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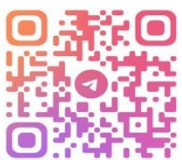
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STYLISTIC ANALYSIS OF “A HAUNTED HOUSE” BY VIRGINIA WOOLF

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Virginia Woolf released her first collection of short stories, *Monday or Tuesday*, in 1921, with “A Haunted House” as the opening piece. This story depicts an unnamed, ungendered character who believes (or perhaps dreams) that a loving but long-deceased couple haunts the country house in which he or she lives. A woman died there centuries ago, and her lover fled to distant lands, never to return. Reunited, the couple now wanders around the rooms and gardens, reminiscing about the past and looking for “their joy”. This search bothers the modern couple who are currently residing: As they try to sleep or read, they notice movement—doors opening and closing, ghosts walking, and the house beating like a human heart.

Formally, the story is more akin to a prose poem than a traditional narrative. Several repetitions of lines (“*safe, safe, safe*”) serve as refrains, and repetitions of phrases (“*treasure buried*”) serve as poetic conceits or unifying metaphors. The structure also foreshadows Woolf’s stream-of-consciousness style and seamless use of multiple points of view in novels such as “*Mrs. Dalloway*” (1925) and “*The Waves*” (1931). As in the other texts, she creates a collage of dialogue fragments, forcing the reader to piece together the identity of each speaker or pronoun. Sometimes the ghosts communicate with one another, and other times they communicate with the residents of the house. Similarly, the couple speaks to each other at times, to the ghosts at others, and to the reader directly at times.

The author utilizes extensive range of stylistic devices which we are going to analyze below.

1. *Whatever hour you woke there was a door shutting. From room to room, they went hand in hand, lifting here, opening there, making sure—a ghostly couple.*

In this sentence, the phrase “ghostly couple” is included in the epithet because it applies to two people to describe attributed quality.

2. *“Here we left it,” she said. And he added, “Oh, but here too!” “It’s upstairs,” she murmured. “And in the garden,” he whispered “Quietly,” they said, “or we shall wake them.”*

In this sentence, murmur and whisper are included in the direct onomatopoeia since these words imitate the sounds of voices.

3. *But it wasn’t that you woke us. Oh, no. “They’re looking for it; they’re drawing the curtain,” one might say, and so read on a page or two. “Now they’ve found it,” one would be certain, stopping the pencil on the margin.*

In this sentence, stop the pencil on the margin is included in the periphrasis because the author is choosing a longer or less straightforward way of saying “finish writing”.

4. *And then, tired of reading, one might rise and see for oneself, the house all empty, the doors standing open, only the wood pigeons bubbling with content and the hum of the threshing machine sounding from the farm.*

In this sentence, "Hum" and "bubble" are included in the category of onomatopoeia because they imitate or represent the sounds they describe. When we say “hum”, it mimics the steady, low-frequency sound produced by vibrating or buzzing objects, such as the hum of an electronic device or the hum of bees flying. The word itself sounds like the sound it represents, adding aural texture to the description. Similarly, “bubble” imitates the sound of air or gas being released or rising through a liquid, creating a series of small, popping sounds. When we say "bubble," the word itself contains the repetitive and percussive sound that is associated with the action of bubbles forming and bursting.

5. *“What did I come in here for? What did I want to find?” My hands were empty. “Perhaps it’s upstairs then?” The apples were in the loft. And so down again, the garden still as ever, only the book had slipped into the grass*

In the first sentence, the question “What did I come in here for? What did I want to find?” is a rhetorical question or an expression of confusion or forgetfulness, and includes parallel construction of two sentences “What did I come, what did I want”.

6. *But they had found it in the drawing room. Not that one could ever see them. The window panes reflected apples, reflected roses; all the leaves were green in the glass. If they moved into the drawing room, the apple only turned its yellow side. Yet, the moment after, if the door was opened, spread about the floor, hung upon the walls, pendant from the ceiling—what? My hands were empty. The shadow of a thrush crossed the carpet; from the deepest wells of silence, the wood pigeon drew its bubble of sound. “Safe, safe, safe,” the pulse of the house beat softly. “The treasure buried; the room... ” the pulse stopped short. Oh, was that the buried treasure?*

In this paragraph, various stylistic devices are used. The first one is imagery: the author employs vivid imagery throughout the paragraph, painting visual pictures in the reader's mind. Examples include “reflected apples, reflected roses”, “all the leaves were green in the glass” and “the shadow of a thrush crossed the carpet”. These descriptions create a sensory experience and help the reader visualize the setting. The second one is repetition: the phrase “safe, safe, safe” is repeated, emphasizing the sense of security and tranquility in the house. This repetition adds rhythm and reinforces the atmosphere of safety. The third one is metaphor: the phrase “the pulse of the house” uses a metaphor to compare the beat of the house to a pulse. This device suggests a vital and living quality to the house, enhancing the overall atmosphere and mood.

