

TILNING LEKSIK-SEMANTIK TIZIMI,
QIYOSIY TIPOLOGIK IZLANISHLAR VA
ADABIYOTSHUNOSLIK MUAMMOLARI

MATERIALLAR TO'PLAMI

XV



**O'ZBEKISTON REESPUBLIKASI OLIY TA'LIM, FAN VA
INNOVATSIYALAR VAZIRLIGI**

BUXORO DAVLAT UNIVERSITETI

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**"Durdona" nashriyoti
Buxoro – 2025**

UO‘K 81'372(08)+81'25(08)

81.2-3+81.2-7

T 43

Tilning leksik-semantik tizimi, qiyosiy tipologik izlanishlar va adabiyotshunoslik muammolari XV [Matn] : to'plam / M.I. Gadoeva.- Buxoro: Sadridin Salim Buxoriy, 2025.-256 b.

KBK 81.2-3+81.2-7

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BuxDU Ilmiy texnik kengashda muhokama qilingan va nashrga tavsiya etilgan (6-sonli bayonnoma, 25-yanvar, 2025-yil).

ISBN 978-9910-634-64-2

THE ROLE OF SERVANTS IN 19TH CENTURY ENGLISH LITERATURE.

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Annotation: In this article we have focused on the significant servant roles in English literature in 19th century. The ways of description and the relationship of servants with their masters are implemented in this article as well.

Key words: moral compasses, class divisions, cultural anxieties, social standing.

Introduction. In 19th century English literature, the portrayal of servants reveals much about the social structures, class divisions, and cultural anxieties of the time. As the century unfolded, the role of the servant in literature evolved from a simple background figure to a more complex and often symbolic character, reflecting the tensions between the aristocracy and the rising middle class, as well as the changing roles of gender and class within British society.

Servants as Symbols of Class and Social Hierarchy:

In much of 19th century English literature, servants represent the rigid class system that governed British society. The very existence of a servant class was integral to the maintenance of social order, and authors often used these characters to highlight the disparities between the wealthy elite and the working poor. Servants were seen as an essential part of the social fabric, yet their lives were often depicted as invisible or subordinated to the needs of their masters.

In novels by authors such as Charles Dickens and Jane Austen, servants often serve as a mirror to the values and behaviors of their employers. In *Pride and Prejudice* (1813), for instance, the interactions between the Bennet family and their servants subtly reflect the family's moral and social standing. While the Bennets are portrayed as struggling with finances and maintaining an air of genteel respectability, the contrast between the upper-class protagonists and their lower-class servants highlights issues of power, status, and privilege.

Dickens, known for his vivid social commentary, frequently used servant characters to explore the stark divisions between the rich and the poor. In *Oliver Twist* (1837-1839), the character of Mr. Brownlow's housekeeper, or in *Great Expectations* (1860-1861) with characters like Joe Gargery, reveal how individuals within the servant class could be both compassionate and morally upright, yet still bound by the constraints of their social roles. These characters often embody the virtues of loyalty, patience, and service, but are also portrayed as deserving of recognition and dignity.

Main part. The Servant as a Moral Compass:

In addition to serving as symbols of social order, servants often act as moral compasses in 19th century literature. Their positions in society gave them a unique vantage point from which they could observe the foibles and flaws of their masters. Often possessing greater moral clarity or emotional insight, servants could see through the pretensions of the upper class. This sense of perspective allowed them to provide wisdom, guidance, or even commentary on the hypocrisy and superficiality of the wealthy.

In *Jane Eyre* (1847) by Charlotte Brontë, the character of Adele Varens' governess, Madame Reisz, serves as a foil to the more materialistic values of the higher social classes. Similarly, Jane herself, while never fully a servant, takes on domestic roles in several parts of the narrative. Her journey reflects both personal growth and an evolving critique of social conventions, especially regarding the roles of women and the servant class. As she ascends from a position of dependency to one of independence and moral agency, Jane's experiences illustrate the inherent tensions between service and self-assertion.

Changing Gender Roles and the Servant's Identity:

The role of female servants in 19th century literature is particularly significant because it reflects the complex intersections of gender, class, and power. In works like *North and South* (1854-1855) by Elizabeth Gaskell, female servants often find themselves trapped within a cycle of low wages, hard labor, and societal expectations of their subservience. Yet, these characters also experience moments of autonomy and power that complicate traditional notions of servitude.

In Gaskell's novel, the character of Bessy Higgins represents the struggles of working-class women, including female servants, who

experience the double burden of domestic labor and societal undervaluation.

In contrast, characters such as Mrs. Thornton, who is a woman of the upper class but also involved in the management of her household and business affairs, illustrate the broader gender dynamics at play. Female servants, in particular, were often portrayed as the moral backbone of households, performing duties both menial and emotional, which contributed to the moral education and stability of their employers.

Servants and the Emergence of the “Other”.

Another recurring theme is the servant as “the other” – a marginalized figure whose experiences are often defined by their relationship to the more privileged classes. The servant’s life, particularly in the Victorian era, was often one of isolation, obscurity, and sometimes silent rebellion. In novels like *Wuthering Heights* (1847) by Emily Brontë, Heathcliff’s rise from servant to master reflects the destabilization of traditional class hierarchies and the fluidity of social mobility. Yet, despite his ascent, Heathcliff’s treatment of his servants and the people around him reveals the darker, more destructive aspects of his character, suggesting that the class struggle is never entirely resolved and always permeates the social fabric.

This theme of the “other” can also be seen in the portrayal of servants as exotic or foreign figures. For example, in *The Moonstone* (1868) by Wilkie Collins, the servant characters often possess backgrounds that are outside the dominant Anglo-Saxon identity, challenging ideas of national and racial purity and raising questions about the intersections of imperialism and domestic servitude.

Conclusion

The role of servants in 19th century English literature serves as a crucial lens through which authors explored complex social dynamics, class relations, and personal identity. Whether as symbols of class structure, moral guides, or figures of resistance, servants were central to many of the era’s most significant literary works. These characters were not merely background figures; rather, they embodied the contradictions and conflicts inherent in the class-driven society of the time. Through their stories, 19th century literature offers a nuanced understanding of the socio-economic forces that shaped both the lives of the privileged and the marginalized, giving voice to those who often remained silent in the larger narrative of the era.

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THE DESCRIPTION OF THE HERO'S PSYCHE IN NOVELS OF THE 20TH CENTURY

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The 20th century witnessed a profound transformation in literature, with modernism emerging as a response to the disillusionment caused by industrialization, World Wars, and the fragmentation of traditional societal structures. Modernist authors often focused on the complexities of human consciousness, delving into the psyche of their characters to explore themes of alienation, identity, and existential despair.

Don DeLillo's *White Noise* (1985), although primarily classified as postmodern, inherits significant modernist characteristics, especially in its exploration of the protagonist's psyche. The novel encapsulates the anxieties of late 20th-century America, where technology, consumerism, and media influence permeate everyday life. Jack Gladney, the central character, serves as a vessel for examining the psychological consequences of living in a world dominated by noise, distraction, and the looming awareness of mortality. This article investigates how DeLillo portrays the inner turmoil of Jack Gladney, linking it to the broader themes of modernism and the unique challenges of postmodernity.