

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ТАЪЛИМ, ФАН ВА  
ИННОВАЦИЯЛАР ВАЗИРЛИГИ**

**БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ**

**TRANSLATION AND INTERCULTURAL  
COMMUNICATION THROUGH THE  
ENGLISH LITERATURE AND LINGUISTICS**

**Xalqaro miqyosdagi ilmiy-amaliy anjuman**

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Мақолаларни тўпловчи ва нашрга тайёрловчи Таржимашунослик ва лингводидактика кафедраси ўқитувчилари Л.Х.Хайдарова ва Ш.Д.Холова

Ушбу тўпلامда жамланган мақолалар қиёсий тилшунослик, таржимашунослик ва маданиятлараро мулоқот масалалари, қиёсий адабиётшунослик ва адабий оқимлар ривож масалалари, хорижий тилларни ўқитишнинг замонавий ёндашувлари ва истиқболлари, Ўзбекистонда таржима мактаби яратиш ва уни ривожлантиришда инновацион ғоя ва технологияларни қўллаш масалалари доирасида мутахассисларнинг тажриба ва фикр алмашинувини таъминлашга хизмат қилади.

**TIL – MILLAT KO‘ZGUSI, MADANIYAT XARITASI**

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O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev tomonidan o‘zbek tiliga davlat tili maqomi berilganligining 30 yilligi munosabati bilan so‘zlagan nutqida keltirilgan: “Kimda-kim o‘zbek tilining bor latofatini, jozibasi va ta’sir kuchini, cheksiz imkoniyatlarini his qilmoqchi bo‘lsa, munis onalarimizning allalarini, ming yillik dostonlarimizni, o‘lmas maqomlarimizni eshitsin, baxshi va hofizlarimizning sehrli qo‘shiqclariga quloq tutsin” satrlari tilning millat ko‘zgusi, uning haqiqiy sarchashmasi ekanligidan dalolatdir.

Yurtimizda so‘nggi yillarda nafaqat o‘zbek tili, balki xorijiy tillarni o‘qitish va o‘rganishga e’tibor davlat siyosati darajasiga ko‘tarildi. Xorijiy tilni bilmay turib jahon miqyosida fan-texnika sohasida amalga oshirilayotgan zamonaviy kashfiyotlar, yangiliklardan nafaqat bebahra qolish, balki millatlararo integratsiya jarayonidan uzilib qolish mumkin. Vatanimizning umidli kelajagi xorijiy tilni mukammal egallagan yoshlar qo‘lida, deya aytish mumkin. Shunday ekan, xorijiy tilning jahon standartlariga mos ravishda o‘qitilishi, ta’limning eng yangi trendlari asosida olib borilishi, ta’lim jarayonida madaniyatlararo muloqotni o‘rnatishda tarjima, til va adabiyot yo‘nalishlarining uyg‘unlashtirilishi mazkur yilning “Insonga e’tibor va sifatli ta’lim yili” deb nomlanishiga hamohangdir.

Shu o‘rinda Mahmudxo‘ja Behbudiyning: dunyo donishmandlari asarlaridan xabardor bo‘lish, jahon adabiyoti durdonalaridan chinakamiga lazzatlanish, shuningdek, zamonasini anglash, taraqqiyot uchun chet tilini bilish o‘ta muhimligi haqidagi qarashlari beixtiyor yodimizga keladi. Chunoschi, jadidlar yetakchisi millat farzandlari o‘z manfaati, jamiyatda muhim mavqe va obro‘ga ega bo‘lishi uchun xorijiy tilni bilishi zarurligi haqida so‘zlab, qat’iyat bilan “Xulosa, bugun bizlarga to‘rt tilga tahrir va taqdir etguvchilar kerak”, deya ta’kidlagan edi.

Til o‘rganish nafaqat alifbo, lug‘at va grammatikani o‘z ichiga olgan murakkab jarayon bo‘lib, matn mazmunini, masalan, xulq-atvor va madaniy me‘yorlarini o‘rganishni o‘z ichiga qamrab olishi zarur. Yangi axborot texnologiyalari tufayli ish jarayonlari, kundalik hayot tarzi, ta’lim va kundalik muloqot jarayonlarida madaniyatlararo o‘zaro ta’sirning barcha xususiyatlari ko‘z o‘ngimizda o‘zgarib bormoqda. Masalan, talabalar qandaydir yangi tilni o‘rganayotganlarida, bir tildan ikkinchi tilga tarjima qilish amaliyotida yangi til mazmuni haqida va bu tilni o‘rganish jarayonida ushbu til xususiyatlari bilan birgalikda xalq madaniyati bilan ham bevosita muloqot qilish qobiliyatiga ega bo‘ladilar. Har qanday tilni o‘rganish uchun ular nafaqat tilni, balki u bilan bog‘liq barcha xususiyatlarni: joy, makon, tarix va madaniyatni o‘rganish jarayonidan o‘tadilar. Shunday qilib, ular tilda gaplashish orqali o‘sha til madaniyatiga, ya’ni til va madaniyat o‘rtasidagi o‘zaro bog‘liqlik kuchi va mohiyatiga avtomatik ravishda singib ketishlari mumkin.

Til va madaniyat doirasida tildan tashqari, real dunyoda mavjud bo‘lgan madaniy voqelikda qo‘llaniladigan lingvistik shakllar emas, balki boshqa ramziy tizimlar mavjuddir: biz madaniyat deb ataydigan odatlar, e’tiqodlar, yodgorliklar va madaniy hodisalar shular jumlasidandir. Madaniyatga aylanish uchun tildagi har bir tarkibiy qism ma’noga ega bo‘lishi kerak. Bu xuddi biz kundalik turmushimizda hayotimiz uchun zarur bo‘lgan narsalarga e’tibor qaratganimizdek gap.

Xulosa qilib ayta olamanki, til va madaniyat o‘rtasidagi munosabatlarga e’tibor qaratishga urinish, nega madaniyatni o‘qitish chet tili o‘quv dasturining ajralmas qismi bo‘lishi kerak. Adabiyotlarni chuqur tahlil qilish, jahon badiiy, ilmiy adabiyotining eng sara namunalarini tillararo tarjima qilish madaniyat va uning chet tillarini o‘rganish jarayonidagi ahamiyatli jihatlarni yaxshiroq tushunishga hissa qo‘shadi. Til o‘rganish yoki o‘qitish talabalarning kommunikativ kompetensiyasini rivojlantirishga qaratilgan bo‘lib, u faqat o‘rganilayotgan chet tilining grammatik, leksik va fonologik xususiyatlarini bilish va tushunish bilan cheklanib qolmasligi, balki o‘sha til madaniyatini o‘rganish yoki o‘rgatish bilan ham shug‘ullanishi kerak.

# PRAGMATIC ASPECTS OF LINGUAL RHYTHM

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## ABSTRACT

The objective of the report is to master the working approaches to the intricacies of lingual rhythm as related to the informational content of utterance and to demonstrate the living connection between the rhythmic patterns of utterances and their semantic-functional patterns. Rhythm defined as a highly integrated substance should be interpreted in terms of the organic part of the general information rendered by topical chunks of speech. In imaginative speech, it constitutes an important functional sphere powerfully affecting the reader's perceptions, both rational and emotional.

**Keywords:** prose works, segmental rhythms, supra-segmental rhythms, jazz chants.

## Introduction

The starting point of this research is the assumption that any language system, being a product of the conscious activity of man is characterized by the same parameters as any other structural object of living or lifeless nature. The basic principles of constructing structural objects are harmony, symmetry and rhythm. The hypothesis proposed is that at the basis of all speech production lies rhythm as alternation of repeated elements of various categorical statuses.

## Discussion

Rhythm has usually been associated with poetry, and at the beginning of the XX century representatives of different schools of thought made efforts to get the working approaches to rhythm and to find out whether prosaic fiction texts could be analyzable into the same rhythmic patterns as poetical texts. Some of them rejected the idea of prosaic texts being a rhythmic substance [1], but others tried to apply the methods and criteria of poetry to prosaic works [2]. However, either approach proved to be wrong: poetic texts are highly sophisticated and their rhythm is artificially organized. Prosaic rhythm originates from the rhythmic patterns of natural speech and is the property of any utterance in oral or written form.

Since rhythmic elements of speech are units of language, lingual rhythm should be interpreted in terms of the language levels theory [3]. In accord with this theory, all language units are interrelated and interdependent and form a structured hierarchy. This hierarchy is of the kind that units of any higher levels are analyzable into the units of immediately lower levels.

## Methodology

Rhythm can be observed on each level of the hierarchically structured language strata, so the units of each level can be converted into rhythmic units when properly structured.

The lowest level of lingual segments is phonemic: it is formed by phonemes as material elements of the higher-level segments. Phonemes are combined into syllables, rhythmic segmental groups of phonemes. Phonemes and syllables are the material units that constitute the basis of lingual rhythm. In speech, they follow one another and form *phonemic or tonic rhythm*. To the tonic type of periodicity belongs the repetition of the same phoneme or a group of phonemes and a regular change of vowels and consonants.

The tonic type of rhythm provides the basis for a number of stylistic devices. They are employed in speech in order to achieve some special effect as a means of intensification of the utterance semantics. Phonemic stylistic devices (onomatopoeia, alliteration, assonance) are aimed at producing aural images, which cause emotional effects stipulated in advance.

- Onomatopoeia means the use of words that sound like the thing they are describing.

Consider the following examples:

*The first likely place the python found was a rabbit's hole and in it, he went wasawusu, wasawusu, wasawusu.* (Aardema V.)

- Alliteration is the use of words that begin with the same consonant sound in order to make a special effect. It is used in poetry, or in set phrases, in the titles of books:

*The last but not the least;*

*Forgive and forget;*

*"The Posthumous Papers of the Pickwick Club"* (Dickens Ch.)

“Life with Lightning” (Wilson M.)

- Assonance means similarity in the vowel sounds of words that are close together in a text)

While I nodded, nearly napping,

Suddenly there came a tapping.

As of someone gentle rapping; rapping at my chamber door (Poe E. A.)

A special form of tonic organization of speech based on phonemic rhythm (on regular alternation of stressed and unstressed syllables) is *versification*. The conspicuous feature of the syllabic tonic system of versification is the same number of stressed and unstressed syllables in different poetic lines. It is typical of both modern English and modern Russian poetry.

Peter, Peter, pumpkin eater (I'–I'–I'–I'–I)

Had a wife and couldn't keep her...

Units of language are further divided into segmental and supra segmental. Segmental units consist of material components of various statuses (syllables, morphemes, lexemes, etc.). Supra-segmental units do not exist by themselves, but are realized together with segmental units and express different modificational meanings, which are reflected on the strings of segmental units. They are formed by time, force, pitch components of the sound matter of a language, and are superimposed on the segmental units. To the supra-segmental units belong intonation contours, accents, pauses and patterns of word order.

The supra-segmental units form their own *prosodic rhythm*. However, the prosodic rhythm is a highly integrated substance, built up by a number of supra-rhythms in accord with the nature of their components [4].

The alternation of stressed and unstressed syllables, when they follow one another in a repeated pattern at regular intervals of time, constitutes a syllable-accentuating rhythm or *the dynamic supra-rhythm*.

The alternation of high and low voice-pitches when they follow one another in repeated patterns at regular intervals of time and form various models of intonation– rising tunes of falling tunes – constitutes *the melodic or musical supra-rhythm*. It is employed to accentuate the most important information of the utterance from the speaker's standpoint.

Short and long pauses between the periods of phonation (speaking) at regular intervals of time make up another type of the prosodic rhythm – *the pausational supra-rhythm*.

The dynamic supra-rhythm together with stressed syllables singles out morphemes and converts them into rhythmic units. The alternation of morphemes of various statuses (roots, prefixes, suffixes, and affixes – semantic elements of the text, when they occur at regular intervals of time one after another in repeated patterns) brings forth another type of rhythm – *the semantic segmental rhythm* [5]. In speech strings, morphemes are organized in ordered sets in accord with their semantic properties.

When information is communicated, the lingual units can be structured in two types of rhythmic patterns. If language units are organized in accord with the rules and regulations of a certain language, they form a type of rhythm, which is characterized by similarity of relations and connections between the units. This type of rhythm is called assimilative and is identified as *the assimilative semantic segmental rhythm*. This rhythmic pattern conveys factual information and is the property of the neutral functional style; it does not convey emotionally charged information.

The other rhythmic pattern comprises semantic units of the same level but organizes them into an utterance violating the existing rules of their collocation. Either their lexical or grammatical valency is not realized. It causes a functional failure of the assimilative rhythm and generates a dissimilative type of rhythm, identified as *the dissimilative semantic segmental rhythm* [5]. Due to this metamorphosis, new lexico-semantic variants of the word – lexemes– spring up. The actualized lexemes appear as a result of either metaphoric or metonymic shift of meaning. The transference is based either on the resemblance of objects, qualities or phenomena denoted by the lexemes as in *an eater of ice cream: an eater of literature; the fire of artillery: the fire of my love* or on contiguity of notions rendered by the lexemes:

*The round game table was boisterous and happy* (Dickens Ch.)

The dissimilative semantic segmental rhythm is grounded on the intended deviation from some norm. The units of utterances structured in accord with this rhythmic pattern are not compatible with each other. The semes actualized by the context superimpose an additional meaning to the basic one and change it. This provides extra semantics to the lexemes, which constitutes the difference between the nonfigurative and figurative meanings. Utterances formed by the dissimilative rhythm are highly expressive and reveal the aesthetic intentions of the author.

## Findings

Lingual rhythm and the described rhythmic patterns are of great pragmatic value in teaching English. American professor Carolyn Graham [6] put forth a theory that the rhythm of the English language is cognate to the rhythm of jazz and worked out a series of exercises, called “jazz chants” which help students to cope with the intricacies of English.

The original impulse toward this innovative didactic approach was an assumption that just as the selection of a particular tempo and beat in jazz may convey powerful and varied emotions, the rhythm, stress and intonation patterns of the spoken language are essential elements for the expression of feelings and the intent of the speaker. Linking these two dynamic forms has produced an innovating and exciting approach to language learning. Although the primary purpose jazz chanting is the improvement of speaking and listening comprehension skills, it also works well in reinforcing specific grammar and vocabulary patterns. When practicing a jazz chant, one should establish a strong clear rhythm by counting or clapping.

Jazz chants are the rhythmic expressions of English as it occurs in situational contexts. The students of jazz chanting learn to express feelings through stress and intonation, while building a vocabulary appropriate to the familiar rituals of daily life. The essential element in presenting a jazz chant is the clear, steady beat and rhythm. The chants are based on a combination of repetition and learned response.

The chants are written in a two-part dialogue form. The dialogues include three basic forms of conversational exchange:

Questions and responses/ asking back: *Do you know Mary? – Mary who?*

Command and response: *Off you go! – Never!*

Response to a provocative statement: *You never listen to me! – What did you say?*

It is extremely important that the students should have a clear understanding of the meaning of the words they are saying and the appropriate situations in which they might occur. The following steps of presenting a jazz chant are intended to suggest one of the possible ways of using the material:

1. The teacher explains the situational context of the chant. For example, in the following chant we are learning the different ways of conveying displeasure, dissatisfaction and even anger, when mother is reproaching her son for being disobedient. The teacher should clearly explain any vocabulary items or expressions which might present difficulties:

*You never listen to me! – What did you say?*

*You never talk to me! – What?*

*You never listen to me,*

*You never talk to me,*

*You just sit around and watch TV!*

2. The teacher (or the tape) gives the first line (then line after line) of the chant at normal speed and intonation. The students repeat it in unison.

3. The teacher establishes a clear strong beat by counting, clapping, or snapping his/her fingers. They continue to demonstrate the beat and repeat Step 1.

4. The class is divided into two parts. The first section repeats the first line after the teacher; the second section repeats the second line. It is accompanied by the clear steady beat.

5. The chant is now conducted as a two-part dialogue between the teacher and the class. The class is no longer divided into sections but is responding to the teacher as one choral voice, without the teacher’s model.

In order to teach students how to ask general question we can make use of another chant – a natural conversation based on a very simple vocabulary denoting the members of a family: father, brother, sister, aunt, uncle, etc.

*ˈDo you know ˈMary? —Mary ˈwho?*

*Mary McˈDonald. — Yes, of ˈcourse, I ˈdo.*

*ˈDo you know her ˈyounger sister ˈAnnie?*

*Yes, of ˈcourse, I ˈdo. I know her ˈyounger sister ˈAnnie  
and her ˈelder sister ˈSue.*

*ˈDo you know her ˈaunts and ˈuncles?*

*Yes, of ˈcourse, I ˈdo. I know her ˈaunts and ˈuncles  
and her ˈnieces and her ˈnephews, ˈtoo*

*ˈDo you know her husband ˈBobby?*

*Yes, of course, I do. I know her husband Bobby and his father and his brother, too.*

Special questions and still another set of everyday words can be trained in a very natural situation of food shopping.

*Grandma is gonna to the grocery store. – One, two, three, four.*

*Who is gonna? – Grandma is gonna.*

*Where is she gonna? – To the grocery store.*

*When is she gonna? – At a quarter after four.*

*What's she gonna buy at the grocery store? What's she gonna buy at the grocery store? – A bottle of milk, a loaf of bread, a big packed cookie and a little can of beer!*

Diverse situational contexts with a certain vocabulary to describe daily life, clear and steady rhythm are the instruments for the teacher and the students to create their own chants in order to express their feelings and intents. And it brings new opportunities and challenges. It creates new capabilities, richer experience for both teachers and students. These challenges require changing attitudes the students have towards their study and training. Efforts to do it can also be undertaken as part of the activities at every day classes when teachers prove that learning can be a joyous and pleasant experience and a lesson – an enjoyable session.

### **Conclusion**

The results of the research can be summarized as follows:

- Lingual rhythm is an integrated system, which comprises subsystems of structurally organized elements of various categorical statuses, identified as segmental and supra-segmental rhythms.
- The tonic segmental rhythm of phonemes and the supra-segmental rhythms – dynamic, melodic and pausational – are expressed explicitly as their units are components of the sound matter.
- The segmental semantic rhythm of significative elements – morphemes and sememes – is expressed implicitly and manifests itself in the actualized meanings of polysemantic words.
- Assimilative types of lingual rhythm are formed in accord with language norms; they convey factual information.
- Dissimilative types of rhythm emerge due to the goal-oriented deviation from the language norm; they render emotionally charged information and express the aesthetic intents of the author.
- The rhythm, stress and intonation patterns of the spoken language are essential elements for the expression of feelings and the intent of the speaker.
- Rhythmic patterns of jazz chants based on a combination of repetition and learned response are of great pragmatic value in teaching English to students.

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### **FOREIGN LANGUAGE TEACHING IN A HETEROGENEOUS CLASSROOM: CHALLENGES FOR TEACHERS**

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Teaching a foreign language has always been daring. Modern world, bringing new technologies and other scientific achievements into the life, throws a teacher into a dilemma: whether to implement all these into the teaching/learning process or leave them separated.

Any classroom as a drop in the ocean reflects the diversity of the world. So, in order to help our students get a decent education and be a success in life, teachers should try to interlace the diversity of the world with the educational process.

Designing teaching materials to accomplish the aim is a challenging task. What should be considered as essential items? As we can guess, we should contemplate some ideas and concepts of co-learning language and culture. They may be different levels of culture, native/foreign/second/international culture, cultural identity/awareness, intercultural/cross-cultural awareness, and so on.

In addition, we should think of personal differences as well, such as “age, ethnicity, religion, race, functional role, mental/physical ability” (Krell, 2007), “students’ achievement, a priori knowledge, beliefs, language skills, ways of learning, interests, motivation, etc” (Bohl, Bonsch, Trautmann, Wischer, 2012). On top of these we shouldn’t forget students’ learning styles: visual, auditory, kinesthetic.

To sum up, to manage with a class a teacher should know the ways of implementing inquiry-based or activity-based approaches rather ‘than direct instructional or textbook-based methods’ (Courtade, 2010).

## **О ФЕНОМЕНЕ ПАУЗЫ В СПОНТАННОЙ НЕМЕЦКОЙ МОНОЛОГИЧЕСКОЙ РЕЧИ**

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*В данной статье делается попытка классификации пауз, как синтаксических, так и несинтаксических путем проведения аудиторского и электро-акустического анализа.*

*In the given article is done an attempt of categorization of syntax and non-syntax pauses by the way of undertaking auditor and electro-acoustic analysis.*

Речевая пауза принадлежит к наиболее универсальным явлениям человеческой речи. Её физическим коррелятом является перерыв в звучании речи, имеющий в зависимости от целого ряда факторов большую или меньшую длительность. Причины возникновения пауз многократно дискутировалось в литературе<sup>1</sup>.

Классификация пауз в речевом потоке может производиться на различных основаниях: согласно классификации, предложенной Р.Дроммелем [1], все речевые паузы делятся на две большие группы: 1) паузы, которые делаются говорящим намеренно и являются для слушающего **коммуникативной инструкцией (трансинформативные паузы)**; 2) паузы, которые появляются независимо от намерения говорящего и которые мешают восприятию, **рассеивают внимание слушающего (диссипативные паузы)**.

В спонтанной речи наличествуют и те, и другие паузы. Соотношение количества трансинформативных и диссипативных пауз определяется как физиологическими факторами, например постановкой дыхания, так и психологическими факторами, а также степенью владения языком, степенью подготовленности речи, уровнем развития, видом речевой активности, спецификой стиля речи говорящего.

Также возможна классификация пауз на **синтаксические** паузы и **несинтаксические** паузы. Первые имеют место на стыках синтаксических структур (поверхностных и глубинных), вторые – внутри этих структур [2].

Воспринимаемые паузы рассматривались нами в данной работе как функции трёх составляющих: **а) синтаксического текста, б) семантического контекста и в) акустического параметра длительности.**

В соответствии с приведённым определением был построен эксперимент. В качестве экспериментального материала были использованы магнитофонные записи лекции, прочитанных лекторами-немцами в студенческой аудитории, и интервью немецких писателей и общественных деятелей, записанные в студийных условиях. Всего было проанализировано 5 текстов лекций и 4 текстов интервью в произнесении 8 человек.

Параллельное проведение аудиторского и электро-акустического анализа убедило нас в том, что спонтанная монологическая речь может сегментироваться воспринимающими её носителями языка, как при наличии физической паузы, так и при её отсутствии. Однако число случаев, когда пауза воспринимается без соответствующего перерыва звучания, составляет в лекции 9%, в интервью 8,4% от общего числа зафиксированных пауз. Во всех остальных случаях были отмечены физические паузы различной длительности.

Аудиторский анализ показал также, что в процессе речевой коммуникации говорящие часто прерывают себя и употребляют «заполненные паузы», вставляя звуки типа э, хм, м-м и другие в тех местах, где это не обуславливается смыслом высказывания.

<sup>1</sup> Подробный перечень литературы по данному вопросу см. в работе **Т.М. Николаевой** «Новое направление в изучении спонтанной речи». ВЯ, 1970 №3; **М.Г. Каспарова** «О речевой паузе», «Исследования языка и речи». Уч. зап. МГПИИЯ им. Тореца, т.60, М., 1971; **R. Drommel** “Die Pause als Grenzsignal im Text”. Göppingen, 1974



Данные, полученные нами в результате проведённого эксперимента, также не дают возможности разграничить синтаксические паузы и паузы-колебания по их длительности. Разброс показателей по данному параметру в группах обоих видов речи достаточно велик, так, например, в одном из текстов лекций длительность пауз-колебаний варьирует в пределах от 230 м.сек до 1580 м.сек, а длительность синтаксических пауз на стыках речевых тактов внутри фраз – от 240 м.сек до 1200 мсек.

Сопоставление по длительности пауз на стыках фраз и пауз-колебаний также не вскрыло значимых различий.

Внутритактовые паузы представляют особый интерес с точки зрения их дистрибуции. При этом возникает вопрос: является ли распределение внутритактовых пауз в текстах случайным или ему присущи какие-то закономерности? В литературе на этот счет имеются различные мнения. Одни авторы утверждают, что паузы-колебания употребляются бессистемно[3], другие усматривают в дистрибуции пауз-колебаний определённые закономерности [4].

Для получения ответа на поставленный вопрос нами была проведена классификация внутритактовых пауз-колебаний, встретившихся в нашем экспериментальном корпусе (см.таблицу№1).

**таблицу№1**

**Наиболее частотные позиции пауз колебаний в немецкой спонтанной речи.**

		Позиция	% встре- чаемости
I	1	Между определённым артиклем и существительным или	11%
	2	прилагательным	4%
	3	Между неопределённым артиклем и существительным или	5%
	4	прилагательным Между притяжательными и указательными местоимениями и существительным и прилагательным В определительных словосочетаниях между: а) неопределённым артиклем и прилагательным; б) Между прилагательным и существительным	4%
II	1	После сочинительного союза <b>und</b> ;	7%
	2	После сочинительных союзов <b>aber, sondern</b>	
III	1	После предлогов <b>an, mit, für, über, nach, in, durch, auf, um, zwischen...</b>	11%
IV	1	Между препозитивным определением (прилаг., причастием) и	6%
	2	определяемым словом (существ.) Между определяемым словом (существ.) и постпозитивным определением, нераспространённым и распространённым	9%
V	1	После неполных глаголов: а) вспомогательных ( <b>haben, sein</b> ); б) связанных ( <b>sein, werden scheinen</b> ); в) модальных глаголов	18%
VI	1	Перед инфинитивом с частицей <b>zu</b> в обособляемых инфинитивных	5%
	2	группах	3%
	3	Перед инфинитивом, входящим в состав сложного глагольного	3%
	4	сказуемого Перед предикативом сложного именного сказуемого Перед неизменяемой частью сказуемого в придаточных предложениях	5%
VII		Остальные случаи	5%

На основании анализа дистрибуции внутритактовых пауз-колебаний в немецкой спонтанной монологической речи можно сделать следующее заключение.

Внутритактовые паузы-колебания имеют место, во-первых, после служебных слов (предлогов, союзов), а также после грамматических частиц (определённого и неопределённого артикля) и усилительных частиц, которые не характеризуются обобщённым лексическим значением, синтаксической функцией в предложении и сочетаемостью с другими частями речи, т.е. после слов, которые не несут информации о содержании высказывания, показывают значение определённости и неопределённости и т.д. Возникающее после указанных слов паузы-колебания можно объяснить тем, что говорящий совершает в это время отбор лексических единиц для дальнейшего построения высказывания..

С точки зрения немецкого языка наиболее интересны паузы-колебания, отнесенные к пунктам V и VI таблицы, т.е. паузы после неполнозначных глаголов и паузы перед неизменяемой частью сложных глагольных форм. Достаточно регулярное наличие пауз в указанных позициях даёт право высказать предположение о том, что данные паузы, в отличие от названных выше, являются полезным сигналом для слушающего в том смысле, что они помогают выделять основной стержень высказывания – синтаксическую группу глагола, которая «в связи с общими структурными тенденциями в строе немецкого языка приобретает в немецком языке особое значение с точки зрения оформления всего предложения в целом»(5). Рамочная конструкция немецкого самостоятельного предложения создаётся вследствие расщепления сказуемого и дистантного положения частей сложных глагольных форм. В придаточном предложении сказуемое образует в немецком языке конечную часть рамки.

В рассмотренных нами немецких текстах лекций и интервью паузы отмечались в самостоятельных предложениях как после начальной части рамки (спрягаемой формы неполнозначных глаголов), так и перед предикативной частью сложного именного ил глагольного сказуемого. Особо следует отметить случаи, когда пауза была зафиксирована перед отделяемой приставкой производных глаголов, находящейся в конечной позиции.

В придаточных предложениях, для которых согласно норме немецкого языка типична контактная позиция обеих частей сложных форм сказуемого, паузы были зафиксированы перед всей сложной формой сказуемого и никогда внутри него.

Таким образом, паузы, отнесённые к пунктам V и VI приведённой выше таблицы, можно классифицировать как трансформативные, т.е. намеренные пограничные сигналы, имеющие своей целью достичь адекватного восприятия высказывания слушающим.

Далее можно предположить, что трансформативный вид пауз, наблюдающийся нами на материале немецкой спонтанной речи, входит в состав кода говорящего на немецком языке и используется им как для построения речевых высказываний, так и для их восприятия.

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## PRACTICAL APPLICATION OF CORPUS ANALYSES IN TRANSLATION AND ITS ADVANCES

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**Abstract:** The following article deals with the corpus linguistics and application of corpus-based analysis in translation. The paper draws on quantitative results based on empirical analyzes, using a corpus-based approach to generate scientific conclusions. Moreover, it highlights the importance of analytical results obtained from modern English corpora and the adoption of the concept of "mother" of native speakers that can be assumed by means of the concordance frequency lists.

**Key words:** corpus linguistics, corpus, translation theory, concordance, concept, concept frame.

### Introduction

Our world is undertaking great changes day by day that influence the pace of alterations in the science of linguistics as well. One of the best examples to prove the point is the emergence of corpus linguistics. Hereby, the loads of opportunities appeared to ease the burdens of the translators or interpreters as well. The following article deals with the application of corpus analyses in the practice of translation.

Corpus Linguistics is a new field of linguistics dedicated to the design, creation and use of text corpus. The term has to do with the development of corpus practices created in the 1960s, and has been based on computer technology since the 1980s.

To be more precise about the concepts of corpus linguistics and corpus, both terms have emerged in linguistics in the second half of the twentieth century. According to N. Dash, corpus linguistics is an important area of applied linguistics and plays an important role in linguistic research. It provides a quantitative (quantitative) empirical database on language use for researchers. This base is a corpus, which is compiled using well-defined source collection statistical methods and technologies (Dash N., 2015: 3-4). Linguistic corpus is the collection of speech units from the linguist based on systematic principles. It considers the importance of generating frequency results from the concordance search engine to facilitate empirical analysis. In his work, F. Meyer describes the language corpus as follows: "... the results from the corpus analysis can serve as a basis for any theoretical problem" (Meyer C., 2002). After all, any theory cannot prove its value unless it is based on practice.

According to Oxford Dictionary of English:

corpus ['kɔ:pəs] (corpus or body)

1) a collection of written texts, in particular all works of a certain author or a collection of notes on a particular topic;

2) a written or oral collection of machine-readable data collected for linguistic research (Oxford Dictionary, 2005);

An analysis of the term 'corpus' from theoretical sources can be as follows.

Corpus can be used as a linguistic data set, transcript of written texts or verbal expressions, as a starting point for linguistic descriptions, or as a means of confirming language hypothesis (Sinclair J., 1991).

The Corpus is a set of electronically printed languages that meet external criteria to represent the diversity of languages and language units as a reference source for linguistic research (Sinclair J., 1991).

#### **Methodology and sub headings**

The paper draws on quantitative results based on empirical analyzes, using a corpus-based approach to generate scientific conclusions.

#### **Discussion:**

To make the issue more precise, I would like to consider several problems I faced while dealing with the written translation from Uzbek (my native language) to English. First of all, collocational units are not always memorized at once, eventually, the translator might face a difficulty to give the right meaning or the equivalent notion in the target language. In order to overcome the nuisance there is only one possible solution, that is, the valuable and reliable source to represent the language.

Thus, as can be seen from the various dictionaries and descriptions of scholars, the corpus is a collection of lexical collections of one language or an extensive collection of texts for a particular author's work, including linguistic research.

Based on the information provided, we can assume that the corpora reflect a particular language, or part of it, as a source of authentic material. It is worth noting that any translator needs a linguistic data of the language being translated. However, it is not always possible to communicate with the native speaker. Time, distance, and many other factors are hindering this. Obviously, an interpreter will need an "alternative" source for the language owner, which confirms and checks the correctness of their translation style and units of the selected dictionary content. Based on the aforementioned linguistic corpus, we can say that the language corpus can represent some or all of the language. This is the material collected from the speech of the native speakers. Therefore, the corpora serve as a source for the interpreter to provide quantitative answers to questions regarding the use of phrases and words. In fact, we choose a specific text and try to reveal its great contribution to the process of translation.

In his scientific work, the Adrain Barbaresi likens the corpus to a garden formation as a collection of linguistic examples. After all, the purpose of creating a garden must be clearly defined for what purpose it is to be used and which trees to plan. The same approach is valid, since the purpose of the corpus should be clear before the creation of the corpus (Barbaresi A., 2011: 2). The BNC (British National Corpus), which we have chosen, embodies all aspects of social life as it reflects the all-encompassing British version of the English language, with a total volume of more than 100 million words.

Now, let's identify the type of the BNC corpus. According to the classification worked out by N.Dash (Dash N., 2015: 11), BNC is:

- both written and spoken corpus in accordance with its genre because the textual data of the corpus was gathered from written material, e.g. newspapers, fiction and magazines, as well as the recorded discourse materials from the native speakers;
- a general corpus in accordance with its nature because it was not created for the special purposes as researcher analyses or critic investigations but it was collected for saving the original version of the English language in the beginning of the 1990s;
- a monolingual corpus in accordance with the type of text in it because all the data it contains is in English only but there are some corpora that are the collections of the linguistic meta-data from different languages, e.g. a parallel corpus;
- an annotated corpus in accordance with the purpose of designing because the corpus provides additional information about the text and the piece of the texts, i.e., the source where it was gathered and the parts of speech or other tagging indicators were included respectively.

