflict and in Orif doyen. Abrams in Glossary of literary terms 7th edition explains that the overall setting indicates where the action occurs by looking at the general location, historical time and social positions.

According to Kennedy, settings divided into three types, namely setting of place, setting of time and setting of social. Setting of place refers to the location when the event occurs. Setting of time relates to the time when the events occur in the novel, setting of social refers to the situation of society and lifestyle of the character in the novel.

When it comes to place settings, it begins with Tashkent city and changes to Samarkand. During the war, the place which is mentioned Russian and other cities of the country. Additionally, in some situations, there is given villages' names. Turning to the settings of time, it comes to the 1930th till 1970th when war had already finished. Orif doyen who was a head of the village looked very big, with spacious shelders, tall and very smart in his period. He was tall from others, fingers were wide, and had a short beard, his broad face had the original meaning of constant contemplation, the beauty of spiritual power. You can see a lot of main things that symbolizes our national features. He is such tolerant person that outdoes his both children's death. This is not for everyone to win such kind of feelings.

His close friend Husan also respects him because of his humanity sides. He is such generous person who allowed him daughter in law to marry for another person although she was a wife of his son. She decamped from home with her sweetheart, though all the nation gossiped about their family. All these gossips doyen heighten and allowed her. I think no one father in law can be able to do it. The main antagonist of this novel is Umar. This character was sent as a doyen despite of the previous one. He made other people work to him, encourage a woman to betray for her husband, and be with him. He doesn't have any kind of human features because he wants to achieve everything he needs. So all in all it can be said from beginning till the end of the story this character. It is clear that the antagonist is the opposite of protagonist.

When it comes to round character, they participate whole book, like a main character, always takes part in every chapters. So in this novel they are Robiya, Kimsanand Black mother. So let's introduce Robiya, who is daughter of the teacher and whose mother was ill and died because of illness.Then she and her father went to Tashkent from Samarkand to live and met their Orif doyen, he transmitted them to Husan'shouse.In the whole story she faced to face with a lot of troubles in her life, but always won from life difficulties. The next one is Kimsan, who is son of Husan and black mother, where Robiya arrived. Firstly they were like siblings, but after few years fell in love with each other. Unfortunately, they couldn't be together because he died in the

carbage. The next character is Black mother, who is mother of Kimsan, and after her son and her husband death, she fully injured from her heart. In the middle of the story, she had to marry Robiyato her brother because thinks about her encourgable.

Turning to the dynamic character, it is such a character that changes as a result of the experience they have. Giving example from this novel is Rano. She firstly married to Shomurod, brother of black mother, and after he went to the war, she betrayed him with person, called Umar. She is like fugitive because she decamped with Umar to his village leaving her son but at the end of the story she realized that she did fault, however at that time she was very late.

Between two doors consists of many conflicts among characters adjust the tenton of the story. The main character in the novel is experiencing internal conflicts and external confict with other characters that develop the interaction among the characters and the plot of the story. Because the Protagonist is Orifdoyen, the writer presents the internal and external conflict of Orif doyen.Orif doyen struggles to shed her vanity and her fear of confronting her own feelings, both of which cause her to misunderstand those around her and meddle harmfully in the lifes of other ones. The extrinsic analysis of this writing examines social background of "Between two doors" through extrinsic aspects of literary work.

Utkir Hoshimov managed to show the all sides of each character in the novel. That's why the speech of all the characters in the work is individualized. In addition, every character is illustrated their own character by their own language, and this one is the achievement of the author which shows his mastership of his works. Orif doyen's bravery, patience and being ready to give his life to his village, family, country are worth to applause.

Taking everything into consideration, the play also vividly depicts the great poet as an entrepreneur, a far sighted sage, Politian, social problems, a man of firn faith who never betrayed his faith in any case.

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JON STEYNBEKNING ASARLARIDA IJTIMOIY MUAMMOLAR TASVIRI

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O`zbek adabiyotshunosi A.Ulug`ov ta`kidlaganidek, yaxshi asarlar hamisha yozuvchining his-tuyg`ulari yoki uni bezovta qilgan kechinmalari asosida yaratiladi [8]. Jon Steynbek jiddiy muammolar, hayotiy voqealar va uning atrofidagi odamlar haqida yozgan, voqealarga o'z nuqtai nazarini teran ifoda etgan amerikalik yozuvchilardan biridir.

Jon Steynbek taniqli yozuvchi sifatida jahon adabiyotiga yetarlicha o`z hissasini qo'shgan va 20-asrning eng buyuk yozuvchilaridan biri hisoblanadi. Jon Steynbek Ernest Xemingvey va Skott Fitjerald kabi adabiy gigantlar hukmronlik qilgan Amerika adabiyotida o'zining noyob mavqeiga erishdi. 1962 yilda Jon Steynbekga adabiyot bo'yicha Nobel mukofoti, adabiy yutuqlar uchun eng yuqori mukofot berildi. Luchen Li yozganidek, *"Jon Steynbek: Hujjatli film": Jon Steynbek XX asrning eng yetuk va eng ko`p o`qilgan mualliflaridan biri edi. Bugungi kunda*

uning kitoblari har yili Amerika Qo'shma Shtatlarida ham, undan tashqarida ham millionlab nusxalarni sotishda davom etmoqda. Uning mavzulari keng ko'lamli muammolarni qamrab oladi - ijtimoiy, siyosiy, madaniy, axloqiy, global va ekologik ....” [10]

Jon Steynbekning 1961 yilda nashr etilgan "Qayg`ularimiz zimistoni" uning yozgan so'nggi romani edi. Roman o'z nomini Shekspir yozgan "Richard III" pyesasidan oladi. Ikkala asarda ham umidsizlik va ochko`zlik haqida so`z boradi. Yozuvchi sifatida Steynbek Amerika jamiyati va ijtimoiy muammolar haqida yozishi bilan mashhur. "Qayg`ularimiz zimistoni" bundan mustasno emas, bu yerda boylik va maqomga intilish, ijtimoiy bosim va aybdorlik tasvirlangan.

"Qayg`ularimiz zimistoni"asarida yoritilgan asosiy mavzu - bu jamiyat bosimining ta'siri. Romanning boshida Itan Xouli oziq-ovqat do'konida sotuvchi sifatida ishlayotgan paytda ishdan qoniqmaydi, Itanning rafiqasi har doim erini yuqori ijtimoiy va iqtisodiy mavqega erishishga undaydi. Uning bolalari ham o'zlarining yashash sharoitlaridan shikoyat qiladilar, bu esa qahramon Itanni pora olishga va o'z hokimiyati va boyligini yaxshilash uchun jinoyat sodir etishga undaydi. Meri hatto Itanni haqorat qilib, shunday dedi: *“... I do blame you for sitting wallowing in it... Everybody's laughing at you. A grand gentleman with no money is a bum'”* [11]. Ushbu parchada biz uning xotini Itanni katta uy va hashamatli mashina kabi turmush tarzini yaxshilash uchun yetarlicha harakat qilmagani uchun ayblaganiga guvoh bo'lishimiz mumkin. Meri, faqat Itan oladigan kattaroq maosh ularga o'z orzulariga erishishga yordam beradi, deb hisoblaydi. Jamiyatning omad bilan ideal hayotga ega bo'lish uchun doimiy bosimi tufayli Itan baxtsiz bo'lib qoladi. U odamlarni aldashni boshlaydi, garchi u hech qachon Amerika jamiyatida odat hisoblangan axloqsiz harakatlarga bo'ysunishni istamagan.

Keyinchalik romanda Itan bankni o'g'irlash haqida o'ylaydi va u ba'zi chalg'itadigan narsalar tufayli o'z rejasini amalga oshira olmadi. Biroq, u rejani amalga oshira olmadi, Itanning shaxsiyati o'zgarib ketdi, u o'zining va oilasining moliyaviy ahvolini yaxshilash uchun o'zining o'tmishdagi qoidalariga qaytdi. Nafaqat Itan juda tashvishlanib, pulga berilib ketadi, balki uning o'g'li ham. Uning o'g'li tanlovda qatnashadi va moddiy mukofotni qo'lga kiritish uchun aldaydi. Itan o'g'lining axloqsiz harakatini bilib, xatolari o'g'lining taqdiriga ta'sir qilganini tushunadi. Nihoyat, uning ochko'zligi va boyligi oila a'zolariga salbiy ta'sir qiladi, u o'z joniga qasd qilishga qaror qiladi.

Romanning barcha sahnalari davomida Itan dahshatli harakatlar qiladi, jumladan, muhojir xo'jayinini deportatsiya qilishga sabab bo'ladi va uning mulkiga egalik qiladi va xo'jayinning alkogolik do'sti Dennidan noqonuniy ravishda o'g'irlaydi. Itan Denni Teylorga ming dollar beradi, ammo Denni ushbu parchada shunday degan: *“You`re betting that I`ll put up my meadow as collateral. And you`re betting that a thousand dollars` worth of booze will kill me, and there you`ll be with an airport in your lap”* [11]. Itan oilasining iqtisodiy ahvoli haqida qayg'uradi, u hatto buning uchun bolalikdagi do'sti Dennini ham qurbon qilishga tayyor. U Denniga pulni hammasini alkogolga sarflashini bilgan holda beradi va agar Denni spirtli ichimlikdan o'lib qolsa, bu Itanga shahardagi aeroport uchun yetarlicha tekis bo'lgan yer uchastkasiga egalik qilishga yordam berishi mumkin. Shunday qilib, Steynbek romanda axloqsiz sxemalar va poraxo'rlikka olib kelishi mumkin bo'lgan hokimiyat va boylikka bo'lgan ishtiyoqni tasvirlaydi.

"Qayg`ularimiz zimistoni" ning yana bir mavzusi - Amerika orzusi. Bu baxtli turmush qurish, farzand ko'rish, ideal uyda yashash va omadga ega bo'lishni anglatadi. Pulsiz Itan turmush o'rtog'i Meri bilan baxtli yashay olmaydi, u har doim erini arzimas maoshdan shikoyat qiladi. Meri o'z farzandlari uchun yuqori hayot standartlarini o'rnatish uchun munosib miqdorda pulga ega bo'lishni xohlaydi. Albatta, Amerika orzusini belgilash mavzusi Meri Xoulida yaqqol namoyon bo'ladi, chunki u baxtli turmush qurgan va bolalari bor; lekin u o'zining chiroyli uyiga ega bo'lishni va kattaroq boylikga ega bo`lishni xohlaydi.

Xulosa qilib aytganda, Jon Steynbek nafaqat jahon adabiyoti balki Amerika adabiyotida ham o`zining mustahkam mavqeiga ega. Garchi u XX asr Amerika adabiyotining buyuk vakili bo'lsa-da, uning asarlari hali ham o'quvchilar tomonidan yaxshi qabul qilinadi va butun dunyoda

keng o'qiladi. Uning asarlari ko'pincha ijtimoiy va iqtisodiy masalalarga bag'ishlanganligi sababli, ijtimoiy bosim kabi ijtimoiy muammolar, poraxo'rlik, firibgarlik kabi axloqsiz hatti-harakatlar va Amerika orzusining odamlar taqdiriga salbiy ta'siri Jon Steynbekning "Qayg`ularimiz zimistoni" asarida mohirlik bilan tasvirlangan.

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MARGARET MITCHELLNING “SHAMOLLARDA QOLGAN HISLARIM” ASARI FUNKSIONAL-DISKURSIV TAHLIL OBYEKTI SIFATIDA

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Annotatsiya. Mazkur maqola Margaret Mitchellning “Shamollarda qolgan hislarim” asaridagi frazeologik birliklarning funksional- diskursiv jihatdan tahliliga bag`ishlanadi. Mazkur maqolamizda 40dan ortiq frzazelogik birliklarni tahlil qilganmiz.

Annotation. This article is devoted to the functional- discursive analiysis of phraseological units in the work of Margaret Mitchell`s “Gone with the Wind. In this article we analyzed more than 40 phraseological units.

Аннотатция. Данная статья посвящена функционально- дискурсивному анализу фразеологизмов в произведении Маргарет Митчелл « Унесенные ветром». В статье мы проанализировано более 40 фразеологизмов.

Kalit so’zlar: frazeologik birlik, konseptuallik, idioma, ekvivalentlik, diskursiv- funksional, analog, maqol.

Key words: phraseological unity, conceptuality, idiom, equivalence, discursive- functional, analog, proverb.

Ключеые слова: фразеологическое единство, консептуалность, идиома, эквивалентность, дискурсивно- функциональный, аналог, пословицыю

Mazkur maqolaning maqsadlaridan biri frazeologik birliklarning badiiy asarlarda qay tarzda qo'llanilishidan iboratdir. Biz olib qaraydigan asarim Margaret Mitchellning **Gone with Wind** bo'lib , ushbu asarda iboralarning o'rni, ularning asar o'qilishidaga ta`siri ona tilisi boshqa til bo'lgan o`quvchi nuqtai nazaridan kuzatib boriladi.

Bundan tashqari, badiiy asarlarda uchraydigan iboralarning qo'llanilishini o'rganish jarayonida yig`ilgan bilimlar til o'rganuvchiga juda katta ahamiyatga ega ekanligini ta`kidlab o`tish o'rinli deb hisoblayman. Yana bir sabablardan biri shundan iboratki, til o'rganuvchi iboralarni o'rganish orqali o'sha xorij til ustasiga erishish jarayonidagi katta poyqadam egasiga aylanadi.

Ushbu maqolada ikkita masala ko'rib chiqiladi. Ulardan biri iboralarning matndagi o'rni va mazmuni bilan tanishib chiqsa, ikkinchisi bo'lsa ushbu iboralarning qo'llanishi badiiy asarda qay darajada ta`sir o'tkazishini izohlab o'tadi. Birinchi masala iborali birliklarning asar personajlari orasida ishlatilishi, qo'llanilish tarzi, uslubi va qaysi personajlar orqali aytilishi usha asar qahramonlari haqida ko'proq ma`lumot berishga yordam beruvchi vosita sifatida ham qaraladi. Iborali birliklar ma`no jihatda metoforalarga o`xshab ketsada, mazkur tadqiqot ishida faqat iboralarga e`tibor qaratiladi

Margaret Mitchellning badiiy asari Gone with the Windning o'ziga xosligi shundan iboratki, u nafaqat adabiy nuqtai nazardan diqqatga sazovor manba sifatida qaraladi, balkim lingvistik jihatdan ham frazeologik birliklarni o`zida qamrab oluvchi boy kitob desak anglashmagan bo'lamiz. Ushbu badiiy asarni misol tariqasida ko'rib chiqarkanmiz, undagi barcha iboralar kontekstual ravishda e`tiborga olinadi.

Avvalambor, aytib o`tish joizki, diqqat markazimizdagi ushbu badiiy asarda lingvistik nuqtai nazardan olib borilgan tadqiqot ishlari kam bo`lganligi bois biz olib borgan ishda chuqur yondashuv kuzatiladi desak ajabmas. Chunki bundan oldingi tadqiqot ishlarida mazkur badiiy asardagi mavzu va qahramonlari asosiy diqqat markazida bo`lgan. Faqatgina, istisno sifatida olib qaraydigan bo`lsak, boya aytib o`tilgan finlyandiyalik tadqiqotchi tilshunos Sanna Mustonenning 2010 yilda iboralarning tarjimasi borasida olib borilgan ishlari ushbu asardagi iboralarning mazmunini izohlashda hissasi juda katta deb hisoblaymiz. Mustonen iboralarni ingliz tilidan fin tiliga tarjima qilish jarayonida uchta uslubni tajribada sinab ko`rgan. Birinchisi hammaga tanish uslub bo`lib, iborani tarjima qilish jarayonida uni boshqa so`z birligi bilan ifoda qilishdan iboratdir. Ikkinchisi esa iborani uning ekvivalenti bilan solishtirish tarzida tarjima qilish bilan cheklangan uslubdir. Oxirgisi va amaliyotda eng kam qo`llanilgan yo`llardan biri bu so`zma-so`z tarjima yo`li bo`lib, bu orada uning ya`ni frazeologizmningmazmuni yo`qolish ehtimollari kuzatilgan.

Yuqorida aytib o`tilganidek, iborali birlikar tilning ishlatilishida va uni o`rganish jarayonida muhim rol o`ynaydi. Bu kabi majoziy yoki metaforalik birliklar nafaqat adabiyotda, balkim boshqa sferalarda ham uchrab turadi. Masalan, marketing reklamalarida, jurnalistikada, siyosiy va diniy sohalarda qo`llanilishini tajribada uchratsa bo`ladi. Bundan tashqari, majoziy birliklar matndagina emas, balkim har kungi gaplashiladigan ya`ni og`zaki tilda ham uchratilib o`rganiladi. Demak, iboralar og`zaki va yozma ravishda doimiy tarzda qo`llanilib, ularni rasmiy va norasmiy kontekstda kuzatsa bo`ladi.

Maqolaning mazkur qismda tadqiqot har xil aspektlari inobatga olingan bo`lib, unda umumiy va har bir detallarga alohoda yondashuv tarzda qaralgan. Masalan, biz olib qaraydigan asarimizda 348 ta iborali birliklar kuzatilgani ma`lum bo`ldi. Bular orasida ibora va iborali fe`llar ham ko`pchilikni tashkil etadi. Diqqat e`tiborimizdagi asar 887 betdan iborat bo`lsa, tadqiqot damovida kuzatilgan iboralar o`rtacha olganda bir betga shuncha ya`ni bitta ibora to`g`ri keladi. Ishimizni keyingi qismlarida iboralarni raqamlar bilan qavsda izohlab o`tganmiz va har birini alohida o`rganib chiqish orqali chuqur tushunchaga ega bo`lganmiz.

Avvalambor aytib o`tish joizki, matnlarda uchraydigan iboralar turli xilligi uchun bitta xulosaga kelish mumkin – iboralar tilda tez-tez uchraydigan leksikologiyaga kiruvchi boy

turkumdir. Lekin har bir iborani alohida qarab chiqish jarayonida ularning ko`pisi asardagi qahramonlar to`g`risida ekanligi ma`lum bo`lib qolmoqda.

Shuni ta`kidlab o`tish joizki, matnlarda uchraydigan iboralar turli xilliligi uchun bitta xulosaga kelish mumkin- iboralar tilda tez-tez uchraydigan leksikologiyaga kiruvchi boy turkumdir. Lekin har bir iborani tahlil qilish jarayonid ularning ko`pisi asardagi asardagi qahramonlar, ularning ichki kechinmalari holatini tasvirlashda qo`llanilganligi ma`lum bo`ldi.

Asarda ko`p miqdorda odam tana a`zolari yoki tana harakati ishtirokidagi iboralar ham uchraydi. Masalan, *(1)to hold one`s* ***tongue***, (4-b.) *(2) to take one`s* ***foot*** *on one`s* ***hand***, (6-b.) *(3) to set* ***foot*** *on somewhere*, (8-b.) *(4) to put out someone`s* ***tongue***, (9-b.) *(5) to have* ***eye*** *for* (11-b.) *(6)to turn a sharp* ***eye***, (191-b.) *(7) wipe one`s* ***eyes***, (293-b.) *(8) rack one`s* ***brain***, (289-b.) *(9) roll one`s* ***eyes***, (332-b.)

Asar qahramonlari bilan bog`liq bo`lgan iboralar 65%ni tashkil etadi. Vaziyatni tasvirlovchi iborali birliklar ham anchagina bo`lib ularni anilqab olish qiyin emas. Yuqorida ko`rsatib o`tilgan statistik ma`lumotlardan shuni xulosa qilsak bo`ladiki, asar qahramonlariga tegishli bo`lgan iboralar miqdori muhit vaziyatni tasvirlovchi frazeologik birliklardan ancha ko`p ekanligini ko`rish qiyinchilik tug`dirmaydi, chunki asarda sodir bo`layotgan voqealar qahramonlarga bevosita tegishli ekanligi namoyon bo`ladi. Faqat ayrim holatlarda atrof-muhit va syujetni ifodalovchi iboralarning ishlatilishini kuzatish mumkin.

Iboralarning asar qahramonlarining o`zaro so`zlashuvlarida ya`ni dialoglarida va asarning aytib berilish jarayonida ko`p marotaba ishlatilganligi kuzatiladi. Miqdor jihatdan olib qaraladigan bo`lsa, iboralarning 30% qahramonlar tilidan ishlatilgan, 70% muallif tomonidan vaziyatni tasvirlashda qo`llanilgan.

Takror qo`llangan iborali birikmalar asarda 80% ni tashkil qiladi. Iboralarning tildagi o`rni ularning kerakli informatsiyani shinam va boy tarzda tarzda yetkazib berish xususiyatlari bilan ajralib turadi. Bundan tashqari, iboralarning mazmunini ularga ma`no jihatidan o`xshash so`zlardan ko`ra tezroq anglash mumkin, chunki ular xalq orasida oddiy so`zlardek tushuniladi.

Avvalambor , iboralar vositasida ko`p so`zli gaplar qisqa so`z birikmalari orqali ifodalanib matn mazmunini ham o`zgartirmaydi. Ular suhbatga tejamkorlik alomatini qo`shadi. Ayrim iboralar atigi ikki so`zdangina iborat bo`lsada lekin gapning mazmun mohiyatini yo`qotmaydi. Lekin biz tahlilga torgan asarimizda ikki so`zdan iborat iboralar kam foizni tashkil qiladi. Uch va undan ortiq so`zdan tashkil topgan iborali birikmalar asarimizda ancha.

Ushbu ikki xil kategoriyani yanada yaxshiroq ko`z oldimizga keltirish uchun ularni misol sifatida keltirish bilan kifoyalanamiz:

1. *lay eyes on someone* *1. throw smile*
2. *to hold one`s temper* *2. draw courage*
3. *drop someone`s eyes* *3. take strap*
4. *hold the rein* *4. suit oneself*
5. *from the cradle to the grave*
6. *draw a deep breathe*

Iboralar tildagi oddiy fikrni ifodalashda har tomonlama tasvirlashda qo`l keladi. Bu jihatdan iboralar so`z va ma`noga boy bo`lib aniq bir fikr yoki vaziyatni yetkazib berishda juda muhim rol o`ynaydi.

Asarda hayonlar hamda insonlar bilan bog`liq metaforik tarzda qo`llanilgan iborlar ham bor : *(1) rear like a horse* (191-b.), *(2) come down on somebody like a swarm* (550-b.), *gad about like a man* (542-b.) *(3) swell up like a toad* (565-b.), *scramble into somewhere like a rabbit* (541-b.).

Asarimiz inson ichki kechinmalari hissiyotlari tasviri bilan uzviy bog`liq bo`lganligi sababli hissiyotni ifodalovchi frazeologik birliklar hamda idiomalar asarda ko`p qismni tashkil etadi.

Masalan, asarda bir hissiy holat ma`nosini bildiruvchi bir necha xil iboralar ishlatilganlini ko`rib chiqdik:

(1) lay on eyes on someone

(2) throw a glance
(3) turn a sharp eye
(4) drop someone`s eye
(5) have an eye

Yuqorida ko`rsatilgan, bu iboralar **qaramoq**, **nazar tashlamoq, razm solmoq** degan ma`noni bildiradi. Unga mazmun jihatdan oid elementlarni ifodalagan. Ayrim paytlarda ikkita ibora bir xil guruhiga taalluqli bo`lsada, kontekstual jihatdan mazmun- mohiyatida ular bir-biridan bir oz farq qilish mumkin bo`lgan holatlari kuzatilgan.

Iboralar mazmun mohiyati jihatidan qaysi davr yo vaqtga qarashli tasvirlovchi vosita sifatida qaralsa ham ajab emas Chunki tilimizda oldin ishlatigan va hozirda kamdan – kam uchraydigan bu kabi so`z birikmalari

matnning eski vaqtga yoki qadimgi davrlarga taaluqli ekanligini bildiradi. Shu o`rinda, zamonaviy iboralarni uchratib tursak, matnda ishlatilgan tilning zamonaviyroq ekanligini tushunishimiz mushkul emasdir.

Iboralar asarning o`qilishiga boshqa yo`llar orqali ham ta`sir etishi mumkin. Asarni o`qiyotgan shaxsning xayoliga kelmaydigan tomonlar borki, ularni tasvirlashda alohida iboralar tanlangan.

Biz tahlil qilayotgan asarda frazeologik birliklar sifatida maqollar ham uchraydi. Fikrimiz dalili sifatida asarda qo`llanilgan maqolni misol sifatida havola qilamiz:

Sugar always caught more flies than vinegar as Mammy said.(152-b.)

Mazkur onaxon tilidan ishlatigan maqol birovlarni o`z tomoniga og`dirish , birovni jalb qilish maqsadida fikrni dallilash uchun ishlatiladi.

Xulosa o`rnida shuni aytishimiz joizki, Margaret Mitchell asar qahramonlarining dunyoqarashi, ma`naviyati, ma`daniyatiga xos ibora, maqol, idiomalarni mahorat bilan qo`llaydi. Ular qahramonlarning xarakterini, ijobiy va salbiy xususiyatlarini ochishga xizmat qiladi. Bir so`z bilan aytganda, muallif iboralardan unumli va o`rinli foydalana olgan.

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CHINESE IN THE WORKS OF US WRITERS

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In 1931, Buck published The Good Earth, which played a key role in his career. Before this novel was published, Americans knew almost nothing about China and the Chinese. The story of Generous Land takes place in the village of Nanshgou, Anhui Province, where Pearl and her husband Lossi spent the first years of their marriage. The play depicts the life of farmer Van Lun. It tells the story of her marriage to old age. At the beginning of the novel, Van Lun is a poor farmer, and at the end of the work, he becomes rich.

Pearl Buck, who is well acquainted with the life and customs of the Chinese people, describes the relationship between the young couple as follows: “There was a woman coming to the house. Never again would Wang Lung have to rise summer and winter at dawn to light the fire. He could lie in his bed and wait, and he would also have a bowl of water brought to him, and if the earth were fruitful there would be tea leaves in the water. Once in some years, it was so ”. Meaning: “Soon there will be a bride at home. Van Lun no longer has to get up early and light a fire in winter and summer. While lying down, he can wait for a bucket of boiling water, and when the harvest is plentiful, he can have tea. That's what happened in some years. " Many

books have been written about the sun-baked earth, the mud house, and the work done from morning till night. But this work has a different character. Pearl Buck's Generous Land is unique in that it has a unique way of working on sources.
P. Buck describes the situation of O-Lan, who spends his life under housework and hard work and does not even think of embellishing himself as a woman, in a simple and vivid way through the conversation of a couple: “ I mean, can you not buy a little oil for your hair as other women do and make yourself a new coat of black cloth? And those shoes you wear are not fit for a land proprietor’s wife, such as you are now.
But she answered nothing, only looked at him humbly and without knowing what she did, and she hid her feet one over the other the bench on which she sat. Then, although in his heart he was ashamed that he reproached this creature who through all these years had followed him faithfully as a dog, and a dog, and although he remembered that when he was poor and labored in the fields himself she left her bed even after a child was born and came to help him in the harvest fields, yet he could not stem the irritation in his breast and he went on ruthlessly, although against his inner will. I have labored and have grown rich and I would have my wife look less like and hind ”.
Meaning: “Can't you dye your hair like other women and make yourself a black dress? Your shoes are useless, remember, you are now the wife of a large landowner.
Although he and his wife had been married for so many years and had endured many hardships, even in the poorest of times, his wife had obeyed and obeyed him, worked day and night in the fields, and even had children. Although he knew that he had gone out to the field to work with him, he became angry and said angrily:
"I worked hard, I got rich, I didn't want my wife to be a servant." ”
It is spring … The hole was barely large enough to admit his hand and he thrust it out to feel of the air. A small soft wind blew gently from the east, a wind mild and murmurous and full of rain. It was a good omen. The fields needed rain for fruition.
There would be no rain this day, but within a few days, if this wind continued, there would be waret. It was good. Yesterday he had said to his father that if this brazen, glittering sunshine continued, the wheat could not fill in the ear. Now it was as if Heaven had chosen this day to wish him well. Earth would be fruit”.
In the first part of the novel, Wang Lun succeeds, his first child being a boy, which was a sign of happiness for the Chinese. Every morning and evening, O-Lan worked side by side with Van Lun and gained a lot of land due to his savings. It is said that their family status rose as they bought new land from the Hwan family. We see that the history of one generation, the fate of a great nation, is a favorite subject of the Chinese folk novel, which is the main source of the American writer's work.
The only incident described in the novel shocks Van Lun’s life. It was the birth and delay of her daughter's birth with a disability.
Indeed, in the novel, this nameless baby shows man's weakness in the face of nature and pain.
The fact that Pearl Buck witnessed such events as a child led her to describe them vividly in the novel.
At the end of the novel, the author vividly describes the attitude of the Chinese people to the land through the episode of the protagonist Wang Lun's appeal to his children who want to sell the land: “It is the end of a family - when they begin to sell the land, he said brokenly. Out of the land we came and into it we must go - and if you will hold your land you can live - no one can rob you of the land ”(Synopsis:“ If you sell the land, the family will fail. There must be land. The only land can be owned. No one can steal your land. ”Van Lun describes his situation:“ And his two sons held him, one on either side, each holding his arm, and he held tight in his hand the warm loose earth ”. Meaning: "While his sons were leaning on his armpits, he was holding the warm, soft soil in his hands."
In this work, Pearl Buck portrays the mother to the highest status. In the pages of the novel, he appears as an inexhaustible source of power, a great leader of the people.

The mother is close to O-Lan, the protagonist of the novel Generous Earth. He is very patient, obedient, and the color of his face is like fertile ground. The mother endures all the trials. After her husband leaves, she raises her children alone, struggles to survive, and works hard on a piece of land.

As the first book in the trilogy, Generous Earth required less effort from Pearl Buck, in which she achieved her goal of expressing her views. Here the artist was stronger than his rival. Although the author's idea is much clearer in "Sons", its social burden is light, and the artistic value of the novel is much lower. In "Divided Space" he expresses his opinion to the end, and the missionary is completely superior to the artist.

The influence of the novel "Generous Earth" on the political arena was more important than its popularity. From the 1930s to the 1960s, Buck's novels were more important than any other American author's book on relations with China. In the novel, American and Chinese readers saw for the first time human relationships, Chinese characters who think like real, ordinary people, unlike exotic "eastern" heroes.

The same is the main achievement of the work and brought real fame to the author. Prior to the publication of the novel, some writers and journalists from Europe or the continent discriminated against the peoples of Asia in their works, treating them as a low class. They knew the Chinese as ignorant, some kind of mysterious people. He was addicted to drugs, and his society was considered backward and rude. This ugly, absurd, and ingrained view in the minds of some Europeans were, of course, far from the truth.

Pearl Buck's literary legacy is vast, rich, and priceless. However, it is almost unfamiliar to Uzbek readers. His contribution to literature is primarily due to the fact that he was one of the first to cover the subject of China for the Western world. He acknowledged this in the last years of his long life and fruitful creative activity, writing: "It is difficult for me to say which part of the world is more valuable. I am as loyal to Asia as I am to my homeland. " Indeed, the writer considered China to be his "second home."

Pearl Buck was awarded the Nobel Prize on December 10, 1938. He said in a speech that day: "If I were speaking on behalf of the Chinese people from an unofficial point of view, I would be wrong. For many years, the life of the Chinese people has been a part of my life. The minds and intellects of my country and China, of my native land, are similar in many respects. Especially on this day, when all the people of China are fighting for the greatest, most important struggle for freedom, the two countries' notions of freedom and liberty are more and more similar than ever. is the most valuable thing. "

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VALTER SKOTT VA ABDULLA QODIRIY ASARLARIDA TARIXIY HAQIQAT VA BADIIY TO`QIMA

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Annotatsiya: *Ushbu tezisda ingliz va o'zbek tarixiy romannavislari V.Skott va A.Qodiriy asarlaridagi badiiy to'qima va tarixiy haqiqatni tahlil ostiga oladi. Shuningdek, tezisda "O'tkan kunlar" va "Ayvengo" tarixiy romanlari qiyosiy tahlil qilingan bo'lib, ushbu ikki yozuvchining uslubiyatining farqli va o'xshash xususiyatlari sanab o'tilgan.*

Kalit so'zlar: *tarixiy haqiqat, badiiy to'qima, roman, Romantisizm, syujet, qahramon*

Kirish

Valter Skott va Abdulla Qodiriy garchi ikki millat adabiyoti vakillari bo`lsada, ularni birlashtiruvchi bitta adabiy markaz – bu ularning tarixiy romannavisligidir. Valter Skott o`zining birinchi romani "Uverli" bilan dunyo adabiyoti tarixiy roman janriga mustahkam poydevor tashlagan bo`lsa, Abdulla Qodiriy milliy adabiyotda o`zining "O`tkan kunlar" romani orqali o`zbek tarixiy romanchiligida ilk qadamni qo`ydi. Ingliz adibi V.Skott va o`zbek adabiyoti yozuvchisi A.Qodiriy tarixiy romanlarini tahlil qilarkanmiz, ulardagi tasvirlangan real fakt va badiiy to`qimaning mohirona aks ettirilishi yozuvchilarning romanga san'atkorona yondashuviga guvoh bo`lamiz.

Ingliz yozuvchisi Valter Skott o`zbek romannavisi A.Qodiriydan farqli o`laroq, tarixiy romanlarida badiiy to`qimalar orqali o`tmishning real voqealarini ifoda ettirgan. Jumladan, "Ayvengo" romanini tahlil qiladigan bo`lsak, yozuvchi Anglo-sakson va Normanlar o`rtasidagi urush, shahzoda Jonning Angliya taxtini salibchilar bilan kurashayotgan akasi qirol Richarddan qaytarishdagi isyonlari tasvirlangan. Shahzoda Jon normanlar bilan til biriktiradi va saksonlar yo`lboshchisi Vilfred Ayvengo qirol Richard tarafdori bo`lib, unga qarshi kurashadi.

"The Battle of Hastings, fought on 14 October 1066, is the most famous battle in English history. There is widespread consensus among historians that William the Conqueror founded Battle Abbey in penance for the blood shed at the battle and to commemorate his great victory, on the very spot where he defeated King Harold."

Hikoya uchinchi salib yurishlarida sodir bo`lib, tarixiy manbalarda bu jang 1066-yilda Hasting bo`lib, normandlar yo`lboshchisi Uillyam I saksonlarni mag`lubiyatga uchratadi va bu o`tmish voqealari XII asrda yozilgan Battle Abbey yilnomasida qayd etilgan. Urush natijasida 600 yillik saksonlar hukmronligiga chek qo`yiladi va Angliyada normanlarni zulmkor hukmronligi boshlanadi.

Romandagi Ayvengo, Rovena, Sedrik obrazlari badiiy to`qima bo`lsa, qirol Richard, shahzoda Jon, Robin Loksley obrazlari tarixda protitiplari mavjud qahramonlardir. Asardagi geografik joy nomlari ayrimlari to`qima (Rotherwood, the home of Cedric) va haqiqiy (France, Holy Land) roman makoni tarzida muallif tomonidan mohirona qo`llanilgan. Roman voqealari O`rta asrlarlarda, ya'ni, 1190-yillar atrofida sodir bo`lgan va bu vaqt mobaynida qirol Richard Fransiyada tutqunlikda edi.

"Ayvengo"da muallif tomonidan hayot tarzi, musobaqalar, transport vositalari va kiyim-kechaklar tasviri real faktlarga tayanib tasvirlangan. Shu o`rinda Skott XII asr ijtimoiy, madaniy va siyosiy hayotini real voqealar va badiiy to`qimalar kombinatsiyasi orqali gavdalantirganini ta'kidlash lozim. Natijada, Skottning ushbu romanida tarixiy nomuvofiqliklarga duch kelamiz. Normanlar tarixchisi Frimen, romanda qayd etilgan tarixiy xatoliklarga quyidagicha izoh beradi:

"No Englishman in the twelfth century called himself a Saxon, or was called a Saxon by anybody except a Scot or a Briton."

Abdulla Qodiriy esa o`z romanlariga material to`plash mobaynida Qo`qon xonligi tarixiga oid eski o`zbek va fors tilida bitilgan turli manbalarni o`qib-o`rgangan, roman voqealari bo`lib o`tadigan o`rinlarni, tarixiy joylarni borib ko`zdan kechirib kelgan. "Men bir asar yozishdan avval shu yozmoqchi bo`lgan narsam haqidagi materiallarni puxta o`rganib chiqaman, — degan edi adib. — Biror joy to`g'risida asar yozmoqchi bo`lsam, joyni avval necha martaba ko`rgan esam-da, yana borib, tekshirib, yaxshiroq o`rganib kelaman".

Ana shu maqsadda u bir necha marotaba Qo`qonga, Farg'onaga, Namanganga O`zbekistonning boshqa shaharlariga safar qilgan. Yozuvchi bu shaharlarda keksa odamlar bilan uchrashib suhbatlar qurgan, o`tmishda tarixiy voqealarni o`z ko`zlari bilan ko`rib guvoh bo`lgan oqsoqollarni izlab topib, ulardan ko`plab nodir ma'lumotlarni yozib olgan. Ulug' adib har bir voqea-hodisaning ishonarli yoritilishiga juda katta ahamiyat bergan. Shunga ko`ra, O`zbekistonda o`sha davrda yashagan aholi og`zidan moziydagi tarixiy voqealarni yozib olish ishini Abdulla Qodiriy birinchi bo`lib boshlab berdi, deyish mumkin. Xon davri voqealarini ko`rib, o`z og`zi bilan izohlab bergan kishilarning xotiralariga suyanmay, bu qimmatli ma'lumotlarni hisobga olmay asar yozishni yozuvchi o`ziga munosib bilmagan. Demakki, xalq

yodida saqlanib qolgan, shuningdek, hikoyatlar, afsonalar va naqllar orqali yetib kelgan moziy voqealariga ham yozuvchi katta e'tibor bergan.

Albatta har bir asar haqiqatda bo`lgan voqealarga asoslanavermaydi. Badiiy asarda albatta to`qima syujetlar mavjud bo`ladi. "O`tkan kunlar"ni ham to`liq haqiqat deb bo`lmaydi, unda ham to`qima syujetlar mavjud. Undagi tarixiy voqealar haqiqatdan ham bo`lganligini yoki badiiy to`qima asosida yaratilganligini boshqa kitoblar ham tasdiqlaydi.

Shu o`rinda A.Qodiriyning tarixiy romanlaridan biri "O`tkan kunlar"ni tahlil qiladigan bo`lsak, ba'zi tadqiqotchilar ushbu qissaning to`qimaligini, haqiqatda Marg`ilonda Kumushbibi degan judayam go`zal qiz bo`lganligini, lekin yosh bo`lib dunyodan o`tganini aytadilar. Ba'zi tadqiqodchilarning fikricha, haqiqatda shunday voqe'lik bo`lgan. Hatto hozirda Marg`ilonda Kumushbibi va Otabekning avlodlari borligini ta'kidlashadi. Muallif esa o`z asari so`nggida shunday deydi: "Keyingi Marg`ilon borishimda yaqin o`rtoqlardan Yodgorbek to`g`risini surishtirib bildim: Yodgorbek ushbu asrning o`n to`qquz va yigirmanchi ochliq yillari miyonasida vafot qilib undan ikki o`gul qolibdir. Og`ullaridan bittasi bu kunda Marg`ilonning mas'ul ishchilaridan bo`lib, ikkinchisi Farg`ona bosmachilari orasida ekan. Bu kunda nomu nishonsiz, o`luk-tirigi ma'lum emas, deydilar".

Asardagi tarixiy shaxslar: Xudoyorxon, Musulmonqul, O`tabboy qushbegi, Normuhammad qushbegi haqiqatda bo`lgan. Muallif asarda otamning aytishlaricha, Normuhammad qushbegi Toshkent beklaridan eng tuzugi bo`lgan ekan, kabi mulohazalarni izoh qilib ham keltiradi.

Xulosa

Xulosa qilib shuni aytish mumkinki, V.Skott va A.Qodiriy tarixiy roman yozishda tarixiy janr prinsiplariga amal qilgan holda, tarixiy faktlarni badiiy to`qima va real voqealarni kitobxonga yetkaza olishni, o`tmish voqealariga munosabat, o`tmish manzaralarini tasvirlashni mohirlik bilan amalga oshirgan. Romanlarda ifoda etilgan tarixiy faktlar, geografik joylar, qahramonlarning prototipi, davr tasviri kitobxonga o`tmish voqealarini gavdalantirishda imkon yaratib berdi.

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INGLIZ ADABIYOTIDA "G'URUR/QADR-QIMMAT" MOTIVINING IFODALANISHI

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Hamma odamlarning o'ziga xos ijobiy xarakterli xususiyatlari va tabiiyki, salbiy kamchilik va nuqsonlari borligi ta'kidlangan. Inson hayotiga nazar tashlaydigan bo'lsak, shuni yaqqol ko'rish mumkinki, xarakterning yomon tomonlari yaxshilaridan ustun turadi. Shu jumladan, G'urur - bu har qanday odamni ba'zan ijobiy nuqtai nazardan, lekin ko'pincha salbiy tomondan tavsiflash mumkin bo'lgan xarakter xususiyati hisoblanadi. Barcha tug'ma ehtiroslarimiz ichidan, ayniqsa, g'ururimizni yengish qiyinroq hisoblanadi. Chunki, uni qancha berkitsak ham, u bilan qancha tortishsak ham, uni qancha o'ldirishga harakat qilsak ham, u biz bilan yashayveradi va hattoki ba'zan vaqti-vaqti bilan haddan oshib, o'zini ko'rsatib ham turadi.

Adabiyotda ham yozuvchilarimiz tomonidan personajlar xarakterini ochib berishda ushbu mavzuga juda ham ko'plab hollarda murojaat qilingan. Ayniqsa, jahon adabiyotida "g'urur",

“qadr-qimmat”, “mag’rurlik” mavzulari keng tarqalgan bo’lib, uni ko’plab yozuvchilarimiz ijodida kuzatishimiz mumkin. Misol uchun Artur Millerning "Sotuvchining o'limi" asarining bosh qahramonlarini oladigan bo’lsak, asarda “g’urur” - bu haqiqiy baxtga erishish uchun yengib o'tish kerak bo'lgan to'siq, aks holda oxir-oqibat halokatli taqdirga sababchi bo’ladigan tuyg’u sifatida tasvirlangan.

Hikoya o'quvchini Willy Lomans oilasi dunyosiga olib boradi. Asar muallif tomonidan asarning haqiqiy sahnalari bilan birga bosh qahramonlarning xotiralarini esga olish orqali aks ettirgan holda yaratilgan. Asar davomida o’quvchilar bosh qahramonning tor fikrliligini va uning g’ururini yengish uchun o'jarligini kuzatadilar.

Villi o'g'illari Biff va Happy bilan, ayniqsa Biff bilan faxrlanadi. Villi o’g’illari haqida quyidagi fikrlarni bildiradi: "Shuning uchun men Qodir Xudoga shukur qilamanki, siz ikkalangiz ham Adonislar kabi qurilgansiz". “Men Yangi Angliyalik odamman. Men Yangi Angliyada juda muhimman. Bir paytlar u muhim sotuvchi edi, lekin endi emas. Villi o'zining ahamiyatli dunyosida yashaydi. Ammo Villi muammoning haqiqatini tushunmaydi. Bir marta uni boshqa ayol bilan mehmonxonada Biff ko’rib qoladi va u yolg'iz yashash uchun uydan chiqib ketadi. Atrofda Villi bilan sodir bo'layotgan har qanday narsa tomoshabinlarga uning umidsiz ekanligini va haqiqatan ham xotiralarida qolib ketganligini ko'rsatmoqda. Ammo shunga qaramay, Villi umidsizlik bilan chegaralangan umidlarga to'la.

19-asr Angliyasining axloqiy va ijtimoiy jihatlarini tavsiflovchi yana bir hikoya “Andisha va g’urur” asariga to’xtaladigan bo’lsak, asar nomidan g’urur mavzusi namoyon bo’lmoqda.

Hikoya bizga Elizabeth ismli yosh xonim va uning sevgi va nikoh izlayotgan "sarguzashtlari" haqida hikoya qiladi. Hikoya syujeti Bennets, Darcys va Bingleys oilalari atrofida qurilgan. Va oldingi hikoyada bo'lgani kabi, bizda albatta g'ururlanadigan asosiy qahramonlardan biri bor, bu janob Darsi. Romanning boshida u o'quvchiga Elizabet bilan raqsga tushishdan bosh tortgan holda jirkanch va takabbur bo'lib ko’rinadi. Uning takabburligini esa 3- bobida aytilgan “U chidash mumkin; lekin meni vasvasaga soladigan darajada chiroyli emas; va men hozircha boshqa erkaklar tomonidan mensimaydigan yosh xonimlarga ta'sir o'tkazishga hazil qilmayman. Yaxshisi, sherigingga qaytib, uning tabassumidan zavqlan, chunki sen men bilan vaqtingni behuda o'tkazasan." (Osten). Ammo bu ijtimoiy ustunlik uning Yelizaveta bilan keyingi munosabatlaridagi g'ururini yengish uchun asosiy to'siq sifatida paydo bo'ladi. “Men behuda kurashdim. Bu bo'lmaydi. Mening his-tuyg'ularim bostirilmaydi. Sizni naqadar hayratga solayotganimni va sevishimni aytishimga ruxsat berishingiz kerak." (Osten) Bu iqtibos Darsisning Elizabethning kelib chiqishiga bo'lgan munosabatini ko'rsatadi, chunki u o'z noto'g'ri qarashlarini yengishga kuch topdi.

Keying misolimiz “Tosh farishta” asaridan olingan bo’lib, hikoyada Hojar ismli ayolning hayoti tasvirlangan. Yuqorida aytib o'tilganidek, Margaret Lourensning "Tosh farishta" romani bosh qahramonning takabburligi va takabburligini ko'rsatadi. Hojar olti yoshida o‘zini tasvirlab bergan satrlarida kutilayotgan falokat haqidagi dastlabki eslatmalar o‘qiladi va bu g'urur dastlab otasining muvaffaqiyatidan kelib chiqqan, romanning avj nuqtasiga yaqinlashganda, Xaggard qarigan sayin, uning yomonligi tobora ko'proq namoyon bo'ladi. Keksa ayol o'z mag'rurligini rivojlantiradi. Hikoyaning, ya’ni o‘z hayoti haqidagi hikoyaning oxiriga yaqinlashganda, u naqadar adashganini tushunadi: “G’urur mening cho‘lim edi, meni u yerga yetaklagan iblis esa qo‘rquv edi. Men yolg'iz edim, boshqa hech narsa va hech qachon ozod emasman, chunki men o'zimning zanjirlarimni ichimda ko'tarib yurganman va ular mendan tarqalib, menga teggan hamma narsani kishanlab qo'yishgan. O'z qo'lingdanmi yoki mening qo'limdanmi? Bu yillarni hech narsa tortib ololmaydi” (Lorens 292).

Romanlardan olingan misollarda g’urur ijobiy yoki salbiy xususiyatga ega bo'lishidan qat'i nazar, illat ekanligi ayon bo'ladi. Bu har qanday afzalliklardan ko'ra ko'proq zarar keltirishi aniq. Bir paytlar g’urur yuqori jamiyat odamlariga xos bo'lgan ijobiy xususiyat edi, ammo tushunchalar o'zgarib, noto'g'ri qarashlar bilan oziqlangan g’urur endi keng fikrlash tarziga aylandi.

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BOLALAR BADIIY ADABIYOTIDA MILLIY RUHIYAT TASVIRI

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Annotatsiya:*Ushbu maqolada bolalar badiiy adabiyotida milliy ruhiyat tasviri yoritilgan bo’lib, unda milliylikni tarannum etuvchi jihatlar o’rganiladi va aynan bolalar adabiyotida milliylikning ahamiyati haqida fikr yuritiladi.*

Kalit so’zlar: *milliy ruhiyat, qahramonlar ruhiy qiyofasi, ichki kechinma, tuyg’u, obrazlarning psixologik tahlili, Xudoyberdi To’xtaboyev “Sariq devni minib”asarida badiiy obrazlar talqini.*

Bolalar adabiyoti yosh avlodni eng yaxshi insoniy tuyg`ular ruhida tarbiyalashga, komil inson bo`lib etishuviga, bolaning beg`ubor qalbida go`zallikni anglash va asrab-avaylash tuyg`ularini shakllantirishga mas`uldir.

Bolalar adabiyotining o‘ziga xos xususiyati — o‘zgaruvchan hodisa bo‘lib, u kitobxon yoshi, tarixiy davr va ijtimoiy muhit bilan bevosita bog‘liq. Kitobxon yoshini hisobga olish Bolalar adabiyoti ning eng asosiy xususiyatlaridandir. Maye, maktabgacha yoshdagi bolalarda bu ko‘rgazmalilik, ezgulik va yovuzlik kuchlarining oddiy ko‘rinishdagi ziddiyatlariga asoslangan bo‘lsa, o‘smirlar uchun yaratilgan adabiyotda murakkab hayotdagi murakkab kishilarning ruhiyati ochila boshlaydi.

Bolalar adabiyotining yana bir xususiyati uning harakatga boyligidir. Bundan Bolalar adabiyoti da syujetga bo‘lgan talab ham kelib chiqadi. U voqealarning tezkor, qiziqarli, fantaziyaga, yumorga boy ravishda yechilishini talab qiladi.[1.172]

Sharq yozma adabiyotida "pandnoma", "mav’izatnoma", "nasihatnoma", "axloq kitoblari" singari nomlar bilan tasnif qilinuvchi asarlar Bolalar adabiyoti ning dastlabki namunalari hisoblanadi. Maye, Kaykovusning "Mav’izatnomai Kaykovus" ("Qobusnoma"), Shayx Savdiyning "Guliston" va "Bo‘ston", Jomiyning "Bahoriston" asarlari shular jumlasidandir. Bular tarjima vositasida o‘zbek Bolalar adabiyoti ga kirib kelgan. Alisher Navoiyning "Hayrat ulabror", "Mantsh uttayr" va "Mahbub ulqulub" asarlari, Xojaning "Miftoh uladl" va "Gulzor", Gulxaniyning "Zarbulmasal" asarlari esa o‘zbek Bolalar adabiyoti ning mumtoz namunalari bo‘lib, pandnasihat ruhidagi maqolat va hikoyatlari bilan asrlar mobaynida yosh avlodni yaxshi insoniy fazilatlar ruhida tarbiyalashga xizmat qilib kelmoqda.

40—60- yillarda o‘zbek Bolalar adabiyoti yanada rivojlandi, bolalar yozuvchilarining safi Nosir Fozilov, Xudoyberdi To‘xtaboyev, Tolib Yo‘ldosh, Farhod Musajonov, Latif Mahmudov va boshqa qalamkashlar hisobiga kengaydi. Uyg‘un, Mirtemir, Asqad Muxtor, Sayd Ahmad, Shuhrat, Mirzakalon Ismoiliy, Mirkarim Osim singari kattalar adabiyoti vakillari ham bolalarga atab asarlar yaratdilar.

Quddus Muhammadiyning besh kitobdan iborat "Tabiat alifbosi" yosh kitobxonlarni ona tabiatga, hayvonot va o‘simliklar dunyosiga mehrmuhabbat ruhida tarbiyalovchi, quvnoq kulgi bilan yo‘g‘rilgan, mavzular rangbarangligi va tasvirning mukammalligi bilan e’tiborga sazovor. [5. 180]

50—60- yillarda G‘afur G‘ulomning "Shum bola", Oybekning "Bolalik", Abdulla Qahhorning "O‘tmishdan ertaklar", Nazir Safarovning "Ko‘rgan kechirganlarim" qissalari nasriy Bolalar adabiyoti rivojiga munosib ulush bo‘lib qo‘shildi. Xudoyberdi To‘xtaboyevning "Sehrli qalpoqcha", "Sariq devni minib", "Sariq devning o‘limi" asarlari ham sara asarlar qatoridan o‘rin oldi. Bular ko‘pgina xorijiy tillarga tarjima qilindi. Hakim Nazirning "Sunmas chaqmoqlar", "Yonar daryo", "Kichkintoy" qissalari, "Lochin qanotlari" romani davrning dolzarb muammolarini qamrab olishi, badiiy tasvirning o‘ziga xosligi bilan e’tibor qozondi.

80- yillar Bolalar adabiyoti da Anvar Obidjon, Safar Barnoyev, Rauf Tolipov, Qambar Utayev, Hamza Imonberdiyev va boshqa ijodkorlarning asarlari yosh avlodni eng yaxshi insoniy fazilatlar ruhida tarbiyalashga xizmat qilishi bilan e’tiborga sazovor bo‘ldi.

Bolalar adabiyotida badiiylik bilan bir qatorda ma’rifiylik ham yetakchi o‘rin tutadi. Chunki bolalar adabiyoti namunalari yoshlarni insoniy fazilatlar ruhida tarbiyalashga ham xizmat qiladi. Barcha davrlar bolalar adabiyotining taraqqiyot tamoyillari, avvalo, ma’rifiylik va tarbiyaviylikda aks etadi. Milliylikning tasviri yaqqol aks etgan va barcha birdak sevib mutolaa qiladigan “Sariq devni minib” (Xudoyberdi To’xtaboyev) asarida ijodkor o’z qahramonining ichki ruhiyatini, kechinmalarini, bola psixologizmini, shuningdek atrof-muhitning bola ruhiyatiga ta’sirini, o’sha davrdagi voqealarni, o’zbekona urf-odatlarni milliylikka yo’g’rilgan holda komedik tarzda o’ta mohirona va betakror tasvirlab bera olgan.

Yozuvchining mahorati, uzoq davom etgan izlanishlari, bola ruhiyatini yaxshi o‘rgangani, bolalarga bo‘lgan muhabbati – bularning barchasi uning g‘aroyib qahramonlarida bo‘y ko‘rsatdi. Bu qahramonlarni bugungi kunda bolalar xarakterining namunasi sifatida bemalol ko‘rsatish mumkin.

Biz e’tibor qaratgan masala bola ichki dunyosi, ruhiyati, kechinmalari – uning xarakteri tasviri xususida. Atoqli adibimiz Xudoyberdi To’xtaboyev yaratgan obrazlarda bolalar xarakteri nihoyatda betakror ifodalangan. “Sariq devni minib” asari bola xarakterini beg‘ubor kulgi orqali yuzaga chiqargan ajoyib asar, deyish mumkin. Bu asar aynan komizm, hayotbaxsh kulgi ustunligi bilan jahon adabiyotining yirik vakillari e’tirofiga sazovor bo‘lgan. Jumladan, bolalar adabiyoti masalariga bag‘ishlangan bir anjumanda mashhur italyan bolalar yozuvchisi Janni Rodari “Sariq devni minib” romani haqida to‘xtalib, bu asar menga o‘zining boy fantaziyasi, hayotbaxsh yumori bilan ma’qul bo‘ldi, degan edi. Xuddi shu asar nemis tilida chiqqanida turkshunos olima Doras Shuls adibga o‘zbek tilida maktub yo‘llab, roman quvnoq o‘zbekona kulgisi bilan nemis kitobxoniga ma’qul tushganligini ta’kidlaydi. Taniqli bolalar adibi Albert Lixanov “Besh bolali yigitcha”ning Moskvadagi nashriga yozgan so‘z boshi maqolasida asardagi g‘amgin ohangga jo‘r bo‘lib, uni nurlantirib turgan hayotbaxsh yumorga katta baho beradi. Yozuvchining o‘zi bu haqda: “bolalar tabiatan quvnoq bo‘ladi, uning murg‘ak qalbi erkalashni, erkalanishni hamisha talab qilib turadi… asar boshdan-oyoq fojia tasviridan iborat bo‘lganida, mening yosh kitobxonlarim qalbiga iztirob sig‘may, zerikib qolishi, kitobni tashlab qo‘yishi mumkin edi… bolalar qalbini rom qilib olaman, degan yozuvchi bola qalbining doimiy yo‘ldoshi va ehtiyoji bo‘lgan quvnoqlikdan, hayotbaxsh yumordan, odam bolasining butun vujudiga orom beradigan ana shu noyob ruhiy holatdan uzoq ketmasligi kerak…”, deydi.

Xudoyberdi To‘xtaboyevning “bola”lari dilkashligi, beg‘uborligi va, albatta, komizm ruhi bilan sug‘orilganligi bilan ajralib turadi. Uning birgina “Hoshimjon”ida bola xarakterining turli qirralarini kuzatishimiz mumkin. Dastlab, Hoshimjon bilan tanishib borar ekanmiz, bu bolaning tabiatidagi quvnoqlik, kulgi-hazilga moyillik jihati oydinlasha boradi:

“ – Hoshim, – deb chaqirib qoldi.
– Labbay, oyijon.
– Nega tovuqlarga don bermading?
– Nima dedingiz, oyi?
– Nega tovuqlarga don bermading, deyapman, nima qulog‘ing devorning ostida qolganmi?
– Ovqatini o‘zi topib yesin-da. Tokaygacha tekinxo‘rlik qilishadi, – deb gapni chalg‘itmoqchi bo‘ldim.
– Voy o‘lmasam, suvam bermaganga o‘xshaysan.

– Oyi, tovuqlar suv ichmaydigan bo‘lib ketgan…
– Shunaqami?
– Ha, shunaqa.

Nojo‘ya gap aytib qo‘ygan bo‘lsam kerak, oyim katta kaltakni olib quvlashga tushdi. Uch marta hovlini aylandim-da, ko‘cha eshigi oldiga borib egilib salom berdim va bir hatlab o‘zimni ko‘chaga oldim”. [7.18]

Adib asarlarining eng ko‘zga ko‘ringan xususiyatlaridan biri – ularda milliy psixologiyaning aks etishi. Yozuvchi qahramonlarida milliy ruh, o‘zbekona urf-odatlar, o‘zbekona xarakter qirralari namoyon bo‘lib turadi. “Sariq devni minib” romanida hayotbaxsh ruh, hazil-mutoyiba kayfiyati, jonli, harakatchan qahramonlar faoliyati yetakchilik qiladi. Ular bolalar didiga, ruhiy-ma’naviy ehtiyojiga nihoyatda mos kelgan. “Shirin qovunlar mamlakati…” asarida bu holat o‘ziga xos tarzda namoyon bo‘ladi.

“To‘g‘ri, men o‘sha yili oltinchi sinfda qolib ketganman, lekin yomon o‘qiganim uchun emas, yo‘q, zinhor bunday deb o‘ylamang. O‘sha yili sizga ochig‘ini aytsam, butun maktabimiz bo‘yicha “to‘rt” va “besh” baholar zapasi kamayib qolgan ekan. Shuning uchun muallimlar menga nuqul yo “uch”, yo “ikki” qo‘yaverishgan. O‘qituvchilar: “Akromjon, sen o‘zi ajoyib bolasanu lekin, baribir, ikki qo‘yishga to‘g‘ri keladi-da”, – deb bir necha bor uzr so‘rashgan”. [6.5]

Parchadan bir narsani aniq bilish mumkin: o‘quvchi bolaning maktabga, bilim olishga bo‘lgan ozroq e’tiborsizligi. To‘g‘ri, bunday holat hozirgi kun bolalari orasida ham “ommalashib” ketgan. Buning sababini zamon texnikasi yutuqlari, informatsiya oqimi shiddatining kuchliligi bilan izohlaymiz. Ammo, har qanday zamonda ham, har qanday sharoitda ham bola dastlabki bilimni maktabdan oladi. Maktabdan e’tiborsizlikka o‘rgangan boladan, ulg‘aygach, juda katta umidlar kutish to‘g‘ri emas. Yozuvchi xuddi shu masalaga g‘oyat noziklik bilan ishora qiladi.

Komizm, hayotga kulgi aralash munosabat doimo san’atning muhim unsurlaridan biri bo‘lib kelgan. Yozuvchi hayotda nimani kulgi ob’yekti qilib olishi uning ideali bilan bog‘liq. Ideal qanchalar yuksak bo‘lsa, uning kulgi ob’yekti shunchalik keng doirani qamrab oladi. Biz adibning asarlarida ana shunday keng ma’noga ega kulgini kuzatamiz.

Xulosa qilib aytganda, o‘zbek bolalar adabiyotida bolalar xarakteri yuqoridagi kabi belgi – xususiyatlari bilan birgalikda namoyon bo‘ladi.Xudoyberdi To‘xtaboyev yaratgan bolalar xarakterlari o‘z belgi – xususiyatlariga ko‘ra o‘ziga xos, betakror va mukammal xarakterlardir. Adib o’z asarlarida qahramonlarning ichki kechinmalarini, hissiyotlarini va aynan ulardagi milliy ruhiyatni mohirona sayqallagan.

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АСҚАР МАҲКАМ ИЖОДИНИНГ ЎЗБЕК АДАБИЁТШУНОСЛИГИДА ЎРГАНИЛИШИ

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XX аср ўзбек шеъриятида Асқар Маҳкам ўз ўрни ва ўз овозига эга саноқли шоирлардан бири ва унинг ёзганлари, таржималари шубҳасиз адабиётимиз хазинасига қўшилган дурдона асарлардан саналади. Ифода ва тасвир усули бошқаларникига ўхшамайдиган шоирнинг олам ва одамга бўлган нуқтаи назари гарчи бошқа ижодкорларнинг қарашлари билан яқин бўлса ҳам, унинг шеърларидаги поэтик фикрлар, образлар, шеър синтаксиси, ижод лексикаси тамомила фарқ қилади.

Таъкидлаш кераки, адабиётшунослигимизда Асқар Маҳкам ижодига оид тадқиқотлар мақоллар, китобларидаги сўзбошилар, тожик адабиётшунослари ва ҳаётда Асқар Маҳкамни яқиндан таниган адабиётчи дўстларининг яккам-дуккам мақолаларидан иборат бўлиб қолмоқда. Бу йўлдаги айрим изланишлар, жумладан, Юсуфали Шоназаровнинг “Асқар Маҳкам” номли китоби, “Сўйладик гоҳ урён, гоҳи мунаққаш” туркум мақолалари, Абдулло Зуҳурнинг “Қаттиқ иймон шоири” мақоласи, албатта, қувонтиради. Шавкат Ҳасановнинг “Достон табиати ва таркиби” монографиясида шоирнинг “Ишқ” “Таважжуҳ”, “Тўрт дарвиш” достонлари мавзу доирасида тадқиқ этилган. Адабиётшунос Дилрабо Қувватованинг “Таважжуҳ поэмасида мактуб-монолог”, “Истиқлол даври ўзбек поэмаларининг поэтик синтаксисига хос баъзи жиҳатлар” каби мақолаларида шоирнинг достонларига илмий-назарий жиҳатдан тадқиқ қилинган.

Неъматулло Иброҳим Асқар Маҳкамнинг “Ҳақ” китобига ёзган сўзбошисида шундай дейди: “Асқар Маҳкам ўз асарларида Инсонни бор мураккаблиги билан тасвирлайди. Юзаки тавсиф этиш унинг руҳиятига ётдир. Бошқача қилиб айтганда, у Инсонни нафрат билан севади, инкор билан эътироф этади, оғу билан даволашга, алам билан шодлантиришга интилади…” Шоир ва адабиётшунос Неъматулло Иброҳимнинг эътирофига кўра, ўзликни идрок этиш баробарида Ватан, Миллат ва Иймонни англаш – шоир шеърларининг етакчи ғоясига айланди. Иймон, Ватан ва Миллатни англаш қалбнинг буюк изтиробига айланди.

Асқар Маҳкам ижоди замонавий шеърият контекстида тасвир, ифода жиҳатидан ажралиб туришидан ташқари, унда шижоаткор, ўктам, қайсар бир руҳ мавжуд. Шоир ниҳоятда кескир сўзларни танлайди, унинг шеърларида зорланиш йўқ, мунг ва ҳасрат кучли бўлса-да, шиддат устувор. Дарддан эзилаётган эмас, ана шу дардни енгишга аҳд қилган инсоннинг умидбахш ўй-хаёллари, ҳаракатларидек туюлади бу шеърлар. Инсонга хос бўлган дард, азоб, қийноқ, алам, йўқотиш, алам, армон, мағлубият каби туйғулар бу шеъриятда образ даражасига кўтарилган. Лирик қаҳрамон бундай шеърларда субъект билан бирлашиб кетган.

XX асрнинг охири – янги минг йилликнинг бошларида бадиий адабиёт, жумладан, унинг ҳозиржавоб йўналиши бўлган шеърият ҳам янгиланишни бошдан кечирди. Бир ижтимоий тузумдан бошқа бир тузумга ўтиш арафасида адабиёт ҳам мавзу, ғоя йўналишини ўзгартиради, тасвир ва ифодада ўзгаришлар бошланади. Профессор Қ. Йўлдошев миллий адабиётдаги ана шу ўзгаришлар жараёнини “бугунги ўзбек шеърияти ўз тарққиётининг муҳим ҳаётий ҳодисаларини тасвирлаш ва долзарб муаммоларни акс эттиришдан кўнгил манзараларини чизиш ва руҳий ҳолатларни моддийлаштириш босқичига ўсиб ўтди”, деб баҳолайди. Бунга сабаб ҳаётнинг ўзи, давр руҳи ва одамларнинг адабиётга, шеъриятга муносабати бўлиб, жамият, мафкура билан бирга кишилар дунёқарашидаги кескин ўзгаришлар шеъриятни ҳам янги ўзанга буриб юборди. Адабиёт тарихда ҳеч қачон диндан тўла узилиб кетмаган, ҳатто даҳрийлик даври бўлган шўро замонида ҳам исломий ақидалар у ёки бу шаклда матн остида мавжуд эди.

Адабиётшунос олим Ш.Ҳасанов А.Маҳкамнинг «Таважжуҳ», «Фотиҳа», «Ишқ»

достонлари марказида муаллиф “мен”ини туришини тўғри қайд этади. Унинг фикрича, Асқар Маҳкамнинг лирик қаҳрамонни қиёфасида аниқ бир давр кишисини эмас, барча замонлар учун ҳам характерли бўлган ҳолат-кайфиятни кўриш мукин. Нафс ва унга бўйсунишни истамаган руҳ, ўлим ва уни тан олмайдиган Ишқ, сурат ва унга бўйсунмайдиган сийратнинг тўқнашуви ва мазкур қарама-қарши тушунчаларнинг фалсафий талқинларида шоир “мен”и, адабий-эстетик қарашлари, фалсафий-диний нуқтаи назари намоён бўлади.

Асқар Маҳкам давр муаммоларини ўз муаммоси сифатида қабул қилди, ўзининг эмас, халқнинг саодатли бўлиши учун қайғурди. Шеъриятга фидойилик билан хизмат қилган бундай сўзга садоқатли шоирлар ҳар доим саноқли бўлган ва шундай бўлиб қолаверади. Кенг фалсафий миқёсда фикрлай оладиган шоирнинг ҳар бир сатрида олам ва одам муаммоси инъикоси кўриниб туради.

Деди гадо – ишқ келтирдим қўлларимда
Қўлларимда мана софол кафтларимда
Кўзларимда мана булоқ кўзларимда
Оёғимда орик ёрик оёғимда
Ўнгларимда
Сўлларимда
Тушларимда, ишқ келтирдим – деди гадо

Гадо бизнинг тасаввуримизда ночор, муҳтож, ҳеч нарсаси бўлмаган бечора, лекин у ҳеч кимдан ҳеч нарса тиланмаяпти. Аксинча, унинг бутун борлиғи, қўллари, кафтлари, кўзлари, оёқлари, ўнгу сўли ва ҳатто тушлари ҳам ишққа тўла. Кафтлари софол, кўзлари булоқ, оёқлари орик Гадо образида ўзини англаган, бандалик мақомининг шартларини бекаму кўст бажариб, юксакликка кўтарилган инсонни кўрамиз. Бу гадо – дунёнинг ёлғонлигини тушуниб етган, заминий нарсаларнинг барчаси бевафо ва бебақолигига ишонган, одам ўзини ўзгалардан, жамиятдан, оддий бойликлардан эмас, ўзидан ахтариши кераклигини тушунган маърифатли шахс. Хўш, унда нега лирик қаҳрамон Гадо? Чунки у излаётган нарса камёб, осонликча топилмайди. У тортиқ қилинган тақдирда ҳам, кўпчилик унинг қадрига етмайди, авайлаб-асрамайди, у нарсанинг номи Ишқдир. Ота-онага, дўст-ёрга, инсониятга, табиатга, жонли ва жонсиз яратиқларга бўлган ишқ, ҳайрат охири Ҳаққа етказади. Уйғоқликда, уйқуда, тўрт томонида, борликда ишқ мавжудлигини сезган ва яратилганларни севиш орқали Яратганга юз бурган одам ҳеч қачон ёмонликка, разолатга қўл урмайди. Асқар Маҳкам шу бадиий ифодани юқоридаги кўрганимиз шаклга солиб ўқувчига тақдим этади.

Қайд қилиш керакки, санъатда, ижодда натижани бадиий воқеликлар кечадиган макон-замон ёки воқеалар миқёси эмас, балки ижодкорнинг бадиий тафаккури, истеъдод даражаси ҳал қилади. Асқар Маҳкам борлиқ оламни икки қисмдан – фано ва бақодан иборат деб билади.

Деди Гадо Ишқ бу фано мақомидур
Зоҳир олам боғларида гуллар ичра
фано бўлмоқ...
Зоҳир олам арконида айшдан кечиб
фано бўлмоқ..

Ёки

Эй Сафиюллоҳ
ҳаёга ҳам жой бор
ҳаёсизга ҳам
ва бу аросатда
фано сари йўл бор
бақо томон ҳам...

демакки, қайси йўлни танлаш инсоннинг ўз ихтиёрида ва у ўз танловига яраша ажр-мукофот олади.

Асқар Маҳкам ҳам олам ва одамни донишмандона идрок этган ва ёрқин бадиий тимсолларда кўрсатиб бера олган ижодкор. Унинг асарларида ҳис-туйғу ва фикр, кўнгил ва ақл энг буюк санъаткорларга хос бўлган даражада уйғун. Санъаткор ва мутафаккир сифатида шоир нигоҳи ҳамда қалами борлиқ ва инсонни яхлит ҳолда қамраб ола билган.

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ЭДГАР АЛЛАН ПОНИНГ ПСИХОЛОГИЗМДАГИ БАДИИЙ МАҲОРАТИ

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Бадиий адабиётнинг инсоншунослик эканлиги нутақи назаридан қараганда одам ҳаёти, унинг иш-фаолияти, ўйлари, қувончлари, изтироблари асосан руҳият манзаралари, ички, хаёлий кечинмалари, тушлари орқали талқин этилади. Буларнинг бариси қўшилиб, психологик ҳолатлар таҳлили, психологизм тизими каби услублар мажмуини юзага келтиради.

Адабиётшунос А.Б. Есенининг айтишича, “Психологизм – бу адабиётнинг ўзига хос воситалари кўмагида хаёлий (тўқима) шахсларнинг (адабий персонажлар ва етакчи қаҳрамонларнинг) ҳис-туйғулари, фикрлари, ўй-хаёллари ва кечинмаларини мукаммал равишда тасвирлай олиш услубидир”.

Дарҳақиқат, таниқли сўз санъаткорлари асарларининг умрбоқийлиги, халқчиллиги аввало ғоявий кўламни, образлар характер-хусусиятини психологик жиҳатдан қай тарзда муфассал тасвирлай олганликлари билан бевосита боғлиқдир. Буни амерка адабиётининг йирик вакили Эдгар Аллан По ҳикоялари мисолида ҳам кузатишимиз мумкин. Адибнинг “Лигейя” ҳикояси психологик нутқий характеристикага таянган чуқур руҳий тасаввурлар кўлами билан бошланади. Асарнинг лиризми гўзал санам хаёли, руҳий жиҳати эса ўша гўзални аллақандай, мунгли, қайғули тарзда эслаётган кишининг хотиравий психологик ҳолати ва бу ҳолатнинг тушкун моҳиятидир. Тушкун оҳангдан маълум бўладики, бу севги тарихи муродига етмаган, ошиқ қалбини ғам туманига қоплаб кетган. Ҳикоя шу тариқа оғир ва дилгир кечмиш хотираларининг ўткир ва зардобли туйғуларига чулғанган ғамгин модели асосига қурилган дилгир поэтикасига эга бўлган асар тусини олган. Баъзи асарларида Эдгар Понинг тасвирлари хаёлийми, ҳаётийми эканлигини билиб бўлмайди. Чунончи, унинг ўзи ҳаётда бу хаёл-ниятлари, интилиш ва изтироблари ичра тўлғаниб, гарангланиб, ҳатто, телбаворланиб юраркан, асарлариниям шундай тўлғоқлар ичра ёзганлигини сезиш қийин эмас.

Э.По асарларидаги образлар гоҳ хаёлий тарзда чин ҳаётдаги киши, гоҳо кўз олдимизда юрган ҳаётий шахслар эса хаёл-хотирадаги тимсол бўлиб намоён бўлади. Лигейя бадиий тимсоли ҳам шундай образ - ҳам хаёлий, ҳам ҳаётий тасаввур моделида эътиборни тортади.

Юқоридаги парчада ишлатилган, аниғи, Лигейя тимсолининг гўзаллиги ва безаволлигини янада аниқроқ намоён қиладиган таққос - “Делос қизлари” ташбеҳи

Юнонистон афсоналаридан олинган талқин бўлиб, унда Лигейя Делос оролида таваллуд топган ва ўз дугоналари билан яшаган бокиралик ҳамда маъсумалик тимсолидаги беғубор Артемида малоҳатига ўхшатилган.

Ёзувчи Лигейянинг гўзаллигини таърифини яратишда ниҳоятда кўп ташбеҳлардан, Афродита ва Нуржаҳод водийси қизлари талмеҳидан ғоятда унумли фойдаланган: оқ манглайининг туси мусаффо фил суяги билан рақобат қилади; бурнининг нозик бичими; дудоқлари юксаклик муқаддимаси; ғаройибона қайрилган устки каби; даҳанининг тўлалиги ва илҳомбахшлиги; кўзларининг нурли ва шўхлилиги; қолаверса, қадимги юнонларнинг гўзаллик ва севги маъбуди - Афродита қиёфасининг худди ўзи эканлиги...