7. *He left it, left her, went North, went East, saw the stars turned in the Southern sky; sought the house, found it dropped beneath the Downs.*

The next one is parallelism: the repetition of the phrase “left it, left her” and the use of parallel sentence structures, such as “went North, went East” create a sense of balance and symmetry in the writing. This adds coherence and rhythm to the paragraph.

“Here we slept,” she says. And he adds, “Kisses without number.” “Waking in the morning—” “Silver between the trees—” “Upstairs—” “In the garden—” “When summer came—” “In winter snow time—” The doors go shutting far in the distance, gently knocking like the pulse of a heart. Nearer they come; cease at the doorway. The wind falls, the rain slides silver down the glass. Our eyes darken; we hear no steps beside us; we see no lady spread her ghostly cloak. His hands shield the lantern. “Look,” he breathes. “Sound asleep. Love upon their lips.”

The following paragraph is rich in distinct stylistic devices. The first one is repetition: the repetition of phrases like “Here we slept”, “Kisses without number” and “In the garden” creates a rhythmic and lyrical quality to the writing. It adds emphasis and reinforces the intimate and dreamlike atmosphere. The next one is simile: the comparison of rain sliding down the glass to silver adds a visual and sensory element to the description. It creates a vivid image and enhances the overall atmosphere of the scene. It also includes metaphor: the use of metaphors like “the pulse of a heart” and “Love upon their lips” adds depth and emotional resonance to the paragraph. These metaphors evoke feelings of intimacy, connection, and tenderness.

8. *Stooping, holding their silver lamp above us, long they look and deeply. Long they pause. The wind drives straightly; the flame stoops slightly. Wild beams of moonlight cross both floor and wall and, meeting, stain the faces bent; the faces pondering; the faces that search the sleepers and seek their hidden joy. “Safe, safe, safe,” the heart of the house beats proudly. “Long years—” he sighs. “Again you found me.” “Here,” she murmurs, “sleeping; in the garden reading; laughing, rolling apples in the loft. Here we left our treasure—” Stooping, their light lifts the lids upon my eyes. “Safe! safe! safe!” the pulse of the house beats wildly. Waking, I cry “Oh, is this your buried treasure? The light in the heart.”*

The paragraph employs metaphors to convey deeper meanings. For example, “The light in the heart” symbolizes the buried treasure and hidden joy. These metaphors add layers of meaning to the text and contribute to its poetic nature. The following one is Personification: the personification of the heart of the house, beating

proudly and wildly, adds a sense of life and emotion to the inanimate object. It creates a vivid image and enhances the overall atmosphere of the paragraph.

BARQAROR BIRIKMALAR - NUTQIMIZ KO'RKI

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Annotatsiya: Maqolada o'zbek tilidagi sinonim so'zlar, barqaror birikmalar, eskirgan so'zlar va iboralar haqida umumiy ma'lumot berilgan. Bu so'zlarning ma'nosi, etimologiyasi turli lug'atlardan keltirilgan misollar orqali aniqlashtirilgan.

Kalit so'zlar: sinonim, antonim, barqaror birikmalar, iboralar, eskirgan so'zlar.

“Sinonimlar- talaffuzi, yozilishi har xil, birlashtiruvchi (umumiy) ma'no nozikligi, emotsional bo'yog'i, qo'llanilishi kabi bir qator xususiyatlari bilan o'zaro farqlanadigan so'zlardir. Ana shunday umumiy ma'no bilan o'zaro bog'lanuvchi so'zlar guruhi sinonimik qatorni tashkil etadi”.¹

Ma'lumki, sinonimlar ham o'z navbatida leksik sinonimiya, frazeologik sinonimiya va shunga o'xshash bir qancha turlarga bo'linadi. Misol keltiramiz: “*ezma*” so'zi “O'zbek tilining izohli lug'ati”da “*gapdan og'zi tinmaydigan, sergap*”, - deya keltirilgan [O'TIL, V, 193]. Aynan ana shu so'zga sinonim sifatida “*mang'it*” so'zini olishimiz mumkin. Fikrimizning isboti sifatida mavlono Jaloliddin Rumiyning: “*Mang'it bilan suhbat qurguncha, ming yil zindonda o'tirganing afzal*” degan fikrini keltiramiz. Bundan anglashimiz mumkinki, “*mang'it*” deya ta'riflanadigan kishilar ham faqatgina o'zlarining so'zlarini ma'qullashar, birovning fikrini tushunmas, ko'p gapiradigan, sergap kabi illatlarga ega shaxslardir. Demak, “*ezma*” va “*mang'it*” so'zlari leksik sinonimiyaning yorqin dalilidir.