The use of corpus analyses in field of translation has also many advantages. In 1992 Jan Svartvik presented the advantages of corpus linguistics in a preface to an influential collection of papers (Fillmore Ch., 1992). In his opinion, corpus data:

- is more objective than data based on introspection. We think the corpus provides the researcher with the quantitative results, i.e. it is a data collection that can give answers to the questions as what, where, how and how many but not why;
- can easily be verified by other researchers and researchers can share the same data instead of compiling their own;
- does not only provide illustrative examples, but are a theoretical resource. It means that most of the annotated corpora supply their users with the additional information. This information can be about the source of the material, the parts of speech and other important features of the linguistic means;
- gives essential information for a number of applied areas, like language teaching and language technology (machine translation, speech synthesis etc.). It should be mentioned that some annotated corpuses can present the search results in the charts and diagrams in order to give the translators an opportunity of seeing as well as analyzing empirically in the exactly described manner;
- gives researchers all over the world access to the data. By this the scholar means that the corpus data is available electronically on the internet sites which enables the language practitioners can use it any time and anywhere they want;
- is ideal for non-native speakers of the language. As we have mentioned above the interpreter always need to have a confirmation about whether they are using the phrases correctly or not. Although a native speaker is a good solution to this problem, the translators cannot address them to ask question or asking for editing the material that they are translating. Moreover, a native speaker might not give a reliable answer as the corpus does, because the number of usage of a word cannot be identified without a huge collection of texts in that language. That is why the corpus is a perfect choice for the one who is dealing the practice of translation.

Before undertaking the experience, it should be mentioned that for any translator or interpreter it is important to have a frame of the concepts in mind. Otherwise, the results of the translation do not meet the requirements of the native speakers. To be more precise, the concept is also the core of cognitive linguistics and linguoculturology (linguistics and cultural studies), which means human understanding of the world (Maslova V., 2011: 8). Although the concept of "mother" is widely understood, it has never been analyzed in terms of corpus. So if we analyze it using examples from BNC, the theoretical value of our work will increase.

Another advantage of the case is that the word you are looking for can be that the possible combinations are showed in exact numbers. At the selected corpus enclosure the word "mother" is typed in the concordance and the search key is pressed (see Picture 1). The search results appear in the "Frequency" section. In fact, the results appear in a second and present more than a hundred thousands of examples for the use of the word. Of course, it helps the user, i.e., the translator to assume what word or phrase to apply to give the exact meaning of the piece of the text in the target language. However, according to Erin Shaw, "corpus linguistics is empirical, not rational. Large corpuses show the language expression of the linguists' views in words, grammatical structures and discursions" (Erin M., 2011: 1). That is, corpus linguistics is not rational because it does not explain the analysis of the examples. After all, empirical analysis of concordance search results in this area and drawing conclusions is a process that depends on the user of the corpus.

Picture 1.



As can be seen in Picture 2, the used examples of ‘mother’ concept is arranged in frequency. It is also possible to view the search results in a wider context, just double-clicking on a word. The wording of the notion in a wider context helps to make conclusions about the use of the word (see Picture 3).

Picture 2.

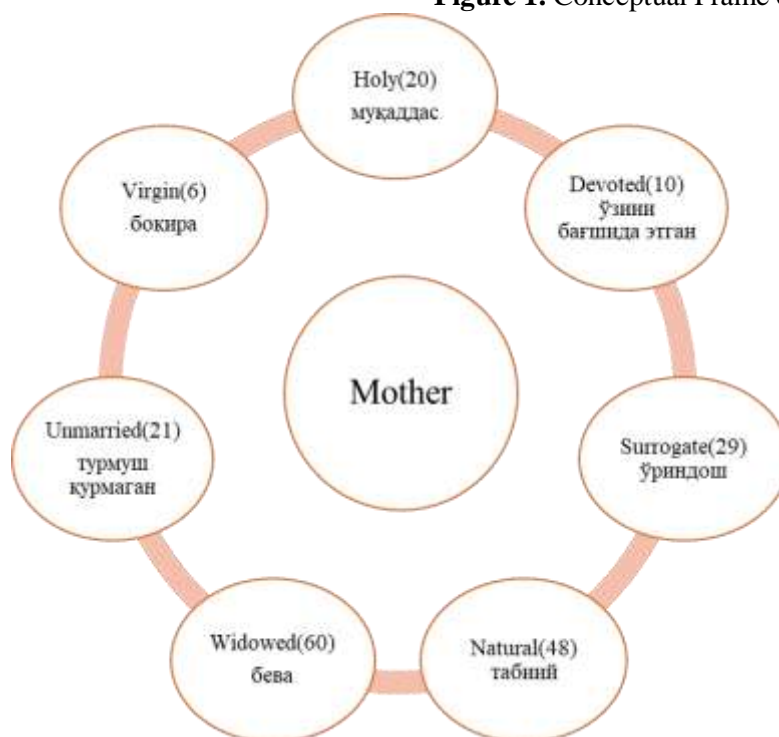
1	<input type="checkbox"/>	HER	4211
2	<input type="checkbox"/>	HIS	3454
3	<input type="checkbox"/>	MY	3298
4	<input type="checkbox"/>	YOUR	1327
5	<input type="checkbox"/>	THEIR	531
6	<input type="checkbox"/>	QUEEN	258
7	<input type="checkbox"/>	OWN	181
8	<input type="checkbox"/>	FOSTER	95
9	<input type="checkbox"/>	YOUNG	91
10	<input type="checkbox"/>	WHOSE	77
11	<input type="checkbox"/>	WIDOWED	60
12	<input type="checkbox"/>	NATURAL	48
13	<input type="checkbox"/>	SINGLE	44
14	<input type="checkbox"/>	POOR	41
15	<input type="checkbox"/>	SURROGATE	29

Picture 3.

1	FLG	S_brdcast_discussn	A	B	C	case of a handicapped baby (pause) er, that was (pause) born to a surrogate mother (pause) and the surrogate mother (pause) wanted t
2	FLG	S_brdcast_discussn	A	B	C	(pause) er, that was (pause) born to a surrogate mother (pause) and the surrogate mother (pause) wanted to keep it simply because it w
3	FLG	S_brdcast_discussn	A	B	C	born this way, why, I have two mothers, that maybe a surrogate mother and a natural mother? Erm, that's just human nature. (SP:FLGPS
4	FLG	S_brdcast_discussn	A	B	C	is a different thing entirely. For two lesbians to go and have a surrogate mother and bring that baby up is a different thing entirely! This I
5	FLG	S_brdcast_discussn	A	B	C	like to say I was a (SP:FLGPS005) They don't do that. (SP:FLGPS008) surrogate mother and I wasn't paid a penny for doing it! But I did it.
6	ADB	W_fict_prose	A	B	C	that she had some kind of family again, perhaps with Leila as a surrogate mother, the three of them heading for the stars. Oh, grow up!

As an example, we get some of the collocational units found as a result of the concordance searches, and in the diagram below, we find the frequency of the word "mother" and give their Uzbek equivalents. In the broader context of the term "Surrogate mother" has been an ancient consideration for the Uzbek nation, we have seen it in the English language in the 21<sup>st</sup> century. So, this phrase has not been a burden to understand and to enterpret it into Uzbek. Another thing that has grabbed our attention from the analysis of the corpus is that there is also the concept of "virgin mother" which is used 6 times only in the English corpus, i.e. BNC. For the first time, it seemed us to be somehow stange logically but the corpus explained us later on. When viewed it in a wider context, it was found that this understanding was based on religious teachings. There was such example: “*Kentigern's mother was a northern princess called Thanew whose great love was for the Virgin Mother on whom she modelled herself.*” From the meaning of the context one can conclude that it is about a hstorical and outstanding as well as a holy woman but it is not fully understandable yet. Then we came across this example “*...God's intervention in the life of the virgin mother. Mary is holy because God gives her both these roles...*”. As it was taken from a religious material, we have made our assumption. In other words, Mary, the mother of Jesus (Prophet), was a virgin when she gave birth to him. In this way, all the results can be analysed both emperically and quantitatively. As a consequence, the frame of the notion ‘mother’ in the English language has been generated by means of corpus analysis (see Figure 1).

**Figure 1.** Conceptual Frame of Mother in English



### Conclusion

It can be concluded that if any language corpus has the status of a "national corpus" and can represent a particular language, then it is possible to create the frame of a concept. This is due to the fact that the conclusions about the language are based on the corpus analysis, which shows the exact numbers. An interpreter has to know clearly whether the notion they are going to express in their practical works exists or not. For this, coming out the topic of the translation, they need to create the conceptual frame of the notions as it is given in Figure 1. By this, they are able to have a map of the ideas and collocational phrases as well as proper vocabulary units to present an adequate translation. To sum up, the hypothesis about whether to apply a set of words, i.e., phrase and collocations, or not should be proved with the help of the quantitative results that might be gained easily by applying corpus-based analyses.

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Таржима тарихи бир асарнинг турли талқин ва таржималарига бениҳоя бой манба сифатида адабиётшунос ва таржимашуносларнинг эътиборини азалдан-абад ўзига жалб қилиб келмоқда. Бадиий асарнинг у ёки бу адабиётдаги ўрнига қараб ҳар хил талқин ва таржималарнинг сони ва сифати, савияси ва салоҳияти қамрови ҳам ривожланиб бормоқда. Бир асарнинг турли таржималари пайдо бўлишининг ўзи шу асар ва унинг муаллифининг миллий ва ёки жаҳон адабиётидаги ўрнини белгилайди.

Ушбу мақоламизда олмон тилида яратилган шоҳ асарлардан бири – Йоханн Волфганг Гёте «Фауст» фожианомасининг ўзбекча таржималарига муносабат билдириш орқали таржима илми ва санъатига яна бир бор эътибор қаратишдан иборат.

Маълумки мазкур асарнинг биринчи қисми дастлаб 1789 йили олмон тилида чоп этилди ва шундан буён 1832 унинг 2-қисми яратилиб, у дунёнинг 80 дан ортиқ тилларига таржима қилиниб келмоқда. Гёте асарлари Ўзбекистонда ўқиб-ўрганилиб ва таржима қилиниб келинаётганига юз йил бўлсада ( 1913 йил Иброҳим Даврон Гётедан “Май кўшиғи”, “Ўрмон шоҳи” каби шеърларини ўгириб, Маҳмудхўжа Бехбудий тарҳриридаги “Ойна” журналида чоп эттирган), “Фауст”нинг ўзбекча таржимасига ватанимизда илк бор 1972 йилда Эркин Воҳидов қўл урганлар. Аслият тилини билмаган таржимон таржима учун фожианоманинг русча таржималарини асос қилиб олган. Русча таржималар сони 15 дан ортиқ (Ф. Галченков, А. Мамонтов, А. Фет, А. Гончаров, А. Соколовский, Н. Морозов, Аничков, В. П. Вронченко, Э. И. Губер, Г. Плисецкий, В. Брюсов, А. Струговщиков, К. Иванов, Н. Греков, П. И. Калашников ва б.) бўлсада, Э.Воҳидов дастлаб Б. Пастернак таржимасини ўрганган ва ундан қоникмай, асарнинг энг аниқ русча таржимаси бўлган Н. Холодковский таржимасига ҳам мурожаат қилган. Фауст украин тилига 4 марта (И. Франко, Д. Загул, Н. Улезко, Н. Лукаш), француз тилига 28 марта, инглиз тилига эса 51 марта (!) ўтирилган. Туркий тилларда эса асар озарбойжон, қозок, чуваш, татар, турк ва ўзбек тилларига ағдарилган. Қизиғи шундаки, турк тилига асарнинг 4 та назмий ва 3 та насрий ағдармалари амалга оширилган. Бу саъй-ҳаракат турк биродарларимизнинг буюк Гёте сиймосига бўлган чуқур ҳурматининг намоиши бўлиб, бошқа туркийзабонларга ибрат бўладиган ҳолат деб ўйлайман.

Фаустнинг ўзбек тилида пайдо бўлиши ўзбек маданий ҳаётида катта воқеа бўлди. Комил инсон образини Шарқ сўфиёна ғазалларидан таъсирланиб дилига жо қилган Й.В.Гёте Оврупо адабиётида машҳур бўлган доктор Фауст сиймосида кўрмоқчи бўлган ва шу образ орқали ўзи янги Фауст образини яратишга ҳаракат қилган. Раҳмон ва Шайтон ўртасидаги курашни Хайнрих Фауст ва Мефистофел образларида янги талқин қилиш учун умрининг қарийб ОЛТМИШ йилини сарфлаган. Комил инсон образини яратишга уринишлар барча адабиётларда кўринади. Алишер Навоий ўз Ҳамсасидаги Фарҳод образида ўз идеалини кўрсатмоқчи бўлганидай олмон адабиётида Гёте ана шундай мураккаб Фауст образини яратган. Шу сабадан Гётенинг фаусти нодон, аҳмоқ, гўл, жоҳил, тентак шахс эмас, у ақлдан озган ҳам эмас, у телбасимон, ўзини том маънода онглаёлмай қийналиб жинни бўлаёзиб комилликка интилаётган ИНСОН образидир.

Ўзбек адабиётшунослигида бу асар таржимасига бағишлаб кўплаб тақриз ва танқидлар эълон қилинган бўлсада, уларнинг ичида асар ва унинг таржимасини бевосита қиёсий ўрганилганлиги ҳолати қониқарли эмас. С.Назаровнинг докторлик диссертацияси ана шу образни ўрганишга ҳаракат қилган лингвофилологик тадқиқотлардан бири албатта. Аммо бу ишда ҳам бош қаҳрамон Фауст образи ҳали тўлалигича очиб берилмаган. Бу асар таржимасининг дастлабки ўзбекча таржимаси пайдо бўлгандан сўнг кўпчилик чиқишларда асарнинг бадиий қиммати ва таржимоннинг шижоати ҳамда ғайрати, таржимон шахси тилга олиниб, таржима таҳлилига деярли ўрин берилмаган. Аммо бу асар ва унинг икки ўзбекча таржимаси катта-катта илмий тадқиқотлар учун ҳам тадқиқот предмети, ҳам тадқиқот материали бўлиши лозимки, бу энди келгуси изланишларнинг вазифасига айланишига умид қиламиз.

Табийки, Эркин Воҳидовнинг таржимаси пайдо бўлгач, унга аслият тилини билгувчи чет тил мутахассислари ҳам эътибор қила бошлади. Шундай ҳолда Фаустнинг ўзбекча таржимасини биз олмоншунослар ҳам ўргана ва унга муносабат билдира бошладик. Бу йўналишда таржимашуносларнинг сардори Ғайбулла Салом ва унинг ўзбек олмоншунос шогирдлари Сано Саидов, Пошали Усмон, Салим Жабборов, Шавкат Каримов ва бошқаларнинг мақоалари пайдо

бўлиши, қолаверса бу асар таржимасини диссертацион тадқиқот материали сифатида ўрганилиб бориши табиий ҳол бўлди, албатта. Бироқ бу борада ажойиб журъат – асарни қайта таржима қилиш кераклиги ҳақида ҳам жиддий фикр-мулоҳазалар пайдо бўлди. Бу масалада устоз Ғ. Саломов даъвати билан Самарқанд Чет тиллар институтининг тажрибали олмоншунос таржимашуноси Пошали Усмон дадил ҳаракат бошлади ва асарнинг 1-қисми таржимасини 2000 – йилларда яқунлаган бўлсада, ўз таржимасини фақатгина 2007 йилда А. Навоий кутубхонаси нашриётида чоп эттиришга муваффақ бўлди. Энди бизга олмонча аслиятнинг русча таржималардан Ўрта Осиё туркий тилларига ўгирилган вариантлари билан унинг ИККИ ўзбекча таржимавий талқининигина эмас, асарнинг бошқа туркий тилларга (жумладан Усмонли туркчага, қозок, қорақалпоқ, татар, озарбойжон тилларига таржималарини ҳам кузатиш, киёслаш ва уларга танқидий муносабат билдириш имкони пайдо бўлди. Асарнинг бадиий ва таржимавий талқинига эътибор кўплигидан у турк тилида 7 марта ўгирилган экан, шу таржималарнинг 3 таси насрий услубда бажарилганлиги билан аҳамиятлидир. Бу маънода олмон-ўзбек таржималари бобида яна бир ўхшаш ҳолат пайдо бўлдики, биз ҳам турклардан қолишмайдиганга ўхшаймиз. Фридрих Ницшенинг «Зардушт таваллоси» (аслиятда “Also sagte Zarathustra“) асарини забардаст таржимон устозимиз Иброҳим Ғофуров русча орқали прозаик шаклда ўзбек тилига ўгирган эди. Яқинда шу аслиятнинг «Зардушт нидоси» номли шеърий таржимасини шоир Абдуҳамид Пардаев яратдики, насрий асарни назмий шаклга туширган ўзбек шоирининг журъатига қойил қолмай иложиимиз йўқ. (Одатда назмий асарни чуқурроқ англаш учун унинг насрий таржимаси ёки ҳатто унинг насрий баёни бажарилар эди-да, худди “Фауст”нинг туркча насрий таржимларидай).

Қуйида айрим фикр-мулоҳазаларимизни сиз зукко фаустхонлар билан маслаҳатлашишни ният қилдик. Бир мақола доирасида бир асар таржимасининг барча масалаларига тўхталишнинг иложи йўқ албатта. Бунда биз асарнинг биринчи қисми бошида учраган бир-икки эътиборталаб жиҳатга мурожаат қилмоқчимиз.

Таржима асарига баҳо беришнинг жиддий талаб ва тамойиллари мавжудки, уларга амал қилмасликнинг иложи йўқ, албатта. Бунда асар аслиятда қайси жанр ва услубда яратилганлигини инобатга олиш муҳимдир. Бадиий асар таржимасида етакчи талаб ана шу бадиийликни қайта яратилиши асосий мезондир. Бадиийликнинг ўзагини образлилик ташкил этади. Образлиликнинг турлари кўп: асар қаҳрамонлари образи, асар асар яратилган бадиий давр, яъни замон ва макон образлари ва ҳ.к. Шеърий асар таржимасида эса асарнинг метрикаси ва образлари сақланиши кузатилса, насрий таржимада асосан бадиий образ ва албатта муаллиф индивидуал бадиий услуби қайта яратилганлигига эътибор қаратилиши лозим.

Фаустнинг икки ўзбекчаси таржимасига келсак, унда кўзга ярқ этиб ташландиган ҳолат Экрин Воҳидовнинг гўзал шеърий таржимаси албатта. Таржима худди аслиятда яратилгандай силлиқ, гўзал ва равон ўқилади. Пошали Усмон таржимасини эса маълум маънода академик, яъни илмий таржима дегим келади. Барча сўз ва иборалар, сатрма-сатр бир-бирига муқобил. Бироқ ... Энди бевосита таҳлилга ўтсак.

Асарнинг 1-қисмидаги *Тун (Nacht)* эпизоди аслиятда шундай бошланади.

*“Habe nun ach, Philosophie  
Juristerei und Medizin,  
Leider auch Theologie  
Durchaus studiert  
mit heißem Bemühen.  
Da steh ich nun  
Ich armer Tor,  
bin so klug als wie zuvor”*

*Шуни назарда тутмоқ керакки, Эркин Воҳидов немисча ёзилган асарини русча Б.Пастернак таржимасидан ўгирган. Русчада бу парча қуйидагича жаранглаган:*

*“Я богословием овладел,  
Над философией корпел,  
Юриспруденцию долбил,  
И медицину изучил.  
Однако я при этом всем  
Был и остался дураком”.*

Мана шу матннинг Э.Воҳидов қайта яратган ўзбекчаси:

*“Илоҳиёт ила банд бўлдим,  
Файласуфи хирадманд бўлдим,*



*Илми ҳуқуқ, илми табобат –  
Барчасини ўргандим, фақат,  
Фақат менга бир нарса аён:  
Нодон эдим, нодонман ҳамон”.*

Биринчидан, аслиятда муаллиф энг аввал *фалсафа*ни тилга олган, чунки Ғарбда ҳам, Шарқда ҳам илми аввал фалсафа бўлган ва бугун ҳам барча гуманитар фанлар бўйича бериладиган илмий даража “фалсафа доктори”лигидир. Эркин Воҳидовда эса бу парча таржимаси *Илоҳиёт* билан бошланган. Илоҳиётни эса автор ҳатто “афеус”- (*leider*) сўзи билан ўзи ўрганган асосий фанлар рўйхатининг сўнгида матнга киритган. Сатрларнинг бу хил ўрин алмашинуви қандай содир бўлган экан деб Эркин Воҳидов учун асосий аслият вазифасини ўтаган Борис Пастернакнинг русча таржимасига қарасак, масала ойдинлашади-қолади. Рус таржимони шундай сатр алмашувини мувофик деб топган экан, унинг бу хатосини ўзбек ҳам оғишмай такрорлаган. Лекин шу эпизод бошида муаллифнинг ўзи ҳам *илоҳиётни* биринчи ўринга қўйиши мумкин эдику, 60 йил ёзган асарининг сўнги таҳрир вариантыда! Нега биз Гётега сўз ва тушунчаларни қандай ва қаерда қўллашни ўргатамиз?! Бунга ҳаддимиз ҳам, ҳаққимиз ҳам йўқ. Айниқса таржимонга бундай эркинлик қилиш ножоиз.

Мазкур олмонча парчани аслиятга анча муқобилроқ ёндошган бошқа рус таржимони Холодковский куйидагича ўгириб. Пастернакнинг “*дурак*”ини унинг синоними “*глупец*” билан алмаштириб, шу парчани куйидагича русчалаштирган:

*“Я философию постиг.  
Я стал юристом. стал врачом...  
Увы! с усердием и трудом  
И в богословие проник,...  
И не умней я стал в конце концов,  
Чем прежде был...Глупец я из глупцов!”*

Бироқ шунча фанларни *қайноқ иштиёқ билан* (аслиятда „mit heissem Bemühen“) ўрганган Фаустнинг хулосаси унинг ўз тилида «*da stehe ich nun, ich armer Tor, und bin so klug als wie zuvor*», деб ифода этилган. Бу таржима Б.Пастернакнинг қисқартирилган “*был и остался дураком*» каби ўтирмасига айланган. Эркин Воҳидовда эса бу русча хулосани “*нодон эдим, нодонман ҳамон*” тарзида ўзбекчалаштирилган. Энди мантиқий савол пайдо бўлади: ўша даврнинг энг асосий фанларини қайноқ эҳтирос ва иштиёқ билан ўрганган, шу фанлар тадқиқотига ўз онгли ҳаётини бахшида қилган олим қандай қилиб “*дурак*”- *нодон* бўлади? Бу русча *дуракни* қозоқ ва қорақалпоқ таржимонлари *аҳмаққа* айлантиришган. Ушбу ҳолатни Пошали Усмон аслиятдаги “*Ich armer Tor, bin so klug als wie zuvor*”ни “*Мен ўша гўр, телба бечора*” тарзида ўзбекчалаштириб, аслият мазмуни ва маъносига мантиқан тўғри муқобил топган. Бу таржима аслият руҳи ва маъносига тўла яқин талқин. Олмончадаги *der Tor* нинг луғавий таржима вариантларида русчада *дурак, глупец, сумаседший, идиот* каби маънолар, ўзбекчада эса гўл, аҳмоқ, тентак, жинни, телба каби маънолари мавжуд. (Достоевскийнинг *Телбасини* эсланг...). Аслият сўзининг охириги маъноларини ўрганиб, бош қахрамон шахси ва унинг ҳақиқатга, комилликка интилишини англаган ҳамкасбимиз раҳматли Пошо Али Усмон мазкур парчани куйидагича таржима қилган:

*“Дилга жо бўлмиш фалсафадек ҳикмат,  
Ҳуқуқиунослик ва илми табобат.  
Кўрастиб сабот, ўзни аямайин,  
Ўргандим ҳатто илоҳиёт илмин.  
Ақлим эскича, бўлмади дубора,  
Мен ҳамон ўша гўр, телба бечора!”*

Бу матндаги олмонча *der Tor* сўзи русчада *дурак* (Пастернак), *глупец* (Холодковский), ўзбекчада *нодон* (Воҳидов) ва *гўр телба* (П.Усмон), озарча, қорақалпоқча ва қозоқчада *аҳмақ* каби талқин ва таржималари мавжудлиги таржимонлар олдида таржима тилининг бой имкониятларидан хабардорлик талаби ва муаммосини қўйган ва таржимонлар ўз талқиналарида аслият ва таржима тилидаги турли даражадаги салоҳиятларини намоён қилган. Юқоридаги дастлабки аслият матнидаги асар қахрамонининг ўз илму-ижодидан қониқмаслиги руҳий ҳолатини акс эттирувчи бошқа бир кичик олмонча *ach* сўзи – юклама ва ундан сўнг қўйилган ундов (!) аломати ва бунинг турлича таржимавий ҳолатларига ҳам эътиборингизни қаратмоқчимизки, бунда бизни ҳарфхўрликда айбламасиз, деб умид қиламиз.

Русча Б. Пастернак таржимасида бу фонетик (товуш) бирлик таржимаси умуман унутилган, демак-ки Эркин Воҳидовда ҳам, Пошали Усмонда ҳам йўқ, Николай

Холодковскийнинг таржимасида эса бу сўз учинчи қаторда *увы* деб “қайта яратилган”дай. Аммо турк(ий)ча вариантларда эса бу сўз *Iste, ah* шаклида. озарчада *heyhat!*, қозокчада эса *Уа, дуниеа-ей!* каби маъноларда сақлаб қолингани эътиборга лойиқ ҳолат эмас-ми? Шу *ҳафсаласи пирликни* ва *норозилик, афсус-надомат* ифодасини ўзбекча *Э воҳ, эссиз* ёки бошқа вариантларда берса бўлмасмиди?

Бир асарнинг бир неча таржима вариантлари тўғрисида фикр юритаётиб, яна бир нарсани айтгим келади: оддий китобхон учун жаҳон адабиётидан қилинган асарлар таржима вариантларининг аҳамияти балки унча муҳим эмасдир. Бироқ жаҳон адабиётини касбий нуқтаи назардан ўрганаётган филолог мутахассисларни назарда тутадиган бўлсак, аслият ҳақида билдиралажак фикр-мулоҳазаларда номуқобил таржималар натижасида нотўғри ҳукм ва хулосалар пайдо бўлиши турган гап. Бу хил ноҳолис хулосалар нафақат ўзбекшунос филологларни, балким адабиёт оламига бефарқ бўлмаган ва дадил фикрларни билдириб келаётган академик Акмал Саидов каби бошқа соҳа вакиллари ҳам чалғитиши эҳтимолдан холи эмас.

Юқоридаги дастлабки қиёсий кузатувлар бу фожианома аслияти ва таржималаридаги яна бир қанча муҳим ҳолатлар, жумладан шу асарнинг бош қаҳрамонлари бўлган Фауст ва Гретхен образларини қайта гавдалантириш борасида учрайдиган услубий қайта яратилишини ўрганиш орқали Гёте наздидаги **комил инсон** образининг яратилиши тарихи, тажрибаси ва бу образнинг бошқа тилларда пайдо бўлаётган талқин ва тажрибалари ўрганиш, жаҳон адабиётининг 60 йил давомида ёзилган бу нодир асаридан гениал даҳо кўзлаган мақсад ва муддао нимадан иборат эканлиги ҳақида бош қотиришда давом этиш адабиётшунослар ва таржимашуносларнинг навбатдаги долзарб вазифаларидан бири бўлса, фойдадан холи бўлмас эди.

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## **THE ROLE OF INVERSION IN TRANSLATION AND ITS FUNCTION**

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### **ANNOTATSIYA**

Inversion is a common topic of study in translation studies, as it is a grammatical feature that can significantly impact the meaning of a sentence. Translators must be able to identify and appropriately use inversion in their translations to convey the same meaning and emphasis as the original text. In this thesis, we purposed to clarify the function of inversion in translation studies.

### **ABSTRACT**

Inversion is a grammatical phenomenon that occurs in both English and many other languages, where the normal word order of a sentence is changed for a specific purpose, such as to emphasize a particular element or to form a question. In translation, inversion can pose a challenge as different languages may have varying rules and patterns for its usage. For instance, while English commonly uses inversion to form questions, many other languages may use question particles or intonation instead. Additionally, some languages may invert the subject and verb for emphasis, while others may invert the object and verb. Thus, translators must be knowledgeable about the grammar rules of both the source and target languages to effectively convey the intended meaning of a sentence while maintaining its natural flow and tone.

**Key words:** *translation, word order and inversion, translation studies, source and target language, function.*

### **MATERIALS AND METHODS**

In modern linguistics, inversion is studied as a syntactic and grammatical phenomenon that occurs in various languages. Inversion refers to the reordering of a sentence's typical word order to achieve a specific communicative effect, such as to add emphasis or to form a question. Inversion can occur in

different types of constructions, such as subject-verb inversion, object-verb inversion, and auxiliary inversion. One area of study in modern linguistics is the use of inversion in discourse and its relation to information structure. Inversion can be used to shift focus to a particular element in a sentence or to highlight new or contrastive information. Thus, inversion plays a crucial role in the construction of meaning and can impact how a sentence is interpreted.

### **Functions of inversion**

Inversion may be used for different reasons or purposes. Therefore, it is necessary to mention its functions. First of all, inversion may be purely grammatical, without the purpose of emphasis or stylistic effect. Some scientists do not even consider those grammatical constructions as inversions, because they exist due to the structure of the language. However, we are going to enumerate those cases before we look at the stylistic inversion. The classification is given according to Kobrina<sup>1</sup>.

One of the primary functions of inversion in translation is to convey emphasis. By changing the typical word order, inversion can highlight a particular element of the sentence, drawing attention to it and adding emphasis. For example, "*She sings beautifully*" can be inverted to "*Beautifully she sings*," which emphasizes the adverb "*beautifully*" and implies that the speaker is impressed with the singer's talent.

Moreover, translators must be aware of how different languages use inversion, as inversion patterns can vary between languages. For example, while English uses inversion to form questions, many other languages use question particles or intonation instead. Translators must carefully consider the target language's grammar rules and conventions and make adjustments accordingly to maintain the natural flow and tone of the translated sentence.

### **RESULTS AND DISCUSSION**

The function of inversion in sentences is to change the typical word order of a sentence in order to achieve a specific communicative effect. Here are given some of the functions of inversions according to the ideas given on the top:

- To form questions: Inversion is commonly used in English to form questions. The subject and verb are inverted, as in "Did you see the movie?"
- To add emphasis: Inversion can be used to emphasize a particular element of a sentence. For example, "Rarely have I seen such a beautiful sunset" emphasizes the adverb "rarely."
- To create a rhetorical effect: Inversion can be used to create a sense of formality, poetry, or elegance in a sentence. For example, "In the garden, she danced" has a more poetic feel than "She danced in the garden."
- To express conditionals: Inversion can be used to express conditional sentences, such as "Should it rain, we'll stay indoors."
- To convey a sense of contrast or opposition: Inversion can be used to express a sense of contrast or opposition, as in "Not only did he fail the exam, but he also missed the deadline."
- To express fronting: Inversion can be used to move an element of a sentence to the front, such as "Over the hill came a horse and carriage."

### **CONCLUSION**

The use of inversion in translation can significantly impact the meaning, style, and tone of a sentence. Translators must be aware of the various functions of inversion and be able to appropriately use it to convey the same meaning and emphasis as the original text while maintaining the natural flow and tone of the translated sentence. In summary, inversion is a useful tool in language that can be used to form questions, add emphasis, create rhetorical effects, express conditionals, convey a sense of contrast, and move an element of a sentence to the front.

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## INTERTEXTUALITY IN TRANSLATION

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### Annotation

This article addresses possible approaches to understanding the units of translation that are defined in the intertextual context and seven definitions of the intertextuality translation.

**Keywords:** intertextual element, fictional text, original text, figurative expressions, modern translation

### Introduction

Intertextuality is a nature of any scholarly message and addresses the capacity of a message to collect data straightforwardly from the individual experience, yet in addition by implication from different messages, intertextuality is an ontological nature of any message, and, most importantly - fictitious. Intertextuality decides reception of an imaginary text into the course of the scholarly development. It implies that imaginary composing turns into a text just when its intertextuality is being completed. In the made up text intertextuality is realized by the utilization of the creator of alleged "intertextual considerations", to be more careful, by the use of intertextual components.

### Materials and Methods

Intertextual components are "multifunctional: they increment time periods and social space of the text", in this manner making reason for production of the various affiliations; they can be the necessary resources to communicate assessment (as a method for influencing by assessment, which is made not straightforwardly, however with the assistance of the point of reference texts), they can likewise be utilized to reinforce contentions or to make incongruity. Incorporation of the current texts into new structures and their social and exacting change at various levels offer us the chance to consider intertextual components as the main piece of intertextuality, which is characterized by the reference of the text components to the point of reference realities.

### Results and Discussion

In the cutting edge interpretation studies, the issue of characterizing a unit of interpretation is one of the most questionable and troublesome. R.K. Minyar-Beloruhev distinguishes two potential ways to deal with comprehension of units of interpretation in the part of intertextuality:

1) "Semantic" move toward in the confinement of the units of interpretation empowers us to rigorously follow the source text. The creator takes note of that the actual disconnection of the units of interpretation simultaneously, similar to some other division of the text is, first and foremost, straight, and besides, has abstract nature. Among the allies of the "semantic" approach are the accompanying scientists: J.- P. Vinay and J. Darbelnet, Y.S. Stepanov, A.F. Shiryaev, R.K. Minyar-Beloruhev, V. Alimov, V.N. Comissarov, T. Kazakova and others.