Лигейя кўзлари нозининг инглиз адибаси Фрэнсис Шериданнинг "Нуржаҳод тарихи" романидаги Нужаҳод водийси қабиласи қизларининг энг нозли ғазола кўзларидан ҳам нозлироқ эканлиги асарда махсус фахр билан тавсиф этилган: "Ана шундай дамларда унинг чиройи - эҳтимол, бу айнан менинг қайноқ тасаввуримда шундай туюлар - унинг гўзаллиги ер узра ва ёхуд ердан ташқарида исқомат қилгучи хилқатларнинг гўзаллиги - мусулмон фаришталарнинг тилларда достон гўзаллиги бўлиб кўринарди. Кўз қорачиқлари ҳайратомуз қора эди, бу қорачиқлар теграсида узунлиги бетийиқ киприклар қатор ўрнашганди. Андак қайрилиб ётган қошларининг ранги ҳам қорачиқларича бор эди".

Лигейянинг психологик портрет тизимида "мусулмон фаришталарнинг тилларда достон гўзаллиги бўлиб кўриниши"ни табиий ишонч ва фахр билан тасвирлаши Э.Понинг Шарқ маънавиятидан, ислом дини маъҳифатидан хабардорлигини ва ҳатто буларга эҳтироми ва ихлоси баландлигини кўрсатади. Аксинча, у ҳали 16-18 ёшли ўспирин чоғи буюк худодод ҳукмдор Амир Темур ҳақида, унинг севги ва маънавият борасидаги нозик туйғулари борасида лирик ҳисларга бой достон ярата олмасди.

Кўрамизки, Э.По Лигейя маънавий-руҳий олами, унинг гўзалликда нотакрор ҳусни-жамоли талқинларида, муаллиф нутқида психологик таҳлил имкониятларидан ғоятда ўринли ва унумли фойдаланган.

Лигейянинг психологик портрети тизимида ҳамда нутқий характеристика талқинларида унинг ўта билимдонлиги, зукколиги каби фазилатлари ҳам ўз ифодасини топган:

"Мен Лигейянинг билимдон эканлигини эслаб ўтган эдим, бундай улкан билимдонликни бошқа биронта аёлда учратмаганман, лекин ахлоқий, моддий ва риёзий илмларнинг барча поёнсиз соҳаларини эгаллаган, қойил қилиб эгаллаган эркакнинг ўзи бормикин? Ҳозирча аён бўлган нарсаларни у пайтда ҳали яхши билмасдим: Лигейя ўзлаштирган билимлар поёнсиз ва ҳайратомуз эди; ҳар ҳолда мен унинг беҳад-беҳисоб устун эканлигини англаб етардим ва шу боис никоҳимизнинг дастлабки йиллари мен метафизика соҳасида бевошроқ изланишларга бошим билан жўшиб кетган ва бунда мен унинг раҳнамолигига болаларча тобе эдим."

Билимдонлик, гўзаллик ва ҳаё-ибо соҳибасининг тийнатига олтин узукка марварид қош қўйгандек ярашиқлилик ва салмоқдорлик бағишлайди. Эдгар По гарчи қисқа ҳаётида нуқул изтироблар ичра юрган, рўшнолик кўрмаган, севган умр йўлдоши Виржиниядан жуда бевақт айрилган бўлса-да, бу шафқатсиз ва ўткинчи ҳаётдан эрта кетишни ўйламаган, ўлим билан муттасил курашган.

Лигейянинг кутилмаганда оғир касалга дучор бўлиши Э.Понинг гўзал ёри Виржиниянинг сил касалига гирифтор бўлганлигининг ифодаси саналади. Лигейянинг хавфли касаликка гирифтор бўлиши психологик нутқий характеристика услубида талқин қилинган:

"Унинг кўзлари мен тинимсиз мук тушиб ўқиётган саҳифаларга тобора сийрак нур сочарди. Лигейя касалга чалинди. Телбасаро нигоҳи тобора қизариб ўт сочарди; қонсиз бармоқлари бўздай оқарди; шукуҳли манглайидаги кўк томирлари пичагина ҳаяжонланса, кўтарилиб туш бошларди. Мен унинг ўлиши тайин эканлигини кўрдим, жон-жаҳдим билан бадқовоқ Азройилга қарши ҳаёт-мамот жангига отландим. Жони ичига сиғмас

хотиним ҳам, мени ортиқ ҳайратга солиб, мендан ҳам қаттиқроқ олиша бошлади. Унинг жиддий феъл-атворига қараб, ўлим одатдаги ваҳимасига солмай уни ўз ҳукмига олса керак деб ўйлардим; о, йўқ! унинг ўлим шарпасига қанчалар шиддат билан қаршилик кўрсатганлигини ифодалаб бериш учун сўзлар ожиз".

Мазкур психологик портрет ҳамда психологик нутқий характеристика асосидаги талқин ҳаётсевар инсонларнинг ўлим офатига нисбатан қанчалик шиддат билан қарши туришларининг ҳақиқатидир.

"Лигейя" ҳикояси насрда ёзилган, унинг ўзига хос томонларидан бири шарқона саъж йўлига монанд услубда яратилганлигидир.

Мазкур ҳикоянинг ғоявий пафоси, сюжет тизими жиҳатдан иккинчи қисми дейиш мумкин бўлган Лигейянинг қазосидан кейинги талқинлари "қалб диалектикаси"нинг ўта мураккаб ва азиятли ҳолати билан эътиборни тортади.

Эдгар По ҳам қисқа қирқ йиллик умри давомида муттасил руҳий қисиниш, оилавий ва ижтимоий етишмовчиликлар, камбағал-қашшоқлик азоблари ичра шундай руҳий хасталик дардини чекиб яшаган. Унинг асарларидаги қаҳрамонлар ҳаётидаги шундай ўткир хаёлпарастлик, телба-тескари ҳолатлар, мағлубият ва кутилмаган ўлимлар адибнинг ўз шахсий ҳаётининг аналогиялари эканлиги таассуротини пайдо қилади.

АҚШ ва Европа, жумладан, рус олимлари ва ижодкорларининг Эдгар По ҳақидаги ишларида унинг энг машҳур асарларини ниҳоятда оғир руҳий қийноқлар ичра юрган вақтлар яратганлигини махсус қайд қилганлар. Профессор Н.Шодиевнинг таърифича: "Адабий галлюцинация - бу адабий қаҳрамоннинг ўта драматик, трагик руҳий изтироблари ва шафқатсиз кечинмаларининг натижаси. Маълум бир ижтимоий маиший сабаблар, оғир шароит ва мураккаб вазиятлар туфайли айрим кишилар ана шу руҳий хасталикка йўлиқишади. Баъзилари табиатан шу мажруҳликка мойил бўлса, айримлари иложсизликдан, муқаррар фожиасини ҳис этган ҳолда бошқа илинжнинг йўқлигига ишонгач, умидсизликдан шу оғир касалга мубтало бўлишади".

Эдгар По ижтимоий ҳаёт азоблари ичра девоналарча яшаганлиги маълум. У бундай азобу қийинчиликлар кўламини адабий қаҳрамонлари тасвирига кўчирган. Машҳур инглиз ёзувчиси Бернард Шоу Эдгар Понинг машаққатли ва фожиона ижодий тақдири ҳақида фикр юритиб, "У Америкада яшамади, Эдгар По бу ерда ўлимини топди!" дея қайд қилган экан.

"Лигейя"нинг иккинчи қисми деб аташ мумкин бўлган кейинги қисми ҳикоячининг Англиянинг "энг ҳувиллаган кимсасиз, овлоқ жойларида бўлган" бир аббатлик мулкини сотиб олгани ва "унутилган Лигейянинг ўрнини босар, - деб янги маҳрам – сочлари сариқ, кўзлари мовий тремейилик леди Ровена Тревинионни" янги қўрғонига олиб келганига гувоҳ бўламиз. Етакчи қаҳрамон Лигейянинг ўлимидан сўнг "мен қайғу ғуборига чўмдим, Рейн бўйидаги таназзулга юз тутган, хира шаҳардаги қўполғамда ёлғиз алам-қайғуга ботиб, кун кўришга тоқатим қолмади" деган ҳасратини баён қилади.

Бахтга қарши, кутилмаган оғир касалга дуч келган Ровена ҳам бевақт вафот этади. Гарчи шоҳона қасрдек янги уйида яна бир гўзал хонимга эришган эса-да, ҳикоячи йигитнинг бор хаёл-интилишини марҳума Лигейянинг азиз хотираси билан боғланган эди. Унинг янги сотиб олган кошонаси нақадар ҳашамдор, ноёб буюмларга кон гўша бўлмасин, бу улкан ҳашам қўйнида хаёлан қўрқинчли манзаралар, алоқ-чалоқ тушлар ва ёвузона ҳаракатлар тасаввури ичра кучли ҳадик билан яшайдилар.

Ровена ва Лигейя тасаввурлари ичра руҳиятидаги кескин қарама-қарши психологик изтироблар силсиласи унинг галлюцинатив хасталик ёқасидаги тушкун ҳолатининг манзаралари намоён бўлади. Лигейя муҳаббатининг покиза соғинчларига ғарқ бўлган қаҳрамоннинг руҳан аланга оташ бўлиб ёниши оқибатида унинг оғуга – нашага, ичувчанликка ғоятда берилиб кетиши галлюцинатив ҳолатини янада кучайтиради.

Ғарб ва Америка адабиёти улкан вакиллари яратган асарларнинг муваффақиятида адабий-бадиий санъатлардан анча унумли фойдаланганлигига гувоҳ бўламиз. Шу жумладан ўз ижод оламида Ғарбу Шарқ фалсафасини, адабий анъаналарини беихтиёр

уйғунлаштира олган Эдгар Аллан По асарларининг мукаммал бадиий рангдорлигида, қуюқ поэтик жозибадорлигида Шарқ поэтикасига хос фазилатлар ёрқин намоён бўлади. Гарчи Шарқ адабиётида шаклланган бадиий санъатлар номини, вазифаларини аниқ билмаган ҳам. Моҳиятан ўхшатиш, сифатлаш, талмеҳ, муболаға, мажозийлик, ҳусни таълил, таносуб каби санъатлар ғарблик салмоқли асарларда ҳам кенг қўлланилган. Мажоз, муболаға (гротеск) каби бадиийлик турлари баъзан ўрганилган эса-да, қолганлирини бадиий маҳорат турлари ва унинг зарурий қирралари сифатида тадқиқ ва таҳлил этишга эътибор камроқ бўлган. “Лигей” ҳикоясининг ютуғи – психологик услуб турларидан анча мукаммал фойдаланилганлиги боисидан, шарқона бўлиқ поэтик жозибаларга бой руҳда яратилганлиги билан бевосита боғлиқдир.

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ЗАМОНАВИЙ ИНГЛИЗ ТИЛИДА СТИЛИСТИК ВОСИТАЛАР КЛАССИФИКАЦИЯЛАРИНИНГ ТАДҚИҚИ

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XX асрнинг ўрталарида стилистик воситаларни таснифлаш ва гуруҳлаштиришга уринишларни кузатиш мумкин. Стилистика (инглиз тили) соҳасида М.Д.Кузнец, Ю.М.Скребнев, В.А.Кухаренко, В.Б.Сосновкая, И.Р.Гальперин, И.В.Арнольд, Э.С.Азнаурова, Л.Т.Бобохонова, Ф.М.Хажиева [1] каби олимларнинг ишлари диққатга сазовордир.

Бу олимларнинг барчаси стилистик воситалар, уларнинг этимологияси, таснифи, вазифаси каби муаммоларга эътибор қаратиб, бадиий матн тилининг экспрессивлигини таъминлаш ва имплицит маъноси, декодлаш каби муаммоларни инглиз адабиёти материали асосида ўрганишган.

Олимлар томонидан яратилган илмий ишларнинг қисқача синопсисига тўхталадиган бўлсак, бу рўйхатнинг бошида **И.Р.Гальперинни** кўриш мумкин. Унинг бу соҳада фундаментал саналадиган икки китоби “Очерики по стилистике английского языка”[8] (1958), “Stylistics”[9] (1977) бугунги даврда ҳам илмий изланишларига методологик асос ҳамда Олий таълим муассасаларида ўқитиладиган дарслик сифатида қўлланилмоқда. Гальперин ўз ишларида инглиз тилини тасниф қилиб, тилни **нейтрал (neutral), адабий (literary)** ҳамда **оғзаки (colloquial)** вокабюларларига ажратади. Махсус адабий нутқни терминлар *(terms), поэтик сўзлар (poetic and highly literary words), архаизмлар (archaic words), варваризмлар (barbarisms and foreingisms), бадиий ясама сўзларга (literary coinages)*ларга ажратади. Махсус оғзаки нутқни *сленг (slang), жаргонизмлар (jargonisms), профессионализмлар (professionalisms), диалект сўзлар (dialectal words), вульгаризмлар (vulgarisms), оғзаки ясама сўзлар (colloquial coinages)* каби гуруҳларга ажратиб инглиз луғатини ўрганади.

Гальперинниng фан марказида ўрганган асосий муаммоси стилистик воситалар бўлиб, уларни уч йирик гуруҳга бўлади.

1. Фонетик стилистик воситалар (Phonetic S.D.: o*nomatopoeia, alliteration, rhyme, rhythm).*

2. Лексик стилистик воситалар *(*Lexiacl S.D.: *bathos, metaphor, metonymy, irony,*

zeugma, pun, interjections and exclamatory words, epithet, oxymoron, antonomasia, simile, periphrasis, euphemism, hyperbole, cliché, proverbs and sayings, epigrams, quotations, allusions, decomposition of set phrases).

3. Синтактик стилистик воситалар (Syntactic S.D.: S*tylistic inversion, detached construction, parallel construction, chiasmus, repetition (anaphora, epiphora, framing, linking/reduplication/anadiplosis, chain repetition, synonymic repetition), enumeration, suspense, climax, antithesis, asyndeton, polysyndeton, the gap-sentence link, ellipsis, aposiopesis, question-in-the-narrative, represented speech, rhetorical questions, litotes*).

Бу уч йирик гуруҳнинг охирги иккитасида маъно кўчиши ёки синтактик структуранинг қай тартибда ўзгаришига қараб ҳам ички бўлинишларни кузатиш мумкин.

Элликка яқин стилистик воситаларни Гальперин моҳияти, экспрессив вазифалари, фонетик, лексик ёки синтактик хусусиятларини, нейтрал тил нормасидан оғиш конструкцияларини инглиз тилидан олинган классик ва замонавий бадиий асарлар контекстида ёритиб берган.

И.Р.Гальпериннинг стилистик воситалар классификацияси якуний ва аниқ бўлиб ҳисобланмайди. Чунки кейинги тадқиқотларда бошқача ёндашувларни ҳам кузатиш мумкин. Булар қаторига стилистик тадқиқотлар олиб борган олимлар **М.Д.Кузнец, Ю.М.Скребнев** бўлиб ҳисобланади. Ўтган асрнинг ўрталарида бу олимлар томонидан яратилган “Стилистика английского языка” (1960) ўқув қўлланмасида асосий эътибор стилистик фигуралар ва тропларга қаратилган бўлиб, етмишга яқин воситалар тилнинг тўрт ярусида кичик гуруҳларга ажратилган ҳолда тадқиқ этилган.

1. Стилистик семасиология *(ўхшатиш, метафора, эпитет, жонлантириш, метонимия, синекдоха, аллегория, антономазия, жуфт синонимлар, синонимик вариациялар, эвфемизм, перифраза, антитеза, оксиморон, киноя, градация(маъно кучайиши), батос (маъно тушиши), гипербола, литота).*

2. Стилистик лексикология *(архаизмлар, адабий сўзлар, ўзлашма (бошқа тилдан кирган) сўзлар, оддий-норасмий (фамильярно-разговорные) слова, арготизмлар, слэнг, вульгаризмлар, профессионализмлар, диалектизмлар, жаргон, ситуатив сўз бирикмлар, фразеологизмлар).*

3. Стилистик синтаксис *(эллипс, тугалланмаган гап, номинатив гаплар, ассиндетон, апокойну конструкцияси, зевгма, такрор (6 шакли), эмфатическое таъкид, инсерт гаплардан фойдаланиш, инверсия, параллелизм, хиазм, анафора, эпифора, обособление, сочинительная связь вместо подчинительной, риторик сўроқ, отрицательные конструкции в функции подчеркнутого утверждения, выражение отрицания впредложениях не содержащих отрицательных слов, несобственно-прямая речь)*

4. Стилистик фонетика *(эвфония, ономатопия, аллитерация, ассонанс, рифма и разновидности стихосложения).*

Бундай тасниф стилистик воситалар табиатини, тузилишини, вазифаларини тушунишга, идрок этишга, тизимлаштиришга қулай бўлиб, антик давр Элленизм даври роман риторика мактабларида ўқитиладиган методларни эслатади.

Диққатга сазовор ишлардан яна бири **В.А.Кухаренконинг** “Seminars in Style” (1971) қўлланмаси бўлиб, фаннинг амалий жиҳатини ўрганишга қаратилган. Олима инглиз тилидан олинган аутентик материал асосида қирқдан ортиқ стилистик воситаларни тўрт гуруҳга ажратган ҳолда ўрганиб чиққан. Лексик стилистик воситалар, бу таснифда ҳам, маънонинг боғланиш жиҳатига қараб қичик гуруҳларга бўлинган.

1. Лексик стилистик воситалар (Lexical S.D.: antonomasia, metaphor, metonymy, irony, hyperbole, epithet, oxymoron, zeugma, pun, semantically false chain, violation of phraseological units).

2. Синтактик стилистик воситалар (Syntactical S.D.: inversion, rhetorical question, apokoinu construction, ellipsis, detached construction, aposiopesis, suspence, repetition (ordinary, anaphora, epiphora, framing, anadiplosis, chain, morphological), parallelism,

chiasmus, polysyndeton, asyndeton).

3. Лексик-синтактик стилистик воситалар (Lexico-syntactical S.D.: climax, antithesis, litotes, simile, periphrasis, represented speech).

4. График ва фонетик экспрессив воситалар (Graphical and Phonetic E.M.: emphatic use of punctuation, deliberate change of the spelling of the word; alliteration, onomatopoeia, graphon)

Бу таснифнинг бошқалардан фарқи шундаки, унда лексик ҳамда синтактик хусусиятга эга дуал стилистик воситалар алоҳида лексик-синтактик гуруҳга ажратилган.

Шунингдек, В.А.Кухаренко ўқув қўлланмада функционал услублар тўғрисида қисқача маълумот бериб, И.Р.Гальперин таклиф қилган адабий, публицистик, газета, илмий, расмий услубларнинг таҳлилига йўналтирилган амалий машқларни тузиб чиққан.

Стилистик воситаларнинг юқоридаги таснифларидан фарқланадиган, лексик ҳамда стилистик сатҳдаги оғишларни инобатга олиб тузилган кейинги тасниф **В.Б.Сосновская**нинг “Analytical Reading” (1974) китобидан ўрин олган.

1. Троплар (Tropes: *simile, metaphor, personification, metonymy, synecdoche, antonomasia, epithet, periphrasis, allusion).*

2. Нутқ фигуралари (Figures of speech: *parallelism, repetition (anaphora, epiphora, anadiplosis, framing), polysyndeton, asyndeton, climax, anticlimax, suspense, zeugma, alliteration, antithesis, oxymoron, paradox, pun, understatement, litotes, overstatement, aposiopesis, ellipsis)*

Ф.М.Хажиеванинг “Theoretical aspects of the language learned (Stylistics)” китобида стилистик воситалар таснифи В.А.Кухаренко таклиф қилган классификацияга ҳамоҳангликни кузатиш мумкин. [2]

Инглиз тили стилистикасига оид XX асрда яратилган дарслик ва ўқув қўлланмалар тадқиқи шуни кўрсатадики, бу фаннинг предмети маълум бир тил вокабюларидаги сўзларнинг таснифи, функционал услублар дифференциацияси ҳамда бадиий услубда яратилган турли жанрдаги асарларда стилистик воситалар тури, вазифаси, коммуникатив функционаллиги, импрессивлиги, импликацияси каби масалаларни тадқиқ қилади.

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UILYAM FOLKNER IJODIDA MODERNIZM IN’IKOSI

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XX asr Amerika adabiyoti turli adabiy oqimlari hamda janrlari rang-barangligi bilan o’ziga xoslik kasb etadi. Ernest Xeminguey, F.Skot Fitzjerald, Henry James, Shervud Anderson singari ko’plab atoqli mualliflar realism, naturalizm, regionalism, modernizm kabi adabiy oqimlarini turli janrdagi ijod mahsullari bilan boyitishdi.

XX asr badiiy tafakkur tamoyillari nuqtai nazaridan qaraganda, jahon adabiy jarayonida amerikalik yozuvchi Uil`yam Folkner (William Faulkner, 1897-1962) ning o’z o’rni, o’z uslubi, qolaversa, o’z so’zi bor. Endilikda mumtoz darajaga ko’tarilgan yozuvchining tarkidunyochiligiga, o’zi yashagan jamiyatdan birmuncha uzoqlashib ketganiga qaramasdan, yigirmanchi yuzyillikning dolzarb muammolari uning ijodini chetlab o’tmadi. Folkner romanlarining o’ziga xos xususiyatlaridan biri – obrazning ichki monolog va “ong oqimi” orqali ochilishidadir. Shu tariqa, Folkner romanlarida ko’plab nuqtai nazarlar, qarashlarning kesishgan nuqtalari uchraydi, har bir personaj bitta epizod haqida, aniqrog’i, o’z haqiqatini so’zlaydi. G’oyalar va ijtimoiy sinflar kurashi muallifni ko’p ham qiziqtirmaydi, u “inson qalbining o’z-o’zi bilan olib brogan kurashini, undagi tabiiy ibtidoni, tug’ma qobiliyatni ko’rsatadi. U biologik va sotsial ziddiyatlarga uchragan fojiali insonni, o’lim oldida ojiz, notavon, lekin unga qarshilik ko’rsatishga intilgan kuchli va irodali insonni tasvirlaydi. Uning mehri kichkina, bir qaraganda ko’rimsiz odamlar, ayanchli holga tushgan, hamma narsadan bebahra qolgan, xo’rlangan va ezilgan, biroq haqiqiy his-tuyg’u va birovning dardiga hamdard bo’luvchi odamlar tomonida, aynan shunday insonlarga uning diqqat-e’tibori chegarasiz.

Folkner asarlarining ko’pchiligi adabiyotning modernism oqimiga xosligi bilan ajralib

turadi, muallif asarlarida oson tushuniladigan tildan foydalandi va bu o’z navbatida ijod mahsullarining kitobxonlarga oddiyroq tilde yetib borishiga imkon yaratdi. Shuningdek, Folknerning yozganlari deyarli butunlay xayoliy hikoyalar ekanligi bilan ajralib turadi. Muallif umrining ko'p qismini yozish uchun sarflagan samarali ijodkorlardan biridir. Uning ommaga keng tanilgan asarlari sirasiga “Soldier’s Pay”, “Light in August”, “Requiem for a Nun” “The Sound and the Fury” roman va qissalari kiradi. Folkner birqancha mukofotlarga, shu jumladan adabiyot bo'yicha eng nufuzli sanalgan mukofotlarda biri – Nobel mukofotiga sazovor bo'lgan. Folknerning “Soldier’s Pay” (1926) va “Mosquitoes” (1927) romanlari muvaffaqiyat qozonmadi. Folkner umidsizlanmay, «Sartoris» (1929) romanini yozdi. Asar voqealari Amerika janubida joylashgan xayoliy Yoknapatofa shahrida kechadi. Ushbu roman tanqidchilar e’tiborini tortgan bo‘lishiga qaramay, Folkner “The Sound and the Fury” (1929) romanidan keyingina shuhrat qozondi. “As I Lay Dying” (1930) romani 59 ta ichki monologdan iborat. “Light in August” (1932) romanida irqchilik va puritanlik prinsiplarining salbiy oqibatlari fosh etiladi. ”Absalom, Absalom” romanida AQSh janubidagi plantatorlarning «yangi dinastiya» sini yaratish uchun bo‘lgan harakatlarning oqibatsizligi ko‘rsatiladi.

Ijodining keyingi yillarida Folkner ko’plab hikoyalar yaratdi “As I Lay Dying” romani chop etilgach, Folkner asarlariga qiziqish birmuncha oshgan. 1962 yilda so‘nggi romani — “The Reivers”ni yoza boshlagan. Ammo asar tugallanmagan.

Uilyam Folknerning ijodida modernizm ustunlik qildi. U foydalanadigan tilni tushunish oson, lekin uzoq va ba'zan tuzilmasiz jumlalar mavjudki, kitobxonning anglashi biroz murakkab, ularda ekspresivlik va mubolag'ani ham kuzatish mumkin.

Folkner ijodida amrifarmon – bu zamonaning o’zidir. Adib uning changalidan hech qayerga qochib qutulaolmaydi.Sababi, zamonaning shahvoniy hissiyotlar bilan to’yintirilgani, chigallashib ketgan oilaviy va oila ichidagi, ya’ni ona va ota, ota va o’g’illar, o’g’illar va sevishganlar o’rtasidagi keskin mojarolar maydoniga aylanganidir. Folkner personajlari o’zlari yashayotgan zamonni o’tmishga qarshi qo’ymoqchi bo’layotgandek ko’rinadi, biroq ular har bir soniyada, goh telba, goh shuhratparast, goh jinoyatchi qiyofasida gavdalanarkan, javobgarlikdan yiroqlashib, g’oyib bo’ladi. “Ong oqimi” uslubi vositasida vujudga kelgan nozik psixologizm, iqtiboslar tizimi, yuksak badiiy mahorat bilan tasvirlangan obraz va syujetlarga ishlov berilgani Folkner asarlarini o’qishni biroz murakkablashtiradi.

Xulosa qilib aytganda, Jeyms Joysning “Ulysses” va Virjiniya Vulfning “To the Light House” romanlari bilan bir qatorda Folkner romanlari “The Sound and the Fury” ham ingliz zabon adabiy “modern”ning yorqin namunasiga aylandi. Qolaversa, romantizm, naturalizm va simvolizm adabiy oqimlarini, shuningdek, oilaviy-maishiy proza an’analarini, intellektual “g’oyaviy roman” poetikasini bir-biridan ajratib o’z yo’liga soluvchi adabiy jarayonning yakuniy nuqtasi bo’libqoldi.

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E. S. THOMPSON'S CREATIVITY: INTERCONNECTIONS BETWEEN LITERARY BOOKS AND ILLUSTRATIVE ARTWORKS

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Annotation: Seton's animal stories, pictures, and paintings as socially created ideas of nature, as appropriated space produced and reproduced by dominant power structures, are the subject of this article. According to this article, there are interwoven linkages between Seton-literary Thompson's works and nature.

Keywords: Ernest Seton-Tompson, naturalist, Black Wolf, animal anatomy, animal stories.

Seton-Thompson, born Ernest Evan Thompson, was an award-winning wildlife illustrator and naturalist, as well as a captivating storyteller and lecturer, a greatest author of animal stories, a Native American Sign language expert, and an early supporter of First Peoples' political, cultural, and spiritual rights. He was born in South Shields, Durham, England, on August 14, 1860, of Scottish parents (both sides of the family fought for The Old and New "Pretenders"). He was the eighth of ten brothers to grow up; a sister died when he was six years old.

Throughout his life, he called by numerous names and nicknames, including Ah-pas-to (Sign Talker), given by the Blackfoot Nation in 1916, Mahto Ska, given by Yanktonais Chief White Bear in 1927, and shunka sapa (Black Wolf), granted by the Lakota Nation. In Woodcraft, he was known as Black Wolf. Chief, ETS, Wolf Thompson, and Wolf Seton were some of the nicknames he was given.

Ernest Seton Thompson was engaged mostly in spatial practice of witnessing and codifying nature and the non-human world from the eighteen eighties until just before his death in 1946. His analysis reveals a persistent nexus in the political harness of the natural environment. Those effects are still present in the stories we tell ourselves about human beings in the modern world.

Seton created nearly 40 books, as well as thousands of illustrations, sketches, and paintings. He was a self - motivated person who was criticized as a misguided or outdated romanticist or, simultaneously, as an eco-radical, an artistic innovator, a social activist, and a man important to history [5,188]. He was a tireless researcher, scientist, lecturer, traveler, and artist. During his lifetime, scientists and politicians such as John Burroughs, an American naturalist, and Theodore Roosevelt, an American President and forerunner of the Progressive Movement, both attacked and praised him (1900-1917). In terms of conservation, the effort transformed enormous swaths of wilderness into parks, with the goal of "making the forest produce," as Roosevelt's advisor and Forest Service founder Gifford Pinochet put it. Seton's notions about woods and the species that lived in them, as well as man's involvement with the environment, were diametrically opposed to conservation.

Seton understood animal anatomy as a classically educated artist, which gave his paintings and illustrations their realistic impact. The modernist agenda finally undercut the values of his Woodcraft League boy's club in the United States and Canada, and he became best known in North America for his animal stories [3, 12]. Lord Baden-Powell, ironically, co-opted Seton's vision of a group that brought boys closer to nature through an idealized depiction of Plains Indian culture and woodcraft. Baden-Powel racialized and militarized Seton's Woodcraft League with Roosevelt's support, granted Seton the status of co-founder, and renamed the organization the Boy Scouts of America. Seton eventually gave up his status and cut ties with the hierarchical club. Seton faced a lot of professional contestations during his career, but as a gentle guy, he did little to contest them.

Seton is known in North America as a naturalist, but he is best known as the creator of

an unique Canadian literary form. He infused his animal stories with a realistic edge utilizing his highly developed talents of observation as a naturalist and artist, and while they were not literary successes, they made him a wealthy man due to their enormous popular appeal. Seton was a master of nature's "realistic illusion," one of only a few artist-scientists (a remarkable inter-disciplinarity for the time) who could persuade us that the natural world was still within our grasp.

Seton was at the pinnacle of his career in 1923, when he published Wild Animals I Have Known (1926), a collection of his short stories. In an article titled Real and Sham Natural History, John Burroughs, the famed American natural history philosopher, reviewed Seton's collection of stories. Burroughs questioned Seton's scientific credibility and labeled him a "nature faker" in his piece, claiming that: “The line between fact and fiction is repeatedly crossed and… a deliberate attempt is made to induce the reader to cross too… Mr. Thompson Seton says in capital letters that his stories are true and it is this emphatic assertion that makes the judicious grieve” [4,7].

Seton and his work, it seems to me, are trapped in a form of this divide between where the scientist ends and the artist (writer and painter) begins. Seton's encounters with people in response to his paintings, animal stories, and work as a naturalist can be seen as a representation of this ideological struggle, which is beneficial to the book's literability. As a scientist, he saw and decoded the natural world as an absolute material reality that signified both substantiality and transparency in positivist terms.

All in all, he became a proponent of the "realistic illusion," engaged in a flicker between man in his garden and man in the wilderness, by writing and painting about nature in a way that conveyed realism based on scientific observation. In this liminal space, Seton's artwork and stories are an act of agency against the type of capitalist conservationism Roosevelt was endorsing – but by creating a site of contestation through his mastery of the "realistic illusion," Seton unwittingly aided those invested in the illusion of nature's transparency in order to continue depleting the land of natural resources. What needs to be addressed is that, as Lefebvre points out, "The apparent translucency taken on by…political forces in decline (the state, nationalism [even the environmental movement]) is that they can enlist images having their source in the earth or in nature…The fact is that natural space will soon be lost to view…Nature is also becoming lost to thought. Nature is now merely the raw material out of which the productive forces of a variety of social systems have forged their particular spaces [2 , 21].

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МАРСИЯ ТАСНИФИГА ДОИР

Зарина Караматова,
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XX аср ўзбек шеъриятида ҳам бу жанр ўзига хос босқичларни босиб ўтди. Уларни ўзига хос хусусиятлари, мазмуни ва шаклига кўра қуйидагича жиҳатлар кўзга ташланади Марсиялар кимга атаб ёзилишига кўра ҳам турларга ажратилади:

1. **Муаллифнинг яқин қариндошларга атаб ёзилган марсиялар:** “Абдуллажон марсияси”, “Онагинам” (Миртемир), “Онажон” (А. Орипов) va Зулфия турмуш ўртоғи Ҳамид Олимжонга атаб ёзган қуйидаги марсияни ҳам мисол келтиришимиз мумкин:

Еру осмон, тутинг мотам, яна бир меҳрибон кетди,
Ҳаётга, офтобга, гулга ошиқ, жонажон кетди.
Дили кенг, хулқи пок, ирфонга кон фозил жаҳон кетди,
Садоқат-ла этиб меҳнат, тошиб ҳурмат ва шон кетди,
Ажиб бир дўст, ажиб дилсўз, ажиб ширин забон кетди.
Яшар токай киши умрига бундоғ айрилиқ йўлдош,
Ажаб нодир ҳаёт кўзгусига отди ажал минг тош,
Фироқнинг ханжаридан дил жароҳатда тўкар кўз ёш,
Фалакнинг бу жафосига қаёндан олгумиз бардош,
Тилак, орзу, умид боғи камолида хазон кетди(1).

Юқоридаги мисраларда ҳам марсия жанрига хос хусусиятларни кузатамиз. Шеър мухаммас-марсия шаклида ёзилган ва худди мухаммасдай қофияланган. Ҳамид Олимжонга келтирилган таърифлар: дили кенг, ирфонга кон, хулқи пок, дилсўз кабилар асосий хусусиятлардан бири бўлиб, бундай қисмларсиз марсияларни, деярли, учратмаймиз. Ўлим тасвири марсияда ажал отган тош ташбеҳи билан ифодаланиб, дунёдан нолиш каби ҳис-туйг`уларни иккинчи банднинг сўнгги мисраларида кўришимиз мумкин. Шуни таъкидлаш жоизки, марсияларда абадий айрилиқ мотивини тасвирлаш шоирнинг реал туйғуларига ойна тутади.

Қариндошга, яъни кўпроқ ота-онага ёки ота-онанинг фарзандга аталган марсияларининг энг қадимийси, ўзбек адабиётида илк қўшиқ деб ҳам қаралувчи битиклардан бири Одам Атонинг ўғли Ҳобилга айтган марсиясидир.

2. **Юрт раҳбарига, бирон эзгу амалли амалдорга атаб ёзган марсиялар**: Ҳамза Ҳакимзода Ниёзийнинг бутун дунё жадидлари отаси –Исмоил Гаспиринскийга атаб ёзган “Дод қил даври фалақдин, ботди хуршиди жаҳон” марсияси, Абдулла Ориповнинг Ислом Каримовга атаб ёзилган “Бир хабар тарқалди…” деб бошланувчи марсия:

Бир хабар тарқалди,
Ярим тун эди,
Гўё ғам селига ботдим, йўқолдим.
Кимдир йўлбошчидан айрилдик деди,
Мен-чи, азиз дўстдан айрилиб қолдим.
Кимнинг хаёлига келмишдир ахир,
Бирдан қулаб тушса буюк бир чинор.
Алам бўғзимизда аччиқ ва тахир,
Бу ғамнинг на чеки на чегараси бор (2).

Абдулла Орипов сенатор лавозимида ҳам фаолият юргизиб давлат раҳбарига жуда яқин дўст ҳам бўлиб қулган шоир эди. И.Каримов вафотининг эртаси куни бу марсия ҳатто телевидения ҳам янграган. Ҳақиқатдан ҳам, Ислом Каримовдай халқи учун фидоий давлат раҳбаридан айрилиш бутун халқнинг мусибати эди. Бундай марсиялар тарихан муаллиф бирон қариндошига атаб ёзгувчи марсиялари каби жуда чуқур илдизга эга. “Алп Эртўнга” марсияси шу хилдандир. Бундай марсияларда вафот қилган инсонга монанд йўлбошчи, буюк чинор, карвонбоши, чўпон ва бошқа ташбеҳлар кўп қўлланилади.

3. Муаллифнинг яқин дўстига, ўзига яқин деб билган ака-укадек бўлиб кетган инсонларига атаб ёзилган марсиялар: Мақсуд Шайхзода “Ғафурга хат”, Усмон Азимнинг Абдулла Ориповга бағишланган “Болаликдан мен ҳам шеър деб ёнган эдим…” шеърлари бу шиҳатдан аҳамиятли..

Кўп соғиндим, ўртоқжон, кўп соғинтирдинг,
Ногоҳ кетдинг, шодликлар уйин ёндирдинг.
Гўё сенсиз ой эмас кўкда порлаган,
Гўё куёв эмас у тўйга чорлаган.
Кўп соғиндим, ўртоқжон, азбаройи ҳақ,
Ҳали ўтмай тўқсон кун, шу заҳотиёқ
Сенга айтар гапларим, ҳасратим чексиз,

Давримизда ўрнинг бўш, кимсасиз, ўксиз (3. 220).

Дўстга аталган марсияларда юқоридаги мисралардан уфуриб тургани каби соғинч ҳисси бўрттириб кўрстилади. Чунки инсон яқин инсони билан дардлашади ва яхши кунда ҳам ёмон кунда ҳам ёнида турувчи чин дўстга эҳтиёжи доимо мавжуд бўлади.

4. Муаллифнинг устозларига атаб ёзилган марсиялар: Иқбол Мирзонинг Абдулла Ориповга бағишлаб ёзилган “Шоир вафотига” марсияси:

Сизга ошно бўлдим болалик кездан,
Сиздан ранглар олдим сўзимга аён.
Эл қатори қарздор эдим мен Сиздан,
Ўзимнинг армоним ўзимга аён...
Баҳри муҳит тўлқин урар ёлвориб,
Юлдузлар йўл қарар жавдираб илҳақ.
Мендан рози бўлинг, Абдулла Ориф,
Сиздан рози бўлсин Ҳокими мутлақ!(4)

Иқбол Мирзо марсияси рубоий шаклида (а-б-а-б) қофияланган. Бу турдаги марсияларнинг ота-онага атаб ёзилгани каби рози-ризолик сўраш каби хусусияти алоҳида ажралиб туради.

Марсия жанрининг ҳажми чегараланмаганлиги боисдан бошқа муайян қолипга эга жанрларга ўхшаб кетади, аммо мазмуни унинг бирдан бир фарқловчи хусусиятига айланган. Ўзбек адабиётида бағишлов шеърлар ҳам талайгина. Уларни марсия билан адаширмаслик лозим. Марсиянинг ёзилган санасига ва ўлим фожеасининг қай даражада ёритилганлигига эътибор бермоғимиз лозим. Худди шундай бағишлов шеърлардан бири XX аср адабиётининг улкан истеъдоди Чўлпон томонидан Максим Горькийга атаб унинг ўлимидан кейин ёзилган. шеър жанри ҳақида адабиётшунос олима Нодира Афоқова шудай фикр билдиради: “Яхши бор, устоз” сарлавҳали қитъа рамали мусаммани маҳзуфда (фоилотун фоилотун фоилотун фоилун), [ааба] тартибида қофияланган, Максим Горький вафоти муносабати билан ёзилган. Ушбу тўртликда марсия мязмуни етакчи эмас; у муайян ўлим воқеаси турткисида ёзилган шеърий фрагмент, парчадир. Унда марсияга хос бўлган қайғу-андуҳ руҳи устивор эмас, бу – Чўлпоннинг устоз руҳи олдидаги қасамёди, холос. Шунинг учун биз асарнинг жанрини марсия эмас, қитъа деб белгиланишини мақсадга мувофиқ билдик”(5).

Бағишловларда ўлим мотивига ишора бўлиши ёки умуман бу мавзу бўлмаслиги ҳам мумкин. Масалан, Абдулла Ориповнинг Миртемирга бағишланган “Қарвон” шеърига назар соламиз:

Сенга ташланмади, оҳ, не-не зотлар,
Улар ҳарм ўминга ташланар эди.
Ташланмаса дили ғашланар эди,
Улар пучак жонлар, аҳли бедодлар.
……
Сизнинг армонингиз яшар қароғда,
Балки, у бўйлагай асрларни ҳам.
Во дариғ, мана шу сатрларни ҳам
Ёзсам бўлмасмиди сиз тирик чоғда (6).

Юқоридаги сўнгги банддан англашиладики, шеър Миртемир вафотидан сўнг ёзилган. аммо марсияга хос бўлган шахс вафоти санасидан бир неча кун ўтиб ёзилиш тартибидан йироқда. Чунки шеър остига 1979 йил ёзиб қўйилган. Бу пайтда Миртемир вафотига эса нақ бир йил тўлган бўлади.

Хулоса қилиб айтадиган бўлсак, ўзбек адабиётида марсия жанри қадимдан буён мавжуд. Бу жанр орқали инсонларнинг бир-бирига меҳр-муҳаббати, оқибати ҳам маълум қилинади. Жанрни мазмун жиҳатидан бағишлов ва хотира шеър шаклларидан ажратиш муҳим масала ҳисобланади.

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AMERIKA BOLALAR ADABIYOTINING JANRIY XUSUSIYATLARI.

Zoyirova Mohidil Shokir-qizi,
BuxDU,Adabiyotshunoslik (ingliz) mutaxassisligi magistranti
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Annotatsiya: Azal-azaldan bolalar adabiyoti dunyo xalqlari adabiyotining ajralmas va rang-barang bir qismi bo’lib kelgan.Nafaqat mavzu jihatidan,balki janrlari jihatidan ham bolalar adabiyoti kattalar adabiyoti bilan bemalol bellasha oladi.Ingliz bolalar adbiyoti ta’siridagi Amerika bolalar adabiyoti ham davr aks etgam mavzulari bilan ham,kattalar adabiyotiga andoza janrlari bilan ham boshqa xalqlar bolalar adabiyotidan tubdan farq qiladi.
Kalit so'zlar:bolalar adabiyoti,janr,ertak,afsona,mif,fantastika,biografik asar,tarixiy asar,folklor,yumor,to’qima,drama,komik,rivoyat,she’r,hikoya,ilmiy fantastika,tarixiy roman.
Kirish.Bolalar adabiyoti — bolalar va o‘smirlar uchun yaratilgan badiiy, ilmiy, ilmiy-ommabop va publitsistik asarlar majmui. Bularning asosiy qismini badiiy asarlar tashkil etadi. Jahon xalqlari, shu jumladan Amerika xalqi bolalar adabiyoti harfli ertaklar , qo‘shiqlar, rivoyat, afsona, ertak, biografik,tarixiy va tarixiy ertak singari aksariyat qismi bolalarga mo‘ljallab yaratilgan yozma ijod namunalaridan boshlanadi.
Asosiy qism. Bolalar adabiyotini bevosita bolalarga mo‘ljallab yaratilgan va aslida bolalarga mo‘ljallanmagan bo‘lsada, keyinchalik bolalar adabiyoti ga o‘tib qolgan asarlarga ajratiladi. Bolalar adabiyoti ning o‘ziga xos xususiyati — o‘zgaruvchan hodisa bo‘lib, u kitobxon yoshi, tarixiy davr va ijtimoiy muhit bilan bevosita bog‘liq. Kitobxon yoshini hisobga olish bolalar adabiyoti ning eng asosiy xususiyatlaridandir. Maktabgacha yoshdagi bolalarda bu ko‘rgazmalilik, ezgulik va yovuzlik kuchlarining oddiy ko‘rinishdagi ziddiyatlariga asoslangan bo‘lsa, o‘smirlar uchun yaratilgan adabiyotda murakkab hayotdagi murakkab kishilarning ruhiyati ochila boshlaydi.
Bolalar adabiyoti ning yana bir xususiyati uning harakatga boyligidir. Bundan bolalar adabiyotida syujetga bo‘lgan talab ham kelib chiqadi. U voqealarning tezkor, qiziqarli, fantaziyaga, yumorga boy ravishda yechilishini talab qiladi. Ertaklarning dastlabki tarjimalaridan tortib, bir xil janrdagi yangi grafik romanlargacha turlari asrlar davomida o'zgarmagan. Ularni o’zgartirmay saqlash oson ish emas, chunki bolalar adabiyotining xilma-xilligi juda ko'p va bolalar adabiyoti sohasidagi ayrim turlarga e'tibor qaratish har doim birining boshqasini e'tiborsiz qoldirishi uchun ochiq qoldiradi.Bolalar adabiyoti o‘quvchisini fantaziya, xalq va ertak elementlari, ertaklar tarixi, ertaklar qanday tahlil qilinishi va bu bolalar adabiyoti, ertak va boshqa hayvonlar haqidagi ertak, mif va afsonalarni o‘rgatishda nima uchun muhimligi bilan tanishtirishga xizmat qiladi. Rivoyatlar, qofiyalar va she'rlar, maktab hikoyalari, dramalar, diniy matnlar va komikslar va grafik romanlar bolalar adabiyotining nodir namunalari sanaladi.
Bolalar adabiyoti janri so‘nggi bir necha asrlarda shakllandi va o‘zgartirildi, u asosan didaktik xarakterga ega bo‘lgan, qahramonlarning ezgu ishlari va noto‘g‘ri xatti-harakatlari orqali ma’lum bir axloqiy me’yorni targ‘ib qiluvchi hikoyalardan boshlangan. Ish vaqtidan tashqari fantaziya,

absurdizm, ahmoqlik va realizm unsurlari janrda ko‘proq namoyon bo‘la boshladi va asl maqsad va mavzular faqat axloq va axloqdan uzoqlashib, sarguzasht, tasavvur, o‘zgarish va individuallik tomon ko‘chdi.Quyida Jahon bolalar adabiyotining bir necha janrlari berilgan bo’lib,ularning aksari shu janrlarda yozilgan.

-Biografiya
-Bolalar she’riyati
-Bolalar uchun hikoyalar
-Ertaklar
-Fantaziya
-Tarixiy fantastika
-Folklor
-Balog’atga yetmaganlar ijodi
-Yuvenal fantastika
-Ilmiy fantastika
-Tarixiy hikoyalar

Quyida quyidagi amerikalik mualliflar tomonidan yozilgan ko'plab bolalar adabiyoti namunalari ta'kidlangan: Jorj Webster (va Vashington Irving), Jeykob Abbott, Horatio Aljer, Marta Finli, Klement Klark Mur, Nataniel Xotorn, Margaret Sidni, Ernest Tompson Seton va Luiza Mey Alkott.

Erta bolalik kitoblari (6 yoshgacha bo'lgan bolalar uchun yozilgan)

Rasmli kitoblar- kontseptsiya - ma'lum bir tushunchaning ko'plab misollarini taqdim etadigan (umumiy ranglar kabi) “Charlining sayohatlari”,”Aligatorning tish og’rig’i”,”Amber Brovn”

Alfavit - taqdim etuvchi kontseptsiya kitobi,masalan “ABC Quyon”

Hisoblash- taqdim etadigan kontseptsiya kitobi,hisoblash raqamlari,masalan”Kompyuter muhandis Barbi”,”Mushuklarning ajoyib kolleksiyasi”,”10000 Ko’ylaklar”

Umumiy - taqdim etilgan tushuncha kitoblar(ranglar kabi boshqa umumiy tushunchalar va qarama-qarshiliklar)

Shakl kitoblar- takrorlanadigan so'zlar, iboralar, savollarni o'z ichiga olgan bashorat qilinadigan kitoblar,masalan”5ta kichik o’rdakcha”,”Qoshiq Nora”

So'zsiz kitoblar - hikoya bo'lgan kitoblar(so'zsiz yoki juda kam so'zsiz tasvirlar ketma-ketligi orqali ochiladi)

An'anaviy adabiyot -6yoshdan balog’at yoshigacha bo’lgan bolalar o’qiydigan kitoblar

Hikoyalar

Muallifi noma'lum bo'lgan qo'shiqlar(qofiyalar og'zaki ravishda yod bo’lib ketgan)

Miflar- an'anaviy diniy hikoyalar tabiat hodisalarini va odatda namuna sifatida xudolarni o'z ichiga olad.i

Ertaklar- juda qisqa an'anaviy hikoyalar (odatda hayvonlar insonlar rolida xulq-atvor haqida saboq beradi).

Balladalar - kuylangan an'anaviy hikoyalan hi

Afsonalar- qisman real odamlarga asoslangan uning tarixi va afsonasini birlashtirgan an'anaviy hikoyalar yoki tarixiy voqealar (masalan, Jan d'Ark)

Uzun bo'yli ertaklar - bahaybat, g'ayrioddiy va ajoyib xarakterga ega bo'rttirilgan hikoyalar (masalan, Pol Bunyan)

Ertaklar uchun yozilgan an'anaviy hikoyalar(o'yin-kulgi, odatda sehr qiladigan fantastik qahramonlar

An'anaviy qofiyali she’rlar-juda yosh bolalar uchun mo‘ljallangan an’anaviy misralar

To’qima-ko’ngil ochish uchun yozilgan adabiy asarlar (unda muallifning tasavvuri aks etgan).

Fantastika – fantastik hikoya yoki g'ayritabiiy real hayotda imkonsiz
elementlar bo’ladi.

Hayvonlar fantaziyasi- asosiy fantaziyasi va belgilari antropomorf hayvonlardir va ular insoniy xususiyatlarni aks ettiradi.

Zamonaviy realistik fantastika- xayoliy voqealar bilan zamonaviy davrda yozilgan hikoya

yuzaga kelishi mumkin,masalan”
Tarixiy fantastika- real dunyodagi realistik hikoya voqealar bilan tarixiy o'tmishni belgilash,masalan “Abraham Linkoln odamlarning do’sti”,”Jon Genri”,”Leonardo da Vinchi’
Biografiya va avtobiografiya-hayotni (yoki bir qismini) tasvirlaydigan badiiy bo'lmagan asarlar,masalan “Men Abraham Linkolnman”,”Men Albert Enshteynman”
Zamonaviy bolalar adabiyoti 2 turga bo’linadi:janr va o’quvchi yoshi.Hozirda ko’plab bolalar jurnallarida yosh yozuvchilarning ijod namunalarini kuzatish mumkin. Bolalar jurnallari she’rlar,fantastik asarlar,karikaturalar,esselar va turli xatlardan iborat. Adabiyot zamon g’oyalarini o’zida aks ettirgani sababidanmi bolalar adabiyoti durdonalari ham zamon qarashlaridan suv ichgan va ko’pincha kattalar adabiyoti asosida shakllangan.
Xulosa. Amerika bolalar adabiyoti rang-barangligi jihatidan boshqa adabiyotlardan farq qiladi. Bolalar yozuvchilari o’z asarlarida tanqidiy fikrlash,izchillik,mavzuiy ketma-ketlik,individuallikni ko’proq aks ettirgan. Shu jihatidan Amerika bolalar adabiyoti so’zi oson,mavzusi ravon va qisqa-qisqa yozilgan. Davr janrga ham ta’sir qilgan.

Foydalanilgan adabiyotlar:

1. https://en.m.wikipedia.org/wiki/List_of_American_children%27s_books
2. https://en.m.wikipedia.org/wiki/Category:American_young_adult_novels
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5. https://en.m.wikipedia.org/wiki/Portal:Children%27s_literature

THE PROBLEM OF INTERTEXTUALITY IN 20TH CENTURY POETRY

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Abstract – *The article provides general information about intertextuality, as well as the problem of intertextuality in 20th century poetry.*

Key words: *intertextuality, poetry, intertexts, text fragments, proverbs, proverbs, epigraphs.*

I. Introduction

The main elements, linguistic units that make up the principle of intertextuality in the text are intertexts. In the process of analyzing the literature on the theory of intertextuality, we have seen that other text fragments, proverbs, epigraphs, references, etc., which appear in the text, are evaluated as intertexts. As well as the theory of intertextuality, there have been a number of scientific studies in linguistics about what intertext is, its types, and its characteristics. "Intertext" is a term that refers to a text or its fragments, parts that appear within a certain text, that is, another text belonging to its author or a fragment taken from a completely different text within the text.

II. Main part

Intertextuality is a term that directly refers to this phenomenon between texts. It is known that sacred books and hadiths, examples of folklore, excerpts from the works of another writer are widely used as intertexts in the artistic text. Intertexts, in turn, have national-mental characteristics. Because the author of the artistic text mostly uses a fragment of a work popular in the nation as an intertext, or national literature based on the national characteristics of the people, folk oral creativity. For this reason, the reader immediately understands the intertext in the text and begins to understand what the text is about. Because the text given as an intertext has already taken place in his linguistic memory.

This feature allows studying the phenomenon of intertextuality from the linguocultural point of view. Also, precedent units that are part of the phenomenon of intertextuality are one of

the main objects of linguocultural science. Excerpts from popular poems and songs in the Uzbek language, the Qur'an and hadiths, narrations and films can also be considered as intertext. In this case, with the help of a given text fragment, the same text itself comes to mind, and this fragment, which is familiar to many people, also has the characteristic of regeneration, the content of the text with the intertext is further determined, its aesthetic impact on the reader. The secret will increase. Scientists who interpret intertextuality and intertext as separate terms in research on the theory of intertextuality emphasize that it has the following characteristics:

- A number of texts (intertexts) form a single text and they collectively reveal the implicit expression of the text.
- Intertext - content of text, quotations.

The scientist noted that explicitness is understandable even without explanations, that is, intertext is expressed in the artistic text mainly through the above typographic symbols. But intertextuality can also be given implicitly, that is, hidden. This is mainly expressed when whole texts are turned into parodies, when similes are written, quotations are given as part of the text, and allusive names are given. Intertext in such texts can be understood only by understanding the content. Scientists also evaluate the intertext from the point of view of synergy, that is, it is a borderless, open system. The author uses this system as much as he wants in his work. This is where the issue of time and intertext comes into play. The author creates his work in the present (lived time), and the intertext is a product of the past, because it has already been created as a fragment of an author's work, a part of sacred books or folk oral creation. In the literary text, these two times are united. The main goal of this is a convincing, lively expression of the author's position, and the level and social status of the reader-addressee is also taken into account.

There are 3 main constituent elements of intertext:

1. Time.
2. Human.
3. Text.

In poetry, the time element of the intertext is considered one of the necessary components for its manifestation, and it is the condition required for its emergence. It is known that the text describes one or another time and period. It also reflects the religious, mythological and scientific views of that period. This is why historical time is important for understanding intertext. Because there is definitely a difference between the period when a certain work was presented and the time when the intertext was created. The skill of the author of the text is shown in his ability to combine these two periods. The second essential factor for intertext is the human factor. The relationship between a person and a text is two-way: the pair of the author and the reader. Any text is written or spoken for someone. Even its reader can be clear or anonymous. The author encodes a certain content with the help of language and presents it in the form of a text. Concepts such as coding and decoding are one of the important concepts of psycholinguistics, which is one of the directions of modern linguistics, and of the fields related to language and thinking in general. It is a process directly related to the understanding of the text, its reception and retelling.

III. Conclusion

Any writer does not fully express his intention in a literary text. It leaves the conclusion and understanding to the reader-addressee. For this reason, any text contains language signs that serve as keys to understanding it. This gives direction to the perception of the text. Also, in the pair of the author of the text and the reader of the text, the following points converge:

1. The number of characters of a certain language.
2. Compatibility of the author's and reader's conceptual system, unity of basis, traditions and cultures.
3. Time, that is, the period from the creation of the work to its reading.

These three important factors combine to facilitate the understanding of intertext.

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СУЩНОСТЬ И ПРОИСХОЖДЕНИЕ КОНЦЕПТА «АМЕРИКАНСКАЯ МЕЧТА» И ЕЁ ИНТЕРПРЕТАЦИЯ В РОМАНЕ ТЕОДОРА ДРАЙЗЕРА «ФИНАНСИСТ»

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Аннотация. В статье раскрываются понятие, происхождение и сущность терминологии «американская мечта», детально излагаются предпосылки возникновения этого концепта и преимущественная ей интерпретация в разрезе исторических фактов. Широко излагается интерпретация термина российскими и зарубежными исследователями. В основу примера интерпретации «американской мечты» в данной научной работе рассматривается роман Теодора Драйзера «Финансист».

Ключевые слова: интерпритация, концепт, американская мечта.

Annotation. The article reveals the concept, origin and essence of the terminology "American Dream", sets out in detail the preconditions for the emergence of this concept and its predominant interpretation in the context based on historical facts. The interpretation of the term by Russian and foreign researchers is presented in detail. An example of the interpretation of the "American Dream" in this scientific research is based on Theodore Dreiser's novel "The Financier".

Key words: Interpretation, concept, American dream.

Annotatciya. Ushbu maqolada "Amerika orzusi" terminologiyasining kontseptsiyasi, kelib chiqishi va mohiyati ochib berilgan bulib, ushbu kontseptsiyaning paydo bo'lishi uni tarixiy faktlar konteksti asosida talqin qilinishi batafsil bayon etilgan. Rossiyalik va xorijiy tadqiqotchilar tomonidan ushbu atama talqini batafsil bayon etilgan. Usbu asarda "Amerika orzusi" talqinining misoli sifatida Teodor Drayzerning "Moliyachi" romani olingan.

Kalit so'zlar: talqin, tushuncha, Amerika orzusi.

Америка с начала своего основания старалась показать свои преимущества перед Европой, быть более привлекательной для жизни. Для иммигрантов, это переселение было бегством из «Старого мира» в «Новый».

Большинство американских литературоведов и социологов полагают, что «американская мечта» существовала задолго до того, как ее открыли. Христфор Колумб намеревался найти новое государство господа, рай на земле. Это представление и положено в основу концепции «мечты». Артур Экирч говорит о том, «что у индейцев-ацтеков существовало особое божество – бородатый бог с белой кожей, возвращения которого они ожидали. По его мнению, к этой примитивной мечте восходит “американская мечта”, а появление Колумба в 1492 году на североамериканской земле – это ее первая реализация».

По мнению американского профессора Лоуренса Рида, концепт «американская мечта» берет своё начало в 1600-х годах, когда новый материк, где люди могут быть свободны и не подвергнутся правительственному гонению, начал привлекать внимание европейцев. В исторических хрониках Америку описывают как рай на земле. Позже, в XVIII веке, была подписана «Декларации о независимости США от 4 июля 1776 года», в которой находит отражение идея, впоследствии воплощенная в культурном концепте:

«Мы исходим из той самоочевидной истины, что все люди созданы равными и наделены их Творцом определенными неотчуждаемыми правами, к числу которых относятся жизнь, свобода и стремление к счастью».

Сторонники более позднего возникновения «американской мечты» Д. Миллер, Х. Хьюген и Х. Браун считают, что понятие связано с иммигрантами, прибывшими в США в конце XIX века в поисках лучшей жизни. Европейская эмиграция наиболее активно происходила в 1820- 1975 годах.

Впервые это понятие, как установили исследователи, встречается на страницах книги «История Соединенных Штатов», опубликованной писателем и историком Генри Адамсом в 1884 г. Первое же определение «американской мечты» сформулировал Джеймс Адамс в 1931 в своем историческом трактате «Эпос Америки»: «Американская мечта» – мечта о земле, где жизнь будет лучше, богаче и полнее для каждого человека, с возможностями для каждого, согласно его умениям и достижениям». С тех пор, как определение было сформулировано, притом в тяжелое время Великой Депрессии, американская идея приобрела четкую форму, на которую можно было опереться. Концепт «the American dream» привлек внимание и российских ученых в 80-х гг. XX века. Э.Я. Баталов, Т.А. Иванова и другие обратили внимание на данный концепт в связи с «холодной войной» (1945-1991 гг.). Тогда понятие «американской мечты» рассматривали в сравнении с «русской идеей».

«Американская мечта» по своей сути не претерпевает коренных изменений с течением времени, несмотря на исторические, социокультурные, экономические события, сохраняет основную идею, тот идеал, в который верили иммигранты. Многие исследователи делали попытки выявить основные компоненты «американской мечты» таких как:

- вера в то, что ресурсы американской земли необозримы, и материальное изобилие суждено здесь всем без исключения;
- убеждение, что лишь в Америке человек становится свободным от социальных, идеологических, образовательных и прочих ограничений;
- уверенность в том, что в Америке права на счастье предоставлены всем, а шансы добиться счастья абсолютно для всех равны.

А согласно зарубежным исследователям, Брэггу и Дрэйтону, понятие «американской мечты» включает в себя:

- веру в устойчивое развитие индивидуальных, коллективных, социальных условий существования, веру в прогресс;
- убежденность в том, что каждый может реализовать свои амбиции собственными усилиями;
- уверенность в том, что Америка – Богом избранная страна, чье назначение – призвать весь мир к американскому стилю демократии;
- осознание того, что американская форма власти «для людей» – единственная гарантия свободы и равенства;
- идею, связанную с представителями различных культур: люди могут жить мирно, принимая особенности и культуру других людей. Это вера в многонациональность, в культурный и этнический плюрализм.

На всем протяжении истории американской литературы писателей интересовала тема «американской мечты» и раскрывая ее, писатели и драматурги по-разному оценивали это явление. Концепт нашел свое отражение в следующих произведениях: «Американский претендент» (1891) М. Твена, «Долгий день уходить в ночь» (1941), «Император Джонс» (1920) Юджина О’ Нила, «Финансист» (1925) Т. Драйзера, «Великий Гэтсби» (1925) Ф. Фицджеральда, «Американская земля» (1931) Э. Колдуэлла, «Сын Америки» (1940) Р. Райта, «Американская мечта» (1960) Э. Олби, «Американская мечта» (1965) Н. Мейлера, «Страх и отвращение в Лас-Вегасе: Дикое путешествие в сердце американской мечты» (1971) Х. Томпсона, «Реквием по мечте» (1978) Х. Сэлби, «Форрест Гамп» (1986)

Уинстона Грума.

Одним из выразительных примеров интерпретации «Американской мечты» является творчество Теодора Драйзера. Писатель творил в разных жанрах. Писатель-натуралист, Драйзер в своих произведениях удивительно точно, до мельчайших подробностей, воспроизвел Америку своего времени, каждый свой роман он писал на базе собственного опыта и наблюдений, а также материалов, собранных с максимальной аккуратностью и скрупулезностью. Генри Менкин**,** который оказывал Драйзеру поддержку, в свою очередь, в предисловии к переизданию «Американской трагедии» написал,что «в Драйзере жило репортерское, доходящее до нелепости уважение к факту». Во всех произведениях Драйзер развенчивал миф о «великой американской мечте», осуждая достижение материального успеха как основы счастья и разоблачая духовную пустоту американского буржуазного общества. В 1912 году романом «Финансист» он открыл свою «Трилогию желания» (второй том «Титан», 1914; третий том «Стоик» не закончен, опубликован в 1947 году). Это блистательный роман Теодора Драйзера (первый из цикла «Трилогия желания») об элите американского бизнеса, воплотившей свою «американскую мечту». Драйзер досконально описывает американское общество и его порядки, истинное положение дел в экономической и политической средах, безнравственность правящей элиты. Этот роман рассказывает об обществе, в котором могут выжить и насладиться жизнью только сильнейшие те, кто способен выстоять под всеми ударами судьбы и неуклонно двигаться к цели — обретению богатства и власти. На момент написания романа, «американская мечта» присутствовала в каждом жителе США. Все мечтали стать богаче, достичь высот и сколотить состояние. Писатель показывает, как уже в детском возрасте коммерческая среда формирует в герое психологию хищника, для которого все средства для достижения власти и богатства хороши. Драйзер достоверно рисует быт и нравы финансовой среды, духовную опустошенность своих антигероев, их чисто физиологическое отношение к женщине, потребительский подход к обществу и политическую беспринципность.

Взяв за основу сюжета «Финансиста» историю и карьеру жизни миллионера Чарльза Тайсона Йеркса, Драйзер довольно точно следует в своих романах за фактами биографии этого миллионера. Йеркс начал свое восхождение на финансовый Олимп в Филадельфии, затем обосновался в Чикаго, где вложил капитал в строительство уличных железных дорог и пересек океан, чтобы попытать счастье в Лондоне, вступив там в схватку с магнатами Сити. Главный герой романа Фрэнк Каупервуд – человек сильный, умный, необычно способный, амбициозный, одарённый и, что немаловажно, уверенный в себе. Он всегда знает, чего он хочет сегодня и завтра! Если он ставит цель, то достигает ее. «Если дом, то самый лучший, если женщина, то самая красивая, если деньги, то всего мира».

«Финансист» прослеживает становление бизнесмена — из бойкого мальчика герой романа Фрэнк Алджернон Каупервуд превращается в биржевика. Осуществилось его желание и особенно желание его родителей он выбился в люди. Рассказывая о путях, которыми Фрэнк Каупервуд создает свое состояние, писатель рисует картину преступных финансовых махинаций Каупервуда в Филадельфии и доводит действие до 1873 года. Драйзер рассказывает о том, какими путями создавались капиталы США в середине XIX века, и сосредоточивает затем свое внимание на эпохе, которую Марк Твен метко окрестил в 1874 году «позолоченным веком»,— эпохе после окончания войны Севера и Юга, когда в Америке закладывались основы первых корпораций и трестов.

Главный герой достигший вершин богатства Каупервуд становится всемогущим титаном, и нет для него иных законов, кроме собственных желаний. Он презирает и с легкостью обходит государственные законы и нормы буржуазной морали. В своей книге Драйзер обличает «американскую мечту» критикуя этические, политические и религиозный планы этого понятия. В один момент рушится мечта и Каупервуд теряет всё к чему он стремился всю жизнь. В момент, когда герой предстает перед

выбором – поступить как порядочный человек или пойти на преступление ради собственного благополучия, и оказывается лицом к лицу с ударом судьбы в виде внезапного Чикагского пожара на биржевом рынке, где он пустил в оборот пятьсот тысяч из городской казны, возникает вопрос, а мог ли он поступить иначе? Стоит задуматься, насколько глубоки переживания Фрэнка, каков масштаб этого конфликта. Действия героя в какой-то степени предопределены, потому что его личность была сформирована той системой ценностей, которая предполагает, что человек в своем стремлении к благополучию пойдет до конца. Можно ли воплотить американскую мечту в жизнь, но остаться при этом честным человеком? Какова цена этой мечты, и может ли вообще у мечты быть цена? И не является ли американская мечта изначально несбыточной? И наконец, не был ли смысл самого понятия «американская мечта» неверно истолкован? Это и есть трагедия Фрэнка в результате чего он становиться хищником, злодеем, не знающий угрызений совести и не знающий истинного счастья. Этот финансист — сильный человек, ум, ловкость и изобретательность которого не могут не вызвать у автора восхищения, внушает отвращение своими жульничествами и махинациями.

В период Великой депрессии «американская мечта» окончательно превратилась в иллюзию и трагедию. Герои-американцы, в отличие от героев европейских романов, как «Новые Адамы» демонстрировали ущербность и крах национального идеала. Это и драйзеровский магнат Каупервуд, и Клайд Гриффитс, и фицджеральдовский Гэтсби, и фолкнеровский Сатпен. Это герои, строившие свою судьбу по законам окружающего их общества, до конца не смогли понять, в чем состояла их ошибка, так как не заметили, что в погоне за материальным благосостоянием, они забыли о духовном развитии личности, что противоречит общечеловеческим моральным нормам и ведет к нравственной деградации. Человек или полностью зависит от среды, или не может найти своё место в обществе, или подавляется им и деградирует.

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JAY PARININING ‘’THE LAST STATION’’ BIOGRAFIK ROMANI SYUJETIGA BIR NAZAR

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Anotatsiya: Ushbu maqolada amerikalik yozuvchi Jay Parinining "The Last Station" biografik romani o'rganiladi. Asar syujeti haqida qisqacha to‘xtalib o‘tilgan. Adabiy qahramonlarning bir -biriga bo‘lgan munosabati har bir shaxs nuqtai nazaridan kuzatiladi. Shuningdek, romanning asosiy qarama-qarshiligi ta'kidlab o’tilgan.

Tayanch iboralar: biografik roman, syujet, qahramon, ziddiyat, postmodernism

Аннотация: В статье исследуется биографический роман «Последнее воскресенье» американского писателя Джея Парини. Кратко обсуждается сюжет произведения.

Отношение литературных персонажей друг к другу рассматривается с точки зрения каждого персонажа. Также выделен основной конфликт романа.

Ключевые слова: биографический роман, сюжет, персонаж, конфликт, постмодернизм.

Abstract: This article illustrates the biographical novel “Last Station” by American writer Jay Parini. It briefly discusses the plot of the work. The literary characters’ attitude to each other is observed from the point of view of each personage. Also, the main conflict of novel is highlighted.

Keywords: biographical novel, plot, character, conflict, postmodernism.

Jay Parini (1948-yil 2-aprelda tug‘ilgan) amerikalik yozuvchi va akademik. U romanlar, she'rlar, biografiyalar, ssenariylar va tanqidlari bilan juda mashhur hisoblanadi. U Lev Tolstoy, Valter Benjamin, Apostol Pol va Herman Melvil haqida romanlarini nashr etgan. Parini Pensilvaniya shtatining Pittston shahrida tug'ilgan va Pensilvaniya shtatining Skranton shahrida o'sgan. U 1970 yilda Lafayette kollejini tamomlagan va 1975 yilda Sent-Endryus universitetida doktorlik dissertatsiyasini yo’qlagan. Parini sakkizta roman yozgan, ularning aksariyati yozuvchilar hayoti va o’z shaxsiy hayotidan olingan hikoyalardir.Uning 1990-yilda chop etilgan xalqaro bestselleri “So‘nggi bekat” Lev Tolstoy hayotining so‘nggi oylari haqida hikoya qiladi. U o'ttizdan ortiq tilga tarjima qilingan va Helen Mirren, Kristofer Plummer, Jeyms Makavoy va Pol Giamatti ishtirokidagi Akademiya mukofotiga nomzod ("So'nggi bekat") filmiga moslashtirilgan. Film 2009- yil dekabr oyida chiqarilgan. "The Last Station" - Jay Parinining biografik romani bo’lib, birinchi marta 1990- yilda nashr qilingan. Bu asarda Lev Tolstoy hayotining so'nggi yili turli nuqtai nazardan, Tolstoyning yosh kotibi Valentin Bulgakov, uning rafiqasi Sofiya Tolstaya, qizi Sasha, noshir va yaqin do'sti Vladimir Chertkov va shifokori Dushan Makovitskiy haqida hikoya qilinadi. Roman xalqaro bestsellerga aylangan va o'ttizdan ortiq tilga tarjima qilingan va xuddi shu nomdagi Oskar mukofotiga nomzod bo'lgan film suratga olingan.(The Last Station). 1910-yilda bo'lib o'tgan roman Tolstoyning hayotining so'nggi kunlarida, u xotini va oilasidan qochib, yo'lga ketayotib, u yerda Astapovo nomli kichik temir yo'l stantsiyasida faqat shifokori va uning sevimli qizi Sasha ishtirokida vafot etganidan oldingi haqiqiy voqeani hikoya qiladi. Turli hikoyachilar va Tolstoy xonadonidagi va undan tashqaridagi boshqalar uni diqqatini tortishga harakat qilishdi. Uni bir vaqtning o'zida minglab tomonga jalb qilishga harakat qilishdi va bu uni charchatdi. Xususan, u rafiqasi Sofyaning manfaatlarini qiyin deb o’yladi, chunki u o'zining eng yaqin do'sti Chertkov bilan uning asarlariga mualliflik huquqini berib, oilasiga xiyonat qilishni rejalashtirgan deb gumon qilgan.Sofyaning asosiy tashvishi oila va erining o'limidan keyin o'z turmush tarzini saqlab qolish edi. Romanning asosiy syujeti Tolstoyning yosh kotibi Valentin Bulgakovni o'z ichiga oladi, u 1910 -yilda o'z qahramoni bilan ishlashga keladi va uning atrofidagi tortishuvlar va qiyinchiliklarga guvohlik beradi. Bulgakov yaqin atrofdagi Telyatink uyida yashovchi tolstoylik Mashaga oshiq bo'lib qoladi, u yerda bir guruh "tolstoyanlar" birga yashash uchun va uning g'oyalarini amalga oshirish: poklik, vegetarianizm va yovuzlikka zo'ravonliksiz qarshilik ko'rsatish uchun yig'ilgan. Tolstoy singari bular ham chor rejimiga qarshi chiqqan pasifistlar edi. Roman Astapovodagi temir yo'l vokzalida ajoyib tarzda bo’lib o’tadi, u yerda Tolstoy o'zini yolg'iz o'ladi deb o'ylagan, garchi dunyoning turli burchaklaridan taniqli yozuvchining o'limi haqida xabar berish uchun kichik muxbirlar armiyasi yig'ilgan bo’lsa ham,uning o'limi butun dunyoda muhim xabar bo’lgan edi.Bu roman Tolstoyning diniy va siyosiy e'tiqodlari va uning izdoshlari o'rtasidagi qarama-qarshiliklarni, rus aristokratiyasida tug'ilgan va katta mulkni meros qilib olgan holda yashayotgan dabdabali hayotini yoritadi. So’nggi bekat mahalliy va xorijdagi tanqidchilar tomonidan doimiy maqtovga sazovor bo'lgan asarlardan biri hisoblanadi.

The New York Times Book Review jurnalining birinchi sahifasida Miranda Seymur shunday deb yozgan edi: “So’nggi bekat puxta tarixiy tadqiqotlar hamda ovoz va idrokning asl o‘ziga xosligini namoyish eta oladigan noyob fantastika asarlaridan biri.Ushbu kitobni ko'pgina tarixiy romanlardan yuqori ko'taradigan narsa - bu Jay Parinining o'z qahramonlarining ongiga kirishdagi ajoyib qobiliyatidir.

Gor Vidal romanni "So'nggi yigirma yil ichida yozilgan eng yaxshi tarixiy romanlardan biri" deb atadi.

"Times Literary Supplement" jurnalida yozgan Jon Beyli bu romanni "nozik durdona" deb atadi va "Tolstoyning o'zi, ehtimol, haqiqiy rassomning ishini tan olgan bo'lar edi", deb aytdi.Taqrizchilar yozuvning lirik sifatini doimiy ravishda yuqori baholadilar. Londonning Sunday Times gazetasi shunday dedi: "Jay Parini zamonaviy, chiroyli sur'atda va mutlaqo jozibali roman yozgan." Ushbu asarni o'qish orqali o'quvchilar Tolstoyning hayoti haqida to'liq ma'lumotlarni bilib olishlari mumkin.