Ma'lumot o'nida aytishimiz joizki, “*mang'it*” so'zi “O'zbek tilining izohli lug'ati”da “yirik o'zbek qabilalaridan birining nomi, shu qabilaga mansub kishi” deya izohlangan.

¹ R.Sayfullayeva, B.Mengliyev, G.Boqiyeva, M.Qurbonova, Z.Yunusova, M.Abuzalova. Hozirgi o'zbek dabiyl tili. – Toshkent.:2006. – 391 b.

MUNDARIJA / TABLE OF CONTENTS / СОДЕРЖАНИЕ

1.	OLIV TA'LIM TIZIMIDA ELEKTRON O'QUV QO'LLANMALARNING TA'LIM SAMARADORLIGINI OSHIRISHDAGI O'RNI Ayapbergenova Saltanat Shinpolat qizi Asamatdinova Mexribanu Muratbay qizi	4
2.	FORMATION OF CULTURAL COMMUNICATION IN RUSSIAN-SPEAKING GROUPS Baltayeva Anadjan Tadjibayevna Xalikberdiyeva Nargiza Telmanovna	7
3.	O'ZBEKONA MADANIYATDA NOVERBAL ALOQA VOSITALARI Boltayeva Nodira O'tkir qizi To'xtayev Habibjon Nabijon o'g'li	11
4.	STYLISTIC ANALYSIS OF "A HAUNTED HOUSE" BY VIRGINIA WOLFF Saidova Donokhon Kilicheva Mekhriniso Rajabovna	14
5.	BARQAROR BIRIKMALAR - NUTQIMIZ KO'RKI Bozorova F.	19
6.	BOSHLANG'ICH SINIF FANLARINI O'QITISHDA FANLARARO INTEGRATSIYANI AMALGA OSHIRISH Yoqubjonova Go'zalxon Xasanboy qizi Farhodjonova Shahloxon Umidjon qizi	22
7.	POPULYATSIYANING O'SISH TEZLIGI Tuychiyeva Xilola Zokirjon qizi	25
8.	DON DUKKAKLI EKINLARDAN NO'XATNI XALQ XO'JALIGIDAGI AHAMIYATI Gaybullayeva Madina Furqatovna	29
9.	TA'LIM SIFATINI KO'TARISHDA XODIMLAR MEHNATINI RAG'BATLANTIRISH MEKANIZMLARI Hamroyeva Ruxsora O'razov Bobir	34
10.	РОЛЬ «УЗБЕКСКИХ НАРОДНЫХ СКАЗОК» НА УЧЕБНЫХ УРОКАХ Абдулхаева Мушарраф Эргашалиева Сарвиноз	38
11.	IKKILAMCHI NOMINASIYALANGAN INTERNET TERMINLARINING LAKUNARLIK TABIATI Umarxanova Nigora Umarjon qizi	41
12.	KIMYO FANINI O'QITISH SAMARADORLIGINI OSHIRISHDA KRIPTOGRAMMALARDAN FOYDALANISH G.S. Meliboyeva	48
13.	MOLEKULYAR FIZIKANI O'RGANISH TARIXI O'rinboyeva Kumushoy Sultonbek qizi Ne'matova Xabibaxon Zohidjon qizi	52
14.	TARBIYASI QIYIN O'QUVCHILAR BILAN PSIXOLOGIK TARG'IBOT VA TASHVIQOT ISHLARINI OLIB BORISH Abduraxmonova Odina Abdumalik qizi	56
15.	SHAXSNING INDIVIDUAL PSIXOLOGIK XUSUSIYATLARINING RIVOJLANISHI Qodirova Feruza Oribjonovna	60
16.	BADIY ASAR TARJIMASIDAGI TILGA OID TAFOVUTLAR (G'.G'ULOMNING "SHUM BOLA" ASARI MISOLIDA)	64