In deciding the standards of determination of the units of interpretation T. That's what kazakova trusts "the fundamental condition for the right assurance of the underlying units of interpretation is ID of the literary elements of a unit". During the time spent characterizing the units of interpretation in a source text, the text ought to be assessed as far as relations that decide content or the primary and utilitarian properties of its constituent words. The creator takes note of that the unit of interpretation might be a section of words to the text.

2) "Utilitarian" way to deal with the characterizing of the units of interpretation is included by such creators like Y.I. Retsker, L.S. Barkhudarov, S. Tyulenev, V. Sdobnikov and so on. These scientists depend on the suggestion that each negligible measure of source code that executes in any capability should have its consistence in the interpretation. What's more, a particularly negligible measure of time is resolved exclusively by contrasting the first text and the deciphered text. The utilitarian methodology permits us to talk about the interpretation of units predominantly within the sight of irregularities between the source and target texts.

Intertextual component can likewise be a unit of interpretation. During the time spent interpretation of intertextual component it is important to follow onomasiological approach, on the grounds that the main variable is to keep the significance of the intertextual component in the deciphered text.

### **Conclusion**

Subsequently, assurance of the intertextual component as a unit of interpretation ought to be founded on onomasiological way to deal with the interpretation. While picking a strategy for deciphering of the intertextual component it is important to distinguish the intertextual component in a scholarly text and pick a suitable method for interpreting it.

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## **FRAZEOLOGIK BIRIKMALARNING LEKSIK-SEMANTIK BELGILARI ASOSIDA TASNIFI**

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***Annotatsiya.** Ushbu havola qilayotgan ishimizda frazeologik birikmalarning leksik-semantik belgilari asosida tasniflarini berishga harakat qildik. Bunda mashhur lingvistlarni qilgan tadqiqotlari hamda xulosalariga tayangan holda o'z shaxsiy qarashlarimizni ham ilgari surdik.*

***Kalit so'zlar:** Frazeologik chatishma, frazeologik birlik, qo'shma so'z, neytral sinonimlar, motivlashgan ibora, etimologik tahlil, qat'iy kontekst*

Frazeologik chatishma – bu barqaror so'z birikmasi bo'lib, o'zida mazmunan bo'linmas butunlikni namoyon etadi; butun birikmaning ma'nosi birikmadagi ayrim so'zlarning ma'nosidan anglashilmaydi. Birikma tarkibidagi so'zlarning ma'no jihatdan mustaqilligi butunlay yo'qolib ketadi: to show the white feather (s.s.: oq patni ko'rsatmoq) – qo'rqoqlarcha yengilmoq, to kiss the hare's foot (s.s.: tovushqonning panjasini o'pmoq) – kechikmoq. Zamonaviy tilda chatishmaning ma'nosi birikma shakli bilan uyg'unlashmagan, chunki uning uyg'unlashuvining mavjud emasligi etimologik tahlillar yo'lida yashirilib yotibdi. Frazeologik chatishmalar nafaqat uyg'unlashgan, balki boshqasi majoziy ma'noda ishlatilayotgan bir paytda, uning asl ma'nosidan foydalaniladigan bir tarkibiy qismni o'z ichiga oladi, masalan: “to meet the requirements”. Bularning harakatlanish imkoniyati oldingi turlarga qaraganda ancha kattaroq. Bu turda majoziy qismning ma'nosini buzmaydigan muqobillar ham mavjud. Misol uchun: “to meet the necessity, meet the demand”. Bu muqobillarda fe'lining ma'nosi buzilmagan holda saqlanib qolgani bilan butunning ma'nosi o'zgaradi va ular sinonim hisoblanmaydilar.

Frazeologik chatishmaning tuzilishi erkin birikmaning tuzilishiga solishtirilganda ancha oson harakatlanadigan va hech qachon yuqorida aytib o'tilgan qofiyadoshlik va boshqalar kabi turg'unlik xossalarining hech birini o'zida aks ettirmaydi. Natijada frazeologik chatishma uslubiy jihatdan neytral va ko'pincha mavhumroq tushuncha bo'lib qolgan.

Professor A.I.Smirnitskiy frazeologik birikmaning ma'no jihatidan birlashishiga sabab bo'layotgani va uning nutqqa to'laligicha kirishiga izn berilayotgani o'rtasidagi iboraviy bog'liqlik sababli so'zga o'xshash bo'lgan frazeologik birlikni muhokama qilgan. Frazeologik birlikning leksik birliklardan farqi strukturaviy hisoblanib, u strukturaviy to'g'rilikning yetishmovchiligini bildirish uchun “раздельноофармленность” (alohida bezak) atamasini tanishtiradi. U andozalangan so'z birikmalarning uch turini taklif etadi: an'anaviy birliklar (ularning ma'nosi bir so'zga to'g'ri kelmaydi va ularning ma'nosi birikma tarkibidagi so'zlar ma'nosidan olinadi, masalan: clenched fists, rough sketch, nice distinction, to shrug one's shoulders), frazeologik chatishmalar (to get up, to fall in love; ularning metaforik motivatsiyasi sekin-asta yo'qolib boradi va ular ta'sirchanlik hamda uslubiy jihatdan neytralligi va tegishli tushuncha uchun faqatgina ibora tarkibidagi so'zlardan biri bo'lib qolayotganligi sekin-asta asl ma'noning yo'qolib borishining asosiy sabablaridandir), va iboralar (tasavvuriy, ta'sirchanlik va uslubiy jihatdan rangdor, doim bir qancha neytral sinonimlari mavjud: to take the bull by the horns, to wash one's

dirty linen in public, to fish in troubled waters, as dead as a doornail). Faqat ikkinchi guruhga, ya'ni frazeologik chatishmalarga, batafsil tahlillar va tasnifning ayrim turi berilgan. Professor Smirnitskiyning ilmiy asaridagi frazeologiyaga bag'ishlangan bobi juda qisqa, uning yanada batafsilroq deb yuritilayotgan tasnifi juda tartibsiz – tuzilishi bilan uslub va ma'no mezoni, qo'yingki, barcha jihatlarini chalkashtirib yuborilgan. Bu qo'llanilgan tasnifning ta'siri akademik Vinogradov foydalangan klassifikatsiya ta'siriga qaraganda ancha arziyas hisoblanadi. Shunga qaramasdan uning turg'un ifodalarga bo'lgan munosabatida juda foydali va qayd qilishga arziqli bir nechta fikrlar mavjud va ular hozirgacha ingliz tilining, eng muhim xususiyatlarini qamrab olgan. Professor Smirnitskiyning olib borgan tadqiqotlari so'zlar va frazeologik birliklar o'rtasidagi qiyosiylikka asoslangan. Ba'zilarida frazeologik birliklar qo'shma so'zlarga va boshqalari yasama so'zlarga o'xshatilgan. Shunday qilib, to take the chair – ikki mustaqil so'zdan tashkil topgan birlik (birlikda bir qancha so'zlar bo'lishi mumkin) huddi qo'shma so'zga o'xshaydi, modomiki to give up – bir mustaqil so'zdan tashkil topgan birlik yasama so'zga qiyoslangan. Professor A.I.Smirnitskiy gaplarni to'liq shartli ifoda sifatida talqin eta olinishiga e'tibor qaratgan birinchi rus olimi edi. Masalan: How do you do? yoki I beg your pardon. It takes all kinds to make the world. Can the leopard change his spots? Ular uzoq muhokama qilib, yuqoridagilarni hamma birlikmalardan farqlashgan, chunki ular tasniflashda ma'nosi bir so'zga teng bo'lmas edi va ma'no jihatidan tahlilga muhtoj edi. Professor N.N.Amosova tomonidan muhokama qilingan shartli ifodalar ma'no jihatidan muayyan tafovutda edi, misol ucun, save your breath – ovozi o'chmoq, jim bo'lmoq, ovozin o'chirmoq yoki tell it to the marines. Turg'un birlikmalarda tez-tez uchrab turganidek, ularning kelib chiqishi bilan bog'liq turli izohlar mavjud. Taklif etilgan etimologik izohlardan biri bu: tell that to the horse marines – bu gapingni borib katta xolangga aytasan, o'sha ishonadi. Yuqoridagiga o'xshash ko'plab iboralar gaplarda kiritmalar sifatida ishlatiladi: the cap fits – haqiqiy bayonot; bo'lgan voqea. Masalan, He called me a liar. Well, you should know if the cap fits. Butter would not melt in his mouth. His bark is worse than his bite.

Professor N.N.Amosova frazeologiya sohasiga kontekstologik jihatdan yondashgan. U frazeologik birlikmalarni qat'iy kontekst birliklari sifatida aniqlagan. Qat'iy kontekst muayyan leksik komponentlarning aniq va o'zgarmas izchilligi hamda ular o'rtasidagi g'aroyib semantik aloqadorlik orqali xarakterlangan kontekst sifatida aniqlanadi. Qat'iy kontekst birliklari so'z birlikmalari va iboralarga ajratiladi. So'z birlikmalari doimo ikki qismli bo'ladi: bir komponentda frazeologiyaga yo'nalgan ma'no mavjud bo'lsa, boshqasi kontekstni aniqlashga xizmat qiladi. Masalan: small talk, small hours, small change. Iboralardagi yangi ma'no har bir ibora tarkibidagi so'zning o'z haqiqiy ma'nosi zaiflashgan yoki butunlay ma'nosi yo'qolgan bo'lishi mumkinligiga qaramay, butun birlikma orqali yaratiladi. Qiyoslang: "in the nick of time" – ayni daqiqada. Iboralar motivlashgan yoki motivlashmagan bo'lishi mumkin. Motivlashgan ibora erkin so'z birikmasiga omonim bo'ladi, lekin bu so'z birikmasi shaklan qo'llaniladi. Misol uchun: take the bull by the horns – xavf-xatarni mardona qarshi olish. In the nick of time iborasi motivlashmagan, chunki nick so'zi eskirgan so'z hisoblanadi. So'z birlikmalari ham o'zgaruvchan va o'zgarmas bo'lishi mumkin, - deb ta'kidlab o'tgan edi professor N.N.Amosova.

Yuqoridagi fikrlarni quyidagi misollar yordami orqali oydinlashtirib olamiz. Yangi ma'no, iboraning ma'nosi, har bir element o'z ma'nosini saqlashiga qaramay, butun birlikma ma'nosi o'sha birlik orqali yaratiladi deb aytib o'tildi. Bu jumlaning quyidagi misol orqali oydinlashtiramiz: a mare's nest – safsata, kashshofning faqat tasavvuridagina mavjud kashfiyot. A mare urg'ochi ot ma'nosini anglatadi, shak-shubha yo'qki, otlar inda yashashmaydi. Mare so'zi esa bir ma'noli so'z hisoblanadi hamda buni bilish uchun hech qanday izohning hojati yo'q. Nest so'zi ko'p ma'noli so'z, uning asosiy ma'nosi hisoblangan qushlar ini ma'nosidan tashqari, metonimiya sifatida polopon yoki metaforada turar joy, yotoq, o'g'rilarning tez-tez tashrif buyurib turadigan joyi ma'nolarini ham anglatadi. Bularning hech biri, har qanday holatda ham, mare so'zi bilan bog'lana olmaydi va ular bitta erkin so'z birikmasida birga ma'no anglatmaydi. Shunday qilib, har ikki so'z birlikma bilan birga o'zlarining har doimgi ma'nolarini saqlab qoladi, chunki butun birlikma alohida ma'noga egalik qiladi.

Yuqoridagi misol professor N.N.Amosova tasniflagan qat'iy kontekstning tarkibiy qismi bo'lmish so'z birlikmalariga tegishlidir, endi e'tiboringizni ikkinchi tarkibiy qism bo'lgan iboralarga berilgan ta'rif va ularni izohlovchi misollarga qaratishingiz mumkin.

Komponentlar yakkaligi nuqtai nazaridan iboralarning har-xil turlari mavjud. Ularning ba'zilarini hech qayerda uchramaydigan eskirgan so'zlarni yoki eskirgan ma'nodagi elementlarni o'z ichiga oladi. Bu iboralar hech qachon erkin so'z birikmasiga omonim bo'lmaydi va shuningdek ular so'zlarni turkumlash jihatidan butunlay mustaqil hisoblanadi. Masalan: to cudgel one's brains – katta aqliy urinishni amalga oshirmoq. Iborada "cudgel" eskirgan so'zning mavjudligi birlikmaning ibora ekanligidan darak beradi. Boshqa iboralar erkin so'z birlikmalari bilan o'zaro omonimlik munosabatida

bo'la oladi. Masalan: dark horse – (s.s.) tim qora ot, ibora sifatida esa sirli odam deb tarjima qilinadi. Iboraga ba'zi noma'lum sifatleri sababli poygada tasodifan g'olib bo'lgan otning ko'rinishiga qurilgan.

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#### THE SIGNIFICANCE OF CORPUS LINGUISTICS IN THE FIELD OF TRANSLATION

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**Abstract:** Last century has witnessed a significant growth of corpus-based translation studies that appeared in the beginning of the 1990s. Corpus linguistics has provided a new weapon for translation studies, broadened the research scope and introduced a brand-new thought pattern for translation scholars. This paper introduces the importance of corpus linguistics in the process of translating. Besides, it makes an objective assessment to corpus-based translation studies and analyses the potential of Translational English Corpus.

**Key words:** *Corpus; Corpus linguistics; Translation studies; Advantages; Limitations.*

**Абстракт:** В последние век наблюдается значительный рост числа переводческих исследований на основе корпуса, появившихся в начале 1990-х годов. Корпусная лингвистика предоставила новое оружие для изучения перевода, расширила область исследований и представила совершенно новый образ мышления для ученых-переводчиков. Эта статья знакомит с важностью корпусной лингвистики в процессе перевода. Кроме того, он делает объективную оценку переводческим исследованиям на основе корпуса и анализирует потенциал Translational English Corpus.

**Ключевые слова:** *Корпус; Корпус лингвистики; Обучение переводу; Преимущества; Ограничения.*

**Абстракт:** So'nggi asrning 90-yillari boshlarida paydo bo'lgan amaliy tarjima tadqiqotlari sonining sezilarli darajada o'sishi kuzatildi. Korpus tilshunosligi tarjimani o'rganish uchun yangi qurollar bilan ta'minladi, tadqiqot sohasini kengaytirdi va tarjima olimlari uchun mutlaqo yangi fikrlash tarzini joriy etdi. Ushbu maqola tarjima jarayonida korpus tilshunosligining ahamiyati haqida ma'lumot beradi. Bundan tashqari, u tarjimaga asoslangan amaliy tadqiqotlarni obyektiv baholaydi va Translational English Corpus imkoniyatlarini tahlil qiladi.

**Калит so'zlar:** *Korpus; Korpus tilshunosligi; Tarjima tadqiqotlari va afzalliklari; Cheklovlar.*

The early corpus was formed before the mid-1950s and has been developed for more than half a century. The study of corpus is no longer only serving certain special groups under the influence of continuous advancement in computer technology; even its development speed is affecting more and more fields. Corpus linguistics is a discipline that develops new research techniques and methods based on a corpus. The corpus linguistics opens a new chapter in language research. Corpus translation is also a new subject; its translation research ways are carried out through corpus, and combined with corpus

linguistics. The translation based on corpus linguistics has obtained a new theoretical application platform, which changes the translational normality of traditional concept and constraints<sup>1</sup>. This paper will explore the construction of corpus linguistics in the real state, and try to sort out the development and application of corpus translation.

We, as human beings, translate and so do the computers. We have mind to be made use of in the process of translation, but the computers do not. So, how is it possible for them to translate? One answer is that we can create an artificial mind for them, a mind so similar to that of the human beings full of linguistic knowledge (competence) though unstructured one. Later we can organize its data and give form to it in order for its content to be utilizable in some intricate processes like translation. Resources such as different types of dictionaries and corpora can fairly be used as a computer's mind, and organizing this mind can well be done by different types of computer programming. If we infuse a computer with such resources, we will be able to make use of it in many tasks like a human. Many approaches to solving linguistic problems specially translation ones make use of large parallel corpora to discover the proper translations of an input string. These corpora have been mainly aligned at sentence level or to some lesser degrees at word level. Obviously, for such approaches to be able to work well it is necessary that a huge sum of bitexts be available. In the view of the fact that bilingual parallel corpora are rare for the majority of languages, recent researches turn to focus on constructing and exploiting monolingual corpora. Such corpora are becoming available for most of the languages without any restriction in their size. The main point here is to find potential capabilities of such corpora to cope with the linguistic issues in the same way as the parallel corpora do. Extracting and analyzing certain linguistic patterns in large monolingual corpora by different means and for different purposes are among the invaluable potentials of such corpora.

In a scientific thinking, the corpus-based translation research method has the following three advantages: first, it can conduct fast, accurate and complex analysis by computer; second, the corpus is large in scale, including comprehensive corpus, large amount of text, and wide range of linguistic information, third, there are both quantitative analysis and qualitative functional interpretation, and the description of language is comprehensive.<sup>2</sup> Moreover, corpus translation research combined with quantitative and qualitative methods, which is not restricted by the development of linguistics, but extends the research scope to social and cultural factors; it is not just a description of data, it also explains the social causes behind translation phenomena on the basis of descriptions. The advantages of corpus translation research method are unparalleled for translation training and translation teaching as well as translator's translation practice. The corpus as a teaching resource, the greatest advantage of introducing translation classroom teaching lies in the authenticity and effectiveness of the corpus.<sup>3</sup> On the other hand, since the material of the modern corpus is composed of electronic versions, it can be reused by teachers and students, which make teaching independent and open, and promote students' data-driven learning. As far as the translator's translation practice is concerned, the corpus provides rich illustrations and large amount of information, which can be retrieved quickly and conveniently, the translators have a lot of leeway and strong autonomy, in addition, the material in the corpus can be extracted and edited, which greatly improve the translator's translation efficiency and quality.

In conclusion, we can say that corpus-based translation studies extend the scope of translation research and introduce a new research paradigm for translation studies. Corpus translation studies have a profound impact on the entire translation research, which can help researchers to understand translation and explain translation with a broader perspective. As a research method, the corpus will continue to improve with the pace of social development, and will also provide more efficient and high-quality language material services for translation studies, thus promoting the further study of corpus translation studies.

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### **APHORISMS AND ITS ORIGINATION**

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**Annotation.** The article describes the research history of aphorism and its interpretation by various scientists in the home and foreign languages.

**Keywords:** aphorism, proverb, sayings.

Today, it is very important for everyone to know foreign languages. The fact that the world is becoming more and more global, and knowledge of two languages is not just an interest, but a demand for time. Vital conic, which is aimed at learning foreign languages, how to truly communicate with others and connect with them. Organizing foreign languages will ooze your brain. Studies demonstrate the cognitive benefits of learning another language, no matter how old you are. These studies show that people who can speak two languages have larger brains, better memory, creativity, problem solving, among others. These advantages make it easier not only to organize more languages, but also to organize everything. The ability to quickly switch tasks is especially important in today's busy copier world. The tasks of people who speak two languages can be exchanged much faster than their colleagues, who can tune in to the same language, and perform many other tasks at the same time. The order of aphorisms in the better study of foreign languages is also incomparable. Through knowledge of aphorisms, we create the basis for folk oral creativity and penetration into the people.

Aphorism is an independent thought, judgment or vital wisdom. It can consist of only one or more sentences and often forms a special concept. The author of aphorisms-the aphorist-was called Aphoristiker(in) in English. We should not confuse with winged phrases or hickory aphorisms. Aphorisms or short philosophical statements are used in the culture of the whole world. We bring everything and everything from Confucius to Noam Khomsky, from Buddha to the gospel, from Heraclitus to Nietzsche. And yet, despite such a wide prevalence, aphorism is the least studied literary form. Today we have prepared for you aphorisms in German with a translation, but not only aphorisms, but also statements from world-famous German-speaking authors.

The history of the emergence of the genre and the first aphorisms

The history of the first aphorisms goes back to the distant past. The authors of the first collection of aphorisms and proverbs were representatives of the most ancient Sumerian civilization on Earth, which existed more than 6,000 years ago. Ancient orators and philosophers constantly competed in oratory. The first short and meaningful sentences appeared in their speeches. At that time, great attention was paid to eloquence, and this cannot be done without short but very meaningful words that shocked the minds of contemporaries and later became winged.

The first aphorist in history is Heraclitus of Ephesus. He drew up long-term statements related to the symptoms and diagnosis of the disease, as well as the art of healing and medicine. The first aphorism that serves as an introduction to the book reads as follows:

\* Das Leben ist kurz, die Kunst ist lang (life is short, art (science) is eternal). Here, the term "art" means "teaching, knowledge of action-oriented rules." This aphorism is used today, for example, in medicine - in the "art of healing".

the first work composed of fffasosan aphorisms was the works of Hippocrates. In seven books of the Hippocratic collection, offers of medical training are described in an aphoristic form. Surely many of you have heard such an aphorism:

\* Am Anfang war Das Wort, und das Wort war bei Gott, und das Wort War Gott (previously there was a word and the word was from God and the word was God).So the New Testament begins.

Among the Masters of the word: Sophocles, Virgil, Horace and many other representatives of ancient Greek and ancient Roman culture, their wise thoughts are still relevant today.

Gradually, aphorisms began to separate, a special genre was formed, which was very popular among scientists and writers. Having studied the history of aphorisms, it is possible to analyze what problems in

a person's life at different periods concern people. Eastern philosophy under Confucius played a large role in the history of aphorisms.

• Es ist nicht von Bedeutung, wie langsam du gehst, solange du nicht stehenbleibst. (It doesn't matter how slowly you walk until you stop) - Confucius.

This concept, common to all time and space and Universal, is divided into two groups - verbal (folk) aphorisms and literary aphorisms: "the first verbal aphorisms express the opinion of people, many about it, about that person or phenomenon as a strict judgment, and literary aphorisms express the ideas of individual creators about individuals, Things or phenomena". The source of the aphorisms created by the creators is the wisdom and capabilities of the people, which each writer and poet uses according to their purpose and talent. Because literary aphorisms serve to create images in the work, effectively and accurately express the idea, give depth to the content, develop consciousness. One aspect of the skill of writers is determined by the specificity of the use of aphorisms.

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### ОПИСАНИЕ ТУРИСТИЧЕСКОЙ ТЕРМИНОЛОГИИ КАК СОВОКУПНОСТИ ТЕМАТИЧЕСКИХ ГРУППИРОВОК В РУССКОМ ЯЗЫКЕ ПОД ВЛИЯНИЕМ АНГЛИЙСКОГО ЯЗЫКА

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#### АННОТАЦИЯ

Ввиду того, что существует различные вариации разграничения терминологии туристической подсистемы необходимо прийти к определённом выводу касательно данной проблемы. Соответственно, наиболее правильным будет считаться тот, факт что при проведении анализа нескольких работ необходимо будет выяснить наиболее важнейшие тематические группы исследуемой области. Более того, необходимо выяснить вероятность возникновения проблем при переводе терминов определённой туристической области.

**Ключевые слова:** туризм, сферы туризма, термин, тематическая группа., классификация.

#### ANNOTATSIYA

Turizm quyi tizimi terminologiyasini chegaralashning turli xil variantlari mavjudligini hisobga olgan holda, ushbu muammo bo'yicha ma'lum bir xulosaga kelish kerak. Shunga ko'ra, bir nechta asarlarni tahlil qilishda o'rganilayotgan sohaning eng muhim tematik guruhlarini aniqlash kerakligi eng to'g'ri deb hisoblanadi. Bundan tashqari, ma'lum bir turistik hududning shartlarini tarjima qilishda muammolar yuzaga kelishi mumkinligini aniqlash kerak.

**Kalit so'zlar:** turizm, turizm sohalari, atama, tematik guruh, tasnif.

#### ANNOTATION

In view of the fact that there are various variations of the delimitation of the terminology of the tourism subsystem, it is necessary to come to a certain conclusion regarding this problem. Accordingly, the fact that when analyzing several works it will be necessary to find out the most important thematic groups of the study area will be considered the most correct. Moreover, it is necessary to find out the likelihood of problems when translating the terms of a certain tourist area.

**Key words:** tourism, tourism spheres, term, thematic group, classification.

**Введение.** Туризм – это одна из самых быстроразвивающихся отраслей в мире, которая привлекает миллионы людей со всего земного шара. Каждый год туристы посещают различные страны и города, изучают другие культуры, традиции и обычаи. Однако, не все туристы владеют

английским языком, поэтому важно знать, как правильно переводить туристические термины с английского на русский язык.

Сфера туризма, в не всяких сомнениях, оказывает определённое влияние на все аспекты человеческой жизнедеятельности. В следствие того, что данная сфера находится в постоянном движении и изменяет свои формы в соответствии с временем. Что привело к возникновению профессионального общения в данной сфере, участниками которой являются туристы и профессионалы данной сферы. Взаимодействие между этими участниками требует использования терминов туристической тематики для более эффективной коммуникации между ними.

Соответственно, нельзя не упомянуть и тот факт, что термины могут быть классифицированы по сфере их использования:

- общенаучные термины, которые используются в различных областях знаний;
- специальные термины, используемые в определенной сфере деятельности;
- общеупотребительные термины.

В зависимости от языка-источника существуют исконные, заимствованные, гибридные термины.

Классифицировать термины можно и по частоте их использования, а именно существуют высокочастотные и низкочастотные термины.

**Основная часть.** Русская туристическая терминологическая система существует уже более 20 лет и постоянно совершенствуется. Она включает в себя такие основные составляющие, как термины, понятия и определения, которые помогают определить услуги и продукты в сфере туризма.

Существует большое разнообразие способов деления тематических групп туристической терминологии. К ним относят: 1. наименования видов туризма и туристических туров; 2. обозначения профессиональных отраслей, организаторов туризма и потребителей туристических услуг; 3. наименования направлений деятельности участников данной индустрии; 4. наименования ресурсов в сфере туризма; 5. наименования средств перемещения и мест размещения потребителей туристических услуг.

**1.** Наименования видов туризма и туристических туров: экологический туризм, деловой туризм, паломнический тур, образовательный туризм, караванинг, гастрономический туризм, виртуальный туризм и др.

Паломнический туризм - разновидность религиозного туризма, совершаемого верующими людьми разных конфессий по святым местам [2].

Караванинг (эрвинг, RVing от англ. recreational vehicle) — автомобильный туризм, путешествие на автомобиле [1].

Виртуальный туризм – это вид деятельности физических и юридических лиц, которые организуют или совершают виртуальные туры [4].

**2.** Наименование профессиональных отраслей, организаторов туризма и потребителей туристических услуг: туроператор, туристическое агентство, принимающая сторона, турагент, туристическая фирма, менеджер по туризму, методист –экскурсовод, турброкер, фирма-турагент, гостиничная корпорация; турист, индивидуальный турист, экотурист, круизный пассажир, караванер и др.

Караванер – тот, кто путешествует на караване [2].

Принимающая сторона — организация, принимающая туристов, прибывших в место отдыха [3].

Экотурист – тот, кто занимается экологическим туризмом: наблюдением за природными объектами и явлениями и общением с природой [2].

Менеджер туризма - специалист, обеспечивающий разработку туров и организацию туристского обслуживания на туристских маршрутах [5].

**3.** Наименования направлений деятельности участников туристической индустрии: фотосафари, пэкидж-тур, яхтинг, треккинг, все включено (англ. all-inclusive), тюбинг и др.

Пэкидж-тур (пакетный тур) - тур, включающий в себя не менее двух туристских услуг [1].

Тюбинг - катание с горы на автомобильных камерах [2].

Треккинг - пешие походы по пересеченной местности [1].

**4.** В свою очередь наименования ресурсов туризма подразделяются на:

а) наименования природно-климатических ресурсов: сезонность, мёртвый сезон, пик сезона, низкий сезон, национальный парк, заповедник, термальные воды;

б) наименования историко-культурных ресурсов: памятник, пирамида, карнавал; наименования информационных ресурсов: 3D модели отелей, сенсорные терминалы

самообслуживания, бронирование в режиме «он-лайн», 3D регистрация на рейс, интерактивная карта полетов и др.

Пик сезона - период наибольшей загруженности места отдыха, характеризующийся максимально высокими ценами [1].

Мёртвый сезон - период наименьшей посещаемости туристами определенного региона [2].

**5.** Наименования средств перемещения и мест размещения потребителей туристических услуг: регулярный рейс, круизный лайнер, авиапере charterный рейс, скоростной суперэкспресс, автобус полутуристского класса, круизный лайнер третьего поколения, лоукостер, посадочный талон, съют, бунгало, апартамент-отель, вилла, бутик-отель, кабана, апартаменты, хостел, семейный номер, паркинг и др.

Лоукостер - авиакомпания, предлагающая крайне низкую плату за проезд в обмен на отказ от большинства традиционных пассажирских услуг (СТ, 2008).

Апартамент-отель – это гостиница, номера в которой состоят из апартаментов, по оформлению приближенных к современным квартирам, где есть места для приготовления еды [4].

Кабана - отдельно стоящий домик на берегу или пляже [1].

Съют – гостиничный номер повышенной комфортности и улучшенной планировки [1].

Хостел - недорогая гостиница европейского формата [3].

Бунгало - одноэтажный дом для одной семьи, часто с плоской крышей и обширной верандой [2].

**6.** Наименования явлений и понятий из сферы питания: дьюти-фри, континентальный завтрак, кейтеринг, полный пансион, лобби-бар, полупансион, размещение без питания, американский завтрак, английский завтрак, мини-бар, снэк-бар и др.

Дьюти-фри - магазин беспошлинной торговли [3].

Лобби-бар – бар, расположенный на первом этаже гостиницы, недалеко от стойки администратора [2].

Континентальный завтрак - легкий завтрак, состоящий из кофе или чая, сока, булочки, масла и джема [1].

Американский завтрак - завтрак, включающий обычно мюсли, булочки, яйца, нарезки сыров и/или колбасы, сосиски, блинчики, омлет [1].

Снэк-бар (снэк-бар) - маленькое кафе, предлагающее выбор закусок [2].

Английский завтрак - завтрак, включающий сок, яичницу с ветчиной, тосты, масло, джем и кофе или чай [1].

Кейтеринг – выездное обслуживание клиентов [1].

Безусловно, необходимо учитывать культурные различия при переводе туристической терминологии на русский язык так как иногда неправильный перевод одного термина может привести к его неправильному пониманию. Это может быть связано с тем что это понятие должно быть интерпретировано учитывая туристическую сферу, а не общий характер данного определения. Например, термин *tour manager* переводится на русский язык как менеджер по туризму, в то время как в других странах для его обозначения используется термин *travel agent*. В связи с тем что туризм носит глобальный характер это отражается и на туристической терминологии в целом.

**Заключение.** Как показал анализ, перечисленные терминологии туризма являются весьма различными, более того большая часть терминов туристической тематики не получила фиксации в туристических словарях, что, безусловно, связано с высоким уровнем их новизны.

Однако, несмотря на важность русской туристической терминологической системы, она не является единой и стандартизированной, что может привести к недопониманиям и ошибкам в общении между участниками туристической индустрии. Поэтому, дальнейшее развитие и улучшение данной системы является необходимым для улучшения качества туристических услуг и опыта путешествия для туристов.

Таким образом, туристическая терминология представляет собой совокупность разнообразных терминов и определений, связанных с туризмом. Каждая группировка терминов имеет свою специфику и отражает определенный аспект туристической индустрии. Знание туристической терминологии является необходимым условием для успешного путешествия и работы в сфере туризма.

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**ASLIYATDAN TARJIMADA LINGVOKULTUREMALARNING AHAMIYATI**

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**Annotatsiya:** Yangi tarjimalar adabiy haqiqatga aylanishi uchun adabiyotda Marshak tarjimalari kabi voqea ancha yil oldin Sovet she'riyatida paydo bo'lgan. Sonetlarning yangi tarjimalari Shekspirning o'zbek lirikasida yangidan tug'ilishi uchun ular she'riy mukammal bo'lishi kerak. Mukammallik tarjimada erishish qiyin bo'lgan masala, ammo lingvokulturemalarning o'ziga xos berilishi bu muammoning yechimidir.

**Key words:** [Lingvokulturema](#), [Shekspir](#), [sonnet](#), [tarjima](#), [tahlil](#), [mukammal tarjima](#).

Zamonaviy tilshunoslikda til shaxsning muayyan kontekstda millat madaniyati, qadriyatlar va tafakkuri majmuasi sifatida o'rganiladi [14, 41]. Tarjimalardan ko'rinib turibdiki, sonetlarning tarjimonlari Shekspirning she'riy tili va uning sonet tuzilishi tomonidan qo'yilgan zamonaviy talablardan xabardor emaslar, ular faqat avvalgi tarjimalardan ishlab chiqqan g'oyalarga amal qilishadi va bu an'anadan chiqq olmaydilar.