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SONET JANRI XUSUSIYATLARI VA KELIB CHIQISHI

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Abstrakt
"Sonet eski, lekin u qadimiy emas. Elegiya, madhiya yoki odadan farqli o'laroq, u klassik poetik janr emas. Aksincha, u eramizning XIII asrida Sitsiliyadagi Frederik II saroyida yozilgan. Bu saroy, 1220 yildan 1250 yilgacha madaniy markaz bo'lib, italyan adabiy an'anasining boshlang'ich nuqtasi bo'lgan Sitsiliya she'riyat maktabini yaratdi." Bu maqolada sonnet janrining xususiyatlari, uning kelib chiqishi haqida so'z boradi. Shu bilan birga sonetning sharq shoirlari ijod qilgan g'azal bilan o'xshashlik va farqli taraflari haqida so'z boradi.

Kalit so'zlar: katren, terset, volta, Jakomo da Lentino, Petrarka, Uayt, matla, mabda, maqta

Sonet yetuk janr bo'lib, 1750-1850 yillar orasida ingliz she'riyatining asosiy qismiga aylandi va o'sha paytda bu uslubni qo'llagan shoirlar, uni avvalgidan xam ko'ra ko'ra ko'proq mukammal qilish majburiyatini his qilganga o'xshaydi. Ular bu an'ananing mustahkamligiga to'liq ishonch bilan tayanganlar. Bu davrda sonet Italiya va Angliya Uyg'onish davri she'riyatida o'z kelib chiqishidan butunlay ajralib chiqmagan holda, yangilik bilan to'la yangi she'riyat davri uchun o'ziga xos tarzda mos keladigan uslubga aylandi. Darhaqiqat, sonetning ushbu oltin davri asosan shakl bilan bog'liq bo'lgan fazilatlari va g'ayrioddiy xususiyatlarni shakllanganligi bilan afzaldir. Usha davrda sonet keng tarqalgan bo'lib, nafaqat alohida she'riy kitoblarda, balki davriy nashrlarda, antologiyalarda, yillik nashrlarda, sovg'a kitoblarida va hatto romanlarda ham paydo bo'lgan. Sonnet mashxurligining eng yuqori cho'qqisida, deyarli hamma bu uslubda yozganga o'xshaydi: ayollar va erkaklar, boy va kambag'allar, qishloq va shahar shoirlari, taniqli professional yozuvchilar va o'z nomini yaratish uchun kurashayotganlarning shu uslubda ijod qilgan. Ularning mavzulari xilma-xildir, bu mavzular qatorida: umidsizlik, radikal siyosat, tabiat dunyosi, do'stlik, san'at va estetika, tarixiy va siyosiy shaxslar, din va ma'naviyat, tug'ilish va o'lim, ota-onalar va bolalar. Bu sonetlar ohangda jo'shqinlikdan qalbakilikkacha, xususiydan ommaviygacha, umidsizlikdan hajviygacha o'zgarib turadi. Ular ba'zan tavsiflovchi va meditativ, ba'zan esa hayoliy va xayolparast, ba'zan sentimental va o'tkir, ba'zan esa injiq va o'ynoqi. Ammo ular har doim his-tuyg'ularning intensivligi, idrok etishning ravshanligi va tilning uyg'unligiga qaratilganga o'xshaydi.

Ingliz adabiyoti tarixida sonet she'riy asarga aylanib, shoirlarning lirik she'riyat san'atida mohir ekanligini isbotlash uchun vosita bo'ldi. Romantik davrdagi sonetning qayta tiklanish tarixi yuzlab yillar avval, sonetlar dastlab ko'payganida, ingliz Uyg'onish davridan keyin boshlandi. Sonet (italyancha "sonetto" va provansal dialektida "sonet" so'zidan olingan bo'lib "qo'shiq"

deb tarjima qilinadi) — ikki to‘rtlik (katren) va ikkita uch misrali (terset) dan iborat 14 misrali she’r.
Sonetning qat’iy shakli, ham tashqi, ham ichki, ehtiyotkorlik bilan tuzilgan, u "presslangan kristall kabi, ichkaridan ideal tarzda joylashtirilgan. Uning asrlar davomida sayqallangan qirralari, ikkita to'rtlik (katren) va ikkita terset (uch qator) dialektik jihatdan keskin va uyg'un muvozanatli butunlikni tashkil qiladi",* shuning uchun “u haqli ravishda eng qat'iy she'riy shakl hisoblanadi. An'anaviy qonunga sodiqlikni bu janrning asosiy shakllantiruvchi xususiyat deb hisoblash mumkin". Muayyan ma'noda sonet an'ana va yangilanish, mukammallik va uning haqiqiy timsoli kabi qo’shilmalarning uyg’un modelini ifodalaydi.
Sonet lirikaning bir turi bo'lib, uning asosiy xususiyati matn hajmidir ya’ni u har doim o'n to'rt misradan iborat. Sonet yaratishning boshqa qoidalari ham mavjud: har bir band nuqta bilan tugashi kerak, biror bir so'z takrorlanmasligi lozim, ammo bu qoidalar xar doim xam kuzatilmaydi.
Sonetning o'n to'rt misrasi ikki xil tarzda joylashtirilgan. Bu ikkita to’rtlik va ikkita uch misrali band yoki uchta to’rtlik va birta ikki misrali band bo'lishi mumkin. Sonetning doimiy xususiyatlaridan musiqiylikni ta'kidlash kerak. Bundan tashqari bog'inlarning ma'lum bir normasi ham mavjud bo’lgan. Mukammal sonet 154 bo'g'indan iborat bo'lishi kerak, to'rtlik qatorlaridagi bo'g'inlar soni esa uch misralikka qaraganda bittadan ko'p bo'lishi kerak.
Quyidagi sonnet shakllarini belgilashimiz mumkin:
Italiyancha shakli: (qofiyalash: **abab abab cdc dcd** yoki **cde cde**).
Fransuzcha shakli: (to'rtliklarda halqali qofiya bor, uch misrali bandda esa uchta qofiya mavjud: **abba abba ccd eed**).
Inglizcha shakli: (qofiyalar sonining ko'payishi bilan bog'liq sezilarli soddalashtirish: **abab cdcd efef g**).
Italiya (Sitsiliya) sonetning vatani hisoblanadi. Sonetning birinchi muallifi, ehtimol, Frederik II saroyida yashagan, kasbi notarius bo’lgan shoir Jakomo da Lentino (13-asrning birinchi qismi). Sonet she’riyatning eng keng tarqalgan turlaridan biri bo'lib, uni adabiy muomalaga "shirin uslub" shoiri Gvido Kavalkanti kiritgan, Dante Aligyeri "Yangi hayot" avtobiografik romanida sonnet janrini ishlatgan. Franchesko Petrarka esa Madonna Lauraga bag'ishlangan "Qo'shiqlar kitobi" da sonetga murojaat qilgan. Va ayni Petrarka tufayli sonet Evropada keng tarqaldi. Petrarkaning bir ayolga, ya’ni Lauraga bo’lgan sevgisini vasf etishga bag’ishlangan 317 sonet va qirq to'qqizta boshqa she'rlari, garchi nomukammal bo'lsa ham uyg’onish davridan to XIX asrgacha bo’lgan Yevropa sonetnavislari uchun namuna bo’lib xizmat qildi. Ammo sonetning hayratlanarli muvaffaqiyati va qat’iyatini u sevgi mavzusida bo’lgani yo Petrarkaga ta’luqli bo’lgani uchun emas balki kengroq atamalarga murojaat qilish bilan izohlash kerak.
Sonet taxminan milodiy 1230 yilda Italiyaning janubida ixtiro qilingan; va XIII asr oxiriga qadar mingga yaqin sonetlar yozilgan, ularning deyarli barchasi italyan tilida (ya'ni, uning dialektlaridan birida) bo’lib sonetning xilma xil shakllari va uning ko’pgina imkoniyatlari kashf qilingan. Sonet XV asr o’rtalarida Ispaniyada, XVI asr boshlarida Britaniya va Fransiyada va XVII asr boshlarida Germaniyada xalq tiliga kirdi. G‘arbiy Yevropaning barcha xalq tillarida yuz minglab sonetlarning mavjudligi, kamida 750 yil davomida sonetning she’riy tasavvurni sinovdan o‘tkazib, va shu bilan birga o’quvchini qoniqtirib kelganidan dalolat beradi.
Sonnet yozishning kanonik qoidalari 1332 yilda Padualik huquqshunos Antonio da Tempo tomonidan ishlab chiqilgan. Sonnet shaklining beqiyos ustasi – Dante Aligyeri. Dante o‘zining yoshlikda yozgan ijod namunalaridan, “Yangi hayot” uchun 25 ta sonet, 1 ballada va 2 she’riy parcha tanlab oldi. Dante asarlari har doim ham chinakam qiziqish uyg'otgan va uyg'otmoqda. Uning ijodiga mansub bo’lgan “Yangi hayot” sonet shaklida yozilgan asarlarningning yorqin namunasi xisoblanadi. Dante bu uslubni amalda qo’llagan bo’lsa Petrarka uni mukammallashtirdi. Petrarka soneti (ko‘pincha italyan soneti deb ataladi) ingliz shoirlarigacha yetib kelib, ikkita asosiy ritorik va rasmiy qismdan iborat: oktava, birinchi sakkiz misra va sesteta, oxirgi olti misra. Oktavaning birinchi to'rt qatori odatda taklifni taqdim etadi; keyingi to'rtta satr ularni qayta ko'rsatadi, moslashtiradi yoki ularga qarama-qarshidir. Ushbu sakkiz satr

oktavaning standart qofiya sxemasi - ***abbaabba*** bilan birlashtirilgan. Sestet yoki sonetning so'nggi olti qatori "volta" deb ataladigan qismdan boshlanadi, bu fikrni, muammodan hal qilishgacha bo'lgan burilish. Birinchi uchta satr yoki terset yechim bilan boshlanadi, yakuniy terset esa xulosani beradi. An'anaga ko'ra, sestetda belgilangan qofiya sxemasi yo'q, lekin odatda ***cdecde*** ning ba'zi o'zgarishlariga yoki ***cdccdc*** kabi talabchan qofiya naqshiga amal qiladi. To'g'ri italyan soneti uchun qofiya sxemasi beshdan ortiq qofiyaga ruxsat bermaydi. Ingliz tilida shoirlar uchun eng keng tarqalgan hisoblagich iambik pentametrdir. Italiya sonetining shakli ko'pincha buzilmagan bo'lsa-da, amalda ingliz shoirlari ko'pincha sonetning ritorik rivojlanishini buzadilar.
Sonet Angliyaga XVI asrda Ser Tomas Uayt va Surrey grafi Genri Xovard tomonidan kiritilgan bo'lib birinchi marta ingliz tiliga Choser tomonidan tarjima qilingan. U Petrarkaning 88-sonnetini («Troilning nolasi» nomli) shaklini saqlamagan holda «Troil va Kressida» she'riga kiritgan. Tomas Uaytt Petrarkani tarjima qilgan va uning sonetlariga taqlid qilgan, ehtimol fransuz shoirlari ta'sirida abba abba cdd cee sxemasini tanlagan. To‘g‘ri, Uayt sonetlari Petrarka sonetlaridan farq qiladi, ularda yorqin tuyg‘ular, ilohiy ayolga muhabbat mujassam. U kechinmalarni, charchoqni boshqacha tasvirlaydi, sonetning lirik qahramoni imkon qadar dunyoviy va uning ehtiros ob'ekti oddiy ayol. Uayt intonatsiyasi so'zlashuv nutqiga yaqin, ritmning hajmi va uzilishidan og'ishlar juda keng tarqalgan. Tarixda, shuningdek, sonetning asosiy shakllaridan biriga ko'r-ko'rona amal qilmasdan, balki o'ziga xos o’zgartirishlar kiritgan shoirlar xam misol keltirilgan. Surrey grafi sonet shaklida tajribalar o’tqazib unga o’zgartirishlar kiritdi. Yangi shakl Elizabet davrida lirik she'riyatning gullab yashnashiga turtki bo'ldi va bu davr ingliz adabiyotida sonetning eng yuqori cho'qqiga chiqqan payti bo’ldi. Sonetning italyan shaklini qofiyalarga boy bo’lmagan ingliz tiliga moslashtirish jarayonida Elizabet davri shoirlari asta-sekin o'ziga xos ingliz sonetini yaratishdi, u uchta to'rtlikdan iborat bo'lib, har biri mustaqil qofiya sxemasiga ega va qofiyalangan juftlik bilan tugaydi.
Sonet shaklining eng buyuk namoyondalaridan biri Uilyam Shekspir edi. Hammasi bo'lib Shekspir 154 ta sonet yozgan va ularning aksariyati 1592-1599 yillarda yaratilgan. Ular birinchi marta 1609 yilda muallifning xabarisiz chop etilgan. Ulardan ikkitasi 1599 yilda "Ehtirosli piligrim" to'plamida nashr etilgan. Sonnetlarning butun sikli alohida tematik guruhlarga bo'lingan. Shekspir o'zining 154 ta sonetdan iborat ketma-ketligiga qo'shimcha ravishda, "Muhabbatning samarasiz mehnati" va "Romeo va Julyetta" kabi dastlabki spektakllarda sonetlarni sahna ishining muhim qismiga aylantirdi ayniqsa, Romeo va Juletta tomonidan birinchi uchrashuvda so'zlangan "Piligrim" soneti tahsinga sazovor.
Yevropa sonetini turkiy til shoirlari yozgan g’azallarga o’xshatgim keldi. ”Sharq adabiyotida eng keng tarqalgan lirik janr‘‘G‘azal’’ atamasi dastlab VI-VII asrlarda arab she’riyatida paydo bo‘lgan. So‘ng O‘rta Osiyo va Sharq xalqlari adabiyotlariga o‘tib, X asrda forsiy adabiyotga, XIV asr boshlarida turkiy adabiyotga kirib kelgan. Hajmi 3 baytdan 19 baytgacha qilib belgilangan. Lekin 21, hatto 27 baytli g‘azal namunasi ham uchraydi.”* Xuddi sonetga o’xshab g’azalning paydo bo’lishi va rivojlanishi musiqa san’ati bilan chambarchas bog’liq. G’azal misralarining ya’ni baytlarining o’ziga xos nomlari bor: ilk bayti ***matla*** yoki ***mabda,*** oxirgisi ***maqta*** deb ataladi. Sonetda esa ***oktava*** birinchi sakkiz misra va ***sesteta*** oxirgi olti misra. Agar ikkinchi baytning misralari ham o‘zaro qofiyalansa, ***zebi matla’*** yoki ***husni matla’*** deyiladi. Gazalning qofiyalanish usuli sal farq qiladi, g’azal *aa, ba, va, ga, da* va h.k. tarzda qofiyalanadi. G’azal va Sonetning yana bir farqi: G‘azal dastlab ishqiy mavzuda yozilgan va keyinchalik uning mavzu doirasi kengayib borib ijtimoiy-siyosiy, falsafiy-axloqiy, pandnasihat va hajviy G‘azallar yuzaga kelgan. Sonetda esa teskarisi, ular avval diniy mavzularda yozilib keyinchalik Petrarkaning Lauraga bag’ishlangan sonetlariga taqlid qilib ishqiy mavzuda xam yozila boshlangan. G’azal XV asrdan o‘zbek she’riyatida asosiy va yetakchi janrga aylangan bo’lsa Angliyada XVII asrda mashxur bo’lgan. Angliya adabiyotida Shekspir sonnet janrini Inglizcha uslubini yaratib unda tovushlarning o’zgarishi va dramatic rivojlanish uchun ko’plab imkoniyatlar yaratgan bo’lsa, Navoiy o‘zbek tilida 2600 dan ortiq g’azal yaratib, bu janrning g‘oyaviy-tematik doirasini kengaytirdi.
Shu o'rinda Abdulla Sherning “O’zbekiston adabiyoti va san’ati” gazetasining 43 sonida

keltirilgan “Sonetning sir asrorlari” maqolasidan: ”Ma'lumki, o'rta asrlarda, to'g'rirog'i, uning o'rtalarida Evropada xristianlik, hamma narsani cherkovga bo'ysundirgan. Katolik inkvizitsiyasi Bibliyaga zid bo'lgan har qanday fikrni shakkoklik deb e'lon qildi va bunday fikr egalarini olovda yoqib yubordi. Musulmon dunyosida esa aksincha, fikr erkinligiga keng yo‘l ochilib, inson erkin harakat va erkin fikrlash huquqiga ega, deb hisoblangan. Ilm va axloq islomning uch ildizi sifatida qaralib, Qur’oni Karimga e’tiqod bilan bir qatorda islom ilm va olimlarning dini, olimlar esa Allohning do‘sti ekanligi e’lon qilindi. Natijada IX-XIII asrlarda musulmon Sharqida ilmiy, falsafiy va badiiy tafakkur misli ko‘rilmagan yuksaklikka ko‘tarildi. O‘sha paytda, ko‘pchilik G‘arb mutafakkirlari e’tirof etganidek, Yevropa “begonalik botqog‘i”ga botib ketayotgan edi. Bunday vaziyatda musulmon olami musulmon Ispaniya orqali Yevropani g‘aflat uyqusidan uyg‘otuvchi ma’naviy kuch, qit’alar va e’tiroflar o‘rtasidagi fikr ko‘prigi bo‘lib xizmat qildi. G‘arbda “buyuk tarjimalar davri” deb atalgan XI-XIII asrlarda Yevropa tarixida katta uyg‘onish davri yuz berdi: musulmon olimlari, bir tomondan, qadimgi yunon mutafakkirlari merosini targ‘ib qilishdi, ikkinchi tomondan. , bu merosni asta-sekin rivojlantirgan buyuk kashfiyotlari bilan Evropani sivilizatsiya botqog'idan olib chiqdilar.” Bunga ko’ra musulmon madaniyati Yevropa uchun taqlid qilish obyektiga aylangan. Xorazmiy (Alxoretm), Farg‘oniy (Alfraganus), Forobiy (Alfarobiy), Ibn Sino (Avitsenna), G‘azzoliy (Alg‘azzoliy) kabi o‘nlab buyuk allomalarning asarlari lotin tiliga tarjima qilinib, G‘arb universitetlarida o‘qitilgani buning yaqqol misoli deb xisoblayman. Kurdob faylasufi Ibn Rushd (Averroes) G‘arb olamida uning nomi bilan atalgan ijtimoiy-falsafiy oqim misli ko‘rilmagan shuhrat qozongan va Yevropada averroizm oqimi paydo bo'lgan. XV—XVI asrlarda ham G‘arb universitetlarida arab tili, arab falsafasi va Ibn Rushd falsafiy merosi alohida o‘rganilgan.

O‘sha davrlarda Yevropada ma’lum ma’noda musulmon Sharqiga e’tibor ta’sirida adabiyotda o’zgarishlar va yangilanishlar yo‘lidan borildi. Yevropaga g‘azal, qasida, janrlari kirib keldi. Ayniqsa, g'azal nihoyatda mashhur bo'lgani uchun Sonet ana shu g‘azalga taqlid qilib yaratilgan she’riy shakl deb taxmin qilish mumkin.

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3-ШЎЪБА. ХОРИЖИЙ ТИЛЛАРНИ ЎҚИТИШНИНГ ЗАМОНАВИЙ ЁНДАШУВЛАРИ ВА ИСТИҚБОЛЛАРИ. КОРПУС ЛИНГВИСТИКАСИ МАСАЛАЛАРИ. МЕДИАЛИНГВИСТИКА ВА ЛИНГВИСТИК ТАДҚИҚОТЛАР.

ФОРМИРОВАНИЕ ПРЕДМЕТНЫХ КОМПЕТЕНЦИЙ НА УРОКАХ РУССКОГО ЯЗЫКА В УЗБЕКСКОЙ ШКОЛЫ

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Основными задачами обучения русскому языку в учебных заведениях общего среднего образования Республики Узбекистан являются:

- формирование речевой компетенции, развитие навыков использования русского языка в процессе общения, для продолжения деятельности в профессиональной сфере и повседневной жизни учащихся;
- формирование лингвистической компетенции, направленной на развитие устной и письменной грамотности[1.с.16]

В качестве специфических особенностей уроков русского языка в узбекской школе можно назвать следующие:

1. Обязательная коммуникативная направленность урока в целом и отдельных его этапов, что требует от учителя систематическое формирование и развитие речевых компетенций, учащихся;
2. Комплексное развитие речевых и лингвистических компетенций;
3. Системно-функциональный подход к отбору и организации языкового материала.

Реализация этих особенностей на каждом уроке существенно зависит от общей психологической подготовленности учителей. Обучение русскому языку в узбекской школе связано с учётом ряда явлений. К ним относятся: особенности речевых процессов на одном и двух языках, связи этих процессов с мыслительной деятельностью, общие закономерности научения второму языку, особенности формирования и развития речевой деятельности на русском языке, индивидуальные способности учащихся в усвоении языков. Это требует от учителя русского языка в узбекской школе кроме общей психологической подготовки знание психологических особенностей специфики усвоения его предмета и ситуации общения. В узбекской школе русский язык становится специальным предметом изучения, требующим больших психологических усилий от учителя и учащихся.

На уроках русского языка ученики приобретают дополнительные возможности для приёма и передачи информации, в их психике возникает взаимодействие двух языков, которое требует обязательного учёта особенностей родного языка.

В психологии язык понимается как естественная система знаков, применяемая для речевой деятельности. Эта система состоит из отдельных материальных элементов (звуков, букв, слов, фраз, правил объединения и изменения отдельных элементов). Языки имеют очень большое количество знаков и правил их объединения и преобразования, которые иногда совпадают, но часто различаются между собой. Это и приводит к ошибкам в русской речи учащихся, так как материальные знаки родного языка путём интерференции заменяются со знаками другого (второго) языка.

Речевому общению предшествуют сложные психологические процессы. Речевая коммуникация начинается с определения мотивов говорения, далее осуществляется переход на конкретный код, предназначенный для понимания, после этого следует моторное программирование и озвучивание речи. Звучащая речь достигает слухового аппарата собеседника и вызывает нервные импульсы, благодаря которым происходит

восприятие и понимание. Если акт коммуникации происходит на втором (неродном) языке, то говорящий и понимающий совершают двойное кодирование по схеме «код первого языка - код второго языка - озвучивание - переход - восприятие речи – декодирование (расшифровка) на второй язык - декодирование на первый язык - понимание речи». В результате двойного кодирования получается переводная речь и переводное понимание чужой речи. Это по справедливому замечанию В.М. Чистякова, делает речь ученика национальной школы медленной, отрывистой, а понимание -заторможенной, часто ошибочной.

В процессе обучения русскому языку учащихся узбекской школы создание благоприятной мотивационной основы играет важную роль. На уроках необходимо создавать условия для развития у учащихся мотивационных и познавательных интересов и стремления овладеть вторым, русским языком.

Комплексное развитие лингвистических и коммуникативных компетенций способствует развитию познавательных интересов учащихся. Они учатся использовать грамматические формы в собственной речи. Поскольку «компетенция – способность применять имеющиеся знания, умения и навыки в ежедневной деятельности» [2.с.8] (то есть это автоматизированные навыки), то для привития учащимся узбекской школы навыков речевой коммуникации необходимо систематическое выполнение коммуникативных упражнений на каждом уроке.

Наиболее распространёнными методами, обеспечивающими комплексность формирования лингвистической и речевой компетенций на уроке являются: обучение модулям языка, в которых лексический, грамматический и фонетический материал слиты воедино; параллельная единая работа над устной и письменной речью, в том числе: развитие устной речи на материале чтения, чем объединяются рецепция письменной речи с развитием навыков устного изложения, запись упражнений, выполняемых устно, и их последующий орфографический разбор, а также другие виды работ, в которых участвуют одновременно различные рецепторы.

Требование комплексности, единства в накоплении учащимися грамматического и лексического материала, в свою очередь, ставит перед учителем задачу соблюдения, если можно так выразиться, «тематического единства» каждого урока, при котором грамматический материал урока преподносится и закрепляется не на случайных, не связанных между собой предложениях и словосочетаниях, а на примерах объединённых тематически, и следовательно, лексически.

Кроме того, примеры, объединенные общей темой, легче и прочнее запоминаются учащимся. Исследования возрастных и индивидуальных особенностей памяти, в частности, возрастных и индивидуальных различий в продуктивности запоминания разных видов материала показывают, что у учащихся младшего и среднего возраста, процент запоминания осмысленного связного материала значительно выше процента запоминания бессвязных слов.

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TYPES OF MODALITY IN ENGLISH LANGUAGE

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Abstract: The aim of the article is to classify types of modality and modal verbs in English language. In this article each type of modality is given with examples.
Key words:modality, cognitive modality, duty modality, epistemological modality, mode.

Modality is one of the most important semantic categories. It refers to “a language whose meaning depends on another possible world". It is also considered a category of linguistic meanings related to expressions of possibility and need. Modalities are closely related to modal verbs such as can, must, and which express possibility, necessity, admissibility, obligation, etc. Frequent modal verbs are can, may, must, should,would, could, need, dare, must, etc. In a nutshell, modalities deal with the possibilities and needs of possible worlds. Various scholars such as Saeed and Kearns have their own definitions of modalities, but their focus on the possibilities and needs of language is consistent. Modality is different from assertions that give a clear meaning of a statement of necessity, and also mood, which has a similar meaning to modality. Although the term modality is used interchangeably with modality by some authors, most scholars argue that modality and mood are separate concepts. They argue that moods are a set of characteristic forms used to indicate modalities, modalities are aspects of speech power that are signaled through grammatical devices (i.e. moods), and that the speaker's utterance points are claim to show commitment to credibility modalities such as statement, commitment, desirability, or reality are expressed by both lexical and grammatical means and are considered synonymous with linguistic competence related to pragmatic knowledge .

However, modalities do not depend only on modal verbs. Several other grammatical categories also indicate modalities such as adverbs, nouns, adjectives and verbs. These categories can also indicate modalities. However, modal verbs are generally considered to be the primary source of information for indicating modality.

Modality generally refers to necessity, possibility, obligation, admissibility, feasibility, certainty, etc. There are several suggestions for classifying modalities. However, many scholars generally agree that there are two main types following them.

Cognitive modalities and duty modalities. First, let's briefly consider different perspectives on modality classification.

Jesperson divided the modalities into 20 subcategories, which included "specific attitudes of the speaker's mind to the content of the sentence". This type of classification has had a major impact on modern modality research and its classification, but it has too many subcategories and a lot of overlap.

A second classification was made by Rescher. He divided the entire modality system into his eight subcategories, and in his taxonomy he includes two of the most important modality categories still in use today. Cognitive modalities and duty modalities. One classification widely accepted by many scholars was made by Von Wright. He divided modalities into his four categories. That's when he called modality mode. His classification also included his two most important points mentioned in his two previous classifications. The classification of Phong Wright is as follows: Four Modes of Phone Light:

1) Alethic Mode or Truth Mode.

2) Perception mode or mode of knowledge.
3) mode of obligation or mode of commitment;
4) mode of existence or mode of existence;
From these classifications, we can see that cognitive modalities and obligatory modalities are the two most important categories of modalities, although the criteria for classification differ. Based on these classifications, scholars commonly classify modalities into two main types.
Cognitive modalities and duty modalities.
Recognition modalities
"Epistemological interpretation has to do with knowledge and understanding". It's about the necessity and possibility of making a claim when there is clear evidence. The epistemological modality thus stems from the fact that it can be true in reality. It means how much certainty or evidence the speaker has about the message expressed by the utterance.
No reply. Mary must have left.
Epistemological modalities are different from logical modalities. A logical modality can always be true in any case. Cognitive modalities are further divided into two subcategories. Epistemological necessity and epistemological possibility. Epistemological necessity, though derived from actual knowledge of the world, is not always true. Epistemological possibilities, on the other hand, are not based on real-world knowledge.After the speaker accepts, offer only one of the possibilities. For example:

a) epistemological necessity:

The dinosaur must have died suddenly.

b) epistemological possibilities:

It is possible that there is intelligent life in the universe.
Cognitive modalities can also be divided into evidence modalities and judgement modalities. Judgement modalities are cognitive modalities that imply speaker strength after the speaker accepts, offer only one of the possibilities. for example,
a) epistemologicalnecessity:The dinosaur must have died suddenly.

c) epistemologicalpossibilities:It is possible that there is intelligent life in the universe.

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THEORY-BASED ANALYSIS OF MEDIA TEXTS

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An autonomous scientific field called media linguistics has recently emerged at the nexus of two fields, linguistics and media theory. The object of analysis in this field is a media text, considered broadly to include everything from a *tweet* to a *hypermedia* document. Speech

activity, as it appears in various media texts, is the focus of media linguistics. In medialinguistics, four distinct research fields may be identified, each of which focuses on a different aspect of the objectification of speech activity in the media.

The *first* field is media speech grammar, whose purpose is to spot trends in the choice of linguistic devices as technical and linguistic tools. The stylistics of the media text, also known as media stylistics, is the *second* area. It displays the normative compositional and linguistic patterns of typical communicative acts in a variety of professional speech activity contexts. The *third* one, known as media linguistic discourse studies, investigates how media communication speech procedures are embodied in various intertext sets and polycode techniques of expressing intertext linkages in procedural unities. The *fourth* section, critical and evaluative, discloses instances of "abuse of language" in the media, standards for engaging in productive speech, and standards for judging its efficacy.

Due to its praxeological emphasis on establishing "forms of action that have societal effectiveness and personal importance" [Pavlovich 2000], media linguistics has a four-part structure. Private approaches are employed to meet research objectives in each area of media linguistics. Language means from which typical speech acts are formed are analyzed using linguistic methods in the grammar of media speech. Common communicative behaviors that result from sets of speech are analyzed stylistically in media stylistics, a method of analyzing media text kinds.

The four areas thus interact with one another, reflecting:

– the characteristics of its use of tools – linguistic and non-linguistic means, the conjugation of which forms different types of communicative speech actions – media texts;

– types of normative communicative actions – media texts;

– typical procedures and technologies of speech activity in the media;

– criteria for the effectiveness of linguistic and non-linguistic means used in media speech, communicative actions and their combinations.

Medialinguistics has therefore identified its own problem nodes, the main ones being:

– the impact of technological and social factors on language;

– disclosure of patterns of use in mass media speech activity of verbal tools in interaction with non-verbal ones;

– search for typical normative forms of speech activity;

– linguistic architecture of intertextuality in media;

– criteria for the effectiveness of text formations identified during the analysis.

The connection between media linguistics and praxeology, which analyzes activity in four directions:

– first by creating typologies of means of action;

– second by establishing effective regulatory actions;

– third by identifying the procedures of speech activity;

– fourth by providing a critical assessment of human actions in terms of their merits and methods used in these actions – is obvious given the interest of media linguistics in effective human activity [Kotarbinsky 1975].

In fact, the four-part field of medialinguistics follows the direction suggested by praxeology. The objectification of successful speech media activity is examined in depth in each of the four sections of media linguistics.

Medialinguistics, a field that initially emerged in response to a public demand for researchers to address the practical issues of literary editing, gradually ceased to be only a narrowly applied discipline as a result of the extralinguistic and intralinguistic factors that helped it develop into a special scientific discipline. Media linguistics now has explanatory capacity due to the expansion of media's impact on language at the beginning of the twenty-first century and the activation of media science disciplines' tools in the study of language in media.

Both extralinguistic and intralinguistic factors helped medialinguistics spread throughout the world as a distinct scientific field. As a result, the field, which initially arose in response to a

public call for help in resolving the practical issues of literary editing, has gradually stopped being a narrowly applied one. Media linguistics gains explanatory power as a result of two developments: first, the growth of the influence of media on language at the beginning of the twenty-first century; and second, the activation of the engagement of media science disciplines' methods in the research of language in media.

The grammar of media speech, which aims to comprehend its grammatical structure, is the primary area of media linguistics. First, the classic linguistics methods of language analysis are applied to address this issue. As a result, the relationship between the employment of lexical, morphological, and syntactic means and situational and technological aspects of communication is described. Therefore, there is no relationship with a specific referent and atemporality is visible in phrases formed with their participation while evaluating the structural and semantic elements of the usage of generalizing assertions in mass media speech.

The persuasive power of such statements comes from the fact that a native speaker is trained to view generalized phrases (proverbs, aphorisms, maxims) as language containers that house universal truth judgments that may be applied to a variety of similar situations.

Modern media linguistic research focuses on a linguo-discursological approach to media texts, emphasizing the syntagmatic connections between them. The following segments of media texts are examined while analyzing their flow: In a hypertext environment, a media text is referred to as a *"hypermedia text"* (news flow). *Cumulative media* texts are composed of texts from a specific media (a channel, newspaper, magazine, and its issues); macromedia texts are composed of texts in a single issue, such as a television or radio program's release. *A super media* text is a collection of texts from various media and authors that are connected by a common theme or topic of discussion. Examples include portrait super media texts, travel super media texts, and art super media texts.

They are all pieces of information waves. The focus of media linguistics today is on the analysis of speech features in typical media discourse segments, which has led to a focus on dynamic models of media speech analysis, or the creation of concepts that aid in the identification of typical speech activity methods. Discourse studies in media linguistics, another branch of media linguistics, are focused on these issues.

Studies that analyze numerous linguistic deviations and produce standards for critiquing speech activity, or praxeological regulation, on the basis of which speech behavior in the media is evaluated, take up a substantial portion of media linguistics. The following of the moral and artistic guidelines for verbal contact is the most crucial of these criteria. It is determined how strictly the orthological, cultural-speech, social, ethical, and aesthetic rules are followed. The topic of indicators of falsehoods, demagogy, slander, insults, and other indications of linguistic hostility is being resolved in connection with the necessity to answer the diagnostic problem of deviant forms of speech behavior.

Since the subject of analysis is the evaluation of the text's efficacy – the conformity of the result obtained to professional goals and objectives – the focus when generating a media text is on regulatory and control praxeological norms. The fourth analytical vector of media linguistics, criticism of media speech, is thus based on criticism of the selection of language resources in terms of their merits as well as criticism of the techniques utilized in communicative and speech acts. The four media linguistics areas that have been discussed collectively reconstruct the linguistic structure of media communication in terms of how well speech activity is expressed within.

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СЕМАНТИК КЕНГАЙТМАНИ ШАКЛЛАНТИРИШДА СЎЗ ТАДҚИҚ ПРЕДМЕТИ СИФАТИДА

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Манбаларда *сўзнинг луғавий маъноси* қуйидагича таърифланади: “*Сўзнинг луғавий маъноси* унинг ички мазмунидир, луғавий маъно сўзнинг нимани англатишини ифодалайди”. Инсон фикр, истак ва хоҳишларини изчил нутққа айлантириш учун сўздан фойдаланади. Шу сабабли, айтиш мумкинки, сўз фикр билан чамбарчас боғланган. Сўз инсоният маданиятининг яратувчиси, алоҳида шахс, халқ ва бутун инсониятнинг инсоний фаолиятининг бошқарувчисидир. Дунёдаги бошқа бирор қудратни сўзнинг беқиёс қудрати билан солиштириш мумкин эмас. Оғзаки ифодаланадиган ёки ёзма сўз одамлар орасидаги зарурий алоқа воситаси, ўзаро тушуниш ва мулоқот воситаси эканлиги барчамизга маълум.

Сўз – тилнинг энг кичик муҳим қисми; у объект (*уй*), шахс (*хўжайин*), тушунча (*яхшилик*), белги (*яхши*), миқдор (*бир, олти*), ҳаракат (*юрмоқ*), ҳолат (хурсанд)ни атаб келади. Шунга асосланиб айтиш мумкинки, сўз кўп қиррали бўлганлиги сабабли олимларнинг диққат марказида бўлиб, жиддий тадқиқ объекти бўлиб келган.

Лексик маъно – сўзнинг ички мазмуни. Сўзнинг лексик маъносини аниқлашдан олдин унинг нутқда товушлар кўринишида шаклланадиган, ҳарфлар воситасида қоғозга тушириладиган, тилнинг марказий маъно бирлиги эканлигини таъкидлаш лозим. Ҳар бир сўзнинг ташқи товуш қобиғи бўлиб, уни фонетика ўрганади. Ҳар бир лексеманинг товуш тузилишидан ташқари ўзига хос ички мазмуни ҳам бўлади, бу сўзнинг маъноси шу. Сўз муайян тушунча, мавзу, белги, ҳаракат ва бошқалар билан боғлиқ бўлади. Сўзнинг лексик маъноси унинг товуш тузилиши ва ички маъносининг бирлиги бўлиб, унда ҳукм мавжуд эмас. У ҳукмга айланиши учун, аввало, нутқда гап сифатида шаклланиши керак.

Тилшунослик терминлари луғатида лексик маъно ва луғавий маъно атамаларининг айнан эканлиги кўрсатилади:

ЛУҒАВИЙ МАЪНО – қ. Лексик маъно.

Сўзнинг луғавий маъноси сўзнинг предмет/моддий/ маъно берувчи қисми, сўзнинг моддий (товуш, график, имо-ишора, тактил) қобиғининг объектив воқеликнинг тегишли объектлари ёки ҳодисалари билан нисбати. Манбаларнинг кўрсатишича, лексик маънога ҳар қандай объект, ҳодиса, ҳаракат ва ҳоказоларга хос бўлган хусусиятларнинг бутун мажмуаси эмас, балки бир объектни бошқасидан ажратишга ёрдам берадиган энг муҳим белгиларигина киради. Луғавий маъно бир қатор объектлар, ҳаракатлар, ҳодисалар учун умумий хусусиятлар аниқланадиган жиҳатларни очиб беради, шунингдек, ушбу объект, ҳаракат, ҳодисани ажратиб турадиган фарқларни ўргатади. Масалан, *жирафа* сўзининг луғавий маъноси қуйидагича таърифланади: “Африка артиодактил кавш қайтарувчи жуда узун бўйин ва узун оёқли”. Кўринадики, бу ерда *жирафа*ни бошқа ҳайвондан ажратиб турадиган белгилар санаб ўтилган.

Юқоридаги таҳлиллардан келиб чиқиб, лексик маънони қуйидагича изоҳлаш мумкин:

1) объект, ҳаракат, ҳодисанинг фарқловчи белгиларини тавсифлаш;
2) синонимларни танлаш орқали изоҳлаш мумкин.

Сўзнинг луғавий маъноси изоҳли луғатларда берилади. “Лексик” деган атамани

“сўзнинг маъноси” термини билан ҳам аташади. *Сўзнинг лексик маъноси* деганда, одатда, маълум бир тил грамматик қонунларига мувофиқ тузилган, ушбу тил луғатининг умумий семантик тизимининг элементи бўлган унинг предмет-моддий мазмуни тушунилади. Сўзнинг ижтимоий жиҳатдан мустаҳкамланган мазмуни бир хил, бирлаштирилган бўлиши мумкин, аммо у турли хил “воқелик қисмлари”нинг кўп қиррали акс эттириш тизими бўлади, улар ўртасида доим маълум бир муносабатлар мавжуд.

Сўзнинг лексик маъноси сўзнинг концептуал мазмуни, лисоний воқеликдан ташқаридаги объект, жараён, ҳодиса ҳақидаги маълумотларни умумлашган шаклда акс эттиради. Қиймат анъанавий равишда концепция билан таққосланади, бу ҳам когнитив фикрлаш натижасидир. Инсон фаолияти ва ташқи дунё объектлари ва ҳодисалари ҳақидаги маълумотларни умумлаштиради, тизимлаштиради, таснифлайди. Концепция объектнинг муҳим (илмий назариялар ёки концептуал тизим нуқтаи назаридан) хусусиятларини ўз ичига олади, шу билан бирга маъно иккиламчи, аммо диққатга сазовор ёки муҳим хусусиятларни ҳам ўз ичига олиши мумкин. Масалан, АҚШ доллари маъносини ифодаловчи сленг “кўк”, “кўкат”, “капуста” сўзлари долларнинг рангига ишора қилувчи яшил рангга асосланади. Тушунча эмоционал-бўёқдор компонентларни қамраб олмайди.

Сўзнинг маъноси унинг тил билан боғлиқ бўлмаган қайси предмет, ҳодиса, воқелик ҳамда тил лексик тизимида қайси сўз билан боғлиқ эканлигига кўра шаклланади ва фарқланади. Европа тилшунослигида лексемага морфема орқали таъриф берилиб, у «корневая морфема» (ўзак морфема) сифатида қаралади. Ўзбек тилшунослигида ҳам лексема морфеманинг бир кўриниши сифатида эътироф этилади. Бироқ турли қурилишли тилларда лексема ва морфема муносабатида фарқли ҳолатлар мавжуд. Маълумки, агглютинатив ва флектив тиллардаги ўзакнинг кескин фарқланиши тилшуносликка кириш курсига доир барча дарслик ва қўлланмаларда муфассал шарҳланган. Уларда таъкидланишича, агглютинатив (масалан, рус, араб) тиллардаги ўзак ҳар доим сўз ясовчи ёки грамматик шаклдан холи тасаввур қилинмайди ва маъно англатмайди. Шунинг учун мазкур тилларга ўзакни морфемаларнинг бир тури сифатида қараш ва шу асосда фақат ўзакдан иборат, тарихий ясамалигини йўқотган ўзак лексемаларни мустақил қўлланишга эга бўлмаган морфеманинг бир кўриниши сифатида баҳолаш хос ва шу хусусият билан флектив тил агглютинатив тилдан фарқланиб туради.

М.Миртожиев эса сўзнинг аташ маъносига қуйидагича муносабат билдиради: “Сўз маънолари тушунча ифодалайди. Бунда киши онгида акс этган объектив оламдаги нарса, ҳодиса, ҳаракат, ҳолат ва белги ҳақидаги тушунча сўзда ўз ифодасини топади. Бу мустақил маъноли сўз туркумларига хос. Масалан, от туркумидаги сўз нарса ва ҳодиса ҳақидаги тушунчани ифода этади. Феъллар ҳаракат ёки ҳолат ҳақидаги тушунчани билдиради. Сифат ва равиш туркумига оид маънолар асосида белги ва шунинг каби тушунчалар ётади. Яъни бундай сўзлар маъноси ҳамма вақт тушунча ифодалайди. Сўзларнинг бундай маънолари *лексик маъно* деб қаралади. Лексик маъноли сўзлар дифференциал-семантик методнинг текшириш объекти сифатида *лексема* деб номланади. Лексемалар от, сифат, сон, олмош, феъл, равиш туркумига мансуб деб қаралади. Бу методга кўра лексик маънолар *семема* деб аталган”. Семантик кенгайтма таркиби ва тузилиши махсус таърифланса-да, шу ўринда таъкидлаш жоизки, семантик кенгайтмадан биринчи ўринда лексик маъно ўрин олади.

МОДДИЙ МАЪНО. Маълум бир нарса-ҳодиса, ҳаракат, белги кабилар ҳақидаги тушунчага мос келувчи материал маъно; сўзнинг материал қисми (асоси) билдирадиган маъно. Мас., *ишнинг* сўзидаги *иш* қисмига хос маъно; *ишчиларимиз, ишладик* сўзларининг *ишчи* ва *ишла* қисмларига хос маъно моддий маънодир. Қ. Лексик маъно.

Юқоридаги изоҳдан маълум бўладики, моддий маъно, лексик маъно, луғавий маъно атамалари синонимик муносабат касб этади.

СЎЗНИНГ МАЪНОСИ. Сўзга хос лексик, лексик-грамматик ва грамматик маънолар. қ. 1) лексик маъно; 2) лексик-грамматик маъно; 3) грамматик маъно.

СЎЗНИНГ СЕМАНТИК ТУЗИЛИШИ. Сўзнинг лексик маъно (маънолар), маъно оттенкаси, қўшимча оттенкалардан иборат тузилиши. Қ. Лексик маъно. Маъно оттенкаси. Қўшимча оттенкалар.

Бу таърифдан англашиладики, сўзнинг семантик кенгайтмасини тузишда лексик маънодан ташқари маъно оттенкаларини ҳам киритиш мақсадга мувофиқ.

СЎЗНИНГ МАТЕРИАЛ ҚИСМИ. Сўзнинг луғавий маъно билдирадиган қисми.

Маълум бўладики, семантик кенгайтмани ишлаб чиқишда мутахассис сўзнинг материал қисми билан ишлайди.

Маълумки, лексикология асосан уч қисмга бўлиб ўрганилади:

1. Лексика – маълум бир тилнинг сўз бойлигини, луғат составини ўрганади.
2. Семантика – сўзларнинг маъносини ўрганади.
3. Этимология – сўзларнинг келиб чиқишини ўрганади. Бу қисмлар ўзаро боғланган ҳолда ўрганилади.

Тил корпусларининг семантик базаларини яратар эканмиз, маълумотлар базасининг сўзлигини ўзбек тили лексикаси асосида шакллантирамиз. Маълумотлар базасидаги ҳар бир сўзнинг маъносини очиб бериш учун семантик кенгайтмалардан фойдаланамиз. Шу сабабли семантикадаги назарий қарашлар ва таснифлардан фойдаланамиз. Семантик кенгайтмани шакллантиришда сўзнинг этимологияси ҳақида (лексикографик манбаларда маълумот мавжуд бўлса) маълумот қўшиш ҳам фойдадан холи бўлмайди. Зеро, семантик кенгайтма ҳажмини истаганча кенгайтириш, кўринишини эса ихчамгина ифодалаш имкони мавжуд.

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ҚУЪОНИ КАРИМНИНГ ЎЗБЕК ТИЛИДАГИ ТАРЖИМАЛАРИ ХУСУСИДА

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Инсониятга маълумки, Қуръони Карим ислом дини қонуниятларини ўзида мукаммал мужассам этган илоҳий китобдир. Ушбу муқаддас китоб Аллоҳ томонидан унинг охирги расули Муҳаммад (с.а.в.)га 23 йил мобайнида ваҳий қилиб юборилган араб тилидаги илоҳий бир манбадир. Қуръони Карим 114 та катта ва кичик суралардан иборат бўлиб, суралар эса оятлардан таркиб топган. Сураларнинг айримлари Маккада нозил қилинган бўлса, бошқалари Мадина шаҳрида ваҳий қилинган. Мана 14 асрким, ушбу муқаддас китоб инсоният тафаккури ҳали ҳам тўлиқ англашга қодир бўлмаган илоҳий мўъжизаларга бой исломий таълимотдир.

Бугунги кунда дунёнинг кўпгина мамлакатлари халқлари ислом динини қабул қилиб, Қуръони Каримнинг араб тилидан ўз тилларига таржима қилинган нусхаларини ўқишга муяссар бўлишмоқда. Бу албатта исломий-тилшунос олим ва таржимонларнинг саъй-ҳаракатлари маҳсулидир.

Қуръони Каримни бошқа тилларга таржима ва тавсир қилиш ҳаракати анча қадимдан бошланган. Айниқса, араб бўлмаган халқларнинг ислом динини қабул қилишлари бу

ҳаракатга асосий омиллардан бири бўлди. Ҳатто, исломий бўлмаган мамлакатларда ҳам ушбу муқаддас китоб бир неча асрлар олдин таржима қилина бошланган. Масалан, Қуръони Каримни илк маротаба рус дипломати П.Постников (1666-1706 йй.) Россия қироли Петр I ташаббусига кўра француз тилидан рус тилига таржима қилган ва китобхонлар оммасига тақдим этган. П.Постников Қуръони Каримнинг француз дипломати, таржимон ва шарқшунос олим Андре Дю Рие томонидан 1647 йилда араб тилидан француз тилига таржима қилинган нусхаларини ўгирган. 1716 йилда чоп этилган мазкур китоб “Муҳаммад ҳақидаги ал-Қуръон ёки туркий қонунлар” деб номланган.

Кейинчалик, яъни 18-19 асрларда Андре Дю Риенинг таржимаси Қуръони Каримнинг рус тилидаги яна 2 та: адабиётшунос олим М.И.Верёвкин томонидан “Аробий Муҳаммаднинг Ал-Қуръон китоби” номи остида 1790 йилда нашр этилган ҳамда 1864 йилда К.Николаев томонидан ўгирилган нусхаларига асос бўлиб хизмат қилди.

Ҳозирги кунда Қуръони Карим дунёнинг кўпгина тилларига таржима қилинган. Шу қаторда бизнинг юртимизда ҳам Қуръони Карим ва унинг таржималарига бўлган эътибор нафақат исломшунос олимларнинг, қолаверса, адабиётшунос ва тилшунос олимларнинг ҳам эътиборида бўлиб келмоқда.

Ҳозирги ўзбек тилидаги дастлабки таржима 1956 йили Олтинхон Тўра томонидан амалга оширилган “Қуръон маъноларининг ўзбек тилига таржимаси” ҳисобланади. Олим Олтинхон Тўра муҳожирлик йилларида хориждаги туркистонлик ватандошларимизнинг илтимосига биноан Қуръони Каримни ўзбек тилида илк бор тафсир ва шарҳи билан таржима қилди. Шундан сўнг Қуръон китоб ҳолатида 1956 йили Бомбейда, 1975 йили Корочи (Покистонда), 1980 йили Дуҳада, 1981 йили Жиддада, 1990 йили Истанбулда, 1993 йили Қатарда нашр этилди. 1994 йили эса Қуръони Карим профессор Ҳожи Исматуллоҳ Абдуллоҳ томонидан ўзбек-кирилл алифбосида нашр қилинди.

Мустақиллик йиллари арафасида Марказий Осиё мусулмонлари диний идораси ва Ўзбекистон Ёзувчилар уюшмасининг ташаббуси билан Тошкент шаҳрида Марказий Осиёдаги энг йирик исломшунос олимлар иштирокида “Қуръони Карим маъноларини ўзбек тилига таржима қилиш” мавзусида танлов ўтказилди. Ушбу танловда олим Алоуддин Мансур ғолиб чиқиб, 1990-1991 йиллари Қуръон маъноларини аслият – арабчадан замонавий ўзбек тилига таржима қилди. Таржима 1992-1993 йиллари Тошкент шаҳрида, аввал “Шарқ юлдузи” журналида, сўнг “Чўлпон” ва “Ғафур Ғулом” нашриётларида қайта-қайта қарийб бир миллион нусхада нашр этилди. 1995 йилда Туркманистон уламолари ушбу таржимани ўрганиб чиқишиб, уни Қуръон таржималари ичида энг мукаммали, деган хулосага келишди ва ўзбек тилидан туркманчага таржима қилишди. Бу таржима 10000 нусхада чоп этилди. Сўнг 2001 йил Бишкек шаҳрида лотин алифбосида қайта нашр этилди ва шу йили қозоғистонлик олимлар томонидан ўзбек тилидан қозоқ тилига ўгирилди ва Бишкек шаҳрида ҳам нашр этилди. Шунингдек, Қуръони Карим уйғур адиблари томонидан ўзбекчадан уйғур тилига ҳам таржима қилинган.

Алоуддин Мансур 1999-2000 йиллари мобайнида Қуръони Карим маъноларини арабчадан қирғиз тилига таржима қилиб, Бишкек ва Теҳрон (Эрон) шаҳарларида 15000 дан ортиқ нусхада чоп эттирди.

Орадан кўп вақт ўтмай Шайх Муҳаммад Содиқ Муҳаммад Юсуф ҳам ўз тафсирини мусулмонлар эътиборига ҳавола қилди. Унинг таржималарида аввал аслият (бир оят) араб алифбосида берилиб, тагидан луғавий таржимаси ва сўнг кенг тафсир ва шарҳи ўрин олган. “Тафсири Ҳилол” номи билан аввалига 30-пора, сўнг 29-пора, кейинчалик Қуръоннинг барча сураларини 1991 йилдан 1998 йилгача энг мукаммал таржима ва изоҳлар билан 21 та китоб ҳолида турли жойларда нашр эттирилди. 2007 йили Қуръон таржималари “Шарқ” нашриётида 6 томли катта китоб шаклида 5000 нусхада чоп этилди. 2008 йили яна “Шарқ” нашриётида Шайхнинг 6 томли китоби қайта 5500 нусхада нашр қилинди. Шу йили олим “Тафсири Ҳилол”нинг 7-жузъи қилиб фақат оятлари таржимасини (изоҳларсиз) “Қуръони карим ва ўзбек тилидаги маънолари таржимаси” деб номлаб, 15000 нусхада чоп эттирди.

Қуръони Каримнинг ўзбек тилидаги энг охирги тўлиқ таржимаси 2001 йил Шайх

Абдулазиз Мансур томонидан китобхонларга тақдим этилди. Мазкур таржима “Қуръони Карим маънолар таржима ва тафсири” номи билан “Тошкент ислом университети” нашриётида 10000 нусхада нашр этилди. Оятлар маъно таржималари билан бир саҳифада ёнма-ён берилиши фойдаланишни анча қулайлаштирган. Таржимон оятларни изоҳлашда қисқа ва ҳошия шарҳлардан фойдаланган. Кейинчалик Шайх Абдулазиз Мансур таржимасининг 2014 йилда “Қуръони Карим маънолар таржима ва тафсири” номли қайта ишланган 5-нашри ва 2020 йилда лотин алифбосидаги янги нашри чоп этилди.

Бугунги кунда Қуръони Карим Шарқ халқларининг кўплаб тилларига таржима қилинди. Жумладан урду, кашмир, ҳинд, пушту, малай, индонез, хитой, корейс, япон ва бошқа тилларда бир неча таржималар мавжуд. Қуръони Карим дунё тиллари ичида урду тилига энг кўп марта таржима қилинган бўлиб, уларнинг сони 400 тага етган.

Жаҳон динларидан бири бўлган ислом дини ва унинг асосий манбаси Қуръон Каримга Ғарб дунёсининг қизиқиши ҳам ўрта асрларга бориб тақалади. Бугунги кунда Қуръоншунослик соҳасида Қуръони Каримнинг турли Ғарб тилларидаги ўнлаб таржималари мавжуд. Бу китоб жумладан лотин, италян, немис, голланд, француз, инглиз, испан, юнон, венгер, швед, поляк, болгар, румин, чех, серб-харват, дания каби тилларга таржима қилинган.

Хулоса қилиб шуни айтиш мумкинки, Қуръони Каримнинг маъно таржималари ўрта асрлардан бугунги кунимизгача турли тилларга қайта-қайта таржима қилинмоқда. Қуръонга бўлган қизиқиш барча миллат ва дин вакилларини бефарқ қолдирмай, уларнинг диққатини қаратмоқда. Шунингдек, исломшунослик, таржимашунослик ва тилшунослик соҳаларида янгидан-янги илмий тадқиқотлар олиб борилмоқда. Ҳар бир аср уламолари ўз замонасига мос янгидан-янги маъно қирраларини кашф этиб, Қуръони Карим ҳар замонга мос келадиган, илоҳий мўъжиза эканини тасдиқлашмоқдалар. Бир даврда қилинаётган таржималарнинг албатта, қайсидир жиҳати билан бошқалардан фарқланиши табиий. Сўнгги пайтларда ўзбек уламолари томонидан амалга оширилган Қуръони Каримнинг ўзбек тилига таржималарини қиёслаш, уларнинг ўхшаш ва фарқли жиҳатларини ўрганиб чиқиш таржимашунослар олдидаги муҳим вазифалардан саналади ва бу масалада тадқиқотлар олиб бориш кераклигини англатади.

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THE BRIEF HISTORY OF SUBTITLES AND THEIR USES IN THE PREVIOUS CENTURY

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One of the common traits of the century when technology is the main necessity for both work, study and leisure leads to the need for help to understand the context in a foreign language which is named a subtitle. It is available both online or offline. Subtitling has become one of the recent popular professions of the time. Therefore, the history of subtitles is of great importance. Let’s dig in the history of subtitling further.

Not a surprise, it has come as a new type of media service: dubbing or subtitling movies, news and various sorts of videos on YouTube, Instagram, Facebook and other several apps, messengers. Yet how has the media industry come to excessive use of subtitles and how they were founded? In this article, a throughout history of subtitles is discussed alongside with the initial reasons why and how.

As it was previously stated, the history of subtitling is interrelated with the development of cinema industry which comes along with technological growth of the world. At the same time, Audio visual translation practices have also played a significant role in this process. Marleau argues that when Edwin S. Porter decided to include intertitles in the form of some brief explanatory texts into the film called Uncle Tom's Cabin in 1903 in order to improve the comprehension of the audience, however, the first person to use actual subtitles in the history of movie were created to summarize the film dialogue J. Stuart Blackton in 1910. Even the attempts and work on audio films had started, both intertitles and subtitles were in use until Harry A. Pollard directed the last version of Uncle Tom's Cabin in 1927. Back then, the titles were not digital, instead, cardboard signs were photographed and cut into the film to fill the whole screen perfectly.

Mubenga recites, before 1920s, when films used to be silent, there were two methods of subtitling: dialogue subtitles and explicative or continuity subtitles. The first came as an interruption to the scene to be able to illustrate one-two lines of a dialogue or a scene was presented by one or two explicative sentences as in the second type. Moreover, either way was favored by certain individuals: "Some filmmakers used both methods while others preferred to use one single method in their films. For instance, Griffith preferred the explicative subtitle to the dialogue subtitle while Ince preferred the latter to the former.

Since silent movies could not have direct message, as it had to be perceived by the audience, naturally, the actual meaning might be accepted differently by each audience as they tend to have not similar understanding and viewpoint. Moreover, it is nearly impossible to believe to picture watching news, TV shows or media context in a foreign language (which is not spoken by the viewer) and grasp the meaning fully and respond to the message. Therefore, the need for subtitles occurred meanwhile the filmmakers wanted to assist the viewers in the process of comprehension.

Zojer states that during the silent movies era which goes back between 1895 and 1930, intertitles were used as "a narrative aid cut" into the films. Subtitles grew out of these intertitles. Egyoyan and Balfour date the beginning of subtitling as early as 1907, although they admit that subtitles did not come into their own until the age of the talkies and their international distribution. The honour of being the first subtitled film is claimed by the Jazz Singer in Paris in 1929. When 'talkies' (sound films) were introduced in the 1930s, intertitles were slowly removed". Based on this information, intertitles could be assumed as the roots of subtitles.

Another reason for subtitles to be invented could be the language. Learning foreign languages was not common back then. People used not to travel overseas due to business or personal cases. Therefore, in the late 1920s after sound films had been produced, there was an instant demand for futuristic means of dealing with the upcoming issues due to the language barrier once the film was introduced internationally. American film companies tried to go worldwide by remaking the same film in various languages which, in the end, was not found as an actual solution since it was not profitable, yet time consuming and rather costly.

It had to be solved in an easier way since the growth in the interest of the people towards the production of filming industry kept accelerating with the changing of life style and luxury being introduced to upper class rather widely. This dream came true only after 50 years later when USA, UK and France developed a subtitling software which enabled a regular subtitle usage on TV.

By the end of 1980s a growing demand for a professional subtitlers (subtitle developers as translating service combined with technical support) can be observed as subtitling grew into as one of the prominent fields of movie business. The Welsh channel 4 started working on

translation service in the form of dubbing and subtitling from English and other several languages into Welsh. At the same time, Welsh programmes also were converted into English and other languages as well: French, German. “Due to the demand for trained subtitlers, the University of Wales, Lampeter created a Screen Translation Course, which combines translation skills with information technology to provide hands-on training in subtitling for television programs which was the first course and the only University Certificate of its kind in the UK.

In the late 1980s and beginning of 1990s, some scholars started to see subtitles as a new way of improving ESL learning comprehension. Markham investigated the effects of subtitled TV programs upon listening comprehension of beginner, intermediate and advanced learners of English. He used two subtitled videos on topics that the learners did not know about. Each group watched both movies with and without subtitles. He measured the participants’ comprehension through multiple choice questions based on the language of the video. Coming to a point where all three groups using the subtitles performed significantly better, he speculated that ESL (English as a Second Language) students might be able to improve their listening and reading comprehension simultaneously.

The research demonstrated that children acquired more English vocabulary from watching subtitled television, although even children in the condition without subtitles learned some new words. Children in the subtitled condition also performed significantly better on a word recognition test, consisting of words heard in the soundtrack and words that could have been used in the context of the particular program. Also, in 2002 Bird and Williams focused on the implicit and explicit learning of spoken words and non-words. Implicit learning pertained to auditory word recognition while explicit learning referred to the intentional recollection and conscious retention of aural stimuli. A first experiment with 16 English native and 16 advanced non-native speakers demonstrated that participants in the captioned condition were better able to implicitly retain the phonological information they had just processed. The students viewed only one of the three treatment conditions: English subtitles, Persian subtitles, no subtitles. After each viewing session, six sets of multiple-choice tests were administered to examine listening comprehension rates. The results revealed that the English subtitles group performed at a considerably higher level than the Persian subtitles group, which in turn performed at a substantially higher level than the no subtitle group on the listening test.

In most of these studies, the positive effects of subtitling on productive skills such as verbatim recall and retention, reuse of vocabulary in the proper context, as well as communicative performance in specific oral and written communication tasks has been demonstrated. Nevertheless, although the interest in subtitled materials is relatively growing, research in this field is still limited. In fact, the connection between the availability of subtitles and listening comprehension seems to be missing in the instructional setting and it needs to be examined by a systematic study. Consequently, the main goal of the present research is to determine whether captions and subtitles can also improve listening comprehension. More importantly, it is hoped to find out which one is likely to be more effective in developing listening comprehension: English subtitles with English dialogues or English dialogues with no subtitle.

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LINGUISTIC CHARACTERISTICS OF VERBALIZERS OF THE CONCEPT "BEAUTY/UGLINESS" IN DIFFERENT SYSTEMIC LANGUAGES.

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In world linguistics, each language phenomenon has a different interpretation. Not only linguistics, but also all social and humanitarian sciences are built on the basis of ideas and theories that contradict each other and at the same time complement each other. Therefore, the study of any existing linguistic unit within the framework of various aspects of science is the basis for the creation of excellent research and up-to-date thoughts on that particular language unit.

In particular, the concept is significant for the fact that it is a cognitive phenomenon related to the socio-humanitarian level of the language, and at the same time, it is a complete linguistic phenomenon that researches important national-cultural values as a linguo-cultural unit, and reflects the integrity of the language and nation. There are many studies related to the study of concept phenomena in world linguistics.

Linguistics, which is an important unit of human-language-thought-culture intersection, needs conceptual and conceptual research. At the moment, the study of various linguistic and cultural concepts in the comparison of two or three languages is gaining momentum in our science, which means that efforts are being made to satisfy this need. In particular, nowadays cultural language concepts have become the object of research of many world linguists. Nevertheless, the need for cross-research of the concept of “beauty/ugliness” and related linguistic-cultural and linguistic-cognitive features is growing. Changes in the development of society and the state require updates and changes in human consciousness.

In showing the place and importance of the concept of "beauty/ugliness" in language and society, the analysis of this unit based on existing metaphorical, paremiological, lexical-phraseological, syntactic-grammatical units in the Uzbek language and its specific features, national - the identification of cultural, linguistic and aesthetic qualities, in which the spirituality, worldview, national philosophy of the people are manifested, and the importance of the idea that language and people are inseparable.

It is appropriate to the goal, the study of “beauty/ugliness” and the information related to the origin and lexical meaning of the total lexemes gathered around the same concept . This can serve as a very effective study for building an associative language fund related to the concept of beauty/ugliness.

We know that in order to linguistically analyze the same word in the system of different languages, it is appropriate to analyze its root word, as well as its synonymous and antonymic aspects.

As we know, A. Navoi, the Sultan of the Uzbek language, in his works used the art of using the concept of “beauty and ugliness” in fiction to a very perfect level in the meaning of the same word and in place of it.

According to the "Brief Dictionary of Alisher Navoi's Works" compiled by Doctor of Philology Botirbek Khasanov, Navoi expresses the concept of “beauty/ugliness” through his words. The word "beautiful" is "ba'di" [2.-B.35].- beautiful, elegant; "khushnamo" [2.-B.313] good-looking, beautiful; "husn" [3.-B.313]-beautiful, handsome, handsome; The word "ugly" is represented by the word "ugly" [3.-B.313]-ugly, without beauty.

In order to analyze these two concepts of beauty and ugliness, the study of their antonyms serves as a very important factor in the correct application of the meaning of the word that should be given in the context. In the explanatory dictionary of antonyms of the Uzbek language, the words "beautiful" and "ugly" are classified as follows.

Ugly-beautiful (xunuk-xushro‘y), Ugly-pretty (xunuk-xusndor), Ugly- handsome (xunuk-

xushsurat), Ugly-cute (xunuk-xusnli), Ugly- attractive (xunuk-sohibjamol) [5.-B.190]

Beautiful-ugly (go‘zal-xunuk, tasqara, ta’viya, badburush, badbashara). [5.-B.190]

Beautiful - looks nice, graceful, attractive.

Example:

1. "This beautiful woman, who looked about thirty-five years old, was Gulshanbanu, one of the employees of the harem."
2. "The police lieutenant, although he is handsome, said ugly things to Akrakhan"

Ugly - "Unpleasant in appearance, devoid of grace."

Example:

1. "Elmurad brought Eshan's ugly face to his eyes and said, "Obba muttaham-ey!"
2. "Gulsanam stood up screaming from the blow of the whip, and an evil man took her from the clamp in his hands."
3. "Especially for Asalbibi, Ashurmat seemed to be a very unpleasant, unattractive person."

In the explanatory dictionary of the Uzbek language, these concepts are widely explained, their translations, meanings and their use in the context of the text depending on their sign (noun, adjective, verb).

- beautiful (adjective)-“ It is a beautiful, wonderful sight that pleases the eyes.” [2.-B.201]
- beauty (noun sign) - "She (Gulnor) is happy today, spring has added beauty to her beauty." [2.-B.201]
- to beautify (verb sign) – “Namangan is getting more beautiful every day.” [2.-B.201]

Depending on the use of lexical-semantic units expressing the concept of "beauty/ugliness" in the Uzbek language, we can cite the following examples: beautiful, delicate, elegant, elegant, nice, beautiful, honey, sweet, sugar, lively, handsome, graceful, attractive, charming, graceful, perfect, wonderful, good, wise, pleasant unique, perfect, feminine, eloquent, delicate, ideal, desirable and so on.

This series can be continued indefinitely. Because in the Uzbek national mentality, inner beauty is higher than outer beauty. This choice is also reflected in the vocabulary of the Uzbek language.

Representatives of Russian and English language culture pay more attention to external beauty (attractiveness), and this choice is clearly reflected in their language units.

The Merriam-Webster Dictionary has the third sign as "to make or become beautiful" as the verb "to beautify", so the same verbs: to enhance (to increase the value, attractiveness,) to embellish (to beautify by or as if by ornamentation), to adorn. From the above examples, we can see that the concept of "beauty" in Uzbek is not less than the cognitive-semantic field and linguistic and cultural aspects of the concepts of "beauty" in English and Russian.

In conclusion, it should be noted that, in general, there is a language unit that reflects all kinds of beauty and ugliness, which serves to express both national-cultural identity and universal aesthetic value. In this respect, the study of these language units adds a valuable share to the emergence of new linguistic and cultural scientific and theoretical conclusions in science, and to the enrichment of cross-linguistics with new scientific facts. Within these classifications, we can understand the cognitive-semantic field and linguistic and cultural aspects of beauty and ugliness more widely.

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INGLIZ TILIDA RITORIK SO‘ROQ GAPLARNING FUNKSIONAL XUSUSIYATLARI

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Annotatsiya. Ushbu maqola ingliz tilida ritorik so‘roq gaplardan foydalanish bilan bog‘liq bo‘lib, unda ritorik gaplarning funksional xususiyatlari tahlil qilingan. Muallif maqolada ritorik so‘roq gaplarning tipologiyasini aniqlashga (taxminan 8 turdagi), nutqning har xil shakllarida uchraydigan ritorik savollar va ularning maqsadlari va vazifalariga alohida e’tibor qaratgan. Ritorik savollar turlari izohlanib, har bir tur misollar bilan muhokama qilingan.

Kalit so‘zlar: ritorik savol, sof so‘roq gap, so‘zlovchi, tinglovchi, funksiya, publitsistik uslub, stilistik vosita;

Annotation. This paper aims to study functional features of rhetorical questions in the English language. The author mostly focuses on typology of rhetorical questions. Namely, it examines style and concept of rhetorical questions in different forms of discourse. The analysis is based on extensive data and examples.

Key words: rhetorical question, genuine question, speaker, listener, function, publicistic style, stylistic device;

Ritorik savollar faqat ta’sir qilish uchun beriladigan, javobi kutilmaydigan savollardir. Masalan, “how could I be so stupid?” - “men qanday qilib bunday axmoq bo‘lishim mumkin?”. Bunday savollarga javob aniq bo‘lishi yoki savol beruvchi tomonidan darhol javob berilishi mumkin. Ritorik savollar nutq davomida samarali muloqot vositasi sifatida ishlatilishi mumkin.

Ritorik so‘roq gaplar nutqda eng ko‘p uchraydigan hodisalardan bo‘lib, bir necha o‘n yilliklardan buyon olimlarning diqqat markazida bo‘lib kelmoqda. Ritorik savollarni izohlash va ularning bajaradigan funksiyasini tasvirlash bir necha rus va boshqa xorijiy yetakchi olimlarning ishlarida o‘z aksini topgan. Jumladan, Zhinkin (1955), Skrebnev (1975), Galpern (1977), Bloch (1983); Galperinning fikricha, ritorik savol maxsus sintaktik stilistik vosita bo‘lib, uning mohiyati so‘roq gapning grammatik ma’nosini qayta shakllantirishdan iborat. Boshqacha aytganda, bunday so‘roq gaplar sof so‘roq gaplar emas, balki so‘roq gaplar shaklida ifodalangan gaplardir.

- “Marriage is a wonderful institution, but who would want to live in an institution?” (H.L.Mencken) – “Nikoh-bu ajoyib muassasa, lekin kim ham muassasada yashashni xohlar edi?”

Ritorik savollar ishontirish kuchini oshirish uchun samarali usuldir. Savolga javob beradigan hech kim yo‘qligi sababli, ritorik savol, odatda, bevosita o‘quvchi yoki tinglovchi bilan gaplashish uchun mo‘ljallangan. Bu o‘quvchi, tinglovchiga bir lahza to‘xtab, savol ustida o‘ylash imkonini beradi. Shu sababli ham, bunday savollar o‘quvchining qiziqishini uyg‘otishda va savolga o‘zlarining javoblari haqida o‘ylash uchun samarali vositadir.

Ritorik savol tinglovchilarni jalb qiladi va bir muddat to‘xtab, javob o‘ylab ko‘rishga imkon beradi. Bu tinglovchilarni sust tinglovchi rolidan faol ishtirokchi roliga o‘tishga undaydi.

Ritorik savollar, ko‘pincha, publitsistik uslubda va ayniqsa, notiqlikda qo‘llaniladi va bunda ular asosan tinglovchining his-tuyg‘ularini qo‘zg‘atishga qaratilgan.

“If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?” (William Shakespeare). “Bizga nish sanchsang, qonimiz oqmaydimi? Bizni qitiqlasangiz, kulmaymizmi? Bizni zaharlasangiz, o‘lmaymizmi? Agar bizga zulm qilsang, biz qasos olmaymizmi?”

Ritorik savollar ham yozma, ham og‘zaki tilda paydo bo‘ladi, shuning uchun ular turli funksiyalarni bajaradilar:

1) **Ritorik funksiyalar**: bu yerda ular, asosan, his-tuyg‘ularni ko‘rsatish, kuchli, qattiq g‘azab tuyg‘ularini ifoda etish, o‘quvchi-tinglovchilarni bezovtalik holatidan chiqarish uchun ishlatiladi;

2) **Stilistik funksiyalar**: u an’anaviy uslubdan chekinish hosil qilib, o‘z yozuvini bezashda ishlatiladi.

3) **Ishontirish funksiyalari**: bu yerda ritorik savollar bilvosita fikrni shakllantirish, hatto uni o‘zgartirishga yordam beradi. Muloqotda ushbu savollardan foydalanishning eng muhim afzalligi shundan iboratki, bu shaxsiy o‘zaro ta’sir qilish yo‘lidir.

4) **Grammatik funksiya**. Ritorik savollar quyidagi turlarga bo‘linadi:

Antipofora – bu o‘ziga savol berish va keyin darhol javob berish amaliyoti uchun ritorik atamadir. Shuningdek, u *gipofora* deb ham yuritiladi. “Antipofora va gipofora o‘rtasidagi munosabat chalkash”, deydi Gregori Xovard. “Gipofora bayonot yoki savol sifatida ko‘riladi. Antifora esa, tezkor javob sifatida qaraladi”. (Ritorik atamalar lug‘ati, 2010)**.**

Gipofora – bu so‘zlovchi yoki yozuvchi savol qo‘yadigan va keyin bu savolga darhol javob beradigan strategiya uchun ritorik atamadir. Gipofora va ritorik savol o‘rtasidagi asosiy farq shundaki, ritorik savolda javob yozuvchi yoki so‘zlovchi tomonidan berilmaydi, chunki u javobni talab qilmaydi. Masalan, “What made me take this trip to Africa? There is no quick explanation. Things got worse and worse and pretty soon they were too complicated”. Bu parchada so‘zlovchi savol beradi va darhol tushuntiradi. Bu ritorik ta’sirga sabab bo‘ladi. Bu esa, tinglovchi tomonidan kutilishi mumkin bo‘lgan javobni taqdim etishda namoyon bo‘ladi.

Epiplexis – ritorik savolning o‘ziga xos turi bo‘lib, unda hasrat, haqorat, asosan, ma’lumot yoki javob olish maqsadida emas, balki, malomat qilmoq, tanbeh bermoq, koyimoq, ta’na qilmoq maqsadida savol sifatida so‘raladi. Masalan, “Why will you say to me such hurtful thing?” (Nega menga bunday og‘riqli gaplarni aytasiz?); “What’s the point you keep doing this?” (Bu ishni davom ettirayotganingizning nima keragi bor?); “Why are you so mad?” (Nega bunchalik jinnisan?) va boshqalar. Epiplexis ritorik shakl sifatida nafis haqorat bilan ishontirishga va harakatga keltirishga intiladi. Asosan, u javob olish uchun emas, balki fikr bildirish yoki boshqa birovning nuqtai nazarini qoralash uchun savol sifatida qo‘llaniladi.