Yangi tarjimalar adabiy haqiqatga aylanishi uchun adabiyotda Marshak tarjimalari kabi voqea 40 yil oldin Sovet she'riyatida paydo bo'lgan, sonetlarning yangi tarjimalari Shekspirning o'zbek lirikasida yangi tug'ilishiga aylanishi uchun ular she'riy mukammal bo'lishi kerak. Mukammallik tarjimada erishish qiyin bo'lgan masala, ammo lingvokulturemalarning o'ziga xos berilishi bu muammoning yechimidir [15, 283]. Shekspir tomonidan shunday samimiylik bilan ifodalangan sevgi, rashk, og'riqli ehtirosning barcha soyalari tarjimondan doimiy hissiy taranglikni talab qiladi, haqiqiy tuyg'uni talab qiladi — bu holda tarjimalar o'lik tug'iladi. 40 yil oldin, bugungi kunda "Sonetlar" tarjimoni avvalgi tarjimalar bilan emas, balki asl nusxasi bilan raqobatlashishi kerak — she'riy namuna u yerda joylashgan. Ammo bunday tanlov uchun tarjimon to'liq qurollangan bo'lishi kerak — bu ushbu tezisni nashr etishning ma'nosi.

Uilyam Shekspirning sonetlari ko'p marta tarjima qilinganiga qaramay, tarjimalar muallifning murakkab tili tufayli o'z atrofida juda ko'p bahs-munozarlarga sabab bo'ldi. Muammo shundaki, har bir tarjimon asl nusxani o'ziga xos tarzda qabul qiladi va ba'zida bu semantik yo'qotishlarga olib keladi. Shuning uchun Shekspir sonetlarini adekvat tarjima qilish uchun zarur bo'lgan mezonlarni ishlab chiqish muhimdir.

Badiiy tarjima eng o'ziga xos tarjima turlaridan biridir. Ushbu turdagi matnni tarjima qilishda tarjimon badiiy asarni badiiy va estetik fazilatlarining tashuvchisi sifatida belgilashi kerak: "... badiiy tarjimaning boshqa tarjima turlaridan asosiy farqi tarjima matniga badiiy ahamiyatga ega bo'lgan tarjima tilining asarlariga tegishli deb tan olinishi kerak. Boshqacha qilib aytganda, badiiy tarjima tarjima faoliyatining bir turi bo'lib, uning asosiy vazifasi tarjima tilida retseptorlarga badiiy va estetik ta'sir ko'rsatishi mumkin bo'lgan nutq asarini yaratishdir".

Tezisdagi badiiy matnni tarjima qilish jarayonida yuzaga keladigan quyidagi muammolar ta'kidlangan:

- 1) so'zma-so'z tarjimaning to'liq etishmasligi;

- 2) barqaror iboralarni tarjima qilish;
- 3) so'zlarni tarjima qilish muammosi;
- 4) madaniy farqlarni hisobga olish zarurati.

Bir madaniyatning, ayniqsa adabiyotning rivojlanishi boshqa madaniyat va uning bevosita ta'siri bilan birgalikda ko'rib chiqilishi kerak. Adabiyotning rivojlanishi-bu madaniyatlarning har doim o'zaro ta'siri mavjud bo'lgan uzluksiz jarayon: tajriba almashish, an'analar, g'oyalarni ifodalashda yoki badiiy obrazlarni tasvirlashda ma'lum adabiy texnikani o'zlashtirishdir.

Shekspir asarlari bilan tanishish adabiyotni sezilarli darajada boyitdi, Shekspir ta'sirida rivojlangan yangi davr boshlandi, u o'zbek tarjima maktabining shakllanishi va rivojlanishiga hissa qo'shdi. Shekspir asarlari tarjimonlar, shoir va yozuvchilarning diqqat markaziga, tanqid, bahs-munozaralar, ko'plab tadqiqotlar, talqinlar va chinakam hayrat ob'ektiga aylandi.

Ushbu tezisdagi 66-sonet muhokama qilinadi. Jadvaldagi 1-ustun Uilyam Shekspir tomonidan yozilgan. 2-ustun o'zbek tiliga tarjimasini.

<b>TABLE</b>	
1. Tired with all this, from restful death I cry	1. Bularning barchasidan charchab, tinchlantiruvchi o'limni chaqiraman
2. As, to be desert a beggar born	2. Misol uchun, kambag'al bo'lish uchun hukm qilingan qadr-qimmat
3. And need nothing trimmed in jollity	3. And need nothing trimmed in jollity, 3. Va kulgili hayot kechiradigan baxtsiz baxtsizlik
4. And purest faith unhappily forsworn	4. Eng pok sadoqat, shafqatsiz aldangan
5. And gilded honor shamefully misplaced	5. Va sharmandalarcha oltin bilan qoplangan sharaf
6. And maiden virtue rudely strumpeted	6. Va qizning sharafi, taxminan sotilgan
7. And right perfection wrongfully disgraced	7. Va haqiqiy mukammallik, nohaq haqoratlangan,

Ushbu tadqiqot uchun ushbu sonetni tanlash 66-sonet Shekspirning boshqa barcha sonetlariga o'xshamasligi bilan bog'liq, chunki u maxsus sintaktik tuzilishga ega. 66-sonet - Shekspir qahramonining butun hayotini aks ettiruvchi ikkita jumla. Bunday xususiyat faqat ushbu sonnetga xosdir [1]. Hikoya birinchi shaxsda bo'lib, qahramon fojiasining to'liqligini tasvirlashga yordam beradi. Shekspir butun shafqatsiz va haqiqiy dunyoni o'n to'rt qatorga sig'dira oldi. 66-sonet - umidsizlik va dunyoning nomukammalligidan aziyat chekayotgan odamning o'ziga xos hissiy monologi

O'zbek she'riyatida 66-sonet katta e'tiborga sazovor bo'ldi. U o'zbek tiliga nafaqat she'rda, balki nasrda ham ko'p marta tarjima qilingan. Biroq, har bir tarjima noyobdir - bu asarning yangi talqini va o'qilishi. Shuning uchun biz uchun ushbu sonetning tarjimalarini kuzatib borish va ularni bir-biri bilan solishtirish juda muhimdir.

66-sonet semantikasi ham oson emas. M. M. Morozov Shekspir pyesalarida so'zning semantikasi qanchalik murakkab ekanligini juda ishonchli ko'rsatdi. Shekspir nafaqat "erkin" balki "oddiy" so'zini ham erkin, mustaqil, ixtiyoriy, biror narsa qilishga tayyor, ochiq, cheklanmagan, saxiy, sog'lom, baxtli, beparvo, begunoh, zararsiz, olijanob, nafis ma'nolarida ishlatadi. Bundan tashqari "nafas olish" fe'li Shekspirda nafas olish, dam olish, yashash, gapirish, muhokama qilish, mashq qilish, raqsga tushish, yutish ma'nolarida ishlatiladi [9]. Shekspir ko'pincha bir xil so'zni bir necha ma'noda ishlatishi biz uchun qiziqroq tuyuladi va bu tarjimon uchun muammo.

Yana bir muhim tafsilotni ta'kidlash kerak. M. M. Morozov yozadi: "ular grammatik to'g'rilikdan ko'ra ravshanlikni afzal ko'rishdi; qisqalik - ham aniqlik, ham to'g'rilik" [9]. Shekspir bizning zamondoshlarimiz uchun tushunarsiz bo'lib tuyulganiga qaramay, uning davrida hech kim bunday deb o'ylamagan [11].

Shunday qilib, tarjimonga quyidagi vazifalar belgilanadi:

- 1) fikrning ravshanligi va ifodaliligini saqlash;
- 2) so'zning soddaligi va noaniqligi;
- 3) butun sonetning jumla qurilishining ravshanligi.

Tarjima jarayonida asl nusxadagi kamchiliklar va nomuvofiqliklarga yo'l qo'yiladi. Asosiysi, sonetning asosiy g'oyasini saqlash. Shuning uchun siz oxirgi juftlikka e'tibor berishingiz kerak.

Qiyosiy tahlil bizga yuqori sifatli, aniq va adekvat tarjima haqida tushuncha beradi.

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## ПОНЯТИЕ АКАДЕМИЧЕСКОЙ ЧЕСТНОСТИ И ЕЕ ОСНОВНЫЕ ПРИНЦИПЫ

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Академическая честность - один из неотъемлимых принципов академического научного общения. Обучение академической честности является обязательный процессом для каждого студента, получающего высшее образование [11, 15]

Академическая честность — совокупность ценностей и принципов поведения студентов в образовательном процессе, которые развивают личную честность и ответственность за обучение. в Узбекистане создана прекрасная правовая база для борьбы с плагиатом. Одна из лучших среди постсоветских стран. Например, в положении о магистратуре, который был принят постановлением Президента нашей Республики Ш.М. Мирзиёева, указано, что работа не может быть принята на защиту, если содержит плагиат, перечислены формы нарушения академической честности, в виде изложения ложных фактов и коррупции [10]. От университета требуется анализ всех студенческих работ на плагиат. Другими словами, все что нужно, чтобы запустить процесс самоочищения в науке и образовании есть. Проверка научных работ на плагиат, без внедрения механизма проверки студенческих работ и обучение студентов академическому письму – это борьба не с того конца, борьба с ветряными мельницами.

Академическая честность также может трактоваться, как достойное поведение при выполнении письменных контрольных работ, экзаменов, эссе, исследований, презентаций. Списывание не допускается.

Целостность или честность относится к решениям, которые принимает студент, сталкиваясь с возможностью поступить нечестно, списать или представить чью-то чужую работу как свою собственную.

В нашей стране университеты борются с плагиатом по-разному – есть университеты, которые и слышать не хотят о том, чтобы проверять студенческие работы, и тем самым обучать преподавателей и студентов методам предотвращения плагиата. А есть вузы, которые внедрились процедуры проверки, стандарты, провели большое количество тренингов своим преподавателям. То есть видна положительная динамика.

В современной среде высшего образования вопросы академической честности и доверия превращают вопросы обучения в вопросы надзора и право применения. Высшие учебные заведения все чаще полагаются на программное обеспечение для сопоставления текста (такое как Turnitin) и мониторинг или проверку студентов (например, с помощью таких методов, как онлайн-проторена) в качестве прокси для измерения их уровня академической честности [4, 2]. Действительно, несоблюдение этих часто контекстуально и социально сконструированных правил академической честности называется академическим проступком или недобросовестностью и может привести к серьезным последствиям для студентов. Как отмечает Доусон (2021), этот

подход является состязательным, фокусируясь на выявлении, а не на поощрении академической честности. Этот состязательный подход также отражен в недавних изменениях в законодательстве Республики Узбекистан при этом предоставление академических мошеннических услуг теперь влечет уголовные или гражданские наказания. Также растет обеспокоенность по поводу “угроз академической честности из-за широкого распространения коммерческих услуг по написанию работ, вовлекающих студентов в обманную или мошенническую деятельность” [13, пункт 2].

Интересно, что среда высшего образования в настоящее время, по-видимому, приводит преподавателей к дихотомическому выбору: либо быть “за честность”, либо “против обмана” [4, 3]. В этой главе мы стремимся оспорить это восприятие. Мы фокусируемся на том, как программы учащихся могут способствовать развитию навыков академической честности, чтобы создать среду, в которой политика и стратегии надзора включены в педагогическую практику.

East (2009), подчеркивает важность рассмотрения развития академической честности как целостного и согласованного подхода, который поддерживает развитие честного сообщества в университете. Кроме того, Кларенс (2020), утверждает, что докторское образование основывается на аксиологическом убеждении, что выпускники должны быть уверенными в себе учеными, которые ценят честность в исследованиях, аутентичность и этику. Следовательно, мы считаем, что преподаватели несут ответственность за прямое обучение этим навыкам в рамках программ обучения, чтобы поощрять культуру академической честности как среди сотрудников, так и среди студентов [9, 24]. Долгосрочные преимущества такой культуры академической честности будут включать в себя повышение осведомленности об академической честности как сотрудников, так и студентов, вовлечение студентов в создание и управление собственной академической честностью, сокращение случаев нарушения академической честности и улучшение репутации учреждения [12, 6]

В условиях высшего образования Узбекистана, взгляд на обучение отражает всеобъемлющее глобальное пространство, которое приветствует навыки, знания, ценности и практику всех ученых, независимо от их происхождения. Можно подчеркнуть, как практика в академических кругах создает среду, в которой процветает чувство неадекватности, приводящее к поведению непреднамеренных академических проступков. В частности, возникает влияние феномена самозванца и культурных различий на практику академической честности в процессах обучения. Необходимо совершенствовать практические навыки, которые помогут преподавателям и учреждениям поддерживать написание своих работ учащимися, чтобы избежать форм непреднамеренного академического проступка.

Как подчеркивает Бретег (2016), определения терминов целостности имеют значение, поскольку исследователи ранее попадали в ловушку синонимичного связывания понятий вместе. Понятие академической честности многогранно и сложно, поэтому определение этого понятия является постоянной дискуссией среди исследователей [1, 12]. В целом академическая честность считается моральным кодексом академических кругов, который предполагает "приверженность пяти фундаментальным ценностям: честности, доверию, справедливости, уважению и ответственности" [7, 16]. Поэтому мы рассматриваем академическую честность как вклад исследователя в ценности честности, доверия, беспристрастности, уважения и ответственности, присущие академической культуре, и приверженность им. В этом обзоре мы принимаем следующую интерпретацию академической честности [6, 118].

Академическая честность является одним из первых условий участия в академическом научном общении, и она необходима и эффективна для каждого студента, обучающегося в вузе [8, 27].

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## INGLIZ TILIDA O'ZBEK SHE'RIYATI TARJIMASI MUAMMOLARI

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*Bobokalonova Sh. S, tarjima nazariyasi va amaliyoti yo'nalishi talabasi*

### *Annotatsiya*

Mazkur maqolada tarjima muammolari, qiyinchiliklari va uslubi haqida, shuningdek, tarjimada asliyatni saqlab qolish muammolariga e'tibor qaratish zaruriyati yuzasidan mulohaza yuritilgan.

**Kalit so'zlar:** she'riyat, tarjima, transformatsiya, ritm, qofiya, ohangdoshlik, ingliz sh'eriya, fransuz she'riyati, o'zbek she'riyati, leksik qo'shish, o'rin almashtirish, tushirib qoldirish

### **Abstract**

This article discusses the problems, difficulties and style of translation, as well as the need to pay attention to the problems of preserving the original in translation.

**Key words:** poetry, translation, transformation, rhythm, rhyme, melody, English poetry, French poetry, Uzbek poetry, lexical addition, substitution, omission

O'zbek she'riyati tarjima muammolari haqida qator ilmiy ishlar va maqolalar e'lon qilingan. Bunda asosan, asliyatdagi ma'no va mazmuni xorijiy tilda berilishi bilan bog'liq ilmiy yondashuvlar, o'zbek she'riyatining sirli olami va unda uchraydigan elementlar : qofiya, radif, turoqlar va boshqa vazn bilan aloqador unsurlarni tarjima tiliga o'tkazishdagi tavsiyalarni uchratish mumkin. Biroq tarjima shunchaki adabiyot nazariyasi ko'z o'ngida amalga oshiriladigan oson ish emas.

Tarjima shunchaki yozuvchi va shoirning ijodiy namunalari o'z va boshqa tilga ko'chirib qo'yish bo'lmay, muallifning dunyoqarashi, uning hayotga bo'lgan badiiy munosabati, g'oyaviy tushuncha va qarashlari mahsulidir. Yozuvchi tanlagan mavzuning badiiy koloriti, xalqchil ruhi va qahramonlar xarakteri bilan bog'liq bo'lgan milliy syujetni o'zga tilga in'ikos etish san'atidir va bu o'ta murakkab vazifa hisoblanadi. «Ularni tarjima jarayonida qanday berish kerakligi, asliyatdagi qofiya, ma'no va mazmuni qanday saqlash kerakligi juda ham muammoli vaziyatni yuzaga keltiradi. Masalan, milliylikka xos so'zlar kelib qolganida qanday qilib uni she'riy tarjimada aks ettirish tarjimonni biroz chuqur o'yga toldiradi. Shuningdek, tanlangan mavzuning dolzarbligi, bir tomondan, tarjima qilayotgan tilning, xususan, u tilda yaratilayotgan turli badiiy asarlarning ijtimoiy hayotimizga kirib kelishi, axborot almashinuvida tutgan o'rni, fan va texnika, adabiyot va san'at rivojidadagi salmoqli hissasi bilan belgilansa, ikkinchi tomondan esa o'zbek tilining mavjud imkoniyatlarini ishga solish, bu asosda to'g'ridan to'g'ri asl nusxadan tarjimani amalga oshirish va vositachi til xizmati harakatini o'zbek tili doirasida minimal darajaga tushirish, vazn, qofiya, ritm, turoq, raviv va hokazolarni ta'minlanishini yuzaga kelishi bilan izohlanadi» [6,144].

G'. Salomov qayd etganidek, "Tarjimada badiiy asar ohangini berish barcha adabiy janrlarda ham muhim. Alohida maqol yoki mataldan tortib to sonet, g'azal, poema, hikoya, romangacha, agar hamohanglik ta'minlangan bo'lmasa, u tarjima soxta jaranglaydi. Ohang esa o'z navbatida, badiiy asarning boshqa komponentlari, lug'aviy birlik, sintaksis, inversiya, saj', radif, qofiya, vazn va boshqalar bilan bog'langan holda tarjimada yo tabiiylik yoki aksincha, soxtakorlik, sun'iy kontekst, yasama badiiy muhit paydo bo'lishiga olib keladi" [5, 230].

Tarjimonlar she'riyat tarjimasida ham leksik, grammatik transformatsiyalarini qo'llashadi. Transformatsiya tili normasi va she'riy tuzilishi imkon bergan joyda, she'r ma'nosiga zarar yetkazmaydigan hollarda ishlatiladi [1, 38-39]. Ingliz she'riyatida kompressiyaning ishlatilishi bo'yicha quyidagi metodlar mavjud:

1. Mexanik tarzda tushirib qoldirish. Bu hol asliyatdagi unurni tarjimada berishning iloji bo'lmaydi, vazn, o'lchov yo'l qo'ymaydi.

2. Ijodiy tushirib qoldirish. Bu holda kompressiya holati transformatsiya metodi orqali (qisish) amalga oshadi.

Ijodiy tarjimada nafaqat so'zlarni, balki asliyatdagi jummalarni qisqartirib, tarjima qilinadi. Tarjimada transformatsiya turlari ham asliyatdagi ritmni, bandni tarjima qilishda muammoli bo'lishi mumkin. Buning uchun, A.M.Kapulenkoning ta'kidlashicha, tarjimaning eng muhim vazifasi asliyatdagi ohangni tarjimada qayta yaratishdan iboratdir [3]. She'riyat tarjimasida inversiyaning ham muhim o'rni bor.

O'zbek she'riyati qonun-qoidasiga so'zlardagi suffikslarning qo'shilishi sababli tasviriy tarjimada xatolik yuz berishi mumkin. «Tarjimada muvofiq uslub kalitni topish asarning yozilish uslubi bilan g'oyasi hamda muallif dunyoqarashi o'rtasidagi bog'lanishni to'g'ri belgilash, marom, ohang, sintaktik tarz va obrazlar silsilasiga xos xususiyatlarni to'g'ri talqin qila bilishga bog'liq. Biror asarni tarjima qilishda maqbul uslub kaliti topilmas ekan, tarjima asl nusxaga ekvivalentlik holatida bo'la olmaydi. Uslubiy moslashtirish prinsipi tarjimaning umumiy konsepsiyasi bilan uzviy bog'liq. Chunonchi, tarjima qanday bo'lishi kerak degan masalada barcha tarjimonlar va nazariyachilar ikki guruhga bo'linadilar. Birinchi guruh tarjima asliyat asardek jaranglashi kerak deb hisoblasa, boshqalar tarjima tarjimaday bo'lishi kerak deb da'vo qiladilar. Har bir konkret tarjima, tarjimonning tarjimini qanday tushinishi mahsulidir. Tarjimon asarni o'z tiliga o'girish uchun shakliy kalit qidirishida dastavval shaklning mazmun funksiyasiga asoslanmog'i darkor. She'rning ovoz shakli bilan uning mazmuni chambarchas bog'langan. Ayni bir vazn turli tillarda bir biridan farq qiladigan tamomila boshqa funksiyalarni bajarishi mumkin. Chunki har bir til o'ziga xos ohang, tallafuziga ega. Bundan tashqari, turli tillarda so'zlar uzun yoki qisqaligi jihatidan ham farq qiladi» [3].

“Badiiy tarjima murakkab ijodiy jarayonni o'z ichiga qamrab oladi. Bu murakkablik, ayniqsa, she'riy asarlar tarjimasida yaqqol namoyon bo'ladi. Shu bois biz mazkur soha vakilini haqli ravishda shoir-tarjimon, deb ataymiz. Nasriy asarda syujet, kompozitsiya, voqealar rivoji va yechim bor. Bunda ustoz adib Asqad Muxtor ta'biri bilan aytganda, tarjimon — chizmakash emas, rassomdek ijod qiladi va tarjimaning turli, jumladan, metonimik, transformatsiya usullari, implitsit (yashirin) ma'nolarni eksplitsit (mufassal) bayon qilish yo'llari orqali muallif fikrini kitobxonga aniqroq yetkazishga intiladi. Ammo to'rt satr she'rdagi ohang va lirik kechinmani o'quvchi qalbidan joy oladigan darajada tarjima qilish shoirona ilhom va mahoratni taqozo etadi” [4].

She'riy asar tarjimoni tarjimaning boshqa sohalari (ilmiy-texnikaviy, sinxron, axborot-analitik materiallar tarjimasini) bilan shug'ullanadigan, buyurtma asosida ish yuritadigan tarjimondan tubdan farq qiladi. Zero, u she'rni qalban his eta oluvchi tug'ma iste'dod egasidir. Shu ma'noda, she'rlarni buyurtma asosida tarjima qildirish doim ham samarali natija bermasligi mumkin. Sababi, she'riy tarjima ham she'r kabi ilhom kelganda, asar tarjimonga kuchli ta'sir ko'rsatganda dunyoga keladi. Qo'liga buyurtma she'rni olib tarjimaga kirishgan mutarjimning ishida ijod zavqi emas, buyurtmani egasiga tezroq topshirish istagi ustuvorlik qiladi. Mana bir misol:

**Ko'z birla qoshing yaxshi, qabog'ing yaxshi,  
Yuz birla so'zing yaxshi, dudog'ing yaxshi.  
Eng birla menging yaxshi, saqog'ing yaxshi,  
Bir-bir ne deyin, boshdin-ayog'ing yaxshi.**

Ushbu misralarni inglizchada Q.Ma' murov tarjimasida o'qiyamiz:

**Your eyes and brows are good, eyelids are good,  
Your appearance and words are good, your lips are good,  
Your cheeks with marks are good, chins are good,  
Shall I name one by one, you are good from head to foot.**

Asliyatdagi otlarning uyushib kelishi tarjimaga ham ko'chgan. Tarjimon radifdan oldin kelgan qofiyadosh *qabog'ing, dudog'ing, saqog'ing, ayog'ing* so'zlarini ingliz tilida *eyelids, lips, chins* so'zlari bilan berib, o'zaro ohangdoshlik hosil qilishga intilgan va bunga erishgan. Tarjimada ruboiy ohangi to'liq saqlab qolingan. Ingliz poeziyasida aruz bo'lmaganidek, o'zbek she'riyatida ham yamb yo'q. Bunday qaraganda, yamb bilan aruz o'rtasida yer bilan osmoncha farq bor. Bir-biridan yiroq bo'lgan ikki she'riy sistema va an'anani uyg'unlashtirishda tarjimon jur'at bilan qalam surgan. U ingliz yambiga asliyatdagi ixchamlik va emotsionallikni saqlay oladigan, yangi ohang beruvchi radifli qofiya kiritgan. Natijada uchinchi – ona tili va xorijiy tildagi she'riy unsurlar birikuvidan iborat nazmiy mushtaraklik yuzaga kelgan.

Xulosa qilganda, tarjima – bu juda ham qiyin masala hisoblanadi. She'r tarjimasini – ko'ngil ishi. Bo'lajak tarjimon ko'ngli buyurgan, uni to'lqinlantirgan she'rni o'qib, tarjima ishiga ilhom bilan bog'lanishi kerak. Ilhom esa ko'ngil iyiganda tizilib kelaveradi.

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## TRANSLATION OF NEWSPAPER HEADLINES BASED ON THE NEWSPAPER "THE TIMES"

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**Аннотация.** Статья посвящена актуальной проблеме перевода газетных заголовков в текстах публицистического жанра таких, как газеты, журналы и статьи СМИ и трудностям процесса их перевода. Статья является выявление особенностей перевода газетных заголовков, в частности, проведения анализа на основе одной из известных в мире британских ежедневных газет «The Times», а также проведение анализа переводческих приёмов, служащих для реализации адекватного перевода.

**Ключевые слова:** психолингвистический аспект, лексика, грамматика синтаксис, пунктуация.

**Abstract:** The article is devoted to the actual problem of translating newspaper headlines in journalistic genre texts such as newspapers, magazines and media articles and the difficulties of their translation process. The article identifies the features of the translation of newspaper headlines, in particular, conducting an analysis based on one of the world-famous British daily newspapers "The Times", as well as analyzing translation techniques that serve to implement an adequate translation.

**Key words:** psycholinguistic aspect, vocabulary, grammar syntax, punctuation.

A person is in a continuous information flow, from where he receives business, cultural, entertainment, news content. In recent decades, the volume of technical means of communication has reached a high level, which contributes to an increase in the information load on a person. There is an excess of offers on the mass media market, and therefore competition is growing every year.

At the same time, such competition leads to the fact that the media have to literally fight for the audience. Every year the print media gets everything it is more and more difficult to do this, as evidenced by such phenomena as a decline in circulation and insufficient interest on the part of modern youth. Many people see a way out of this situation in the need to create a new type of editorial office. At the same time, ignoring the fact that the motivation of the reader should come from the newspapers and magazines themselves.

A newspaper headline, like photographs and design, is a major element in print media. Neither a newspaper nor a magazine can do without a headline. This element plays a primary role in the reader's mind. That is why it is the foundation for motivating the audience. Motivation is a psychological mechanism of influence on a person's consciousness, which stimulates him to this or that action. In the field of mass communication, motivation is aimed at raising interest in the content: the reader will choose the text that will interest him more. There is an element of linguistics in any text. And the motivation to read increases due to the introduction of a psycholinguistic aspect into the text.

The title is the beginning of any text. Everyone who reads newspapers knows that the language of the headlines in them is very different from the usual language. What is this difference and what is it explained – these are the problems that face us when we try to abandon the exclusively consumer approach to headlines.

It is impossible to imagine modern society without mass media. Their role is so great that the media is often called the fourth power. An integral part of a news article is the headline. A good headline greatly increases the competitiveness of a periodical. Since the headline occupies the strongest position in the press, it is the reader who pays attention to it in the first place.

Currently, linguistics pays close attention to the study of the potential of newspaper speech, including newspaper headlines. Despite the active study of this phenomenon, there is no consensus

among researchers regarding the title. The first group of researchers defines the title based on the functions it performs. A number of other scientists pay attention to the structure of the title, studying the title within the framework of sentence theory and determining its syntactic status. In the scientific literature, there is a third approach to understanding the title associated with the dual nature of this phenomenon: the title can be considered as a kind of speech element that is outside the text and has a certain independence.

On the other hand, the title is an integral component of the text, forming a single system with it. Thus, scientists are investigating the semantic side of the title. Various translation techniques are used to achieve maximum adequacy and equivalence in translation. Within the framework of this study, grammatical and lexical transformations used in the translation of American news articles were considered. Headings in Russian. The analysis of the practical material suggests that grammatical transformations are used in the translation of English newspaper headlines more often than lexical transformations. This frequency is due to the existence of differences between the two systems languages. As already mentioned, the Russian language is an inflectional language in which the relations between words are regulated by word-formation formants. In English, this function is performed by many service words.

Considering the frequency of use of grammatical transformations, it should be noted that most often when translating British newspaper headlines, various grammatical substitutions are used. The use of this technique is associated with differences in the grammatical structure of the English and Russian languages. In this regard, several types of substitutions are used in translation:

- replacement of sentence members, for example, in which an addition in translation begins to play the role of a subject;
- replacement of parts of speech, in which a verb can become a noun or vice versa, etc.;
- syntactic replacement, in which an allied sentence can be translated as non-union. As a rule, this type of substitution is rarely used, since the headings are short and succinct sentences.;
- replacing the number category;
- replacement of the time category.

An analysis of the practical material allows us to note that verbs in Present Indefinite are quite often used in American headlines, with the help of which, however, events can be described not only what is happening in the present tense, but also actions that have already been performed.

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“SPIRITUALITY” ТЕРМИНИНИНГ ЎЗБЕК ТИЛИГА ТАРЖИМА ҚИЛИШ  
УСУЛЛАРИ ВА МАСАЛАЛАРИ

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**Кириш.** Ўзбек тилининг жаҳон миқёсида мустаҳкам ўрин эгаллашида, биринчидан, унинг Интернет тилларидан бирига айланиши, иккинчидан, ўзбек миллий маънавияти намуналари, чунончи, бадий асарларнинг дунё тилларига таржима қилиниши асосий омил ҳисобланади. Ўзбек миллий маънавияти ифодаси ҳисобланган бадий асарларнинг бутун дунё ўқувчиларига тақдим этилиши жаҳон маданияти, илм-фани билан интеграллашув жараёнида белгиловчи ўрин касб этади.

**Асосий қисм.** Миллий руҳият ва маънавият тушунчалари билан йўғрилган асарларни таржима қилишда, хусусан, инглиз тилига ўгиришда қатор муаммолар кўндаланг туради. Жумладан, фақат бир миллатга хос тушунчаларнинг бошқа тилларга таржима қилиниши, яъни бир миллат концептосфераси элементлари бўлган тушунчаларни бошқа бир тилга ўгиришда қатор савол ва муаммолар юзага келадики, бу ҳолатда таржимонга, асосан, тизимли концептуал луғатлар кўмак бериши мумкин. Аслият ва таржима тиллари бадий-услубий воситаларини чуқур матний ва лисоний таҳлил қилиш асосида қиёсий ўрганишгина санъаткорни таржима амалиётида учраб турадиган қатор иллатлардан сақлаб қолгани ҳолда унга аслият лисоний-услубий ҳодисалари вазифаларини ижодий тиклаш имкониятини беради. Ҳеч шубҳасиз, “маънавият” категориясига оид бирликлар ҳам бадий асар руҳияти, муаллиф мақсади ва унинг услубини очиб берувчи, шунингдек, асар яратилган муҳит, ижтимоий жараёнлар ва бошқа қатор миллий қадриятларни ўзида акс эттирувчи муҳим воситалардан биридир. Зероки, маънавият ва маданиятни миллийликдан айри тасаввур этиб бўлмайди. Одатда, бадий асарлардаги миллий ўзига хосликларнинг лисоний ифодаларини икки йирик категорияга ажратиш ўринли. Булар: 1) лингвокультурологик реалаялар; 2) лингвомаънавий тушунчалар. Таъкидлаш зарурки, лингвомаданий тушунчалардан фарқли ўларок, лингвомаънавий тушунчалар нафақат бир миллатга тегишли, балки айни пайтнинг ўзида бир неча миллат, қолаверса, инсоният шуури ва турмуш тарзига сингиб кетган умумбашарий характерга эга бирликлар сифатида баҳоланиши мумкин. Шунга қарамай, ўзбек тилидаги “маънавият” категорияси ифода бирликларини йирик гуруҳларга бўлган ҳолда уларнинг инглиз тилидаги таржималарини таҳлил қилиш мақсадга мувофиқ.

“Маънавият” категориясининг биринчи гуруҳига “ахлоқ” умумий семали бирликларни киритиш мумкин. Бу гуруҳ ифода бирликлари инсон хулқ-атвори ва ахлоқига, тарбия ва тарбиялаш жараёнига боғлиқ тушунчаларни ўз ичига олади. Аввал таъкидлаганимиздек, “маънавият” категорияси ифодаларини ижобий ва салбий маъно бўёқдорлигига эга тушунчаларга ажратиш ўринли. Бироқ фаросат, муомала ёки хулқ каби ифодаларни бевосита у ёки бу гуруҳга киритиш мумкин эмас. Бу сўзлар контекстдан келиб чиққан ҳолда ёки ўзи билан бирга келган ифодачисининг маъносига боғлиқ ҳолда англашилади. Хусусан, “фаросат” сўзи бир қарашда ижобийдек туюлса ҳам, бу сўз “фаросати паст” деган бирикма таркибида қўлланганда, вазият дарҳол тескари тус олади. Шу сабабдан фақат ижобий ёки салбий гуруҳ билан чекланмасдан, мўътадил қатламга ҳам ажратиш ифода бирликлари кўламини янада кенгроқ камраб олади.

Ўзбек тилида	Инглиз тилида
Сен шохсану, аммо нафсинга мағлуб ва хорсан, у гадо бўлса ҳам, нафсини ўзига асир этган. То тирик экансиз, ҳар иккингишнинг ҳолингиш шундай кечади. У гадо ва сен шохнинг яшаш тарзингиш шундайдир. Ўлганингиздан кейин эса у –шох, сен эса –гадо бўласан. Чунки сен маст.	You are the king in your country, but a slave for your cupidity within your soul. And my friend is a slave and a beggar who doesn't have a penny, but he is the King for cupidity and never obeys it. Your ways of life are quite different from each other. You're the King today, when you're alive, but you will be a slave when you die. He is a slave for God's will today, when he is alive but will be the king when he dies hope to God. Because you're bilious and dishonest and he is honest enough, I think.

Юқоридаги парчада келтирилган «нафс» тушунчаси ўзбек маънавиятининг марказий концептларидан биридир. Тушунчанинг замирида нисбатан салбий маъно англашилади. Академик А.Рустамов «Сўз хусусида сўз» китобида «нафс»нинг куйидаги хусусиятларини тавсифлайди: «Нутқда «нафс» сўзи ҳайвонларга, асосан, инсонга нисбатан ишлатилиб, «кишининг ўз жисмоний эҳтиёжларини қондиришга бўлган интилиши»ни англатади. Бу одамда меъёрдан ортиқ ёки ахлоқ доирасидан ташқари бўлса, ундай кишини «нафси ёмон», «баднафс» ёхуд «нафсини тиёлмаган киши» деб атайдилар. Агар нафси меъёр ва ахлоқ

доирасида бўлса, бундай одамларни «нафси яхши» ёки «некнафс» дейиш мумкин. Агар нафсоний талаби меъридан кам бўлса, бундай киши «нафси ўлик» ёки «нафсини тийган киши» дейилади. Инсонда ақл бўлгани учун нафсини бошқара олади. Ҳайвонда ақл бўлмагани учун унинг нафсини инстинкт бошқаради. Шунинг учун ҳайвон нафсоний эҳтиёжларини куч йўли билан ҳам қондиради. Бу жиҳатдан инсоннинг ҳайвондан фарқ қиладиган жиҳати –ақл ёрдамида нафсини тия олиши. Инсонда ҳайвоний ҳислар инсоний ҳислар билан қоришиқ бўлади. Нафсини тия олган шахснинг инсонлиги, нафсини тиёлмаганнинг ҳайвонлиги ортиқ бўлади. Демак, «нафс»ни маърифий нуқтаи назардан салбий ва ижобий турга ажратиш мумкин. Масалан, А.Рустамов таъкидлашича, “нафс”ни мазкур жиҳатдан мухтасар қилиб, уч ёки тўрт ва муфассал қилиб етти турга бўлганлар. Уч турга бўлганда бирини «нафси аммора», иккинчисини «нафси лаввома» ва учинчисини «нафси мутмаина» деб атаганлар. «Уч нафс» ёхуд «нуфус-и салоса» деганда нафснинг мана шу уч тури, аниқроқ қилиб айтганда, ахлокий даражаси тушунилади. Тўртга бўлганда мазкур учтага «нафси мулҳама» дегани қўшилади. Етти турга бўлганда мана шу тўрттага яна учтаси қўшилади ва булар «нафси розия», «нафси марзия» ва «нафси комила» деб аталади». Албатта, юқоридаги каби ҳолатда таржимон таржима бирликларининг айнан муқобилини танлашга эмас, асосан, умумий маънони тўлақонли етказиб беришга интилади.

**Хулоса.** Шу сабабдан, таржимадаги сўзларнинг луғавий маъноси биров фарқли бўлиши табиий ҳол. Бироқ шундай бўлишига қарамасдан, ушбу тафовутлар юзаки, зоҳирий маъно англашилишига тўсқинлик қилмайди ва, аксинча, асл матн юзаки мазмунининг ўша тил вакиллари учун янада тушунарлироқ бўлишига хизмат қилади. Қолаверса, бундай тафовутлар аслиятдаги ифода маъносининг зиддини эмас, балки ўша ифоданинг бошқа бир маъновий қиррасидан келиб чиққан ҳолда танланади. Модомики, аслиятда қўлланган бирликнинг функционал луғавий маъноси сақлаб қолинган экан, бу ҳолда жузъий тафовутларга эътибор бермаган ҳолда, таржимани ҳам аслият зоҳирий маъносига яқин дея қабул қилиш мумкин.

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#### **ANGLIYA ADABIYOTIDA MODERNISMNING XUSUSIYATLARI**

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#### **ANNOTATSIYA**

Ushbu maqolada modernismning Angliya adabiyotidagi oʻrni oʻrganilgan. Shuningdek, buy oʻnalishning Angliya adabiyotiga kirib kelish tarixi hamda tutgan oʻrni, modernismning xususiyatlari tahlil qilingan.

**Tayanch soʻzlar:** Modernism, Virginia Vulf, modernist, V.Golding

#### **ANNOTATION**

This article studies the place of modernism in English literature. Moreover, the history of modernism and

it's role in English literature as well as the features of modernism are analyzed.

**Key words:** Modernism, Virginia Woolf, modernist, W. Golding

Modernizm – adabiyot tarixida 1900-yillarning boshlarida boshlangan va 1940-yillarning boshlarigacha davom etgan. Modernist yozuvchilar 19-asrda yozilgan hikoyalar va she'rlariga qarshi bo'lgan va ular ko'proq Birinchi jahon urushi davridagi va undan keyingi jamiyatning tarqoq ahvolini aks ettiruvchi hikoyalarni yozgan. Ko'pgina modernistlar o'zlarining asarlarini turli xil uslublarda yozishgan va o'zlarining durdona asarlariga turli xildagi shahar va davlatlarning madaniyati va aholining turmush tarzlarini ifoda etishgan.

Ingliz adabiyotidagi modernizm davri ko'p o'tmay 20-asr boshlarigacha bo'lgan yillarni egalladi. Modernistik davr an'analardan kuchli va xalqaro uzilish sifatida belgilandi. Bu harakat diniy, siyosiy va ijtimoiy qarashlarni o'z ichiga oldi, bundan tashqari, adabiyotning ushbu shakli Zigmund Freydi Charlz Darvin ta'sirida bo'lgan degan qarashlar ham mavjud. Modernist adabiyotga sanoatlashuv va globallashtirishning kuchayishi tufayli namoyon bo'ldi. Yangi texnologiyalar va ikkinchi jahon urushidagi dahshatli voqealar insoniyat kelajagiga ta'sir ko'rsatdi va modernizmning yangi shakllarini topishga intiladi va an'anaviy g'oyalarni rad etadi. Modernizmning asosiy xususiyatlarini quyidagilarga individuallik, eksperimentallik, ramziylik, absurdlik va rasmiyatchilikka tasniflanishi mumkin.

Modernist yozuvchilar jamiyatga o'z qahramonlarining xususiyatlarini ya'ni ularning halollikka bo'lgan qarashlarini o'zlarining nodir asarlarida tasvirlaydilar. Misol sifatida, Ernest Xemingueyning "Chol va Dengiz" hikoyasini olsak. Yozuvchi o'zining nodir asarini o'quvchiga tushunarli bo'lishi uchun juda sodda tilda yozgan. Bu hikoya baxtsiz keksa baliqchi va uning hikoyasi bilan boshlanadi. Bu romandagi asosiy mavzular hayot va nomus uchun kurashdir. Bu roman insonning kurashi, shuningdek, inson bo'lish sharafi haqida misollar orqali ifodalangan. Insonning sha'ni va kurashi haqida gapiradigan Santyago qahramoni sifatida ko'rish mumkin. Demak, bu hikoyada insonni yo'q qilish mumkin, lekin mag'lub bo'lmaydi degan qarsh mujassamlashgan.

Bu davrda, modernist yozuvchilar eski shakl va usullardan, shoirlar esa yozgan she'rlarining an'anaviy qofiya va shakllaridan voz kechdilar. Yozuvchilar o'tmishdagi tasvirlarni zamonaviy tillar va mavzular bilan yoritib, yangi bir uslub yaratdilar. Ongning ichki faoliyati modernistlar uchun umumiy mavzu bo'lib kelgan. Mualliflar Jeyms Joys va Virginiya Vulf, shoirlar T.S. Eliot va Ezra Pound o'zlarining mashhur asar va hikoyalari bilan o'z hissalarini qo'shishgan.

Virginia Wulf, modernist adabiyotning yirik namoyishchilaridan biri hisoblanadi va o'zining yozishida modernizm harakatiga o'z hissasini qo'shgan. Uning yozuvchilik shakli, tuzatuvlari va yozish usuli modernist shaklda bo'lgan. Virginia Woolf o'zining durdona asarlarida asosan, inson

psixologiyasiga e'tibor bergan. U uchun yozish bir necha narsalarga asoslanadi, masalan, vaziyatlarni, xotiralarni va hissiyotlarni namoyish etish orqali, shuningdek, uning asarlari, insonning o'z-o'zini bilish, o'z-o'zini boshqarish kabi jarayonlar qamrab oladi. Woolfning "To the Lighthouse" asari, shuningdek, modernist adabiyotning namoyishchisi hisoblanadi. Uning uslubi murakkab, odatlarni buzish, qisqa va uzun muddatli xotiralar orqali tarixiy hikoyalarni qayta ko'rib chiqish va insonning ma'naviy holatlariga yondashuv hissiyotini keltirish bilan belgilanadi. Shuningdek, bu asar adabiyotdagi uslubiy o'zgarishlarga e'tibor qaratadi. Shu bilan birga, Woolfning yozish usuli, adabiyotning odatiy xususiyatlaridan ajralib turadi va modernizmning asosiy xususiyatlarini yaratishga yordam beradi.

James Joycening modernizmga qo'shgan hissasi haqida gapiradigan bo'sak, u modernist, adabiyotning namoyondalaridan biri hisoblanadi va o'zining asarlarida, odatlarni buzish, fikr va o'z-o'zini bilishga qaratilgan taassurotlar, subyektivizm hissiyoti bilan belgilanadi.

Joyce odatiy adabiyotda mavjud bo'lgan kattalashtiruvchi, tasvirlash usulini va to'g'ridan-to'g'ri bayon etishni qabul qilmaydi. Uning asarlari ko'plab taassurotlar va o'z-o'zini bilishga qaratilgan jarayonlar, shuningdek, tarixiy hodisalar orqali bayon etilgan.

Yozuvchining yozish usulida bir qator tamoyillar va usullar keng qo'llanilgan. Bu usullar yozuvchining fikr va hissiyotlarini ta'kidlash va matnni qisqartirish uchun qo'llaniladi. Shuningdek, Joyce odatiy yozish usullarini o'zgartirib, qayta ishlovchi dasturlar, masalan, sanoat mashinalari, o'yinlar va telegrafni keltirib chiqish orqali yozuvchilikni rivojlantiradi.

Joycening "Ulysses" asari, shuningdek, modernist adabiyotning namoyishchisi hisoblanadi. Uning uslubi murakkab, odatlarni buzish, subyektivizm hissiyotini qo'shish, zamonaviy yozish usullarini qo'llash va adabiyotdagi xususiy o'zgarishlarga e'tibor qaratish bilan belgilanadi. Xulosa qilib aytadugan bo'lsak, Joyce modernist yozuvchilikning asosiy xususiyatlarini yaratishga yordam beradi.

Ikkinchi jahon urushi o'sha davr yozuvchilariga qattiq ta'sir qildi. Birinchi jahon urushida bir qancha buyuk ingliz shoirlari vafot etgan, ayrim yozuvchi va shoirlar esa yaralangan. Shu bilan birga, global kapitalizm jamiyatni qayta shakllantirdi. Ko'pgina yozuvchilar uchun dunyo kundan-kunga ma'nosiz bo'lib borardi. Hayotning siriligi kundalik hayotda yo'qolib borardi. Ikkinchi jahon urushidagi

zo'ravonlik insoniyatning yo'ldan adashganiga bir dalil edi. Bu esa absurdizm harakatining paydo bo'lishiga sabab bo'ldi. Modernist mualliflar o'z asarlarida absurdizmni tasvirlab berishgan. Masalan, XX asr adabiyoti taraqqiyotini yangi yo'nalishga solib yuborgan, inson va uning umriga o'zgacha munosabatni qaror toptirgan nemis yozuvchisi Frans Kafkaning asarlarini misol tariqasida ko'rish mumkin.

Frans Kafkaning "Metamorfoz" asarida sayohatda bo'lgan sotuvchi hasharotga o'xshagan jonzotga aylanadi va bu zamonaviy absurdizm namunasidir. Xulosa qilib aytadigan bo'lsak, Kafka asarlarida voqealarning mubolag'ali va ramziy tasvirlari orqali insonning nodonlik va jaholat qarshisidagi fojiviy o'zgarish aks ettirilgan. Ularda qonun va inson, nur va zulmat mavhumlik holatida berilgan, bu holatdan qutilishning iloji topilmaydi. Ijodi 20-asr adabiyotiga kuchli ta'sir ko'rsatgan.

Modernizmning yana bir xususiyatlaridan biri simvolizmdir. She'rni topishmoq shaklida yozish g'oyasi modernizm davridan boshlangan. Simvolizm adabiyotda yangi tushuncha emas edi, lekin modernistlarning ramzlardan alohida foydalanishi yangilik edi. Ular avvalgi yozuvchilarga qaraganda, o'quvchining tasavvuriga ko'proq e'tibor berishgan. Bu esa bir nechta talqinlarga ega bo'lgan hikoyalarni yaratishiga sabab bo'ldi. Masalan, Jeyms Joysning "Uliss" asarining har bir bobida o'ziga xos, ochiq ramzlarni o'zida mujassam etgan. Bu asar o'z tuzilishi bilan an'anaviy romanlardan farqlanadi, ular nutq shakllari va hikoya qilish usulining muntazam o'zgarib turishi, afsonalar va tarixiy voqealarga murojaat qilinishi bilan murakkabligini eslatadi.

Modernizm davrida yozuvchilar adabiyotga ijodiylikdan ko'ra ko'proq hunarmandchilik sifatida qarashgan. Ular she'rlar va romanlarni avvalgi yozuvchilar tasvirlagan kichikroq shakllardan iborat deb hisoblashgan. Adabiyotning hunarmandchilik g'oyasi modernistlarning ijodkorlik va o'ziga xoslik istagini uyg'otdi. Modernistik she'riyat ko'pincha chet tillarni, lug'at va ixtiro qilingan so'zlarni o'z ichiga oladi. Misol sifatida shoir E.E. Kammings barcha tuzilmalardan voz kechdi va so'zlarini butun sahifa bo'ylab tarqatdi. Shuningdek, Kammings munozarali mavzular bilan mashhur, chunki u ko'plab erotik she'rlar yozgan. U ba'zan o'z asarlarida etnik tahqirlarni ham kiritgan<sup>1</sup>:

**one day a nigger  
caught in his hand  
a little star no bigger  
than not to understand  
i'll never let you go  
until you've made me white"  
so she did and  
now stars shine at night.<sup>1</sup>**

Bu she'rida qora tanli odam va yulduz bilan suhbatda bo'lgani tasvirlangan. Bu odam bir kuni yulduzni ushlab oladi va yulduzga uni oq tanli odamga aylantirmaganicha uni qo'yib yubormasligi aytiladi. Shoir o'zining she'rini o'quvchiga tushunarli bo'lishi uchun juda oson qolipda yozadi.

Modernizm davrida ko'pgina yozuvchilar o'zlarining asarlari orqali bu harakatga o'z hissalarini qo'shishgan. Masalan, Villiam Golding, G. Grin, G. Orvell, J. Breyn shialr jumlasidandir.

V.Golding (1911 – 1993) teatr va ta'lim sohasida ishlagan. Qirollik dengiz floti zobiti sifatida, 1944-yil Normandiya bosqinida qatnashgan. U dahshatlarga guvoh bo'lgan "Asalari asal ishlab chiqarganidek, inson ham yomonlikni keltirib chiqaradi" degan xulosaga keldi. Uning mashhur asarlari: "Merosxo'rlar", "Erkin tushish", "O'tish marosimlari", "Yaqin joylar", "Olov Pastda", "Qog'oz erkaklar". 1983-yilda esa V. Golding uchun Nobel mukofoti berildi. Uning "Chivishlar hukmdori" romanida bir guruh maktab o'quvchilarining samolyoti halokatga uchraganidan keyin sahroda qolib ketishadi. Ochlikka, yolg'izlikka tobe va qo'rquv va sivilizatsiyalashgan jamiyatning cheklovlari yoki kattalar nazoratisiz o'yin maydonchasining xulq-atvori qabila zo'ravonligiga aylanadi. Ular vahshiylikka qaytadilar va xurofot, "aybsizlikning oxiri, inson qalbining zulmatini" boshdan kechirishadi<sup>2</sup>.

G. Grin (1904 – 1991) jurnalist, tashqi ishlar vazirligida ishlagan va ko'p mamalakatlarda sayohat qilgan. U ko'p asarlarini yaxshilik va yomonlik o'rtasidagi ziddiyat mavzularida yozgan. Grinning asarlarini ikki toifaga bo'lish mumkin: o'yin-kulgiga asoslangan asarlar: "Stamboul Train", "Qo'rquv vazirligi", "Uchinchi odam", "Gavanadagi odamimiz" va jiddiy toifaga ega bo'lgan asarlar: "Kuch va Shon-shuhrat", "Materiyaning yuragi". Materiyaning yuragi 1948-yilda yozilgan bo'lib, bu asarda asosan diniy e'tiqodning axloqiy oqibatlarini haqida fikr yuritiladi<sup>3</sup>.

G. Oruell (1903 – 1950) Hindistonda tug'ilgan. U o'qituvchi, kitob do'koni yordamchisi va "Tribuna" adabiy muharriri sifatida ishlagan. Bundan tashqari, u Observer va Manchester Evening News nashriyotiga o'z hissasini qo'shgan. U Ispaniyada bo'lgan fuqarolar urushida yaralangan. Oruellning mashhur romanlari: "Birmaning kunlari", "Kataloniyaga hurmat", "hayvonlar" fermasi".

Bu asarda "hayvonlar" teng, erkin va baxtli bo'lishi mumkin bo'lgan jamiyatni yaratishga umid qilib, o'zlarining dehqoniga qarshi isyon ko'targan bir guruh qishloq "hayvonlar" i haqida hikoya qilinadi.



Modernizm Angliya adabiyotida o'ziga xos o'rnini bor. Ushbu davr adabiyotda yorqinligi, murakkabligi va xususiyati bilan boshqa davrlardan farq qiladi. Umuman olganda, modernizm o'z davriga o'ziga xos yaratuvchi va boshqaruvchi ko'nikmalar yaratishga qodir bo'lgan odat va qarashlar asosida shakllandi.

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#### **AMERIKA ADABIYOTIDA HIKOYA JANRINING SHAKLLANISHI**

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**Annotatsiya.** Ushbu maqolada hikoyaning janr sifatida Amerika adabiyotiga kirib kelishi, turlari, nazariy jihatdan asoslangan strukturasi, hikoyani tashkil etuvchi muhim unsurlar haqida so'z boradi.

**Tayanch so'zlar:** O. Genri, hikoya, amerika adabiyoti, fable, vignette, flash fiction, feqhoot, drabble, mini saga, six-word story.

Amerika adabiyotida hikoya janri XIX asr o'rtalari va XX asr boshlarida keng tarqaldi. Vashington Irving, Edgar Po ushbu janr namoyandalari sifatida amerikaliklar ko'nglidan munosib joy olgan. O. Genri o'zidan oldingi ijodkorlar an'alarini buzmaganda hikoyanavislikni davom ettirdi. Adib hikoya yozishga o'zgacha uslub jihatidan yondashib, o'zining hech qaysi yozuvchiga o'xshamagan yozuv uslubi, kinoya, yumor va **kutilmagan nihoya** adabiy vositalaridan mohirona tarzda foydalanib hikoyalarni

yanada jilolantirdi va bunday hikoyalar shubhasiz har bir kitobxonning ko'nglidan munosib o'rin egallabgina qolmay, hali hanuz ularni qayta va qayta o'qishga undaydi. Aynan shu davrda qisqa hikoyalarning mashhurligi bosma gazeta va jurnallarning ko'payishi bilan birga o'sdi. Gazeta va jurnal muharrirlari hikoyalarni o'yin-kulgi sifatida nashr etishni boshladilar va ommaviy jozibali, qisqa syujetga asoslangan hikoyalarga talabni yaratdilar. 1900-yillarning boshlariga kelib, *The Atlantic Monthly*, *The New Yorker* va *Harper's Magazine* ko'proq adabiy texnikani ko'rsatadigan qisqa hikoyalar uchun yaxshi pul to'lashdi. Nashriyotning o'sha oltin davri bizga ma'lum **qisqa hikoyani** yaratdi. Qisqa hikoyalar har xil turlarga bo'linadi: sarguzasht, biografiya, komediya, jinoyat, detektiv, drama, distopiya, ertak, fantaziya, tarix, dahshat, sir, falsafa, siyosat, romantika, satira, ilmiy fantastika, g'ayritabiiy, triller va fojia. Quyida qisqa hikoyalarning mashhur turlari **fable, vignette, flash fiction** (sudden fiction, postcard fiction, drabble, dribble, six-word stories), **anecdote, feqhoot** haqida to'xtalib o'tmoqchimiz:

- a) **Masal (fable)** – ko'pincha hayvonlar, afsonaviy mavjudotlar, tabiat kuchlari yoki jonsiz narsalardan foydalangan holda axloqiy saboq beradigan ertak hisoblanadi. Masallar ilk bora grek adabiyotida vujudga kelgan bo'lib, afsonaviy yozuvchi Ezop bir necha masallar to'plami muallifi sanaladi. Biz haligacha sevib o'qiydigan “Chumoli va Ninachi”, “Toshbaqa va Quyvon”, “Cho'pon yigit va Bo'ri”, “Sher va Sichqon” kabi uch yuzga yaqin purma'no masallar eramizdan avvalgi 4 asrda yozilgan bo'lsa ham, zamonamiz uchun dolzarb sanaladi. Ingliz adabiyotida Edmund Spenserning uzun epik she'rida masal elementlarini tulki hamda maymun obrazi orqali sud va provintsiyadagi hayot ifodasida ko'rishimiz mumkin. Qolaversa, Jorj Oruelning “Animal farm” satirik allegorikal novellasi 1917 yildagi Stalinizmga qarshi rus inqilobi haqida yozilgan. Rus adabiyotida Ivan Krylov ham masalnavis yozuvchi sifatida mashhur.
- b) **Vignette (qisqacha ta'rif)** – To'liq syujet yoki hikoyani o'z ichiga olmaydigan, lekin xarakter yoki g'oya haqida muhim tafsilotni ochib beradigan tavsiflovchi bitta sahna, xarakter, g'oya, vaziyat yoki ob'jektga bag'ishlangan qisqa impressionistik asar. An'anaviy adabiy struktura yoki syujet rivojlanishining rioya qilinishiga unchalik e'tibor berilmaydi. Bu alohida, mustaqil adabiyot mahsuli yoki kattaroq asarning bir qismi bo'lishi mumkin.
- c) **Anekdot, latifa** - bu haqiqiy hayotda mavjud yoki mavjud bo'lmagan shaxs yoki voqea haqidagi hikoyaning bir turi. Anekdotlar odatda qiziqarli va kulgili bo'ladi. Ko'pincha latifalar insho, maqola yoki bobdagi fikrni, yoki yozuvchi aytmoqchi bo'lgan gapni tasvirlash yoki qo'llab-quvvatlash uchun ishlatiladi.

- d) **Feghoot** – hikoyaning qiziqarli turi bo'lib, u so'z o'yini yoki she'riy hazil sifatida ham tanilgan. Bu qo'pol so'z o'yini bilan tugaydigan kulgili asar. Fegutlar juda qisqa bo'lishi ham, adabiy ishning mazmunini yetarlicha tasvirlay oladigan va so'z o'yinigacha olib boradigan darajada anchagina uzun bo'lishi ham mumkin.
- e) **Flash fiction** (flesh fantastika) – 5 dan 2000 so'zgacha bo'lgan hikoya, an'anaviy syujet tuzilishi yoki xarakter rivojlanishiga ega bo'lmagan va ko'pincha taqdirning kutilmagan hodisalari yoki burilishlari bilan tavsiflanadi. Hikoyaning bu turi yana bir nechta turlarni o'z ichiga oladi. Bular **postcard fiction, microfiction/nanofiction, drabble, dribble(mini-saga)** hamda **“six-word stories”**, ya'ni olti so'zdan iborat hikoya:
- **postcard fiction** – Badiiy otkritka, nomada aynan shu otkritkaga sig'adigan hikoya yoziladi. Odatda 250 so'zni tashkil etadi. Undagi tasvir ko'pincha o'quvchida taassurot qoldirish maqsadida matnga mos ravishda tanlanadi;
  - **microfiction/nanofiction** – Mikrofantastika va nanofantastika flesh-fantastikaning yangi atamalari hisoblangan eng qisqa shakllarini, jumladan 300 yoki undan kam so'zdan iborat hikoyalarni qamrab oladi. Mikrofantastika drabl, dribl yoki mini saga va olti so'zli hikoyalar kabi shakllarni o'z ichiga oladi;
  - **drabl** - bu 100 ta so'zdan iborat hikoya (sarlavhani hisobga olmaganda). Shaki qisqa bo'lgani uchun siz yaxshi hikoyaning asoslarini o'tkazib yuborishingiz mumkin degani emas. Uning boshlanishi, o'rtasi va oxiri, shuningdek, ziddiyat va yechimi bo'lishi kerak.
  - **Dribl yoki mini saga** – mini doston - bu roppa-rosa 50 so'zdan iborat qisqa hikoya. Bu qisqalik sinovi - oz bilan ko'p gapirish.
- **Olti so'zli hikoya<sup>1</sup>** – Hikoyani minimal darajaga tushirishga va uning mohiyatini siqib chiqarishga tayyormisiz? Olti so'zli hikoya yozishga harakat qiling. Bu oson emas, lekin flesh-fantastika ixlosmandlarining fikriga ko'ra, oltita so'zda ziddiyat va yechim bilan to'liq hikoya yozish mumkin.

Ko'pincha Ernest Xemingveyga noto'g'ri munosabatda bo'lgan oltita so'zli hikoyaning eng mashhur misoli "For sale; baby shoes, never worn.". Hikoya chuqur his-tuyg'ularni uyg'otadi, o'quvchini qahramonni e'lon joylashtirishga majbur qilgan holatlar haqida o'ylashga majbur qiladi. Bu bir kitob, bu bir film, bu bir hikoya, bu bir she'r — qaysini xohlasangiz yozishingiz mumkin shu olti jumla so'z bilan. O'n yetti so'zdan iborat hikoya ham mavjud bo'lib, u quyidagicha: "The last man on earth sat alone in a room. There was a knock on the door"<sup>1</sup> ("Knock" by Fredric Brown). **Qisqa hikoya** izohlar va tavsifiy nasriy fantastikaning ixcham shakli sifatida dramatik strukturaning an'anaviy unsurlari bilan nazariy jihatdan asoslangan, ya'ni bular: **ekspozitsiya** (holat, vaziyat va bosh qahramonlarning tanishtirilishi); **tugun** (mojaroni keltirib chiqaradigan voqea); **voqealar rivoji; muammoli vaziyat** (qahramon uchun hal qiluvchi daqiqa va uning harakat yo'nalishiga sodiqligi); **kulminatsiya** (avj nuqtasi). qarama-qarshilik nuqtai nazaridan eng yuqori manfaat va eng ko'p harakatga ega nuqta); **yechim** (nizo hal qilingan nuqta).

Adabiyotshunos olim Fred Luis Patti o'zining "The Development of American Short Story"<sup>2</sup> nomli kitobida qisqa hikoya haqida fikr bildirar ekan, hikoya yaratishda hisobga olinishi shart bo'lgan o'nta zarur qoidalarni sanab o'tgan :

1. **Shortness.** Hikoya davomiyligi Aristotel so'zlariga ko'ra "sahna namoyishi va tomoshabinlar diqqat e'tibori bilan belgilanadi." Edgar Allan Po esa "The Philosophy of Composition"<sup>3</sup> esesida "a short story should be read in one sitting, anywhere from a half hour to two hours" deb fikr bildirgan. Uilyam Hovels "a story that is complete in a single magazine number"<sup>4</sup>, - deya ta'rif bergan.
2. **Compression.** Muallif fikriga ko'ra, kitobxon voqealarni yaxshi va tez anglashi, tushunishi uchun hikoyada faqat qahramonlarga emas, balki, orqa foni (background), tabiatni ham shu darajada ifoda va tasvirlash kerak.
3. **Unity.** Po ta'biri bilan aytganda, ma'lum bir noyob yoki yagona effect yaratilishi kerak. Qisqa hikoya bu yagona dinamik harakat, yagona muhit, yagona taassurot va boshdan oxirigacha bir guruh qahramonlar.
4. **Tezlik.** Hikoya boshidan mazmunli, samarali bo'lishi kerak. Shu o'rinda yana Edgar Po so'zlarini misol keltiramiz "agar birinchi jumla ta'sir etmasa, demak u birinchi bosqichda muvaffaqiyatsizlikka erishadi. Hikoyalarda vaziyat va muammolarni hikoyaning boshida berish kerak. Chunki shu bilan o'quvchini hikoyaga bog'lab qo'yish mumkin".
5. **Momentum.** Hikoya bir plandan ikkinchisiga tanaffussiz o'tishi kerak. "...never alighting and never resting until the end."<sup>5</sup>
6. **Characterization.** Qahramonlar hikoyada eng asosiy element hisoblanadi. Ular shunchaki kimsa emas, balki, kitobxon his qila oladigan shaxsiyat bo'lishi kerak.

7. **Verisimilitude.** Hikoya o'quvchini tabiiy ravishda hayratda qoldirishi kerak. Foydalaniladigan dialog esa muqarrar bo'lib ko'rinadigan sifatga ega bo'lishi kerak. Uni fantastika emas hayotiy tasvirlash uchun barcha narsa birlashishi kerak.
8. **Style.** Hikoyada ishlatiladigan iboralarda, gap qurilishida diktsiyada xilma xillik, go'zallik, originallik, asosiysi umumiy ta'sir bo'lishi kerak.
9. **Culmination.** Hikoya doimo harakat qiladigan maqsadga ega bo'lishi kerak. Kitobxon kutgan narsasidan ham ko'pini olishi kerak, o'quvchini hayajonga solishi. Kitobxon hikoyani oxirigacha o'qishni davom ettirishi, uni rad etish uchun o'z bo'lib qolishi kerak.
10. **Soul.** Hikoya qandaydir xarakterga ega bo'lishi kerak. O'quvchi uni o'qiyotib, voqealarda o'z hayoti bo'lishi mumkin bo'lgan qismini oqiganini qalban his qilishi kerak.

O'sha davr hikoyanavisligining yana bir e'tiborga molik tomoni bu ularning uslubi edi. Mashhur hikoyanavis O. Genri bunga katta ta'sir ko'rsatdi. Uning san'ati juda ajoyib va o'ziga xos edi. Uning usullari shunchalik ravshan ediki, hatto boshlang'ich hikoyanavis ham uning hikoyalaridan ilhomlanib, uning qonunlari, qurilmalari asosida hikoya yaratishi mumkin edi. Hamma bir xil oqimda ijod qilayotgan paytda O. Genrining o'zining uslubini yarata oldi.

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#### **CULTURAL AND COGNITIVE FEATURES OF A CONNOTATIVE MEANING**

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**Abstract.** In the thesis, connotative meaning of words, particularly, connotative components are discussed from the viewpoint of cognitive linguistics.

**Key words:** connotation, connotative meaning, connotative component, cognitive.

There are many definitions of connotation, both on the basis of semantic properties and taking into account the systemic properties of the linguistic expression that appear; in synonymy, antonymy, in belonging to certain forms of existence of the language, or taking into account the sound shell of the expression. The Linguistic Encyclopedic Dictionary defines connotation (cf. Latin *connotatio*, from *connote* - I have an additional meaning) as "emotional, evaluative or stylistic coloring of a language unit of a usual (fixed in the language) or occasional nature".

The term "connotation" is used in different areas of philological knowledge. This is lexical semantics, and stylistics, and the theory of expressiveness, and the theory of intertextuality. Connotation in explicit or latent form is present in the concept analysis, in the study of archetypes and mythologems of ordinary consciousness. In other words, connotation is associated with a wide range of diverse phenomena, which in general can be attributed to the so-called hidden or implicitly deduced, implied meanings that arise - for various reasons - in the process of communication, when using linguistic expressions. Accordingly, there is a need to differentiate both hidden meanings and connotative content based on the features of the emergence or implementation of connotations.

I.V. Arnold distinguishes emotive (emotional), expressive, evaluative and stylistic connotations [2]; At the same time, he does not directly mention any cultural connotations reflected in the language.

According to Allan, based on the understanding of connotation as emerging-consciousness, based on the experience of communication; speaking with certain referents within certain contexts, it can be concluded that in different linguistic and cultural communities, connotations will differ significantly to

a much greater extent than the denotative content of language units [1].