Erotez – bu ritorik shakl bo‘lib, u so‘zlovchining hissiyotini ifodalash vositasi sifatida qaraladi, chunki u savollar berish orqali nutqqa ehtiros va energiya to‘qimasini kiritadi. Xuddi shu savol to‘g‘ridan – to‘g‘ri so‘ralsa, u majoziy ma’noni ifodalaydi. Lekin savol bilan so‘rash bu fikrga ancha katta hayot va ruh beradi: “Catine, how long will you abuse our patience?” (Ketina, qachongacha sabrimizni suiste’mol qilasan?);

Ritorik vositalar ma’noni yetkazish yoki ishontirish uchun so‘zlardan ma’lum bir tarzda foydalanadi. Bu tinglovchi yoki ma’lum auditoriyada his-tuyg‘ularni uyg‘otish uchun ishlatiladigan usul bo‘lishi ham mumkin. Ritorik vositalar (stilistik vositalar yoki oddiygina ritorika deb ham yuritiladi) fikrni yetkazish yoki tinglovchini ishontirish uchun ishlatiladigan usullardir. Ulardan hamma foydalanadi: siyosatchilar, ishbilarmonlar, hatto romanchilar.

Adabiyotda bir nechta ritorik savol turlari aniqlangan. Ba’zi ritorik savollar kitoblar, maqolalar, tele va radio dasturlari va hokazo nomlari sifatida ko‘rinadi. Masalan: “Who wants to be a millionaire?” (Kim millioner bo‘lishni xohlaydi?) (teledastur); Odatda, bunday ritorik savollar mavzu bo‘yicha keyingi muhokamalarga sabab bo‘ladi. Ba’zan ritorik savollar quyidagi qo‘shiqlarda ko‘ringanidek o‘z-o‘zidan adreslanadi:

- “What shall I say to the Lord?” (I cannot thank God enough for everything);

Ba’zi ritorik savollar idiomatik iboralarga aylanishi mumkin:

- “Who cares?” (I don’t care) (Kimni ishi bor? Menga farqi yo‘q);
- “How should I know?” (I don’t know) (Qanday bilishim kerak? Bilmadim).

Ritorik savollar tez-tez fikrni uyg‘otadi va tinglovchini fikr yuritishga undaydi. Bu shuningdek, o‘z – o‘zini baholash vazifasini bajaradi:

- “Can this work?” (It will not work) (Bu ishlaydimi? Bu ishlamaydi);

Ba’zi ritorik savollar fikrni rad etadi yoki tasdiqlaydi:

- “Why are you so wicked?” (You are very wicked) (Nega bunchalik yovuzsiz? Siz juda yovuzsiz);

Ritorik savol buyruq bo‘lishi mumkin:

- “Will you shut up?” (Just shut up!) (Jim bo‘lasizmi? Faqat jim bo‘ling!);

Ba’zi ritorik savollar oldingi gap yoki savolga javob sifatida ishlatiladi. Bunday ritorik savollar kuchli norozilik hissini ifodalaydi va odatda ular allaqachon bildirilgan fikrni tasdiqlaydi, mustahkamlaydi:

Q: “She didn’t greet you” (U sizga salom bermadimi?)

A: “Me? Who am I that she could greet me?” (Menmi? Men kimmanki, u menga salom bersin?);

Ushbu tadqiqotda ritorik savollar deb nomlanuvchi stilistik qurilmalar turli nuqtai nazardan ko‘rib chiqildi. Unda ritorik savollarning turlari va funksiyalari tahlil qilindi va ritorik savollarning bildirilgan fikrlardagi ma’noga hissasi ko‘rib chiqildi.

Ingliz tili global til bo‘lib, u ommaviylik me’yoriga javob berish uchun yozilishi kerak. Shunday ekan bir narsa aniqki, ritorik savollardan foydalanish siyosati yozuvchi, so‘zlovchilarga bog‘liq: ishonarli, aniq so‘zlaydigan so‘zlovchi kuchli bayonot beradi, nutqni bezaydi va hatto ta’sir qila oladi. Agarda nutq tinglovchiga ta’sir qilmasa, unda nutqdan maqsad nima?

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THE OCCURRENCE OF DIALECTICISM AS WELL AS ITS USE IN GROUPS OF ENGLISH LANGUAGES

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Abstract. This article explores the topic of dialectism, it remains interesting and informative for the reader, since this article contains a lot of linguistic, cultural, geographical and historical material. And, connecting the history of England with geographical features, an attempt was made to analyze and describe the various dialects and dialectisms found in the works.

This work is of practical importance, since when studying a foreign language, we are constantly faced with the use of dialect constructions in oral and written speech, which means that we need to fully understand them. The collected materials can be used by students and teachers in English classes and outside of school hours.

Supporting concepts: dialect, dialectism, dialect, accent, dialect, British English, American English, Cockney dialect, Scouse dialect.

Language is the main means of communication of people. Language as a social phenomenon can develop only in society and reflect the events that occur in it. During the entire socio-historical development of society, the formation and selection of social speech norms for

the use and pronunciation of words, as well as the use of grammatical, syntactic and lexical tools of the language, takes place. These norms, formed in the process of language practice, are recorded in dictionary and grammar reference books.

Each literary language is characterized by a certain set of norms that allow the use of certain words.

Literary language is the language of culture, which has the form of oral expression. Within the literary language, the following languages are distinguished: written and everyday communication, official work documents, science, journalism, school, etc. We will consider the language of fiction in our work.

Literary works of writers give the world not only new works, but also new words, and sometimes a new meaning of already existing words.

The language of fiction is very diverse in terms of content. In order to achieve the expressiveness of the characters' speech, words and phrases from the socio-regional dialects of the national literary language can be included in the work. Writers often refer to the lexical and phraseological features of regional dialects in order to more fully reveal the artistic concept and describe the character of the characters of the work.

A regional version of a literary language is used as a means of communication for local people in a given area. According to the dictionary of sociolinguistic terms, a regional dialect is a part of a national language that has phonetic, grammatical, lexical and syntactic features specific to a certain region.

Dialects play an important role in fiction. If the writers of the 18th century used dialectisms mainly to describe the peasant, ordinary folk speech of the heroes, then from the 19th century, the purpose of using the dialect vocabulary was the desire to truthfully describe the life of the people, to provide local support, to show the specific features of life and culture.

The use of dialectics in fiction gives the text variety, expressiveness and originality. Every language, especially English, is influenced by the cultures of communication, enriched with new denominations and structures.

which is manifested in fiction and gives bright individuality to the speech of the characters. In English literature, writers use regional dialects to create a vivid image of the Scots and Irish.

Most of the words are incomprehensible to the modern reader and prevent the discovery of deep ideas and meaning in the work. Therefore, dialects and their problems become extremely important. There is no doubt that the topic under study is relevant and important. Therefore, the relevance of the work is related to the attempt to restore and interpret the meanings of some dialecticisms in the works of foreign writers.

Concept of "dialect" and "dialecticism".

Dialectology is the science of regional dialects of a language (dialects). The term "dialectology" comes from the Greek words dialektos "conversation, dialect" and logos "understanding, teaching".

A dialect is a spoken version of a particular language that is used by a limited number of people bound together by a community of areas in constant and lively communication with each other; dialect does not have its own written norm.

Dialectisms are words, word forms, syntactic word forms, phonetic, accentological variants, included in literary speech and accepted as deviations from the literary norm. Dialectisms in the literary language work as a stylistic category, have limited use, are used to convey the local (dialect) speech in artistic texts (mainly fiction, journalism, radio- "reviving" speech, its stylistic variety, as well as a literary word for its nomination (its dialect phonetic, morphological variant) as a synonym of a dialect, a sign in the author's speech, a language that does not exist literary as a socio-characteristic speech (mainly in ethnographic, geographical descriptions).

A sharp dissonance with established literary norms creates a vivid stylistic record of dialectics, adds to the text stylistic diversity, expression of folk colloquial speech, rapidity of

modal assessment, accuracy in determining the relevant topic, phenomena characteristic of folk speech, impression of unconventional expression of thought.

Dialects are mainly the dialects of the rural population, which are still the means of oral communication among a significant part of the population of any country.

English dialects and their characteristics.

Every country has its own linguistic diversity. In a multi-ethnic country, different languages are used and other languages have dialects. What amazes me about the UK is how many dialects there are, even within the same city.

Dialects of the English language are a collection of dialects that developed in the British Isles as a result of the expansion of the British Empire and US influence around the world after World War II. The number of dialects and creoles and pidgins of English is enormous.

English does not have a central organization that coordinates its development, such as the French Academy of French Language, which leads to the absence of a single language norm.

The two most common standardized dialects of English are "British (Royal) English" based on the Southern British dialect and "American (General American) English" based on the Midwestern American dialect. In addition to these, there are other regional variants of English, which in turn include many sub-dialects and dialects such as Cockney, Scouse and Geordie in Great Britain; Newfoundland English in Canada or African American and South American English in the US.

British (Royal) English.

Royal English is the language spoken in each of the four parts of the United Kingdom: Scotland, England, Wales and Ireland. In each of the four parts of Great Britain, the English language has its own differences.

It can be recognized by the main features of Scottish speech, one of which is a very strong, noisy sound [r]. It is sometimes heard where it should not be in the speech of the people of Southern England. In addition to a certain pronunciation feature [r], the people of Wales, Scotland and Ireland use many regional words and phrases in their speech.

To convey Scottish speech in literature, in the following words and phrases:

"little" instead of "wee";

"yes" instead of "aye";

"I don't know" instead of "Idinna ken";

"you" instead of "ye".

Based on this, Scottish speech is not always understandable to someone living in the South of England.

As for the speech of the people of Ireland and Wales, they are melodious and distinguished by the same intonation. On the other hand, a positive sentence spoken by an Irishman is taken as an interrogative by an Englishman.

Welsh speech can be seen in literature through the following words and phrases:

"do you see" instead of "look you".

"man" instead of "boyo";

And the following expressions in the speech of the Irish:

Instead of "would you be after wanting for", repeat the last few phrases "do you want", for example, at all, at all;

"bygod" instead of "begorra".

There are also many regional dialects in Great Britain. In most major cities as well as every county in Great Britain has its own dialect. One of the best known and most distinct urban dialects is the dialects of London and Liverpool.

Cockney is one of the most popular varieties of the London public, from the middle and lower classes of the population London is a local derogatory and derisive nickname.

Legend has it that a true Cockney resident of London was born within a ring of the church bells of St. A distinctive feature of this dialect is its own pronunciation, irregularity of speech and rhyming slang. It is also noticed that some English-speaking actors imitate cockney

speech and use an unauthentic dialect called "mockney".

Distinctive features of Cockney speech:

"nothalf" instead of "not 'alf".

"isn't" or "amnot" instead of "ain't".

The pronunciation of the sound is [th] (eg "faas'nd" instead of "thousand") and [ð] (eg "bother" instead of "bovver").

Changing [aʊ] to [æː], for example “down” is pronounced [dæːn].

Using rhyming slang. For example, "plates of meat" instead of "feet", "loaf of bread" instead of "head"; sometimes such phrases are shortened to form a new word: "loaf" instead of "loaf of bread".

Use of throat instead of [t] between vowels or sonants (if the latter is not stressed): bottle = "be".

Pronunciation of the "silent" l sound: Pronounce Millwall as [mɪowɔː] "miouo".

Using the [ʋ] ear-like [w] instead of the lip-jaw sound [r]. ("Really" instead of "Weally").

Omission of the [t] sound at the end of a word, example: [ʃaɪt] instead of [ʃui].

Another such dialect is the Scouse dialect. Scouse is characterized by a rapid, highly accented style of speech, with a range of rising and falling intonations unusual for many Northern English dialects. However, despite Scouse being the urban dialect, different parts of the city have their own characteristics. For example, in the southern part of the city, the dialect is softer and lyrical, and in the north it is rough and harsh. In the pronunciation of vowels, information can be distinguished. In the Northern part of the city, words like "book" and "cook" are not pronounced according to the standard pronunciation, in the Southern part of the city they are pronounced according to the rules. The use of long [uː] in such words was once the norm throughout Great Britain, but today this pronunciation prevails only among the people of Northern England and Scotland.

America (General America) English.

The American variant of English is the main language in the United States, but despite the fact that this variant is used everywhere, there is still no law that it is the official language.

American English, or the American variant of English, is significantly different from English. The American version of English can be called a simplified version of English. Unlike the British version, the American version is easy to understand and flexible, open to change.

Let's look at the main differences between the options.

Unlike the American variant, the English variant of English is dominated by intonation patterns.

In American English, the suffix -our is often replaced by -or in unstressed syllables: color, labor, flavor, humor, parlor. –re is replaced by -er: center, meter, liter, theater.

In American English, there is a loss of double consonants, as in traveler, traveling.

In American English, the spelling is check, not cheque, dash, not tire; ct is replaced by x:

connexion (connection),

curb as curb,

gray as gray.

This spelling of words doesn't seem wrong to an American, but it is a mistake to a British person.

Also, in British English, words ending in –se are verbs, in –ce are nouns (license – license, license – license). In American English, all homonymous verb-noun pairs are spelled the same: -se: pretense, practice, devise, advise.

Another important difference is the use of prepositions and articles. In some cases, prepositions and articles do not exist in American English, but are commonly used in British English, and vice versa. For example, Americans usually speak:

We work nine through five (Am) — We work nine till/to five (Br);

It's a quarter to five (Am) — It's (a) quarter to five (Br);

It's twenty past five (Am) — It's twenty past five (Br);

in school, in hotel (Am) — at school, at hotel (Br);
in weeks (Am) — for weeks (Br);
in ages (Am) — for ages (Br);
different to (Am) — different from (Br);
on the street (Am) — in the street (Br);
He's in the hospital (Am) — He's in the hospital (Br).

But the biggest and most noticeable difference is pronunciation. It's port, more, dinner. can be easily identified by the pronunciation of [r] in the words. Although this sound is not pronounced in British English, Scottish people prefer this sound in speech.

Also, some words in the American version of English are pronounced with a different accent than the English version.

American English is "the common dialect of the American version of English" or Midwestern American, because it is not only spoken by the majority of the country's population.

is used in the country, but also on national television.

Conclusions. In summary, Great Britain consists of administrative and political parts: England, Wales, Scotland and Northern Ireland. In this regard, in addition to English, other languages belonging to the Celtic group are used in Great Britain: Scottish, Welsh, Irish, Gaelic and Cornish.

Dialectisms are used mainly for the purpose of verbal description of characters, not in terms of their psychological characteristics, but in terms of their belonging to a certain social group or a certain part of England.

Writers introduce dialect semantic expressions into their language, that is, specific semantic constructions and its complexes are used not for naturalistic accuracy, but in search of the most effective linguistic tools for image creation.

There are no impassable boundaries between the dialect vocabulary and other word layers, and some dialectisms enter the national language. This is especially helped by the creativity of writers using dialectics. For example, many Scottish and other dialectisms entered the English language thanks to Walter Scott, George Eliot, Thomas Hardy and others.

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EXPRESSIVE FUNCTION OF ENGLISH ARGOT IN A LITERARY TEXT

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The problem of social differentiation of language is one of the central ones at the present stage of development of linguistics. Many works, both in domestic and foreign linguistics, are devoted to the study of the languages of individual social and professional groups, the distinction between the concepts of slang, Kent, jargon, slang, as well as their influence on the literary standard of the language. The appearance of linguistic works of this kind is natural: in connection with the democratization of the language, argotic concepts and terms become are known to almost everyone, and the diversity of this layer of vocabulary is for scientist's rich material for research and systematization.

A systematic description of English slang as the language of a criminal subculture was undertaken in the works of E. Parteridge (1960, 1963-1964), S. B. Flexner (1964, 1975), R. Spears (1982), D. Lighter (1997), V. A. Khomyakova (1971, 1974, 1980), V. P. Korovushkina (2008, 2009, 2010), I. V. Fischuk (2009, 2010) and others. However, the term slang itself is interpreted in these works in different ways.

In the system of sociolects of the English language, among the various definitions, the most traditional is the definition of the term "slang" as a layer of esoteric vocabulary and phraseology with pejorative expression and sharpness of assessment [3, p. 3-4].

Many scientists consider expressiveness to be one of the most important characteristics of slang (V. A. Khomyakov [Ibid.], S. P. Yachmeneva [4], V. V. Khimik [2]). The expressiveness of slang is manifested, first of all, in expressiveness, emotionality, evaluation of words and expressions, which have different semantic shades (mostly negative), allowing the speaker to express his attitude towardsthe surrounding world.

Currently, the works of English-speaking writers, reflecting the main trends of the language, are replete with slang vocabulary. However, "these elements in the style of artistic speech appear in a processed, typified, selected form. They are not used here in their, so to speak, natural form; such use of non-literary words would litter the language and would not contribute to the enrichment and development of the literary norm of the language" [1, p. 347-348].

By including this layer of vocabulary in a work of art, the authors want to draw the reader's attention to the inherent expressiveness of slang, as well as a special choice of words that differs from the literary one standard. The choice of argotic means is due to the need to recreate a certain communicative situation, and is also used as a means of stylistic characteristics in the characters' speech.

Argotic vocabulary reproduced in a literary text retains all its functionalistic characteristics that are valid for a situation of real communication. However, when moving into the space of a literary text, it additionally acquires functions specific to a given area of use.

The main functions of argotisms in a literary text are filling in the nomination gaps, conveying the color of the depicted environment, and the speech characteristics of the character. It should be noted that at present, argotisms perform not so much an informational and pictorial function as an expressive one [4].

The expressive function of slang is intended to express the subjective aspects of the perception of reality, i.e. emotional states, feelings, judgments and ideas of a person about the world around him. Its components are figurativeness, appraisal and intensity. An important aspect is also the speaker's expression of his attitude to reality. It is quite natural that when the

author refers to the description of the life of asocial elements, one of the main tasks is the inclusion of argotisms in the text of a work of art, since they sometimes surpass the literary language in figurativeness and accuracy. Thus, slang is a means of enriching the text with its expressiveness.

In this paper, we set ourselves the task of considering the expressive function of the English slang on the example of detective literature. One of the most popular representatives of the detective genre novel of the second half of the 20th century is J. H. Chase. Analysis of factual material ("An Ear to the Ground‖, "No Orchids for Miss Blandish‖) allows us to highlight the main cases of expressive Argo functions in a literary text:

1) When conveying the emotional state of the characters. Argo as an intensifier of the characters' emotions expresses various shades of mood - from positive to negative. Moreover, the latter significantly predominate due to the negative connotation of slang. Often, argotisms are used by heroes with the aim of removing emotional stress. So, in the novel "No Orchids for Miss Blandish", one of the members of the gang of robbers accidentally kills a witness to their crime. The leader of the gang, having learned about this, says with fear and indignation: _He's dead! You jackass! What did you kill him for? '[6, p. ten]. Outrage non-compliance The understanding of the gang members is strengthened through the introduction of argotism jackass (fool) [7, p. 359]. Thus, even one argotism, endowed with high expressiveness, is able to convey a different range of feelings of the characters.

2) To express the hero's value attitude to the current situation. Argotic vocabulary conveys the character's value attitude to the world around him, other characters, or himself. Argo is also able to convey hierarchical relations in a criminal environment, because depending on job provisions, the offender performs a certain job. For example, the hero of the novel "An Ear to the Ground", taking a large share of the loot for himself, he points out to his accomplices their place in the criminal hierarchies: _...what you three don't seem to realize is that you are in big time, but you are small timers' [5, p. 171]. Disdainfully calling his accomplices small timers (small swindlers) [7, p. 595], he thus humiliates them, emphasizing his high social position.

3) For the realism of the story. Image of the life of criminals, everyday life of the police is impossible without dialogues of characters in which the author uses argotism. Credibility plays an important role, because in the absence of vocabulary that lies outside the literary standard, the speech of the characters loses its naturalness and vitality. J.H. Chase uses expressiveness in "No Orchids for Miss Blandish" argotism to stylize the speech of criminals. In an excerpt from the dialogue of the robbers, it is about the failure of their operation and the need to get rid of the witness: _This is a murder rap now. We'll all burn. If they catch us…' – _We'll have to knock her off. She knows much' [6, p. ten]. In this case, the expressions We'll all burn (we end) [7, p. 105] and knock off (get rid of) [Ibidem, p. 357] indicate that the characters belong to a criminal environment. Thus, slang is a kind of social marker that characterizes heroes of a work of art through the peculiarities of their language.

4) As a means of author's evaluation. Of all the types of connotations of the emotional component of slang, the author most often chooses contemptuous, less often ironic. Actions and illegal actions of heroes are always evaluated negatively by the author. To express the author's worldview, attitudes towards crime in general, police officer Brennan appears in the novel "No Orchids for Miss Blandish". In conversation with to criminals, he speaks in their own language (argo) to emphasize his negative attitude: _All you rats say the same thing – I'm still here' [6, p. 115]. Argotism rat (scoundrel) [9, p. 336] shows the unambiguous position of the author - any criminal, from a petty swindler to a murderer, is a marginal who has no place among respectable citizens, and any illegal activity is immoral and deserves punishment.

It should be noted that the means of implementing the expressive function of slang in a literary text often there are pejorative nominations, i.e. neutral vocabulary, which is not inherently expressive, under certain conditions and depending on the context, is able to take on this function. Among the pejorative nominations in the detective novels of J. H. Chase, zoo-semantic ones prevail metaphors referring to the names of animals with the general meaning of

"scoundrel": rat, bull, monkey, ass, pig.

Quite often there are also nominations with a “hidden” expression, “contained in a real value words" [2, p. 131], which is possessed by argotic units denoting traditional criminal specialties and reflecting the hierarchy in the criminal environment: fence (buyer of stolen goods) [7, p. 247], stoolie (informer) [Ibidem, p. 623], jail bird (recidivist) [8, p. 2753]. Thus, the implementation of the expressive function of English slang in detective literature is feature of this genre, which determines the specificity of the lexical funds. The purpose of including English slang in fiction is to fulfill various stylistic tasks revealing the author's intention. Use of argotisms in the novels of J. H. Chase is not an end in itself, they are harmoniously combined with common vocabulary. Using argo, J. H. Chase believably describes the underworld, conveys the characters of the main characters, their thoughts and the senses. In this regard, it can be argued that slang can serve as a means of enriching the language of a work of art with its expressiveness.

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NUTQ VA MULOQOTDA GENDER FARQNING TA’SIR OMILLARI

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Ma’lumki, kundalik hayotimizning nutq va muloqot jarayonida tildan foydalanishdagi gender farqning ta’sirini o’rganish ayni paytda keng tarqalgan tadqiqot mavzularidan biriga aylandi. Til va gender faqrning ta’sir munosabati 1970-yillarning boshidan boshlab sotsiolingvistikaning asosiy masalalaridan biriga aylandi. Ushbu sohada olib borilgan tadqiqotlar muloqot jarayonida erkak va ayol nutqi o’rtasida lug'at, ohang, sintaktik tuzilish va so'zlashuv uslubida farqlanishini dalillangan.

Lakoff R, Tanin D, Kameron M kabi taniqli tilshunoslar sotsiolingvistika tadqiqotlari nuqtai nazaridan o’z tadqiqotlarida talaffuz, intonatsiya, lug’at va nutq uslubidagi gender farqlarni o’rganib, bu farqlarning kelib chiqish omillarini hamda ushbu omillarning o’zgarish sabablarini tahlil qilgan. Lakoff va Tanin til va gender farq munosabatini o’rganish xususidagi qarashlarini quyidagi to’rt yondashuvga asoslanib ifoda etgan: 1. “Defitsit” 2. “Dominantlik” 3. “Farq” 4. “Diskursiv”. Nutq va muloqotda gender farqni o’rgaishdagi to’rt yodashuvda “Defisit”, “Domiantlik” va “Farq” yodashuvlari jinsning fiziologik ustunligida bilinsa, “Diskursiv” yondashuv muloqotdagi gender farq tilning madaniy doirada o’zgarishi ta’sirini o’rganadi.

Lakoff “defisit” yondashuvga asoslanib, erkaklarning nutqi kuchliroq, yanada obro’li va jamiyatda ko’proq ma’qullangan nutq ekanligi, ayollar nutqi esa ularning nafaqat tilda, balki va

hatti-harakatlarida ham o'zlarini "xonim" lardek tutishi hamda jamiyatda ayollarning "kuchli" bo'lishni istisno qilinganligi sababli erkaklarga nisbatan kuchsiz nutq egalari ekanligini ta'kidlaydi. Uning fikricha, "noaniqlik, ishonchsizlik va haddan tashqari hurmat yoki xushmuomalalikni ifodalovchi" xususiyatlari bilan ayollarning nutq uslubi erkaklar nutqidan ajratib turadi.

Nutq va muloqotda gender farq "Dominantlik" yondashuviga asoslanib o'rganilganda, jamiyatdagi erkaklarning "hukmronlik" xususiyati aynan nutqda ham "dominantlik" xususiyatini keltirib chiqaradi. Lakoff o'zining "Til va ayolning undagi o'rni" *(Language and Woman's Place, 1975)* asarida ushbu yondashuvga asoslangan tadqiqot natijalari "yakuniy so'z sifatida emas, balki keyingi tadqiqotlar uchun vosita sifatida" taqdim etdi. Talbot esa bu yondashuvni "patriarxal ijtimoiy tuzumning ko'rinishlari" sifatida tanqid qilib, bu yondashuvni "Farq" yondashuvi bilan bir qatorda qo'yish mumkin degan xulosaga keldi.

Nutq va muloqotda gender farqni o'rganisdagi uchicnhi yondashuv "Farq" yondashuvi bo'lin, uni Tannen o'z tadqiqotlarida ommalashtirdi. Ushbu yondashuv Tannen fikricha, ayol va erkak nutqi quyidagi qarama-qarshi xususiyatlarda farqlanadi:

1. Status ↔ Qo'llab-quvvatlash
2. Mustaqillik ↔ Tobelik
3. Maslahat ↔ Tushunish
4. Axborotni to'g'ri qabul qilish ↔ His-tuyg'ularga berilish
5. Buyruq ↔ Taklif
6. Mojaro ↔ Kompramis (kelishuv)

Yuqoridagi xususiyatlarni tahlil qiladigan bo'lsak, erkaklar nutqida jamiyatda tutgan o'rnining ta'sirini ko'rish mumkin. Ya'ni, ayollar muloqotga kirishganda tinglovchi tomonidan olib borilayotgan muloqotni qo'llab-quvvatlashga muhtojligi seziladi va shu orqali ayol nutqini davom ettirishga ko'maklashgan bo'ladi. Erkaklar esa muloqot davomida ayollarga nisbatan dadilroq va o'ziga ishonchi ko'proq ekanligi kuzatiladi. Erkaklar nutqida buyruq ohangi, ayollarda esa taklif berish ohagini sezish mumkin. Muloqot davomida erkaklarda mojaroga kirishishga moyillik sezilsa, ayollar kelishuvga va har qanday vaziyatda ham bitim tuzishga tayyorlik ohangini ko'rish mumkin.

Til va gender tadqiqotlarining "Diskursiv" yondashuviga asoslangan o'rgaishlar natijasi tilshunos Debora Kemeronning izlanishlari diqqatga loyiqdir. Uning fikricha, gender stereotiplar iqtisodiy vaziyatlarning o'zgarishi asosida paydo bo'ladi. Tilshunos patriarxiyaga xos bo'lgan kuch tuzilmalari shu kuch bilan izohlanadigan gender hatti-harakatlarini yaratishini va patriarxal mafkuraning muloqotga qanchalik ta'sir qilishini ta'kidlaydi va "Diskursiv" yondashuv til va gender farqni o'rganishda sotsiologik omillar hisobga olinishi muhimligini ta'kidlaydi.

Muloqotda gender farqlari o'rganish jarayonida tilning eng faol elementi so'zlar bo'lganligi sababli, erkaklar va ayollar nutqidagi farq so'z tanlovida ham ko'rinadi. Bu borada Lakoffning ayollarning so'z boyligi erkaklardan ustun turishini ta'kidlovchi fikr e'toborni tortadi. Tilshunosning ta'kidlashicha, jamiyatda ayollar erkaklar kam vaqtini sarflaydigan faoliyatlar, masalan, xarid qilish, sovg'a tanlash kabilarga ko'proq vaqt sarflaydi. Sovg'a tanlaganda yoki kiyim xarid qilganda ayollar rangga ko'proq e'tibor berishadi va erkaklar lug'at boyligida bo'lmagan ranglar aynan ayollar nutqida kuzatiladi. Masalan, ingliz tilidagi rang bildiruvchi so'zlar tizimida *azure* - moviy ko'k, *mauve* - siyoh rang, *aquamarine* - ko'k-yashil kabi ranglar erkaklarga tushunarsiz bo'lishi aniq. Yoki, ingliz tilidagi sifatlar qatoridagi *adorable, charming, lovely, fantastic, heavenly* kabi sifatlar erkaklar nutqida kam uchraydi.

Tadqiqotchilar Ning va Day erkak va ayollar suhbat mavzusinni tanlashda ham farqlanishini aniqlagan. Masalan, erkaklar ko'p hollarda siyosat va iqtisod mavzusii tanlashsa, ayollar oila va ta'limga oid mavzularda suhbatni Afzal ko'rishadi. Albatta, bunga ayollarning oila va farzand tarbiyasi bilan erkaklarga nisbatan ko'proq mashg'ul bo'lishlari sabab qilib ko'rsatilgan. Tilshunos Karlsson ayol va erkak nutqida ishlatiladigan so'zlar quyidagicha tasniflaydi:

Erkaklar nutqida ishlatiladigan so'zlar	**Ayollar nutqida ishlatiladigan so'zlar**

Taboo so’zlar: God damn it!	Kuchaytiruvchilar: *so, such*
Buyruq gaplar: “Hand me the sport magazine by the sofa!”	Kirish so’zlar: I think, you know, I really, I mean, I suppose
Muloqotni boshqarish uchun strategiyalar	Ajratilgan so’roq gaplar: You didn‟t- did you?
Qisqa javoblar: yeah, mhm, right	Qisqa javoblar: yeah, mhm, right

Xulosa qilib shuni aytish joizki, hech bir tilning o’zida farq bo’lishi mumkin emas. Ammo odamlar tildan shaxsiy yoki ijtimoiy qadriyatlarni aks ettiruvchi muayyan maqsadga erishish uchun foydalanishlari va ijtimoiy muhit tufayli tildan foydalanishning cheklanishi asosan gender farqini keltirib chiqaradi.

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МУСТАМЛАКАЧИЛИК ДАВРИДА ЎЗБЕК АДАБИЙ ТИЛИНИНГ МЕЪЁРЛАШТИРИЛИШИ

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Шўро тузумида давлат сиёсати ва унга мос равишда тил сиёсатининг ботиний мақсади халқларнинг ўзию тилини яқинлаштириш ниқоби остида руслаштириш бўлганидан миллий адабий тилларни меъёрлаштиришда олимлар ҳукмрон халқ тилининг хусусиятини асос қилиб олишга мажбур бўлди. Ушбу талабга риоя қилмаган олимлар таҳқирланди, қаттиқ жазоланди [5, 24-б.]. Масалан туркийшунос олим акад. К. К. Юдахин қирғиз ва рус тиллари орасида ўхшашликдан кўра фарқ кўп деган фикри учун майда буржуа миллатчиси деб бадарға қилинади [10, 9-б.]. Ҳолбуки олимнинг фикри 19-асрдаёқ тилшуносликда туркий тиллар морфологик тузилиши жиҳатдан агглютинатив, славян тиллари флектив хусусиятга эгалиги ҳақидаги назарий фикрга ҳамоҳанг эди.

Мазкур тил сиёсати изчил амалга оширилганидан кўпчилик тилшунос миллий руҳдан маҳрум бўлиб ғайриилмий йўл тутишга мажбур бўлади. Ўзбек тилшунослигида ҳам кўп ҳолда шундай бўлганини кўрамиз. Аниқроқ айтганда меъёрлаштириш тилнинг структур хусусияти (мазмуний тартиботи)га путур етказмай унинг барқарорлигини таъминлашга кўмаклашуви даркор деган та-лабга риоя қилинмайди. Шу боис меъёрлаштириш кўп жиҳатдан тўғри амалга оширилган деб бўлмайди [5, 24-б.]. Далилларга мурожаат қилайлик.

Кирилл ёзуви асосида тузилган ўзбек алифбосига ўзбек тилига хос бўлмаган *е, ё, ю, я, ц* ҳарфлари, юмшатиш белгиси (*ь*) киритилди. Тилимизда мавжуд бурун товуши (нг) учун эса алоҳида ҳарф белгиланмади.

Бу даврда кишилар исми, фамилияси, ота исми ҳам паспорт ва гувоҳномаларда рус тилига мослаштириб хато ёзилди. Натижада *Ахмед, Диляром, Ибрагимов, Джумаев, Махмудович, Гулямович* каби исм, фамилия, ота исмлари пайдо бўлди.

Ўзбек адабий тили лексикасини бойитишда ўзбек тилининг ички имкониятидан эмас, рус тилидан сўз ўзлаштиришдан фойдаланилди. Собиқ иттифоқдаги барча тиллар учун

умумий луғавий фонд яратишга, шу йўл билан ана шу турли тизим ва оилаларга мансуб бўлган тилларни яқинлаштиришга ҳаракат қилинди. Ана шу ҳаракат туфайли ўзбек тилида аввалдан мавжуд сўзлар ўрнига русча ва рус тили орқали тарқалаётган байналмилал сўзларни қўллаш сиёсий жиҳатдан қўллаб қувватланди [15, 61-б.]

Фақат лексика эмас, грамматикага нисбатан ҳам шундай йўл тутилди. Ўзбек тилининг грамматик меъёрини кодификация қилишда яъни ўзбек ада-бий тилининг грамматик қонун-қоидаларини белгилашда она тилимизнинг структур хусусияти эмас, рус тилининг тузилишига хос белги-сифатлар асос қилиб олинди. Ҳолбуки назарий тилшунослик асосчиси В. Ҳумболт тиллар-нинг грамматик жиҳатдан фарқи халқларнинг грамматик назари, идроки (grammatische Ansicht) даги фарқ билан боғлиқ бўлганидан *луғатга нисбатан грамматикада миллатнинг руҳий ўзига хослиги кўпроқ акс этади* [4, 21-б.] деб ёзган эди. Бу қимматли фикр инобатга олинмади [5, 24 – 25-б.].

Ўзбек тилининг грамматик қурилиши ҳақида яхлит таълимот яратган олим проф. А. Ғуломов бир ўринда ҳар бир шахсли феъл бир гапни ҳосил қилади: бунда субъект маъноси ҳам берилган бўлади. Бу бир сўз тусидаги бутунлик гапнинг энг содда формасидир [18, 87-б.] деб ёзади. Бу тўғри фикр бўлиб олим меъёр (қоида) белгилашда ўзбек тилининг грамматик тузилишига асосланган. Бироқ А. Ғуломов гап ҳақидаги таълимотида бу фикрга эмас, унга зид бўлган қуйидаги фикрга таяниб иш тутади: Бош бўлаклар (эга ва кесим) гапнинг мазмун жиҳатидан ҳам, формал жиҳатидан ҳам ўзаро боғланган икки уюштирувчи маркази бўлиб, улар предикатив алоқа орқали ўзаро туташган бўлади. Бу предикатив ядро, конструктив марказ икки составли гапнинг асосидир. Бунда модаллик, замон ва шахс ифодаланади. Демак, гапнинг предикатив асосини бош бўлаклар ташкил қилади [18, 68 – 69-б.]. Бу қоида рус тилининг хусусиятини акс эттиради. А. Ғуломов содда гап талқинида кейинги фикрга асосланиб иш тутганидан аввал икки бош бўлакли, сўнгра бир бош бўлакли гапни олиб қарайди. Бир бош бўлакли гапнинг хусусияти ва турларини белгилашда ҳам русча андоза асос қилиб олинади. Ажнабий тил синтактик тузилишини акс эттирувчи бу қоидалар ўрта ва олий таълим дастуру дарсликларига киритилганидан умумхалқийлик, умуммажбурийлик тусини олди [5, 25-б.].

А. Ғуломов грамматик меъёр белгилашда ҳар бир тилнинг тузилишидан келиб чиқиш лозимлигини ёзади: Ҳар бир тилнинг грамматик қурилиши маълум норма, қонун-қоидаларга эга. Бу норма, қонун-қоидалар тил структурасининг ўзида бор, грамматикада шулар маълум тартибда баён қилинади [14, 53 – 54]. Аммо амалда ўзбек тили грамматик қурилишининг ўзига хос хусусиятига эмас, рус тили грамматик тузилишига асосланиб меъёр белгиланганлигини кузатамиз. Жумладан олим 1965 йилда нашр этилган дарсликдаги Кесимнинг эга билан мослашуви мавзусида шундай деб ёзади: Ҳозирги ўзбек тилида, айниқса матбуот тилида, эга ва кесимнинг мослигидан чекиниш – эга кўплик бўлганда ҳам кесимни бирлик формасида қўллаш кам учрайди. Бу мослик жуда кўп ҳолларда сақланади [17,113-б.].

Аслида эга *-лар* олганда кесимга ҳам *-лар* қўшилиши ўзбек тилининг грамматик тузилишига хос эмас. Кўплик маъносини ифодалашда кесимда қўшимча (*-лар*)ни тежаш ўзбек тилида қадимдан бўлган. Бизга асрлар оша етиб келган эртакларга мурожаат қилайлик: ***Девлар*** *бир ухлаганда қирқ кун* ***ухлар экан***. (Ўтинчи билан тулки эртагидан), ***Қизлар*** *орқада* ***қолибди*** (Тоҳир ва Зуҳра эртагидан). Иккала мисолда ҳам эга кўпликни ифодалагани учун кесимга *-лар* қўшилмаган. Бинобарин эга кўпликни ифодалаганда кесимда - *лар* тежалиши асрлар оша ҳозирги авлодга етиб келган. Шу боис уни эскирган қоида деб ҳисоблай олмаймиз.

Шўро даврида отнинг сон категорияси хусусияти ҳам рус тили асосида талқин қилинди. А. Ғ. Ғуломовнинг Ўзбек тилида кўплик категорияси рисоласида айтилишича масалага логик жиҳатдан қараганимизда *кишилар* ҳам, *кўп киши* ҳам, *оз киши* ҳам, *халқ* ҳам кўпликни, жамликни англатади [16, 3-б.]. Грамматик нуқтаи назардан қараганимизда буларнинг ифодаланишлари, шаклланишлари турлича бўлиб, бир-биридан тамоман бошқа-бошқа категориялар эканлиги англашилади [16, 3-б.]. Кўринадики тилшунос логик

ва грамматик кўпликни фарқлаб бу маънони ифодаловчи барча воситани грамматик кўпликка киритмайди.

Ўзбек тилшунослигида сон категорияси бўйича қилинган кейинги ишларнинг барчасида проф. А. Ғуломов таълимоти асос қилиб олинди. Академик грамматика [14], олий ўқув юрти дарсликлари [13; 11; 9] ушбу мавзу мазкур олимнинг фикрларига таяниб баён қилинди. Мактаб дарсликларида ҳам шу қараш асосида отнинг туб шакли бирлик, -*лар* олган шакли кўпликни билдиради деб қоида қилиб берилди [12, 70 –71-б.; 1, 124-б.].

Туркийшунослар В. Г. Гузев ва Д. М. Насилов отнинг -*лар* олмаган шаклини бирлик шакли деб қараш ҳинд-европа жумладан рус тили грамматикаси хусусиятини туркий тилларга татбиқ қилиш натижаси эканлигини кўрсатади [2; 3].

Шўро даврида эгалик маъносининг фақат қўшимча (*китоб**им***) ва қўшимча ҳамда сўз (***менинг*** *китоб**им***) билан ифодаланиши орасидаги фарқ ҳам белгилаб берилмади яъни меъёрлаштирилмади. Тилга руҳий-ижтимоий хилқат сифатида ёндашилган монографияда [5] эгаликнинг бу икки усул билан ифодаланиши қуйидагича талқин қилинади: Ҳиссий баёнда қаратқични ифодалаш учун олмошнинг қўлланиши тўғри бўлади. Эгаликнинг денотатив хусусиятига коннотация қўшилиб ифоданинг таъсир кучи ортади. Ноҳиссий баёнда эса қаратқични таъкидлаш, ажратиб кўрсатиш шарт бўлмайди. Қаратқични фақат қўшимча билан ифодалашнинг ўзи кифоя қилади [5, 294-б.].

От предмет, предметлик маъносини билдиради [14, 124,125-б] деган таърифда предмет сўзини ўзбек тилининг хусусиятига мос келади деб бўлмайди. Таърифдаги мазкур сўз *мавжудот* сўзи бидан алмаштирилса тўғри бўлади. Негаки от инсон номини ҳам англатади, инсонни эса предмет деб бўлмаслиги ҳеч кимга сир эмас [5, 31-б.].

Шўро даврида қўшма гаплар талқинида ҳам рус тилига асосланиб иш тутилди. Жумладан рус тили меъёрлари таъсири остида ўзбек тилидаги “қуёш чиққач атроф ёришди” каби бир кесимли гаплар гаплар зўрма-зўракилик билан икки гап бирикиши – қўшма гап деб талқин этилади [19, 16-б.].

Бу даврда тиниш белгиларининг қўлланиш қоидалари ҳам рус тили асосида меъёрлаштирилди. Амалда тиниш ишоралари рус тилида қандай бўлса ўзбек тилида ҳам шундай ишлатилаверади. Бошқача айтганда тиниш ишораларининг мезон ва қонун-қоидаси рус тилидан айнан кўчирилиб ҳукмрон халқ тилига тақлид қилинди [5, 453-б.].

Шўро салтанати мафкурасига мос равишда тил фақат ижтимоий ҳодиса сифатида талқин қилиниб, унинг айни пайтда руҳий ҳодиса ҳам эканлиги инобатга олинмаганлиги оқибатида халқимизнинг ўзига хос руҳияти акс этган айрим грамматик мавзу қисман меъёрлаштирилди. Жумаладан халқимизнинг руҳий-маънавий хусусиятини акс эттирадиган ҳурмат маъноси категория сифатида ўрганилмади. Ўзбек тилининг структур ўзига хослигини кўрсатадиган ўзлаштирмалик рус тилидагидаек фақат синтактик ҳодиса сифатида талқин қилиниб, унинг -*(и)бди, -ган экан (эмиш), -(а)р экан (эмиш, -син экан (эмиш)* каби морфологик воситалар билан ифодаланиши кодификация қилинмади [5, 31-б.].

Таҳлилдан кўринадики шўро даврида ўзбек адабий тили бўлимларини меъёрлаштиришда кўп ҳолда рус тилининг хусусиятига таяниб иш тутилган. Юқоридаги каби ўзбек тили қурилишига мос келмайдиган талқин ва қоидаларга яна кўплаб мисол келтириш мумкин. Бундан ўзбек адабий тили қурилишига мос келмайдиган қоидаларни ўзбек тили меъёрининг барқарорлик белгиси ва ўзбек тили тузилишининг ўзига хос хусусиятига таяниб ислоҳ қилиш лозимлиги аён бўлади.

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IMPLEMENTATION OF CASE STUDY TECHNOLOGY WHILE TEACHING ENGLISH LANGUAGE TO STUDENTS OF TECHNICAL HIGHER INSTITUTIONS

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Abstract

In this article, methods of using case-study technology in teaching English to students of a technical university are discussed. In it, special attention is paid to the use of interactive technologies through exercises to improve students' oral speech and work in groups.

Key words and phrases: pedagogical technology, continuous education system, case-study technology, "casus" - "event, event", study of an event or situation, solving a set of problems, individual and group analysis, approval results.

The analysis of achievements in the implementation of the "National Personnel Training Program" in Uzbekistan determined the prospects for the formation of a new generation of personnel who have professional culture, the ability to achieve goals in social and political life, and are able to promote and solve future tasks. One of the main directions of the national program is the democratization, humanization and liberalization of the educational process. Solving this problem, of course, depends on the pedagogue's communication and relationship skills with students. Currently, many countries, including our republic, are using variously named technologies in the continuous education system. Uzbek pedagogic scientist B. L. Farberman defines pedagogical technology as follows: "Pedagogical technology is a new approach to the educational process, and it is an expression of social-engineering consciousness in pedagogy. It standardizes the pedagogical process based on the capabilities of technology and the technical thinking of a person, and creates its optimal project. is a social phenomenon". And educational technology is used to define the scientific aspect of pedagogical technology. It is a "systematic method of creating, designing, and defining all processes of teaching and learning, taking into account technical and human resources, as well as their cooperation, which leads to the task of optimizing educational forms."

Enhancing students' interest in learning English depends on the skills and experience of the teachers who teach them. First of all, the teachers who teach the students can plan the lessons properly, can widely use ped-technologies, technical tools, and demonstration tools based on film films, if necessary, conduct the lesson using travel types (to places related to their profession) and widely use effective methods of teaching English. students' interest in the language increases and they strive to master the language. The knowledge imparted by such methods is very well stored in the memory of the students, and in due time they will bear fruit. We will discuss the methods of using the case-study technology in teaching English to the students of the technical university.

The word "Case" comes from the Latin word "casus" - "event". A case study is different from a simple description of an event or situation includes information that helps to improve the material, it is achieved by identifying the problem encountered and searching for its solutions. Cases can be used in various fields of education: business, management, medicine, architecture, construction, and all disciplines that require the ability to accept the solution of a non-standard set of problems.

For example, let's look at the case study in the "Education" theme:

Some people believe that university students should be required to attend classes. Others believe that going to classes should be optional for students.

1. Discuss the advantages of each. Which point of view do you agree with?

2. Should university students be required to attend classes?

Use specific reasons and details to explain your answer. Work in pairs. Possible answers:

There are two different opinions. Some people claim that attending classes is a must for students. Other people, however, argue that it should be up to the students to decide whether they need to go or not. As far as I am concerned, it doesn't matter whether students like it or not, they must attend classes.

Students who do not like to go to classes have their reasons. The main one is, they can learn knowledge by themselves. If they were asked to attend the class in which the professor teaches something they already know, it would be a pain. By not attending class, students can control their time more freely and are likely not to waste time.

It is necessary to distinguish between the use of the case method and the execution of exercises. The superficial detail of performing the exercises may resemble a real or fictitious event. The situation is used to help students acquire a wide range of skills. When performing an exercise or a problem, there is one solution and one way of this solution, and in a situation there are many solutions and alternative ways of solving.

The main task of the case method is to teach students to solve a set of unstructured problems, which cannot be solved by a specific analytical method or method. Therefore, a specific task should be set before the student: either to solve the problem or to complete a case study. For this purpose, the examiner compares the student's point of view with his own and, if necessary, corrects the student's understanding. As students become more interested, so do the learning opportunities. In addition, it creates opportunities for students to acquire the skills of searching, obtaining and evaluating information. Without a doubt, no matter how talented the singer is, he is obliged to share his achievement with the audience. Therefore, it is very important that the students are properly prepared for the case studies.

As part of the approval of the specific case method, the student's case work consists of the following:

- individual case study analysis;
- analyzing the case study in a small group;
- discuss the case study with the speaker in the auditorium.

The aim is to introduce the case study in several steps is appropriate. The first time you

need to download the entire case study very quickly. The first placement should prepare the student for working in a small group where the student can interact with others.

For example, let's try a case study that can be used on the subject of "Greetings": At first, students are shown new keywords and phrases related to this topic in the form of a presentation, and examples of methods used in conversation are given:

1. General greetings (Formal)
2.Greeting a person you haven't seen for a long time (Formal)
3.Greeting a person you haven't seen for a long time (Informal)
4. Expressions for Asking about Well Being
5. Friendly greeting
6. Bowing
7. The most common greeting gestures
8. Check kissing and shaking hands

After analyzing all the words and phrases, the situational task of the song is discussed in small groups. Discuss the following situations: Work on groups:

1. Meeting people for the first time. (the 1st group)
2. What to say when you enter (the 2nd group)
3. Greetings in the classroom (in business, at a party or at a social event) (the 3rd group.)
4. Greetings in a friend's home. (The 4th group)

After getting acquainted with new words and expressions, the student should analyze all important facts and separate them from evaluation. Analysis involves finding evidence, identifying parts of the problem and their interrelationships. Evidence and case studies should help students to support their decisions. This requires originality and creativity from them. In most cases, students get lost in evaluating evidence and facts instead of analysis. But a real assessment can only be made after careful analysis.

It is assumed that the student should reach the problem during the second sleep. For this, the student needs to build a chain of evidence and sequence of events. Apart from that, he should be able to carefully follow the schemes and tables and find unexplained situations and phrases in them.

The third reading of the case study is considered final. This stage of working with the case study consists of a serious moral analysis of the case study and identification of an effective form of presentation of this analysis in the audience. It determines the complexity of providing additional information, the difficulty of learning it, and the level of usefulness in developing the planned knowledge and skills. At the same time, it is checked whether the topics planned for this subject are fully covered in the case project.

At the stage of forming the final version of the case text, a corrected text of the case is prepared, taking into account the shortcomings introduced according to the approval results. Particular attention is paid to the method of organizing work with students on the case. This technique will be very useful for future bakers.

If we can conclude our opinion based on the above, it is clear that the increase in language learning methods indicates the high demand for language learning in the society. Therefore, the answer to the question of which of them is superior should be based on direct needs and requirements.

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КОМПЛЕКСНЫЙ ПОДХОД В ПРЕПОДАВАНИИ ИНОСТРАННЫХ ЯЗЫКОВ В ТЕХНИЧЕСКИХ ВУЗАХ

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Аннотация В статье раскрывается комплексный подход в обучении иностранным языкам в технических вузах. Автор статьи считает, что использование интегрированного подхода в учебном процессе приводит к повышению мотивации к изучению общеобразовательных предметов и собственно иностранного языка, а также к формированию готовности к профессиональной деятельности в условиях интеграционных процессов в экономической, социальной и политические сферы жизни.

Ключевые слова: профессиональное образование, требования, преподаватели, студенты, методы обучения, методы и технологии обучения, интеграция, образовательный процесс.

Современная система профессионального образования и обучения требует постоянного обновления и совершенствования, так как ежегодно меняются требования к образованию, развиваются технические средства в сфере образования и появляются новые, современные средства и технологии образования. В связи с этими изменениями меняются и подходы к методам и технологиям обучения, возрастают требования как к преподавателям, так и к обучающимся в части совершенствования общих и профессиональных знаний. Это означает, что современный учитель должен находиться в постоянном поиске новых знаний, использовать современные методы и технологии обучения и умело применять новые технические средства для углубления знаний учащихся. Рассматриваемая статья посвящена методам и технологиям интегрированных занятий, реализации принципов интегрированной методики обучения иностранному языку (английскому языку) студентов технических вузов. понятие «интерактивность», означает процесс объединения отдельных частей в единое целое, которое подчинено законам соотношения между целым и его частями. Ближайшими характеристиками интегративной могут быть целостность и взаимовлияние, а свойством интеграции является принцип систем образования [5]. Словарь лингвистических терминов определяет «интеграцию» как сближение языков друг с другом, нивелирование их различий в процесс объединения в один язык [9]. Слово «интегрированный» в Новом словаре методических терминов и понятий (от латинского integer — целое) определяется как учение, отрицающее разделение знаний на отдельные дисциплины и ассоциирующееся с целостным восприятия окружающего мира [7]. Ученые констатируют, что термин «интегративный» находится в непосредственной близости к его синониму «целостность», подчеркивая интерес не во внешнем проявлении целостности, а в более весомых причинах наличия этой имущество. К системообразующим факторам относят интегративные факторы, сохраняющие непротиворечивость, важнейшими из которых являются неоднородность и противоречивость элементов [8]. результат этого процесса. Если применить понятие «интеграция» к предмету «иностранный язык», то можно сказать, что на занятиях этой дисциплины при применении интегративного подхода можно широко использовать примеры из других областей знаний , другие учебные предметы. Это могут быть выдержки из текстов по истории и литературе, математические задачи, использование карт, аудио- и видеоматериалов и т. д. Используемые примеры способны не только вызывать и поддерживать интерес учащихся, но и оказывать положительное влияние на их мировоззрение и мотивацию, повышают их познавательную активность, способствуя совершенствованию их знаний и умений. является предметом рассмотрения многих исследователей. Например, В.А. Эргельгардт выделил три этапа интеграции частей и целого: а) систему связей и отношений между частями; б) когда части теряют свои первоначальные идентификационные качества, когда становятся частью целого; в) в интегрирующем целом возникают новые свойства. Говоря об интеграции в

образовательном процессе, нельзя обойти вниманием работы Ю.А. Шредером, который исследует характер взаимосвязи общественных и естественных наук, где главное, по его мнению, не сотрудничество независимых партнеров, а взаимное «прорастание» [5]. Известно, что интегративные процессы в современном образовании предполагают универсализацию функции каждой из ее сфер, их системное развитие, гармонизация отношений между ними. Таким образом, каждая подсистема современной образовательной парадигмы должна повышать уровень системной целостности, что, в свою очередь, приведет к формированию глобальной целостной системы.

Словарь лингвистических терминов определяет «интеграцию» как сближение языков, нивелирование их различий в процессе объединения в один язык [9]. Слово «интегрированный» в Новом словаре методологических терминов и понятий (от лат. целое — целое) определяется как учение, отрицающее разделение знаний на отдельные дисциплины и связанное с целостным восприятием окружающего мира [7]. Ученые констатируют, что термин «интегративный» находится в непосредственной близости к своему синониму «целостность», подчеркивая интерес не к внешнему проявлению целостности, а к более весомым причинам наличия этого свойства. К системообразующим факторам относят интегративные факторы, сохраняющие непротиворечивость, важнейшими из которых являются неоднородность и противоречивость элементов [8]. результат этого процесса. Если применить понятие «интеграция» к предмету «иностранный язык», то можно сказать, что на занятиях этой дисциплины при применении интегративного подхода можно широко использовать примеры из других областей знаний , другие учебные предметы. Это могут быть выдержки из текстов по истории и литературе, математические задачи, использование карт, аудио- и видеоматериалов и т. д. Используемые примеры способны не только вызывать и поддерживать интерес учащихся, но и оказывать положительное влияние на их мировоззрение и мотивацию, повышают их познавательную активность, способствуя совершенствованию их знаний и умений. является предметом рассмотрения многих исследователей. Известно, что интегративные процессы в современном образовании предполагают универсализацию функции каждой из ее сфер, их системное развитие, гармонизация отношений между ними. Таким образом, каждая подсистема современной образовательной парадигмы должна повышать уровень системной целостности, что, в свою очередь, приведет к формированию глобальной целостной системы. Изучение предмета иностранного языка, особенно английского, а также других учебных предметов по неязыковым (техническим) специальностям, имеет свои специфические цели и задачи. Без постановки этих целей и задач изучение данного предмета по этим специальностям не может быть неполным. Однако в технических вузах цель обучения иностранному (английскому) языку имеет свою специфику: основная цель - развитие иноязычного коммуникативного компетенция и профессиональная компетентность, предполагающая способность обучаемого организовать свою иноязычную деятельность адекватно ситуациям профессионального общения [8]. В соответствии с принципом коммуникативной направленности обучение иностранному языку строится таким образом, чтобы в устном и письменном общении. Для того чтобы такое общение стало возможным, на практических занятиях и внеклассных мероприятиях, таких как занятия Клуба студенческого английского общения, создается благоприятная среда, тщательно отбирается и систематизируется учебный материал, продумываются возможные ситуации и приемы работы, стимулирующие общение. Средства обучения всегда включают аутентичный видео-, аудио- или печатный материал, а задания к текстам для прослушивания или чтения носят в основном коммуникативный характер, ставя коммуникативную цель. Медиа можно интегрировать в языковые уроки различными способами, развивая деятельность на основе радиопрограмм, телепередач, газет и видео [1].

Заключение Таким образом, подготовка квалифицированных специалистов со

знанием иностранного языка и широким мировоззрением зависит от правильного подбора и организации каждого учебного материала. При обучении иностранному языку студентов технических вузов по интегрированной методике следует строго учитывать специфику методики. интерес к изучению иностранного языка. Ведущую роль здесь должно играть обучение иностранному языку как средству общения, все стороны которого должны быть подчинены коммуникативным задачам. Существует определенная связь между коммуникативными навыками и интеграцией. Интеграция является как основой формирования коммуникативных умений, так и результатом реализации коммуникативных умений, и результатом осуществления коммуникативной деятельности.

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INTEGRATED APPROACHES TO TEACHING FOREIGN LANGUAGES

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Abstract – *The topical issue today is the question of what should be a foreign language lesson in modern conditions. The goals and content of education are changing, new means and technologies of education are emerging.*

Key words: *foreign language, lesson, modern conditions, grammatical structure, lexical composition.*

I. Introduction

The main goal of learning a foreign language is the possibility of communication. Communication in a foreign language is impossible not only without mastering its lexical composition and grammatical structure, but also an important component is the idea of the socio-cultural environment of the language being studied. Therefore, the lessons should be carried out an integrated approach to learning.

II. Main part

A modern lesson should include goal setting and communication orientation. Work on

the development of lexical skills goes in parallel with the study and assimilation of grammatical structures. New vocabulary is practiced in training grammar exercises. For example, the topic "Disaster" is practiced on the grammatical topic "Passive Voice": Many forests (to destroy) because of fire.

Live English speech should sound at the lesson. The use of listening exercises is a very important aspect. When doing this exercise, students are faced with a number of challenges:

- primary understanding of the text (depends on the level of knowledge of lexical and grammatical units of the language);
- adapt their hearing to foreign speech;
- supplement the text (dialogue) with missing information;
- reproduce the content;
- express their position on a given problem;
- get acquainted with the social and cultural aspects of the life of the country of the studied language.

Therefore, no doubt, an integrated approach is so important. Students, as a rule, have a lot of questions about the culture and life of the country, and if you answer them, carry out appropriate types of work, interest them, then motivation will increase and training will be crowned with success.

Over the past decades, a wide variety of “methods”, “approaches” and “techniques” in teaching foreign languages have been offered abroad: “full understanding and physical response” by Jemz Asher, “natural” approach by Krashen and Terrell, “collective language learning with the help of consultant Charles Curran, the "communicative approach" by C. Brumfit, J. Keith, W. Littlewood, H. Widdowson, "The Way of Silence" by Caleb Cataño and many others.

However, none of them has received more or less widespread distribution and recognition. Abroad, schools are dominated by the so-called "communicative" approach in a variety of ways, determined by the corresponding textbooks. In Russia, the officially recognized approach is “cognitive-communicative”, or “competence-based”. But in practice, the goal of teaching communication in a foreign language for the vast majority of graduates of schools and non-linguistic faculties remains unattainable due to the lack of a truly scientific method and textbooks of precisely this, communicative, orientation. The scientific method of teaching should be based on a scientific concept defined by a system of interrelated and interdependent principles implemented by a strategic learning model and its technological base and teaching materials.

An example of such an approach is the methods of G.K. Lozanova and G.A. Kitaygorodskaya. Their common conceptual core is a psychological orientation: the use in the educational process not only of explanation with subsequent training of the explained language material, but also of suggestion in the process of mastering language material and the formation of speech communication skills.

This concept has received a convincing scientific substantiation by the achievements of physiological science in recent decades. In 1968, Roger Sperry put forward and proved the "split brain theory", for which he received the Nobel Prize in 1981. According to this theory, the human brain has two hemispheres with different functions. The left hemisphere specializes in logical stereotypical operations and includes the language center that performs system-structural mental operations, while the right hemisphere is responsible for emotional manifestations. The distribution of brain functions between the hemispheres is presented in the following table.

III. Conclusion

The outwardly passive, relaxed state of students sitting in comfortable chairs in low light contributes to the active mental activity of the brain in the non-dominant right hemisphere, where it is assimilated with the greatest efficiency. The material put into memory in this way is further activated in educational activities in the classroom in personality-oriented communicative exercises to the level of stable speech skills. In the same communicative exercises, both grammar and phonetics are activated at the same time, often in game or competitive forms.

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O‘ZBEK VA INGLIZ TILI MADANIYATLARIDA "GO‘ZALLIK/XUNUKLIK" KONSEPTINING IFODALANISHI

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Kirish

Lingvistikada “yaxshilik/yomonlik” qarama-qarshiligi bilan bir qatorda “go‘zallik-xunuklik” qarama-qarshiligi inson tomonidan dunyoning zamonaviy lingvistik, madaniy va psixologik idrokini shakllantirishda belgilovchi paradigmalardan biridir. Tilning ham, jamiyatning ham faoliyatini tushunish uchun “go‘zallik/xunuklik” konseptlarining ma’nosini nafaqat sinxron, balki diaxronik jihatdan ham aktuallashtirishning barcha tomonlarini kuzatish va tushunish kerak. Ushbu maqolamizning birlamchi maqsadi “go‘zallik/xunuklik” tushunchasining mazmunini o‘rganilayotgan ikki til izohli lug‘atlari asosida batafsil ko‘rib chiqish, shuningdek, ushbu tushunchalarni turli til va madaniy qatlamlarni analitik taqqoslash yo‘li bilan tahlil qilishdan iboratdir.

Konsepsiya atamasi o‘zbek tilshunosligida g‘arb tillariga qaraganda ancha kechroq paydo bo‘lgan. Stenford falsafiy entsiklopediyasiga ko‘ra, tushunchalar tafakkurning bo‘laklaridir. Konsepsiyalarga bag‘ishlangan maqolada, shuningdek, tushunchaning aniq ta’rifi hali ham munozarali ekanligi ta’kidlangan, chunki bu atamaga turli xil yondashuvlar mavjud. Ontologik jihatdan konsepsiyaga uchta yondashuv mavjud: konsepsiya aqliy tasvir sifatida; qobiliyat sifatidagi tushuncha; tuyg‘u sifatidagi tushuncha.

G‘arb tilshunosligida konsept tushunchasi ko‘proq kognitiv tilshunoslikka tegishli atama sifatida qaraladi. Shu bilan birga, kognitiv lingvistika yagona nazariya emas, balki til o‘rganishga qaratilgan ko‘plab yondashuvlar majmuasidir.

Usul va munozara

Bizning tadqiqotimizning asosiy vazifalaridan biri o‘zbek va ingliz tillaridagi “go‘zallik/xunuklik” tushunchalarini etimologik, konseptual, obrazli va qadriyat jihatlari asosida taqqoslashdan iborat.

Agar “go‘zallik” tushunchasini semantik soha deb hisoblasak, uning konseptual markazi ob’ektning ma’lum bir xossasi bu, ko‘rgan odamga estetik zavq bag‘ishlovchi voqelik hodisasi sifatida, aksincha bo‘lsa, “xunuklik” ma’nosi bo‘ladi. Markazdan biroz uzoqroq ma’no “go‘zallik” ma’nosini jozibali inson qiyofasining o‘ziga xos xususiyati deb hisoblash mumkin. Nihoyat, bu sohaning chetida “biror narsadan qoniqish yoki zavqlanish”ni ifodalovchi “go‘zallik/chiroylilik” ma’nosi joylashgan.

"MakMillan ingliz tili izohli lug‘ati" lug‘atdan olingan ma’lumotlarga asoslanib, biz shunday xulosaga keldik: Ingliz tilidagi “go‘zallik/xunuklik” tushunchasining markaziy qadriyatlari quyidagilar bo‘ladi: “Go‘zallik”- estetik tushuncha bo‘lib, bu hislar (ko‘zlar, quloqlar) orqali estetik zavq beradigan narsa; mukammal namuna, biror narsaning vakili; go‘zallik inson qiyofasining o‘ziga xos xususiyati sifatida, ma’qullovchi ifodali undov ma’nolari ("Sen go‘zalsan!"), biror narsaning g‘ayrioddiy va yorqin misoli va biror narsaning ajralib turadigan va foydali xususiyati yoki sifati (loyihani boshlash uchun juda oz mehnat talab etiladi; bu uning go‘zalligi[6]. “Xunuklik”-ham estetik tushuncha bo‘lib, go‘zallikning aksi, inson go‘zalligi, sha’ni, qadr-qimmati va ideal tasavvurlariga xilof keladigan xususiyat, narsa va xodisalarni ifodalaydi. “Xunuklik” kishida turli xil salbiy tuyg‘u, noxush kayfiyat, taassuf va

nafrat qo‘zg‘atadi, yoqimsiz taassurot qoldiradi[6].

Biroq o‘zbek tilida “go‘zallik/xunuklik” konsertlarini ifodalovchi bir nechta so‘zlarni uchratishimiz mumkin. O‘zbek tilidagi “go‘zallik” atamasining majoziy ma’nosi juda keng, shuning uchun biz o‘zbek til muhitida go‘zallikka oid eng xarakterli metaforalarning faqat bir qismini ta’kidlaymiz. Tanlangan tushunchaning kontseptual ma’nosini to‘liqroq ochib berish uchun sinonimik lug‘atlarga ham murojaat qilishimiz kerak bo‘ladi. Ularda "go‘zallik" tushunchasini ifodalovchi quyidagi so‘zlarni uchratamiz: 1) go‘zallik (yoqimli, latiflik, nafislik, chiroylilik, jozibadorlik, maftunkorlik) shuningdek, go‘zal ko‘rinish xususiyati, umuman olganda, go‘zal narsa o‘z ma’nosiga ko‘ra (go‘zallik) so‘ziga mos keladi, lekin, hozirgi tilda asosan she’riy nutqda qo‘llanadi; chiroyli; 2) go‘zallik (chiroyli, ko‘rkam, nafis, jozibador, maftunkor baxtli ko‘rinish; jozibadorlik, go‘zallik; tasviriy go‘zallik; yumshoqlik;).

"Xunuklik" (chirkinlik, ko‘rimsizlik, yoqimsizlik, go‘zal emas) tushunchasini ikki nuqtai nazardan ko‘rib chiqish mumkin. Uni ko‘rib chiqishga birinchidan tor yondashuv orqali "xunuk"ni faqat "chiroyli emas" deb tushunish, go‘zalga qarama-qarshilik, uni inkor etish deb hisoblanishi mumkin. Ikkinchidan kengroq yondashish orqali esa “xunuk” tushunchasi sifatida qaralishini nazarda tutadi. Ammo, hatto keng tushuncha bilan ham, birinchi navbatda, “xunuklik” tushunchasi “yoqimsizlik” bilan bir qatorda, “go‘zallik” tushunchasi ham “yoqimlilik”, “chiroylilik” tushunchasi bilan bog‘liqlikda namoyon bo‘ladi.

“Xunuklik” (xunuk, yoqimsiz, dahshatli, g‘alati, qiyshiq, tartibsiz, yomon, asabiy, qo‘rqinchli; humpar, ahmoq, dahshatli, iflos, g‘amgin va boshqalar) atamasi “go‘zal” (go‘zal, chiroyli, yoqimli) estetik kategoriya bo‘lishi bilan birga adabiyotshunoslikda ham keng qo‘llaniladi. N. Rusova tomonidan tahrir qilingan “Adabiyotshunoslik bo‘yicha terminologik lug‘at tezisi”da “xunuk”ning shunday talqini berilgan: “go‘zalga qarama-qarshi estetik kategoriya; u xunuk qirrali obektlar va voqelik hodisalarini aniqlash va baholashga xizmat qiladi.[7]. Darhaqiqat, bu ta’rifni to‘liq deb hisoblash mumkin, chunki u "xunuklik"ning bizning fikrimizcha asosiy xususiyati-“go‘zallik” tushunchasini buzish qobiliyatini hisobga oladi. “Xunuklik”-“sezgiga yoqmaydigan”, “g‘azabga moyil yoki tahdidli yomon his-tuyg‘ularga moyil”, "axloqiy jihatdan qoralangan", "dahshatni qo‘zg‘atuvchi", "buzilgan va g‘ayritabiiy" deb ta’riflanadi.

Tadqiqotimiz uchun tanlagan asosiy obektlar “O‘zbek tilining izohli lug‘ati” [1-5] va MakMillan “Ingliz tili izohli lug‘at”laridir[6]. Birinchi manbani o‘rganish jarayonida “go‘zallik/xunuklik” konseptlariga xos so‘zlarni yozma va elektron kartoteykasini yaratdik. O‘rganishlarimiz natijasi shuni ko‘rsatdiki, “O‘zbek tilining izohli lug‘ati”dagi “go‘zallik/xunuklik” konsertiga oid so‘zlar lug‘atning 1-tomida 42 ta, xunuklikka oid 49 ta, 2-tomida go‘zallikka oid 75 ta, xunuklikka oid 31 ta, 3-tomida go‘zallikka oid 95 ta, xunuklikka oid 67 ta, 4-tomida go‘zallikka oid 75 ta, xunuklikka oid 49 ta, 5-tomida go‘zallikka oid 33 ta, xunuklikka oid 37 ta, ja’mi go‘zallikka oid so‘zlar 320 ta va xunuklikka oib so‘zlar 242 tani tashkil qilganiga guvoh bo‘ldik.

Tahlil qilish mobaynida, ma’lumotlariga ko‘ra, go‘zallik tushunchasining assotsiativ sohasi quyidagi birliklarni o‘z ichiga oladi: chiroyli, nafis, yoqimli, sokin, manzarali, bezatilgan, ajoyib, maftunkor, uyg‘un, ulug‘vor, yorqin, ajoyib, xushmuomala, nozik, jozibali, hayratlanarli va hokazo. Ushbu konsepsiyalarning semantik sohasi ichidagi so‘zlarning butun bir sinfi “tashqi ko‘rinishi, ayniqsa, shakl va mutanosiblik ideallariga muvofiqligi sababli “go‘zallik-yoqimlilik” deb, “xunuklik-yoqimsizlik” deb ta’riflanadi.

“Go‘zallik” konsepti quyidagi so‘zlar bilan ifodalanadi: go‘zallik, chiroylilik, yoqimli, yaxshi ko‘riladigan, yaxshi ko‘rilgan. Xuddi o‘zbek assotsiativ turkumidagi kabi, ingliz tilida ham hayratlanarli (ajoyib go‘zal, jozibali-attractive, pretty, handsome) va hayratlanarli (ajoyib go‘zal-amazing, nice) kabi leksemalarda kuch semantikasi mavjud.

O‘zbek va inliz tili izohli lug‘atlarining har ikkisida ham “go‘zallik-xunuklik” konseptining sinonimik, assotsiativ ma’nodosh birliklari mavjud. Go‘zallikning o‘zbek tilidagi eng yaqin assotsiativ ma’no- “chiroylilik”, “yoqimlilik”, “ko‘rkamlik”, “latiflik”, “nafislik” birliklari va uning sinonimlari bular: alif qomat (1;70), barno (1; 170), barvasta (1; 165),

bashang (1; 185), gulandom (1; 517) (sinonimi- gulbadan), gulbadan (1; 517) (sinonimi-gulandom), gulgun (1; 518), go‘zal (1; 530), go‘zallik (1; 530), go‘zallashmoq (1; 530), gulchehra (1; 521-522) (sinonimi-gulchiroy, gulyuz), dilbar (1; 614), jayron ko‘z (2; 66), jamila (2; 68), jamol (2;69), Zebo (2; 145), maloxat (2; 534), lobar (2; 502), nozanin (3; 49), ra’no (3; 359-360), sanobar (3; 441), Sarvinoz (3; 447), sarvqomat (sarv+qomat) (3; 447), suluv (3; 586), to‘ti (4; 248), to‘tiday(dek) (4; 248), xushro‘y (4; 433), xushsurat (4; 433), hur (5; 563), huriliqo (hurliqo) (5; 563), hurliqo (5; 563), husn (5; 565) kabilar bo‘lib “O‘zbek tilining izohli lug‘ati”da ta’kidlanganidek, ular kishi yoki narsa-xodisalar xatti-harakati yoki xatti-harakatiga nisbatan qo‘llaniladi.

Xunuklikning o‘zbek tilidagi eng yaqin assotsiativ ma’no-“yoqimsizlik”, “chirkinlik”, “ko‘rksizlik” birliklari va uning sinonimlari bular: abgor (1; 26), ablah (1; 27), avbosh (1; 29), ajiva (1; 44), alvasti (1; 68), badbashara (1; 133), badburush (1;133), badgo‘y (1;136), badnamo (1;136), badnusxa (1;136-137), badro‘y (1;137), badsurat (1; 137), badchehra (1;137), badqovoq (1;138), bangibashara (1; 165), banginusxa, beso‘naqay (1; 237), bujur (1; 361), baqaburun (1; 185), baqako‘z (1; 185), davangi (1; 536), dilgir (1; 614), gazanda (1; 475), yoqimsiz (2; 55), jirkanch (2; 94), ipirisqi (2; 223), irganch (2;224), irkit (2; 225), isqirt (2;40), kelishmagan (2; 347), ko‘rimsiz (2; 467), ko‘rksiz (2; 468), nokas (3; 52), pajmurda (3; 199), palag‘da (3; 208), pachava (3; 242), razil (3; 342), rasvo (3; 351), ro‘daro (3; 404), pachoq (3; 242), tasqara (4; 11), ta’viya (4; 26), xunuk (4; 425-426), xunuklik (ot belgisi) (4; 426), chirkin (4; 492), chirkinlik (ot belgisi), chiroysiz (4; 493), yalg‘ars (5; 110), yaramas (5; 116), yaramaslik (ot belgisi) (5; 116), o‘xshovsiz (5; 186), Qabih (5; 197) qabihlik (5; 197), qalang‘i (5; 226), qo‘pol (5; 411), qo‘pollik (ot belgisi) (5; 412), qo‘rs (5; 414), qo‘rslik (ot belgisi) (5; 414) husnsiz (5; 566); kabilar bo‘lib “O‘zbek tilining izohli lug‘ati”da [6] ta’kidlanganidek, ular kishi yoki narsa-xodisalar xatti-harakati yoki xatti-harakatiga nisbatan qo‘llaniladi.