The analysis of connotations is one of the priority of linguoculturological areas. From the culturological viewpoint, connotation is seen as a “share” of meaning; supplementing information about the objective reality with information about its national specificity. For each nation, there are specific figurative-associative mechanisms for rethinking the original meanings in the secondary nomination. For example, a dog in Russian culture is associated with fidelity, devotion, unpretentiousness, which is reflected in the expressions dog loyalty, dog devotion, dog life and others. Among the Uzbek, a dog is a swear word; among Belarusians, a dog also connotes negative signs - a lazy, unfit person. The emergence of comparisons with animals offensive to humans appears on the basis of a number of conventionally fixed and shared by all members of society ideas about the specifics of the behavior of certain animals that this community encounters; In other words, this is the encyclopedic knowledge, beliefs, stereotypes and even prejudices associated with animals. Such “pragmatic effects” become an integral part of our ideas about certain animals and are included in the semantics of the nomination of an animal, which creates the potential for a metaphorical rethinking of this nomination when other creatures, first of all, people, show similar features.

V.N. Teliya believes that if there is cultural information in a linguistic unit, then it is a category that correlates these two different semiotic systems (language and culture) and allows describing them. interaction, is a cultural connotation. Cultural connotation, as defined by V.N. Teliya is “an interpretation of the denotative or figuratively motivated quasi-denotative aspects of meaning in the categories of culture” [5, 214]. Thus, the connotation is understood - broadly as any kind of information: about the national; the specifics of the conceptualization of reality through language.

Within the framework of cognitive linguistics, connotation turns out to be one of the most important areas of human speech-cognitive activity, reflecting the conceptualization of the subjective sphere of reality and expressing it through multi-level linguistic units. G.I. Berestnev, comparing the cognitive and evaluative aspects of connotation, comes to the conclusion that “connotation is, first of all, a phenomenon of a cognitive order, and evaluation only completes the cognitive development of the world” [3, 53]. Emotions are the main component of connotation, reflecting the fact of emotional experience by the subject of a certain phenomenon of reality, therefore, connotation and cognition are interconnected and interdependent in the mind of an individual [4, 35-40].

In conclusion, we note that the connotation is a 'linguistic conceptualization of associative, stereotypical ideas about these objects and their features that arise in the minds of the carriers of a certain culture as a result of regular experience of relations with objects - the outside world, mainly of an evaluative nature. In other words, cognitive linguistics considers it possible to consider both linguistic and extralinguistic knowledge on a single conceptual basis, the status of the multidimensional phenomenon “cultural-connotation”. This kind of approach allows us to speak of culturally conditioned connotations as an integral part of the semantics of linguistic expressions.

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#### **TIME CONCEPT IN DIFFERENT CULTURES**

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There are many different interpretations of the term "concept", which leads to disagreements among researchers. For the definition of "concept" we will consider three main approaches to its understanding: linguistic, cognitive and linguocultural. Initially "concept" was perceived as a synonym of the word "concept". V.N. Yartseva's Linguistic Encyclopedic Dictionary gives the term "concept" a

synonym for "concept" [2]. In scientific language, these two lexical units do sometimes appear as synonyms. But they are used in this way very rarely and are now quite clearly distinguished. Concept and concept are terms of different sciences; the latter is used mainly in logic and philosophy, while the former, concept, is a term in one branch of logic - in mathematical logic, and has recently established itself in the science of culture, in cultural studies [3]. According to supporters of the linguistic approach, values of language signs are sets of semantic signs, each of which shows certain signs of the concept, but not all of the concept as a whole. Thus even all set of the signs received from the semantic analysis of many language signs does not represent the maintenance of a concept completely because the world of thoughts never finds full expression in language system.

The cognitive approach to understanding the essence of the concept is represented by the point of view of Z.D. Popova, I.A. Sternin and other representatives of the Voronezh scientific school. They refer the concept to mental phenomena and define it as a global thinking unit. The authors of the "Concise Dictionary of Cognitive Terms" also consider a concept first of all as an "operative meaningful unit of memory": a concept is the term serving for explanation of units of mental or mental resources of our consciousness and that information structure which reflects knowledge and experience of the person [1].

Within the framework of the linguocultural approach, represented by numerous and fundamental works of such researchers as Y.S. Stepanov, S.G. Vorkachev, V.V. Kolesov, V.A. Maslova, S.Kh. Lyapin, V.N. Telia and many others, concepts are defined as forms of embodiment of culture in human consciousness. With this approach, researchers argue that when considering the different sides of the concept, attention should be paid to the importance of the cultural information it conveys [3].

The approaches to the treatment of the "concept" considered by us are not mutually exclusive, all these points of view are related to each other and differ only in their relation to the carrier of the language. In addition, the conclusion that the form of the concept is a word, allows the use of linguistic methods of analysis in the study of cultural concepts. For this reason the concept practically always is an object of the comparative analysis, both intralingual, when the shape and functioning of the concept in various areas of life - discourses (scientific, political, religious, poetic, etc.), and interlingual, when concepts of various languages are compared [2].

From the scientific point of view it is interesting to consider concepts in different cultures. For the purposes of our study it is important to analyze the concept "time" in the English and Russian world pictures. The concept "time" is very important for understanding the Russian culture, the national mentality of the Russian person. This concept is widely reflected and interpreted in various lexicographic sources. To study the concept "time" in the Russian language, we will consider and summarize the data of dictionary entries of the unit "time". Time is one of the main - along with space - forms of existence of matter, expressing the duration of existence and the sequence of change of states of all material systems and processes in the world (in philosophy). E.g., Infinity of Space and Time [10]. // Duration of being. This form of existence measured in seconds, minutes, days, years as a measure of the duration of all that happens. E.g., Solar time. Average daily time [2]. 2. Time is the duration of what is happening or existing, measured in years, months, days, etc. E.g., Determine time by the sun. Transmitting signals of exact time. // A measure of the duration of all things occurring, existing. // A more or less long aggregate of days, hours. E.g., To do a thing a time, to have a rest. 3. A successive sequence of hours, days, years, centuries; a definite interval of this sequence, during which something is done, or something may be done. E.g., Time goes by. Time drags on slowly. 4. The hours, days, etc., which are free from ordinary activities; leisure time. E.g., I have no time. 5. A definite, known moment. E.g., The time of the meeting has not been set. A month has passed since the application was submitted. An era, a period in the life of mankind, of any nation, state, society, etc., which stands out among others. E.g., The Happy Time. During the reign of Catherine, the glory of the Russian Navy thundered in the Black Sea. 7. A part of the day, week, year, which is associated with natural phenomena, some processes. E.g., Daytime. Spring is the most poetic time [2].

Fulfilling our task of comparative analysis, after we have considered the verbal expression of the concept "time" in the Russian language picture of the world, then we will try to find out what national and cultural specificity has a similar concept in the English language picture of the world. Despite the fact that in Russian the word "time" is polysemantic, in English "time" has a great potential of content. English "time", encapsulates the following system of meanings and can be understood as: - time interval, measured in minutes, hours, the possibility for any action What time are you going out tonight? On the basis of the above it can be argued that the concept "time" in the English and Russian language world pictures is polycentric and, depending on the cultural needs of the ethnic group, can acquire

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## PRINCIPLES OF TEACHING ENGLISH

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**Annotation:** in our country, the social order of society has exacerbated the need for foreign languages to be taught in primary classes and for communicative purposes. English was introduced into primary education as a subject of study, training of specialists in the direction of teaching foreign languages in preschool and primary education was established.

**Keywords:** didactic, generalmethodic, principle, authentic material, multisensory, speech pattern, correlation, approach, verbalization, visual, mediated language.

### Introduction

Today, it is known to everyone that almost 60% of the world's population can speak two or more languages. The acceleration of globalization processes in the world, the transition to free market relations and the stimulation of the introduction of high technologies into production are increasing the need for "linguistic capital", that is, specialists who perfectly occupy foreign languages (especially English).

The educational process of Education follows didactic, psychological, linguistic, methodological and other laws. Some of them can be common to all subjects. These laws are called the universal principle of Education. Other legalities may be specific to teaching certain subjects, such as; principles of teaching English.

The concept of principle has not yet been fully solved in didactics. If a group of principles represents the laws of the educational process, then the second group of principles represents the laws inherent in some type of speech activity, and the third is the principles inherent in some branch of language material. The latter are called special principles. The term principle (principle) expresses the meaning of "guidance, law-rule that will be the basis". Ye.I. In Passov's opinion, "the principle is that the teaching process is the foundation of the so – called Building."

The basic principles of teaching foreign languages are summarized on the basis of the criterion of importance in the following order::

- 1) meaningful context and choice of subject appropriate to the student's age (didactic);
- 2) positive approach to learning English (pedagogical);
- 3) holistic learning (methodological);
- 4) full consideration of the level of psychological and physical maturity of students in English practical classes (psycholinguistic);
- 5) to educate students in the spirit of tolerance towards others and respect for different values (pedagogical);
- 6) study with the full participation of other speech analyzers, giving priority to the visual approach (application of psychological issues to methodology);
- 7) motivation to learn English (inducing internal motivation) (psycholinguistic);
- 8) personality-oriented education, taking into account the peculiarities of the student (pedagogical);
- 9) prioritizing listening comprehension exercises for speech generation (didactic);
- 10) Organization of classes in a foreign language that is being studied as much as possible (pedagogical);
- 11) accounting of strategies and methods of learning English by students (didactic).

The rules and views proposed in the practice of teaching English are generalized and scientifically based in the status of linguodidactic (linguistic educational science) principles. For Example, J.Despite the discrepancies in naming and essence, Jalolov summarized the following didactic principles: educational education, awareness, activism, exhibitionism, systematicity (consistency), individual approach, (mastery of knowledge), compliance with the strength of the student.

In accordance with the cross-language theory, all factors affecting the learning process of English should be taken into account. These factors are the age-related (psychological and cognitive activity) characteristics of the English language learner, the content and purpose of education, and the educational

tools developed in accordance with them. In the process of learning English according to this theory, the reader, relying on the experience of the language, forms a new linguistic system of communication in the English language "mixed/cross-language code".

That is, the experience of the mother tongue has a positive and negative impact on the learning of a second language, and then on the acquisition of English by the two of them (cross-language transposition and interference). For this reason, when drawing up textbooks and programs, Inter-language interference and language experience of the student are taken into account, the rules intended for teaching (simple theoretical knowledge) are subordinated to the goals of accelerating and simplifying the acquisition of practical skills and qualifications. That is, elements of certain necessary rules or theories are stated in order to speed up and facilitate the learning process of the English language.

### **Conclusion**

English language education in Uzbekistan is aimed at the formation of a second-language informant (cognizant), that is, the study of the cultural heritage created by the owner of the language under study is the main goal of English education. By a second-language informant, one can understand a person who has the competence to adequately communicate in a foreign language with a representative of another culture in situations of authentic communication.

During the study of the language, the student is not engaged in the accumulation of linguistic knowledge, but in the improvement of his oratory and cultural qualifications (competencies). English is taught on the basis of communicative activity, an integrative approach aimed at acquiring personality-oriented, competence.

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## **POETIC EXPRESSION OF ENGLISH AND UZBEK MEDICAL UNITS IN ARTISTIC WORKS**

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**Abstract.** *This article provides a general overview of the main problems of medical vocabulary and terminology. It also discusses some of the characteristic features of the medical language: terminology, including eponyms and terms from several words, affixation, word composition, doublet phenomenon, polysemy and synonymy. The next issue presented in this article is translation for non-professionals and professional audiences. Considerable attention is paid to the problems of translating medical texts and other issues, such as the qualification of medical translators, verification and review.*

**Key words:** *affixes, accuracy, abbreviations, translation error, medical terminology, medical translation, eponym; term; word-forming elements; medical terminology.*

Medicine is one of the oldest areas of human knowledge, so it is quite natural that medical terminology differs in a number of qualitative features related to the history of its formation and development. In each terminological system, along with terms created by means of the national language, there are various borrowings from other languages, in particular, terms formed from Greek and Latin morphemes. Russian medical terminology is no exception in this regard, since it was created mainly with the help of borrowed Greek-Latin vocabulary [1]. Modern medicine originates from ancient Greece (and even in the Roman Empire, medical knowledge was mainly perfected by the Greeks) and, accordingly, the main contribution to medical terminology was made by the Greek language. Grecisms of anatomical and physiological content are found sporadically already in the early monuments of ancient Russian writing. These are terms recorded primarily in the "Hippocratic Collection" ("Corpus Hippocratum"), in

excerpts from the works of Aristotle, Galen and Byzantine doctors [2]. Direct borrowings from Latin and Greek are, for example, the names of diseases of various kinds (caries, caries - from Greek-Lat. diabetes - from Greek-Latin diabetes), as well as the names of anatomical formations (artery - from Greek-Latin arteria; capsule - from Greek-Latin. sapsula). It should be noted that the borrowings of a number of Greek-Latin names occurred with truncation: for example, the names of inflammatory diseases or diseases of a non-inflammatory nature (cholecystitis, inflammation of the gallbladder - from the Greek-Latin cholecystitis; mastitis, inflammation of the mammary gland -- from Greek-Latin mastitis).

In the terminological system, in addition to direct borrowings, there are also semantic and word-forming calques and literal, etymological translations from Latin and Greek (for example, macrocephaly, big-headedness, - from Greek-Lat. macrocephalia; favorable prognosis -- from Lat. prognosis bona) [5]. In the medical vocabulary of the Russian language, in addition to complete cripples, there are also half-glasses - terms consisting partly of native material, partly of the material of a foreign word and corresponding in morphological structure to similar words of the source language (upper medial - from Latin supramedialis). Along with this, translators also resorted to calculus. A. P. Protasov introduced the name "clavicle", which is a tracing paper from the Latin word clavicula (from clavis key). The term "inflammation", created by the Neck in 1761. as a tracing paper from the Latin word inflammatio (from flamma flame) was first recorded in the dictionary [6]. Tracing paper is a hidden borrowing: a word or expression reproducing the structure of a foreign-language sample is created from the original language material. Translations of borrowed medical terms into Russian have several ways: direct borrowing, which is the transfer from one language to another of ready-made material units — words, morphemes - and their semantics (fully or partially in accordance with the terms of borrowing, examples above), and hidden, or internal, borrowing [7]. These include tracing papers, which are divided into word-formative, semantic and phraseological [8]. Examples of word-forming cripples: host cell, memory cell, incompatibility, parent cell, etc. Semantic tracing paper should include semantic borrowings, in which the meaning of a foreign word is borrowed, and not its structure. A mandatory criterion for the selection of semantic tracing paper is the fact that the new meaning of the word should reflect a new concept for this language. Such semantic tracing papers were, at one time, the English "cell" — "cell" (meaning "the simplest unit of the structure and vital activity of the organism, consisting of a nucleus, protoplasm and shell" [9]); "tissue" — "tissue" (meaning "a set of histological elements, i.e. cells and elements of intercellular substance [10]); "vessel" — "vessel" (meaning "duct or channel carrying any biological fluid" [11]); "proving" is a "test" (meaning "a systematic testing procedure on healthy people to find out the symptoms that cause the need for a medicinal substance" [12]).

In phraseological calculus, in addition to the meaning, the ways of combining words are borrowed. Phraseological calculus leads to the formation of a new phraseological unit in the language. Examples of phraseological cripples are: "natural selection" [13] — "natural selection" [14]; "unconscious selection" — "unconscious selection" [15]; "struggle for existence = struggle for life" — "struggle for existence" , "drug picture" — "medicinal picture" = "medicinal portrait" (description of symptoms noted in healthy volunteers who have experienced a particular drug) .

Analyzing the examples given, it becomes clear that tracing paper is more represented in Russian medical terminology. All this is due to the nature of term creation — the conscious selection of linguistic means of expressing medical concepts by specialists, and that calculus is the most basic method of translating medical terms, which gives brevity and simplicity to the equivalent obtained with its help and its unambiguous correlation with the original word. And one of the main requirements for modern terminological names is their "international recognition", provided by the internationality of the form and content of terms. It is calculus that presupposes the internationality of the content of terms while preserving their national form, which is especially significant when translating medical vocabulary.

The examples were translated from English into Russian, the choice of English was due to the fact that this language is currently the language of international communication and, in particular, is widely used in medicine. In addition, Latin has had a greater impact on English, to a lesser extent on Russian. The role of Latin in enriching medical terminology lies not only in its direct impact on terminological systems, but also in the fact that Greek borrowings and term elements penetrated into terminological systems through it, in the formation of Neolatinisms — terms created on the basis of Greek-Latin term elements in national languages. In modern society, Latin is extremely necessary not only for doctors, but also for entrepreneurs, lawyers, lawyers and representatives of other professions. Persona non grata, status quo, terra incognita — these are just a tiny part of those Latin expressions and catch phrases that we meet almost every day. Moreover, without minimal knowledge of the Latin language, without understanding well-known Latin expressions, proverbs and catch phrases, it is already impossible to imagine a modern intelligent person.



Thus, the analysis of the origin of medical terminology shows that the specificity of terminological vocabulary is expressed in the fact that the term is a sign of a special concept associated with a specific field of knowledge. And it is not important what the origin of the word has become this sign, but that it becomes an independent linguistic unit.

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#### THE POWER OF METAPHOR IN POLITICAL DISCOURSE.

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**Annotation.** The most interesting aspect of metaphor's political significance is that it plays a role at both ends of the continuum of ideological flexibility. On the one hand it gives people a concrete grasp of an abstract issue by grounding it in something more familiar and well-understood. And, once in place, it may infuse attitudes toward that issue with a subjective confidence that makes them highly resistant to change.

**Keywords:** political discourse, conceptual metaphor, metaphoric framings, public discourse.

Political discourse is rife with messages that use metaphor to frame sociopolitical topics. For instance, the blog quote "the idea was knocked down brick-by-brick" compares a policy to a structure while the newspaper headline "the economy fights against headwinds" compares a complicated system to a sailboat. Such metaphorical framings are merely viewed as colorful figures of speech, or do they influence the political beliefs and actions of observers? Studies have demonstrated that exposure to metaphoric framings alters observers' views toward the target topics in accordance with their understanding of the concrete concepts in the messages and highlights the circumstances in which these effects take place.

If the U.S. economy is "struggling against tremendous headwinds" but has not yet "fallen over a cliff," what would that mean?<sup>1</sup> Despite the fact that these statements are illogical when taken literally—the economy cannot really fall off a cliff or battle against headwinds like a sailboat—you will probably understand them without any difficulty.

A communication that compares (e.g., through words, phrases, or images) an abstract concept to a seemingly unrelated, more tangible subject is an example of a metaphoric framing.

Public discourse frequently uses metaphorical framings to discuss contentious sociopolitical issues including terrorism,<sup>2</sup> immigration,<sup>3</sup> and war. To name a few, leaders like Winston Churchill, Martin Luther King, and Barack Obama have attempted to spur civic action by comparing the nation's progress toward egalitarianism, prosperity, or victory over evil to a physical journey;<sup>4</sup> Federal Reserve

Chair Ben Bernanke likened the central bank's initiatives to prevent its contentious stimulus program from failing to vehicle operation: "If the...economy is able to sustain a reasonable cruising speed, we will ease the pressure on the accelerator by gradually reducing the pace of purchases".

In addition to written and spoken language, other forms of communication frequently use metaphorical framings. Think about the Statue of Liberty's symbolism. She carries a torch and assumes a forward-leaning posture. Why? In order to depict historical development as a transition from ignorance, or darkness, to knowledge, or illumination, two metaphors are used in tandem. The pictorial style can also be used to describe metaphoric framings.

Metaphor is a form of speech that is frequently used to compare one thing to another. Romeo cannot genuinely imply that Juliet is a huge spherical mass of heated plasma when he exclaims, "Juliet is the sun." The majority of us are taught in elementary school that metaphor is the exclusive domain of poets and other literary elites and that it is a colorful but ultimately pointless decoration to "regular" or even "legitimate" language. Yet that is false. English speakers use six metaphors each minute, or one per 10 to twenty-five words, on average.<sup>5</sup>

Studies demonstrating that even brief exposure to a metaphoric framing encourages viewers to draw conclusions about sociopolitical issues based on their source knowledge provide empirical support for this argument. Although metaphor is frequently utilized in political discourse, it is not the sole rhetorical device used to pique audience attention or influence people's opinions. Additional tactics include stories, analogies, anecdotes, rhetorical questions, allusions to the Bible or other works of literature, and discourse styles like irony and sarcasm. We studied the persuasive effect of metaphor in isolation, but future studies should look at how metaphor interacts with other rhetorical devices.

Using many techniques, according to Charteris-Black, is particularly convincing because it hides the contribution of any one method and prevents the audience from becoming aware that they are being manipulated or taken advantage of. For instance, metaphor systems can be incorporated into overarching narratives to strengthen their persuasive power. Charteris Black cites Winston Churchill's World War II public addresses as an example of how metaphors and narrative were skillfully woven together to portray the United Kingdom and its allies as engaged in a mythical battle between Good and Evil. This narrative bolstered national unity and stoked patriotic fervor. Future laboratory studies could determine whether metaphor is more powerful when it is used in conjunction with other rhetorical techniques rather than acting on its own to evaluate the efficacy of more complicated types of persuasion. But, we also understand that a communicator's perceived legitimacy and attractiveness are important characteristics that affect how convincing a communication is.

In public discourse, metaphoric framings are frequently employed to discuss topics like the economy and war that have an impact on people's daily lives. They appear in political campaign slogans, product commercials, news articles, instructional materials, and legal proceedings.

The fact that metaphor has political relevance at both ends of the ideological flexibility spectrum may be the most intriguing part of it. On the one hand, it gives individuals a tangible understanding of an abstract topic by putting it in the context of something more relatable and well-known. Furthermore, once established, it could give attitudes toward that problem a subjective assurance that makes them very resistant to modify. On the other side, individuals look to poets, thinkers, and analysts for fresh metaphors that provide a fresh perspective on ethereal social issues.

Thus, rather than forbidding metaphors from political speech, we need to be watchful for instances where metaphor is utilized to support and defend preexisting conclusions and beliefs. Furthermore, understanding how metaphors affect political attitudes can shed light on contentious and seemingly unresolvable political disagreements.

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# JEYMS HEDLI CHEYZ NING “SOTQIN” ASARIDA KRIMINALISTIKAGA OIDUNIVERSAL REALIYALARNING BERILISHI VA ULARNING XUSUSIYATLARI

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## ANNOTATSIYA

Ma'lumki internatsional realiyalar ko'plab tillar leksikasida mavjud bo'lib, ular umuminsoniy mazmun kasb etadi. Shu sababli bunday so'zlar tarjima qilinmay, tilda aynan beriladi. Quyida J.H. Cheyzning “Sotqin” asaridagi kriminalistikaga oid universalialiyalar tahlil qilingan.

## ABSTRACT

It is known that international realias exist in the lexicon of many languages, and they acquire a universal meaning. Therefore, such words are not translated, but given exactly in the language. Below universalias related to criminalistics in "Mallory" by J.H. Chase are analyzed.

**Key words:** internatsional realiyalar, universalialiyalar, transkripsiya, gestapo, politsiya, alibi, poker, mauzer, reketir.

Tarjimada badiiy asar uslubini saqlashga harakat qilgan har bir tarjimon original asardagi milliylikni anglatuvchi so'zlar bilan doimiy to'qnash keladi. Shunday so'zlar borki, ular bir tilning mahsuli bo'lsa-da, vaqt o'tgan sari iste'mol doirasi kengayib, xalqaro so'zlarga aylana boradi. Bunday so'zlar barchaga birday tushunarli bo'lgani uchun ham badiiy asarda hech qanday izohsiz qo'llanilishi hamda muallif g'oyaviy niyatini yuzaga chiqarishda vosita bo'lib xizmat qilishi mumkin. Bunday so'zlar umuminsoniy mohiyat kasb etgani uchun internatsional realiyalar termini ostida birlashadi.

*In the past, the **police** had shadowed him. During the war, when he had been one of the 'in-and-out' boys, the **Gestapo** had hunted him. - Urush davrida ham uning ortidan **gestapo** tushar, hozir, ma'lum bir vazifalarni bajarayotganda ham, **politsiya** bilan uchrashgisi kelib qolardi. **Police** - the department of government concerned primarily with maintenance of public order, safety, and health and enforcement of laws and possessing executive, judicial, and legislative powers<sup>1</sup>. Merriam-Webster lug'atida politsiya so'zini mavjud ijtimoiy va davlat tuzumini himoya qiluvchi, jamoat tartibini saqlovchi, jinoyatchilik va huquqbuzarlikka qarshi kurashuvchi ma'muriy organlar tizimi sifatida tavsiflagan.<sup>2</sup> **Gestapo** - a secret-police organization employing underhanded and terrorist methods against persons suspected of disloyalty. Merriam-Webster lug'atida “gestapo”ni sotqinlikda gumon qilingan shaxslarni ushlab tashlash uchun yollangan maxfiy politsiya tashkiloti deb tavsiflaydi. **Gestapo** so'zi o'zbek izohli lug'atida “Gitlerchilar Germaniyasida: antifashistlarga nisbatan qonli kurash yo'lini tutgan yashirin davlat politsiyasi” deya izohlanadi.*

*Although he knew Crew well by sight, Corridon had only met him once to speak to. It was during a game of **poker**. - Kerriden u bilan bir marta **poker** o'ynayotganda to'qnash kelgan edi. **Poker** - a game played with cards in which people try to win money from each other.<sup>1</sup> Poker - bu omad, asabiy nazorat va taktikaga asoslangan karta o'yini.<sup>2</sup>*

*The man in the black beret came quietly into the room, a **Mauser** pistol in his gloved hand. - Xonaga qo'lida avtomatik **Mauser** ushlagan qora beretli odam kirib keldi. **Mauser** - Peter Paul 1838–1914 and his brother Wilhelm 1834–1882 German inventors. The Mauser 98 action is regarded as the forefather of all modern bolt action rifles. Built in the millions, copied in the thousands, never matched.<sup>3</sup>*

*It amuses you to extract money from racketeers, but even **racketeers** are protected by the police. - **Reketirlardan** pul undirib yuribsiz, biroq shu gangsterlar ham politsiya qaramog'i ostida. **Racketeer** - one who obtains money by an illegal enterprise usually involving intimidation. O'zbek tilining izohli lug'atida tahdid qilish orqali pul undiruvchi noqonuniy tashkilot sifatida izohlanadi.*

*'Of course,' Ranleigh said willingly. 'How about an **alibi**?' - Albatta, -rozi bo'ldi Renli. **Alibi** nima bo'ladi?<sup>4</sup> **Alibi** - an excuse usually intended to avert blame or punishment (as for failure or negligence); someone or something that provides a person with an alibi. **Alibi** - aybdor deb gumon qilinayotgan shaxsning jinoyat sodir bo'lgan paytda shu joydan boshqa joyda bo'lishi (bu hol uning jinoyatga aloqasi yo'qligini tasdiqlovchi dalildir).*

Detektivda tasvir etilayotgan voqealik jinoyat va uni fosh etish bilan bog'liq, unda qo'llaniladigan so'zlar millat va yurt tanlamaydi, hammani birdek qiziqtiradi va tushunarli bo'ladi. Bolgar olimlari S.Vlaxov va S.Florinlar universalialiyalarni transkripsiya usulida berishni ta'kidlaydilar. Jumladan, “Sotqin” asarida ko'plab jinoyatga oid universalialiyalar mulohazalarimizni tasdiqlab turibdi. Shunday qilib, tarjimon tarjima jarayonida ingliz tilidagi universal

realialarni aynan berish orqali mazmuni kuchaytirish, ta'sirchanlikni oshirish, yozuvchi uslubini saqlab qolish maqsadi ko'zda tutilgan.

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### SINXRON TARJIMADA LINGVOMADANIY KOMPETENSIYANI RIVOJLANTIRISH TAMOYILLARI

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**Annotatsiya:** Sinxron tarjimonlar chet tillarida tarjima jarayonida albatta turli qiyinchiliklarga duch keladilar. Ularni asosan xorijliklar bilan muloqot qilishda yoki bo'lmasa biron-bir xorijiy kontekstni tushunish jarayonida kuzatishimiz mumkin. Tarjimonlar konferensiyalarda chet tilga oid bo'lgan ko'chma ma'nodagi so'z, ibora va frazeologizmlarga duch keladilar, ya'ni o'rganilayotgan tilning lingvokulturologik xususiyati namoyon bo'ladi. Bu esa o'z o'rnida ayni jarayonda ifodalanayotgan fikrni tushunishda qiyinchiliklarni keltirib chiqaradi. Ushbu maqolada sinxron tarjimonlarning tarjima jarayonida ko'zlangan maqsadga erishishlari uchun tarjima kompetensiyasini rivojlantirishning tamoyillari ko'rstib o'tilgan.

**Tayanch so'zlar:** lingvomadaniyat, sinxron tarjima, sinxron tarjimon, talqin, tarix, aspekt, kompetensiya.

#### **Kirish**

Til va madaniyat doirasida tildan tashqari, real dunyoda mavjud bo'lgan madaniy voqelikda qo'llaniladigan lingvistik shakllar emas, balki boshqa ramziy tizimlar mavjuddir: biz madaniyat deb ataydigan odatlar, e'tiqodlar, yodgorliklar va madaniy hodisalar shular jumlasidandir. Madaniyatga aylanish uchun tildagi har bir tarkibiy qism ma'noga ega bo'lishi kerak. Bu xuddi biz kundalik turmushimizda hayotimiz uchun zarur bo'lgan narsalarga e'tibor qaratganimizdek gap.

Madaniyatlararo o'zaro ta'sir doimo muloqot qiluvchi subyektlarning madaniyat subyektlari, ma'lum bir ijtimoiy-madaniy hamjamiyat vakillari sifatida namoyon bo'lishini anglatadi. Madaniyat jamiyatning turli tarixiy, ijtimoiy va psixologik jihatlarini, uning urf-odatları, munosabatlari, qadriyatları, xulq-atvori, turmush tarzi, turmush sharoiti, boshqacha aytganda, barcha o'lchovlarni o'z ichiga olgan jamiyatning moddiy va ma'naviy qadriyatları majmui sifatida ishlaydi. Shu sababli, tarjimonlarning o'zlashtirishi uchun keng ko'lamlı kompetensiyalar mavjud.

<sup>1</sup> <https://dictionary.cambridge.org/dictionary/english/poker>

<sup>2</sup> <https://uz.wikipedia.org/wiki/Poker>

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<sup>4</sup> Cheyz J.H. Sotqin. Tarjima asar. – T.: “Sano-standart” nashriyoti, 2017. – 228bet

Tarjimonning kasbiy kompetensiyasi, uning tarkibiy tuzilmasi, kommunikativ o'ziga xosligini tahlil qilishdan oldin shuni ta'kidlab o'tish lozimki, tarjimonlik kompetensiyasiga ta'sir qiluvchi omillar nafaqat uning bilim darajasidan aniqlanadi balki uning shaxsiy fazilatlarini, ijtimoiy muloqot doirasidagi o'z ta'sirini ko'rsatadi. So'nggi vaqtlarda kompetensiya va kompetentlik termini qatorta'limga oid hujjatlarda qo'llanilib kelinmoqda. Ingliz, fransuz va nemis tilidagi chet el nashrlarida ushbu atama ko'p ma'noli atama «competence» ya'ni 5 ma'noga ega bo'lgan atama sifatida qo'llaniladi: qobiliyat, mahorat, harakat natijasining samaraliligi, layoqat, harakatni bajarishga ishtiyoq.

Kompetentlik atamasining eng tarqalgan izohi bu – bilimlar, qobiliyatlar, layoqatlar, intellektual va shaxsiy tafakkur, ma'lum darajadagi murakkablikni tashkil qiluvchi masalani hal qilish uchun zarur

bo'lgan

jamlanmasidir.

Rus olimlarining tadqiqot ishlarini tahlil qilish jarayonida kompetensiya va kompetentlik kabi ikki atamaga duch kelamiz. Ushbu ikki atama ba'zi hollarda sinonim sifatida, ba'zi hollarda kompetentlik atama sifatida, kompetensiya atamasi esa ingliz tilidan noto'g'ri qilingan tarjima sifatida talqin

qilinadi. Psixologiya, psixodidaktika va metodikada til

kompetensiyasiga ma'lum qobiliyatlar majmui sifatida izoh berilib, ushbu qobiliyatlar lisoniy jamiyat a'zosiga muloqotga kirishish uchun va tilni egallash uchun zaruriy ko'nikmadir. Ta'kidlab o'tish joizki bu kabi vaziyatlarda ham kompetensiya va kompetentlik atamasi sinonimlar sifatida ishlatiladi.

M.A.Xolodnaya "Intellektual kompetentlik" atamasini kiritadi, va ushbu atama individual bilimlar va o'ziga xos xususiyat shaklini tashkillashtiruvchi layoqat sifatida izohlanadi.

Sinxron tarjimada madaniyatlararo kompetentlik – bu boshqa madaniyat vakillari bilan muvaffaqiyatli muloqot tizimini, muvaffaqiyatli tarjimani ta'minlaydigan malakalar, qurilmalar, hulq-atvor modellari orqali shakllanuvchi boshqa madaniyat haqidagi tasavvurlarning, bilimlarning yig'indisidir. U o'zida o'zga madaniyat vakillari bilan o'zaro munosabatlarda, tarjimada kompetentlik xususiyatini namoyon qiladi. Madaniyatlararo kompetentlik – yuqori bilimlilik, shaxslararo munosabatlarda ziyraklik, tarjimada aniqlik, mamlakat ichkarisida va tashqarisida sodir bo'layotgan yangiliklardan xabardorlik, munosabatlarda noziklik, muloqotdagi hamkorining madaniyati, tili, an'alarini, tarixini bilish va hurmat qilishni bildiradi hamda ijtimoiy munosabatlarning barcha jarayonlarida ishtirok etish imkoniyatini beradi.