SHuningdek, go‘zallik (chiroylilik, yoqimlilik), yoqimtoy (jozibali, shirin) va xunuklik (yoqimsizlik, qo‘rslik,), mash’um (mash’um, tahdidli) kabi lug‘aviy birliklarni ham tushunchalarning semantik sohasi markaziga yaqin, deb hisoblash mumkin. Mos ravishda “go‘zallik/xunuklik" konseptining aynan asl shakllaridan unchalik tez-tez foydalanilmaydi, balki, bu so‘zlarning asosiy semantik ma’nolari doirasida bo‘lgan sinonimlaridan foydalaniladi.

Xulosa

Xulosa o‘rnida shuni takidlash joizki, “O‘zbek tilining izohli lug‘ati” va “MakMillan Ingliz tili izohli lug‘at”ilarini, shuningdek, ularning izohini va ma’nosini ko‘p qirrali tahlil qilish o‘zbek va ingliz tillarida "go‘zallik" va "xunuklik" tushunchalari bilan bog‘liq lug‘at qo‘llanilishining o‘xshash va farqli jihatlari va so‘zlarning turli xil variantlarini aniqlashga imkon berdi. Maqolada berilgan va tahlil qilingan ma’lumotlar tilshunoslikning muxim soxalaridan bo‘lgan leksikografiya hamda tarjimashunoslik uchun juda axamiyatlidir.

Tilshunoslik nuqtai nazardan bir so‘z tushunchasini bir necha tillar til madaniyati asosida qiyosiy tahlil etish tushunchaning turli tillardagi berilishi va tarjimalariga badiiy va estetik baho berishda muhim ahamiyat kasb etadi.

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TRANSPOZITSIYA VA UNING ZAMONAVIY INGLIZ TILIDAGI DERIVATSIYA JARAYONLARIGA TA'SIRI

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Annotatsiya: ushbu tezis zamonaviy tilshunoslikda transpozitsiya hodisasining ta'siriga bag'ishlangan. Muallif transpozitsiya tushunchasi, affiksal transpozitsiya haqida nazariy ma'lumot bergan.

Annotation: this thesis is devoted to the influence of the phenomenon of transposition in modern linguistics. The author gives theoretical information about the concept of transposition, affixal transposition.

So’nggi o’n yilliklarda tilning funksional jihatiga qaratilgan lingvistik tadqiqotlar ko’lami kengayib borayotgani e’tiborga molik. Til hodisalarining funktsional jihati bilan bog'liq muammolar majmuasi, xususan, aloqa aktlarida til birliklarini qayta toifalashning turli shakllari, odatda *transpozitsiya* atamasi bilan belgilanadi.

Biroq, zamonaviy tilshunoslik nazariyasida transpozitsiya tushunchasi bir ma'noli talqin etilmaydi va tadqiqotchilarning transpozitsiya mohiyati va turlari masalasidagi fikrlari tubdan farq qiladi. Sh.Balli va uning izdoshlari transpozitsiya hodisasini juda keng izohlaydilar, aksincha, S.Kartsevskiy va uning izdoshlari uni ancha tor doirada cheklaydilar. Quyida biz ushbu masalani alohida ko'rib chiqamiz, ammo shuni ta'kidlash joizki, tilshunoslik fani rivojlanishining hozirgi bosqichida ushbu hodisani nominativ birliklarning o'zaro ta'sirini aniqlaydigan murakkab, ko'p qirrali mexanizm sifatida keng tushunish maqsadga muvofiqdir. Shuning uchun ushbu maqola transpozitsiya tushunchasini uchta mos struktura sifatida tadqiq qilib, uning elementlari nutq hosil qilish jarayonida ishtirok etishi va mazmun plani, ifoda plani va faoliyat plani sifatida ko'rib chiqilishi mumkinligini qayd etadi. E.S.Kubryakova fikricha, mazmun jihatidan transpozitsiya - bu kategorik belgi o'zgarishi uchun asos yaratadigan qayta fikrlashning maxsus shakli. Ifoda nuqtai nazaridan, transpozitsiya - bu belgining boshqa toifaga o'tkazilishini bildiruvchi, qayta fikrlashni ifodalashning aniq va yashirin vositalari to'plami. Funktsiya nuqtai nazaridan, transpozitsiya - bu tegishli kontekstda qayta o'ylangan belgini takrorlash, ma'lum bir nutq vaziyatida aktuallashtirishdir. Affiksal transpozitsiya bilan belgi mazmuni aspekti uning ifoda aspekti va shunga mos ravishda uning funksiya aspekti - belgi kontekstini ifodalaydi. Ammo affiksal bo'lmagan transpozitsiya bilan, belgini boshqa toifaga o'tkazishning moddiy jihatdan ifodalangan vositalari mavjud bo'lmaganda, belgining mazmun aspekti so'zlovchining kommunikativ niyatiga muvofiq uni amalga oshirish kontekstini belgilaydi, ya'ni uning sintaktik mavqeini, turli sintaktik ma'nolarda harakat qilish qobiliyatini belgilaydi. Belgini qayta toifalash uchun moddiy vositalar mavjud bo'lmaganda, uning kategorik holatining o'zgarishi sintaktik jihatdan "kiyingan", ikkinchi darajali sintaktik funksiyada qo'llanganda seziladi, shuning uchun til tizimida transpozitsiya doimo murakkab bo'lib ko'rinadi. Shu munosabat bilan, transpozitsiyaning shaxsning nominativ faoliyatida ishtirok etishi haqida juda qiyin savol tug'iladi. Shubhasiz, ko'chirilgan birlik nominatsiyaning o'ziga xos birligi bo'lib, uning paydo bo'lishi so’zlovchining bildirilgan fikrni aniqroq, adekvatliroq qilib yetkazish istagi bilan yoki tegishli vaziyatni aniqroq ko'rsatish zarurati bilan bog'liq.

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XUSHMUOMALALIK KATEGORIYASINING KOMMUNIKATIV VA PRAGMATIK KOMPETENSIYALARDA VOQELANISHI

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Madaniyatlararo nuqtai nazardan, odatda ingliz tilida so'zlashuvchi madaniyatlar boshqa madaniyatlarga qaraganda shaxsning avtonomiyasiga ko'proq e'tibor beradi, shuning uchun ko'rsatmalarda tinglovchini to'g'ridan-to'g'ri majburlashdan qochish ingliz tilining ayniqsa puxta rivojlanganligini ko'rsatadi. Biroq, boshqa ko'plab madaniyatlarda saxiylik qiymatiga ko'proq e'tibor beriladi, masalan, iltifot va takliflarda o'zini saxiylik bilan ko'rsatish. Bu sotsiopragmatika sohasida o'rganilishi kerak bo'lgan narsalarning oddiy misolidir. Bu yerda kuzatilishi kerak bo'lgan asosiy nuqta shundaki, sotsiopragmatika odoblilikni ifodalash uchun ishlatiladigan til resurslari bilan emas, balki madaniyatning boshqalardan ko'ra ma'lum bir kelishuvlarga ko'proq ijtimoiy ahamiyatga ega bo'lishiga olib keladigan qiymat miqyoslari bilan bog'liq. Qiyosiy sotsiopragmatika ko'pincha "madaniyatlararo pragmatika" deb ataladi, chunki u tillarni emas, balki madaniyatlarni solishtiradi: ya'ni madaniyatlar va submadaniyatlar mos keladigan xushmuomalalik darajasini aniqlash uchun qo'llaniladigan qiymat darajalarini taqqoslaydi.

Ko'pincha kommunikativ kompetensiya (Hymes 1966) iborasi odamlarning tildan to'g'ri va muvaffaqiyatli foydalanishi uchun ega bo'lgan bilim yoki qobiliyat turini bildirish uchun ishlatiladi. Bunda lingvistik kompetentsiyadan tashqari pragmatik kompetentsiya ham asosiy qismdir. Xushmuomalalikka kelsak, pragmatik kompetentsiyaning hammasi bir bo'lak emasligi ta'kidlanadi: aslida u bir-biri bilan chambarchas bog'liq bo'lgan qobiliyatning ikkita turidan iborat bo'lib, ularni pragmalingvistik kompetentsiya va sotsiopragmatik kompetentsiya deb atash mumkin.

Rahmat → Ko'p rahmat → Sizga katta rahmat, va hokazo

Yuqoridagi misollarga qarasak, xushmuomalalikning bosqichma-bosqich o'sib borayotganini ko'ramiz: " Ko'p rahmat" "Rahmat"dan ko'ra ko'proq muloyimroq, " Sizga katta rahmat" esa " Ko'p rahmat" ga qaraganda ko'proq xushmuomalaliroq va hokazo. Shunday emasmi? Agar Rahmatni semantik jihatdan hisoblasak, bu minnatdorchilik ifodasini anglatadi (= "Mendan sizga rahmat"). Juda ko'p qo'shilsa, buning kuchayishi ifodalanadi va shuning uchun lingvistik va semantik jihatdan "Sizga katta rahmat" ma'nosi "Ko'p rahmat" ma'nosidan ko'ra muloyimroq bo'ladi. Agar so'z ma'lum darajada xushmuomalalikni bildirsa, buni (ijobiy xushmuomalalik holatida) semantik kuchaytirish (masalan, *juda ko'p* so'zini qo'shish) yoki (salbiy xushmuomalalik holatida) semantik cheklash mumkin. (masalan, *bir oz* so'zini qo'shish). Shunday qilib, quyida keltirilgan uchta iboradan, biz ishonch bilan aytishimiz mumkinki, standart talqinlarda: (a) (b) dan kamroq muloyim va (c) (b)ga qaraganda yanada xushmuomalaliroq:

a) Menga kitobingizni qarzga ber. →
b) Qalamingizni qarzga olsam bo'ladimi? →
c) Qiziq, qalamingizni bir lahzaga qarzga olsam maylimi?

Boshqa tomondan, sotsiopragmatik xushmuomalalik kontekstda xushmuomalalikni baholash masalasidir. A ismli shaxs B ismli shaxsga unchalik qimmat bo'lmagan narsani, masalan , imzo qo'yish uchun ruchkasini qarzga bergani va bunga qarama-qarshi vaziyat A ismli shaxs B ga juda qimmatli narsani ,aytaylik, B ning oilasi bir oy foydalanishi uchun o'z mashinasini bergan holatini ko'rib chiqaylik. Birinchi holda, Rahmat minnatdorchilikning yetarnli miqdordagi ifodasi hisoblansa , ikkinchisida esa bunday emas. Umuman olganda, "muvofiq xushmuomalalik" shkalaning nol nuqtasi sifatida ko'rilsa, bu nuqtadan biz salbiy qutbga qarab odobsizlik darajasini va musbat qutbga qarab haddan tashqari xushmuomalalik darajalarini aniqlashimiz mumkin.

Amalda, biz o'lchovning ijobiy tomoniga to'g'ri keladigan xatti-harakatni tavsiflash uchun *xushmuomalalik* sifatidan foydalansak, o'lchovning salbiy tomoniga nisbatan esa *odobsiz* yoki *qo'pol* so'zlaridan foydalanamiz. Pragmalingvistik xushmuomalalik esa bir tomonlama o'lchovdir .

Foydalanilgan adabiyotlar

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FILM DISCOURSE: THE SEMIOTIC AND NATURE

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Introduction. Film discourse is a complex lingual semiotic communicative cultural phenomenon related to civilization values accumulated by mankind from the late XIX - early XX centuries to the present.

Literature Review. The semiotic and nature of this type of discourse is emphasized in a large number of linguistic studies of this phenomenon, though not always: for example, A. I. Kazakova understands film discourse very generally, as "... film text, as well as the film itself, the interpretation of the film by moviegoers and the meaning what the filmmakers, directors and scriptwriters put into it "[Kazakova, 2014]; in this definition, the semiotic characteristics of the author are not highlighted or "hidden" in the depths of a rather superficial and less linguistic definition. For A. N. Zaretskaya, the cinema discourse, on the contrary, the phenomenon of purely linguistic semiotics is "a coherent text, which is the verbal component of the film, together with non-verbal components — the audiovisual component of this film and other extra linguistic factors significant for the semantic completeness of the film, such as creolized education, which has properties of integrity, connectedness, informativeness, communicative-pragmatic orientation, media and created collectively by a differentiated author for viewing by the recipient of the message (cinema viewer). Extra linguistic factors include diverse cultural and historical background knowledge of the addressee, extra linguistic context - the situation, time and place to which the film belongs, various non-verbal means: drawings, gestures, facial expressions that are important in creating and perceiving the film" [Zaretskaya, 2010]. The cinema discourse of I.N. Lavrinenko has been studied in great detail: the researcher gives a detailed definition of the phenomenon and characterizes the cinema discourse as "... a multicode cognitive-communicative formation, a combination of various semiotic units in their inextricable unity, which is characterized by connectedness, wholeness, completeness, and targeting. Film discourse is expressed using verbal, non-verbal (including cinematic) signs in accordance with the plan of the collective author and is structured by means of exchanging communicative roles; it is fixed on a material carrier and is intended for reproduction on the screen and audiovisual perception by the audience" [Lavrinenko, 2012].

Analysis. Let us pay attention to the introduction into the research field of the meta-discursive category of exchange of communicative roles as a system of strategies, tactics and techniques, which "... controls the process of dialogic communication using verbal and/or non-verbal means of taking, maintaining or transferring to one of the participants of the interaction the right to voice input, indicating to the point of potential transition or the point of relevant transition. The structurally regulatory metadiscursive nature of this system is manifested in its concomitant nature with respect to other discursive categories and the presence of specialized tactics and methods of changing roles". [Lavrinenko, 2012].

S.S. Nazmutdinova as "a semiotically complicated, dynamic process of interaction between the author of the film recipient and the interlanguage and intercultural space using the means of a cinema language, which has the properties of syntax, verbal-visual cohesion of elements, intertextuality, multiplicity of the addressee, contextuality of meaning, iconic accuracy, synthetics", and as well as "... a form of verbal-iconic behavior, correlated with a specific situation, culture, time, space and possessing the basic functions inherent in the language - informative, communicative, regulatory, artistic and aesthetic" (Nazmutdinova, 2008).

In the above definition, the concepts of addresser and addressee (agent and client of discourse) are introduced; in addition, it is valuable in addition to the semiotic nature of the phenomenon, its pragmatic-cognitive and behavioral aspects are highlighted in the definition. Film discourse (film text in the terminology of G. G. Slyshkin and M. A. Efremova) is "a

coherent, complete message, expressed using verbal and non-verbal signs, organized in accordance with the intention of a collective functionally differentiated author using cinematic codes, recorded on material medium and intended for reproduction on the screen and audiovisual perception by the audience "[Slyshkin, Efremova, 2004]. These researchers, firstly, drew attention to its coded nature, and, secondly, proposed a linguosemiotic classification of film texts, according to which the differentiation of film texts is determined by the non-verbal level by the dominance of index or iconic characters, and by the verbal style by speech style. They also distinguish art (fiction) and documentary (non-fiction) film text and classify film discourse by genre.

Discussion. Different entities are attributed to units of cinema discourse: for example, cinematographers use the term frame (cf. the theory of editing by S. M. Eisenstein, according to which the whole in a movie is obtained by comparing frames during editing, and each frame should carry some element of a common theme, which "pervades" them all). S. Worth suggests distinguishing between a cameraman's frame resulting from the continuous operation of a movie camera from the moment shooting starts to its end, and a editing frame (edema) - that part of the cadem that is actually used in the film [Worth, 1984].

Y. M. Lotman compares the frame with the word in its function in relation to the whole. Despite the fact that it can be decomposed into smaller details, and you can also consider a larger segment - a sequence of frames (as in a natural language there are smaller and larger units of meaning than a word), still the frame is basic, although not the only bearer of the meanings of cinema language. A feature of the frame is that it is not static, like a photograph or a picture; it allows movement within its limits, i.e. the frame is a dynamic phenomenon [Lotman 1973].

Y. G. Tsivyan believes that the unit of cinema text is always a pair of nuclear frames, which the author calls the basic chain, or syntagma of cinema text. Under a nuclear shot, Y. G. Tsivyan refers to a continuous segment of film text in which two elements are distinguished: the "subject" of the shoot (character, etc.) and the "space" in which or in relation to which this subject moves. A cinema text message can only be revealed by considering at least two nuclear frames [Tsivyan, 1984]. K. Metz considers the plan as the minimum unit of cinema [Metz, 1993/1994]. P. P. Pasolini uses the term image-sign [Pazolini, 1984].

J. Deleuze distinguishes image-movement as the first dimension of the semiotics of cinema and derives six types of images from image-movement: image-perception, image-emotion, image-impulse, image-action, 164 165 Encyclopedia "Discourse" Encyclopedia "Discourse" image- reflection and image-attitude [Deleuze, 2004]. U. Eco believes that the minimal unit of the cinematic code is an iconic sign, however, not as an object representing reality, since in the films the objects in the frame often make sense only thanks to the expectation accumulated during the narrative to see something specific - this makes the viewer know in the object, what in a single frame would not be recognized.

The most complete characterization of film discourse as a sign system is given by S. S. Zaichenko. We give her postulates below.

1. Film discourse refers simultaneously to optical (perceived by sight) and auditory (perceived by hearing) sign systems.

2. Film discourse is non-biological (cultural) natural semiotics, the occurrence of which is not planned or organized.

3. Film discourse refers to complex multi-level semiotics. It has subsystems of signs that form a certain hierarchy. Signs in such semiotics are combined according to certain rules, and changing the order of the location of one sign we change the meaning of the whole combination of signs.

4. Film discourse is an open semiotics that has the ability to interact with the environment.

5. Depending on the approach to research, the units of cinema discourse can be considered the minimum non-discrete image units; large segments (frame, plan), which in addition to the visual component include movement, sound, etc.; chain of frames.

6. Cinema discourse is a multi-code semiotics, which is based on several codes that operate

within each generating system. There are also codes that control the combination of different semiotic systems in the movie and work at their junction.

4. Film discourse is an open semiotics that has the ability to interact with the environment.

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6. Cinema discourse is a multi-code semiotics, which is based on several codes that operate within each generating system. There are also codes that control the combination of different semiotic systems in the movie and work at their junction, genre emotiveness and emotionalogenicity (drama, comedy, tragedy, thriller, etc.), an artistic chronotope in the form of a temporal perspective of a retrospective (futurological film, historical drama) and localization of events - both fictional and real ones (alien life and events of an abandoned God of Texas town). The cinema discourse also reflects the ethno cultural specific features of both the creators of the film itself and the habitat, coupled with the socio-cultural environment of their artistic creations.

Conclusion. Finally, the cinema discourse contains concepts on the basis of which a distinct value component of the message of the director, cameraman and screenwriter is formed - masters of the image and word all rolled into one. Their formation is also facilitated by the imaginative worldview of film artists - the general and his assistants (decorators and costume designers, make-up artists, etc.).

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VERB. THE TENSE CATEGORY IS UZBEK AND ENGLISH COMPARED TO LANGUAGES

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Language is a social phenomenon. Today there are more than 3000 languages in the world. They differ from each other mainly in 3 aspects: phonetic, lexical and grammatical structure, and languages that are similar in these 3 aspects form a family of related languages. There are currently 20 language families. First of all, it should be noted that no language can fully develop

and form on its own. Languages are formed and enriched as a result of transition from one language to another, interacting with each other.

The languages of the world are divided into 2 large groups:

1. Analytical languages: sentence construction, auxiliary words form sentences. For example English
2. Synthetic languages: mainly adverbs and conjunctions serve to form a sentence. For example, the Uzbek language.

It is worth emphasizing the above point once again that no language can be completely analytic or synthetic. That is, even if a single language is considered mainly synthetic, it has some features of analytic languages, and some aspects of syntactic languages can be found in analytic languages.

Verb is a group of words with many grammatical categories in both English and Uzbek languages. The famous Russian linguist V.V. As Vinogradov said, "The verb is the most complex and large group of words." The mutually connecting aspects of two languages:

1) It belongs to the group of independent words;
2) Action gives meaning; to run
3) It both creates another word group and is the basis for creation; ing. teach - teacher, sing - singer, Uzb. torture, trial (there was an exchange of sounds); ing. Wide-widen, Uzb. Consciously, with you. The difference here is that in Uzbek, a verb cannot be formed from a verb by affixation, but in English, it is. Example, write-rewrite
4) There are categories of tense, person-number, ratio, inclination (but they have different aspects).
5) The main syntactic function is participle. In English it comes after the possessive, in Uzbek it is mostly at the end of the sentence. It is the main central part of the sentence.

In addition, there are functional specific forms of the verb, which are as follows:

1. Uzb. Pure verb form. It is formed by adding suffixes of the relational form of the verb to the base of the verb. M: read, is reading; Ing.. Infinitive to speak
2. Action name/ Gerund reading - reading;
3. Adjective /partcipleI a running boy - a running boy
4. Ravishdosh/ PartcipleII ing. written poem, Uzb. after writing

Time/ Tense. This category indicates the speaker's attitude to time, i.e. the time when an action is performed or not performed. Both languages have three main tenses. These are: Present/writes; Past/Wrote; Future writes/will/shall write. These are also divided within themselves, and in this respect, the quantity is more in English. However, in Uzbek, the meanings of this time can be given with the help of auxiliary verbs and imperfect verbs. All three tenses include Simple, Continuous, Perfect, and Perfect continuous. Let's look at the example of the past tense:

Simple Past Tense/Past Simple: Past continuous continuous is used for action. I wrote a letter yesterday. I wrote a letter yesterday.

Past continuous verb/Past continuous: In the past tense, it is used to refer to an action that is being done at a specific time. I was writing a letter yesterday at 11pm. I was writing a letter last night at 11 o'clock. Basically, the exact time is displayed, that is, the time is default.

Past perfect tense/Past perfect. A work done in the past tense serves to express an action that was done before the action. The result is primary. After I had watched TV, I wrote a letter. After watching TV, I wrote a letter.

Past perfect continuous. In the past tense, it represents the time of an action that was done until a certain time. This tense shows that the action that started before the past tense continued until the past tense. It is directly related to the past tense. I was tired because I had been playing football. I was tired because I was playing football. (He was tired in the past tense, he was playing football before he was tired.) Ann's clothes were covered with paint. She had been painting. Ann's clothes were colorful. He was painting. (Before Ann's clothes were colored, she was painting)

In a brief word, we have found out the following similarities and differences;

SIMILARITIES:

1. There are three main tense forms in both languages. (Present, Past, Future)
2. Four kinds of forms/inflections in past tense;

3. Mostly tense forms come with time of adverb astoday, yesterday, tomorrow, always, now/ bugun, kecha, ertaga, doim , hozir
4. Imperative mood/ Buyruq mayli can expresses the meaning of present-future which is indicated to the second person. Ex. *Speak!/ Gapir; Don't tell/ ayrtma; Go/ bor.*
5. Present or present continuous forms can be used instead of future which for describing planned action. Ex*: I am coming tomorrow. / Men ertaga kelayapman.*

DIFFERENCES:

1. Quantitative of tense forms (16 tense forms in English; 10 tense forms in Uzbek)
2. Formation of tense
3. Coinciding with other categories of verb (In Uzbek tense forms should be coincided with person and number, mood; in English tense forms are coincided with Aspect)
4. Meaning of Mood;
5. Syntactical function

Category of tense is very controversial theme to be analyzed in the two languages, as they are completely different in structure and grammar

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STAGES OF LEARNING TO SPEAK IN ENGLISH LESSONS

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Abstract: *Teaching and learning spoken language is an integral part of any language classroom. Spoken language not only offers "opportunities" for learning as a primary communication tool in the classroom, but is also an important component of the curriculum content and learning outcomes. Nevertheless, teaching spoken language remains a difficult task for many English teachers. The key question here is whether what happens in the classroom is related to the spoken language, to "teaching" or "learning" to talk. The article discusses some of the main stages of learning to speak in English lessons.*

Key words: *speaking, communicate, vocabulary, presentation, stage*

INTRODUCTION

Learning to speak another language is not an easy task. Conversational speech is a very complex and dynamic skill that involves the use of several simultaneous processes – cognitive, physical and socio-cultural, and the knowledge and skills of the speaker must be quickly activated in real time. Therefore, it is important that speaking is taught in language classes in the right way.

There are the following forms of language that we use to introduce speaking into the classroom:

- individual words

-chants
-rhymes
-instructions
-requests
-puzzles
-dialogs
-stories
-description
-monologue

Why do not kids talk in class?

Firstly, they do not need to communicate in English, which is why each lesson, where the goal is to teach speaking, should be developed with a goal: in what form and for what will we use the language today? Secondly, children often do not have a model to rely on. Therefore, visibility plays an important role in the learning process. The model can be written on a blackboard, on a presentation slide, printed on sheets, etc. Thirdly, and this is far from uncommon, children simply have nothing to say on the topic due to lack of information or knowledge, so at the preliminary stage it is necessary to work out the vocabulary itself (words on the topic) well and only then move on to phrases, sentences and questions that usually contain new grammatical material. For example, if two pages of the textbook are devoted to the topic "Appearance", then the ultimate goal of this block of lessons will be to describe your appearance. Therefore, it is worth breaking up the lessons so that at the first lesson children learn new words and phrases on this topic, such as nose, eyes, mouth, head, ears, and at the second lesson they get acquainted with new grammatical structures: this is my mouth, these are my eyes, etc.

Any speaking class is divided into three stages- the rule of three P:

1. Presentation of vocabulary (presentation)
2. Working out vocabulary (practice)
3. Reproduction (production)

At the presentation stage, we always use exercises that help to memorize words: games with real objects and flash cards.

The vocabulary development stage is divided into two: guided practice and free practice. Guided practice always implies that there is a correct answer and relies on what the child should say as a result. Here the teacher uses games such as bingo, what's missing, snap, domino, odd one out, sorting. Free practice is a defense of mini-projects on a topic in which children use vocabulary more freely in their interpretation, combining it with grammar.

The playback stage involves a conversation on a topic without support in the forms of language set by the teacher: dialogue, monologue, request, description, history, etc. This is the result that we strive to achieve by teaching children to speak. For example, after passing the topic "Furniture", you can ask children to become bloggers and record a Room tour on video, with a description of their room, using all the structures passed.

At this stage, it is important not to frighten students with bad grades, not to give strict instructions related to the form of presentation of the material, but to motivate them to share their personal information in an unconventional form for the lesson, namely, a video. The teacher's benevolent attitude, his encouraging instructions and comments are the key to success in building open, sociable relationships. So, for example, passing the topic of the Daily routine, you can ask students to take pictures of themselves as they brush their teeth, go to school, eat lunch in the cafeteria and make a story based on these photos.

Another very effective exercise in learning to speak is called Mingling activity. Students are given sheets with questions, and they must conduct a survey of all classmates regarding a given topic, asking each other the same questions. The result is the identification of the interests of each participant in the survey and a story about his neighbor. To develop the creative potential of students, imagination and fluency of speech, it is good to use the Making up a story exercise.

To do this, the teacher prepares cards with a variety of vocabulary on the topics covered, puts these cards with pictures down, the student takes the first card and comes up with a sentence with it. The second student takes another card, repeats the first sentence and comes up with his own using a picture. Thus, the output is a funny story that covers a variety of vocabulary that I would like to work out.

Various physical minutes allow students to relax and tune in to the next part of the lesson. They can also be carried out usefully. The Hot potato game is a kind of lexical warm–up, combined with physical movement that is spent like this:

-students stand in a circle
-the teacher turns on the music and sets the lexical theme of the game,
for example, Clothes
-students begin to throw a ball to each other, calling one word on the topic
-the teacher stops the music
-the student with the ball in his hand calls 5 words on the topic

During the game, the teacher can switch topics by saying “Switch!". This game is very popular with schoolchildren and has a good learning potential.

In conclusion, I would like to tell you about a simple but effective way to get children to speak freely at the Production stage. To do this, the teacher will need pictures that are interesting to describe. These are pictures that contain a lot of objects of different colors, natural phenomena or heroes who are doing something. Next, the children sit in a circle and receive various counting materials, such as pebbles, sticks, leaves. It is important that each student has his own color of the material, because at the end the points will be counted. The teacher starts the game with the phrase “I spy with my little eye something blue.” The student who guessed what it was about, calls the word and puts his object on it, for example, a blue wand. Then he guesses the subject, describing it, and other students guess. Thus, children hear speech, answer questions, make their own suggestions. In the end, the student whose sticks in the picture turned out to be more wins.

CONCLUSION

Teaching speaking is a very important part of second language learning. The ability to communicate in a second language clearly and efficiently contributes to the success of the learner in school and success later in every phase of life. Therefore, it is essential that language teachers pay great attention to teaching speaking. Choosing appropriate activities in order to have an interactive class makes students more active in the learning process and at the same time make their learning more meaningful and fun for them.

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FRAZEOLOGIK BIRLIKLARNING LEKSIK-SEMANTIK XUSUSIYATLARI

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Annotatsiya: ushbu maqolada frazeologik birliklar haqida umumiy ma`lumot berilgan bo`lib, dunyo, obyektiv borliq va jamiyat haqida madaniy informatsiya tashuvchi lingvomadaniy birlik ekanligini ochib berishga harakat qilingan.

Kalit so`zlar: frazeologik birlik, frazeologizm, xalq, semantika, dunyo, borliq, madaniyat

Frazeologik birliklar – umumiy yaxlit ma`nosi qisman ularning tarkibiy qismlarining

semantikasi bilan bog`liq bo`lgan, majoziy ma`noda ishlatiladigan turg`un birikmalardir. Tilning frazeologik fondi xalq madaniyati va mentalitetining qimmatli ma`lumotlar manbai sanaladi. Frazeologizmlarda muayyan xalqning miflari, udumlari, rivoyatlari, taomillari haqidagi tasavvurlari mujassamlashgan bo`ladi.

Ma`lumki, xalq madaniyati va mentalitetining qimmatli ma`lumotlar manbai bo`lgan tilning frazeologik fondini boyitishda yozuvchilarning o`rni beqiyosdir. O`zbek milliy frazeologizmlarining boyishi va rivojlanishiga eng kata hissa qo`shgan yozuvchiardan biri Abdulla Qahhordir. Yozuvchining xalq iboralaridan foydalanish mahorati, uning frazeologik novatorligi qator ilmiy tadqiqotlarda o`rganilgan. Chunki Abdulla Qahhor qo`llagan frazeologizmlarning aksariyatida madaniy-milliy konnotatsiya kichli, ularda milliy madaniyatning ruhi, izi mavjud.

A.Qahhorning xalq iboralari modeli asosida yaratgan va bizga meros qilib qoldirgan ayrim iboralari bugungi kunda haqiqiy xalq iborasiga aylangan. O`zbek tilida "tekinxo`r" ma`nosini ifodalagan "tekin tomoq" iborasi mavjud. A. qahhor ana shu iboraning strukturasi va tayanch komponenti *tekin* so`zi asosida yangi, original ibora yaratdi: *tekin quloq*. Bu ibora tamomila yangi tushunchani, ya`ni "hech qanday qarshiliksiz quloq soladigan, toqat bilan tinglaydigan odam" tushunchasini ifodalaydi.

- *Jamiyatda o`zi ko`rinmay, faqat tovushi chiqadigan bu xildagi odamlar,* ***tekin quloq*** *topilsa, bitta eski to`ppi to`g`risida sakkiz soat suv ichmasdan gapiradi.*

Frazeologizmlarning muayyan guruhi xalqlarning urf-odatlari, an`analari va irimlari ta`sirida shakllanadi. Jumladan, o`zbek xalqida azaldan quloqtishlar odati bor. Quloqtishlar ya`ni beshikketdi odati hozirgi kunda Surxondaryo viloyatining ayrim qishloq va tumanlarida saqlanib qolgan. Mazkur odatni ifodalovchi *qulog`ini tishlamoq* iborasi qo`llaniladi.

M: *Qizimni tilga olaverma, tug`ilgan kunida* ***qulog`ini tishlagan*** *kuyovi bor.*

O`zbek xalqining nikohlash marosimi, unashtirish odati bilan bog`liq iboralari tarkibida somatik so`zlar faol qatnashadi: *boshlarini qovushtirmoq, boshlarini birkitmoq, boshlarini qo`shmoq, boshini ikkita qilmoq, bir yostiqqa bosh qo`ymoq, boshini bog`lamoq va hokazo.*

Frazeologik birliklarning tayanch komponenti sifatida tarixiy va diniy mifologik shaxslarning nomlari kelishi mumkin: *Xo`ja ko`rsinga* "shunchaki nomigagina", *Musoning alamini Isodan olmoq* "aybdor chetda qolib, aybsiz kishiga qarshi ish tutmoq", *Xizrni yo`qlasam bo`lar ekan* "kimnidir ko`rish istagi qo`qqisdan ro`yobga chiqqanda aytiladigan ibora", *Doqqi Yunusdan qolgan* "juda ham eski, qadimiy".

Turli geografik joy nomlari ham frazeologik birliklarning tayanch komponentlari vazifasida keladi. Masalan, o`zbekcha frazeologik birliklar tarkibida O`zbekiston hududida joylashgan shahar, qishloq, daryo va sahrolar nomlari uchraydi. Frazeologik birliklar tarkibida qo`llangan toponimlar o`zlari jonlantiradigan sifat va belgilar, chunonchi uzoqlik, saxiylik, taqvodorlik kabi alomatlar timsollari sifatida namoyon bo`ladi. *Beva xotinga Buxorodan it huradi, onasini Uchqo`rg`ondan ko`rsatmoq* birliklari tarkibidagi Buxoro, Uchqo`rg`on O`zbekiston tarkibida joylashgan joy nomlaridir.

O`zbek xalqi kiyinish madaniyati nuqtai nazaridan ham dunyodagi xalqlarning oldingi saflarida turadi. Bir necha ming yillar ilgari ota-bobolarimiz egnilarida yaktak -lozim, oyoqlarida kovush-mahsi, etik boshga shabpo`sh, do`ppi, telpak, ustiga chopon to`n kiyib, beliga belbog`, qars boylashgan. Shuning uchun ham elimizda erkak kishilikni ramziy ifodalsh xususida "*belingda belbog`ing bormi?"* degan ibora qolgan.

Har bir xalqning o`ziga xos kiyim-kechak nomlari va realiyalari ham milliy frazeologizmlarni hosiul qilishda asos vazifasini o`taydi. Masalan, *to`nini teskari kiyib olmoq* "o`chakishgan holda qaysarlik qilmoq", *do`ppini osmonga otmoq* "juda xursand bo`lmoq, *do`ppisi tor kelmoq* "imkonsiz og`ir vaziyatga tushmoq", *bir-ikki kiyimni ortiqroq yirtgan* " yoshi kattaroq, tajribasi ko`proq", *chorig`ini sudramoq* "zo`rg`a, amal-taqal qilib yashamoq, *paytavasiga qurt tushmoq* "xotirjamligi buzilib, sarosimaga tushmoq" iboralari shular jumlasidandir.

O`zbek xalqi kundalik hayotda ishlatiladigan uy-ro`zg`or buyuymlari ham muayyan

frazeologizmlarni shakllantirganini ko`rish mumkin: *ko`rpasiga qarab oyoq uzatmoq* “imkoniyatini hisobga olib ish tutmoq” ma`nosida ishlatiladi.

- *Ha, onang **ko`rpasiga qarab oyoq uzatsin** , uqdingmi?*

Yoki *chovlisini solmoq* iborasi “aralashmoq” ma`nosida keng ishladiladi:

- *Nigoraga hayronman, har narsaga o`z **chovlisini solavermay**, tinchgina yursa nima qilarkin?*

Iste`mol qilinadigan taom nomlari mavjud bo`lgan frazeologik birliklar ham ko`p hollarda milliy xususiyatga ega bo`ladi: *osh bermoq* ‘to`y-marosim munosabati bilan katta qozonda palov damlatib, ziyofat o`tkazmoq;

- *Xuddi shu o`g`li tug`ilganda Pirimqul hoji qo`y ham, ho`kiz ham so`ydirib, yurtga **osh berdi**.*

*Tog`ni talqon qilmoq* “ har qanday katta va og`ir ishni ham bajarmoq”

- *Undan keyin charchamaguningcha chopma, ayni qizishgan paytingda, g`ayrating kelib**, tog`ni talqon qilaman** deganingda dam ol.*

Ayrim frazeologik birliklarning tarkibida keladigan musiqaviy asbob nomlari ham iboralarga milliy ruh bag`ishlaydi. Masalan, o`zbek tilida “ro`yobga chiqishi aniq bo`lmagan narsa haqida hovliqmalik bilan vaqtidan oldin gapirmoq” ma`nosida *to`ydan ilgari nog`ora qoqmoq* iborasi, “birovning ko`rsatmasi bilan biror ish qilmoq” ma`nosining obrazli ifodasi uchun *birovning nog`orasiga o`ynamoq* iborasi ishlatiladi.

Xullas, frazeologizmlar dunyo, obyektiv borliq va jamiyat haqida madaniy informatsiya tashuvchi lingvomadaniy birlik hisoblanadi. Shuning uchun ham frazeologik birliklar o`zida xalq mentaliteti va madaniyatini saqlovchi “hikmatlar xazinasi” bo`lib, ular avloddan avlodga meros qoldiradi.

O`zbek tilining frazeologik boyligi haligacha to`liq to`planmagan. Frazeologizmlar lingvomadaniy jihatdan o`rganilmagan. Shuning uchun frazeologik birliklarni yig`ish, tasniflash, lingvomadaniy nuqtai nazardan tadqiq etish, ularni o`zga madaniyat bilan qiyoslab o`rganish bugungi o`zbek tilshunosligining kechiktirib bo`lmaydigan dolzarb masalalaridan biridir.

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XUSHMUOMALALIK KATEGORIYASINING PRAGMALINGVISTIK VA SOTSIOPRAGMATIK JIHATDAN YORITILISHI

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Jamiyatda, inson hayoti davomida til muhim rol o'ynaydi. Shuning uchun u so’zlovchilarning hatti-harakatlarini aks ettiradi. Nihayati (2018) ta’kidlaganidek, til

odamlarning kundalik faoliyatida ommaviy axborot vositasidir. Chaer (2017) til o'ziga xos, o'zgaruvchan nutq belgilari tizimi ekanligini e'tirof etadi. Odamlar undan muloqot yoki ijtimoiy o'zaro ta'sir vositasi sifatida foydalanadilar. U insoniy munosabatlarni o'rnatish kuchiga ega. Ushbu masalada Vang (2010) ma'ruzachilar: ma'ruzachi va qabul qiluvchi o'rtasida yaxshi munosabatlarni saqlab qolish uchun turli kommunikativ strategiyalarni tanlashlari kerakligini ta'kidlaydi. Odamlar muloqot uyg'unligini yoki birdamligini saqlay oladigan tegishli strategiyadan foydalanishlari kerak. Ushbu strategiya xushmuomalalik strategiyasi sifatida ham tanilgan. Undan so'zlovchi va qabul qiluvchi nutq barqarorligini saqlash uchun foydalanadi. Braun va Levinsonning fikriga ko'ra: "Xushmuomalalik, bu keng ma'noda, inson tili va madaniyatida juda keng tarqalgan kommunikativ hatti-harakatlar shaklidir; shuningdek, u insoniyat jamiyatining universal hodisasi sifatida tasdiqlangan".

O'z ona tilini o'rganayotgan bola tez orada inson jamiyatining a'zosiga aylanish jarayonida ota-onasi tomonidan talab qilinadigan "iltimos" va "rahmat" kabi so'zlarni aytishning nechog'lik muhimligini tushunib oladi. Bu bizga xushmuomalalik ijtimoiy hodisa ekanligini eslatib turadi, lekin u asosan tildan foydalanish orqali namoyon bo'ladigan ijtimoiy hodisadir. Demak, xushmuomalalikni tildan foydalanish va ijtimoiy xulq-atvor o'rtasidagi munosabat nuqtai nazaridan o'rganish kerak. Tilshunoslikning ushbu sohasi odatda **pragmatika** deb ataladi. Biroq, pragmatika - tildan foydalanish va uning ma'ruzachilar va tinglovchilar uchun ma'nosini o'rganishni ikkita interfeys nuqtai nazaridan osongina ko'rish mumkin: biri pragmatika va lingvistik shakl (pragmalingvistika) va ikkinchisi pragmatika va jamiyat (sotsiopragmatika).

Xushmuomalalik lingvistik hodisami yoki ijtimoiy/madaniy hodisami? Bu tilshunoslikda kontekstsiz va kontekstga sezgir yoki shakl va funksiya o'rtasidagi tanish farqqa mos keladi. Keling, ushbu farqni batafsil ko'rib chiqaylik. Xushmuomalalikni birinchi navbatda lingvistik jihatdan qanday yetkazish yoki namoyon bo'lishini pragmalingvistikada o'rganish mumkin. Masalan, ingliz tilida so'zlashuvchilar so'rovni xushmuomalalik bilan ifodalashda ko'pincha savollar, modal yordamchilar va fe'lning o'tgan zamon shakllaridan foydalanadilar. So'roq shakli ***Menga chizib bera olasizmi? (Could you draw it for me?)*** bu uchta xususiyatni tasvirlaydi. Biz xushmuomalalikka hissa qo'shadigan bu xususiyatlarning sabablarini keltirib o'tamiz. *Birinchidan*, savol shakli, asosan, tinglovchi bilan maslahatlashadi va tinglovchiga ha yoki yo'q, ya'ni so'rovni bajarish yoki rad etish imkoniyatini beradi. *Ikkinchidan*, Can yoki Could modal yordamchisi savol tinglovchining xohish-istak emas, balki so'rovni bajarish qobiliyati haqida ekanligini bildiradi; demak, printsipial ravishda rad etish uchun yana bir imkoniyat taklif etiladi, chunki tinglovchi oldingi so'zlovchini xafa qilmasdan, u so'zlovchining istaklarini (qalam yo'qligi yoki vaqt yo'qligi va hokazo) bajarolmasligi haqida oqilona javob berishi mumkin. *Uchinchidan*, gipotetik o'tgan zamondan foydalanish (*can* o'rniga *could*) so'rovni bu yerda to'g'ridan-to'g'ri majburlashdan uzoqlashtiradi. Pragmalingvistikani tadqiq qilishda e'tiborga olish kerak bo'lgan boshqa omillar jumlaning leksik-grammatik shakli bilan bog'liq bo'lgan konventsionalizatsiya yoki idiomatiklashtirishning chastotasi va darajasidir (bu jarayon ko'proq texnik jihatdan pragmatiklashtirish deb nomlanadi).

Shunday qilib, pragmalingvistika tilning leksik-grammatik resurslari doirasi, ularning ma'nolari, pragmatiklashuv darajasi, chastotasi va xushmuomalalikning lingvistik strategiyasi sifatida qanday qo'llanilishi kabi hodisalarga taalluqlidir.

Xushmuomalalikning ijtimoiy yo'naltirilgan tomoni esa sotsiopragmatika tomonidan o'rganiladi. Xususan, bu yerda ma'lum bir ijtimoiy muhitda ma'lum darajada xushmuomalalikni xos yoki odatiy holga keltiradigan turli xil qiymat miqyoslari o'rganiladi. Nurjamily (2015) sotsiopragmatika sotsiologiya va pragmatika olamidan kelib chiqqanligini aytadi. Sotsiologiya jamiyatlarni va odamlarning harakatlarini guruhlarda o'rganishni maqsad qilgan. Bundan farqli o'laroq, pragmatika ma'lum bir kontekstda odamlar nima deyishi va u qanday ta'sir qilishini ko'rib chiqadi (Manik va Hutagaol, 2015). Kasper va Rouz aytishicha, sotsiopragmatika sotsiologik va pragmatik interfeysni bildiradi. Bu ishtirokchilarning kommunikativ harakatlarini talqin qilish va bajarish asosidagi ijtimoiy idrokni anglatadi. Mirzaei, Roohani va Esmaeli (2012) ta'kidlashicha, sotsiopragmatika kommunikativ harakatlar va kuch, ijtimoiy tengsizlik va

majburlash o'rtasidagi munosabatlar haqidagi bilimlarni o'z ichiga oladi. U ijtimoiy sharoitlar va nima, qachon va kimga qilayotganingizning oqibatlarini o'z ichiga oladi. Sotsiopragmatika so'zlovchining nutqi va tuzilishini tashqi tomondan, ya'ni so'zlovchi tomonidan aytilgan gapning hal qiluvchi omili sifatida ijtimoiy-madaniy omillarni tekshirish uchun ishlatiladi. Kommunikativ harakatda bir-biri bilan muvaffaqiyatli muloqot qilish uchun nutq tamoyili qo'llaniladi.

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IMPLEMENTATION OF SMART- EDUCATION IN EDUCATIONAL INSTITUTIONS OF UZBEKISTAN

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Аннотация: в данной статье рассматривается Smart Education, или умное обучение, — гибкое обучение в интерактивной образовательной среде с использованием бесплатно доступного контента –интернета.
Ключевые слова: Smart-обучение, новые педагогические технологии, преподавание иностранных языков, коммуникативная компетенция.

Abstract: the given article deals with Smart Education, or smart learning, is flexible learning in an interactive educational environment using freely available content from around the world. In the future, the main source of knowledge for students will be the Internet.
Key words: Smart Education, foreign language teaching, communicative competence, new pedagogical technologies.

In recent decades, the study of foreign languages has aroused increased interest. At the same time, there is a significant role played by foreign languages in influencing people's consciousness and activity. It is necessary to take into account that knowledge of languages can play an important role and give some advantages in personal and professional life. As a result of globalization and integration, there has been a rapid growth of intercultural contacts in all spheres of our life. A wide variety of situations of intercultural communication have appeared, such as studying at school and university as a part of exchange programmes, internships for scientists, international conferences, joint ventures, tourist trips, exhibitions, etc. Thus, proficiency in a foreign language is one of the opportunities for successful adaptation in the social space. In particular, Uzbekistan's active entry into global market and the expansion of international cooperation in all areas increase the need for studying foreign languages.

However, as a result of huge interest in learning foreign languages, it was revealed that the state of teaching foreign languages at some places does not allow effectively solving the large-scale tasks in this area. After an extensive analysis priority tasks were identified.

"The time has come to create in Uzbekistan a new system of teaching foreign languages, which will become a solid foundation for the future. Since we set ourselves the goal of building a competitive state, from now on, graduates of schools, lyceums, colleges and universities must be fluent in at least two foreign languages. This strict requirement should become the main criterion for the work of the head of each education institution", Shavkat Mirziyoyev said.

One of the first tasks was to form an Agency to promote the study of foreign languages under the Cabinet of Ministers and focus on coordination of the method development and recommendations for language learning suitable for all categories of the population in order to introduce a chain of continuing education in the field of foreign language teaching on the principle of "kindergarten — school — higher educational organization — enterprise". Moreover there was huge stress on the creation of videos, games, entertainment programs, films and other educational content for thorough mastery of foreign languages which would assist in the formation of basic language skills.

The question of the use of modern pedagogical technologies in teaching foreign languages is increasingly being raised. New methods and forms of education are emerging, which, in turn, represent not only various technologies of information exchange and transmission, with the help of which the educational process is carried out, but also one large system of teaching methods aimed at developing students' communicative skills, improving speaking skills. The main task of

a foreign language is to teach practical mastery of a foreign language, to form basic knowledge, that is, the ability to carry out foreign and international communication with native speakers. The search for new pedagogical technologies is associated with a lack of motivation among students to learn a foreign language. There is no positive motivation, since when learning a foreign language, students face some difficulties and do not comprehend the material due to their psychological characteristics. Work experience shows that the use of various, temporary, fresh sources and means provokes students' interest, increases their motivation to study.

Efficiency of the educational process directly depends on the teacher's ability to present information and his competence. Pedagogical technology is the most important component of the teacher's skill, which allows him to develop and improve in his profession. To understand the whole essence of this concept, it is necessary to consider it in more detail. [4.30]

Pedagogical technique is a set of tools, techniques that help the teacher to establish contact with students and correctly present information material. It can express almost everything that a teacher does: in the way he lectures, how he places the necessary semantic accents, how he attracts the attention of the audience, sets it up in a working way. The use of modern pedagogical technologies in the process of teaching foreign languages allows you to reproduce learning situations, can complement traditional teaching methods, contributes to the formation of fundamental skills of foreign language communication from awareness of the possibility of expressing thoughts in another language to an independent communication tasks, increases the desire and interest of students in learning, sets a new look at the subjects studied, thus revealing their creative and intellectual capabilities, talents [2.11].

Currently, the concept of "SMART" is the main purpose. Smart Education, or smart learning, is flexible learning in an interactive educational environment using content from around the world that is freely available. In the future, the main source of knowledge for students will be the Internet. Smart education is a concept that assumes a comprehensive modernization of all educational processes, as well as methods and technologies used in these processes [1.20].

In recent years, school education reforms have begun in some large, innovative countries of the Asian region according to the concept of smart education. It includes the improvement of both the technical and methodological parts. SMART education is able to provide a high level of education that meets the challenges and opportunities of today's world, will allow young people to adapt in a rapidly changing, relentless environment, will ensure the transition from book content to active with the help of educational materials in the presence of an analytical search system. The quality of educational materials in the repository should be constantly monitored through the introduction of various materials and work in a single bundle with educational process management systems.

Considering current, innovative technologies, it is necessary to focus more on the topic of using Internet resources in teaching a foreign language. The possibilities of using online resources are enormous. Using web resources, you can perform the following tasks: - include the materials of the network in the content of the lesson; to carry out an independent search for information by students as part of the work on the project; - organize and develop reading skills and abilities using materials from the web of any degree of complexity; - improve listening skills based on sound texts of online resources network; - to replenish the vocabulary with vocabulary, abbreviations of a modern foreign language.

To fully understand the meaning of smart learning, we will divide this type of training into three stages and consider it in the context of five visions, such as knowledge, technology, teaching, teacher and business. "Yesterday" the only source of knowledge for the student was the teacher, while the student could not get new knowledge anywhere except the classroom or a book that the same teacher advised him. The purpose of the universities was to train specialists for industrial production. "Today" knowledge is transferred not only from teacher to student, but also between students, which allows you to create a new level of knowledge. In turn, educational technologies are being actively applied and teachers can carry knowledge not only in the classroom. And "tomorrow" the main source of knowledge for the student will be the Internet;

technologies will be individually oriented and aimed at creating new knowledge. In turn, the goal of smart learning is to make the learning process most effective by transferring the educational process to an electronic environment.

Thus, it is currently impossible to imagine the educational process without the use of innovative pedagogical technologies. This kind of technology should be firmly established in the modern education system as it provides huge opportunities to both students and teachers to develop and grow.

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EVALUATION AND ASSESSMENT: EFFECTIVENESS OF LEARNING IN ECTS

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Abstract
The effectiveness of assessment in Higher education is crucial point to be focused on. This article introduces the mobility in assessment since the introduction of Bologna process to higher educational establishments of Uzbekistan. The European Credit Transfer system (ECTS), which is accepted in Uzbekistan, is designed to provide students with variety of information and their effective utilization. As an example it is best to point out Foreign Languages faculty students' success based on ECTS evaluation criteria which affect students' working out of class.

Key words: ECTS, assessment, evaluation, learning, higher education

Introduction

When teaching in higher education assessment is almost always involved: about examples of supposedly falling standards, about plagiarism, about unreliable marking or dishonest external examiners, about errors in exam papers, and so on. The recent transformation in higher educational system of Uzbekistan with introduction of Bologna process totally avoids the above mentioned problems, as its base aim is focused on learning process. The Decree of the president of Uzbekistan about establishment of credit-module system was the start to acceptance of ECTS which is widely applied in most countries of the European Higher Education Area. 48 countries, from Portugal in the west to Russia and Kazakhstan in the east, have ratified the EHEA. Studying across the European Higher Education Area is much more comparable thanks to the European Credit Transfer System, or, more precisely, the European Credit Transfer and Accumulation System. One course or module is equal at every university under a credit system. The scheme enables students to study and live in several European countries. Additionally, it makes it much simpler to study abroad because colleges can compare the classes and programs they offer, allowing you to receive credit for a semester or year spent abroad. ECTS credit-module system is based on permanent principles, like, student-centered learning, transparency, improving flexibility, improving students' mobility. Therefore, there is significantly greater

freedom when credits for lectures from many universities can be combined (or added up) toward one degree or certificate. Students are assessed and scored by credits they get, so they should fulfill their learning workloads to gain learning outcomes.

Foreign language faculties are effectively implementing PRESETT curriculum, carried out by British Council and has 20 year history in Uzbekistan[PRESETT Newsletter, Mark Crossey, Director British Council], which is appropriate to the requirements of ECTS. The application of a module Planning for Teaching and Learning can be one of the examples of its practicality.

Open dialogue and participation in Planning For Teaching and Learning classes

Planning For Teaching and Learning course is designed to implement mostly the student-centered approach and reflective feedback between students, teachers, and the relevant administrators, through which their needs and aspirations are expressed and discussed. All stakeholders are involved in constructive discussion of program design and delivery.

Transparency and reliability

The course catalogue provides reliable, up-to-date and quality assured information on degree programs, as well as on single educational components. It provides an accurate description of the degree program, including all details: structure, components, learning outcomes, workload, learning/teaching approaches, assessment methods, assessment criteria, and progression rules.

A content of Planning for Teaching and Learning in PRESETT curriculum

Introduction

Compulsory for English majors, 20 hours in Semester 6.

Aim

By the end of the course students should be able to evaluate ready-made lesson plans and plan their own lessons and sequences of lessons.

Objectives

By the end of the course students will

- be able to interpret a syllabus and consider it while planning a lesson;
- be aware of different factors influencing lesson planning (level and age of learners, learners' needs, time, number of learners etc);
- be able to set aims, objectives and learning outcomes of lessons and sequence of lessons appropriately;
- be able choose appropriate frameworks for a lesson according to the educational purposes;
- be able to choose relevant activities/tasks for different stages of a lesson (starting, middle, ending) and linking them with each other;
- be able to choose different materials and resources (e.g. technology, visual aids) to aid teaching;
- be able to critically evaluate ready-made lesson plans from the Internet;
- be able to decide whether or not to deviate from a plan (and reasons for this).

Indicative content

- Understanding and working with syllabi used in schools, lyceums and colleges
- What goes into lesson planning and lesson plans
- Setting aims, objectives and learning outcomes of a lesson or sequences of lessons
- Selecting frameworks for lesson planning (e.g. PPP, Alternatives to PPP, TBL, pre-, while, - post for receptive skills)
- Considering activities for different stages of a lesson: Beginning (warm-ups, lead-ins), Ending (making a summary, flashing forward, filling up the last remaining moments)
- Linking activities within a lesson
- Timing activities within a lesson
- Setting a homework
- Making use of available materials and resources (e.g. pictures, songs, video, blackboard, physical setting of a classroom)
- Anticipating problems (including ways of dealing with disruptive behaviour)

- Flexibility in planning and teaching
- Critical evaluation of ready-made lesson plans from Internet
- Planning for mixed-ability classes
- Reflection on the taught lesson

Approaches to teaching and learning

- Reflection as a learner and as a teacher
- Task-based practical work
- Discussion of key issues
- Article discussion
- Analysing educational documents (e.g. syllabus)
- Evaluating lesson plans from the Internet
- Designing a lesson plan
- Self-study

Learning outcomes

By the end of the course students should have developed

- an ability to evaluate the appropriacy of readily available lesson plans to a particular context;
- an ability to design a lesson plan for a certain context.

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Assessment profile

Continuous Assessment 40%

- Participation 10%
- Ready-made lesson plan evaluation 30%

Mid-course Assessment 30%

- Designing a lesson plan

Final Assessment 30%

- Microteaching 15 %
- Reflection on microteaching 15 %

Assessment specifications

1. Ready-made lesson plan evaluation

For this task you will have to:

- find and download a ready-made lesson plan from Internet. You can use the following websites: www.teachingenglish.org.uk, www.onestopenglish.com
- write an evaluative essay (not less than 600 words) addressing the following issues:

What kind of learners do you think this lesson plan is suitable for (e.g. age, level, gender, needs, cultural background, L1 etc.)?
What skills and language areas does the lesson plan address?
Are the set aims and objectives realistic to achieve?
What framework is chosen for sequencing the lesson?
Are the activities logically sequenced and contribute to achieving the lesson maims?
Is the timing realistic in relation to the content and objectives?
Is there variety of interaction patterns in the lesson plan?
Does the lesson address different learning styles?
What you liked about the lesson plan?
What would you change in this plan if you teach this lesson?

- Attach the evaluated lesson plan (specifying the source) to your writing.

Criteria for assessment

Task response (number of words, relevance) 10%
Ability to critically analyse the materials in the light of the relevant theories and approaches and support them with examples 15%

Coherence and cohesion 5%
Total: 30%

2. Reflection on microteaching

Once you've done the microteaching write a reflective essay (no less that 350 words) covering the following:

- Do you think you've been able to achieve the aim(s) stated in your lesson plan?
- Have you followed your plan strictly or deviated from the plan? What made you do so?
- What do you think were the strengths of your lesson plan?
- What would you like to change in your lesson plan if you teach this lesson again?

Criteria for assessment

Task response (number of words, relevance) 5%
Ability to reflect on the teaching experience and support the writing with examples 5%
Coherence and cohesion 5%
Total: 15%

3. Designing a lesson plan

Design 2 lesson plans for two subsequent 45-minute lessons. In your lesson plans do not forget to include:

- Profile of learners who are this lesson for. You can decide on which grade of schoolchildren or students of lyceums, colleges to choose. Indicate learners' age, level, needs, gender, cultural background, L1 etc.
- The place of the lesson in the curriculum
- Aims, objectives
- Materials and resources to be used
- Stages
- Timing
- Interaction patterns
- Homework
- Anticipated problems

Consistency

The academic staff is responsible for delivering the program and its components ensure consistency between learning outcomes stated in the program, the learning and teaching activities and the assessment procedures. This constructive alignment between learning outcomes, learning activities and assessment is an essential requirement for educational programs.

Flexibility

A flexible program structure is essential to allow for students' choices and meet different needs, e.g. opportunity is given for developing personal learning pathways and optional activities are offered, since 4+2 curriculum is organized by Bukhara State University, which means that for four days they learn how to teach and then two days are spent at secondary schools to practice teaching and to be evaluated. A flexible organization of learning, teaching and assessment activities, including flexibility in the timetable and more opportunities for independent learning is essential for accommodating different learning styles. This widens the choices of learning and teaching materials and activities, and opens up opportunities for students with different profiles or needs (e.g. people with caring responsibilities or people with disabilities). The integration of digital technologies in higher education provision is having a significant impact on learning and teaching approaches. The allocation of credits to learning outcomes which are achieved through new modes of delivery made possible by technology, are based on the same principles as the allocation of credits to learning outcomes for traditional educational components.

Conclusion

Evaluation and assessment in ECTS are in the process of being tested out in practice and

assessing planning for teaching and learning in 4+2 is a large scale project of Bukhara State University. Teachers of courses with a variety of assessment methods are gathering information from their students regarding, for instance, how they allocate their time in accordance to the needs of the assessment and how they react to feedback. They are using this data to identify any possible issues with their courses, alter the assessment to address these issues, and then analyze whether the modifications have improved the way their students approach their learning. This is very similar to any action research process that involves bettering teaching and learning. Both teaching and assessment are highlighted. The underlying presumption is that by altering assessment-related elements, instruction can be improved more effectively. It is a significant joint project in the "literature of assessment" that will produce case studies of adjustments that proved successful as well as a developed conceptual framework that explains why they were successful. The idea is that any instructor looking to examine and understand how well their own course's assessment system supports student learning can use these criteria as a checklist.

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WHAT IS METAFICTION IN POSTMODERNISM?

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Meta-fiction is considered to be one of the main characteristics of postmodernism. First of all, before moving into its characteristics, postmodernism itself needs to be comprehended. After Modernism movement Postmodernism has come into prominence in 1950s - 1960s. While Modernism rejected all traditional styles of both prose and poetry and paid attention to consciousness, inner world, Postmodernism undermines consciousness, a sense of self without having to neglect early styles, the past. Postmodernism might have following features:

1. Randomness
2. Playfulness (wordplay, using irony and sarcasm and so for)
3. Fragmentation
4. Metafiction (Letting the readers feel and consciously critique the process; reminding the readers that the author is not an authority figure)
5. Intertextuality (Pastiche: which is imitating other writers' styles; dialogue form; combination of low and high layers of the society; bringing the characters who were considered inappropriate for literature)

Second of all, the meaning of metafiction should be decoded. Meta means "About", "Beyond", "Above", "Between", "Among" or "higher". The term "metafiction" was coined by William H. Gass in a 1970 essay entitled "Philosophy and the Form of Fiction". So, Meta-text is the text about the text, meta-prose is the prose about the prose. As Head states (1996), "Metafiction is fiction about fiction, stories that reflect on the nature of storymaking itself and that, in doing so, draw attention to their fictionality" (p. 29). Though Metafiction has come into prominence in the

period of postmodernism, it existed far earlier than that. It was found in “The Canterbury Tales” by Geoffrey Chaucer (1387), “Don Quixote” by Miguel de Cervantes (1605) , “Vanity Fair” by William Makepeace Thackeray (1847). Metafictive novels tend to be self-reflexive meaning that these types of works analyze themselves. Writers are intended to draw the readers’ attention to the importance of what they are doing or the reality. Author can address the readers directly and let them analyze, judge and come to their own conclusion on their own.

Historiographic metafiction was put forward by Linda Hutcheon in 1988. The notion “Historiographic metafiction” consists of two very opposite terms which are History and fiction. History is based on facts and inevitably admitted objective truths, while fiction is imagined by the author and considered subjective. However, Hayden White (1984) states that both history and fiction are based on the narrativity. History has been recorded not only according to artifacts, fossil objects but also the narrations of historians or people who took part in historical events. For example, when war has been described, to a lesser or greater extent, narrator includes his attitude, emotions, and perceived beliefs towards it. So, one may come to conclusion that however being opposite, history and fiction rely on narrations.

As for what historiographic metafiction can include, “Postmodern fiction suggests that to re-write or to re-present the past in fiction and in history is, in both cases, to open it up to the present, to prevent it from being conclusive and teleological.” (L. Hutcheon, 1988,p.110). Amy Cross (2015) notes in his article that “Historiographic metafiction questions how we know about the past, which version we know, and who told us and what they told us; then it invites us to consider the possible motivations of particular versions of the past.”

According to Hutcheon, in "A Poetics of Postmodernism", works of historiographic metafiction are "those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages". In “Robinson Crusoe” Daniel Defoe wrote not from Alexandr Selkrik who was named as Robinson, a real character, or other sea travellers but from what was told by Susan Barton who was also a castaway in the same island. However, one should not consider metafictive works as “false” or “ mere imagination”.

As Todorov (1981) claimed:

> literature is not a discourse that can or must be false…it is a
> discourse that, precisely, cannot be subjected to the test of truth;
> it is neither true nor false, to raise this question has no meaning:
> this is what defines its very status as “fiction”.

In postmodernism, history is being re-written, re-presented. There may be some reasons:

- Bringing the history into light, up to present;
- Letting the readers enjoy through the course of narrative;
- Making the readers think critically and provide their own stance;
- Driving the history to the perfection.

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THE FORMATION OF BARBARISM TERM IN ENGLISH

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Annotation. The article defines the word barbarism and its formation in English language. It studies its occurrence in the vocabulary of the English language, with the specific features of its sound and grammatical structure and dictionary composition, appear in front of us as a product of long-term historical development, in the process of which the language is subjected to versatile changes due to various reasons.

Key words: specific features, historical development, versatile, external influences.

As in the sound range and in the field of grammatical structure and vocabulary, the history of the language has occurred significant, more gradual, then faster changes, in most cases due to the domestic laws of its development, and sometimes, especially in the field of the vocabulary, under the influence of external influences associated with the historical fate of the English people. The changes affect all parties of the language structure, but they act in different ways. The historical development of each level depends on specific causes and conditions stimulating the shifts in the lexical composition of the language, in his phonetic (phonological) organization, in its grammatical system. The dictionary language of the language is in a state of continuous change. This mobility and variability is due to the fact that the language, and first of all its dictionary composition, directly connected with both production and other people's public activities. In order for the language to fully fulfill its main function - the function of the most important means of communication - its dictionary composition must quickly respond, reflect and fix the changes taking place in all spheres of life and the activities of people: in production, in science, in the worldview, in socio-economic relations, in everyday life. Dictionary, i.e.

The set of words of a particular language is the most mobile and most fastest developing part. It is the vocabulary of the language, especially sensitive to all changes in the history of the people - the carrier of this language, and not only to changes in the economic way, but also to all changes in production, culture, science, former and so on. In the field of the dictionary composition, the English language has undergone a significant change in more than a thousand-year history of itself - more significant, for example, German or French. The vocabulary of modern English is undoubtedly much richer than the vocabulary of the ancient English language. This enrichment was in English as in terms of domestic resources - the phrase, affixation and rethinking words and by borrowing words from other languages, which in English because of the specific conditions of the historical life of the English people, played a more significant role than, for example, in German. The composition of the English dictionary affected the adoption of Christianity, which collected the British with Latin civilization, Scandinavian and Norman conquest (after which the English language lost its part of its original word-dictionary, including a number of words of the most everyday use), a hundred-year war, growth of bourgeoisie, Renaissance, the growth of the brand of land of England, colonial grips, trade development and industry, science and literature, growth and development of the self-consciousness of the working class, the first and second world war. As a result of all these processes, the dictionary of the modern English language, retaining its main core of the word of English words, it turns out, however, is very mixed in their origin. The vocabulary of modern English is a complex combination of various elements that lay one on another throughout the history of the language and entered into various relationships among themselves. The composition of the vocabulary of English, like any language, changes over time. Many words that were used in earlier periods disappear from a living language or because the objects marked and notice are marked, they

stopped consuming in the changed conditions of life, or because their place took the other words that were the useful.

Such words that have been released from live use can, however, be used in a literary language with special lexical purposes. The analysis shows that the leading process in the development of the dictionary composition of English in all stages was a word formation, i.e. formation of words from the presentation of the vocabulary. The word formation is although not the only, but the main means of enriching the vocabulary. However, no language has never been done by own proctify products. Among the processes associated with the replenishment of the Russian language dictionary, a certain place is borrowed by foreign language vaccius as one of the methods of nomination of new phenomena, as well as the replacement of existing names. Such elements do not immediately receive general recognition and firmly enter the language. Thus, the enrichment of the vocabulary of the language is committed not only by means of word formation, the resources of this language, but also borrowing from other languages, i.e. The dictionary is constantly enriched with new elements, partly borrowed from other languages, partly re-created in the language itself. These borrowings can be caused by different reasons and in different ways in manifested in the development of the dictionary composition of individual languages. There are no languages that have never brought anything to others, and there is no. The third way of enriching the dictionary composition is sound recording (imitative Word Building, Echoism) has compared to the first two very much less value. In this case, new words are formed based on sound, one way or another associated with this phenomenon. The application is limited to the area of sounds. In this way, it is possible to designate only what is affected by rumor. For example, sounds, published by various birds and animals.

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SHUKUR XOLMIRZAYEV HIKOYALARIDA XARAKTER TASVIRI

F.Xakimova,
CAMU o‘qituvchisi

Annotatsiya*: ushbu maqolada hikoya janrida inson xarakteri yoritilishi va ijodkor uslubi haqida fikr yuritiladi.*

Kalit so‘zlar: *obraz, xarakter, real voqeilik, yozuvchi uslubi, ichki kechinma, o‘ziga xoslik.*

Adabiyotning bosh mavzusi – inson. Yozuvchi qahramon obrazini yaratar ekan, unga ma’lum munosabat: yo xayrixohlik yoki nafrat bildiradi, uning xatti-harakatlarini muhokama qiladi. Bunday munosabat avtor nutqida, qahramon portreti tasvirida, qahramonning harakatlari tavsifida ochiq ko‘rinadi. O‘zbek adabiyotining yetuk adiblaridan biri Shukur Xolmirzayev hikoyalarida ham qahramonlarning xarakter-xususiyati bor bo‘yicha real voqeliklar asosida aniq namoyon qilib beriladi. Lekin yozuvchi ayrim hollarda hikoya voqealariga betaraf yondashadi. Uning ohangida hech qanday tarafkashlik sezilmaydi. Oddiy kundalik turmushida bo‘lib o‘tgan voqea-hodisa haqida gap boradi va hech bir qahramonga alohida ta’rif-u tasnif aytilmaydi. Kitobxon jamiyki obrazlarga nisbatan xulosani voqealar rivojidagi ularning o‘rni va ahamiyati,

turli vaziyatlarda tutgan yo‘li, bildirgan fikri va boshqa detallarga qarab ularga mustaqil hukm chiqaradi. Qaysi qahramon yelkasida qanday badiiy yuk turganligi, u orqali kitobxonga aytilayotgan fikr mantig‘i, umuman shu kichik bir voqeilikdan kelib chiqadigan ma’no va mazmun nimadaligi erkin tahlil jarayonida aniqlanadi.

“Notanish odam” hikoyasida o‘zbeklarga xos bo‘lgan tantilik, insonparvarlik kabi jihatlar namoyon bo‘ladi. Yomg‘irda qolgan ovchi yigit pana joyga o‘tganda u yerda bir notanish odamni uchratadi. Qirg‘izbashara va dag‘al muomala qiluvchi bu erkak yigitga uncha ma’qul kelmaydi. U kishi yoqqan olovda o‘tirish ham malol kelmasin deya nari ketadi. Soydan o‘tin terayotganini ko‘rib, yigit “Ha, pishiq odam. Bu o‘tinlarni uyga olib ketadi. Eshagiyam tayyor” degan xulosaga boradi. Lekin hikoya davomida bu odamning u darajada salbiy emas, balki mehmondo‘st ekani ma’lum bo‘la boshlaydi. Yigit bilan o‘zida bor yegulikni teng taqsimlaydi, yomg‘ir yog‘ish belgilariga e’tiborli bo‘lishini tayinlaydi. Ortga qaytish paytida yigit unga to‘plangan o‘tinlarni eslatadi, notanish odam “Yo‘q, yigit, unutganim yo‘q, mana seryomg‘ir kunlar boshlandi. Siz-u bizga o‘xshagan biron yo‘lovchi bu kamarga kirib qolgudek bo‘lsa, sovuqqa qunishib o‘tirmasdan, tayyor o‘tinni yoqib isinadi” degan javobni aytadi. Yigitga bu gap qattiq ta’sir qiladi. Yozuvchi notanish odamning xarakterini boshdan mavhumlik bilan boshlab, qahramon yigitga qilgan tanqidiy munosabatidan kitobxonda ham salbiy fikrni uyg‘otib oladi. Hikoya davomida uning mehmondo‘stligi, ochiqligi namoyon bo‘la boshlaydi, so‘nggida esa u tomonidan aytilgan bir og‘iz jumlada uning asl insoniyligi ochiladi. O‘zi tayyor to‘plangan o‘tinlardan olov yoqib isingan ekan, u ham zaxirani to‘ldirmasdan ketishni o‘ziga lozim bilmaydi, chunki ta’kidlaganidek, sovuq kunlarda adashib kelgan insonlar ham qiynalishmasin deb qayg‘uradi.

“Kechagi kun kecha” hikoyasida yosh vaqtidan mansablarda davron surgan Sobirova opa haqida so‘z boradi. Asli yetarli savodga ega bo‘lmagan bu ayol zamonning zayli bilan bir qancha yuqori tashkilotlarda xizmat ko‘rsatadi. Pensiya yoshiga yetgach, uni ishdan olib o‘rniga yosh va ma’lumotga ega qizaloqni qo‘yishadi. Yillar davomida katta minbarlarda nutq olib borgan Sobirova opa uchun bu katta tahqir bo‘lib tuyiladi. Yozuvchi aslida faqat Sobirova opani emas, balki mansabdan tushgandan so‘ng o‘ziga nisbatan g‘ayritabiiy bir nohaqlikni his qiladigan ba’zi bir jamiyatimiz odamlarini nazarda tutadi. Sobirova hech qayoqqa sig‘may qoladi. Sal avval ham qulluq qilib yurgan dugonalar-u yaqinlar qadami uziladi. Asli shu o‘rinda nafaqat Sobirovaga o‘xshagan insonlar, balki uning atrofida girdikapalak bo‘lgan, ishlari bitguncha hokandoz to‘shagan yaqin “do‘st-birodar”lar haqida ham haqiqatni aytadi. Shulardan biri Unsinovadir. Sobirovaning boshini aylantirib, bo‘lmag‘ur xayollar: qayta mansabga minish, obro‘-e’tiborni tiklab olish kabilar bilan uning qizini boshqa bir viloyatga obro‘li oilaga uzatishga ko‘ndiradi. Qizining ko‘ngli boshqadaligini bilib turgan ona oldingi mavqeyini tiklash maqsadidan qaytmaydi. Hikoya so‘nggida na qizi baxtli bo‘ladi, na Sobirova biror natijaga erishadi. Yozuvchi Sobirova obrazida shon-u mansablar davri o‘tkinchi ekaniga rozi bo‘lmaydigan, yoshi bir joyga borib o‘rnini yoshlarga bo‘shatishga yon bosmaydigan ayollarga ishora berarkan, bunday ochko‘zlik natijasida guldek yosh qizning begona va uzoq joylarda taqdiriga ko‘nib yashashga majbur bo‘lib qolganidan achinadi.