#### **Xulosa**

Sinxron tarjima bilan shug'ullanadigan tarjimondan nafaqat xorijiy tilni puxta egallashi, balki shu til tarixini, madaniyatini, xalqaro madaniy aloqalarga oid bilimlarni, psixologiya sohasini, xalqlar va dinlar tarixini bilishi ham talab etiladi. Tildan universal vosita va etnik madaniyat sifatida foydalanish mumkin. Lekin madaniyatni tilga oid birliklarda semantika shaklida ko'rsata olish uchun bu sohalarda yuqori bilimga ega bo'lish muhimdir. Shuning uchun xorijiy tilni puxta o'rganishda albatta shu tilni professional o'rganish fanlari bilan bir qatorda shu tilning metodikasini, madaniyatini, adabiyotini, mamlakatshunosligini, og'zaki va yozma tarjima nazariyasi va amaliyoti fanlarini ham qo'shib o'rgatishga jiddiy ahamiyat berish kerak. Natijada bo'lajak mutaxassis shu xorijiy tilni chet tilida yozilgan manbaalardan qabul qila oladigan va baholaydigan darajaga yetishi, tarixiy va madaniy merosga hurmat va e'tibor bilan yondashishi, ma'lumotlarni ijtimoiy va madaniy nuqtai nazaridan farqlay olishi, sinxron tarjimani amalga oshirishda mantiqiy ketma-ketliklardan foydalana olishni shakllantirishi, asl nutqdagi mohiyatni buzmasdan tarjimada to'g'ri ochib bera olishi professional darajaga ko'tariladi.

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## CONCEPTUAL ANALYSIS AND METAPHORS

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The object of conceptual analysis is the concept, and it is the way to know the semantic meaning of the concept that is at the centre of the analysis. Conceptual analysis is regarded as one of the leading methods for the study of concepts, and its analytical forms include conceptual modelling, gestalt structure, and frame-scenario modelling.

On the basis of conceptual analysis, all knowledge and ideas related to the name indicating a certain concept are restored in the human linguistic landscape.

Conceptual analysis, E. S. According to Kubryakova, "it manifests itself as a search for general concepts that are collected under one sign and which predetermine the existence of the sign and lead to knowledge about the world. Concepts mean the content of signs that are included in the general conceptual model of the world, images of units of consciousness".

First of all, it should be said that the cognitive approach to language learning does not rely on the individual testimony of individual subjects about a certain language unit, but on the experience of all speakers, and this experience is reflected in the occurrence of lexemes and compounds in the language.

In one of his last monographs, V. K. Kharchenko identifies 15 functions of metaphor. Since this classification is the most complete, we list its main rules.

1. Nominative function. If the metaphor fills in the missing nouns in the language, then it is performing a nominative function: chest, eyeball.

2. Informative and explanatory functions. Metaphor in popular science literature facilitates explanation and makes it accessible and understandable to a wide range of readers. For example: Microbes are very cunning: when they get old, they die and do not disappear, but they split into two, or rather, they experience a period of rejuvenation and growth again. Faithful partners - viruses (non-cellular, extremely small pathogens) and simple animals (certain worms, scabies mites) along with microbes regularly threaten human health. Germs generally consider hospitals to be their most reliable shelters. Over the years, man will gradually be able to see his dwarf enemies, distinguish them from each other, and finally fight against them.

Mnemonic function. Its essence is that the metaphor not only facilitates the task of the explainer, but also contributes to better assimilation and memorization of the material, because a bright image always remains in the memory for a long time. Mnemonics (from the Greek mnemonics - the art of remembering) is a system of methods that facilitate memorization and expand memory by creating artificial associations. Some mnemonists, having learned to use various artificial methods in learning, achieve the ability to quickly remember large amounts of even meaningless material. But the use of artificial methods to improve the efficiency of memory in a fundamental sense is secondary and auxiliary. In general, rote memorization is a better and more effective method than mnemonics.

4. Another cognitive function of metaphor is a heuristic or search function. Often, a scientific hypothesis begins with a successful analogy, which can later lead to the formation of an entire scientific paradigm. For example, with the development of physics, nature was compared to a book (it was even called the second Holy Scripture), behind each such comparison there was a certain scientific view of the world.

5. Text creation-formatting function. This task of metaphor is related to the formation, expansion and interpretation of the text. The ability to further place the metaphor in the text helps to form a holistic view of the object. For example, when explaining the structure of the immune system in a comprehensive way, one can refer to military terminology: The army that guards the boundaries of our health throughout life is called the immune system. When the number of enemy troops is too large or the enemy soldiers are too strong, reinforcements are needed to reinforce our health defender.

6. The next related functions of metaphor are the function of forming style and genre. Although metaphor is used in all functional types of language, it has become an indispensable attribute only for artistic style. The difference between the use of metaphors in a scientific publication and in a work of art is that in the first case, the scientist finds one comparison, and then reveals and structures throughout his work. For a literary text, on the contrary, it is characteristic to create many original images that are not repeated in this text. Scholars often overlook the genre-forming function of metaphor, in Kharchenko's words, although genres such as fairy tales, proverbs, and proverbs would not have been created in principle without metaphor (Yabloko ot yabloni nadoko padaet; Odnogo polya yagody. - The apple does not fall far from the apple tree; the field of berries one)

7. Emotional evaluation function. Metaphor is considered a universal method of increasing expressiveness, gives the text features such as expressiveness, emotionality, evaluation, and helps to understand the original intention of the author. Since a vivid image always causes a sufficiently strong emotional reaction of the listener, the influence of the metaphor on the mind of the perceiving subject is significant compared to "ordinary" thoughts. For example, if the baby has been lying in a warm place for nine months, receiving ready nutrients and oxygen through the umbilical cord, with his feet from the sky, now he has to get used to the dry and harsh weather conditions, the noises and shouts of the anxious world, food through the mouth, food through the nose is forced to breathe, remove harmful waste products through the intestines and urinary tract.

8. The conceptual function is that through it a person can understand things/movements/situations and other realities based on the ability to know the world. Metaphor can also be used for manipulative purposes, that is, to change the receiver's worldview or to force him to do something - this is considered a suggestive (suggestive) function.

9. The coding function of the metaphor is performed in taboos (when the pronoun is used instead of "pes" in Uzbek language), in euphemisms (o'lgan instead of vafot etgan, doril bakoga rihlat qilgan), naming military operations (Storm, Lightning). Metaphor in the function of secrecy is used to completely hide the meaning. Riddle is the most vivid example of this especially in Uzbek (Yer tagida oltin qoziq).

V. K. Kharchenko emphasizes that special ceremonial speeches in congratulations, greetings, toasts, wishes, condolences are not free of metaphorical images and justifies that they also perform a certain task.

In general, a concept is a large set of mental knowledge about an event/object/subject, and gestalt, image, frame, etc. are evaluated as types and varieties of its manifestation. In this case, we can observe the linguistic species-genus relationship, that is, the concept is the genus, and the enumerated ones are related to each other as species - hyponym \ hypernym.

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### **NEMIS TILIDA “DENKEN” FE’LI ORQALI IFODALANGAN GAPLAR**

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**Annotatsiya:** Ushbu maqolada nemis tilida “denken” fe’lining gaplarda anglatgan ma’nosi va uning sintaktik aloqaga kirishish imkoniyatlari turli-tumanligi, Nemischa- ruscha katta lug‘at’da “denken” fe’lining 5 xil ma’noga ega ekanligi qayd etilganligi, ammo badiiy adabiyotdan to‘plangan misollar ushbu fe’lining ma’nosi va boshqa so‘zlar bilan sintaktik aloqaga kirishish imkoniyatlari bundan ham kengroq ekanligi ko‘rsatilgan.

**Kalit so‘zlar:** Tilshunoslik, fe’l, ot, olmosh, sintaktik, semantik, leksik, **Аннотация:** В этой статье рассматривается значение глагола “denken” немецкого языка и о способах синтаксической связи со словами, в «Большом немецко-русском словаре» отмечено пять значений глагола “denken”, однако примеры из художественной литературы доказывают то, что значение глагола “denken” и синтаксическая связь с другими словами намного шире.

**Ключевые слова:** языковедение, глагол, имя существительное, местоимение, синтаксический, семантический, лексический.

Tilshunoslikda gaplarning struktural va semantik tomonlarini qo‘shib o‘rganish yaxshi natijalarga

olib kelishi tan olingan. Shu boisdan denken fe'li orqali yasalgan gaplarning tuzilishi va anglatgan ma'nosini bir biri bilan bog'lab o'rganish maqsadga muvofiqdir.

Ma'lumki, hozirgi zamon nemis tilida turli xil fe'llar leksik ma'no anglatish imkoniyati va boshqa gap bo'laklari bilan sintaktik aloqaga kirishish doirasi bilan bir biridan farqlanadi. Shuning uchun ham, bizningcha, u yoki bu fe'l asosida yasalgan gaplarni alohida o'rganish nafaqat usha fe'lni, balki unga o'xshash fe'l va shuning ishtirokida yasalgan sintaktik qurilmani atroflicha o'rganishga munosib hissa qo'shadi. Aynan denken fe'lini tekshirish ob'ektiqilib tanlashishimizga sababuning fikrlash jarayoni bilan bog'liq bo'lgan fe'llari endi fikrlash fe'llari doirasida kengroq tarqalgandir.

Boshqa fikrlash fe'llari singari "denken" fe'li sub'ektning o'ziga sodir bo'ladigan hodisani ifodalaydi va kishining bilish dunyosi aynan fikrlash jarayoni orqali amalga oshiriladi. Ushbu fe'lning anglatgan ma'nosi va uning sintaktik aloqaga kirishish imkoniyatlari ham turli tumandir. Nemischa – ruscha katta katta lug'at'larda denken fe'lining 5 xil ma'noga ega ekanligi qayd etilgan. Ammo badiiy adabiyotdan to'plangan misollar ushbu fe'lning ma'nosi va boshqa so'zlar bilan sintaktik aloqaga kirishish imkoniyatlari bundan ham kengroq ekanligini ko'rsatadi.

"Denken" fe'li ham chap, ham o'ng tomon bo'ylab kengayish imkoniyatiga egadir. ?Bulardan tashqari gap tarkibida yana boshqa bo'laklar ham ishtirok etishi mumkin bo'lib, ular gap uchun fakultativ xarakterga ega. Bu bo'laklar ham o'z navbatida ish harakatni to'ldiradi, boyitadi va kenkretlashtiradi.

To'plagan misollarning faqat birgina ko'rinishida fikrlash obyektining tushirib qoldirilganiga duch kelish mumkin.

*Bienkopp dachte sein Leben hinauf und hinunter* (E. Strittmatter. Die Bienkopp. 78 bet).

Bunday paytda fakultativ bo'laklarning (*sein Leben hinauf und hinunter*) roli oshganligini va aynan ularning fakultativ bo'laklarni tushirib qoldirishga imkoniyat yaratishini kuzatishimiz. mumkin.

Zaruriy bo'laklardan biri bo'lgan subyekt ot va olmosh formalari bilan ifodalanadi. Ba'zan uning sostavida jo'nalish (Dativ) kelishigida turgan "sich" olmoshi ham ko'zga tashlanadi:

1. *Robel dachte sich Vater und Sohn in hundert Jahren sonntags über unregelmäßige Hügel und durch verwucherte Schluchten wandernd* (J. Novotni. Ein gewisser Robel. 111 bet).

2. *Ich kann mir schon denken, wie meine Alte hinterher mit den Schweinen und den Kühen rumgehaust hat ...* (Eben da, 84 bet).

3. *Er ist sehr egoistisch und denkt immer nur an sich selbst* [2.225bet]

Ayrim paytlarda bularning o'rmini **vor sich hin** birikmasi egallaydida ularga sinonim bo'lib keladi. Ushbu olmosh **von, an** kabi predloglar bilan ham birikishi mumkin:

1. *Idioti denkt Robel also von sich*. (J. Nowotny. Ein gewisser Robel, 72 bet)

2. *Aber Robel hatte nur an sich gedacht ...* (J. Novotni 18 bet)

3. *Dann gibt er Leine und denkt ein bisschen vor sich hin*. (Eben da 14 bet)

Anglatgan ma'nosi va tuzilishi jihatdan fikrlash obyektini turli tumandir. Uning quyidagi ko'rinishlarini ko'rish mumkin.

**I. Tushum kelishidagi ot yoki olmosh:** *Es denkt Robel*. (J. Novotni. Ein gewisser Robel 95 bet)

**II. An, über, von kabi predloglar bilan birikkan ot yoki olmosh:**

1. *Bienkopp denkt an kostenlose Druckschriften* (E. Strittmatter. Die Bienkopp 234 bet).

2. *Du denkst nicht gut von mir ...* (Eben da 69 bet).

3. *Robel dachte sich über unregelmäßige Hügel ...* (J. Novotni, Ein gewisser Robel 124 bet)

4. *Wie nett, dass Sie an meinen Geburtstag gedacht haben.* [2.225bet]

5. *Wie denkst du über meinen Vorschlag? Wie denkt er über mich?* [2.225bet]

6. *Ich hätte nie von ihm gedacht, dass er so gemein sein könnte.* [2.225bet]

Birinchi misoldan ko'rinish turibdiki, olmosh-ravish yolg'iz o'zi fikrlash obyektini bo'lib kelishi ham mumkin. Uning mazmuni esa kontekst yordamida ochiladi. Ikkinchi misolimuzda esa u bosh gap vazifasini o'taydi va unga bog'liq bo'lgan ergash gap fikrlash obyektini funksiyasini bajaradi.

**III. Infinitiv gruppasi: um... zu, + zu.**

1. *Die denkt nicht daran, um sein Heimatdorf zu schleichen.* (E. Strittmatter. Die Bienkopp, 91 bet)

2. *Sie denkt daran, ihr Geschäft zu verkaufen. Ich denke nicht daran, ihm zu helfen* [2. 225 bet]

**VI. Ergash gap:**

1. *Ich denke, mich heisst der Affe.* (J. Novotni. Ein gewisser Robel 22 bet)

2. *Ich denke, dass es funktionieren wird* [2.225 bet]

3. *Sie dachte, ich würde sie anrufen* [2. 225 bet]

Ergash gap bosh gapga bog'lovchisiz va bog'lovchili bog'lanishi mumkin. U bosh gapdan oldin



yoki keyin turadi, mazmun jihatdan esa o'zlashtirma gapni ifoda etadi.

**V. Ko'chirma gap:**

*Nein, denkt Robel, diese Ärztin, das ist die einzig mögliche.* (J. Novotni. Ein gewisser Robel, 33 bet).

Bu xildagi sintaktik qurilmalar qo'shma gapning maxsus turini hosil qilib, o'zga gapni ifoda etish uchun xizmat qiladi. "Denken" fe'li ishtirokida yasalgan avtor gapi ko'chirma gapdan oldin, keyin va uning ichida kelishi ham mumkin.

Yuqoridagilardan kelib chiqib aytish mumkinki, fikrlash jarayoni bilan bog'liq bo'lgan fe'llardan biri "denken" ishtirokida yasalgan gaplar ham tuzilishi, ham mazmun jihatdan turli xildir. Bularni o'rganish ushbu fe'lni predlogli va predlogsiz to'ldiruvchi, infinitiv gruppasi, o'zlashtirma hamda ko'chirma gaplar bilan nutqda to'g'ri ishlatilishga olib keladi. Anglatgan ma'nosiga ko'ra ushbu fe'l überlegen, glauben, meinen, sich erinnern, zurückdenken, annehmen, vermuten kabi fe'llarga sinonim tarzida nomoyon bo'ladi.

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**KONSEPTUAL METAFORALARDA MANBA DOMENLARINING KELIB CHIQISHI**

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**Annotatsiya.** Kontseptual metaforalar inson kognitiv tizimining va muloqotning markaziy qismidir. Ushbu maqolada kontseptual metaforalarning tizimliliigi va tuzilishi hamda ularning til va nutqda qanday namoyon bo'lishi muhokama qilinadi. Maqola kontseptual metaforalarning ma'no va tushuncha yaratishdagi rolini va ular bizning dunyo haqidagi tushunchamizni qanday shakllantirishini o'rganadi.

**Kalit so'zlar:** kontseptual metafora nazariyasi, tushuncha, metafora, kontseptual metafora, o'z ma'no, ko'chma ma'no, domen, kontseptual xarita.

**Annotation.** Conceptual metaphors are central to the human cognitive system and communication. This article discusses the systematicity and structure of conceptual metaphors and how they manifest in language and discourse. The article examines the role of conceptual metaphors in creating meaning and understanding and how they shape our understanding of the world. **Key words:** Conceptual metaphor theory, concept, metaphor, conceptual metaphors, source domain, target domain, conceptual map.

**Аннотация.** Концептуальные метафоры занимают центральное место в когнитивной системе человека и общении. В этой статье обсуждается систематичность и структура концептуальных метафор и то, как они проявляются в языке и дискурсе. В статье исследуется роль концептуальных метафор в создании смысла и понимания и то, как они формируют наше понимание мира.

**Ключевые слова:** теория концептуальной метафоры, концепт, метафора, концептуальная метафора, собственное значение, переносное значение, домен, концептуальная карта.

Inson tanasi va miyasi asosan umumiy bo'lganligi sababli, ular asosida yaratilgan metaforik tuzilmalar ham universal bo'ladi. Bu ko'plab kontseptual metaforalarni, masalan, "bilish - ko'rish" kabi genetik jihatdan bog'liq bo'lmagan ko'plab tillarda topilishi mumkinligini tushuntiradi. Biroq, bu birlamchi metaforalarga asoslangan barcha kontseptual metaforalar til, tilning madaniyati bilan bir xil bo'ladi degani emas. Turli tillarda/madaniyatlarda kontseptual metafora shaklini shakllantirishda metafora rivojlanadigan o'ziga xos madaniyat ham umumbashariy tana tajribalari kabi muhim ahamiyatga ega ekanligi erta tan olingan edi [4; 56]. Bundan tashqari, bir nechta tadqiqotchilar metaforadagi o'zgarishlarni bir xil tilda/madaniyatda ham topish mumkinligini ta'kidladilar [4; 23]. Ushbu tendensiyaning so'nggi rivojlanishi sifatida olimlar nafaqat madaniyatda paydo bo'ladigan metaforalarni shakllantirishda muhim konteks bo'lib xizmat qilishini tan oldilar. [1; 43:] Ushbu sohadagi tadqiqotchilar bizning kognitiv faoliyatimizning metaforik jihatlari va metaforalarning paydo bo'lishiga ta'sir qiluvchi turli xil kontekstual omillar o'rtasidagi chambarchas bog'liqlikni hisobga olishadi [2; 79: 5; 665]. Umumiy natija metafora haqida ancha boy ma'lumotlarni berdi. Birinchidan, butunlay kundalik hayotimizda ishlatilishi mumkin bo'lgan, lekin shu bilan birga oldindan o'rnatilgan kontseptual

metaforalarga mos kelmaydigan metaforalarni hisobga olish mumkin bo'ldi [6; 205]. Ikkinchidan, kontekstning rolini inobatga olgan holda, biz endi metaforik ijodkorlikning avvalgidan ko'ra to'liqroq tasvirini ko'rish uchun ancha yaxshi holatdamiz. [6; 91]. Haqiqatan ham, kontekst omillari "kontekstdan kelib chiqqan" metafora deb atalishi mumkin bo'lgan yangi metaforalarni yaratish mumkinligini taklif qilish ehtimoli bor [5; 22]. Uchinchidan, kontekstdan kelib chiqqan bu metaforalar birlamchi metaforalarning asosini tashkil etuvchi tajribadagi o'zaro asosiy munosabat turlari bilan cheklanmaydi. Shunday qilib, bizda universal birlamchi metaforalardan tortib universal bo'lmagan kontekstga bog'liq bo'lgan metaforalar mavjud. Boshqacha qilib aytganda, metaforalar tanadan, madaniy xususiyatlardan, shuningdek, umumiy kontekstdan kelib chiqishi mumkin.

Yuqorida aytib o'tganimizdek, kontseptual metaforalarning manba sohalari tajribaning izchil tashkilotini tashkil qiladi va manbadan ikkilamchi domenlarga xaritalashlar teng va muntazam ravishda tashkil etilgan maqsadli domenlarni yaratadi. Bunday metafora tizimlarini tashkil qilish tamoyillari bir necha xil bo'lishi mumkin. Masalan (a) punktda metaforalar to'g'ridan-to'g'ri ierarxiya bo'yicha tuzilgan, shuning uchun ham manba, ham maqsad yuqori umumiy darajadagi tushunchalarning o'ziga xos holatlaridir. Boshqa (b) punktda berilgan umumiy darajadagi tushunchaning turli jihatlari kontseptual metaforalar yordamida farqli ravishda konseptuallashtirilishi mumkin. Boshqa hollarda (c), bir nechta turli xil mavhum tushunchalarning bir jihati ierarxiyaga bo'ysunadigan ko'p sonli aniq darajadagi kontseptual metaforalarni tashkil qilishi mumkin. To'rtinchi (d) punktda kontseptual metaforalar tizimni tashkil qiladi, chunki nishondagi sohalar mustaqil ravishda mavjud bo'lgan tushunchalar ierarxiyasining bir qismidir. Beshinchi (e) punktda, kontseptual metaforalarni bir-biriga bog'lab turadigan va ularni tizimga aylantiradigan narsa - bu ma'lum bir aniq darajadagi maqsadli tushuncha o'ziga xos kontseptual metaforalarga ega bo'lgan bir qator turli xil yuqori darajadagi tushunchalarning alohida holatidir. Ehtimol, metafora tizimlarini shakllantirishning qo'shimcha usullari mavjud, ammo hozirgi maqsadlar uchun ushbu beshta imkoniyatni hisobga olish va ularni qisqacha tavsiflash kifoya.

Bunday holda, manba ham, maqsad ham umumiy darajadagi kontseptual metaforalarning o'ziga xos darajadagi tushunchalaridir. Bu ierarxiyaning eng sodda va oddiy turi bo'lib, u ko'p holatlarni o'z ichiga oladi. Misol qilib "G'azab-issiq suyuqlikdir" metaforasini olaylik. Aslida, issiq suyuqlik manbasini yanada aniqlashtirish mumkin, masalan, potentsial manba domeni sifatida kuyish tushunchasini beradi. Buni quyidagicha ifodalashimiz mumkin:

Hissiyotlar kuchlardir.

G'azab – Idishdagi issiq suyuqlik (U g'azabdan qaynayotgan edi.)

G'azab – bu kuyish (U g'azabdan kuyayotgan edi.)

Sevgi uchun ham xuddi shunday o'xshashlikni topishimiz mumkin:

Muhabbat- tabiiy kuch (Men sevgini yengidim.)

Sevgi- shamol (Bu bo'ronli romantika edi.)

Voqealar tuzilmasi deb nomlanuvchi metafora tizimi yanada murakkab vaziyatni taqdim etadi [4; 205]. Umuman olganda, hodisalar (ya'ni, hodisaning umumiy darajadagi tushunchasi) voqea va harakatlar bo'lishi mumkin va ularning ikkalasi ham holatlar, sabablar va o'zgarishlarni o'z ichiga oladi. Harakatlar, shuningdek, taraqqiyot muammosi bo'lgan uzoq muddatli faoliyatni o'z ichiga oladi. Harakatlar maqsadlar, amalga oshirishdagi mumkin bo'lgan qiyinchiliklar va bajarish usuli bilan tavsiflanadi.

Bir nechta kontseptual metaforalar bir xil manba sohasi orqali metaforik tarzda konseptsiyalashtirilgan ma'lum bir jihatni baham ko'rishlari sababli bir-biriga aloqador bo'lishi mumkin. Bir ko'chma ma'noga ega ko'zlangan tushunchalar "manba domen doirasi" dir [5; 79-80]. Shunday qilib, manba doirasi tor yoki keng bo'lishi mumkin. Quyidagi kontseptual metaforalarni ko'rib chiqing:

G'azab - olov (U g'azabdan yonayotgan edi.)

Sevgi - olov (Ularning munosabatiga o't ketdi.)

Istak - bu olov (U yurist bo'lish orzusidan yonar edi.)

Tasavvur- yong'in (Bu manzara uning tasavvuriga o't qo'ydi.)

Ushbu ko'zlangan ma'nolarning barchasi bitta manbani qo'llash orqali intensivlik aspektini (darajalarini) baham ko'radi (olovning issiqligi). Yong'inni domen sifatida intensivlikning "asosiy ma'no markazi" borligini taklif qilishimiz mumkin [6; 82]. Shunday qilib, intensivlikni metaforik nuqtai nazaridan tushunishning usullaridan biri olov issiqligidir. Shunday qilib, yuqoridagi o'ziga xos metaforalar ushbu umumiy darajadagi metafora misollaridir. Bu kontseptual metaforalarning ierarxik tizimni shakllantirishning yana bir usuli. Aslini olganda, birlamchi metaforalarni tabiiy ravishda bunday tizimlarni shakllantirish sifatida ko'rish mumkin, chunki ularning ko'zlangan sohalarini bir nechta turli tushunchalarning umumiy tomonlarini (masalan, intensivlik) ifodalaydi.

Muayyan darajadagi mavhum tushuncha prototip kognitiv-madaniy modeli turli metafora

тизимларига tegishli elementlardan tashkil topganligi sababli bir necha xil umumiy darajadagi metafora tizimlaridan konseptual metaforalarni meros qilib olishi mumkin. Buni aniq darajadagi mavhum do'stlik tushunchasi bilan misol qilib keltirishimiz mumkin [5; 315]. Do'stlik modeli kontseptual jihatdan bir qator turli metafora tizimlarini o'z ichiga oladi. Chunki do'stlikning kognitiv-madaniy modeliga ko'ra, bu ikki kishini bir-biriga bog'laydigan holat, bu do'stlar o'rtasidagi muloqotni o'z ichiga oladi, bir-biri bilan o'zaro munosabatni nazarda tutadi, bu murakkab tizim sifatida do'stlar va ularning o'zaro ta'siridan iborat, bir-biriga nisbatan ma'lum his-tuyg'ularni his qiladigan ishtirokchilarni o'z ichiga oladi va boshqalar.

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### **ТУРЛИ ТИЗИМЛИ ТИЛЛАРДА БАЪЗИ ЎЗБЕКЧА ТАОМ НОМЛАРИНИНГ ЎЗИГА ХОС ХУСУСИЯТЛАРИ**

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**Аннотация.** Мақолада ўзбек халқининг миллий маданияти ва тилини ўзига хос жиҳатларини тавсифлашда муҳим роль ўйнайдиган таом номларининг келиб чиқиши, семантик таркиби тадқиқ қилинган ҳамда уларнинг немис ва рус тилларида қўлланилишини ўзига хос хусусиятлари аниқланган. Фактик материаллар асосида ўзбек миллий маданиятига хос бўлган реалияларнинг – таом номларининг немис ва рус тилларига изоҳ йўли билан берилиши таҳлил қилинган. Немис ва рус тилларига ўзлашган ўзбекча таом номларининг фонетик, семантик ва морфологик нуқтаи назардан мослашиши кўрсатиб берилган.

**Калит сўзлар:** таом, сўз, лексема, луғат, изоҳ, немис тили, ўзбек тили, рус тили.

Она заминимиз миллий-маданий меросини турли халқ вакиллари томонидан ўрганишга бўлган қизиқиш халқаро майдонда борган сари ортиб бормоқда. Ушбу ҳолат, жумладан, тилимиздаги миллий-маданий хусусиятга эга лексиканинг қардош ва ноқардош тилларда берилиш хусусиятларини тадқиқ этиш зарурлигини тақоза этмоқда. Бунга ишонч ҳосил қилиш учун ўзбекча таом номларининг немис ва рус тилларида талқин қилиниши хусусиятларини таҳлилга тортамыз.

*Чучвара* – ичига қийма солиб тугилган, мантидан кўра кичикроқ хамир овқат [Раҳматуллаев Ш., 2020; 517]. Ушбу лексема семантик жиҳатдан кўк *чучвара*, қозурма *чучвара* каби турларга бўлинади. Ўзбек тилида егулик номлари билан боғлиқ лексемалар халқ мақоллари ва фразеологизмлар таркибида кенг учрайди. Жумладан, “*чучварани хом санамоқ*”, яъни ‘*йўқ ёки амалга ошмайдиган нарсага ишонмоқ, хом ўйламоқ, хомҳаёл қилмоқ*’. Бу каби фразеологик бирикмаларни ўзбек тили бадий матнларида ҳам кузатишимиз мумкин. *Сен чучварани хом санаб юрибсан, ука, сен дўст билан душманни ажратолмайсан* [Шухрат., Шинелли йиллар., 2018; 154].

*Чучвара* сўзини немис тилига *Brühe mit Knödeln* ёки рус тилидан ўзлашган *Pelmeni* термини ёрдамида таржима қилиш мумкин, бироқ бу айнан шу нарсани англатмайди. Гарчи, шаклан улар ўхшаш бўлса-да, бир биридан фарқ қилади. Шу сабабли бу сўзнинг маъносини немис тили ўқувчиларига қуйидаги изоҳ орқали аниқроқ тушунтириш мумкин: *Tschutschwara ist ein Gericht, das aus fein gehacktem Fleisch und dünnen Teigstücken hergestellt und in Brühe mit gebratenem Fleisch und Gemüse gekocht. Außerdem ist das eine vollwertige Suppe.*

Одатда *чучвара* сўзи рус тилига *пельмени* деб таржима қилинади. Ушбу лексема бошқа туркий халқлар тилларда ҳам турли шаклларда учрайди: уйғур. *чочерэ*, қирғиз. *чучпара*, қозок.

тушпара, азарб. душбере.

Егулик ва ичимлик номларини англаторувчи лексемалар юртимизнинг турли шаҳар ва қишлоқларида аҳолининг шуғулланган қадимий хўжалик-маданий типни таъсирида келиб чиққан ва ўша маҳаллий жойда истиқомат қилувчи халқнинг касби ҳамда машғулоти билан бевосита боғлиқ. Масалан, Тошкентда *норин*, *хўл норин*, *мошкичири*, *мошхўрда*, *қазии-қарта*, *мохора*, *лочира*, *варақии сомса ва қовурма чучвара* шулар жумласидандир.

*Ҳалим* – сувга бугдой ёрмаси ва гўшт солиб узок вақт, хил-хил бўлиб кетгунча, қайнатиб пишириладиган қуюқ овқат [Раҳматуллаев Ш., 2020; 493]. Бу егулик номи ўзбек бадий асарларида ҳам кенг учрайди. Масалан, *Ҳазратойимнинг даҳалари бўлди. Чунонам басавлат, чунонам гавжум бўлдики, дошқозонда ҳалим улашдилар, – деди Анзира* [Асқад Мухтор., Опа-сингиллар., 1955; 315].

Ушбу таомнинг номи – *ҳалим* немис тилида ўз эквивалентига эга эмас. Уни фақатгина қуйидагича таржима ва изоҳлар орқали бериш мумкин: *Halim - Weizenbrei mit Lammfleisch. Halim ist ein köstliches Fleischgericht und dies wird aus geschälten und eingeweichten Weizenkörnern und Lammfleisch hergestellt. Das wird unter stundenlangem Rühren gekocht, bis ein einheitlicher Brei entstanden ist. Es ist ein richtiger Sattmacher und besonders ideal für die Fastenzeit.*

*Ҳалим* сўзи рус тилида ‘каша из очищенных зерен пшеницы и мясо’ [Халим // <http://uzb-culinary.narod.ru/book/2/7.html>] изоҳ қўринишида берилади. Ушбу егулик немис ва рус маданиятига хос эмас. Шу сабабли *ҳалим* лексемаси рус ва немис тиллари луғатларида қайд этилмаган

*Норин* – пиширилган ҳамир ва гўштни, одатда от гўшти, қазини майда тўғраб, аралаштириб тайёрланадиган овқат [Раҳматуллаев Ш., 2020; 60]. *Норин* ўзбек халқининг сеvimли миллий овқатларидан бири бўлиб, у бироз регионал хусусиятга эгадир. Чунки бу таом асосан Тошкент ва унинг атрофидаги ҳудудларда кенг истеъмол қилинади. Тошкентда туғилиб ўсган ва ижод қилган таниқли ўзбек шоири ва ёзувчиси Ойбекнинг асарларида ушбу лексемани учратишимиз юқорида айтиб ўтган фикримизнинг яққол далилидир: *Кечки норин учун катта қозонда қазии пишади* [Ойбек., Танлаган асарлар., 2019; 238].