“Yosuman” hikoyasida esa yosh oila haqida so‘z boradi. Soddadil rassom yigit Qo‘ziboy, unga mos bo‘lgan ko‘ngilchan va samimiy ayoli Afruza. Ular shaharda kichik bir xonadonda yashashadi. Ularnikiga mehmon bo‘lib kelgan qishloqlik do‘stlari Xudoyor va uning ayoli Norbibi o‘ziga to‘qroq sharoitda yashaganlari bois bularning ro‘zg‘origa pisand munosabatda bo‘lishadi. Qo‘ziboy bechora bu mehmonlar ularni har safar qishloqqa borganlarida to‘kin dasturxon bilan mehmon qilishlarini eslab ilojsiz holatlaridan xijolat tortadi. Norbibining kesatiq aralash aytilgan: “Bu yil ertaroq boringlar, kutamiz. Qora kamarga chiqamiz, qo‘y so‘yamiz, tandir kabob qilamiz!” degan gaplarini ham chin bilib er-xotin xursand bo‘lishadi. Yozuvchi o‘ziga to‘q ro‘zg‘or bilan kamxarjroq ro‘zg‘orni solishtirar ekan, aslida bag‘rikenglik, qo‘li ochiqlik, borini baham ko‘rish jihatlari har ikki xonadon vakillarida ham bor ekanligini ko‘rsatadi, biroq Norbibining Xudoyorga qarata: “Endi bildim! Qani bular qishloqqa borgach, uyga oborib ko‘ring-chi, o‘zim bilaman! Qo‘ying-e, odamgarchilik ham shu bo‘ptimi”

degan gaplaridan saxovat aralash minnat tuyg‘usi, yaxshilikni biror javob evaziga qilish xissi ustunligini namoyish qiladi. Hikoya so‘nggida bu mehmonlarning allaqachon aloqani uzib qo‘yishgani oshkor bo‘ladi.

“Inson shaxsi muhit ta’siri ostida o‘z xarakteri imkoniyatlari doirasida o‘zgaradi. Kuchli va sobit xarakterlar o‘tkinchi muhit ta’siriga hadeganda tushavermaydilar. Muhitga qarshilik ko‘rsatish tuyg‘usi ularda kuchli rivojlangan bo‘ladi”. Shukur Xolmirzayev hikoyalarida biz sobit xarakterlarni ham, o‘zgaruvchan xarakterlarni ham uchratamiz. Har bitta qahramon alohida shaxs va alohida xarakter egasi. Ularda yozuvchining boshqa adiblarnikiga o‘xshamagan o‘ziga xos uslubi sezilib turadi.

Foydalanilgan adabiyotlar ro‘yhati:

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CLASSIFICATION OF ACTION VERBS IN ENGLISH AND UZBEK LANGUAGES.

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Annotation: In this article, words are described according to their meaning structure. The meaning structure of the word is extremely complex. Consequently, the study of the meaning structure of action verbs is of great scientific-theoretical and practical importance. The meaning of action verbs in both languages was studied by dividing them into components.

Key words: semantic meaning , motion verbs, horizontal, vertical, breath and sound action verbs, meaning structure.

According to the objective basis, verbs with an active action in the language include actions - processes in nature and society, in the animal world. That is, verbs of action differ from verb lexemes belonging to other semantic fields by their breadth and complexity, variety, and expression of different actions specific to matter, permanence, according to their material basis (object). Since the reality, objectivity of the movement is related to its implementation by a certain living being, its "materialization" in it, therefore, the existence of a logical subject is also measured by its absolute movement. More precisely, motion is the living form of matter.

Causative thing in objective existence - verbs expressing various active actions specific to objects, persons and animals are distinguished by their frequent use in speech and complex semantic structure. The common theme of the verbs of action is "active action", which unites verbs into one macrosystem (semantic field). That is, the semantic field of verbs is formed on the basis of the common meaning character "active action" meaning.

Based on our observations of English and Uzbek explanatory dictionaries and verbs of action used in the verbal context, we divided the action verbs into groups according to their meaning structure as follows:

Action verbs without an object

1. Verbs of horizontal movement
2. Vertical verbs
3. Circular action verbs
4. Inflectional action verbs
5. Action verbs related to breathing and sound production

Object action verbs

1. Action verbs denoting the resulting performance
2. The result is abstract action verbs
3. Verbs expressing actions in the oral cavity

In these lexical semantic groups, meaning fragments such as "horizontal", "vertical", "rotation", "vibration", "breath and sound" representing the act of release, "resulting

performance" is an abstract performance, "movements in the oral cavity" is a unifying theme. Therefore, the complex nature of the semantics of verbs reflecting different actions in the objective entity logically leads to the semantic grouping of action verbs in the 8 forms noted.

At work, verbs are given in the infinitive form. When giving the verbs in sequence, the degree of meaning between them was taken into account. That is, the meaning of action in verbs "grows". In this way, the meaning leveling of action verbs in the English (and Uzbek) language is also revealed.

We will first present our thoughts on the group of non-object verbs based on the table below. These verbs represent actions that are not directly directed to the object or cannot be transferred to the object. Some verbs express a relation of place, not an object: to roam the streets; to walk round the garden - this phenomenon is mainly explained by the semantic factor. Therefore, some verbs of action in both languages are united in the "common scheme" due to their lack of object as a common paradigmatic sign at the initial stage of semantic classification. These verbs are also called intransitive verbs in linguistics. In our work, we found it necessary to use the term objectless.

The meaning structure of horizontal movement verbs.

Action verbs in English and Uzbek - verbs expressing horizontal movement have their own meaning. These verbs represent different actions performed in a horizontal direction. Expression of direction is the most important, main semantic feature of action verbs. Accordingly, all verbs with the same conjunctive form have the meaning of "expressing direction". Verbs belonging to this group are without object. Because the action expressed in them does not transfer to the object. Verbs belonging to this group can be divided into 3 according to the way they express the direction of action:

1.Verbs of definite directional action.

2. Abstract directional action verbs.

3.Action verbs to change direction.

1. We divided the verbs in the directional movement group into 3 internal groups depending on their movement:

a) moving to the before - Moving forward;

b) moving to the back;

s) moving to the some object.

Verbs expressing forward movement (Moving to the before): to step, to go, to rush, to leap, to aspire to, to intensify, to quicken, to ramble, to fidget, to run, to quickly, to swim, to creep , to crawl.

Such verbs express the movement of a person or a creature in the same direction. Hence, this distinct meaning is observed in the following verbs:

Verbs expressing moving back (Moving to the back): to go back to, to step back, to return, to come back, to get back, to turn back.

In such expressive verbs, the causative meaning is strong. That is, the movement to the back is caused by someone or something.

So, in terms of verbs with the meaning of backward movement, the English language is richer than the Uzbek language. Because, as we have already seen, the translation of the verbs to go back to, to return, to come back, to get back, to turn back in Uzbek is given by one verb "to return".

Moving to the object: to enter, to spring, to go out, to follow, to pursue, to run away, to come up, to approach, to come, to return, to reach, to slip, to go, to leave, to pass, to ply, to cross.

In English and Uzbek, the verbs to spring to enter and to go out are actively used both in the literary language and in colloquial language.

Verbs with this distinguishing feature represent the aimless, wasted time of a person or creature. In this case, the agent can perform actions in different directions.

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COMPLEX OBSERVATION OF THE AMERICAN FROM UZBEK STUDENT PERSPECTIVE

SECTION 1: FOSSIL RIDGE INTERMEDIATE SCHOOL

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This observation tends to explore the American education system through the observation of 6th and 7th grade classes in Fossil Ridge intermediate school, its students, teachers and education process , this experience shows the difference of teaching various age groups and realize the potential difficulties that may occur while teaching teenagers.

In general school design and planning was interesting. The two-storey building was equally divided for 6th and 7th grade students, where 6th graders had the second floor and 7th grades - the first. Such outline seemed quite usual for schools in Uzbekistan, however, the division is made between elementary school students (1-4 grades), who usually study in the 1st floor and secondary students (5-11 grades) in the 2nd floor.

The design of the whole school itself was engaging and having ancient history theme with dinosaurs, pyramids, pharaohs, queens and kings with students' art work on the walls, in my opinion, also pleases children of the 11-12 ages.

The school was surprisingly clean; all the classrooms were bright and well-equipped. Another great aspect of the school was the location of different facilities. The PE room, library and Art center were located in the upper floor, while media center and dining hall on the 1st floor. The library of the Fossil Ridge Intermediate had different reading zones with a wide variety of book sections. The library had also its own computers, reading tables and sofas. Another interesting part of the library was the book exhibition for the reading contests going on. The cafeteria, located on the 1st floor served students of 6th and 7th grades on the different shifts. First, 6th graders had their lunch at about from 10.30 am to 11.00 am, while 7th grade students from 11.30 a.m. to 12.00 p.m. In my opinion, that was a great decision to reduce the congestion during the breaks and lunch time.

One aspect of the school, which I did not like was, the scheduling of the school, which changed over the week, was pretty complicated to remember for me as a visitor. Probably, it took time for students of Fossil Ridge and their parents to get used to such different class timings.

Section #2: The Classroom

During my visit to Fossil Ridge, I have observed 3 classes and 3 different teachers. The first period I have been in 7th grade Language & Arts classroom. The classroom, compared to Heritage Elementary, had only several tables placed in a row. The room was not distinctly decorated; however there were several posters about English grammar rules and others. The second classroom was 6th grade Language & Arts, as the former one this room as also a usual

classroom with almost the same planning and desks placements. But a very interesting part of the classroom decoration was RIP board for slangs and informal shortening that students' may have used while speaking or writing a paper. This board was filled by variety of different words, which are not recommended for English classes. Such idea of RIP board was very interesting to me and in general it one more time highlighted the creativity of the teacher, which I will discuss in further sections. The last classroom was 6th grade Math. This classroom setting was also almost the same as others, with desks placed in a row; however, I could see some decorations made by the teacher. This classroom had some statuettes and posters of Star Wars theme, also one corner of the board was decorated with a Spanish football team scarfs, which probably imply to the teacher's interests.

Section 3: Diversity of Students

According to the Washington County school district data, there are 763 students in Fossil Ridge intermediate school, while the principal mentioned that the number of learners is 743, 357 of whom are female and 406 are male students. Compared to the gender ratio in the classes I have visited, I can say that in my first class there were about 16 students, 5 of whom were girls, the next class had only 9 children in total with 1 girl, the third one had approximately 28 students, where 8 of them were females and the last one had 25 students with 11 girls.

The ethnical diversity of the school according to the district data presents 703 white, 175 Hispanic/Latino, 34 American Indian, 12 Asian, 18 African American/ Black and 22 Pacific Islander students. The information provided by the principal said that the school had 72 % white, which is about 534 students, 20-22% Hispanic and Native American students (148-163 in number). Moreover, 15-17% of students needed special education (111-126) and 15% were ELL students (111). If I compare this data with the ethnical background of students in the classrooms, I can say that I have seen about 4 Latino/ Hispanic/ Native American students in each class and only 1 female Black student.

Section #4: Observations on the Teacher

This observation helped me to realize the differences of teaching methods implemented by three different teachers in accordance with their students' age, learning styles and background. All three teachers seemed to be passionate about the job they have, however, each of them had their own way of conducting the lesson. The teacher was having an English grammar class; specifically they were going through punctuation. While checking the homework, she used some treats for those who had all correct answers in their paper. The rest of the class, the teacher divided the students into different groups, where they had to complete several tasks. In general, she created several colored paper station and set 5 minutes to complete the first paper and then by exchanging their tasks, students had to start working on other activities. Overall the class was focused on the strengthening students' knowledge about commas, and probably for this reason the lesson seemed boring. The teacher herself was very calm, gentle, and friendly, and spoke very quietly. At the end of the class I came to the decision that that this lesson lacked vivacity.

The second teacher had English lesson for 6th grade children. In my own personal experience he was the first male language teacher. For the whole class, students got prepared for the debate on the topic "How is modern technology helpful or harmful to society? ". Taking into account the difficulties that the students may have, the teacher first provided the class with some useful information. Firstly, the students watched TEDed video about the history of video games, which was very educational. Later, he one more time summarized the video, highlighting the most important facts about the origin of video gaming. During the next stage of the lesson, students read the text about the advantages and disadvantages of video games, listening to audio of the text recorded by the teacher himself. Before turning into the main points and arguments for the debate, the teacher mentioned and warned his students about the purpose of the debate, which is to be strong and clear in delivering opinion. After that, all of the students were given a sheet to complete the ideas and possible arguments for the upcoming debate using the information and material they have learned. This teacher seemed be very free and confident, at

the same time he was willing to answer to the questions that the students had several times. In general, this lesson was very well-organized and the teacher looked more professional.

The last teacher had 6th grade math class. This teacher was kind and had a great sense of humor, which was essential while teaching equations. Using interesting and funny comparisons, like "jealous sisters", while referring to the two part of the equation; he really helped the students to reduce the stress while explaining the new topic. Also he had some Numerical plays, for example, using the numbers in the date, students had to create their own equations. This was very informative class, where teacher explained everything gradually, however, I came to the conclusion that the math teaching in the USA compared to Uzbekistan was longer, as the topic discussed in that class is usually taught in the 5th grade in my country. This aspect also, in my opinion, has some pros, since students have more time to understand and consolidate the learned material.

Section 5: School Staff, Parents and Volunteers

The school staff was extremely open and friendly towards me and other students. The first person, whom I saw was the principal of the school, Jonathan Howell. He gave detailed explanation of the educational system in Utah and the unique aspects of Fossil Ridge intermediate school, and gave information about the students and teachers. Other school staff members were librarians, these women were very friendly and as I walked into the library offered help with any question or problem I had.

School Observation Conclusion

The observation of the one day at school made me realize that children at the age of 13-14 undergo a very important phase in their lives, when they try to understand themselves and form initial opinion about the rest of the world. Teaching such students demands great patience and persistence from the teacher, educators should be emotionally strong and believe that they are able to handle the class.

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ЭСТЕТИК БАҲО: ХУНУКЛИК ТУШУНЧАСИНИНГ ЛИНГВИСТИК ТАЛҚИНИ

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Аннотация: Ушбу мақолада ўзбек лингвомаданиятида хунуклик тушунчаси намоён бўлиши бадиий адабиётларлардан топилган мисоллар орқали тавсифланган

Калит сўзлар: тушунча, эстетик баҳо, рационал баҳо, салбий, ижобий

Ўзбек лингвомаданиятида “Хунук” сўзи салбий эстетик баҳо “кўриниши ёқимсиз” сифатида кенг қўлланилади:

Аёллар ва эркаклар кўринишига салбий эстетик баҳо берилганда.

1. *хунук* бир хотин паранжисини ташлаб, катта резинка тўп олиб бермагани учун эрига талоқ хат топширади (А. Қаххор).

1. ўзи *хуниккина* лекин уни ҳеч ким *хуник* демасди (С. Аҳмад).

2. Давлати, бойлиги, ҳеч нарсаси татимайди, ... ўзи ўлгудек *хунук*, бадбашара... одам кўрса қўрқади... (Чўлпон).

Хунук сўзи инсон тана аъзоларига нисбатан эстетик баҳо сифатида қўлланилганда асосан “*хунук юз, хунук кўз*”бирикмалари учрайди.

1. ... Қосимнинг кичкина, *хунук юзида* аламзада одамларга хос бир сиқилиш акс этарди (О. Мухтор).

2. Парча қоронғуда **дўриллади:** -ош емасам майли, *кўзи хунук*. (Ў. Ҳошимов).

Баъзан асарларда муаллиф қаҳрамонлар тилидан хунукликка бўлган ўз фикрини билдиради:

1. Хунук хотинларнинг хунуклигини аксари бошқа фазилатлари кўмиб кетади: суҳбати ширин бўлади деган ўйда Саида уни гапга солмоқчи бўлди (А. Қаххор).

Хунук сўзи кўп ҳолларда умумий салбий маънони ифодалаб “ёмон, ёқимсиз” маъноларини асарларда англатган. Бу “хунук иш”, “хунук хабар”, “хунук миш-мишлар”, “хунук гап” бирикмалари орқали ифодаланган:

1. Аммо шу боланинг кандидатлиги ҳалигача чўзилиб юргани... жуда *хунук иш* бўлганда! (Ў. Усмонов).

2. Хотин халаж ҳайрон бўлиб қолган, ҳамма бунақа *хунук гапни* биринчи марта эшитгани учун сеҳрланиб қолгандек ундан кўз узмасди (Ў. Ҳошимов).

3. Ойиси ҳақидаги миш-мишлар шундай *хунук,* шундай мудҳиш эдики, Латофат қишлоқдан бош олб чиқиб кетмоқчи бўлган вақтлари ҳам бўлди (О. Ёқубов).

4. Бу *хунук хабарни* эшитганда қиз бутун борлиғини унутган, эсанкираб нима қилишини билмай тонг отгунча юриб чиққан эди (С. Аҳмад).

Исмга нисбатан ҳам ёқимсиз маъносида “*Хунук ном*” ибораси ишлатилган: 1. Мен бугун қора ишимдан қутулдим, раҳмат сизга, мен бундан сўнг Мария Степановна Острова эмасман, Евдокия Захаровна Кобилинаман. *Хунук ном, хунук фамилия*.... ўзим ёқтирмайман (Чўлпон).

Ёқимсиз товушга нисбатан ҳам “*эшитганда ёқимсиз* ” маъносида *хунук* сўзи ишлатилган : *хунук ва қўпол товуш (Чўлпон); Хунук бир йўтал, хунук овоз* (Ў. Усмонов).

1. қайнотасининг оғзидан чиққан “бадфеъл” сўз домла Шомуродовнинг бояги мағрур хитоби олдида шундай *хунук эшитилдики*, Шукуров беихтиёр афти буришиб ерга қаради (О. Ёқубов).

2. Хотинимнинг ҳатто кулгани ғам кўзимга *хунук кўринади* (Шуҳрат).

3. Азизнинг ҳам дил яраси қайта очилиб йигитларга хос *хунук овоз билан* ўкириб йиғлаб юборди (Ў. Усмонов)

Тана аъзоларининг жаҳл , қўрқиш, нафрат оқибатида ёқимсиз кўринишни касб этиши ҳам “ *Хунук*” сўзи орқали ифодаланган.

1. Салтанат эрига ўқрайиб қаради, *кўзлари хунук чақнаб*, лаблари титради (Ў. Усмсонов).

2. Салтанат эрига дарғазаб қарагандан қошлари *хунук ўйнаб кетди*(Ў. Усмсонов).

3. Хомиднинг ёнига ўтириб *хунук илжайиш* орасида қаради (А. Қодирий).

Хунук сўзи "*кўзга ёқимсиз кўринган" жой макон, предметларга* нисбатан ҳам эстетик баҳо берилганда ишлатилган.

1. *Бу ердан ҳовлининг , боғча, полизнинг қаровсизлиги яна ҳам яққолроқ, яна ҳам хунукроқ кўринар, бунинг ҳаммасига* одамнинг ичи ачир, ғаши келар эди (А. Қаҳҳор).

Ташқи кўринишнинг ёқимсизлиги "*хунук"*сўзи орқали ифодаланган лекин *"истараси иссиқ, истараси совуқ*" сўзлари иштирок этган гаплар ўзбек лингвомаданиятида "*хунук*" сўзи таъсирини чегаралаб, "*хунук бўлсада, ёқимли, яхши ўзига тортади"* деган маъноларни англатади.

1. Ахири бир куни "Сорахон хунук бу рост, аммо истараси иссиқ", деган фикрга келди (А. Қаҳҳор).

Тарбия, этик жиҳатдан *ноўрин иш, ёқимсиз ҳатти ҳаракат ҳам "хунук* " сўзи орқали ифодаланган:

1. Азизжон сиз азадор одамсиз. Келган-кетганни бунақа кузатиб юрманг, кўзга хунук кўринаркан (Ў. Усмонов).

2. Бироқ қизга андак оч суқланиб, хунук кўринишда қарашдан ўзини тиёлмас эди (О. Мухтор).

3. Бегона одамларнинг кўз ўнгида хотинини беобрў қилиш, хунук бўлишини кайф устида ўйламас, ботирланиб кетган эди. (Ў. Усмонов).

Бадбашара сўзи "*юз кўриниши ёмон, ёқимсиз*"маъносида хунук сўзидан сўнг иккинчи ўринда бадиий асарларда кўпинча эркакларга нисбатан ишлатилган:

1. У қабиҳликдан тап тортмайдиган иблис, боз устига *бадбашара* эканлигини яширмоқчи бўлди (С. Қаҳҳор).

2. Ўша *бадбашара куёвнинг* юзини ҳам беш ойгина тўйиб кўрган эмас (Чўлпон)

Бедаво сўзи кўпинча отлашган сифат вазифасида келиб *"ҳаддан ортиқ ёқимсиз, жуда хунук"* маъносини ифодалаган.

1. Бунинг нимаси бор, *бир бедаво-ку!* Қаншари паст, икки кўзи лойга тушган мунчоқдек, бет суяклари чиққан. Қулоқлари елпиғичдай. Яна соч-соқолига оқ тушган. Наҳот Мунисхон бунинг фақат бойлигига учган бўлса (А. Қаҳҳор).

Юқорида келтирилган мисолда хунук кўринишли эркакка чиройли кўринишли аёл муносиб эмас тушунчаси ифодаланган.

Хунук эркак –чиройли аёл; Хунук аёл –чиройли эркак жуфтликлари доимо инсонни саволга қўйиб ҳайратлантириб келиши юқоридаги гапда ифодаланган.

Беўхшов "*кўриниши ёқимсиз*" маъносида эркакларга нисбатан ишлатилган:

1. Иккови ўттиз-қирқ ёшлар ўртасида, ранги совуқ, бесўнақай эркаклар эди. (С. Қаҳҳор).

2. Ражаб аканинг сочлари пахмайган, қошлари ҳурпайган, тунд ёввойи кўзлари киши тушида кўрса қўрқадиган даражада бежо, юзи шишганданми бесўнақай эди (О. Мухтор).

3. Бўлажак куёви Қодиржон, унча келишган йигит эмас, жуссаси чоғроқ, ўзиям....қийғир бурни ўроқдай эгилган, бесўнақай қоп-қора йигит. (О. Ёқубов).

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CHO`LPON SHE`RI INGLIZ TILIDA

N.R.Qurbonova,
BuxDU Ingliz adabionshunosligi kafedrasi dotsenti

Milliy adabiyotni jahon miqyosida targ`ib qilishning eng natijali yollaridan biri badiiy tarjimadir.[1,84] Madaniyatlarni bir-biriga bog`lashdek qutlug` maqsadga kamarbasta insonlar ,ya`ni tarjimonlar hisoblanadi Aynan tarjimonlarning mehnati,fidoiyligi tufayli o`z asalarida yuksak insoniy ideallarni targ`ib etgan Shekspir va Pushkin,Gyote va Shiller,Dostoevskiy va yana qator-qator dunyo tan olgan adiblarning asarlarini o`zbek tilida o`qishga muyassar bo`lishgan.

Shuni aytishimiz kerakki o`zbek tarjimonlari aksariyat jahon adabioti durdonalarini boshqa tillardan o`zbek tiliga tarjima bilan shug`ullanishgan va xususan bu o`rinda vositachi til sifatida rus tili tanlangan.Shu tariqa asarlar kitobxonlarga taqdim etilgan. Ushbu o`rinda tarjimonlarimizning mashaqqatli mehnatlarini ta`kidlab o`tishimiz o`rinlidir.

Mamlakatimizda keying yillarda xorijiy tillarni o`ranish va o`rgatishga ochib berilgan imkoniyatlar asliyatdan tarjima qilish amaliyotining kengayganligi ham shu xayrli jarayonning bir qismidir.Bu fikrimizning isbotini ko`rish uchun Jahon adabiyoti jurnalini varaqlash kifoya .Bir qator tarjimonlarning, bular jumlasiga nafaqat o`zbek ,balki xorijliklarning ham tarjimalarini misol qilib keltirish mumkin.

Ushbu maqola sermahsul tarjimon A`zam Obidovning she`riy tarimasi xususida bo`lib u jadid adabiyoti namoyandasi Cho`lponning “Go`zal” nomli betakror iod mahsulidir. Ushbu tarjima o`zbek adabiytining eng yaxshi namunalaridan birini dunyga targ`ib qilish borasida xayrli say harakatlaridan biridir. Cho`lponning “Go`zal” she`ri uning shoirlik mahoratini yorqin namoyon eta oladigan asarlardan biridir.Tarjimada bu ham muhim ahamiyatga ega. She`rning asl matnidan va inglizcha tarjimasidan bir parcha keltiramiz :

Ko`zimni olamen oy chiqqan yo`qqa,
Boshlayman oydan-da seni so`rmoqqa
Ulda aytadurki : ..”Qizil yo`noqqa,
Uchratdim tushimda,ko`milgan oqqa.
Oqqa ko`ilganda shunchalar go`zal,
Mendan-dago`zaldir,kundan-da go`zal

Tarjimasi:
Straight I sight it where moon rise,
From the moon to ask I start
I says: “I meet in dream so nice,
With a beauty that in white,
Wrapping up with white so pretty.
Than the sun and me such beauty!”

Ko`rinib turibdiki, mutarjim she`rning band va qofiya qurilishi saqlagan. .A.Obidov ayrim o`rinlarda soz va jumlalarni aynan tarjima qilmasdan, ma`noviy yaqinroqlariga almashtiradi: “oqqa ko`milgan” –“oqqa burkangan”(wrapping up with white),” men uni ko`rganman tushdamas, o`ngda “-“haqiqatda men uni uchratdim” …bu kabi almashtirishlar she`rning umumiy ruhiga ta`sir etmaydi.Umuman olganda badiiy tarjima amaliyoti ning o`zi o`ma-so`z o`girishni hamma vaqt ham ma`qullamaydi.Ammo ayrim o`rinlarda tarjimon tomonidan amalga oshirilgan almahtirishlar she`rning mazmuniga putur etkazgandek .Jumladan: Tells it: “once I see,lose stairs(u aytadi bir ko`rganimda zinalarni yo`qotdim),” Still looking for in stone ,trees”(hanuzgacha tosh-daraxtlardan qidiraman) Har ikkala o`zgartirish ham atoqli tarjimshunos olim G`aybulla Salomov aytganlariday ,..tilni bilgani bilan uni his qila olmasligi “ [2,147]dan kelib chiqqan bo`lib ,” istiqlolni uyg`otgan”[3] ulug` shoir,soz san`atining ulug` namoyandasi bo`lgan Cho`lponday nozikta`b ijodkor ruhiga mos emas,bizningcha. Tarjmiadagi yana bir o`zgarirish haqida fikr bildirish joiz bildik,yani har bir bandning oxirgi ikkiliida

takrorlanadigan" go`zal" so`zi uning turli sinonimlariga, ba`zan ma`nodosh bo`lmagan so`zlar bilan almashtirilgan.Tarjimon "go`zal" o`rnida "prett born" (chiroyli)," fine" (ajoyib)," attractive" (maftunkor), "charming" jozibador kabi so`larni qo`llaydi.A.Obidov bu yo`l bilan takrordan qochishga uringan, ammo ushbu she`rning jozibasi, ko`tarinki ruhi shu takrorda mujamassmlashgan. Atoqli adabiyotshunos olim O.Sharafiddinov boshqa bir asar to`g`risida : "Grammatik jihatdan bu jumlada xato yo`q – u o`zbek tilining qonunlari asosida tuzilgan. Mazmunan ham originalga mos keladi.Biroq uning ruhini bermaydi"[4,153],-deb yo`zgan edi. A.Obidov tarjimasida ham otashnafas sharq shoiri she`rining pafosi yo`qolgandek. Har bir tarjimon asl nusxa fazilatlarining ma`lum bir turkumini aks ettiradi, ammo o`sha asarni o`sha tilde bus-butun,uzil-kesil takrorlay olmaydi, -deb yo`zadi prof. G`.Salomov- Kimki boshqa til stxiiyasi ichida tug`ilgan badiiy ijod namunasini aynan o`ziday, hech bir o`zgarishsiz ko`rishni istasa,uni o`sha tilda o`qisin. [2,147] Bu fikrlar shubhasiz Cho`lpon she`rlari va A.Obidov tarjimalariga ham daxldor,albatta.

Xulosa qilib shuni aytmoqchimizki, har doim ham,har kimda ham asarni asliyatda o`qish imkoni mavjud emas, o`quvchini jahon adabiyoti durdonalari bilan tanishtirishda kamarbast bo`lgan tarjimonlardan minnatdor bo`lgan holda, shunday xayrli ishga qo` urar ekan,ular zimmalaridagi ma`uliyatni esdan chiqarmasliklari kerak, deb o`laymiz.

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CLASSIFICATION PRINCIPLES OF PHRASEOLOGICAL UNITS

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There are three classification principles of phraseological units. The most popular is the synchronic (semantic) classification of phraseological units by V.V. Vinogradov. He developed some points first advanced by the Swiss linguist Charles Bally and gave a strong impetus to a purely lexicological treatment of the material. It means that phraseological units were defined as lexical complexes with specific semantic features and classified accordingly. His classification is based upon the motivation of the unit that is the relationship between the meaning of the whole and the meanings of its component parts. The degree of motivation is correlated with the rigidity, indivisibility and semantic unity of the expression that is with the possibility of changing the form or the order of components and of substituting the whole by a single word though not in all the cases.

According to Vinogradov's classification all phraseological units are divided into phraseological fusions, phraseological unities and phraseological combinations.

Phraseological fusion is a semantically indivisible phraseological unit which meaning is never influenced by the meanings of its components [2; 244].

It means that phraseological fusions represent the highest stage of blending together. The meaning of components is completely absorbed by the meaning of the whole, by its expressiveness and emotional properties.

Once in a blue moon – very seldom;

To cry for the moon – to demand unreal;

Under the rose – quietly.

Sometimes phraseological fusions are called idioms under which linguists understand a complete loss of the inner form. To explain the meaning of idioms is a complicated etymological problem (*tit to tat* means "to revenge", but no one can explain the meaning of the words *tit* and *tat*).

In general, phraseological unities are the phrases where the meaning of the whole unity is not the sum of the meanings of its components but is based upon them and may be understood from the components. The meaning of the significant word is not too remote from its ordinary meanings. This meaning is formed as a result of generalized figurative meaning of a free word-combination. It is the result of figurative metaphoric reconsideration of a word-combination.

To come to one's sense –to change one's mind;

To come home – to hit the mark;

To fall into a rage – to get angry.

Phraseological unities are characterized by the semantic duality. One can't define for sure the semantic meaning of separately taken phraseological unities isolated from the context, because these word-combinations may be used as free in the direct meaning and as phraseological in the figurative meaning.

Phraseological combination (collocation) is a construction or an expression in which every word has absolutely clear independent meaning while one of the components has a bound meaning [2; 246].

It means that phraseological combinations contain one component used in its direct meaning while the other is used figuratively.

To make an attempt – to try;

To make haste – to hurry;

To offer an apology – to beg pardon.

Some linguists who stick to the general understanding of phraseology and refer to it communicational units (sentences) and winged words, define the fourth type of phraseological units.

Phraseological expression is a stable by form and usage semantically divisible construction, which components are words with free meanings [2; 246].

East or West, home is best;

Marriages are made in heaven;

Still waters run deep.

Phraseological expressions are proverbs, sayings and aphorisms of famous politicians, writers, scientists and artists. They are concise sentences, expressing some truth as ascertained by experience of wisdom and familiar to all. They are often metaphoric in character and include elements of implicit information well understood without being formally present in the discourse.

Prof. A.I. Smirnitsky worked out structural classification of phraseological units, comparing them with words. He points out one-top units which he compares with derived words because derived words have only one root morpheme. He also points out two-top units which he compares with compound words because in compound words we usually have two root morphemes.

Among one-top units he points out three structural types:

a) units of the type "to give up" (verb + postposition type);

To back up – to support;

To drop out – to miss, to omit.

b) units of the type "to be tired". Some of these units remind the Passive Voice in their structure but they have different prepositions with them, while in the Passive Voice we can have only prepositions «by» or «with»:

To be tired of;

To be surprised at.

There are also units in this type which remind free word-groups of the type “to be young”:

To be akin to;

To be aware of.

The difference between them is that the adjective “young” can be used as an attribute and as a predicative in a sentence, while the nominal component in such units can act only as a predicative. In these units the verb is the grammar centre and the second component is the semantic centre:

c) prepositional-nominal phraseological units:

On the doorstep - quite near;

On the nose – exactly.

These units are equivalents of unchangeable words: prepositions, conjunctions, adverbs, that is why they have no grammar centre, their semantic centre is the nominal part.

To sum up, units of this type are noun equivalents and can be partly or perfectly idiomatic (if the expression is idiomatic, then we must consider its components in the aggregate, not separately). In partly idiomatic units (phrasisms) sometimes the first component is idiomatic: *high road*; in other cases the second component is idiomatic: *first night*.

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THE MOST STRIKING GENRES OF AMERICAN CHILDREN'S LITERATURE IN XIX-XX CENTURIES

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Annotation: From time immemorial, children's literature has been an integral and diverse part of the literature of the peoples of the world. Not only in terms of subject matter, but also in terms of genres, children's literature can easily compete with adult literature. American children's literature is also influenced by English children's literature.It is fundamentally different from the children's literature of other nations, both with the themes of reflection and with the genres of adult literature.

Key words:children's literature, genre, fairy tale, legend, myth, fiction, biographical work, historical work, folklore, humor, textile, drama, comic, novel, poem, story, science fiction, historical novel.

Introduction: Children's literature is a collection of artistic, scientific, scientific-popular and journalistic works created for children and teenagers. The main part of these are artistic works. The children's literature of the peoples of the world, including the American people, begins with the examples of written works created for children, such as fairy tales, songs, narratives, legends, fairy tales, biographical, historical and historical tales.

Main part: Children's literature or juvenile literature includes stories, books, magazines, and poems that are created for children. Modern children's literature is classified in two different ways: genre or the intended age of the reader.Children's literature can be traced to traditional stories like fairy tales, that have only been identified as children's literature in the eighteenth century, and songs, part of a wider oral tradition, that adults shared with children before publishing existed. The development of early children's literature, before printing was invented, is difficult to trace. Even after printing became widespread, many classic "children's" tales were originally created for adults and later adapted for a younger audience. Since the fifteenth century much literature has been aimed specifically at children, often with a moral or religious message. Children's literature has been shaped by religious sources, like Puritan traditions, or by more philosophical and scientific standpoints with the influences of Charles Darwin and John Locke. The late nineteenth and early twentieth centuries are known as the "Golden Age of Children's Literature" because many classic children's books were published then.

Children's literature is divided into works that were created directly for children and which, although not actually intended for children, later became children's literature. A characteristic feature of children's literature is a changing phenomenon, which is directly related to the age of the reader, historical period and social environment. Considering the age of the reader is one of the main features of children's literature. in preschool children, it is based on showmanship, seemingly simple conflicts between the forces of good and evil, while in literature created for teenagers, the psyche of complex people in complex lives begins to open up.

Another feature of children's literature is its richness of action. From this comes the demand for the plot in children's literature. It requires quick, interesting, imaginative, humorous resolution of events. from early translations of fairy tales to new graphic novels in the same genre, the types have not changed over the centuries. keeping them unchanged is not an easy task, because there is so much variety in children's literature, and focusing on certain genres in the field of children's literature always leaves one open to neglecting others. Children's literature exposes the reader to fantasy, folk, and fairy tale elements, the history of fairy tales, how to analyze fairy tales and why they are important in teaching children's literature, fairy tales and other animal tales, myths and legends. narratives, rhymes and poems, school stories, dramas, religious texts, and comics and graphic novels are rare examples of children's literature.

The genre of children's literature has evolved and changed over the past few centuries, from stories that are mostly didactic in nature, promoting a certain moral standard through the virtues and misdeeds of the characters. started Overtime, elements of fantasy, absurdism, silliness, and realism began to appear more in the genre, and the original goals and themes moved away from morality and ethics only, toward adventure, imagination, change, and individuality. how many genres are given and most of them are written in these genres.

Examples of genre/form headings:

-Biographies

-Children's poetry

-Fables

-Fairy tales

-Fantasy fiction

-Fiction

-Folklore

-Historical fiction

-Juvenile fiction

-Science fiction

-Young adult fiction

The genre of children's literature has been established and reshaped over the past few centuries, beginning with stories which were primarily didactic in nature, preaching a certain moral standard through characters' good deeds and wrongdoings. Overtime, elements of fantasy, absurdism, silliness, and realism became more prominent in the genre, and the underlying intents and themes moved away from solely ethics and morality and toward adventure, imagination, transformation, and individuality. Highlighted below are a myriad of children's literature selections written by the following American authors: George P. Webster (& Washington Irving), Jacob Abbott, Horatio Alger, Martha Finley, Clement Clarke Moore, Boy Scouts of America, Nathaniel Hawthorne, Margaret Sidney, Ernest Thompson Seton, and Louisa May Alcott.

Early Childhood Books(written for children birth through age 6)
Concept—picture books that present numerous examples of a particular concept, such as the common colors
Alphabet—a concept book that presents letters of the alphabet
Counting—a concept book that presents the counting numbers
General—concept books that present other common concepts such as colors and opposites
Pattern books—predictable books that contain repetitive words, phrases, questions, or structure
Wordless books— books in which the story is revealed through a sequence of illustrations with no—or very few—words
Traditional Literature (songs, and rhymes with unknown authorship that were passed down orally through generations)

Myths—traditional religious stories that provide explanations for natural phenomena, usually containing deities as characters
Fables—very brief traditional stories that teach a lesson about behavior, usually with animal characters
Ballads—traditional stories that were sung as narrative poems
Legends—traditional stories that combine history and myth, based in part on real people or

historical events (e.g., Joan of Arc)
Tall tales—exaggerated stories with gigantic, extravagant, and flamboyant characters (e.g., Paul Bunyan)

Fairy tales —traditional stories written for entertainment, usually with magic and fantastical characters
Traditional rhymes —traditional verses intended for very young children
Fiction-iterary works designed to entertain; the content being produced by
the imagination of an identifiable author(s)

Fantasy— fiction story with highly fanciful or supernatural elements that would be impossible in real life
Animal fantasy —fantasy in which the main characters are anthropomorphic animals that display human characteristics
Contemporary realistic fiction— fictional story set in modern times with events that could possibly occur
Historical fiction— realistic story in a real world setting in the historical past with events that are partly historical but largely imaginative
Biography and Autobiography -nonfiction works describing the life (or part of the life) of a real individual
Informational Books- trade books with the primary purpose of informing
the reader by providing an in-depth explanation of factual material
Poetry and Verse-verse in which word images are selected and expressed to create strong, often beautiful, impressions.

Modern children's literature is divided into 2 types: genre and age of the student. Currently, in many children's magazines, you can observe the works of young writers. Children's magazines consist of poems, fantastic works, cartoons, essays and various letters. Is it because literature reflects the ideas of the time. The masterpieces of children's literature also drew on the views of the time and were often formed on the basis of adult literature.

Conclusion. American children's literature differs from other literature in terms of diversity. children's writers reflected more critical thinking, consistency, thematic sequence, and individuality in their works. In this regard, American children's literature is easy to read, the topic is fluent and concise. The era also influenced the genre.

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У.Б.ЙЕЙТС ИНДИВИДУАЛ МУАЛЛИФЛИК УСЛУБИ ШАКЛЛАНИШИДА ИНГЛИЗ ШЕЪРИЙ АНЪАНАЛАРИ ВА НОВАТОРЛИКНИНГ АҲАМИЯТИ

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Аннотация. *Тадқиқот иши буюк ирланд шоири Уильям Батлер Йейтснинг индивидуал муаллифлик услубининг тадрижида шеърий анъаналар ва новаторлик хусусиятлари уйғунлигини ўрганишга бағишланган. Ирландиялик шоир У.Б. Йейтс сиймоси бир бирига ўхшамайдиган икки XIX ва XX юз йилликлар алмашинуви бўсағасида содир бўлган муҳим ўзгаришларни ўз ижодида акс эттирган ижодкор сифатида намоён бўлади.*

Калит сўзлар: *индивидуал муаллифли услуби, шеърий анъана ва новаторлик, илк, ўрта ва етуклик даври шеърияти.*

Ўз замондошларидан доимо олдинда бўлган анъанавий шоир Йейтс ҳақли равишда XX аср инглиз адабиётининг энг ноанъанавий ҳодисаси ҳисобланади. Йейтс ижодининг ривожланиш тадрижи жиҳатидан жуда мураккаб, доимий изланишда, мукаммаллик томон интилувчан шоир сифатида намоён бўлади. Ўзгаришлар ва ўзига хосликлар шоирнинг ижоди давомида турли оқим ва йўналишлар бўйича кузатиладиган фаолиятида намоён бўлади. Агар дастлабки шеъриятига асосан романтизм, неоромантизм хусусиятларининг таъсири кузатилса, кейинчалик шоир ижодида символизм, фольклор ва мифология йўналишидаги тенденциялар устунлик қила бошлайди.

Тадқиқотнинг аҳамияти шундан иборатки, унда илк бор У.Б.Йейтснинг бутун ижоди муаллиф индивидуал услуби тадрижини ўрганиш доирасида кенг кўламда таҳлил қилинади. Бундан олдинги изланишлардагидек муаллифнинг алоҳида танлаб олинган шеърлари эмас, балки асарларнинг тўлиқ корпуси тадқиқот доирасига киритилади.

Шунингдек, шоир ижодий фаолиятининг узоқ ва сермаҳсул эканлигини инобатга олиб, уни шартли равишда уч даврга – илк, ўрта ва сўнгги ёни етуклик давр шеъриятига ажратамиз. Бир кўришда хронологик характердаги даврлаштиришга ўхшаган бундай классификация аслида шоир ижодида шеърий оқимларнинг тадрижи ва уларда анъанавийлик ва новаторлик хусусиятларининг мутаносиблиги жиҳатларига асосланади. Аммо бадиий матнни фақатгина таркибий - шакл ва мазмун томондан ўрганиш унинг тўлиқ бадиий уйғунлигини тасвирлай олмайди.

Тадқиқ қилинаётган давр хусусиятларидан келиб чиқиб Йейтс ижодини ўрганиш давомида унинг буюк ўзгаришлари даврида ижод қилгани, бир тарафдан “шеърий инқилоб” эстафетасини ўз қўлига олса, иккинчи томондан, шоир ижодида унинг ғоялари билан мунозаралар мавжуд. Шоир ўзига хос тарзда шеърий меросни, жумладан, XIX аср

шеъриятининг ёрқин янгиликларини ёнма-ён кўриб, анъаналарга жиддий эътибор қаратади. Унинг шеъриятида XX аср инглиз адабиёти майдонида содир бўлган "шеърий уйғониш"нинг моҳиятини эси анъаналар ва қадриятларни рад этишда эмас, балки янги, замонавий ижоди контекстида уларни қайта кўриб чиқишга муваффақ бўлганлиги билан белгиланади.

Шоир ижодида анъана ва новаторлик мутаносиблиги масаласига эътибор қаратадиган бўлсак, ўз тамойилларига содиқ қолган бу шоир ҳеч қачон бир жойда турмаган. Одатда Йейтс шеърларида анъанавий шеърий шакл кузатилиб, бошқа замондош модернист шоирларга ўхшаб эркин шеър тарафдори эмас эди. Аммо, унинг ижодининг модернист шоирлар ижодида таъсири сезилади. Шоир ўрта давр ижодига тегишли “Responsibilities”, “The Green Helmet” ва “In the Seven Woods” тўпламларида

- шоир тили соддалашуви;
- шеър тузилишининг жиҳатидан ҳажмининг қисқариши;
- жиддий, асосан сиёсий ва иқтисодий мавзуларга мурожаат қилиш;
- сюжет ва мотивларнинг шахсий ҳаёт ва тажриба билан боғлиқлиги каби новаторлик хусусиятларининг намоён бўлишини кузатамиз.

Йейтс ижодининг илк даврида романтизм, неоромантизм, фольклор ва мифологик ҳамда символизм йўналишлар таъсири устунли қилиши ва шу жиҳатдан унинг услубида анъанавийликнинг доминантлиги кузатилади. Лекин шундай бўлса ҳам, шоир маълум маънода ушбу хусусияларга ўз янгилигини киритишга ҳаракат қилади.

Йейтс ижодининг сўнгги даври эса унинг ҳақиқатдан индивидуал муаллифлик услубига эга, етук шоир сифатида кўрсатади. Бу асосан ҳаётининг сўнгги икки ўн йиллигида ёзилган шеърларида намоён бўлади. Ушбу даврда ёзилган шеърлар мазмунида ҳам етуклик, мукаммалликка интилиш мавзу ва ғоялари устунлик қилади.

Сўнгги, етуклик даври шеърларида шоир ўзи яратган мистик руҳий борлиқ дунёсидан илҳомланиб яшайди. Мистицизм ва спиритуализмга бўлган қизиқиши уни параллел иккиламчи дунё борлигига ва у реал дунё ҳақиқатидан шоир руҳиятига яқинлиги билан уни ўзига чорлар эди.

Ушбу давр шеъриятига хос яна бир индивидуаллик сифатида шоирнинг илк ижод намуналарини қайта яратишга бўлган ҳаракатларига эътибор берамиз. "The Wandering Oisin” мифологик шеърий достони, “A Dialogue Between Self and Soul” шеърлари мотивлари ва ғояларини қайта яратди.

Йейтс услубида етакчи икки хусусият кузатилади:

- шоир ўз замонининг етук тадқиқотчиси сифатида унда руй бераётган ўзгариш ва зиддиятларни тўлалигича ўз ижодида акс эттириши;
- Йейтс ижодининг етукли даврига келиб, давр воқелигини акс эттиришида ўз ҳаётий тажриба ва таасуротларини ифодалашини

Ўзининг узоқ адабий фаолияти давомида Йейтс нафис ҳунармандлар каби камолотга етишда ва ўсишда давом етди ва бу шоир ижодидаги энг ҳайратланарли ҳодиса. Унинг шеъриятида анъанавий ритмларнинг гуллаб-яшнаши, ўйчан ва носталгик оҳангга устуворлигини кузатамиз.

Йейтсдек буюк шоир тез орада ўзининг назмдаги нафис услубидан норози бўлиб, шеърларини оддийроқ, уларни кундалик фойдаланишдаги оддий нутққа яқинлаштиришга ҳаракат қилди. У шеъриятида архаизм ва поэтикликдан воз кечди. Ўзининг кейинги шеърларида ҳам тасвирчи янада аниқроқ, ўринли бўлиб, ўткир сифатни ривожлантирди. Йейтснинг ортиқчалиги ва сўзлари шиддат ва кучлиликка айланди. У қисқа ва лўнда диксияни қўллай бошлади, натижада шеърияти зичлиги, таъсирчанлиги ва қудрати ошди.

Ўз индивидуал услубини шакллантирган Йейтс эндиликда ўз ижодида хотиржамлик ёки насиҳат, эҳтиросли ёки фалсафий қарашлар, шукрона ёки нола, башорат ёки келажакка назар каби ўзгача кечинмалар ифодаси, дастлабки ижодига хос эскапизм ғояларидан йироқлашганининг гувоҳи бўламиз. Дастлабки шеърларида фантастик

муҳитни яратиш, иккиламчи дунё таъсирини кучайтириш мақсадида шоир шеъриятида шундай эскипизм кайфиятлари ҳукмронлик қилар эди.

Адабий фаолиятининг охиригача Йейтс доимий равишда ўсиб, ўз устида ишлаб, ўз даврининг етук намоёндасига айланди. Муаллифлик услубининг шаклланиши жараёнида кўпроқ ишонч ва қатъийликнинг ривожланганини, қолаверса, сўз танлашдаги моҳирлик ва ғояларнинг теранлашувининг гувоҳи бўламиз. Албатта, Йейтс услубида баъзи камчиликлар ва нуқсонлар ҳам мавжуд. Бу камчиликлар жиддий ёки унинг ижодий сифатларига, ўзига хос услубига салбий таъсир қила олмайди. Шоир шеърияти унинг ўзида мавжуд ботиний ёруғлик ва интилиш бахш етган ички ғайратдан илҳомланади. Йейтс истеъдодли ва тафаккур доираси кенг ижодкор бўлиб, унинг шеърияти тенгсиз ва бетакрорлиги билан абадий маданий ёдгорликлар қаторига киради.

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TO IDENTIFY THE FREQUENCY OF THE USAGE OF VERB-TENSES BY ANALYZING OF LITERARY WORKS.

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Abstract: Before comparing languages phenomena, it is very important to determine the dosage of using these phenomena in the speech. Learning the languages components depends on their activity in the vocabulary. Therefor we decided to determine not only using of Present forms of the verb, but also verb- tenses of English and Uzbek.

In our investigation the first objective is to determine the definition of using degrees of verb- tenses in the English and Uzbek literary works in order to analyze the frequency of usage of verb-tenses.

Key words: dosage, phenomena, verb-tenses, frequency, literary works.

It is necessary to point out that for determining such definition, we ought to learn works of scientist on learning frequency of verb- tenses in both languages Literature.

We can find the frequency of English verb- tenses from the scientific article of N.Y. Sheyko. Concerning frequency of the usage of English verb-tenses in modern dialogical intercourse [3].

But there are not any works of Uzbek grammar schools, dedicated to determine the frequency of Uzbek verb- tenses by analyzing literary works. It creates a number of difficulties for us to identify the usage degree of Uzbek tenses in dialogical speech of literary works. Therefore, we decided to analyze it commonly and approximately.

For investigating the frequency of Uzbek tenses, we decided to analyze the following features:

1) To analyze all the literary works of Uzbek.
2) To make interpretation of the plays of Uzbek scientists.
3) To learn the verb – tenses of Uzbek grammar.

In his work on determining the frequency of using English verb-tenses N.Y.Sheyko paid attention to creation of textbooks in foreign language (especially, textbooks of oral speech). He considers that, the main practical meaning for making textbooks in foreign language (English) and for rational placement and dosage of language material in learning process has the determination of concerning frequency of using one or other language components [3:197].

Language in common is practically endless, and make success in learning language is possible only by the preliminary choosing that components of it, which are the most usualness and consequently necessary for communication of chosen sphere [3]. It is interesting that, until the investigation of N.Y. Sheyko much attention was spent to the research on frequency of using sentences, but the works on definition of frequency of grammatical structures were in a bad condition.

In his work he considered questions on frequency of using finite forms (moods and modal forms) of English verb in modern dialogues.

Structure with the finite forms of the verb belongs to the most extended phenomena in oral speech, so as in written forms of communication, that considers itself the actuality of the given problem for the methods of teaching languages.

The statistical investigation on using the structure of verb-tenses hold by N. Y. Sheyko is based on the material of modern plays and dialogical parts by British and American writers, which were written and published mainly in 1950's.

There were investigated the dialogues with the volume of 300000 words. Defining the percent of frequency of one or another finite forms of verbs were produced according to the sums of all predicative units, i.e. all the cases of using the finite forms of the verbs in compound and complex sentences, and quantities of all sentences , which do not include finite forms of the verb (i.e sentences with the partial or hole ellipses of the predicate in mono, compound and word- sentences).

Investigating these N. Y. Sheyko discovered that the per-sent of non- verbal (the sentences which do not contain the finite forms of the verb) sentences in modern dialogic speech was appeared high enough: it was fluctuated from 6,6% to 21,7% containing overage 13,6% from all the verbal units [3:199].

The results of the investigations were given on the table (№1 next page). For his investigation he used the following original sources :

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6. William Saroyan. The Cave Dwellers. New York,1958.
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8. William Igne. Bus Stop. New York 1958
9. Robert Anderson. Tea and Sympathy. New York, 1958
10. Eugene O'Neill. Moon for the Misbegotten. London 1960.
11. William Faulkner. That Evening Sun. Moscow ,195
12. Dorothy Parker. Arrangenment in Black and White. Moscow, 1960
13. John Steinbeck. The Chrysanthemums. Moscow, 1960
14.William Saroyan. Piano. Moscow, 1960
15. Mitchell Wilson. Live with Lightning. Moscow ,1957

Table-1

Frequency of using verb-tenses in indicative mood

Indefinite				Continuous			Perfect			Perfect continuous
Present	Past	Future	Future In the past	Present	Past	future	Present	Past	future	Present
40\1,5	10,9\0,6	5,1	0.2	5	1,1	0,2	5,1\0,4	0,2	-	0,2
43.5\1.7	9,9\1,1	8,9\0,3	0,2	2,3	-	0,1	6,4\0,1	0,6	-	-
33,5\1,8	13\0,3	4,7\0,9	-	2,7\0,1	0,3	-	4\0,5	0,9\0,1	0,1	0,2
42,2\1	16,3\0,7	4,5\0,1	0,3	4,1	0,9	0,2	5,3	1,1	-	0,4
40,2\1,4	11,8\0,3	4,5	0,2	5,1	0,6	-	5,4	0,2	-	0,3
39,5\1,2	19,6\0,3	3,6	0,1	1,8	0,2	-	4,6		-	-
10\1,9	11,7\0,5	4,2	0,4	3,3\0,1	0,6	2	5,11,6	0,4	-	0.5
41,9\1,6	15,4\0,4	4,4	0,5	5,6	1,3	-	3,63,7	0,6	-	0,2
37,2\1,2	16,6\0,8	3,7\0,1	0,3	4,5	0,8	0,3	2	0,4	-	0,2
37\0,7	19,7\0,5	7,7	1,3	2,2	1,2	-	2,1	0,9	0,1	0,2
36,2\2	13,6\0,5	8,8\0,1	0,5	6,5	-	-	1,8	-	-	-
60,2\1,1	11\0,4	3,2	0,3	2,5	0,3	-	1,2	-	-	0,3
53,1\1.5	10	9	-	1,5	0,9	-	3,1	-	-	-
55,8\1,5	6,9	2,3	-	-	-	-	1,2	-	-	1,2
46\1	15\0,4	6,02	-	4,3	1,2	-	3,1	1,5	-	0,3
35,3	6,9	2,3	0,1	1,5	0,2	0,1	1,2	0,2	0,1	0,2
61,3	20,2	9,2	1,3	6,5	1,3	2	6,5	1,1	0,1	1,2
44,5	13,9	5,5	0,2	3,4	0,6	0,2	3,7	0,4	-	0,3

From the received information, N. Y. Sheyko came to the following conclusions:

1) In fact there were considered the following verb-tenses of indicative mood in common use (which are meet in the events more than 2%)

Present indefinite average percent----44,5%
Past indefinite----------13,9%
Future indefinite----------5,5%
Present perfect----------3,7%

Present continuous----------3,4%

According to N.Y. Sheyko in these 5 tenses in sums fits 70% of all predicative units, when in another tenses of indicative and indirect moods comes in sums only 7,4 % of predicative units.

It follow that, the usage of five tense-structures in active (with nonverbal structures and imperative) is turned out enough for overwhelming majority of vital situations in oral dialogic communication.

2) During the making of textbooks of English oral speech there is no grounds getting of this order of introducing verb-tenses, which are dictated with their frequency.

Half of the predicative units are related to the present indefinite active. That's why the beginning and continuous periods of learning should be devoted to inculcation in communication of given tenses.

The order of using 4 tenses according to their frequency is bricked only in one situation: on teaching children of pre-school or beginning stage (till the 5th form there has the meaning that after the working off present indefinite to transgress to the structures with Present Continuous (description of pictures and actions).

The tense- aspect form of the Present Continuous and the Present Perfect possesses with originality of semantic structure and functional peculiarities.

According to the statistical investigations of M. A. Abdullaeva the Present Continuous is comparatively rare phenomena: it's frequency is low-627 times from 108784(=0,5%), in expressive oral speech for formation of action, which is going on that moment, it often used Present Indefinite in order to Present Continuous [2].

In the Uzbek grammar the verb plays the main role. In the procedure of making sentence-structure the verb comes as predicate.

Predicate in Uzbek differs from English by its placing at the end of sentence. In Uzbek language, the verb- tenses establish the attitude of action to the moment of speech [1].

As we mentioned, that in Uzbek grammar there are not any works dedicated to the working out of ordered norms of using verb-tenses in oral speech. This question needs to its resolving.

As so, we had dedicated this chapter to determine the usage of verb-tenses in both languages, that we must try to answer the question commonly.

We decided to learn this problem by three ways:

- To analyze all the plays by Uzbek writers in the last six years and determine as the most used verb –tense in the dialogs
- To determine that verb-tenses which was given more explanations on the grammar.

For investigating the frequency of verb-tenses of Uzbek in the plays of Uzbek writers , we choose the dialogues and monologues of 5 plays which were published in 1998- 2004. There is the list of this plays:

1. Қўшжонов М. Дийдор. Т., 2004
2. Махмуд Т. Омонат дунё Т., 2004
3. Саид А. Кучада колган одам Т., 2004
4. Фармон О. Ёввойи одам Т., 2003
5. Ҳошимов О. Нурли дунё Т., 1998

We cannot determine the percent of frequency of verb- tenses as N. Y. Sheyko, because there do not any information about the procedure of his analyses. And the frequency of verb-tenses in these 5 plays will be given commonly.

Investigating we revealed that in all the 5 plays about 90% of monologues given in the past. Dialogical speech of the first play is mainly in the past tense, than follows the future tense and at the end the present tense.

But in the second play we often meet dialogues in the future tense, and the dialogues in the present tense and in the past tense is met seldom.

In the dialogue speech of the third play is characteristic that the future and past tenses of the Uzbek language are equal.

In another plays the dialogic speech is mainly given in the past tense, then follow the future and present tenses.

According to this investigation we came to the conclusion that , in oral speech of Uzbek language is mainly used the past tenses.

The past tense in Uzbek grammar considers is the most difficult phenomena, because in many works of scientists on grammar this verb- tense were divided into a number of classes [1].

To sum up all mentioned data our research expresses the frequency of verb-tenses in Uzbek and English by analyzing literary works. Literature is the only aspect, which gives an opportunity to analyze frequency of any grammar phenomenon.

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СИНОНИМ СЎЗЛАР ЎҚУВ ЛУҒАТИДА ИЗОҲГА ҚЎЙИЛАДИГАН ТАЛАБЛАР

Гуландом МИРХАНОВА
БухДУПИ, Ўзбек ва рус тиллари кафедраси катта ўқитувчиси

Аннотация. Ушбу мақолада ўқув луғатларидаги изоҳга қўйилган талаблар тушунчаси, унинг умумий луғатлардан нафақат ҳажми, балки ундаги сўзларнинг танланиш мезонлари, синоним ўқув луғатлар луғат мақоласи таркибида лексикографик пометалар (турли қисқартмалар, белгилар)га етарлича ўрин берилмаганлиги ҳақидаги мулоҳазалар берилган.

Калит сўзлар: ўқув луғатлари, қурилиш, синонимия, луғат корпуси, луғат мақола, луғат мегаструктураси, қисқартмалар.

ТРЕБОВАНИЯ К ТОЛКОВАНИЮ В УЧЕБНОМ СЛОВАРЕ СИНОНИМИЧЕСКИХ СЛОВ

Аннотация. В данной статье рассматривается понятие словарной статьи в учебных словарях, ее отличие от общеупотребительных словарей не только по объему, но и по критериям отбора в ней слов, рассуждения о том, что в составе словарной статьи синонимических учебных словарей недостаточно места отведено лексикографическим пометам (различным аббревиатурам, символам дано.

Ключевые слова: учебные словари, конструкция, синонимия, корпус словаря, словарная статья, мегаструктура словаря, сокращения.

THE STRUCTURE OF THE DICTIONARY ENTRY OF SYNONYMOUS WORDS IN THE EDUCATIONAL DICTIONARY

Annotation. This article discusses the concept of a dictionary entry in educational dictionaries, its difference from commonly used dictionaries not only in terms of volume, but also in terms of the criteria for selecting words in it, the composition of parts of the dictionary, the

structure of the dictionary entry of various synonymous dictionaries and their differences from each other, reasoning that there are not enough synonymous educational dictionaries in the dictionary entry places are allocated to lexicographic marks.

Keywords: educational dictionaries, construction, synonymy, dictionary corps, dictionary article, dictionary megastructure, abbreviations.

Таниқли лексикограф, педагог, бир неча замонавий ўқув луғатлари муаллифи Л.А.Введенская ўзининг машҳур “Риторика ва нутқ маданияти” номли китобига шундай кириш қилган эди: “Бизнинг даврimиз фаол, уддабурон, ишбилармон одамлар даври. Мамлакатимизда ижодий ташаббусларни ривожлантириш учун зарур шарт-шароитлар яратилди, фикрлар хилма-хиллиги, қатъият, ишонч, муносабат билдириш учун имкониятлар эшиги очиқ. Буларнинг барчаси замонавий инсоннинг коммуникатив имкониятларини ривожлантиришни талаб қилади. Мулоқотнинг энг муҳим воситаси бу сўздир[1]. Ҳақиқатан ҳам, сўзнинг қудрати ҳақида филология илмида антик даврлардан ҳозирга қадар етарлича баҳс юритилган. Сўз сеҳри, маъно жилоси, таъсирчанлиги хусусида гап борар экан, дастлаб синонимлар тилга олинади. Таълимий мақсадда тузилган синоним луғатларда сўз маъносини очиш, лексикографик талқин қилишда қандай мезонларга асосланилади, бу борада қандай қийинчиликлар бор? Ушбу бўлимда шу каби масалага ойдинлик киритишга ҳаракат қиламиз.

Синоним ўқув луғатларда изоҳга, юқорида айтилганидек, бир тил бирлиги эмас, икки ёки ундан ортиқ бирлик моҳиятини ёритиш талаби қўйилади. Зотан, синонимлар ўқув луғатининг асосий мақсади ҳам ўқувчиларнинг луғат захирасини бойитиш, нутқ маданиятини ўстириш, ўз фикрини аниқ ва тўғри ифодалаш, нутқий вазият талабига мос ва зарур сўзни топиб, ўрнида қўллаш кўникмасини ўстиришга ёрдам бериш. Унинг сўзлиги жонли нутқ ва адабий тилдаги синонимларни қамраб олар экан, ҳар бир сўзнинг лексикографик семантизацияси луғат қийматини белгилайдиган асосий омиллардан ҳисобланади.

Синоним луғатларда луғат мақоланинг ўзига хос характерли белгиларидан бири шундаки, унда лексикографик семантизация – изоҳнинг икки кўриниши – умумий ва хусусий изоҳлар фарқланади:

1) доминантанинг изоҳи билан мос тушадиган парадигманинг умумий лексикографик талқини (УЛТ);

2) қатордаги ҳар бир синоним сўзнинг доминанта ва парадигманинг бошқа аъзоларидан фарқланиб турадиган хусусий лексикографик талқини (ХЛТ).

Таҳлилларни А.А.Семенюк ва И.А.Семенюкларнинг замонавий ўқув лексикографияси ҳамда мактаб синоним луғатларининг энг мукаммал намуналаридан деб тан олинган машҳур “Рус тилининг синонимлар мактаб луғати” асосида олиб борамиз. Луғатда парадигманинг УЛТи “Синонимларнинг умумий маъноси” бўлимида берилиб, кейин қатордаги ҳар бир аъзонинг парадигма таркибидаги жойлашув тартибига кўра ХЛТи келтирилади.

Луғат мақолада доминантанинг лексик-семантик хусусиятларига асосланган синонимик қаторнинг умумий лексикографик изоҳига қуйидаги талаблар қўйилади:

Биринчидан, ушбу изоҳ қатордаги ҳар бир аъзо хусусий талқинининг такрори ҳам бўлмаслиги, ундан тамоман узоқ ҳам бўлмаслиги шарт. Аниқроғи, парадигма ва унинг аъзоларига қўйиладиган талаб – ягона умумий маъно остида бирлашиш ва хусусийликлар билан фарқланиб туриш, бирлаштирувчи ва фарқловчи белгиларга эга бўлиши лозим.

Иккинчидан, УЛТда қатордаги турли услубга хос, масалан, бадиий, сўзлашув ёки расмий услуб эмас, услубий бетараф синонимга асосланиши, бошқа услубга оидлари эса хусусий изоҳларда акс этиши, шу синоним орқали изоҳланиши лозим.

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Учинчидан, парадигма аъзоларидан бири адабий тилга, иккинчиси диалектал хосланган бўлса, изоҳ адабий тилдаги сўзга асосланиб, диалектал синоним унга ҳавола қилинади ёки адабий тилдаги синоним орқали изоҳланади. Масалан:

КУТМОҚ, ПОЙЛАМОҚ қаторининг умумий лексикографик семантизацияси "**мўлжалланган нарсанинг амалга ошишини, келишини, учрашини умид қилган ҳолда бирор жойда турмоқ, бирор жойда бўлмоқ" тарзида берилади. Ушбу изоҳ *пойламоқ* диалектизми учун ҳам тааллуқли бўлиб "Шу маънода кутмоқ сўзи кенг *қўлланади" тарзида изоҳ берилади. Шу ўринда айтиб ўтиш лозимки, ўқув синонимик луғатларда қатор таркибида ўзбек адабий тилидан анча йироқ бўлган диалектизмларнинг ҳам ўрин олиши изоҳланиши мақсадга мувофиқ эмас.***

Синонимик парадигма аъзолари умумий парадигматик маънолари билан бирлашсада, хусусий, яъни доминанта ва парадигманинг бошқа аъзоларидан фарқланиб турадиган алоҳидаликларга эга. Зеро, бу синонимия ва синонимик парадигманинг шартли белгиси. Қолаверса, синонимларнинг ҳақиқий семантик қиммати, нутқнинг таъсирчанлигини белгиловчи муҳим роли ҳам шунда намоён бўлади. Шу нуқтаи назардан иккинчи даражали изоҳ – парадигма аъзоларининг лексикографик семантизацияси ўқув синонимик луғат учун муҳим аҳамиятга эга.

Ўзбек тилида яратиладиган янги авлод синоним сўзлар ўқув луғати луғат мақоласи қуйидаги асосий узвлар: 1) маънодошлик қатори; 2) қаторнинг умумий лексикографик талқини; 3) парадигма ҳар бир аъзосининг хусусий лексикографик талқини; 4) юқоридаги белгиларни тасдиқловчи асос (иллюстрация)дан ташкил топади.

Муайян сўзнинг синонимик қаторларда шу сўзлар билан синонимик муносабат ҳосил этиши унинг маъно тараққиёти, янги маънолар касб этиши натижасидир. Лексемаларда семантик тараққиётнинг мавжудлиги синонимик парадигманинг очиқлигини белгилайди. Шу боис ўқув синонимик луғатда парадигма аъзоларининг изоҳини беришда аташ семаси билан бирга ифода ва вазифа семалари ҳам етакчилик қилади.

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EVALUATION AND ASSESSMENT: EFFECTIVENESS OF LEARNING IN ECTS

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Abstract. The effectiveness of assessment in Higher education is crucial point to be focused on. This article introduces the mobility in assessment since the introduction of Bologna process to higher educational establishments of Uzbekistan. The European Credit Transfer system (ECTS), which is accepted in Uzbekistan, is designed to provide students with variety of information and their effective utilization. As an example it is best to point out Foreign Languages faculty students' success based on ECTS evaluation criteria which affect students' working out of class.

Key words: ECTS, assessment, evaluation, learning, higher education

Introduction

When teaching in higher education assessment is almost always involved: about examples of supposedly falling standards, about plagiarism, about unreliable marking or dishonest external examiners, about errors in exam papers, and so on. The recent transformation in higher educational system of Uzbekistan with introduction of Bologna process totally avoids the above mentioned problems, as its base aim is focused on learning process. The Decree of the president of Uzbekistan about establishment of credit-module system was the start to acceptance of ECTS which is widely applied in most countries of the European Higher Education Area. 48 countries, from Portugal in the west to Russia and Kazakhstan in the east, have ratified the EHEA. Studying across the European Higher Education Area is much more comparable thanks to the European Credit Transfer System, or, more precisely, the European Credit Transfer and Accumulation System. One course or module is equal at every university under a credit system. The scheme enables students to study and live in several European countries. Additionally, it makes it much simpler to study abroad because colleges can compare the classes and programs they offer, allowing you to receive credit for a semester or year spent abroad. ECTS credit-module system is based on permanent principles, like, student-centered learning, transparency, improving flexibility, improving students' mobility. Therefore, there is significantly greater freedom when credits for lectures from many universities can be combined (or added up) toward one degree or certificate. Students are assessed and scored by credits they get, so they should fulfill their learning workloads to gain learning outcomes.

Foreign language faculties are effectively implementing PRESETT curriculum, carried out by British Council and has 20 year history in Uzbekistan[PRESETT Newsletter, Mark Crossey, Director British Council], which is appropriate to the requirements of ECTS. The application of a module Planning for Teaching and Learning can be one of the examples of its practicality.

Open dialogue and participation in Planning For Teaching and Learning classes

Planning For Teaching and Learning course is designed to implement mostly the student-centered approach and reflective feedback between students, teachers, and the relevant administrators, through which their needs and aspirations are expressed and discussed. All stakeholders are involved in constructive discussion of program design and delivery.

Transparency and reliability

The course catalogue provides reliable, up-to-date and quality assured information on degree programs, as well as on single educational components. It provides an accurate description of the degree program, including all details: structure, components, learning outcomes, workload, learning/teaching approaches, assessment methods, assessment criteria, and progression rules.

A content of Planning for Teaching and Learning in PRESETT curriculum

Introduction

Compulsory for English majors, 20 hours in Semester 6.

Aim

By the end of the course students should be able to evaluate ready-made lesson plans and plan their own lessons and sequences of lessons.

Objectives

By the end of the course students will

- be able to interpret a syllabus and consider it while planning a lesson;
- be aware of different factors influencing lesson planning (level and age of learners, learners' needs, time, number of learners etc);
- be able to set aims, objectives and learning outcomes of lessons and sequence of lessons appropriately;
- be able choose appropriate frameworks for a lesson according to the educational purposes;
- be able to choose relevant activities/tasks for different stages of a lesson (starting, middle, ending) and linking them with each other;
- be able to choose different materials and resources (e.g. technology, visual aids) to aid teaching;

- be able to critically evaluate ready-made lesson plans from the Internet;
- be able to decide whether or not to deviate from a plan (and reasons for this).

Indicative content

- Understanding and working with syllabi used in schools, lyceums and colleges
- What goes into lesson planning and lesson plans
- Setting aims, objectives and learning outcomes of a lesson or sequences of lessons
- Selecting frameworks for lesson planning (e.g. PPP, Alternatives to PPP, TBL, pre-, while, - post for receptive skills)
- Considering activities for different stages of a lesson: Beginning (warm-ups, lead-ins), Ending (making a summary, flashing forward, filling up the last remaining moments)
- Linking activities within a lesson
- Timing activities within a lesson
- Setting a homework
- Making use of available materials and resources (e.g. pictures, songs, video, blackboard, physical setting of a classroom)
- Anticipating problems (including ways of dealing with disruptive behaviour)
- Flexibility in planning and teaching
- Critical evaluation of ready-made lesson plans from Internet
- Planning for mixed-ability classes
- Reflection on the taught lesson

Approaches to teaching and learning

- Reflection as a learner and as a teacher
- Task-based practical work
- Discussion of key issues
- Article discussion
- Analysing educational documents (e.g. syllabus)
- Evaluating lesson plans from the Internet
- Designing a lesson plan
- Self-study

Learning outcomes

By the end of the course students should have developed

- an ability to evaluate the appropriacy of readily available lesson plans to a particular context;
- an ability to design a lesson plan for a certain context.

Indicative bibliography

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Assessment profile

Continuous Assessment 40%

- Participation 10%
- Ready-made lesson plan evaluation 30%

Mid-course Assessment 30%

- Designing a lesson plan

Final Assessment 30%

- Microteaching 15 %
- Reflection on microteaching 15 %

Assessment specifications

1. Ready-made lesson plan evaluation

For this task you will have to:

- find and download a ready-made lesson plan from Internet. You can use the following websites: www.teachingenglish.org.uk, www.onestopenglish.com
- write an evaluative essay (not less than 600 words) addressing the following issues:

What kind of learners do you think this lesson plan is suitable for (e.g. age, level, gender, needs, cultural background, L1 etc.)?
What skills and language areas does the lesson plan address?
Are the set aims and objectives realistic to achieve?
What framework is chosen for sequencing the lesson?
Are the activities logically sequenced and contribute to achieving the lesson maims?
Is the timing realistic in relation to the content and objectives?
Is there variety of interaction patterns in the lesson plan?
Does the lesson address different learning styles?
What you liked about the lesson plan?
What would you change in this plan if you teach this lesson?

- Attach the evaluated lesson plan (specifying the source) to your writing.

Criteria for assessment

Task response (number of words, relevance) 10%
Ability to critically analyse the materials in the light of the relevant theories and approaches and support them with examples 15%
Coherence and cohesion 5%
Total: 30%

2. Reflection on microteaching

Once you've done the microteaching write a reflective essay (no less that 350 words) covering the following:

- Do you think you've been able to achieve the aim(s) stated in your lesson plan?
- Have you followed your plan strictly or deviated from the plan? What made you do so?
- What do you think were the strengths of your lesson plan?
- What would you like to change in your lesson plan if you teach this lesson again?

Criteria for assessment

Task response (number of words, relevance) 5%
Ability to reflect on the teaching experience and support the writing with examples 5%
Coherence and cohesion 5%
Total: 15%

3. Designing a lesson plan

Design 2 lesson plans for two subsequent 45-minute lessons. In your lesson plans do not forget to include:

- Profile of learners who are this lesson for. You can decide on which grade of schoolchildren or students of lyceums, colleges to choose. Indicate learners' age, level, needs, gender, cultural background, L1 etc.
- The place of the lesson in the curriculum
- Aims, objectives
- Materials and resources to be used
- Stages
- Timing
- Interaction patterns
- Homework
- Anticipated problems

Consistency

The academic staff is responsible for delivering the program and its components ensure consistency between learning outcomes stated in the program, the learning and teaching activities and the assessment procedures. This constructive alignment between learning outcomes, learning activities and assessment is an essential requirement for educational programs.

Flexibility

A flexible program structure is essential to allow for students' choices and meet different needs, e.g. opportunity is given for developing personal learning pathways and optional activities are offered, since 4+2 curriculum is organized by Bukhara State University, which means that for four days they learn how to teach and then two days are spent at secondary schools to practice teaching and to be evaluated. A flexible organization of learning, teaching and assessment activities, including flexibility in the timetable and more opportunities for independent learning is essential for accommodating different learning styles. This widens the choices of learning and teaching materials and activities, and opens up opportunities for students with different profiles or needs (e.g. people with caring responsibilities or people with disabilities). The integration of digital technologies in higher education provision is having a significant impact on learning and teaching approaches. The allocation of credits to learning outcomes which are achieved through new modes of delivery made possible by technology, are based on the same principles as the allocation of credits to learning outcomes for traditional educational components.

Conclusion

Evaluation and assessment in ECTS are in the process of being tested out in practice and assessing planning for teaching and learning in 4+2 is a large scale project of Bukhara State University. Teachers of courses with a variety of assessment methods are gathering information from their students regarding, for instance, how they allocate their time in accordance to the needs of the assessment and how they react to feedback. They are using this data to identify any possible issues with their courses, alter the assessment to address these issues, and then analyze whether the modifications have improved the way their students approach their learning. This is very similar to any action research process that involves bettering teaching and learning. Both teaching and assessment are highlighted. The underlying presumption is that by altering assessment-related elements, instruction can be improved more effectively. It is a significant joint project in the "literature of assessment" that will produce case studies of adjustments that proved successful as well as a developed conceptual framework that explains why they were successful. The idea is that any instructor looking to examine and understand how well their own course's assessment system supports student learning can use these criteria as a checklist.

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O'SMIRLAR OBRAZINI YARATGAN BA'ZI MUALLIFLAR XUSUSIDA

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Badiiy adabiyot inson taqdiri hamda ichki olamini, ruhiyatini teran tasvirlay oladigan vositadir. U orqali kitobxon hayot falsafasi xususida kerakli xulosalar chiqaradi va o'z muammolarini bartaraf etishda yechim topadi. Ayniqsa, yangi hayot ostonasida turgan yosh yigit-qizlar obrazlari gavdalantirilgan asarlar bu borada ahamiyat kasb etadi. O'smirlar obrazi bir qator yozuvchilar ijodida keng o'rin egallaydi. Mazkur mualliflar sirasiga Charlz Dikkens, Harper Lii, Jon Grin, Markus Zuzak, Jey Asher, Robert Luis Stivensonlarni kiritish mumkin.

Zamonaviy adabiyotshunoslikda o'smirlar obrazi gavdalantirilgan asarlar, ulaning badiiy xususiyatlari hamda spetsifikasi doir qator tadqiqotlar olib borilgan. Xususan, Mary Hilton, Maria Nikolayeva, David Uitley, Jorji Horrell, Klémentin Beauvais, Nikol Brugger-Dethmers, Lydia Kokkola, Karen Koats, Bettina Kammerling-Meibauer, Shirley Brice Heath, Jennifer Lynn Wolf tadqiqotlarida o'smirlik davri va uning badiiy adabiyotda tasviri, o'tish jarayonidagi shaxs va uning shakllanishi muammolari talqini, o'smirlar adabiyotida hissiyotlar hamda ularning tabiati tasviri keng tadqiq qilingan. Mazkur maqolada o'smir obrazi tasviriga turli xil yondashilgan asarlar hamda mualliflar haqida so'z boradi.

Charlz Dikkens – ingliz tilidagi bir qancha romanlar muallifi, tanqidchi, komik qahramonlarni mohirlik ila tasvirlab berish ustasi, ijtimoiy mavqe'ga ega mashhur yozuvchidir. Uning o'smirlar hayotiga bag'ishlangan mashhur asari "Oliver Tvist" 1837 yili fevralda yozilgan bo'lib, Dikkens o'zining qahramoni Oliver Tvist sarguzashtlari orqali Londonning qabohat dunyosi illatlarini ochib tashladi. Uning romanlaridagi qahramonlar kulgi ortiga berkitilgan majruh qalblar, hamdardlikka muhtoj yuraklar, jamiyat bir chetga ajratib tashlagan insonlar qiyofasi yordamida gavdalantiriladi. Ocharchilik va kambag'alchilik "Oliver Tvist" romanining asosiy g'oyasidir. Asar davomida Charles Dikkens shu mavzuni bir qator uylar xarobaga aylanganligi, asarning bosh qahramoni Mister Soverberi bilan qashshoqlar ta'ziyasiga borganida butun oila a'zolari bitta xonada yashayotganlari orqali ochib berishga harakat qiladi. Oliver Tvistning o'zi yosh va yetim bo'lishiga qaramasdan, Londondagi bu ahvolni ko'rib, bechoralar va aldangan bolalarga yordam berishni boshlaydi.

O'smirlar adabiyotiga o'z hissasini "To kill a Mockingbird" asari bilan qo'shgan yana bir yozuvchi amerikalik Garper Lidir. Asar asosan irqiy kamsitishga bag'ishlangan. Unda yosh qora tanli Tom Robinson oq tanli Mayella Evelni zo'rlagani uchun ayblanishi va sud jarayonida uning aybsiz ekanligi Mayella, oq tanli qiz, o'zi uni yo'ldan ozdirgani va shu uchun otasidan kaltak yeganligi aniqlanadi. Dalillarning yetarli bo'lmasligiga qaramasdan, Tom Robinson hay'at a'zolari tomonidan aybdor deb tan olinadi va keyinchalik u qamoqdan qochishga harakat qilganligi uchun otib tashlanadi. Asarda Garper Li, Tom Robinson kabi qora tanli insonning do'sti yo'qligini va u jamiyatda har doim oq tanli odamlar tomonidan kamsitilishi, jamiyatda o'z o'rniga ega bo'lolmasliklari va faqat qullikka mahkumligini tasvirlaydi. Bu kitobning mashhurligi real hayotga asoslanganligi va yozuvchining unga bo'lgan munosabati bilan xarkterlanadi. Hattoki 2006 yili Britaniya kutubxonalarida bu kitob "Bibliya"dan ko'ra balandroq baholandi va u joylashgan tokchada " Har bir o'smir uni o'lishidan oldin o'qishi shart" deb yozilgan edi.[1;43] Umuman olganda Lining bu asaridan so'ng Amerikaning har bir maktab darslarida bu mavzu munozarali va har doim bahs qilinadigan bo'ldi.

Markus Zuzak "Kitob o'g'risi" asarida to'qqiz yoshli qizning o'zini xuddi katta va mustaqil inson kabi tuta olishini ko'rsatadi. Avstraliyalik yozuvchi o'zining romanida asosiy qahramon qilib Lisel Meminger nomli qizchani tanlaydi. Asarda uning ota-onasi Ikkinchi jahon urushida vafot etgani va u tutingan ota-ona tomonidan tarbiyalanishi hamda "Nazi" rejimiga qarshi kurashishi haqida gap boradi. Uning tutingan ota-onasi o'zining uyida Maks ismli yahudiyni yashirganlari ularning oilasini xavfga qo'yishi hamda Hans Liselning tutingan otasi unga o'qish, yozuv hamda chiroyli nutq so'zlashni o'rgatadi. Bundan Lisel foydalanib "Nazi"dagilar yo'qotish uchun qidirayotgan kitoblarni u o'g'irlab o'qiydi hamda o'z qobilyatidan foydalanib o'zi ham yozishni boshlaydi. Bu asarda o'lim, xuddi ta'tilga chiqish vositasi sifatida tasvirlangan. Bundan tashqari o'sha davrdagi o'smirlar ahvoli, ya'ni ular bolalik nimaligini bilmay urushga yuborilgan, odam o'ldirishga o'rgatilgan. Bu holatni Markus Zuzak mohirlik bilan tasvirlagan.

XIX arsda mashhurlikning cho'qqisida bo'lgan Robert Luis Stivensonning "Xazinalar oroli" asari, sarguzashtli, boylik topish uchun qilinadigan qaroqchilik ishlari haqida. Jim Hovkingsning sarguzashtlari uni hayotda ko'p narsalarni tushunishga, qaroqchilar obrazidagi jamiyatga zarar keltiradigan odamlarni uzoqroq saqlash kearkligini anglashga yordam beradi.

Jey Asherning "O'n uchta sabab, nimaga"(Thirteen reasons, why) asari - o'smir qizning joniga qasd qilganligining o'n uchta sababini sinfdoshlariga ovozli kaseta orqali tushuntirishi

haqida roman. Unda Hanna ismli qiz o'zini sinfdoshlari tomonidan kulishlari va ular oldida uyalib qolgan holatda bo'lganligi sabab, har doim ishongan do'sti uni ustidan kulgi qilish uchun foydalanilganligi hamda o'smir o'gil bolalar tomonidan zo'rlanganligi va maktabdagi o'qituvchisi Mr. Potter tomonidan ham madad ko'rolmagnligidan joniga qasd qilganligini ovozli kasetada tushuntiradi. Jey Asher o'zining romanida, o'smirlar hayoti qanchalik adolatsiz, eng mushkul davr ekanligini va har bir o'smir aynan shu davrda qanchalik yordamga, ruhiy yordamga muhtojligini ko'rsatib beradi.

Yana bir zamonaviy amerikalik yozuvchi Jon Grin o'zining " Xato bizning yulduzlarimizda" ("Fault in our Stars") asari o'n olti yoshli, saraton kasalligiga chalingan Hezel Greys Lankaster tomonidan hikoya qilinadi. Asarda Hezel Greys o'n yetti yoshli, basketbol o'yinchisi bo'lgan, ammo kutilmagan baxtsiz o'yindan keyin ikki oyog'ini yo'qotgan Avgustus Voter degan yigitni sevib qoladi. Asar birinchi ko'rinishda oddiy sevgi sarguzashti degan fikr keladigan bo'lsada, ammo Hezel Greys va Avgustus o'limlariga bir necha oy qolganligi, bir-birlarini uchratmay hayotdan bezor bo'lgan va yashashni xoxlamagan, uchratib esa hayotdan hali to'ymaganliklari va yana yashashni, birga bo'lishni xoxlaganliklari, qanchalik yosh bo'lib vafot etish achinarli ekanligi tasvirlanadi.

Muxtasar qilib aytganda, jahon adabiyotida Charlz Dikkens, Harper Lii, Jon Grin, Jey Asher kabi yozuvchilar o'smirlar qatnashgan asar yaratib uni shoh asar darajasiga keltira oldilar. O'smirlar dunyosi hayotining o'ziga xos qirralarini tasvirladilar. Ularda, shuningdek, ham hayot qiyinchiligini, ham sevgini, ham achchiq kulgini, azob-uqubatni ko'rishimiz mumkin.

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MUVAFFAQIYATLI O'QITUVCHI BO'LISHNING USULLARI.

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Annotasiya: Bu maqolada ingliz tili o'qituvchilari uchun darslarni yanada samalariroq tashkil etish uchun nimalarga e'tibor qaratish kerakligi haqida tavsiyalar berilgan. Har bir tavsiya qaysi usullar bilan amalga oshirish yechimlari bilan tushuntirilgan.

Abstract: This article provides recommendations for English language teachers on what to pay attention in order to organize more effective lessons. Each recommendation is explained with ways how to implement suggestions .

Аннотация: В данной статье даны рекомендации учителям английского языка, на что обратить внимание, чтобы организовать уроки более эффективно. Каждая рекомендация объясняется способами реализации предложений.

Kalit so’zlar: ta’lim jarayoni, texnologiya , twitter, feedback (o’z fikrini bildirish), vizual.

Key words : language acquisition , technology, twitter, feedback,visual.

Ключевые слова: овладение языком, технология, твиттер, обратная связь, визуал.

Ingliz tili o'qituvchisi uchun ishdan qoniqishning eng asosiy o'lchovi bu talabalarning darslaringizdan zavq olishlari va ularning chet tilini o’zlashtirishda muvaffaqiyat qozonishlari bilan baholaniladi . Fidoiy va jonkuyar o'qituvchilar uchun ta'lim nafaqat talabalar uchun, balki o'qituvchilar uchun ham uzluksiz jarayondir. Quyida o‘qituvchilik mahoratini oshirish va yanada samaraliroq ingliz tili o‘qituvchisi bo‘lish uchun tavsiyalar :

1. Yangi dars yoki tushunchani o‘rgatishning turli xil usullarini toping.

Har kim har xil o'rganadi; ba'zi talabalar vizual belgilar bilan yaxshiroq o'rganishadi, boshqalari esa, agar ularga real vaziyatlarda qo'llashga ruxsat berilsa, osonroq o'rganishadi. Shuning uchun ko'proq talabalar yangi tushunchalar va darslarni o'zlashtirayotganiga ishonch hosil qilish uchun sinfingizga materialni taqdim etishning turli usullarini qo'llang.

2. Yordamchi bo'ling.

Talabalar ko'pincha uyatchan yoki tengdoshlari oldida savol berishdan qo'rqishlari mumkin. Talabalar yordamga muhtoj bo'lganlarida yordam so'rashlari uchun o'zlarini qulay his qilishlari uchun do'stona, do'stona munosabatda bo'ling. Talabalar savollari yoki tashvishlari bo'yicha siz bilan yakka tartibda uchrashishlari uchun ochiq ish soatlarini taklif qilishni unutmang

3. Til o'rganish jarayonini qiziqarli qiling.

Ingliz tilini o'rganish ko'pincha qiyin vazifadir, lekin u zerikarli yoki qiyinchilik tug'dirishi shart emas. Ingliz tili darslarini qiziqarli qilish orqali o'quvchilaringiz mavzuni o'rganishga yanada ko'proq rag'batlantiriladi. O'rganishni qiziqarli qilishning ba'zi usullari orasida o'yin o'ynash va faoliyatni sovrinlar yoki qo'shimcha o'yin vaqti kabi ijobiy mustahkamlash bilan musobaqalarga aylantirish kiradi.

4. Darsga oldindan puxta tayyorgarlik ko’ring. Darsni shunchaki “o’tdim” degan noto'g'ri tushuncha bilan sinfga kirish hech qachon yaxshi fikr emas. Agar siz darslarga oldindan tayyorgarlik ko'rmasangiz, o'quvchilaringiz buni sezishadi va sizning o'qitishga bo'lgan noto’g’ri munosabatingiz ularning o'rganishiga ta'sir qiladi. Darsdan oldin dars materiallarni tayyorlash orqali siz o'quvchilarga o'qitishga jiddiy yondashayotganingizni ko'rsatasiz va bu ular ham o'rganishga jiddiy yondashishlari kerakligini belgilaydi.

5. Og'zaki amaliyotni rag'batlantiring.

Yangi tilni o'rganish uchun miyaning turli qismlaridan foydalanish va mashq qilish kerak. Ko'pincha o'qituvchilar o'rganishning barcha jihatlaridan foydalanishni unutishlari mumkin. Ko’pchilik hollarda o’qituvchilar ingliz tili darsida og'zaki amaliyotni e'tiborsiz qoldirib, to'g'ri grammatika va lug'atni rivojlantirishga e'tibor qaratishadi. O'quv dasturi davomida muntazam ravishda amaliyot va suhbat mashg'ulotlarini o'tkazish orqali o'quvchilarning og'zaki qobiliyatiga ishonch hosil qilishlariga yordam berilishi kerak.

6. Dars rejangizda texnologiyadan unumli foydalaning.

Texnologiyadan foydalanishni ta’qiqlash va qochish o'rniga, texnologiya va yangi media o'quv jarayonida yordam berishi mumkin bo'lgan turli usullarni qabul qiling. Masalan, 2013-yilda braziliya maktabida grammatika darslarida o‘quvchilar Twitterdagi mashhur tvitlarni xushmuomalalik bilan tuzatishlaridan iborat mashqlarni bajarganliklari shov-shuvga sabab bo‘lgan edi. Texnologiyalar yordamida tilni o'rganish imkoniyatlarida cheklov yo'q.

7. Tushunarli va kechirimli bo'ling.

Yangi tilni o'rganish talaba boshdan kechirishi mumkin bo'lgan eng qiyin tashabbuslardan biridir, shuning uchun ularning kurashlarini tushunish va xatolarini kechirish kerak.

8. Darslar va o'quvchilaringiz hayoti o'rtasida aloqa o'rnating.

Tadqiqotlar shuni ko'rsatadiki, agar material talabalarga bevosita ta'sir qilsa, ularning hayotiga bog’liq bo’lsa ular ma'lumotni yaxshiroq eslab qolishadi. Dars rejangizda o‘quvchilaringizning kundalik hayotiga ta’sir ko‘rsatadigan mavzulardan foydalaning va ularga sinfda o‘rganayotgan narsalari real dunyoda ularga qanday foyda keltirishi bilan bog‘lashga yordam bering.

9. O'quvchilaringizga har dars avvalgi darsga qaraganda qiyinroq darajadagi bilim bering.

Hech narsa o'rganish istagini zerikishdan ko'ra ko’proq o'ldira olmaydi. Talabalaringiz o'z o'qishlaridan charchamasligiga ishonch hosil qilish bilan bir qatorda, har bir yangi darsda ularni qiyinlashtiring va qiziqtiring.

10. Avvalgi materiallarni tez-tez takrorlab turing. Har bir darsning dastlabki bir necha daqiqasini oldingi dars materialini ko'rib chiqish va qolgan savollarni berishga imkon berish har qanday o'qituvchining kundalik ishining bir qismi bo'lishi kerak. Hamma o'tgan materialni yaxshi o'zlashtirganini aniqlaganingizdan so'ng, keyingi qiziqarli darsga o'ting.

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КОНЦЕПТ «РОДИНА» (В РУССКОМ И АНГЛИЙСКОМ ЯЗЫКАХ) В СИСТЕМЕ ЦЕННОСТНЫХ КОНЦЕПТОВ ЯЗЫКОВОЙ КАРТИНЫ

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На современном этапе развития языкознания доминантой мышления становится не познание, а взаимопонимание, что неизбежно приводит к исследованию взаимодействия языка, культуры и личности.

Язык является формой отражения окружающей человека действительности и самого себя, средством получения знаний об этой действительности. Изучением человека и его

взаимодействия с окружающим миром, зафиксированного в сознании в виде понятий, образов и поведенческих актов, занимается лингвокультурология, отвечающая современным требованиям лингвистики и культурологии (Н.Д. Арутюнова, В.В. Воробьев, В.И. Карасик, Н.А. Красавский, В.А. Маслова, Ю.С. Степанов, В.Н. Телия).

Комплекс переживаний, эмоциональных потрясений человека, его представлений о мире в концентрированной, когнитивно и лингвистически обработанной форме воплощаются в концепте, под которым принято понимать многомерное ментальное образование.

Термин «концепт» пришёл в лингвистику из логики, где он воспринимается как синоним термина «понятие». В «Логическом словаре-справочнике» Н.И. Кондакова слово «концепт» самостоятельно не толкуется, а входит в отсылочную статью: «понятие». В соответствии с определением концепт в языке должен воплощаться в отдельном слове. Концепт - это информация относительно актуального или возможного положения вещей в мире, т.е. то, что индивид знает, предполагает, думает, воображает об объектах мира.

Этот иноязычный термин родственен русскому слову «понятие». Имя существительное «conceptus» происходит от латинского глагола «concipere» - «зачинать», т.е. буквально значит «поятие, зачатие». Его русский эквивалент «понятие» образован также от глагола «пояти», имевшего в древнерусском языке значения «схватить, взять в собственность, взять женщину в жены». Легко заметить, что оба глагола этимологически во многом родственны, выражают общую идею приобретения. По нашему мнению, концепт - это некое суммарное явление, состоящее из самого понятия и ценностного представления о нем человека.

Концепт «родина» входит в набор ментальных кодов русской языковой картины мира наряду с такими ментальными кодами, как «справедливость», «судьба», «истина», «любовь», «вера». В историческом хронотопе в сознании людей ментальные коды либо сохраняют, либо приобретают, либо утрачивают ценность, а значит, вследствие этого будет изменяться характер и направленность деятельности социального субъекта или определенной социальной группы. Хотя концепт может быть вербализован различными способами, наиболее значимым средством его экспликации являются именно лексические единицы. Рассмотрим дефиниции лексемы «Родина» в русском языке:

Родина – 1. Место, страна, где человек родился; где впервые сложился, возник этнос.2. Место возникновения, открытия или изобретения чего-либо.

Родина – 1. Отечество, родная страна. 2. Место рождения, происхождения чего-либо.

Родина – родимая земля, место рождения; земля, государство, где родился. Согласно проведенному нами анализу русских фразеологизмов, содержащих концепт «родина», мы определили следующие их значения: - защита родины, борьба за нее: До тех пор, пока Вы готовы отдать свою жизнь за человечество, ваша *Родина – бессмертна*. Ностальгия по дому: *Дома и стены помогают*. Противопоставление родины чужбине: *Чужие стены не греют*. Верность своей стране: *Жить – Родине служить*. Отметим, что, когда речь идет о Родине, характерной чертой для представителей русской культуры является частое использование эмоционально окрашенной лексики, раскрывающей значение ‘родное сердцу место’. Примерами могут служить следующие сочетания: Родина-мать, родная земля, родимая сторона, отчий край, край отцов, что, согласно А. Вежбицкой, является показателем важности эмоций и их свободного выражения в русском языке, что свидетельствует о высоком эмоциональном накале русскоязычной коммуникации, богатстве лингвистических средств для передачи эмоций и их оттенков.

Обратившись к фразеологической составляющей концепта *homeland* ‘родина’ в английском языке, мы видим, что чаще всего свою реализацию находят лексемы *home* и *country*. Рассмотрим следующие примеры. *East or West home is best* – В гостях хорошо, а дома лучше. *A man without a Motherland is like a Nightingale without a song*- Человек без родины — что соловей без песни. *Ask not what your country can do for you, ask what you can do for your country*— Не спрашивай, что твоя Родина может сделать для тебя, спроси себя, что ты можешь сделать для своей Родины.

Проанализировав указанные и другие примеры, мы приходим к выводу, что для представителя англоязычной культуры типично отзываться о родной стране номинативным образом, т.е. именовать ее нейтрально “country”. Для представителя русскоязычной культуры отсутствие эмоционально-оценочного компонента в понятии «родина» означает утрату возможности дифференцировать его значения и их оттенки. Данный факт означает, что в русскоязычном пространстве родина воспринимается не как данность, а как место, с которым человек связывает свою жизнь. Заключение. Таким образом, в понятийном измерении в основу изучаемого лингвокультурного образования заложена формулировка: «Родина – это место, где я родился (вырос)» (в русской лингвокультуре) и “the country of one’s birth” (в английской лингвокультуре). В ценностном измерении самыми яркими являются чувства ответственности, желания уберечь родину, стремление представить ее с лучшей стороны. Эти характеристики концепта «родина» совпадают в исследуемых лингвокультурах.

В этимологическом измерении в русской лингвокультуре важен славянский корень род, в английской лингвокультуре – country. Обобщая вышесказанное, отметим большую приверженность человека к Родине в русской культуре, чем в английской. Что касается реализации концепта «родина» в повседневной жизни общества, то нами отмечается важность осознания человеком своей национальной принадлежности. Родина играет значительную роль в жизни каждого человека, так как человек, равнодушный к своим корням, прежде всего, слабо развит духовно. В таком случае сложно говорить о благоприятной почве для воспитания детей в духе патриотизма, веры, традиций. Заметим, что, как правило, в данном случае речь идет не о конкретных государствах в контексте политической карты мира, а о том месте, где прошло детство и переход человека во взрослую жизнь. У каждого из нас имеется свой образ: родной дом, город, деревня, природа, воспоминания о детстве, стране. В связи с этим считаем необходимым отметить важность осознания своей национальной принадлежности, постоянного возвращения на свою родину и физически, и ментально

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4-ШЎЪБА. ФОЛЬКЛОРШУНОСЛИК ВА ЭЛЕКТРОН ФОЛЬКЛОР.

ЎЗБЕК ФОЛЬКЛОРИ ЛЕКСИКОГРАФИЯСИ ТАКОМИЛИ

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Кейинги пайтларда фольклор лексикологияси, фольклор лексикографияси, фольклор диалектологияси ва кроссмаданий лингвофольклористика сингари терминлар ўзбек фольклоршунослигига ҳам сингиб бормоқда. Чунки бу борада дунё лингвофольклористикасида бир қатор муҳим тадқиқотлар олиб борилган.2

Фольклор лексикографияси тилшунослик соҳасининг лингвофольклористика қисмига алоқадор бўлиб, фольклор ва фольклор тили луғатларини, халқ оғзаки бадиий ижодида қўлланувчи сўзларнинг луғатини тузиш назарияси ҳамда амалиёти билан шуғулланади. Фольклор лексикографияси қуйидаги вазифаларни бажаради:

1. Фольклор луғатлари типларини аниқлаш, таснифлаш ва яратиш.

2. Фольклор луғатларининг тузилишини ўрганиш.

3. Фольклор лексикологиясини луғатлаштириш.

4. Фольклор терминологияси луғатини тузиш.

5. Фольклор тили луғатларини тузиш.

6. Фольклор тилининг изоҳли луғатини яратиш ва ҳоказолар.

Ўзбек фольклори сўзлари ҳозиргача турли луғат типларидан (имло, изоҳли, шевага хос сўзлар, этнографизмлар луғатларидан) ўрин олиб келган. Ўзбек тилшунослиги ва фольклоршунослигида ҳали “Ўзбек фольклори луғати”, “Ўзбек фольклори тилининг изоҳли луғати” кабилар яратилмаган. Аммо фольклор тили луғатини яратишга уринишлар қадимдан мавжуд бўлган. Бунга қадимги туркий тил мутахассиси, тилшунос ва фольклоршунос, элшунос Маҳмуд Кошғарийнинг “Девону луғотит-турк” асарини далил қилиб кўрсатиш мумкин. Унда илк марта туркий тилда қўлланган, аммо араб тили

[2] Бобунова М. А., Хроленко А. Т. Словарь языка русского фольклора: Лексикабылинных текстов. Первый выпуск. – Курск: Изд-во ГУИПП «Курск», 2000. – С.1-112; Махортова Е.И. Лексикографическое представление фольклорной лексики (на материале лексико-тематической группы «Небо, явления природы»): Автореф. дис. ... канд. филол. наук. – Орел, 1994. – 17 с.; Моргунова Н.И. Имена существительные в словаре языка фольклора // Фольклорная лексикография. Вып.1. – Курск: Изд-во Курск, гос. пед. ин-та, 1994. – С.7-9; Моргунова Н. И. Лексика народной лирической песни Курской области: Автореф. дисс. канд. филол. наук. – Орел, 1996. – 18 с.; Никитина С. Е. О словаре русского песенного фольклора. Проблемная группа по экспериментальной и прикладной лингвистике. Предварительные публикации. Вып. 74. – М., 1975. – 78 с.; Никитина С. Е. Семантические категории в словаре языка фольклора // Словарные категории. – М.: Наука, 1988. – С. 87-91; Никитина С. Е. Словари языка фольклора: варианты описания слова // Словарь и культура: К столетию с начала публикации «Словаря болгарского языка» Н. Герова. – М.: Институт славяноведения и балканистики РАН, 1995. – С. 94-95; Оссовецкий И. А. Об изучении языка русского фольклора // Вопросы языкознания. – 1952. – № 3. – С. 93-112; Оссовецкий И.А. О языке русского традиционного фольклора // Вопросы языкознания. – 1975. – № 5. – С. 66-77; Хроленко А.Т. Проблемы фольклорной лексикографии // Диалектная лексика. 1977. – Л.: Наука, 1979. – С.229-241.

таъсирида йўқолиб бораётган оғзаки-бадиий сўзлар изоҳланган. Уларнинг қўлланилиши ўша давр фольклори намуналари: қўшиқ, марсия, мақол, афсона, ривоят матнларидан келтирилган мисоллар орқали далилланган.

“Фольклор луғати”да фольклор асарларида қўлланилган сўзларнинг фольклористик жиҳатига, “Фольклор тилининг луғати”да эса уларнинг лингвистик хусусиятларига кўпроқ аҳамият берилиши туфайли бу иккала луғат типи ўзаро фарқланади.

“Фольклор тилининг луғати” диалектизмлар, этнографизмлар, архаизм ва историзмлар, изоҳли ва имло луғатларида бериш имкони бўлмаган айрим сўз ва сўз бирикмаларини, аниқроғи, таржима қилишнинг сира имкони бўлмаган лакуналарни (масалан, абўлакам, дубўлакам, дўрса, чандиш каби) қамраб олиши билан луғатлар типологиясида алоҳида ўрин тутади. Шуни инобатга олиб, мана шу соҳа мутахассиси сифатида танилган М.А.Бабунова фольклор тили луғатининг объекти анъанавий лексикографик амалиёт томонидан тўғри ўзлаштирилмаган лингвистик бирликлар” эканини қайд этади.3

Фольклор асарлари тили миллий тилнинг ўзига хос оғзаки шакли бўлиб, муайян тизимни ҳосил қилади. Лекин тилшунослигимизда ҳали фольклор тили лексикографияси назарияси ишлаб чиқарилган эмас. Бу борада фақат у ёки бу достоннинг тили бўйича яратилган илмий тадқиқотлар борлигини айтиш мумкин, холос. Аммо фольклор тили луғатини яратиш миллий тил таркибини тўлиқ тасаввур қилиш, унда диалектизмлар, лингвокультуремалар, этнографизмлар, этнонимлар, мифонимлар ва бошқа тил бирликларининг тил тизимидаги ўрнини белгилаб кўрсатиш, нутқда ишлатилиши билан боғлиқ лингвостилистик қонуниятларни ёритиши жиҳатидан мақсадга мувофиқдир. Фольклор тили луғатлари махсус турдаги луғатлардан бири бўлиб, бошқа луғатлар орасида ўзининг тузилиши жиҳатидан ажралиб туради.

Ўзбек фольклоршунослигида ҳар бир тадқиқотчи ўзи ўрганган у ёки бу фольклор матнидаги сўзларни, уларнинг семантик тузилишини, лингвопоэтик вазифаларини, матндаги бошқа сўзлар билан алоқаларини ўрганиш орқали фольклор матншунослигининг тараққиётига ҳиссса қўшган эсалар-да, ўзбек фольклори лексикографияси билан боғлиқ ишлар кам ҳажмда амалга оширилди. Ҳозиргача ўзбек фольклорига оид сўзларнинг тизимли лексикографик тавсифи амалга оширилмаган. Фольклор тили луғатларини яратишнинг назарияси ва амалиёти ишлаб чиқилмаган. Ҳолбуки, бундай луғатлар нафақат лингвистик материалларни тақдим этиши, халқ тилининг бойлигини ихчам шаклда ўзида намоён этиши, оғзаки сўзлашув сўзлари орасидан адабий тилга ўтган сўзларни белгилаб кўрсатиши билан ҳам муҳимдир. Қолаверса, улар халқ анъаналарини сақлаб қолиш усулларидан бири сифатида хизмат қила олади. Бундай луғатлардан тилшунос, фольклоршунос, тарихчи, этнограф, культурологлардан иборат кенг илмий жамоатчилик фойдаланиши мумкин.

Тилшунослар кўпинча фольклор тилини бадиий деб тушуниб, ундаги сўзлар ва уларнинг ўзаро боғланишини поэтик грамматика қоидалари орқали изоҳлайдилар. Лекин фольклор асарлари тилида фақат бадиий моҳиятга эга сўзларгина эмас, оддий сўзлар ҳам қўлланади. Шунинг учун маълум бир халқ фольклори тили луғатини тузишда нафақат фольклор, балки фольклордан ташқари нутқ ҳам ҳисобга олиниши лозим.

Фольклор асарларининг жуда катта қисми ўтмишда яратилгани, қадимийлиги жиҳатидан фольклор тилининг ихтисослаштирилган луғатига эҳтиёж баланд ҳисобланади. Фольклор тили луғатларини ҳар бир жанрга хослаб ҳам тузиш мумкин. Бунда маълум бир фольклор жанрининг табиати, генезиси, матнининг макро ёки микроструктурани ташкил этиши билан боғлиқ. Айниқса, кейинги пайтларда таржима соҳаси учун қулайлик

[3] Бобунова М. А. Фольклорная лексикография: становление, теоретические и практические результаты, перспективы. - Курск: Изд-во Курск, гос. ун-та, 2004. - 240 с. (15 п. л.)

туғдириш мақсадида компьютерда фольклор асарларининг луғат корпусини яратиш, унга оид лексемалар тавсифини бериш долзарб вазифалардан бирига айланди. Айтайлик, биргина “фольклор” сўзининг лексикографик тавсифига бир неча хил ёндашувлар бор. Масалан: *фольклор – оғзаки ижод; оғзаки бадиий ижод: халқ ижоди, эл адабиёти, халқ оғзаки адабиё*ти ва ҳоказо каби номлар билан юритилади. Хуллас, халқ оғзаки ижоди ва фольклор сўзлари семантикаси ва алоқасини акс эттирувчи луғат ёзуви ҳозирликча имло ва изоҳли луғатларда маромида қайд қилинмаган. Лекин уларнинг юқоридаги каби номланиши ёзма нутқда ҳам кузатилади.

Фолькор тили луғатига киритилган лексемаларни кластерли ёндашув асосида туркумига, талаффузига, орфографияси, морфемикаси, семантикаси, услуби, синтагматик ва парадигматик алоқаларига кўра гуруҳлаш мумкин. Яна уларнинг макон ва вақтга кўра қўлланишидаги фарқланишни ҳам аниқлаш, идиоматик белгиларини кўрсатиш ҳам муҳимдир.

Фольклор лексикографияси лингвофольклористиканинг асосий муаммоларини ҳал қилиш учун, фольклордан ташқари нутқни ўрганиш учун ҳам муҳим имкониятларни яратади. Фольклор тили луғати модели асосида ҳар бир достон, эртак, қўшиқ турлари тилининг луғатини ҳам яратиш мумкин. Масалан, “Кунтуғмиш” достонидаги метафоралар луғати”, “Алпомиш” достонининг образли воситалари луғати”, “Эртакларда эпитетлар луғати” каби. Масалан, Ф.И.Буслаев ҳамиша фольклор эпитетлари лексикасини тўплашни фойдали деб билган.

Кейинги йилларда ўзбек фольклорининг дунё тилларига амалга оширилаётган таржималари миқдори кенгайиб бораётгани ҳам унга оид луғатларга эҳтиёжни келтириб чиқармоқда. Шу орқали фольклор матнининг автоматик таржима имкониятларини ошириш мумкин. Шунингдек, фольклор тили луғатлари ўзида фольклор материалини қамраб олиши ва халқ тилини ўрганиш имкониятини бериши билан ҳам аҳамиятлидир.

Фольклор халқ жонли тилида яратилгани учун унда шева сўзлар, этнографизм ва лингвокультуремалар, поэтонимлар алоҳида ўрин тутади. Шунинг учун фольклор асарларида қўлланган сўзларнинг лексик-семантик тизимини, уларнинг лексикографик талқинини алоҳида ўрганишга тўғри келади. Хусусан, таълим тизимлари учун тузилган дарслик ва қўлланмалар таркибига ўқув материали сифатида киритилган халқ асарлари (достондан парчалар, эртак, афсона, ривоят, нақл, қўшиқ, топишмоқ, мақол сингарилар) матнида учрайдиган сўзлар имлоси ва изоҳи бўйича луғатлар яратиш жуда долзарб вазифалардандир.

Ўзбек фольклоршунослиги муаммолари жаҳон фольклоршунослигининг илғор методлари воситасида тадқиқ этиш тобора кучаяётгани йилдан-йилга кўплаб фольклор ва фольклоршунослик терминларининг миллий тилимизда ўзлашишига олиб келмоқда. Бундай ўзлашма терминлар айни пайтда тилимизнинг луғат бойлигини ҳам оширмоқда. Ҳозиргача жаҳондаги турли тизимли тиллардан *фольклор, фольклористика, мифология, анекдот, зачин, мифоним, мифологема* ва ҳоказо каби бир қатор терминлар тилимизга кириб келганки, уларнинг ҳаммасини эсда сақлаш ҳамда мазмун-моҳиятини тушуниш, кириб келиш тарихи ва сабабини англаш қийинлашиб бормоқда. Хусусан, тилда бу каби сўзларнинг олинма термин сифатида адабий тилимиздан ўрин олгани, уларнинг дарслик ва қўлланмаларга ҳам киритилгани булар ҳақида алоҳида маълумот беришни талаб этмоқда. Шу эҳтиёждан келиб чиқиб, “Жаҳон фольклористик терминларининг ўзбекча қисқача изоҳли луғати”ни тузиш ва унда ўзбек тили ва фольклоршунослигига кириб келган жаҳон фольклори ва фольклоршунослиги терминларининг қисқача изоҳини алфавит тартибида келтириш, уларнинг мазмун-моҳиятини мисоллар билан қисқача изоҳлаб бериш керак бўляпти. Қолаверса, ўзбек тилида учрайдиган жаҳон фольклористик терминларининг қайси тилдан олингани ва қандай маъно-мазмунга эгалиги, қўлланиш ўрни ва мақсади, вазифаси, албатта, соҳага кириб келаётган ёшларни қизиқтиради. Шунингдек, соҳада юз бераётган илмий-ижодий алоқалар тараққиёти ҳам буни тақазо этади.

Айтиш мумкинки, жаҳон фольклористик терминлари ўзбек тилшунослигига грек, латин, араб, форс-тожик, рус, инглиз, француз, испан, итальян, немис тилларидан ўзлаштирилган. Ҳатто улардан айримлари умумий ўрта таълим (мактаб), ўрта махсус таълим (коллеж)лар, олий таълим учун тузилган ўқув дарсликлари ва қўлланмаларида учрайди. Мана шу жиҳатдан ҳам улар ҳақида махсус изоҳли луғат бўлиши талаб этилади.

Кўриб ўтилганлардан аёнлашадики, фольклор лексикографияси борасида ўзбек фольклоршунослигида ҳам қўйилган шахдам қадамлар бор. Фақатгина энди бу борадаги ишларни янада жонлантириш, ўзбек фольклори терминологияси луғатчилиги (ўзбек фольклори терминолексикографияси) ҳамда ўзбек фольклори лексикологиясининг изоҳли луғатчилиги соҳаларининг назарий-амалий асосларини ишлаб чиқиш ва мустаҳкамлаш фольклоршунослигимизнинг долзарб вазифаларидан бири ҳисобланади.

CULTURE REFLECTED IN PHRASEOLOGICAL UNITS

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Culture as a set of material and spiritual values created by society is clearly reflected in linguistic cultures, in which the linguistic and non-linguistic meanings of words are accumulated. Linguistic culture, which emerged at the end of the 20th century, studies the dialectical unity linguistic and extralinguistic content of the word. In other words, the object its study are words that have cultural meanings, connotative meanings, spiritual values, manifestations of ethnic mentality in the language.

The study of a language in close connection with culture requires a special scientific approach, method, method. For this purpose, we have chosen the method of the linguoculturological field proposed by V.V. Vorobyov: “Linguistic and cultural field is a complex multidimensional structure of units - linguistic cultures, which include segments not only of language, but also of culture" [2, p. 75-81]. In view of the foregoing, our unit of study has become linguoculturological field "Phraseologisms", which carry a rich cultural heritage of nations and nationalities. Characterizing phraseological units, back in 1987 A.I. Molotkov wrote: “Singling out different types of interpretation of the lexical meaning of phraseological units, according to which phraseological units are correlated, will make it possible to approach more objectively, firstly, to the definition of the lexical meaning of each specific phraseological unit separately, secondly, to get closer to understanding the qualitative nature of the lexical meaning of the phraseological unit itself, in all likelihood, than the nature of the lexical meaning of the word "[3]. According to A.I. Molotkov, it is easy to see that phraseological units, as potential units of linguistic cultures, contain not only lexical, linguistic meaning, but also extralinguistic. We find the same definition of phraseological units in the "Linguistic Encyclopedic Dictionary": "The meaning of phraseological units-idioms, being lexically mediated, retains connotations associated both with the original meanings of the words of the components, and with the figurative basis of phraseological units. Therefore, the meaning of phraseological units is always richer in semantic structure than the lexical meaning of a word, and qualitatively differs from it” [7].

Phraseological units of any language are an inexhaustible pantry, the volume of which cannot be cover within one, even the largest scientific work. Based on this, we will limit ourselves to the study of proverbs and sayings with the words "Bosh" in Uzbek and "Head" (head) in English. In this case, in some cases, we turn to Russian proverbs and sayings. In Uzbek and English, the words "Bosh" and "Head" are part of the human body (or animal), consisting of a cranium and a face (or muzzle of an animal). In the five-volume explanatory dictionary of the Uzbek language, along with the direct meaning of the word "Bosh" (part of the body of a person or animal above the neck) are given and twenty of its figurative meanings, some of which can be attributed to linguistic cultures [4]. If we take into account the valence the words "Bosch" in

phraseological units, their number will double. In the explanatory dictionary of the English language, the word "Head" has a direct meaning "top part of body" and 9 figurative values in the form "Head", i.e. without other word forms and variants expressions [8]. If we take into account the invariance of language units, it is not difficult to determine the volume and valency of the words "Bosch" and "Head" in live colloquial speech. “Proverbs that are part of phraseological units are short folk sayings with an instructive meaning; folk aphorisms” [5]. They carry a huge information about the life and culture of our ancestors. Also, the proverb is a figurative expression, which, unlike a proverb, does not constitute a complete statement and is not aphorism [5]. Proverbs and sayings of the Uzbek language are a mirror of a peculiar, unique, multifaceted culture and life of the peoples of the East. In the proverb "Akl yoshda emas, boshda" (Um not in age, but in the head) the linguocultureme "boshda" (in the head) means not a part of the body, but mind. In the next two proverbs, we observe the use of the word "Bosh" in combination with the national headdress of the Uzbek people: “Bosh yorilsa, duppi ostida” (literally, if the head splits, then under the skullcap, i.e. do not take dirty linen out of the hut); “Bosh omon bulsa, duppi topiladi” (literally, there would be a whole head, but there would be a skullcap). Now let's talk about other proverbs. In the proverb “Ishlagan tishlaidi, ishlamagan bosh kashiydi” (literally, whoever works, he eats, and who does not work, he scratches his head) of the Bosch linguocultureme, it is important to think about why he was left hungry. The expression “Boshga tushganni kўz kўrar” (literally, what will happen, eyes will see) means that you cannot run away from fate or what will be, cannot be avoided. In other words, the word "Bosch" used in the meaning of life (fate) "Boshida Kaltak Sinadi" (literally, a stick breaks on his head) means that a person subjected to continuous beating (he is beaten all the time). The sentence “Boshimda tosh (or yongoq) chaqadi” (literally, he cracks a stone or a nut on my head) means “he doesn’t give me life, he eats me.” In the last two phraseological units, the linguocultureme "Bosch" is used in the meanings of a person and his hard life. In the proverb “Yakhshi bilan ўrtoқ bўlsang, yakhshi yўlga boshlaydi” (literally, if you make friends with a good person, he will guide you along a good path), the verb “boshlamoқ” it is important to guide, to lead. This verb is also widely used in the sense of "beginning" (expectations): "O'sha kuni kechkirishi bilan, u saroyga kiribdi-da, yo'lakka yashirinib, podshoni kuta boshlabdi", which in English is expressed as: "At the same day in the evening Tambal went inside the castle and began waiting for the entrance of the King” [6]. The proverb “Tabib tabib emas, boshidan utgan tabib” (literally, the doctor is not a doctor, but the one who a healer who himself survived the disease) has the meaning of “experienced on himself”, i.e. who has seen trials in his life. Linguistic culture "Boshidan" is used in the meaning "entire life". In the proverb "Tonging kҒrkki tosh bilan, odamning kҒrkki bosh bilan" (literally, if the stones mountains paint, then a person is a head, i.e. mind) the word "Bosch" (head) is used in the meaning "top of the mountains": Also in the saying "Shamol bulmasa, darakhtning boshi qimirlamaydi" (literally, if the wind does not blow, the top of the trees does not sway) The linguocultureme "Bosch" is used in the meaning of "the upper part of the tree." The meaning corresponds to the proverb "There is no smoke without fire".

Linguistic culture "Bosh" in the proverb "Yakhshi khotin erni elga bosh kilur, yomon khotin erini gado qilur” (literally, with a good wife, the husband will be the head of the people, and with a bad wife, a beggar), the leader (leader) has the meaning. The word has exactly the same meaning. "Bosh" and in the proverb "Yomonga bosh bulguncha, yakhshiga yuldosh bul!" (literally, it is better to be a friend of a good person than the leader of a bad one), as well as in the proverb “Yomonlarga boshchi bўlguncha, Yakhshilarga қўshchi bўl ”(literally, it’s better to be a plowman for good (people) than a leader for bad ones). (Here қўshchi is a plowman, a hired worker). The saying "Bir bashga bir ulim" means letters. one death per head (i.e. one person). In other words, two deaths cannot happen, but one cannot be avoided. The studied linguocultureme "Bosch" expresses the meaning of "mind" and in the proverb "Dўst boshga bokar, dushman oyokka” (literally, a friend judges by his mind, and an enemy by his shoes). In Russian, there is also a similar proverb with a generalized meaning without using the word head

(they are greeted by clothes, escorted by mind). Also in the English version, the word clothes is used: "Clothes do not make the man." Linguistic cultureme "Bosh" in the proverb "Ishimning boshi yuq, oshimning moshi yuq" (lit. there is no beginning of work, like eating, without mung bean) has the meaning "the beginning of something" - in this case of work. Here, the absence of a start is compared with a meal without mung bean (mung bean - a plant from the legume family, the grains of which are the national food). Signs of the moral values of the East, including the Uzbek people, are expressed in the saying "Bir yostiққa bosh қўямоқ" (lit. put your head on one pillow with someone in the hope of living together, being a faithful husband or faithful wife), where the word "Bosch" means joint, married life. It is appropriate to note here that “Yostik” (pillow) in combination with “Bosh” acquires a purely Uzbek national character. The linguocultureme "Yostik" is also used in the meanings of being ill (sick), i.e. recumbent illness, life, fate, existence, what the expressions say: “Boshi yostikka tegdi” (the head touched the pillow, i.e. fell ill, fell ill with a serious illness); "Yostigi quridi" (lit. his pillow dried up, i.e. died); “Onasining boshiga yostiq bulmoq” (lit. to be a pillow for his mother, i.e. not to marry, to remain an old maid - about a girl); Berowing yostigini kuritmok" (destroy from the world; kill, destroy someone); "Boshim yostiққа etsa (if I lie down)." Linguistic culture "Boshvoksiz" - not on a leash, unattached, unbridled (about horse, cow) in the proverb “Ersiz hotin - boshvoqsiz ot” (literally, a woman without a husband is like an unattached horse) means unbridled; out of hand, left to his own devices. Considering that "Boshvok" is a rope with a loop, worn on neck of cattle, it is not difficult to understand the unenviable will of the women of the East in the distant past. AT counterbalance to what has been said, it should be noted that in the East, including among the Uzbeks, a mother woman is the holy of holies, as the following proverb speaks eloquently with word-linguocultureme "Bosh": "Oltin boshli otang bilan kolguncha, pakhmok boshli onang bilan kol” (literally, it’s better to stay with your mother with a disheveled head than with your father - with gold). In Uzbek and English, as in any other language of the world, there are stable combinations of words and expressions that are very rich in linguistic cultures. They are close to phraseological units, similar to them in certain ways. They are like proverbs and sayings, carry the historical and cultural value of peoples and nations speaking as if the same language.

Linguistic culture "Bosh" of the Uzbek language earlier, in the pre-revolutionary period(1870-1918), was widely used to name various administrative officials of Turkestan and the khanates of Central Asia, as evidenced by the following stable combinations of words: "mingboshi" (thousander, volost ruler); "yuzboshi" (centurion, official with a rank higher than ellikboshi); "ellikboshi" or ellikbashi (one of the lowest administrative ranks). Linguistic cultures "Bosh kelin" (the eldest daughter-in-law is the first wife of the eldest son) and "Bosh hotin" - (first (oldest) wife) speak of polygamy. Also the word "Bosch" had the meaning of “piece” when counting cattle (yigirma bosh koramol) is twenty head of cattle. To them you can add the value per capita (for or from each), as well as the unit of account: “Bir bosh piez" - onion head (anonion), "Bir bosh karam" - head of cabbage (cabbage head), "Bir bosh uzum" - a brush (bunch) of grapes (cluster of grapes), "Jon boshiga" - per capita (per capita), "Kishi boshiga" - for one, for each (one and all), "Kishi boshidan" - from each (kishi boshiga besh sumdan - for each five soums (per head for five sums). Taking into account the fact that "Bosch" and "Head" are the main, most important, main part of the body that contains the "brain", it is not difficult to understand the reasons for the appearance of many similar phenomena.

This is especially clearly expressed in proverbs, sayings and set expressions of the compared languages. The words "Bosch" and "Head" as units of linguistics in nominative (and in some figurative) meanings do not differ from each other, but as units of a linguistic culture they have different variants and means of manifestation in speech. Their differences are explained by the culture (cultural values) of the speakers of these languages, the religious and national foundations of society. Comparing the proverbs and sayings of the Uzbek and English languages, in which the linguoculturemes "Bosh" and "Head" are used, we come to the conclusion that, despite on external discrepancies, their invariant values are preserved. So, in the proverb "Akl yoshda emas, boshda” the linguocultureme “Bosh” is used in the meaning of “mind”. Also, the

English version has the meaning "mind": "It's not the beard that make the philosopher." At the means of their expression are different. If in the Uzbek version "Bosh" indicates mind, then in English the word "philosopher" expresses an intelligent person. The word "beard" also indicates age. In general, it turns out that the "Mind" is not in the beard, but in the head. Exactly the same discrepancies are observed in the proverbs “Bosh omon bўlsa, dўppi topiladi” (If there was a whole head, but there would be a skullcap) and (So long as you have a neck, you will always find a yoke for it). The head, especially the skullcap, is closer to the Uzbek people as a national headdress. This means that the smart one will not be left without a headdress, i.e. without means of subsistence (in the broadest sense). This meaning is entirely consistent with the English version, which says that an intelligent person will always find a way to earn a livelihood. The meaning of the cause, i.e. “nothing happens without a reason,” proverbs express: “Shamol bulmasa, darakhtning boshi qimirlamaydi” (literally, if the wind does not blow, the top of the trees does not sway) and "There is no smoke without fire" (There is no smoke without fire). Although other words-linguoculturemes are used in the English version, the invariant remains unchanged.

Many proverbs, sayings and expressions with the linguistic culture "Bosh" of the Uzbek languages are not reflected in similar lexical units of the English language. This is a natural linguistic phenomenon, which is explained by the fact that the linguistic culture, in difference from the word and its lexico-semantic variant, "includes segments not only language (linguistic meaning), but also culture (outside the linguistic cultural meaning)" [1, p. fifteen]. Summarizing, we can say that the linguoculturemes "Bosh" of the Uzbek and "Head" of the English languages correlate not only with human thought processes, but also with a huge, unique world of national culture. In other words, it is a set of units (invariants and variants), which reflect the corresponding fragments of culture, united by a common content.

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“МАНАС” ТРИЛОГИЯСИДАГИ ТАҚИНЧОҚЛАРНИНГ ЭПИК ТАЛҚИНИ

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Дунё фольклоршунослигида халқ оғзаки ижодининг аналогик хусусиятли анъанавий образлари генезиси ва поэтикасига хос типологик ҳамда специфик жиҳатларни қиёсий ўрганиш инсоният бадиий тафаккури тараққиётининг синкретик ҳолатларини аниқлаш имконини бериши туфайли кучайди. Натижада оддий турмуш буюмларининг ғайритабиий тимсоллар сифатида образлантирилишига замин яратган мифологик тасаввур-тушунчалар илдизини, маъно ва вазифалари синкретиклашувини очиш имкони пайдо бўлди. Бу эса дунё фольклоршунослигида тақинчоқлар образи ва тимсолларини халқ бадиий тафаккурининг тадрижий ривожи асосида ўрганиш заруратини кўрсатади.

Заргарлик касбининг маҳсули – бу тақинчоқлар. Тақинчоқлар образи халқ оғзаки

ижодида алоҳида ўрин тутади. Халқ оғзаки ижодида тақинчоқларнинг поэтик тасвирлари моҳирона берилган. Тақинчоқлар образи **достонларда** кўп учрайди. Қирғиз халқининг буюк эпоси “Манас”да тақинчоқларнинг қатор поэтик тасвирларини жуда кўп кузатиш мумкин:

Масалан, “Манас” эпосида Манаснинг ёри Каникейнинг гўзаллигини таърифлаш учун тақинчоқлар образи ўрин тутган шундай мисралар келтирилган:

Чылк алтындан жыгасы
Оң чекеде кырданып,
Акыл толгон кези экен..
Олоңдой кара чачы бар,
Келишкен кара кашы бар,
Жазык маңдай, кара көз,
Жатык тилдүү, ширин сөз..[2,116]

Ўзбекча мазмуни:

Нақд олтиндан жиғаси
Ўнг томонда қирланиб,
Ақли тўлган пайти экан.
Сунбул қора сочи бор,
Келишган қора қоши бор,
Очиқ юзли, қора кўз,
Тили жуда ширин сўз.

Юқоридаги мисолдан кўриниб турибдики, Каникейнинг гўзаллигини ифодалашда унинг тақкан тақинчоқлари ҳам тилга олинмоқда. Жумладан, жиға – сочга тақиладиган тақинчоқлардан бири бўлиб, у олтин билан сифатланмоқда. Олтин миқдорининг қанчалик софлиги “чылк” сўзи орқали жиғанинг тоза, нақд, соф олтиндан ясалганлигини таъкидлаб келмоқда.

“Манас”да тақинчоқлар алоҳида образлантирилиб, қаҳрамонларнинг моддий аҳволи, келажакка бўлган ишончидан дарак беришига ҳам хизмат қилган.

Маңдайда баргек тынарым,
Балбылдап күйгөн чырагым[2,78].

Ўзбекча мазмуни:

Пешонамда баргак тирагим
Чарақлаб ёнган чироғим

Парчада келтирилган “баргек” (баргак) фарзанд рамзини ифодалаб келган. Баргак пешонани безагани каби фарзанд ҳам оилани безайди. “Болали уй бозор, боласиз уй мозор” (“Балалуу үй базар, баласыз үй мазар”) деганларидай, бола оиланинг мустаҳкам бўлишига, оиладаги барча шодликлар бола орқали юзага чиқишига ишора қилинмоқда. Бу мақол туркий халқлар учун умумий аҳамият касб этади.

“Манас” трилогиясининг иккинчи қисми «Семетей» эпосида Семетейнинг Бухородан Таласга кўчаётган эпизодини, яъни Каникейнинг келини Чачикейни еталаб келаётганлигини қуйидаги тасвирларда кўриш мумкин:

Төбөсүнө чачыңдын
Шөкүлөнү кийгизип.
Шөкүлөнүн жээги
Кызыл алтын көрүнүп,
Көрө калган кишинин
Көңүлү жаман бөлүнүп,
Аркасында чач кабы
Алты бөлөк төгүлүп…[1,37]

Ўзбекча мазмуни:

Тепадаги сочига
Шокила кийдирип.

Шокиланинг чеккасидан
Қизил олтин кўриниб,
Уни кўрган кишининг
Кўнгли ёмон бўлинар,
Орқасида сочбоғи
Олти бўлак тўкилиб.

Манаснинг ўғли Семетейнинг аёли Чачикей ўзига тўқ, зодагон оиланинг келини эканлигидан унинг таққан тақинчоқлари дарак бермоқда. Бу тасвирда аёллар тақинчоғи – сочбоғ (чач кап) номи тилга олинган. Қирғизларда сочбоғ (чачпак), сочқоп (чач кап) деб ҳам юритилади. Сочқоп ҳам қирғиз аёлларининг машҳур тақинчоқлари сирасига киради.

Қўшиқда сочбоғ аёлнинг гўзаллигини таърифлашга ва рамзий ифодалашга хизмат қилмоқда.

*"**Алтын кемер** чети –деп,*	*"Олтин камар чети – деб,*
Айдалынын бети" – деп,	*Айдалининг бети" – деб,*
Сырнайза сайып өткөнү,	*Найза сайиб ўтгани*

Манас эки жанчып, үч сайып.[2,47] Манас икки янчиб, уч сайиб.

Парчада "камар" эркак киши рамзини ифодалаб келмоқда. Қирғиз халқида "Баатыр эл четинде, жоо бетинде" ("Эркак эл четида, ёв устида") деган мақол бор. Келтирилган мисраларда "олтин камар" образи орқали Манас ботирнинг эл-юрт тинчлиги учун ёвга қарши мардонавор курашга, душманни "икки янчиб, уч найза санчиб" йўқ қилишга қаттиқ бел боғлагани таъкидланмоқда. Чунки камар – белга тақиладиган тақинчоқ.

Камар кўпинча турли хил қимматбаҳо тошлар, олтин ва кумушдан ясалган сирғачалар билан безатилади. Уларнинг қанчалик серҳашамлилиги таққан инсоннинг насл-насабини, обрўсини белгилайди. Унга қадалган тошлар ҳам бирор нарсага тегиб кетганда ўзидан овоз чиқаради. Парчада насл-насабли ботирларнинг жангги тасвирланмоқда. Бу ўринда камарнинг ўз маъносида келганлигини кузатиш мумкин. Бу фикрни "Манас" эпосидаги қуйидаги парча ҳам тасдиқлайди:

***Кемерлер** белде **шаркылдап**,*	*Камарлар белда шарақлаб,*
Кең багалек бакылдап,	*Кенг пойчалар хилпираб,*
Найзанын учу жылтылдап,	*Найзанинг учи йилтираб,*
Аскердин башы кылтылдап...	*Аскарнинг боши қилтираб...[2,59]*

Эпосда Манаснинг ёри Каникейнинг гўзаллиги қуйидаги мисраларда баён этилган:

*Чылк **алтындан жыгасы***	*Нақ олтиндан жиғаси*
Оң чекеде кырданып,	*Ўнг томонда қирланиб,*
Акыл толгон кези экен.	*Ақли тўлган пайти экан.*
Олоңдой кара чачы бар,	*Сунбул қора сочи бор,*
Келишкен кара кашы бар,	*Келишган қора қоши бор,*
Жазык маңдай, кара көз,	*Очиқ юзли, қора кўз,*
Жатык тилдүү, ширин сөз...	*Тили жуда ширин сўз[2,116].*

Юқоридаги мисолдан кўриниб турибдики, Каникейнинг гўзаллигини тасвирлаш учун унинг таққан тақинчоқларига ҳам эътибор қаратилмоқда.

Жиға – сочга тақиладиган тақинчоқ. Каникей жиғасининг бевосита олтиндан ясалгани, яна унинг тоза, нақ соф олтиндан ясалганлиги "чылк" сўзи орқали таъкидланаётгани нафақат жиғанинг қимматбаҳолигини, балки у қарашли бўлган эгаси ҳам юқори табақадан эканини англатиб туради.

"Манас" эпосида Шоорук хоннинг қизи Акылайнинг гўзаллигини тасвирлаш учун унинг "топчу" (тугма)лари тасвирига алоҳида эътибор қаратилган:

Он алтыда жашы бар,	*Ўн олтида ёши бор,*
Оролгон кундуз чачы бар.	*Ўралган қундуздай сочи бор,*
Асемдеген топчудай	*Безатилган тугмадай,*
Келишкен кара кашы бар.	*Келишган қора қоши бор.*
Колу күмүш зымындай,	*Қўли кумуш симидай,*

Бели канжар кынындай[2,83]. *Бели ханжар қинидай.*

Тугма (туйма) ҳам тақинчоқлар сирасига киради. Тугмалар турли хил тошлар билан безатилиб, кийимга кўрк бериш учун тақилади. У кийимнинг икки томонини қадаш, бирлаштириш вазифасини адо этиши баробарида безак вазифасини ҳам бажаради. Юқоридаги мисолда қошнинг безатилган тугма сингари чиройли эканлиги таъкидланаётгани ўзига хос бадиий параллелизм санъати сифатида эътиборни тортмоқда.

Тумор ҳам тақинчоқлар қаторига киради. Чунки туморларга турли хил тошлардан безаклар берилади ва ёмон кўзлардан асраш мақсадида кўкрак қисмига, баъзан эса кўринмайдиган жойларга тақилади.

Аттарынын мойнуна
Алтындан тумар *тактырган[2,108].*
Отларининг бўйнига
Олтиндан тумор тақтирган.

От – эр йигитнинг қаноти. Узоқ йўлда йўлдош, сирдош ва улов вазифасини ўтайди. Қирғиз халқи қадим-қадимдан отни эъзозлашган. Уларни улоққа солиш учун яхши парваришлашган. Яхши парвариш кўрган отлар жуда чиройли, мағрур бўлишган. Уларга кўз тегмасин деган мақсадда тумор тақишган. Отнинг қадри баландлигини уларга олтин тумор тақилганлигидан ҳам англаш қийин эмас. Қадимий эътиқодга кўра, отларга ҳам кўз тегишидан асраш учун тумор тақишган.

Анын арка жагынан *Унинг орқа томонига*
Алтындан тумар *тагылган* *Олтиндан тумор тақилган*
Аккула кирди чубоого[2,139]. *Аккула кирди чопмоққа.*

Аккула – Манаснинг минган оти. У зотдор отлар сирасига киради. Аккула ниҳоятда кучли, чиройли, бўйдор, мағрур от бўлганлиги боис ҳамманинг ҳавасини келтирган. Шу сабабли йўлга чиқишдан олдин унга олтиндан тумор тақилган.

Хулоса қилиб шуни айтиш мумкинки, “Манас” трилогиясида тақинчоқлар инсон гўзаллигини таърифлаш, асосан аёллар рамзини ифодалаш баробарида инсонларнинг ижтимоий мавқеини белгилашда ҳам муҳим аҳамият касб этиб келмоқда.

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INGLIZ VA O`ZBEK IJODKORLARNING PERSONAJLAR NUTQIDA OLQISHLARDAN FOYDALANISH MAHORATI

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Annotasiya: Ushbu maqolada ingliz va o`zbek ijokorlari Robert Bo`rns, Emili Bronte va Mirtemir she`riyatida olqishlardan foydalanish xususiyatlari.

Annotasiya: В данной статье рассмотрено использование благопожелании в поэзии английских и узбекских поэтов Роберта Бернса, Эмили Бронте и Миртемира.

Abstract: The article dealt with some common features of English and Uzbek blessings. First of all it addresses the issue of the genesis of the word blessings in English and Uzbek literature.

**Kalit so`zlar:** Olqishlar, yaxshi tilaklar, janr, she`riyat, maqollar.

Ключевые слова: Аплодисменты, добрые пожелания, жанр, поэзия, пословицы.

Key words: Blessings, well-wishes, genre, poetry, proverbs.

Xalq donishmandligining o'ziga xos nodir shakli, umumfolklor hodisasi bo'lgan olqishlarning badiiy ijoddagi o'rnini, estetik ahamiyatini ochib berish poetik tafakkur tarixiy

taraqqiyotini o'rganishda muhim ahamiyatga ega. Chunki olqishlar qadimgi insonlarning so'z sehriga ishonchi, o'zga dunyo, ruhlar olami, homiy kultlar bilan bog'liq mifologik tasavvur-tushunchalari, diniy-e'tiqodiy qarashlari asosida kelib chiqqan bo'lib, xalq ijodkorligining muhim badiiy shakllaridan biri sifatida to hozirgacha yashab kelmoqda.

B.Sarimsoqov badiiy asarlarda "xalq maqollari, matallari, yumuq iboralar, og'zaki nutq uchun xos ifoda hamda oborotlarning qo'llanishini oddiy folklorizm", [1] deb hisoblaydi. Shunga tayanib, biz ham badiiy asarlarda qo'llangan olqishlarni oddiy folklorizm so'zi bilan izohlab ketishni ma'qul ko'rdik. Chunki asar tarkibiga kiritilgan olqish yarq qilib ko'zga tashlanib turadi. Ehtimol, ana shu oddiy ko'rinishni inobatga olib, olim bu atamani qo'llagandir. Biroq olqishni yozma adabiyot tarkibiga kiritish oson bo'lsa-da, uning o'rni va vazifasi oddiy emas. Chunki asar tarkibiga kiritilgan olqishlar uning ixchamligi, hayotiyligi va rang-barangligiga ko'mak beradi.

I.Yormatov oddiy folklorizmlarni qo'llanishiga ko'ra ikki guruhga: a) asl oddiy folklorizmlar; b) qayta ishlangan oddiy folklorizmlarga ajratadi. Uning fikricha, folklor hodisasi aynan qo'llansa, asl oddiy folklorizmni yuzaga keltiradi. Agar u ma'lum sababga ko'ra o'zlashtirib, qaysidir jihatdan o'zgartirib qo'llansa, qayta ishlangan oddiy folklorizm hosil bo'ladi.

Xalq olqishlari yozma adabiyotda ham olqish stilizasiyasi yuzaga kelishiga kuchli ta'sir ko'rsatgan. Masalan, XX asr o'zbek adabiyotining rivojlanishiga salmoqli hissa qo'shgan ardoqli lirik shoir Mirtemir she'riyatini fazilatli qilgan xususiyatlardan biri shoirning xalq olqishlari shakli va mazmunida she'rlar yaratgani bilan belgilanadi. Mirtemir zamonamizning xilma-xil mavzularini tasvirlar ekan, o'z asarining badiiy mukammalligini va g'oyaviy yetukligini ta'minlash maqsadida yangi-yangi shakllar tanlashga harakat qilgan. Masalan, shoir "Bog'" she'rida xalq og'zaki badiiy ijodiga xos olqish janrining ifoda uslubi va mazmun yo'nalishidan ijodiy foydalanib, olqish ohangidagi satrlarni keltirgan:

Balli, o'g'illarim, ko'z nurlarim!
Balli, qizchalarim, bor bo'ling!
Sizda mening umid, orzularim,
Yashang, o'sing, beg'ubor bo'ling!

Ko'rinyaptiki, shoir olqish aytish bilan farzandlarga ezgu tilaklar bildirmoqda.

Mirtemirning "To'yga ataganim" she'rida ham olqish ruhi seziladi:

Baxt ustiga baxtlar kelsin,
Soya solsin boshingizga.
To'y ustiga to'ylar bo'lsin,
Yeting yuz bir yoshingizga.[2]

Odatda, o'zbek to'ylarida aytiladigan tilaklar olqishlardan iborat bo'ladi. Yaxshi niyatlar aytilayotganda "To'y ustiga to'ylar bo'lsin" deya ezgu tilak-istak ihzor qilinadi. Baxt-saodat, uzoq umr tilash olqishlarning asosiy mazmunini tashkil etadi. Mirtemir ham xalq udumlarini yaxshi bilganidan o'zining qalb tug'yonlarini olqish shaklida kitobxonga yetkazgan.

Shoirning "Xush qol" she'rida o'zbek xalq dostonlarida ko'p kuzatiladigan "safar oldi xayrlashuvi" motivi bilan bog'liq safar olqishi shakl va mazmunidan foydalanilganini anglash mumkin:

Xush qol, aziz maktab, mehribon og'ush!
Zallar, oq bo'lmalar rozi qol va xush!..
Xush qol, bilim o'chog'i!
Iliq ona quchog'i....

Ma'lumki, o'zbek xalq dostonlarida epik qahramon uzoq safarga jo'nab ketishidan oldin yaqinlari bilan "xush qol", deya xayrlashadi. SHoir aynan shuni maktab bilan xayrlashuv chog'idagi holatda qo'llab, o'ziga xos poetik yangilanishga yo'l ochgan.

Yoxud shoirning yana "Saharlarda" she'rida ham shu xususiyat kuzatiladi:

Xush qol, sanam! Jonim, xush qol,
Omon bo'lsam, qaytarman ham.
Tong chog'ida bulbul misol

Dil rozini aytarman ham.

Bu satrlardagi “xush qol” birikmasi orqali ifodalangan istak jangga ketayotgan yigit tomonidan suygan yoriga aytilmoqda. SHoir ijodida badiiy mukammallikni ta'minlashda, obraz yaratishda bunday xalqona ifodalarning o'z o'rni bor.

Mirtemir yaratgan obrazli ifodalarda poetik tafakkurning yetakchi xususiyati fikr va tuyg'uning uyg'unligiga erishish, g'oyaviy aniqlik va ifodaning to'liqligida ko'zga tashlanadi.

Robert Bernsning “Qizil atirgul” she'rida qadah so'zi aytish holati ifodasi kuzatiladi:

Sharob bergil, to'ldirib bergil
Billur qadahlarda sen bugun.
Safar oldi so'nggi bor ichay,
Go'zal yorim, sog'liging uchun.[3]

Robert Bo'rnsning “Qalbim mening tog'larda” she'rida Mirtemirning “Xush qol” she'rida uchraydigan “safar oldi xayrlashuvi” motivi bilan bog'liq safar olqishi shakli va mazmunidagi quyidagi misralarni kuzatish mumkin. Bu she'rni Muhammad Ali o'zbek tiliga tarjima qilgan.

Alvido, ey vatanim! Dovruqli Shimol,
Shon-sharaflar o'lkasi, endi yaxshi qol!
Quvg'indiman dunyoda, ammo bilurman:
Men bir umr farzanding bo'lib qolurman!

Bu misralarda uzoq safarga otlangan insonning ona yurtiga bo'lgan samimiy muhabbati, sog'inchi bilan bog'liq tuyg'ulari ifoda qilingan. Shoir “Shon sharaflar o'lkasi, endi yaxshi qol!” misrasida lirik qahramonning o'z ona shahrini tark etishi oldidan qalbida kechayotgan tug'yonlarini, unga muhabbati kuchliligidan yurak uzishi qiyin bo'layotganini, aslida bir umr shu yerning farzandi bo'lib qolishni istayotganini ta'kidlay olgan.

Ingliz shoiri Emili Brontening (1820-1848) Qandilat Yusupova tarjima qilgan “Meniki emasdir imonsiz yurak” nomli she'rida ham quyidagi olqishli misralar alohida e'tiborni tortadi:

Yo, Tangrim, ishqingdan ayirma sira –
Tokim, huzuringga boraylik oppoq! [4]

Hozirgi adabiy jarayonda olqishlar stilizasiyasiga qiziqish, uning keng badiiy imkoniyatlaridan ijodiy foydalanish yanada kuchli. Aksincha, hozirgi adabiy jarayonda olqishlarning umrboqiy imkoniyatlaridan, xalqona ohangidan ijodkorlar unumli foydalanishga harakat qilmoqdalar. Mana shu tomondan kelib chiqib, adabiyotshunoslar turli milliy adabiyot vakillarining folklorga keng murojaat etishlarini hozirgi adabiyotni rivojlantiruvchi yetakchi tamoyillardan biri sifatida baholamoqdalar. Bu bilan hozirgi o'zbek nasri va she'riyati rivojida folklor an'analarining ta'sirini ochib berishga ham erishish mumkin.[5]

Folklordan foydalanish juda ko'p shoirlar she'riyatiga xos muhim xususiyatlardan biridir. Ayniqsa, ularda ezgu istak, yaxshi niyat bildirish uchun aytiladigan olqishlardan foydalanish ko'p uchraydigan holatlardan biri sifatida e'tiborni tortadi.

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OXUNJON SAFAROV – O‘ZBEK BOLALAR FOLKLORINING MOHIR TO‘PLOVCHISI

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So‘nggi yillardagi tadqiqotlardan ma’lumki, bolalar og‘zaki poetik ijodi o‘zbek folklorining muhim tarkibiy qismi hisoblanadi. Uning shakllanishi, taraqqiyoti hamda o‘rganilish bosqichlari ma’lum tarixiy davrni bosib o‘tdi. Bolalar folklori namunalari turli hududlardan to‘plandi, nashr etildi hamda o‘rganila boshlandi. Mazkur harakatning faol yo‘lboshchisi, Buxoro folklorshunoslik maktabi asoschisi Oxunjon Safarovdir. Olimning dastlabki tadqiqotlari bolalar adabiyoti doirasida amalga oshirilganini hisobga olsak, uning bu sohaga kirishi tasodif emasligiga guvoh bo‘lamiz. Haqiqatdan, O.Safarov bolalar adabiyoti va folklorida birdek buyuk xizmat ko‘rsata oldi. Olim haqidagi bu galgi fikrlarimiz uning to‘plovchilik faoliyati xususida.

Oxunjon Safarov salkam yarim asrga yaqin muddat davomida o‘zbek bolalar folkloriga doir materillarni to‘plab, turli to‘plamlarga darj qildi. Aytish joizki, folklor namunalarini to‘plash ancha mashaqqat talab etadi. Buning uchun sabr-toqat, kuchli iroda, xalq bilan samimiy munosabatda bo‘la olish, kirishimlilik, bedorlik, tinimsiz mehnat, bir so‘z bilan ifodalash mumkin bo‘lsa, katta fidoiylik talab etiladi. Oxunjon Safarovda bu xislatlar mujassam edi. U imkon qadar xalq og‘zida yashayotgan merosni tezroq to‘plashga intildi, avlodlarga qoldirish istagi bilan yondi. O‘zi uzoq yillar faoliyat ko‘rsatgan ta’lim dargohi Buxoro davlat universiteti filologiya va pedagogika fakulteti talabalari bilan ommaviy safarbarlikda yelkama-yelka turib, qishloqma-qishloq kezdi. Buxoro, Navoiy, Samarqand, Qashqadaryo, Surxandaryo, qisman Xorazm va Turkmaniston Respublikasining Farob tumani hamda Chorjo‘y shaharlari va qishloqlarida bolalar folkloriga doir kuzatish ishlarini olib bordi, yozib oldi. Natijada shu yillarda (XX asrning 70-80-yillarida) yigirma ming satr atrofida bolalar qo‘shiqlari, mingdan ziyod bolalar o‘yinlari to‘plandi. 10580 satrni o‘z ichiga olgan “Boychechak”, 3000 satrga yaqin “Alla-yo alla”, 1000 tacha o‘yindan iborat “Chittigul”(2005), o‘yinlar tasnifi aks etgan “O‘zbek xalq bolalar o‘yinlari”(2011) to‘plamlari o‘zbek folklori xazinasini boyitdi. To‘plangan manbalar asosida uch tomlik “O‘zbek folklori ocherklari” fundamental tadqiqotining birinchi jildi uchun “Bolalar folklori” bo‘limini yozib berdi. O‘zbek bolalar folklorining alla, aytim-olqish, bolalar taqvimi va marosimi qo‘shiqlari hamda bolalar o‘yinlaridan tanlab olingan bir qator namunalarini rus va ingliz tillariga tarjima qildirib, “Oyning ikki pallasi”(Toshkent), “O‘zbek xalq qo‘shiqlari”(Leningrad), “O‘zbek xalq ijodiyoti javohirlari”(mazkur to‘plamlar rus va ingliz tillarida nashr etilgan) to‘plamlarida chop etilishiga muvaffaq bo‘ldi.

“Boychechak” to‘plami ko‘p tomlik “O‘zbek xalq ijodi” ruknida tayyorlangan bo‘lib, hajmi nihoyatda boy edi. Ammo o‘sha davr mafkurasi (1984) asosida to‘plam tarkibidan diniy mavzudagi allalar chiqarib tashlandi. O‘rniga qashqadaryolik taniqli folklorshunos olim Kamol Ochilov tomonidan to‘plangan mehnat qo‘shiqlari kiritildi. Shu sabab to‘plam ikki so‘ngso‘z bilan ta’minlangan. “Mehnat qo‘shiqlari” qismi uchun K.Ochilov, bolalar folklori qismi uchun esa O.Safarov “Bolalik kuylasa – olam munavvar” sarlavhali so‘ngso‘z yozishgan. Unda olim(O.Safarov) o‘zbek bolalar folklorining qadimiyligi, an’anaviyligi, uning yaratuvchilari va ijrochilari, to‘planishi, nashr qilinishi va o‘rganilish tarixi, tasniflanishi, turlari haqida qimmatli fikrlarini aks ettirgan. Bu haqda ustozning to‘ng‘ich shogirdi, professor Darmonoy O‘rayeva monografiyasida batafsil ma’lumot keltirilgan[4]. “Boychechak” to‘plamini varaqlar ekansiz,

[4] Ўраева Д. Охунжон Сафаров. Ижодий портрет. – Тошкент: Муҳаррир, 2010. –Б126.

o‘zbek bolalar folklorining nihoyatda boyligini, xilma-xil janrlardan tarkib topgan yaxlit badiiy tizim ekanini anglaysiz. Unda bolalar og‘zaki ijodiga doir beshik qo‘shiqlari(alla, aytim-olqish); suyish qo‘shiqlari(erkalama, ovutmachoq, qiziqmachoq); bolalar mavsum va marosimi taronalari(bahor, yoz, kuz, qish ta’rifiga bag‘ishlangan qo‘shiqlar); yalinchoq, hukmlagichlar; o‘yin folklori kompozitsiyasiga doir qo‘shiqlar(chorlama, cheklashmachoq, sanama, tarqalmachoqlar), bolalar repertuariga xos satirik va yumoristik qo‘shiqlar(tegishmachoq, masxaralamalar) alohida-alohida holda berilgan. Mazkur to‘plamgacha o‘zbek bolalar poetik folklorining bu kabi keng ko‘lamli yirik nashri amalga oshirilmagani uning ilmiy va amaliy qimmatini yanada oshiradi.

Oxunjon Safarov bolalar og‘zaki ijodida onalik folklorining alohida o‘rni borligini ta’kidlaydi. Rus olimi G.Vinogradov esa onalik folklori namunalarini kattalar ijodi va ijrosiga kiritishni ma’qullaydi[5]. Bizningcha, O.Safarov mulohazalarida yetarli asos bor. Zero, onalik folklori namunalari faqat bolalarga mo‘ljallangan bo‘lib, alla, aytim-olqish, erkalama, ovutmachoq, qiziqmachoq, qaytarmachoq kabi janrlar kattalarga nisbatan aytilmaydi. Shu bois ularni onalik ruhiyati saqlangan holda bolalar folklori doirasida o‘rganish to‘griroqdir. Onalik folklori namunasi bo‘lmish allaning janriy xususiyatlari hamda ikki ming misradan ortiq matnini o‘zida mujassam etgan “Alla-yo alla” to‘plami Oxunjon Safarovning yana bir buyuk xizmatidir. Unda bolaning o‘z dunyosiga milliy ruh olib kiradigan, yuksak qadriyatlar va orzu-istaklarni go‘dakka singdirish vositasi hisoblangan alla qo‘shiqlari jamlangan[6]. “Alla-yo alla” kitobida O.Safarov shaxsan o‘zi hamda talabalarga rahbarligi orqali to‘plangan o‘zbek xalq allari namunalaridan katta qismini birinchi marta yaxlit kitob holida chop ettirishga erishdi. To‘plam bir necha qismlardan iborat bo‘lib, kirishda muallifning kelinchakka pand-nasihat ruhidagi fikrlari jamlangan. Bu haqda D.O‘rayeva shunday deydi: “Ajoyib, g‘oyat badiiy-uslubiy ta’sirchan ko‘rinishda bitilgan ushbu nasriy o‘git o‘z mazmun yo‘nalishi va bayon uslubiga ko‘ra Kaykovusning “Qobusnoma”si uslubini yodga soladi”[7]. Ko‘rinadiki, O.Safarov yetuk olim bo‘lishi bilan birga badiiy so‘z qudratini anglagan sinchkov so‘z san’atkori ham edi. Uning “Shirintoylar bahori”, “Bolagim qolgan ko‘chalar”, “Buxoriylar, yoxud o‘n ikki yulduz haqida qo‘shiq” kabi she’riy kitoblari fikrimiz isbotidir.

“Alla-yo alla” to‘plamida “allalar”, “huyyalar”, “yumoristik allalar”, “marsiya-allalar” mazmun yo‘nalishiga ko‘ra alohida-alohida sahifalarda berilgan. Ahamiyatli jihati shundaki, to‘plovchi hatto ularning qaysi manbadan olinayotganligini, yozib olingan va birinchi marta nashr etilayotgan allalarning ijrochilari to‘g‘risidagi ma’lumotlarni ham bergan. Mazkur to‘plam tezda xalq e’tiboriga tushdi. Natijada 2009-yilda “O‘zbekiston” nashriyoti uning o‘zbek xalq allaridan tuzilgan “El suyarim, alla” to‘plamini ko‘p sonda chop etdi[8]. Bu to‘plamda avvalgisidan farqli o‘laroq, egizaklar uchun kuylanadigan maxsus allalar, erkaklar allasi – huyyalar namunalari berilgan. Yumoristik allalar bu gal “hazil allalar”, motam allalar esa “yig‘i-allalar” tarzida aniq nomlar bilan berilgan. To‘plam bilan tanishish orqali O.Safarovning o‘zbek bolalar folklori yo‘nalishidagi izlanishlari, yutuqlari haqida ma’lumotga ega bo‘lamiz.

Olimning o‘zbek bolalar folklori namunalarini to‘plash va tadqiq etishdagi xizmatlari Qozog‘iston, Qirg‘iziston, Turkmaniston respublikalarida ham bolalar folklori tadqiqotchilariga o‘z ta’sirini ko‘rsatdi. Qozoq bolalar poetik folklorini tadqiq qilgan folklorshunos Kenjexan Matijanov yo‘llagan mana bu e’tirof ham fikrimizni tasdiqlaydi: “Hurmatli Oxunjon og‘a! Men sizning tadqiqotlaringiz bilan to‘la tanishdim. Qozoq bolalar folklori to‘g‘risidagi ushbu tadqiqotimni yozishda sizning ishlaringiz zo‘r ko‘mak berdi”[9]. Shu dalilning o‘ziyoq

[5] Виноградов Г. Народная педагогика. – Отдельный оттиск из сборника «Сибирская живая старина». Вып. V., 1926, с. 29

[6] Алла-ё алла. Ўзбек халқ аллалари. Тўпловчи ва нашрга тайёрловчи О.Сафаров. – Т.: Маънавият, 1999.

[7] Ўраева Д. Охунжон Сафаров. Ижодий портрет. – Тошкент: Муҳаррир, 2010. 52–б.

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[9] Ўраева Д. Ўша асар.

O.Safarovning bolalar folklorshunosligi sohasidagi tadqiqotlari turkiy xalqlarda bolalar folklorini o‘rganishda muhim ahamiyat kasb etganligini ko‘rsatib turibdi.

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FIRST CHILDREN’S BOOK

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Abstract: *This article discusses the emergence of English children's literature. A brief look at the life and works of the first children's literature writer.*

Key words: *English children's literature, children, Newbery poems, games, funny stories,*

1840s were a turning point in the history of English children's literature. It was to this time that the realization of the cardinal, although now seeming so simple, fact about childhood as a "special state", determined by its socio-psychological characteristics and patterns that require books that specifically meet the needs of children, dates back to this time. Locke's ideas, developed by him decades earlier, begin to take over not only the minds of individual scientists and educators, but also penetrate the consciousness of wider circles, in particular writers, publishers and booksellers.

John Newbery (1713-1767), publisher, bookseller, and author credited with the earliest children's books, was the son of a Berkshire farmer. He began his publishing activity in the mid-1930s, acquiring a printing press in Reading. In 1744 he moved to London, where he settled under the sign "The Bible and the Sun" near St. Paul's Cathedral, where he published not only various books and magazines for adults, but also books for children “Newbery was enterprising and a clever publisher who gathered around him numerous authors, among whom were such prominent writers of those years as Smollett and Goldsmith. The latter paid tribute to Newbery in his novel The Wakefield Priest, where he described him as a "kind-hearted traveller" who came to the aid of Dr. Primrose when he lay ill in a roadside inn. Goldsmith describes him as a "philanthropic bookseller" who has written so many little children's books
and adds: "He called himself their friend and was a friend of all honors".[1]

In 1744, the year of his move to London, Newbery published his first children's book, followed by dozens of others that revolutionized not only the business of books, but also the ideas of what children's literature should be. Most of his "books" Newbery wrote himself; it is also known that Christopher Smart, Giles Jones, the Griffith brothers, and even partly Oliver Goldsmith worked on some of them (Newbury published a number of Goldsmith's works, among them Citizen of the World, Wakefield Priest, Night of Errors, etc., which led to the establishment of complex business and personal relationships). Unfortunately, historians do not have exact data on the share of "participation" of each of the authors in Newbery's children's publications.

Newbery's first book was written by himself and was called "A Little Pocket Book". Its full title occupied several lines (we retain the use of the capital letters of the original): "A Little Pocket Book for the Instruction and Amusement of Young Master Tommy and Pretty Miss Polly, to which is attached a pleasant Letter from Jack the Slayer of the Giants, and also A ball and a pincushion, the use of which will certainly make Tommy a good Boy and Polly a good girl. The book is prefaced with a Letter of Education, humbly addressed to all Parents,

Guardians, Instructors, &c., outlining the Rules who should make their Children strong, healthy, virtuous, wise and happy..."[2]. In the preface
to "The Book" Newbery expounded on Locke's ideas about the upbringing of children, emphasizing the need to introduce an element of the game, which should give excellent results. This purpose is also served by the ball and pincushion attached to the book, painted in red and black. Newbery explains that good deeds should be marked with pins stuck in the red half of the pad, and bad deeds in the black. The book itself contained various poems, games, funny stories, etc., provided with engraved drawings and very loosely combined into a whole. Of course, the book was edifying: virtue triumphed in it, and vice was punished. The reward took quite tangible, material forms: the good boy at the end of the book is sitting in his own carriage drawn by six horses, and the good girl is rewarded with a gold watch.

"Newbury, a modern researcher notes on this occasion, "like Richardson, sought to reward virtue materially"[3]. A Little Pocket Book is the first in a series of publications for children undertaken by Newbery in later years. Modern researchers have more than thirty titles. Most of these books are textbook in nature: Newbery makes extensive use of the secular and folklore heritage of the "transitional era" in them, giving the texts a form that, from his point of view, is acceptable for children. He edits texts in an effort to make them more decent, explains incomprehensible places, provides them with edification, inserts excerpts from educational texts, etc. Finally, under a variety of pseudonyms, he writes for children, relying on folklore, literary and pedagogical materials.

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3. Ruskin J. The King of the Golden River, or The Black Brothers of Stiria. - Boston: Heath, 1903, p. 2.

PROBLEMS OF TRANSLATION OF NATURAL PHENOMENA IN UZBEK LANGUAGE

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Annotation. The article focuses on the expression of deopoetonyms in traditional forms and styles in Uzbek, as well as the names of natural phenomena. Their symbolic nature is defined.

Keywords: synonymy, homonymy, polysemantic, antonymic, natural phenomena, syntactic units, air, clouds, storm, fog, rainbow, metaphorical expressions.

In world onomatology, the weight of research devoted to the study of the lexicon of the French language, including the basics of the origin of deopoetonyms, structural and semantic conditioning, the scope of use in comparison with other languages is growing. As a logical consequence, the comparison of linguistic-stylistic, poetonymic, gender features of the French and Uzbek deopoetonyms in the language lexical-semantic, national-cultural, literary text has gained priority and relevance in the field of linguistics. Indeed, the definition of the semantic and stylistic potential of these units, the interpretation of general and differential motivational aspects of naming within different systematic languages serve to improve the system of representation of deopoetonyms in dictionaries, to determine the laws of functional equivalence and adequacy in the translation process.

It is natural that there are still some problems with the lexicographic interpretation of deopoetonyms, which will cause some problems in the smooth implementation of translation work in this regard. Such problems are especially evident in the presentation of lexical graduonomic series related to them, in the expression of close concepts, connotative and denotative meanings. To do this, it is necessary to create an explanatory and hierarchical, ideographic dictionary of anemonyms, metronyms and deopoetonyms in the French and Uzbek languages through a semantically correct scientific solution of the series of hierarchies.

When direct and indirect translations of some poetic texts written in French are observed, it becomes clear that deopoetonyms are preserved and expressed at different levels in them. For example, the poem "Naissance a l'orage" by the French poet Pierre Reverdi (1889-1960) is translated into Uzbek as "Birth of the Storm", in which the French word "l'orage" is translated as an alternative to the Uzbek language. You can witness:

In fact:

Toute la face ronde
Au coin sombre du ciel
L'epee
La mappemonde
Sous les rideaux de l'air
Des paupieres plus longues
Dans la chambre a l'envers
Un nuage s'effondre
La nuit sort d'un eclair.

In this case, if the original and the translation are compared, in French, the combination "sombre du ciel", which means the concept of darkness, is expressed in the translation by the repeated word "zim-ziyo". "L'air" means air, "nuage" means cloud. The fact that the words "S'effondre" and "la nuit" are translated only by the word "night" shows that they are synonymous. But although the word "lightning" was not originally used, its translation does. This is because the word "l'orage" can sometimes mean thunder in addition to storm. But there is also the word "la foudre" in French, which means thunder, lightning.

In fact:

Tard dans la vie
Je suis dur
Je suis tender
Et j'ai perdu mon temps
A rever sans dormer
A dormir en marchant
Partout ou j'ai passé
J'ai trove mon absence
Je ne suis nulle part
Excepte le neant
Mais je porte cache au plus haut des entrailles
A la place ou la foudre a frappe trop souvent
Un coeur ou chaque mot a laisse son entaille
Et d'ou ma vie s'egoutte au moindre mouvement

This poem was translated from French into Uzbek by Azam Obidov under the title "Delay" as follows:

I am strict
I am also polite
I wasted my time
I always thought without sleeping
I got up and even fell asleep
Wherever I go, however

I found my absence wandering
I never came out of nowhere
Except for nothing alone
But I keep the secret inside
This place is lightning that burns many times
One heart - the trace of every word is hidden
It's the sound of my life.

The French poetess Anna de Noaye (1876-1933) in her poem "La vie profonde" ("Life without depth"), la nuit (night), l'orage, (storm), le vent (wind), l'ombre (shadow), He was able to create a recognizable art of art by arranging the names of natural phenomena related to time and situation, such as soir (evening).

In fact:

Etre dans la nature ainsi qu'un arbre humain,
Etendre ses desirs comme un profonde feuillage,
Et sentir, par *la nuit* epaisible et par *l'orage,*
Le seve universelle affluer dans ses mains!
Vivre, avoir les rayons du soleil sur la face,
Boire le sel ardent des embruns et des pleurs,
Et gouter chaudement la joie et la douleur
Qui font une buee humaine dans l'espace!
Sentir, dans son coeur vif, l'air, le feu et le sang,
Tourbilloner ainsi que *le vent*sur la terre;
S'elever au reel et pencher au mustere.
Etre le jour qui monte et *l'ombre* qui descend.
Comme du pourpre *soir*aux couleurs de cerise,
Laisser du coeur vermeil couler la flamme et l'eau,
Et comme l'aube claire appuyee au coteau
Avoir l'ame qui reve, au bord du monde assise…

The poem was translated from French into Uzbek by Azam Obidov. It is noteworthy that in order not to use the word morning twice, the translator used the word "adhan", which is a logical synonym for the word. Because this word, which was originally borrowed from the Arabic language into Uzbek, is "Dawn, gloomy time; early morning ". It served to replace the original sentence "l'aube claire".

At the same time, the fact that the names of natural phenomena are combined with descriptive words (such as shooting morning, bright morning, sunset night, burning lightning, gusting wind) also plays an important role in modifying its meaning in accordance with the requirements of literary texts.

Although the French poet Pierre Reverdi (1889-1960) quoted the original Nomade poem and a translation of his translation of The Nomad, these lines refer to winds and clouds, but nowhere in the poem are there winds or clouds. words are not mentioned. However, the reader realizes through the insistence of his own actions that it is the wind that is wandering, trying to open the door, breaking the glass in the distance, blowing the lamp. It is also clear that the "shadowlessness of a few animals" appearing in the black sky represents the image of clouds. Because the fact that the animal will never be in heaven fully confirms this. On the one hand, the fact that these metaphorical connections of a figurative nature are expressed in the nature of a riddle, at the same time increases the art and expressiveness of the poem, its popularity . It can also be the basis for acknowledging the poet's unique individual poetic skill.

In deopoetonyms, the concept of oneness is one. They are not used in the plural. The deopoetonyms that bring the plural suffix, on the other hand, methodologically express its internal type.

In literary texts, the lexemes of rain, hail, flood, snow, stork, wind, breeze, hurricane, storm, storm and other lexemes represent a separate micro and macro field in the lexical system of each

language based on the national psychology, language history, religious views of that people (as a lexical-spiritual group), sometimes in its own sense, sometimes on the basis of metaphorical migration. This can be seen in the example of folk proverbs, poems, and poems of various genres created in written literature. In the poems, it is shown that the images formed from natural phenomena are sometimes presented in their own sense (the name of a natural phenomenon), sometimes in various figurative senses as human symbolic experiences or as a symbolic reference to any social event.

It is important to note the similarity of the style of poetic expression associated with the depiction of natural phenomena in the literary text in the works of Uzbek and French poets. In both languages, the use of words expressing the names of natural phenomena such as wind, rain, snow, ice, clouds, fog, lightning, rainbows, etc. in their own and figurative sense, the phrases, metaphorical, animalistic combinations that occur with their participation are of particular interest. Flexible, cohesive, manageable appearances of such compounds occur.

In the organization of literary texts, the connotative and denotative meanings of deopoetonyms, strength-weakness in their meaning, positive-negative, methodological specificity, hierarchy, relation of form and meaning, historicality are taken into account, and on the basis of these differences the law of selection is applied.

Deopoetonyms are often used metaphorically in a literary text based on the connection between natural and human situations that occur naturally. Natural phenomena are usually metaphorized according to their place, movement, appearance, quantity (used in the concept of plurality or minority), color, space and time, and nature.

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СИСТЕМА ДЕОПОЭТОНИМОВ В УЗБЕКСКОМ ЯЗЫКЕ

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Аннотация. Статья посвящена выражению депоэтонимов в традиционных формах и стилях на узбекском языке, а также названиям природных явлений. Определена их символическая природа.

Ключевые слова: деопоэтоним, анемоним, ветер, *семантика , природных явления*, дождъ, узбекский язык, *моносемантические отношения*, природа.

В мировой лингвистике «анемонимами» называются только названия стихийных бедствий, связанных с движением ветра и дождя, в узбекском языке под этим термином изучаются имена (названия), которые обычно представляют собой природные явления,

связанные с ветром и дождём[10]*. Эта тема более глубоко исследована на примере названий ветров и дождей*[11].

Очевидно, что под анемонимами следует понимать название стихийного бедствия, в том числе смерч, буран, шторм, ураган, буря, проливной дождь, наводнение, оползень, вулкан, землетрясение. Но Д.В.Ваккосова классифицировала систему слов, связанных с простыми природными явлениями и стихийными бедствиями в узбекском языке, как названия всего смыслового поля анемонима, описала систему связанных с ними слов в виде одного микрополя. На этой основе она предлагает классификацию слова по четырём внутренним полям в соответствии с происхождением таких действий, как дуть, лить, идти, выпадать (о дожде, снеге), гореть, трястись[12].

Действительно, в идеографической языковой системе каждого языка есть названия, которые описывают такие природные явления, как осадки, дуновение, горение, сотрясение, извержение. В основном они морфологически связаны с именем существительным, в том числе, в узбекском и французском языках. Это: 1. Названия природных явлений вихревого движения. (В узбекском языке: шамол, шабада, ел, бод, насим, боди сабо, шаббода, елвизак, бўрон, тўфон, самум, тайфун, тўзон, довул, муссон, гармсел, изғирин, изғириқ, қуюн, гирдибод, уюрма, жинтўполон, ғурғурак*....; во французском языке:* vent, vent, vent gespille, souffle, petit vent, souffle -brise, vent, courant d'aire, tempête, inondation, samum, typhon, poussière, ouragan, le mousson, vent chaud d'ètè, ouragan, temps tres froid, tourbillon, ouragan, ouragan, ouragan, ouragan ...

Для перечисленных лексем-гипонимов слово «ветер» является гиперонимом. А.Г.Аликулов обнаружил в «Толковом словаре узбекского языка» 34 слова, обозначающих движение ветра, 20 из которых в лексикографической интерпретации использовали слово ветер как выражение семы[13]*. 2. Названия природных явлений осадков. (В узбекском языке:* ёмғир, жала, сел, дўл, қор, лайлакқор, қорбўрон, қумбўрон, тошбўрон, шудринг, қиров, туман...; *во французском языке:* pluie, pluie torrentielle, inondation, grêle, neige, cigogne neige, tempête de neige, le sable-orage, rocher-orage, rosée, gel, brouillard...). *Для этих лексем-гипонимов слово «дождь» является гиперонимом. 3. Названия природных явлений горения. (В узбекском языке:* шуъла, нур, чақмоқ, момақалдироқ, чақин, яшин...; *во французском языке:* la lumière, la lumière, la foudre, le tonnerre, la foudre, la foudre...). *4. Названия колебательных движений природных явлений. (в узбекском языке:* зилзила, гирдоб, тўлқин...; *во французском языке:* tremblement de terre, vortex, vague...).

На наш взгляд, в природе, помимо действия дуновения, падения, горения, сотрясения, есть ещё названия природных явлений, которые перемещаются, извергаются. Это: 5. Названия природных явлений с исходящим движением. (В узбекском языке: камалак...; *во французском языке: arc en ciel...). 6. Названия природных явлений извержения. (В узбекском языке: вулқон; во французском языке:* volcan*).*

Классификация лексем, представляющих названия природных явлений и стихийных бедствий в отношении действия дуновения, дождя, горения, сотрясения, выхода, извержения, является относительной. Это связано с тем, что при образовании некоторых из них наблюдается смешение нескольких типов действий. Допустим, роса, даже если с неба падает туман, не говорится, что «падает роса», а используется выражение «лежит роса». Наряду с этим по отношению к инею и туману, попавших на

[10] Ваккосова Д.В. Семантический анализ анемонимов в узбекском языке: ... автореф. дисс. канд. филол. наук. – Фергана, 2005. – 22 с.

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землю с неба, не употребляют выражения «идёт», а говорят «стелется или покрывает»: покрыто инеем, стелется туман, покрыто туманом.

Лексические единицы, представляющие явления дождя, часто находятся в привативном противоречии на основе причинно-следственной диалектики: дождь – причина /лужи, грязь – следствие.

Деопоэтонимы выражают моносемантические (однозначные), полисемантические (многозначные), синонимические (соответствующие по смыслу), омонимические (соответствующие по форме), антонимические (противоположные), гипонимические (родственные) отношения в речевых явлениях. По своему фонетическому строению они бывают: по формированию – состоящими из одного, двух, трёх, четырёх, пяти слогов; по построению – диахронические и синхронические с точки зрения истории и современности, по структуре – простые и сложные; по фукционально-стилистическим особенностям – относящиеся к разговорной и книжной (литературной) речи; они могут обладать активностью и неактивностью в речи, а также иметь ономосиологическо-номинативную *особенность. Деопоэтонимы могут становиться названиями различных предметов-явлений во взаимодействии с другими лексическими единицами (антропонимами, топонимами, зоонимами, мифонимами). По своему лексическому происхождению (этимологии) они состоят из собственного слоя (исконно тюркские слова), заимствованного слоя (слова, заимствованные из других языков). В эмоционально-экспрессивном плане они разделяются на эмоционально-экспрессивно окрашенные и неокрашенные, по степени модификации семы (градуонимии) – на сильную и слабую градации. В зависимости от структуры встречаются в простых, сложных, двойных, повторяющихся формах, коренных и производных формах.*

В параграфе «Семантика названий природных явлений» второй главы диссертации уделяется внимание тому, что в языковой и речевой системе узбекского и французского языков много слов и словосочетаний, связанных с названиями природных явлений, каждое из которых имеет свою роль, семантические, морфологические и стилистические особенности, рассматриваются вопросы их использования в художественных текстах в различных денотативных и коннотативных значениях. Здесь на основе мифических трактовок явлений грома, молнии, грозы объясняются причины включения слов, обозначающих эти явления, в одну ячейку.

Сочетание ночная молния часто используется в речи из-за того, что молния в ночном небе одновременно устрашающая, привлекательная и яркая. В стихотворении французского поэта Пьера Реверди (1889-1960) «Naissance a l'orage» – «Рождение бури» также говорится о молнии:

В оригинале	В переводе
Toute la face ronde Au coin sombre du ciel L'epee La mappe monde Sous les rideaux de l'air Des paupieres plus longues Dans la chambre a l'envers Un nuage s'effondre La nuit sort d'un éclair.	Зим-зиё самонинг бурчи ҳам Бори юз айланар дам-бадам Бир қилич Ярим шар картаси Остида Ҳавонинг пардасин Жуда ҳам солиқдир қабоғи Ёришар хонанинг у ёғи Бир булут қулайди ногаҳон Чақмоқдан тун чиқар шу замон.

Данное стихотворение переведено с французского языка на узбекский Аъзамом Обидовым[14]*. В нём слова* само (осмон), "қовоғи солиқ" ҳаво пардаси, булут, чақмоқ *близки и родственны друг другу по смыслу, поэтому создают гармонию. Молния, вспыхнувшая*

[14] https://ziyouz.uz/jahon-sheriyati/fransuz-sheriyati/pyer-revardi/

ночью, какое-то время освещает пространство, но когда она гаснет, ночь становится темнее. В стихотворении поэт обращается к этой реальности, говоря, что «ночь выходит из молнии» и противоречит представлениям о свете и тьме, жизни и смерти на основе внутренней логики.

*Известно, что слово «*чақмоқ*» (молния) в узбекском языке по форме и значению является словом-омонимом. Оно образует омонимию в трёх группах слов:* чақмоқ *(молния) – имя существительное, название природного явления;* чақмоқ *– имя существительное, название прибора для тушения огня;* чақмоқ *– имя существительное, название вида сахара: чақмоқ қанд (каждый кусочек сахара прямоугольной формы);* чақмоқ *– глагол, название действия: а) расколоть или ударить чем-то семена фисташек, миндаля, грецких орехов и подобных им фруктовых косточек с твёрдой оболочкой или некоторых свежих фруктов, б) разбить твёрдый предмет, раздробить его на мелкие кусочки; в) разжечь огонь, ударив кремнём; ж) укусить, нанести рану впрыскиванием яда (в отношении змей и таких насекомых, как скорпионы, пчёлы, муравьи, блохи, комары); г) ябедничать, клеветать, сплетничать, доносить;* чақмоқ *– качество, характерная черта чего-либо: чақмоқ телпак (дорогостоящая среднеазиатская шапка с бархатным верхом и широкой оторочкой из лисьего, бобрового или куньего меха), чақмоқ мўйлов (чёрные, ухоженные усы).*

*Когда слово «*чақмоқ*» используется как глагол (название действия), оно также может иметь переносное значение. Например, "мақолнинг мағзини чақмоқ"* (*понять суть пословицы) – значит понять суть выражаемой мысли; найти решение. «*Чақмоқ*» означает определение или измерение стоимости чего-либо или выполненной работы в денежном выражении, а также высказывание неприятных слов.*

Радуга также привлекала внимание людей с древних времён как одно из красивейших явлений природы. В узбекской мифологии радуга выражена в культе близнецов в виде пары стрелы и лука, Хасана и Хусена, поэтому во многих тюркских языках, в том числе и в узбекском, мифоним «Лук Хасана и Хусена» используется в значении радуги.

По-французски радуга называется «Arc-en ciel». Это название радуги содержится в следующих строках из стихотворения Пьера Корана

В оригинале	В переводе
Quand le soleil pleut Et que la pluie luit, Le soleil met le feu A son parapluie. Il sort d'une étoile Des pinceaux de poils, Et de la blancheur Sa boite a couleurs. Puis il effiloche Un paon fabuleux Sur le chapeau-cloche D' une ombrelle bleue.	Камалак Қуёш ёмғир ёғганда Ва ёмғир ёғсин. Осмон олов ёқади Унинг соябонида. У юлдуздан чиқади Қиш чўткалари, Ва оқлик Унинг ранг қутиси. Кейин хижолат тортди Ғаройиб товус Қўнғироқ шляпасида Мовий соябондан.

Первая строфа стихотворения объясняет в художественном стиле, что солнце встаёт, когда идёт дождь, и его лучи светятся разными оттенками дождя, вторая строфа говорит, что на самом деле она произошла от белых лучей, а третья строфа

утверждает, что павлин устыдился своей цветовой окраски, увидев многоцветность радуги.

Примечательно, что несбывшиеся желания павлина сравнивают с радугой:

Армонлари камалакдир самода,

Қанотини ёзиб учолмас товус.

В этих стихах, написанных Садриддином Салимом Бухари, павлин, увидевший цвет радуги, был смущён и полон тоски по несбыточным мечтам.

В целом замечено, что радуга, являющаяся уникальным по красоте явлением природы, во французской и узбекской литературе интерпретируется в разных значениях, как сама радуга в переливах цвета. Часто необходимо указывать на своеобразное сходство в их интерпретации.

Деопоэтонимы во французском и узбекском языках, как и во всех остальных, образуют макрополе деопоэтонимологии. Внутрисистемно с точки зрения свойственности данным явлениям таких действий, как лить, идти (о дожде), выпадать (о снеге, росе), дуть, в зависимости от их возникновения в небесном пространстве – в воздухе, на земле – на суше, на земле – в воде, называя обобщенно различные природные явления, проявляются в разных макро и микросистемах. Таким образом, способствует обобщенному осмыслению объёма и рамок ономастичиеской системы каждого национального языка.

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LE LEXEME EST L'UNITE DE BASE DE LA LANGUE PRINCIPALE

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Le développement de la linguistique mondiale constitue une étude comparative. Aujourd’hui , la lexicologie sert de source d'information dans le processus de communication, l'acquisition de diverses spécialités, l'accélération du progrès scientifique et technologique. Par conséquent, l'ordonnance et l'unification des mots historiques, en tirant des conclusions scientifiques basées sur la comparaison de dictionnaires explicatifs en français est l'une des tâches pertinantes de la science d'aujourd'hui. Le rôle de la lexicologie dans la linguistique du monde moderne, les problèmes de lexicologie générale et privée, ainsi que les articles liées au processus de régulation des mots. Parallèlement, des recherches scientifiques sont menées dans des domaines aussi importants que le tri, l'unification, la classification, la codification,

l'interprétation de mots appartenant à différents systèmes, l'identification de leurs caractéristiques fonctionnelles, lexicales et sémantiques.
Cet article est avant tout l'étude des mots historiques dans la langue francaise du point de vue de la linguistique moderne, des aspects étudiés et des domaines dans lesquels l'étude reste d'actualité. Car encore aujourd'hui, l'étude de divers processus au niveau linguistique est l'une des priorités de notre gouvernement[15]. L'article se concentre sur l'analyse lexico-sémantique des mots historiques utilisés en littérature, leur structure et leur importance à travers une analyse théorique approfondie de lexiques spéciaux dans le domaine de la littérature en français d'un point de vue linguistique

Ces dernières années, dans la littérature linguistique, de plus en plus une grande attention est accordée aux problèmes d'étude du langage scientifique en tant qu'un style fonctionnel spécial et une catégorie spéciale de moyens linguistiques. Cela est dû, tout d'abord, aux progrès des connaissances scientifiques, à la complexité croissante de la recherche scientifique, au développement de nouvelles orientations scientifiques indépendantes, impossibles sans échange d'informations, tant au sein d'une communauté linguistique distincte qu'au niveau de contacts internationaux. Comme vous le savez, les catégories et les concepts de tout domaine de la connaissance, agissant comme résultat de la généralisation des faits réels du langage et de la parole, sont fixés dans le métalangage correspondant. "Le métalangage est une langue de second ordre, un système sémiologique particulier utilisé lorsqu'il est nécessaire de parler d'une langue qui agit comme un langage-objet". Un langage est décrit par une grammaire, et la description de sa grammaire est son métalangage. Ainsi le langage des expressions rationnelles ou la forme de Backus-Naur en informatique sont des métalangages. Un métalangage ne décrit pas seulement la syntaxe, il sert aussi à décrire la sémantique.

Un lexème est une unité linguistique primaire de base qui fait référence à la richesse lexicale d'une construction linguistique; par conséquent, une unité lexicale est également appelée unité lexicale. Le domaine d'étude de la couche lexème dans le vocabulaire s'appelle la lexicologie. Un lexème en tant qu'unité linguistique équivaut à un symbole dans le domaine de la mémoire linguistique du cerveau lorsqu'un jeton est utilisé, il est copié à partir de ce personnage. Dans le discours, le lexème lui-même n'apparaît pas indépendamment, car il est dans la même position que la partie, et non le tout, et devient entier lorsqu'un trait syntaxique est ajouté. La présence d'un lexème dans cette partie est indiquée par un tiret à la fin : nok-, write-, width-, slow-. Par exemple, si nous écrivons un noklexème comme unité de prononciation sous la forme nok, alors au lieu d'un lexème nous écrirons un lexème "lexème + numéro d'unité + indice de consonne commune". Cela signifie que le lexème existe dans la mémoire linguistique en tant qu'unité linguistique participant au discours avec une description syntaxique. En tant qu'unité de langage, le lexème se compose généralement de deux aspects - l'aspect d'expression et l'aspect de contenu. Bien que ces deux aspects soient indissociables, ils sont relativement indépendants : chacun change selon ses propres lois d'évolution. Ainsi, l'expression et le contenu du lexème sont décrits indépendamment.

L'aspect expressif d'un lexème signifie d'abord quels sons de la langue sont représentés par quelle suite de sons. Le lexème ,comme le morphème jouant le rôle d'expression, le son de la langue acquiert le statut de phonème. Par conséquent, le son d'une langue est une unité du système sonore d'une langue , phonème - le son de la langue, agissant comme l'élément structurel principal de l'unité linguistique lexème et morphème. Un phonème est un son qui sert d'expression à une unité linguistique et distingue ainsi les unités linguistiques. Un phonème est un phénomène séparé dans la construction d'une langue, non pas une unité séparée, mais un état dans lequel les sons d'une construction de langue remplissent une fonction sociale. Le son d'une

[15]O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning "O'zbek tiliga davlat tili maqomi berilganining o'ttiz yilligiga bag'ishlangan tantanali marosimdagi nutqi"// 2019 yil, 21 oktyabr//http://uza.uz/oz/politics

langue est appelé phonème selon sa fonction sociale. Malheureusement, au fur et à mesure que la théorie des phonèmes se développait, les caractéristiques articulatoires du son de la langue étaient également attirées dans le phonème, et le son de la langue était prononcé non pas comme une unité structurelle de la langue, mais comme un phonème direct comme une unité de la langue. Dans le langage, le concept de « était prétendument intégré dans le concept de « phonème ». En effet, les sons du langage sont d'abord décrits comme des unités de langage, puis ces sons du langage sont étudiés comme des phonèmes selon leur fonction sociale. L'aspect expressif des lexèmes est d'abord décrit en termes de lexèmes monosyllabiques. Du point de vue de la description de la syllabe, les sons de la langue sont des syllabes, le son est divisé en deux. Le premier type de son est appelé sonant, sonare latin - peu importe comment un lexème est formé, après la formation d'un nouveau lexème, il devient une unité linguistique; bien que la formation d'un nouveau lexème soit un processus continu, la plupart des lexèmes dérivés appartiennent au stade passé du développement du langage. Dans tous les cas, le produit est égal au lexème comme unité de la langue, après avoir ajouté une description grammaticale au lexème Cela signifie que nous ne parlons pas de formation de mots, nous parlons de formation de lexème, étant donné que le travail est égal au lexème, alors une seule chose - nous pouvons parler de constructions par rapport à l'affixation signifie que la formation du mot, formation initiale du lexème ne peut être le nom que d'un seul type de formation d'une nouvelle unité lexicale. En d'autres termes, il est préférable d'utiliser un concept plus large - le concept de formation du lexème. Le lexème dérivé appartient à une certaine catégorie. Création d'un nouveau les lexèmes n'apparaissent pas dans toutes les catégories. Ce processus se produit, dans les catégories de noms, d'adjectifs et de verbes, dans les catégories d'unités modales, dans les catégories de nombre et de rime, la formation de nouveaux lexèmes est pratiquement absente. La notion que les lexèmes en littérature sont ambigus est très abstraite et sert à donner une idée générale du développement du sens lexical.

En conclusion, la léxicologie est developpée depuis longtemps dans l'histoire de la linguistique et nombre de nos savants ont travaillé considérablement pour son développement. On ne peut penser à notre avenir sans histoire. Cependant, au fur et à mesure que la littérature et la luinguistique se développe, il y a une demande croissante de termes qui reflètent les changements qui s'y produisent. En conséquence, le domaine de la terminologie doit être assimilé à celui de la littérature. À l'avenir, les tâches les plus importantes sont d'étudier en profondeur les termes de la langue, d'établir une base scientifique, de les unifier et de développer des recommandations appropriées. La léxicologie connaît depuis plusieurs années un tournant linguistique important. On s'intéresse aujourd'hui davantage aux mots et à leur utilisation en discours qu'à connaître les choses qu'ils peuvent dénoter. Si effectivement l'approche wüstérienne et l'approche normative sont difficilement applicables *stricto sensu* et que la terminologie a tout intérêt à s'approprier le signifié, il n'en demeure pas moins que tous les mots n'ont pas le même statut et que la terminologie ne se réduit pas à une lexicographie technoscientifique. La société numérique pose de nouveaux besoins, réclame une opérationnalisation des dictionnaires et réactualise le primat du concept pour de nombreuses applications. Il suffit de penser aux problèmes que soulève l'ingénierie collaborative. Le processus de la léxicologie, étudié sur la base de la terminologie historique, reflète le niveau de développement des domaines de connaissances pertinents.

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THE USAGE OF THE PILGRIMAGE TOURISM TERMS IN THE ENGLISH LANGUAGE

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Abstract: The article considers the pilgrimage terms in the English language. Pilgrimage tourism is a kind of religious tourism and is a combination of trips of representatives of various religions for pilgrimage purposes. We consider pilgrimage as a journey of people to worship holy places. The article highlights various types of pilgrimage but emphasized Bukhara's holy sites for pilgrimage tourism and its peculiarities.
Key words: mosques, prophet, archangel Jabrail, Sufism, mausoleum, pilgrimage, worship, pilgrims, religious sites, pillars of Islam.

INTRODUCTION

Pilgrimage is a field of tourism deals with migration of people, not caused by a change of their place of residence or work. By definition, tourism is temporary departures (trips) of people to another country or locality other than the place of permanent residence for a period of 24 hours to 6 months. On other hand within one calendar year or with at least one overnight stay for entertainment, scientific, recreational, sports, guest, educational, religious and other purposes without engaging in activities paid from a local source.

LITERATURE REVIEW

The word 'tour' is derived from the Latin word tornus, meaning 'a tool for making a circle'. Tourism may be defined as the movement of the people from their normal place of residence to another place (with the intention to return) for a minimum period of twenty-four hours to a maximum of six months for the sole purpose of leisure and pleasure.

According to WTO (1993)" Tourism encompasses the activities of persons traveling and staying in places outside their usual environment for not more than one consecutive year for leisure, business, and other purposes."

Travel is as old as humankind on the earth. The man at the beginning of his existence roamed about the surface of the earth in the search of food, shelter, securities, and better habitat. However, in course of time, such movements were transformed into wanderlust.

ANALYSES

About five thousand year ago, changes in climate, dwindling food and shelter conditions hostile invaders made the people leave their homes to seek refuge elsewhere like the Aryans left their homes in Central Asia due to climate changes. Perhaps, this leads to the development of commerce, trade, and industry. The Aryans in prehistoric times: their coming to India and Iran. The linguistic history and the history of their religion and culture indicate that the Aryans (Indo-Iranians) must originally have formed one single people. Only about the beginning of the 2nd millennium B.C. did their unity split up, when Indo-Aryans and Iranians went separate ways. ... The main objection to this hypothesis is that the archeological evidence would then imply that the Eastern Iranians in Central Asia originally came from the Iranian plateau in the west! Further theories about these various prehistoric migrations must remain guesswork. They may, e.g., have taken the shape of infiltrations of smaller groups or real mass movements.

During Arabic civilization, a movement of religion, education and culture began. Islam missionaries, dervishes, and other traveled everywhere carrying religious messages and returned

with fantastic images and opinions about alien people.
Referring to the materials of the International Conference on Travel and Tourism Statistics and WTO recommendations, three main criteria identified that allow tourists and excursionist to be included in the category of visitors and distinguish them from other travelers. It is, firstly, departure outside the usual environment, secondly, the duration of stay at the place of travel and, thirdly, the purpose of the visit.
Pilgrim is a person who makes a journey, often a long and difficult one, to a special place for religious reasons. Pilgrims going to a famous Orthodox monastery for a week are considered tourists. In religious literature, you can sometimes find the opposition of pilgrims and tourists. From the point of view of tourism theory, pilgrims, if they have traveled outside the usual environment of their residence, will be considered tourists. As for the purpose of the trip, unlike other travelers (seasonal workers, migrants, military personnel, diplomats, etc.), such visitors are driven by tourist motives. On the recommendation of the WTO, the tourist goals were combined into several blocks. Among the blocks allocated by the WTO are recreation, visits to relatives and friends, business and professional goals, treatment in boarding houses, etc. We are interested in visiting holy places and worshipping religious shrines.
Religious tourism should be understood as activities related to the provision of services and meeting the needs of tourists traveling to holy places and religious centers located outside their usual environment. Religious tourism is an independent type of tourism. It, like its other types, has its own varieties: pilgrimage tourism and religious tourism of an excursion and educational orientation.
Pilgrimage tourism is the type of tourism that entirely or powerfully motivates tourists for the achievement of religious attitude and practices. One of the oldest types of visiting the attractions and a global experience in the olden times of spiritual growth, it can be differentiated into different forms. The temporary religious sightseeing is well-known by excursions to close by pilgrimage centers or religious places. The durable implies visits of quite a few days or weeks to nationwide and worldwide pilgrimage sites. For example: Hajj to Mekka.
We can understand pilgrimage as a journey of people to worship holy places. Many different motives motivate people to make a pilgrimage. This may be a desire to heal from physical or mental ailments, to pray for relatives and friends, to find grace, to gain strength, to do some work. Pilgrimage can also be conditioned by the desire to express gratitude to the higher powers for the benefits they have sent down, to show devotion to faith, to test one's own intentions and abilities for selfless devotion, to find the meaning of life.
The idea of pilgrimage implies actions in conditions of certain difficulties, voluntary commitments to be in these conditions. This symbolizes a person's willingness to sacrifice the temporal and transitory material in the name of the eternal spiritual. In Hinduism, Buddhism, Christianity, Islam and other faiths, foot pilgrimage has developed, especially along existing routes. People go on pilgrimage when they do not have enough ritual actions in the places of their usual living environment. They go to holy places to learn new religious places that are more meaningful to them.
Pilgrimages are associated with visiting certain places that considered as holy sites. These can be mausoleums, monasteries, temples, mosques, natural objects - mountains, springs, rivers, lakes, groves, caves. Pilgrimages are often timed to certain holidays. For example, in Islam, a pilgrimage to Mekka for Hajj (a particular holy sites Kaaba) to the day of Religious holidays (Eid al Fitr or Eid al Adha) or in Christianity to monastery may be timed to the day of the celebration of the memory of the locally venerated saint. Many pilgrims are going to the Vatican to listen to the Pope's Easter preaching.
Religious tourism terms formed due to pilgrims and object of pilgrimage.
For. Ex. Hajj terminology:
Amir-al-Hajj- commander of the pilgrim
Al-Rukn al –Aswad - the corner of the black stone
Black stone (a rock set into the eastern corner of the Kaaba, the ancient building in the center of

the Grand Mosque in mecca, Saudi Arabia. Muslims consider it as an Islamic relic, which, according to Muslim tradition, dates back to the time of Adam and Eve.
Hajar as –Sa'dah –stone of Flecity
Kiswah – the cloth covers the Kaaba in Mecca, Saudi Arabia. It is draped annually on the 9th day of the month of Dhu-al-Hijjah, the day pilgrims leave for the plains of Mount Arafat during the Hajj.
Hijr Ismail; a low wall originally part of the Kaaba. It is a semi-circular wall opposite, but not connected to the North West wall of the Kaaba known as the Hatim. Pilgrims do not walk in the area between this wall and the Kaaba.
Ihram- a sacred state which a Muslim must enter in order to perform the major pilgrimage Hajj or minor pilgrimage - Umrah; A pilgrim must enter into this state before crossing the pilgrimage boundary, known as Miqat, by performing the cleansing rituals and wearing the prescribed attire.
Ihram clothing – includes men's and women's garments worn by Muslim people while in a state of ihram, during either of the Islamic pilgrimages, Hajj /Umrah
Miqat -a stated place is the principal boundary at which Muslim pilgrims intending to perform the Hajj or Umrah pilgrimages must be enter the state of ihram, a state of consecration in which certain permitted activities are made prohibited. There are five miqats, four defined by the Prophet Muhammad and one by the second Rashidun caliph, Umar to fulfill the needs of those offering the pilgrimages from the newly annexed regions in Mesopotamia.
Stoning of the Devil- throwing pebbles. During the ritual, Muslim pilgrims throw pebbles at three walls (formerly pillars), called jamarat, in the city of Mina just east of Mecca. It is one of a series of ritual acts that must be performed in the Hajj. It is a symbolic reenactment of Abraham's hajj, where he stoned three pillars representing the temptation to disobey God.
Talbiyah- a Muslim prayer invoked by the pilgrims as a conviction that they intend to perform the Hajj only for the glory of Allah. Talbiyah is repeatedly invoked during the Hajj, or pilgrimage, upon putting on the Ihram, so the pilgrims can purify and rid themselves of worldly concerns.
Tawaf - Circumambulation of the Kaaba In Worship. Which consists of circling the Ka'bah seven times in an anticlockwise direction.
Major pilgrimage- Hajj to Mecca. The annual pilgrimage (Hajj) to Makkah is an obligation once in a lifetime for those who are physically and financially able to perform it. The rites of Hajj are performed over five or six days, beginning on the eighth and ending on the thirteenth day of Dhu al-Hijjah, the last month of the Islamic calendar.
Minor pilgrimage- Umrah can be undertaken at any time of the year, in contrast to the Hajj
Religious tourism of an excursion and educational orientation involves visiting religious centers where tourists will be able to see religious objects - active religious monuments, museums, attend services, take part in processions, meditations and other religious events. This type of tourism is closely interrelated with scientific tourism of a religious orientation. Scientists visit the centers of existing religions, countries and regions with rich religious traditions. Such trips are not numerous, but they expand the geography of tourist trips. Scientists are interested in religious heritage - manuscripts, various religious objects, architectural forms of both modern and bygone religions, and much more. Researchers are sent to the centers of existing religions, countries and regions with rich religious traditions. In the Central Asia, Western Asia and Northern Africa, there is interest in Saudi Arabia and the countries of the Middle East - Jordan, Jerusalem, Damascus, Iran. Places of disappeared religions are visited by Russians and European - Egypt, Mesopotamia, Greece, Italy and central America.
DISCUSSION.
There are many holy places for followers of Islam. I would like to draw the attention of readers to pilgrimage tourism in Uzbekistan that has significant potential development due to its ancient Muslim holy cities of Bukhara and Samarkand, which are included in the list of UNESCO World heritage Site. Bukhara is called the city of Sharif that means blessed Bukhara. Prophet Muhammad on the 27th of the lunar month of Rajab during al-Mirage (Ascension to God)

noticed light from three points of the earth reaches to the heavens. He clarified with the archangel Jabrail that the light was coming from the cities of Yasrib (Mecca), Batha (Medina) and Bukhara. So, Mecca and Madina in Saudi Arabia while Bukhara in Central Asia. In spite of different equatorial but destination for pilgrimage in Islam. The seal of holiness was placed in 3 destinations. Why one of them is Bukhara after Mecca and Madina?

The Muslim sanctuaries, the burial places of Sufi saints can be found here. Bukhara is the birthplace of the seven great Sufis of the Naqshbandi order. The ideological basis of the noble-holy Bukhara is the teaching of Sufism (the science of the inner world of man). The most vivid, diverse and numerous architecture of the sufi monasteries of Central Asia is represented in Bukhara. The great representatives of Sufism lived here, led religious and social life, which contributed to the formation and prosperity of the fertile Bukhara, to the education of spirituality, raising the emotional spirit. The Sufi goodwill “khojagon-naqshbandiya” became widespread, requiring its followers to follow the path to unity with God without breaking away daily routine, always striving through self-improvement to God, engaging in and developing their professional activities. This teaching has its roots in Salman Fars, Abu Bakr Siddiq, the prophet Muhammad. About forty leaders of this unity are known, eight of whom were Bukharians. Moreover, seven of them were buried in Bukhara and its environs. The tombs of the seven “Holy face” today a place of pilgrimage for many Muslims, known as the pilgrimage destination “Seven Feasts of St. Bukhara” who had power to work out miracles.

Characteristics of the pilgrimage destination “Seven feast of St.Bukhara”.

№ Holy Faces Characteristics of the Holy Feasts (Sheikhs) Pilgrimage place

1. Abduholik Gijduvani (1103-1120 biennium), known as "World Haji". Founder of the Hajjagan tariqat (the way of spiritual perfection). He is the author of the book "Vasyatnom" (Book of Testaments). The requirements formulated by him before the Sufis: piety, preaching, respect for the mentor resistance to evil. 2003 celebrated the 900th aniversary of his birth.

"Hazrat Abdukholik Gizduvani Complex", located in Gizduvan, Bukhara region of Uzbekistan.

2. Khoja Muham-mad Orif Ar Revgari (1165-1259 biennium). He is also called "Khoja Orif Mohitibon" He wrote the book "Orifnomah", which describes theoretical information about the essence of the Sufis and about his teacher A. Gizduvani. The beginning of the path of the Sufis is repentance. The Sufi must be completely immersed in the present. For "The present moment is given by God." "Tomb of Khoja Orif Revgari" is in the village of Revgar, Shafirkan district, Bukhara region of Uzbekistan.

3. Khoja Mahmud Anjir Fagnawi (died 1307) He was an artisan and engaged in pottery. He studied under H.O. Revgari. Her teaching on the path of truth was based not on a quiet silent dicre (mention of God), but on an open, loud dicre. M.A.Fagnavi called everyone to good deeds.

"Khoja Mahmud Anjir Fagnavi Complex", located in the Vabkent district of bukhara region of Uzbekistan.

4. Khoja Ali Romitani, known as "Khoja Azizon" (1191-1321) He wrote the book "Risolai Azizon" is a student of Fagnavi. He substantiated 10 conditions for the knowledge of the truth: observance of the ritual of purification, observance of silence, solitude and asceticism, fasting, the performance of dhikr, the maintenance of memory in purity, satisfaction with fate, conversation with the virtuous, wakefulness and about permissible food. "Tomb of Khoja Ali Romitani" is located in the village of Kurgan, Romitan district, Bukhara region of Uzbekistan.

5. Khoja Muhammad Boboi Samosi (1259-1354) He handed over his "kuloh" (Sufi headdress) to B. Naqshband, thanks to which the latter acquired the properties of preventing misfortune. He was the spiritual teacher of Amir Kulol and B. Naqshband. "Khod-zha Muhammad Boboi Samosi Complex", located in the village of Samos, Rami-tan district, Bukhara region of Uzbekistan.

6. Said Mir Kulol (1281-1370) Amir Temur considered himself a disciple of Amir Kulol. In his teaching, an important place is occupied by the acquisition of human knowledge, he said, adorns knowledge and reason. Science, acquired knowledge should be useful, and without

practical application of knowledge are useless cargo. "Tomb of Said Amir Kulol" is located in the village of Yangi Hayoth, Kagan district, Bukhara region of Uzbekistan.

7. Hazrat Bahoud-din Naqshbandi (1318-1389) He is also enased with the names "Great Khoja", "King of Patterners", "Sultan of Saints" His main work is "Avrod". He substantiated the teachings of Naqshbandiy. The motto of Naqshbandi was the saying: "Have work in your hands, soul with Allah." The teaching based a number of moral and ethical principles (see table 2) appeals to spiritual kindness, careful attitude to nature, love for animals, spiritual communication between teacher and student, awareness of time, awareness of number, awareness of the heart, awareness of breathing, observation of steps, traveling around one's homeland, loneliness in front of people, commemoration, return, vigilance, memory.

Memorial Complex of Hazrat Bakhouddin Naqshbandi", located in the village of Kasri Orifon, Kansky district, Bukhara region of Uzbekistan.

CONCLUSION

It is known that the surahs of the Qur'an and the Hadith state that it is obligatory for every believer to perform Islamic acts such as prayer, fasting, sacrificing, going to Mekka for Hajj and zakat. Thus, religious tourism manifests itself in the fact that a tourist goes on a journey to Holy Places with a cultural, educational purposes and obligatory act according to 5 pillars of Muslim religious.

Both pilgrims and tourists can participate in some tours at the same time. Along the route, they visit religious shrines, mausoleums and architectural monuments of the past, which allows secular people to join spiritual traditions. Conducting such tours requires scrupulous preparation. The group is selected especially carefully so that people who are alien to faith and respect do not get into it mosques.

A well-versed guide, preferably a believer and a representative of the holy places accompany the tour. With the help of the latter, the audience gets an idea of spiritual values.

One of the main features of religious tourism is the industry itself, in which sectors can be distinguished, that has terminology.

1. "Accommodation". This is a set of accommodation facilities – hotels. (Chalet, campsites, dormitories, hostels, hotel apartment, motel, bungalow, etc.).

2. "Food" – terminology of food: Asian, Polynesian, Japanese, Arabic, Indian cuisine and etc, oriental, authentic, vegetarian, non-vegetarian, which, served in restaurants, canteens, Chayxana (teahouses), cafes, food catering is meal catered by establishments via transport, etc.

3. "Transport" – ground transportation: vehicle, light car, coach, bus

Sea transportation: ship, boat, vessel

Air transportation: jet; airplane, air-baloon; helicopter

4. "Religious objects". This sector includes:

- Religious buildings – Mausoleum, tomb, sanctuaries, mosques and complexes, chapels, stupas;
- Natural objects - holy springs, wells, mountains, reservoirs (rivers, ponds), and groves;
- Small objects of worship – mosques, tomb, roadside crosses, altars of deities on the roadsides, trails, etc.

Summing up, the industry of religious tourism is rapidly developing today in Uzbekistan. People have more opportunities to visit the holy places of their religion. At one time, there was a desire to join the achievements of the peoples of other countries, to understand the essence of their religion. In general, pilgrimage tourism today occupies an independent niche as a type of tourism and is becoming increasingly popular, both within the framework of inbound and outbound. Pilgrimage tourism has its own terminology that can be used with object, action, place, time, ritual etc.

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REGIONAL VARIETIES OF THE ENGLISH VOCABULARY.

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The term dialect (from Latin dialectus, dialectos, from the Ancient Greek word διάλεκτος, diálektos 'discourse', from διά, diá 'through' and λέγω, légō 'I speak') can refer to either of two distinctly different types of linguistic phenomena:
Dialect is a form of language spoken in a specific region. Some words and phrases have different meanings from standard English and they are often pronounced particularly regarding to their original features.
One usage refers to a variety of a language that is a characteristic of a particular group of the language's speakers. Under this definition, the dialects or varieties of a particular language are closely related and, despite their differences, are most often largely mutually intelligible, especially if close to one another on the dialect continuum. The term is applied most often to regional speech patterns, but a dialect may also be defined by other factors, such as social class or ethnicityю A dialect that is associated with a particular social class can be termed a sociolect, a dialect that is associated with a particular ethnic group can be termed an ethnolect, and a geographical/regional dialect may be termed a regiolect (alternative terms include 'regionalect', 'geolect', and 'topolect'). According to this definition, any variety of a given language can be classified as a "dialect", including any standardized varieties. In this case, the distinction between the "standard language" (i.e. the "standard" dialect of a particular language) and the "nonstandard" (vernacular) dialects of the same language is often arbitrary and based on social, political, cultural, or historical considerations or prevalence and prominence. In a similar way, the definitions of the terms "language" and "dialect" may overlap and are often subject to debate, with the differentiation between the two classifications often grounded in arbitrary or sociopolitical motives. The term "dialect" is however sometimes restricted to mean "non-standard variety", particularly in non-specialist settings and non-English linguistic traditions.
Features that distinguish dialects from each other can be found in lexicon (vocabulary) and grammar, as well as in pronunciation (phonology, including prosody). Where the salient distinctions are only or mostly to be observed in pronunciation, the more specific term accent may be used instead of dialect. Differences that are largely concentrated in lexicon may be creoles in their own right. When lexical differences are mostly concentrated in the specialized vocabulary of a profession or other organization, they are jargons; differences in

vocabulary that are deliberately cultivated to exclude outsiders or to serve as shibboleths are known as cryptolects and include slangs and argots. The particular speech patterns used by an individual are referred to as that person's idiolect.

To classify subsets of language as dialects, linguists take into account linguistic distance. The dialects of a language with a writing system will operate at different degrees of distance from the standardized written form. Some dialects of a language are not mutually intelligible in spoken form, leading to debate as to whether they are regiolects or separate languages.

"The Hollow Land" is made up of nine connected stories about two young boys, Bell Teesdale and Harry Bateman, whose families live near each other for part of the year in the Cumbrian countryside. The Teesdales are full-time residents and farmers; the Batemans are vacation renters from London. Though the perspective shifts throughout, there is a tonally consistent quality to the stories, in part because of the steady nature of the boys' friendship. This is the case even in two stories in which Bell and Harry are genuinely imperiled. In the title story, they go exploring in an abandoned mine, but soon find that "a barrier of earth and rocks completely blocked the tunnel," and "there was not the least chance in the world of getting out." . Here is the passage from "The hollow land" by Jane Mary Gardam, analyzing some dialects (particular local words) in British English.

Dialect	Standard English
a lad	a boy or a youth
beck	river or stream
the fell	mountain
It's bonny	It is pretty.
the dale	valley
townsfolk	the inhabitant of the town
There's not owt for 'em here	There is not anything to interest them here.
scales	steep slopes
crag	a steep rugged rock
parade	to walk up and down
owt	anything

Gardam's "new" book, a collection of linked stories called "The Hollow Land," is actually one of the old ones, having originally been published in Britain in 1981. Making the analogy to a "lost" anything may be a little unfair, since "The Hollow Land" won a prestigious Whitbread Award in 1981 — but in the children's novel category. Now Europa Editions is publishing the book, in a volume that's clearly meant for readers of all ages.

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THE ANALYSIS OF SOCIOLOGICAL METHOD IN LITERATURE

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Introduction. Beginning in the second half of the 1920s, the thesis on the "class" understanding of literature acquired increasing importance in Russia. The understanding of the art of the word as a "mirror" of life, designed to reflect and educate this life in accordance with the ideology of the victorious proletariat, was consolidated.

Main part. Later writers would be called “engineers of human souls”.Sociologism presented in the works of A.V. Lunacharsky, V.M. Fritsche or P.S. Kogan, was not something exactly the same or homogeneous. Different authors were distinguished by varying degrees of giftedness and scale. However, it was the concept of "vulgar sociologism" that formed the basis for the activities of a number of creative associations, determined the principles of many studies and publications. Thus, the first Russian "Literary Encyclopedia" consistently carried out the installation that "the class genesis of poetry" is fundamental. It was emphasized that the contradictions in the ideology of the writers "permeate" the form of their works. The most consistent and limited representatives of vulgar sociologism rigidly and straightforwardly linked the writer's artistic thinking, down to the details of style, with his class roots, attitude to political struggle, considering these parameters to be decisive for understanding creativity as a whole.

However, the sociological method, deeply connected with the classical traditions of Russian literature and culture, cannot be reduced to vulgar and extreme forms. Outside of sociological thinking, it is impossible to understand the concept of "dialogue" in the works of M.M. Bakhtin.Of course, the social component does not appear in the scientific thinking of M.M. Bakhtin is the main or the only one. However, its importance is undeniable. So, in his later notes "On the methodology of the humanities" (1974), the scientist reflects on the social, extra-verbal "conditionality" of the work, associated with the "extra-textual intonational-value context." M.M. Bakhtin emphasizes that this context in "its most essential and deep layers" remains "outside the given text as a dialogizing background of its perception." Thus, the social aspect of the work is understood here as something that lies outside the text, but participates in the dialogue with it.

In the 1930s, a friend of M.M. Bakhtin V.N. Voloshinov in the brilliant article "The Word in Life and the Word in Poetry" the author seeks to understand "... a special form of social communication, realized and enshrined in the material of a work of art ...". The principle of dialogue, common to a number of scientists from the circle of M.M. Bakhtin, defines the provisions of this theory.However, it is quite understandable that the harsh stamp of the times lay on the judgments of the young Valentin Voloshinov. So, in the spirit of the era, he puts forward the thesis about the "internal, immanent sociological nature of any ideological formations." He understands aesthetic phenomena as a kind of social. The word, in his opinion, always appears in the utterance, capturing at the same time some definite extra-verbal situation. The author, listener

and hero are thus united by a single "spatial and semantic outlook", which V.N. Voloshinov defines it as "implied" given to all participants in communication. This outlook also determines the "commonality of basic assessments" implied by those who creatively contemplate a work of art ("choral support"). The commonality of assessments determines the intonation and gesture series, the intonation commonality characteristic of the relationship between the author of the work, his hero and the listeners.

These arguments are by no means groundless. It was the intonation commonality that united A.M. Gorky and the readers of his "Song of the Petrel" (1901), allowing the latter to move with great ease from allegory to a concrete historical understanding of the meaning of the work. In the appeal "Let the storm break out stronger! .." Contemporaries easily guessed the call for revolution. However, the word in the work, as it has already been noted more than once in this book, is associated not only with "choral support", but also with the in-text artistic context. The word relates not only to the reality that lies outside the text, but also to the reality of the words themselves that make up this text.Feeling the predestination of his constructions, V.N. Voloshinov tries to soften them. So, in his opinion, an ideological assessment in a work of art should not at all be expressed in the form of teachings or maxims. This would diminish the poetic meaning of the whole. “The assessment should remain in rhythm, in the order of the unfolding of the depicted event; it should be carried out only by formal means of the material ”. Note that V.N. Voloshinov also makes the opposite move: "... at the same time, without passing into content, the form should not lose its connection with it, its relevance to it ...". Here an important point arises: is this “attribution” of form to content a sociological moment or an immanent-poetic moment? The author of the article resolves this contradiction by introducing the concept of "hierarchy" of the structure of the form. The main requirement is “style adequacy”, which means “evaluative-hierarchical adequacy of form and content”. It is natural that V.N. Voloshinov sympathetically recalls the classicist and neoclassicist theories that divided the style into "high and low." The artistic form revealed its "actively evaluating nature" there. Content and form must be "equal". The choice of content and the choice of form are one and the same act that determines the basic position of the creator, which is dictated by the same social assessment.Thus, evaluativeness, moreover, end-to-end, given from the outside (as "choral support" and "implied" and from within - in the hierarchy of the structure of form), determines the essence of sociological poetics. This idea is illustrated by the following definition: “... a poetic work is a powerful condenser of unspoken social assessments: every word of it is saturated with them. It is these social evaluations that organize the art form as their direct expression. " From the point of view of formalism or structuralism, one might notice that the special nature of communication in art is not taken into account here (R.O. Yakobson, Yu.M. Lotman). As you know, the message in poetic speech is directed to the greatest extent at the very "verbal expression", "sign", at the very principle of "poetic nomination" (Yan Mukarzhovsky). The work condenses not only "unspoken social assessments", but also contextual poetic meanings (Yu.N. Tynyanov, Yan Mukarzhovsky, G.O. Vinokur).

However, according to V.N. Voloshinov, the formal approach to art neglects the roles of the listener and the hero, who are “constant participants in the creative event”. The task of sociological poetics is, according to V.N. Voloshinov, precisely in "... explaining each moment of the form as an active expression of evaluation in these two directions - to the listener and the subject of the statement - the hero."The author emphasizes that the meaning, the meaning of the form does not relate to the material, as the formalists believe, but to the content. At the same time, he gives the following explanation: “... we can say that the shape of the statue is not the

shape of marble, but the shape of the human body, and it“ heroes ”the person depicted, or“ caresses ”, or, perhaps, belittles him (cartoon style in plastic), i.e. expresses a definite assessment of what is depicted. " It seems that sociological poetics penetrates into the work from the side of perception, connecting the semantic, evaluative and intonational horizons of the listener. A purely linguistic analysis of a work of art is not legitimate from the point of view of this approach.

In the final of the essay, V.N. Voloshinov turns to the analysis of "inner speech". "The poet's style is born from the uncontrollable style of his inner speech, and this latter is the product of his entire social life." The most intimate inner speech already contains an orientation towards the listener, who "... can only be the bearer of assessments of the social group to which the conscious one belongs."

The author's outlook is closed and fundamentally limited by the ideological and social horizon of a given moment in history. V.N. Voloshinov does not admit the idea that communication and understanding is possible between carriers of different ideological assessments, different linguistic and cultural consciousness that do not intersect or are far apart from each other in the system of ranks of the social hierarchy. Before us is a monolithic and fundamentally limited consciousness, which does not at all deny the talent of the researcher.

Conclusion. Many ideas of V.N. Voloshinov and literary critics close to him influenced the researchers of the next generation. Sociological motives in literary criticism were not always a tribute to the political and scientific conjuncture. Thus, the outstanding Soviet literary critic G.A. Gukovsky (1902-1950). He wrote, for example, that in Pushkin's “little tragedy” it is not Salieri who is the real murderer of Mozart, but “historical being”.

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CHILD HERO DESCRIPTION IN THE PLAYS OF J. PENHALL

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Introduction. "Possessed child" is the name of a psychiatric disorder that occurs in children who have survived the death of a family member, and manifests itself in the form of hallucinatory phenomena of the deceased relative [Yates, Bannard 1988].

Main part. This syndrome is described by psychiatrists as a mechanism that helps the child to restore a close relationship with a living parent who is unable to overcome the state of mourning and grief for the deceased on his own. However, Thomas, the hero of the play, is not a boy suffering from such a disorder; his father artificially plunges him into a painful state of "obsession", instilling in him the idea of a real possibility of reincarnation and meeting with ghosts. For Douglas, the death of his own father (which remained outside the stage and drama space) was an event that seriously shook his ideas about the stability of the universe.

Douglas's departure from home becomes an echo of the tragic rupture of intergenerational ties in the family, where the hero himself was a son who lost his father, in other words, the "possessed child" in the Penhall drama is not so much nine-year-old Thomas, who seems to be ghosts at night, but his adult father, trying with all his might to avoid collisions with reality, and, according to the fair remark of the theater critic S. Clapp, “the child in question is not necessarily

the smallest person on the stage" [Clapp 2011].

The figure of Douglas can be classified as an infantile hero. The era of consumption, with its inherent cults of eternal childhood, comfort and abundance, gave rise to another dramatic "childish" type - an infantile, a hero of this type is distinguished by emotional underdevelopment and the desire to escape responsibility for his own life and the life of his close circle. The infantile hero is opposed to the child hero, the immaturity of an adult character comes into confrontation with the natural manifestations of childish naivety and fragility, and the impossibility of overcoming spiritual immaturity becomes the source of the conflict.

And although it seems to Douglas that communication with esotericists is the path to self-knowledge and spiritual growth, the inability to withstand ordinary everyday difficulties betrays in him an infantile, irresponsible hero who in every possible way avoids fulfilling the obligations that he has to his family.

In the play Birthday (2012), Joe Penhall examines the problems of childbearing and parenthood in the modern world, where the stability of the functions and structure of the family is regularly called into question, and the framework of gender socialization is sometimes evaluated as an atavism and an instrument of violence against a person. As in the previous play about a child, the playwright turns to elements of fantasy, which he again tries to give a rational explanation.

The heroes of the play, Ed and Lisa, are expecting the birth of their second child, but in the family the usual gender and family roles have changed: the child is carried by the father, while the mother embodies the type of socially active women. J. Penhall tries to remove readers' questions about how it is possible for a man to bear a child with stingy explanations of the physiology of this process, but at the same time he carefully analyzes the psychological need for a role exchange that arose in a pair of heroes.

As in the drama "Possessed Child", the death and birth of relatives became turning points in the life of the spouses. The birth of the first-born of the heroes of the play "Birthday" turned out to be an event too traumatic for the heroine, who was faced with the indifference of others to her physical pain and emotional discomfort: «E d. You have no concept whatsoever of the pain.

L i s a. I have some concept.

E d. Of my pain – male pain – man pain. You've no idea how difficult this is» [Penhall 2012: 67].

The playwright shows that changes in the biological base cause a restructuring of the relationship between members family, despite the fact that "the kinship system does not consist of objective kinship or consanguinity ties between individuals; she is exists only in the minds of people" [Levi-Strauss 1985: 51].

Conflict characters in the drama "Birthday" is based on the feeling of the characters discomfort from, albeit voluntary, but inconsistency with existing in the collective consciousness of ideas about the family as a model of relations people of different sexes, reproducing the social construct, according to to which the woman is to "contribute to the reproduction of mankind in the circle of what is considered to be "natural family" [Mitchell 2004: 178], while a man is defined by "participation in socio-historical, mainly class, structures" [Ibid.: 178].

Ed and Lisa's relationship is not a new type of family that has overcome the biological and social necessity of female pain and is capable of living in the "humanized beautiful new world of test-tube babies" [Mitchell 2004: 180], but represents another "face" of patriarchy where the human reproductive capabilities are still an instrument of oppression, and the rejection of patriarchal gender roles is not possible, because even with the exchange of functions, the characters reproduce the stereotypical family matrix and the scheme of gender relationships.

At the same time, the play has a strong comic beginning. The playwright turns to various types of comic, the dialogues of the characters are saturated with sarcasm and irony, for example, defending herself from her husband's aggression and offended by his selfishness, Lisa fends off the complaints of her husband, who was present at the birth of Charlie's first son:

«E d. Lisa! I need my magazines! There's a diet I want to look at … I need distractions … I can't

go through what you went through with Charlie, I really can't. The whole thing was a nightmare from start to finish.
L i s a. Don't say that. And don't call it a 'nightmare'. I can't think like that – E d. Why can't you?
L i s a. Because it makes me feel like a victim.
E d. We both are. You haven't seen what I've seen. People with their fists right up you to the elbow.
L i s a. I'm glad I didn't see it.
E d. Sewing you up, cuts, cutting, blood gushing – L i s a. I've forgotten all about it.
E d. Well I haven't. Like a shark attack. It's worse for the man. L i s a. Oh poor you!» [Penhall 2012: 35].
In general, the behavior of Ed, who requires increased attention to himself, is comically illuminated, while the whims and unreasonable insults of the adult hero allow us to speak of his infantilism and selfishness:
«E d. Did you get my raspberry leaf tea? L i s a. Oh no. I forgot the tea.
E d. You forgot? Fucking hell, Lisa. How could you forget my fucking raspberry leaf tea? L i s a. I just had so many other things to do. E d. I need my raspberry leaf tea.L i s a. Maybe I can go out and get you some.
E d. I asked you to do one simple thing, buy a box of fucking tea … and you're so busy faffing around …» [Penhall: 4].

All the dialogues of the characters are a variation and repetition of the same speech constructions and stereotypical phrases that mothers and wives usually hear in their address. When mirrored, typical speech situations are loaded with ironic overtones, which exposes their meaninglessness and cynicism:

«L i s a. You'll forget. You will forget about all this. Children heal you. Children take away the pain» [Penhall 2012: 71].
«L i s a. I'm still the mother. E d. And I'm the father –I'm the boss!
L i s a. You're not 'the boss'. Ed And I'm a mother too. In a, in a very real sense» [Penhall 2012: 59].

Conclusion. Increasingly, Penhall shows a greater interest in female and childish images than male ones, depicting men as weak and infantile heroes, and women as mature, responsible and rational thinkers. The playwright shows extreme attention to family issues, issues of educating the younger generation, critically comprehends the way of the family, according to which the mother and child are dependent on the father, and presents the established family matrix as an obsolete system, being inside of which brings suffering to the heroes, and leaving it limits becomes an occasion for revision of family relations and the construction of new - productive - models of interaction.

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