*Норин* немис тилида *norin*, *narin* ёки *naryn* каби ўзлашган сўзлар орқали берилади. Шу сабабли ушбу тилда айнан норинни англаторувчи ёки шунга ўхшаш бирор бир бошқа таом номини бир сўз билан ифода этиш имконияти мавжуд эмас. Мазкур лексемани немис тилига *Nudeln mit Pferdefleisch* деб таржима қилиб, уни қуйидагича изоҳлаш мақсадга мувофиқ: *Nudeln werden aus dünnen Teigstücken geschnitten, die Wasser oder Fleischbrühe gekocht wurden, dann werden die Nudeln mit gekochtem Fleisch hinzugefügt.*

*Норин* рус маданияти учун ҳам нотаниш сўз бўлганлиги сабабли у рус тили луғатларида қайд этилмаган. Таъкидлаш жоизки, ўзбекча таомнинг номи *норин* сўзини рус тилида *нарын* шаклида бериб, қуйидагича талқин қилиш мумкин: ‘тонко нарезанная лапша с соломкой мяса, луком и чёрным перцем, залитный ароматным горячим бульоном’ [Нарын // <https://zira.uz/ru/recipe/naryin/>]. Ушбу лексема қардош туркий тилли кўчманчи ва ярим ўтрок кўчманчи халқларнинг шеваларида турли хил фонетик ва семантик вариантларда учрайди. Масалан, қирғиз. *наарын*, қозоқ. *нарын*, уйғур. *нерин* каби формалари халқ оғзаки ижоди ёки мақолларда кенг қўлланилган. Жумладан, у қозоқ халқ мақолида ишлатилган: *Нарынды қырғыз турасын* [[https://ru.wikipedia.org/wiki/Нарын\\_\(блюдо\)](https://ru.wikipedia.org/wiki/Нарын_(блюдо))] ‘*норин тайёрлашда энг моҳир усталар қирғизлардир*’.

*Мошкичири* – мош билан гуручдан пишириладиган қуюқ таом [Раҳматуллаев Ш., 2020; 620]. Бу лексема ўзбек бадий матнларида ҳам кенг учрайди, масалан, “*Бир лаганда мошкичири олиб кирди*” [Мирмухсин., Умид., 2016; 173]. Шунингдек, уни оғзаки нутқда ва бадий асарларда кўчма маъноларда ҳам ишлатилганини кузатишимиз мумкин. Масалан, *Замон ўзини босиш учун мошкичири соқолини ўнг қўли билан бироз силаб турди* [Мирзакалон Исмоилий., Фарғона тонг отгунча., 1995; 68]. Яъни бу ерда соч-соқол ҳақида, унинг оқ аралаш ёки оқ-қора аралаш, мош – гуручга ўхшатиш тушунилади: *Иши мошкичири бўлиб кетибди* [Раҳматуллаев Ш., 2020; 620]. Бу гапда ҳам кўчма маънода қўлланилиб, ‘аралаш – қуралаш бўлиб кетган’ деган мазмунда ишлатилган.

Мошкичири ўзбек миллий таоми эканлигини, унинг немис тилида эквиваленти мавжуд бўлмаганлиги инобатга олиб, уни немис тилида ‘*Breiarartiges Gericht aus Mungobohnen und Reis*’ деб изоҳлаш ёки уни ўрнига *Maschkitschiri* реалаясини қўллаш мумкин.

*Мошкичири* лексемаси рус тилининг луғатларида қайд этилмаган. Шу сабабли у манбаларда кўпинча “каша из риса и маша с кусочками мяса, луком и специями» [Жемчужины узбекской

кухни: нухат-шурак, халим, машкичири // <https://plover.ru/blog/zhemchuzhiny-uzbekskoy-kukhni-nukhat-shurak-khalim-mashkichiri/>] деб талқин қилинади.

*Ҳасун* – ‘сўйилган қўй ёки қорамолнинг ичагига гўшт, жигар, қораталоқ қабиларнинг қиймаси ва гуруч аралаштириб солиниб, қозонда қайнатиб ёки қасқонда димлаб тайёрланадиган таом’ [Раҳматуллаев Ш., 2020; 514].

*Ҳасун* лексемаси немис тили луғатларида ва бошқа манбаларда қайд этилмаган. Шу сабабли у немис ошхонаси ва маданиятига нотаниш бўлиб ҳисобланади. Бу таом номини немис тилида *hasip* ёки *hasyp* деб беришимиз мумкин ва уни қуйидагича изоҳлар орқали тушунтириб ўтаем. *Hasip (Hasyp) ist eine hausgemachte Lammwurst, die mit fein gehacktem Fleisch, Leber, Fett, Reis, Zwiebel und Gewürzen gefüllt und im Wasser gekocht wird.*

*Ҳасун* сўзини рус тилининг баъзи луғатларида (мас., Кулинарный словарь) ўзбек тилидан ўзлашган ҳамда фонетик ўзгаришга учраган сўз сифатида, яъни *хасун* ёки *хасьт* шаклида унга қуйидагича изоҳ берилганини кўришимиз мумкин: ‘Таджикское и узбекское колбаса, ее готовят из сырой рубленой начинки, которая состоит из бараньего мяса, бараньей требухи (почки, селезенка, печень), курдючного сала, лука и риса, приправленных зирой и перцем. Начинку набивают в бараньи кишки, после этого их варят горячей соленой воде’ [<https://kolbasadoma.ru/xasyp-uzbekskaya-kolbasa.html>]. Баъзи рус мантларида у “*Хасьт или хасип — это узбекская ливерная колбаса, которая готовится из субпродуктов и риса*” [<https://kolbasadoma.ru/xasyp-uzbekskaya-kolbasa.html>] деб изоҳлаган.

Хулоса ўрнида шуни айтиш мумкинки, ўзбек халқининг миллий маданияти ва тилини ўзига хос жиҳатларини тавсифлашда муҳим роль ўйнайдиган миллий таом номлари келиб чиқиши нуқтаи назардан ўз тарихига эга. Уларнинг этимологияси, семантик таркибини тадқиқ қилиб, бошқа тилларда, жумладан немис ва рус, қўлланилишини ўзига хослигини аниқлаш муҳим аҳамият касб этади. Ўзбек миллий маданиятига хос бўлган таом номлари немис ва рус тилларида реалитет сифатида (таржимасиз) ўзлашиб, уларнинг луғат қатламини бойишига хизмат қилади. Ўз эквивалентларига эга бўлмаганлиги сабабли уларни изоҳ йўли билан бериш мақсадга мувофиқ. Немис ва рус тилларига ўзлашган ўзбекча таом номлари фонетик, семантик ва морфологик нуқтаи назардан мослашади.

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#### REFLECTING THE PRAGMATIC POTENTIAL OF THE SOURCE TEXT IN TRANSLATION

(with the examples taken from the novel “Silence” by S.Ahmad)

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**Abstract.** In this thesis, what is pragmatics itself, its importance in translation, the necessity of re-creating pragmatic potential, information about pragmatics in translation are considered on the example of S. Ahmad's novel "Silence".

**Key words:** receptor, translation, adequacy in translation, pragmatic potential, expressive means of language

Pragmatic potential is the pragmatic effect of information in the text on the receptor, that is, the information reflected in the text affects the feelings of the receptor, evokes a certain emotional reaction, and so on.

The translator faces several difficulties in reflecting the pragmatic potential of any text. For

example, when translating the Uzbek language into a foreign language, let's take the phrases of our language, such as kindness, love, compassion, which enrich and complement each other with deep meaning. As strange as it may seem, the exact translation of these expressions into other languages is a difficult problem. For example, source text: “Mirvali qahri qattiq, **uncha-munchaga ko'zidan yosh chiqmaydigan bola** edi”[1]. Target text: “Mirwali was a child with a strong temper and no tears in his eyes even in most hard situations”.

Especially in the translation of fiction, translators face significant difficulties. Translation requires them to make appropriate adjustments to the pragmatic differences between the original text and the translated text in order to be correctly understood by the receiver.

Elements specific to regional dialects in the original text are not given in the translation. On the other hand, dialectal forms can be used in text and mainly in fiction to indicate the linguistic identity of a certain individual character. In such cases, the translator tries to convey the meaning using the vocabulary of the target language. For example, in source text: “**Rizqi yak bacham xo'rdi-ya, nomard!** (Bir bolamning rizqini yeding, nomard![]) – in target text: “You cut one of my child's subsistence, you villain!”

Translation is a means of transmitting certain information that is understandable from the original to the receiver (reader). When the receptor reads and accepts the text, in turn, he is the receiver of the information. In the process of reading the text, the recipient of information forms a certain attitude towards the information expressed in the text. This attitude is called pragmatic attitude. Such relations can be of different nature. They often have an intellectual character, they consist of information that does not seem interesting to the recipient, does not apply to him, and at the same time, the received information can have a very strong emotional impact on him and direct him to certain intentions. Such a communicative effect of the text on the recipient of information, that is, a pragmatic attitude, is called the pragmatic aspect or potential of the text.

The pragmatic potential of the text is formed by means of expression of the language specially chosen by the author: lexical and syntactic, as well as stylistic units. The original text selects from the language tools that make the information more expressive and more impressive, consistent with its communicative purpose. As a result, the text created for this purpose will have a certain pragmatic potential, and they will have a communicative effect on the recipient of information (receptor). The pragmatic potential of the text is expressed by the content and form of information, they are the means of expression already present in the language, and the author uses them only appropriately.

As the same song has different effects on different people, the receptor's reaction to the information it receives is also different. The pragmatic attitude of the recipient of information to information depends not only on the text, but also on the recipient's personality, background knowledge, life experiences, mental state, and other similar characteristics. Therefore, the pragmatic and communicative effect of the text can be determined by different effects on people at different levels.

Therefore, the establishment of pragmatic relations in accordance with the original largely depends on the translator's choice of language tools in the process of translation. The need to recreate the pragmatic potential of the original in the translation process and its result, the effort to have the desired effect on the recipient of information, the reader, is called the pragmatic aspect of translation or pragmatics of translation. At the first stage of the translation process, the translator himself, as the receiver of information, tries to understand as much as possible the information in the text. For this, he should be aware of all the background knowledge available in the original language. Therefore, the success of the translation depends on the translator's knowledge of the history, culture, literature, customs and traditions of the people of the original text.

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**"THEORETICAL BACKGROUND OF THE STUDY OF  
THE PROCESS LANGUAGE SEMANTIZATION UNITS BY STUDENTS WITH READING  
IMPAIRMENT"**

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**Annotation:** This article describes the current state of the problem on the basis of the study of theoretical, scientific and methodological literature supports the problem, observes the basic concept and the conceptual apparatus of scientific research (working hypothesis, goals and objectives).

**Key words:** theoretical background, reading impairment, pedagogy, linguistics, psycholinguistics, methods of teaching.

**"ТЕОРЕТИЧЕСКИЕ ПРЕДПОСЫЛКИ ИЗУЧЕНИЯ ПРОЦЕССА СЕМАНТИЗАЦИИ  
ЯЗЫКОВЫХ ЕДИНИЦ СТУДЕНТАМИ С НАРУШЕНИЯМИ ЧТЕНИЯ"**

**Аннотация:** В данной статье описывается современное состояние проблемы на основе изучения теоретической, научной и методологической литературы, обосновывается проблема, рассматриваются основные концепции и понятийный аппарат научного исследования (рабочие гипотезы, цели и задачи).

**Ключевые слова:** теоретические основы, нарушения чтения, педагогика, языкознание, психолингвистика, методика обучения.

The results of an analytical review of scientific literature in the field of speech therapy, pedagogy, linguistics, psycholinguistics, methods of teaching the Russian language, concerning the stated research problem, are presented. In the course of the analysis of conceptual provisions, it is shown that the processes of semantization of linguistic material, which imply its interpretation, the establishment of the meanings of verbal expressions, the search for specific meanings, largely determine the results of semantic perception and understanding of textual information when reading.

Semantization in linguistics and linguodidactics is interpreted as the process of establishing and explicitly defining the meaning of a linguistic unit, revealing its semantics. Particular attention is paid to the phenomenon of semantization and its interaction with such concepts as "interpretation", "interpretation", "interpretation", "revealing the meaning/meaning".

The process of semantization is associated with the identification of the semantics of linguistic signs of various lengths and structural organization. Researchers distinguish various nominations: elemental and situational, primary and secondary. When semantizing primary names, attention is focused on highlighting the differential essential features of the object. In the process of interpreting the meanings of secondary nominations, including figurative ones (paraphrase, metaphors, etc.), a functional rethinking of the concept takes place. The semantization of situational nominations, which can be expressed by predicative constructions, is a decoding of information stored in a syntactic construction. The semantic description of such nominations as paraphrases and predicative constructions requires the construction of an associative field, taking into account logical and grammatical relations, and tracking contextual links.

The literature presents various classifications of methods or strategies for the semantization of language units. The choice of this or that strategy is determined by perceptual experience and the degree of development of the metalinguistic ability. The results of semantization are mediated by the actualization of certain components of the associative potential of linguistic signs and depend on the breadth of the associative-semantic fields behind the word. In the works of the linguo-cognitive direction, attention is focused on the connection of interpretive activity with global cognitive processes of conceptualization and categorization. "Theoretical prerequisites for the study of the process of semantization of language units by students with reading impairment" presents the results of an analytical review of scientific literature in the field of speech therapy, pedagogy, linguistics, psycholinguistics, methods of teaching the Russian language, concerning the stated research problem. In the course of the analysis of conceptual provisions, it is shown that the processes of semantization of linguistic material, which imply its interpretation, the establishment of the meanings of verbal expressions, the search for specific meanings, largely determine the results of semantic perception and understanding of textual information when reading.

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In the works of the linguo-cognitive direction, attention is focused on the connection of interpretive activity with global cognitive processes of conceptualization and categorization. As the analysis shows, the data presented in the literature relate mainly to the characteristics of semantic processes in schoolchildren with speech impairments. Special studies devoted to the problem of studying the semantization of language units by students with reading impairments have not been conducted in speech therapy. Analytical consideration of the problem under study in speech therapy, linguistics and psycholinguistics confirms the importance of a targeted study of the skills of semantization of language units in students with reading disorders and the creation of a correction-oriented model for the formation of these skills.

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### НЕМИС ТИЛИДА ФРАЗЕОЛОГИЗМЛАРНИНГ ИЛОВАЛИ ҚУРИЛМАЛАР СИФАТИДА ҚЎЛЛАНИЛИШИ

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**Аннотация.** Мақолада иловали қурилмалар таркибида фразеологизмларнинг қўлланилиши мисоллар воситасида таҳлил қилинган.

**Annotation.** The article analyzes the use of phraseologisms in the application devices by means of examples.

**Аннотация.** В статье на примерах анализируется употребление фразеологизмов в присоединительных конструкциях.

Германшунос олимларнинг иловали қурилмаларни ўрганишга бағишлаб ёзган илмий-тадқиқот ишлари билан танишишар эканмиз, улар томонидан илова ҳодисасининг бир қатор янги хусусиятлари изоҳланаётганлигига гувоҳ бўламиз. Бу ҳодиса тўғрисида мавжуд бўлган фикр ва мулоҳазаларимиз ҳам борган сари кенгайиб, чуқурлашиб боради. Чунки, бу ҳодиса кўп қиррали,



кўп томонли лингвистик ҳодисадир. Унинг кўп қиррали ҳодиса эканлиги иловали элементларнинг илова қурилма таркибида бажариб келаётган функциялари билан белгиланади. Иловали элементлар матнни тўлдирибгина қолмасдан, балки уларни янги-янги томондан бойитади, кенгайтиради, чунки бу ерда илова қурилма узлуксиз, мураккаб ва услубий қурилма эканлиги ўз ифодасини топади ва унинг таркибида фразеологизмлар ва бадий тасвир воситаларининг қўлланилиши имкониятини беради [1; 9 – 19-б.].

Немис тилида фразеологизмлар ва бадий тасвир воситалари иловали элементлар сифатида матнлар доирасида хилма-хил стилистик функцияларни бажариб келади: умумийликни конкретлаштириш воситаси; бирон-бир компонентнинг тушириб қолдирилиши; перифраз; такрор воситаси; антитеза; ўхшатиш, сўз таркиби, синонимия ва бошқалар.

Иловали элементларга хос бўлган стилистик функциялардан бири – бу умумийликни конкретлаштиришдир.

*Sie hatten nun drei Kinder, zwei Mädchen und den Knaben Meinhard* [4; S. 151].

Мазкур мисолда иловали элементлар маълум бўлақларнинг мазмунини конкретлаштириб, шахсларни аниқлаб келмоқда. Бу ерда қўлланилган иловали элементлар кишиларнинг қариндошлигини аниқлаб келмоқда.

Одатда образли сўз ва сўз бирикмалари шаклида ифодаланиб келаётган иловали элементлар тасвирланаётган ҳодисани китобхоннинг чуқур англаши, идрок қилиши учун хизмат қилади. Натижада улар тасвирий воситаларнинг турли хил стилистик усулларда кела олади.

*So sollten uns zwei beide einmal die Weiber sehen, den großmächtigen Oskar und den kleinen, armen Hansjörg* [3; S.171].

Бу ерда иловали элементларнинг маъно хусусиятлари маълум бўлақларнинг маъно хусусиятларига эмас, аксинча иловали элементларнинг бирининг маъносига қарама-қарши қўйилади.

Иловали элементларнинг маълум бўлаққа ёки гапнинг бирон-бир компонентига нисбатан бажариб келаётган бундай стилистик функциялари бошқа тасвирий воситаларда ҳам такрорланиши мумкин.

Иловали элементлар маълум бўлақларга ёки бутун гапнинг мазмунига нисбатан такрор воситасининг турли хил шаклларида ифодаланиб келиши мумкин. Такрорий усуллар ёрдамида юзага келувчи ҳар қандай иловали элемент ўз табиатига кўра тасвирий воситалар ҳисобланади ва матн доирасида хилма-хил стилистик функциялар бажариб келади [2; 281-б.]. Иловали элементлар маълум бўлаққа нисбатан оддийгина такрорланиб қолмасдан, ўзининг унга нисбатан вазифасини ҳам ўзгартиради.

*Sie lächelten sich zu, mit einem kleinen, wissenden Lächeln* [3; S. 201].

Юқоридаги мисолда иловали элементлар такрорий принцип асосида намоён бўлмоқда. Ҳар қандай такрор аниқ бир вазифа бажариб келади, одатда, такрорланувчи қисм оддийгина такрорланибгина қолмасдан, балки ўзининг вазифасини ҳам ўзгартиради. Натижада такрорланувчи қисмнинг, яъни иловали элементнинг таъсирчанлиги ошади. Китобхоннинг диққат эътибори ана шу такрорланиб келувчи қисмга қаратилади. Такрорланиб келувчи иловали элемент оддийгина такрорланиб қолмасдан, балки у лексик-грамматик воситалар ёрдамида кенгайтирилади, натижада у томонидан маълум бўлаққа нисбатан билдириляётган қўшимча маънонинг ҳам ҳажми кенгайди.

Демак, фразеологизмлар ва тасвирий воситаларнинг иловали элементлар функциясида келишида, уларнинг маълум бўлаққа нисбатан билдираётган қўшимча маънолари билан биргаликда гап таркибида бажариб келаётган синтактик функцияларининг ўзаро алмашуви ҳам катта таъсир кўрсатиши мумкин.

Баъзи ҳолларда фразеологизмлар ва бадий тасвир воситалари билан ифодаланган иловали элементлар томонидан маълум бўлақларга нисбатан бошқариб келинаётган стилистик функцияларнинг доираси кенгайиши мумкин. Натижада уларнинг таркибида тасвирий воситаларнинг бир нечаси иштирок этади.

Хулоса қилиб шуни айтиш мумкинки, юқорида таҳлил қилинган мисоллар фразеологизмлар ва бадий тасвир воситалари билан ифодаланган иловали элементларнинг маълум бўлақларга нисбатан бажариб келаётган стилистик функциялари ниҳоятда бойдир ва уларнинг бадий матн доирасида ёйилиш даражаси фақатгина у ёки бу ёзувчининг индивидуал услуби билан белгиланади.

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## ПУТИ РАЗВИТИЯ МОТИВАЦИИ СТУДЕНТОВ ПРИ ОБУЧЕНИИ С ПОМОЩЬЮ ЦИФРОВЫХ СРЕДСТВ

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**Аннотация:** Исследование показывает, что студенты, которые используют цифровые обучающие средства, достигают лучших результатов, чем те, которых обучают традиционными методами. Они также более мотивированы к соответствующему предмету. Это относится ко всем группам высших учебных заведений и ко всем изучаемым предметам, в особенности иностранным языкам. Однако сами по себе цифровые материалы не гарантируют успеха. Их влияние на успеваемость и мотивацию зависит от того, как они используются. Кроме этого будет рассмотрен вопрос о роли преподавателя в развитии мотивации студентов.

**Ключевые слова:** обучение дома, отвлекаться, мотивировать, иностранные языки, цифровые материалы, влияние, успех.

## WAYS TO DEVELOP STUDENTS' MOTIVATION IN LEARNING WITH THE HELP OF DIGITAL MEANS

**Abstract:** The study shows that students who use digital learning tools achieve better results than those who are taught by traditional methods. They are also more motivated towards the respective subject. This applies to all groups of higher educational institutions and to all subjects studied, especially foreign languages. However, digital content alone does not guarantee success. Their impact on performance and motivation depends on how they are used. In addition, the question of the role of the teacher in the development of students' motivation will be considered.

**Key words:** learning at home, distractions, motivate, foreign languages, digital materials, influence, success.

Как бы хорошо ни было обучение дома, обучение в домашнем офисе сопряжено с некоторыми рисками. Точнее, мотивационные риски. По крайней мере, только студентам удастся мотивировать себя к учебе одним нажатием кнопки, а затем постоянно оставаться сосредоточенными. Большинство из них через короткое время отвлекаются или даже неначинают, потому что им не хватает драйва и самодисциплины [1].

Возникает необходимость выработки простых механизмов, с помощью которых преподаватели вузов смогут значительно повысить и стабильно улучшить мотивацию студентов при обучении дома.

Одна из важных задач, стоящих перед преподавателями, это разбить на порции материал, который необходим для усвоения. Так, если преподаватель, даёт презентацию или текст объемом в 20 страниц, любой студент откажется выполнять это задание, какимбы оно интересным не было. Чем меньше цель, тем больше вероятность, что она не отпугнет студентов [2].

Чтобы домашнее обучение не было хаотичным и выполнялось без фиксированного графика, было рационально сохранить привычку студентов посещать различные занятия по расписанию. Как правило, начинать и заканчивать обучение без фиксированного времени отрицательно влияет на мотивацию. С этой целью на электронной платформе было написано объявление о дне и времени занятия иностранного языка.

Вы знаете, почему многие студенты учатся в библиотеке или в общественных кабинетах? Не из-за плохой вентиляции или неудобных сидений. Они ищут близости со своими товарищами по

учебе, потому что это их мотивирует. Присутствие других людей, которые тоже хотят учиться, делает их продуктивными. Атмосфера, коллективный дух и визуальные стимулы обучающихся людей могут иметь мотивационный эффект. Идеальным решением этой проблемы мы считаем для проведения онлайн-уроков на платформе Zoom. Как известно, это прекрасный сервис для дистанционного обучения в условиях карантина. Организовать встречу может любой, создавший учетную запись. Бесплатная учетная запись позволяет проводить видео-занятия длительностью до 40 минут. Программа отлично подходит для индивидуальных и групповых занятий, студенты могут заходить как с компьютера, так и с планшета с телефоном. К видеоконференции может подключиться любой, имеющий ссылку, или идентификатор конференции. Мероприятие можно запланировать заранее, а также сделать повторяющуюся ссылку, то есть для постоянного занятия в определенное время можно сделать одну и ту же ссылку для входа (3).

Многим студентам сложно заниматься дома. Они позволяют себе отвлекаться, тратить время попусту и управляют лишь частью того, что было бы возможно. Причиной этого часто является отсутствие или непостоянная мотивация. Но в большинстве случаев небольших корректировок в рабочих процессах достаточно, чтобы значительно повысить мотивацию при обучении дома. Обучение с помощью цифровых материалов поможет студентам расширить свои творческие способности [4]

По этой причине в этой статье мы показали вам несколько приемов, которые может использовать любой преподаватель, чтобы мотивировать студентов учиться самостоятельно и без особых усилий.

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### **ТАЪЛИМ ТИЗИМИМИЗДА СИФАТ ЎЗГАРИШИ ҚАЧОН ПАЙДО БЎЛАДИ? ҚАЧОНКИ БИЗ ҲАММАМИЗ ФИКРЛАЙ БОШЛАСАК.**

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Таълим сифатини ошириш йили ҳам ярмига етиб қолди. Кузатсам, қутилган сифат ошиши сезилмаяпти. Ё сиз сезаяпсизми? Ўтган йил, йиллар инерцияси билан келаётгандаймиз. Хусусан чет тилларни ўқитиш тизимимизда ўша эски тўртта малака – гапириш, ёзиш, ўқиш ва тинглаб-тушунишни ўргатишда давом этаяпмиз. Бироқ янги йилда янги натижа ўзини кўрсатмаяпти. Икки-уч йилдан бери бошланган чет тил билиш даражаларини тасдиқловчи сертификатларни олаяпмизу, шу сертификати борларнинг оғзаки ва ёзма нутқларига диққат билан эътибор қилсангиз, уларнинг нутқида турли фонетик, грамматик ва лексик хатолар қулоқ ва кўзга чалинмоқда. Чет тилчи мутахассислар аудиторияда талабалар билан чет тилда мулоқот қилаётгандирлар, бироқ кафедрада ва бошқа ўзаро йиғилишларда мазза қилиб ўзбекча ҳангома қилишда давом этаяпмиз; айниқса номдор, унвондор, амалдор, даражадорлар шу аҳволда. Шу кўпчилик “дор”лар бир-бирини қўллаб-қўлтикламоқда, ошқора равишда ҳам кўпаймоқда. Уялишни унутиб қўяяпмиз, мақтанишни қойиллатаяпмиз, ҳақиқий билим ва илм эгалари йўқ эмас, уларга ҳавас қилиш ўрнига ҳасад тошларини икков-уччов бўлиб отаяпмиз. Буларнинг сабаби бор, албатта: Асосий сабаб - имонимиз заифлашиб бормоқда, ибодатда мунофиқлашаяпмиз: тилу

либосда - мусулмон, дилу ботинда – шайтон бўлиб бораяпмиз.

Миллатимиз - ўзбек, бошимизда эса дўппи кўринмай қолди. Айниқса шаҳарда дўппи кийсангиз, тинчликми, деб сизга ҳамдардлик қилишни бошлашади. Дўппи миллий либослик хусусиятини йўқотиб, у мусибат белгиси, қоқоқлик, қишлоқлик, маданиятсизлик аломати бўлиб қолапти. Дўппи кийишга айниқса айрим раҳбарлар уялмоқдалар...

Иккинчи сабаб – таълим ва тарбия тизимларимиз қайта кўриб чиқиладиган бўлиб қолапти. Бугунги ҳолат бир кунда пайдо бўлмади. Мактабда бир кун ҳам ўқитувчи, раҳбар, туман ва ёки вилоятда таълим муассасига бошлиқ бўлмаган одамни мактаблар вазири қилиб қўйдик (Ш.Шерматовни назарда тутаяпман). Бошқа айрим соҳаларда ҳам аҳвол шундай: нашриётда муҳаррир ва босмаҳона хидини хидламаган одам нашриётга директор, саломатлик соҳасида ишлаб кўлида шприц ушламаган ва беморни даволамаган одам соғлиқни сақлаш вазири бўлиб қолди. Дўхтир эса бизнесмен ва савдога раҳбар бўлиб олди. Ана шу каби ҳолатлар жамиятни орқага тортмоқда. **Мингта фазилати бор миллатимизнинг тақдири ТЎРТта иллат** исканжасида қийналмоқда: **бу иллатлар - Осиё оралаб айланиб юрган шарпа - ИНҚИРОЗ ШАРПАСИ. Бу иллатлар: қариндош-уруғлар, таниш-билишлар, маҳаллий юртдошлар, пора берувчи ва олувчилар** шаклида намоён бўлмоқда..Уларнинг илдизлари чуқур. Бироқ уларни юлиб ташлаш вақти келмадими? Ёки бу ишни фарзанд ва невараларга қолдирамизми?. **Аммо бунга мамлакатни ривожланган мамлакатлар қаторига олиб чиқишга бел боғлаган ЁЛГИЗ**

**Президентнинг кучи етмайди. Қайққа қарасин бечора?! Бир-икки йилда сочлари оқариб кетди. Бунга умумхалқ ҳашари керак. Келинг, ҳамма жойда ҳашар қилайлик. Йил давомида. Жаннатмакон юртимизни шу тўрт иллатдан тозалайлик. Бунинг учун референдум ўтказиш шарт эмас. Бу ишни биз зиёлилар оммавий тарзда бошлашимиз лозим.** Ривожланган миллат ва давлатлардан тажриба ва ўрнак олайлик. Шундай ибратли давлатлар бор: Шарқда Сингапур, Ғарбда Олмония. Аммо бу катта ишни бошлаш учун *фикрлайдиган, ўйлаб иш қиладиган* тажрибали зиёли раҳбарлар, замонравий жадидлар керак. Юртимизда барча соҳаларда ўз соҳасини юқори даражада эгаллаган мутахассислар бор, шуларга берайлик раҳнамоликни. Маҳаллий ва соҳа раҳбарлигига соҳанинг ўзидан раҳбар топиб сайлайлик. Ривожланган чет элларда билим ва илм ўрганиб келаётган компетент ёшларга берайлик жиловни! Хушомадгўй ва пахта кўювчиларга бермайлик амал ва унвонларни. “Пахтачилик” оқламади ишончини...

Таълим, айниқса чет тил таълими соҳасига қайтсак, биз ўқувчи ва талабаларни гапириш ва ёзишга ўргатишдан олдин уларни фикрлашга, тафаккурга ўргатайлик. Ахир бирор бир фикрни бошқа тил эгасига айтиш учун гапирувчи “Нимани гапираман?”, деб ўйлаши керак-ми? Аммо шу ўйлаш, фикрлашни биламизми? Ким бизга ўйлашни ўргатди? Ота -онамизми? “Ўйлаб гапир!”, деб талаб қилишади, аммо ўйлашни қандай ўрганай?, деган саволга на уйда, на мактабда жавоб топдик. Шу ўйлаб-ўйламай онг остида тахминан маълум бир касбни манфаат юзасидан танлаган талабага биз у *ўйламаган фикрни таржима қилдиришимиз* ва уни чет тилда *гапиртиришимиз* керак. Билим, кўникма, малака ва лаёқат поғонасидаги 4 та фаолият тури бўлган **гапириш, ёзиш, ўқиш ва тинглаб тушуниш тизими** эскириб бормоқда ва кутилган натижа бермай кўйдик, шу фаолият турлари бўйича С1 даражаси сертификати олганларнинг кўпчилиги нутқи (*гапириши*)да талаб қилинган *билим, кўникма* ва *малака* ва *лаёқат*лар кўринмаяпти. **Сабаб шуки, бу талаблар иерархияси авалида фикрлаш(ўйлаш) ва шу ўйни таржима қилиш йўқ.** Аммо шу иерархиянинг дастлабки поғонаси *ўйлаш*, иккинчиси ўйлаган фикрини *таржима қилиши* (чет элликка *айтиши* учун) шундан сўнггина учинчи поғонага чиқилиб, *гапириши* (ёки *ёзиши*) бажарилиши лозим. Дастлабки икки поғонага тайёр бўлмаган тил ўрганувчини бир сакратиб учинчи поғонага чиқариш ўзи бўладими? Шу сабабдан кўпчилик С1 сертификати бор “чет тил мутахассислари” талаб даражасида *гапир*а олмаяпти. Гапирса ҳам оддий хатолар ва интэрференция билан гапирмоқдалар ва ёзмоқдаларки, буни ДТМ синовлари ҳам кўрсатиб турибди.

Хуллас, чет тил таълимида талаб қилинаётган **нутқ фаолияти турларини** қайта кўриб чиқиш вақти келди. Улар: 6 та бўлиши керак:

1. **Фикрлаш (Denken),**
2. **Таржима қилиш (Übersetzen),**
3. **Гапириш (Sprechen),**
4. **Ёзиш (Schreiben),**
5. **Ўқиш (Lesen),: Ўқиб тушуниш (Leseverstehen),**
6. **Тинглаш (Hören), тўғрироғи Тинглаб тушуниш (Hörverstehen).**

Янги **Фикрлаш кўникмаси, малакаси ва лаёқатини** барча фанларда, **таржима қилишни** эса чет тилар бўйича **Халқ таълими вазирлиги** ва **Олий таълим, фан ва инновациялар**

**вазирлиги ўз ДТСларини қайта кўриб чиқиши ва барча фанлар ўқув ва ишчи дастурлари ҳамда ўқув адабиётларига интегратив ҳолда киргизиши шарт. Акс ҳолда барча қилинаётган ишлар кутилган самара ва натижа бермайди.**

**“Ҳассамизни эса яна бир марта эмас, бир умр йўқотаверамиз-ми??? (Маърифат газетасидан)**

Бу янги методик-дидактик ёндашиш ғоясини халқаро миқёсда мен илк бор таклиф қиляпман ва буни халқаро методика назарияси ва амалиётига жорий қилиниши устида CEFR билан ҳамкорликда назарий ва амалий ишланмалар тайёрламоқдаман.

**MALAKA OSHIRISHNING NAZARIY ASOSLARI.  
MADANIYAT MUASSASALARINING VOKAL O'QITUVCHILARI VA QO'SHIMCHA  
TA'LIM**

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**Annotatsiya:** Ko'rsatilgan tadqiqot mavzusining dolzarbligi shundan iboratki, madaniyat va qo'shimcha ta'lim muassasalarining vokal o'qituvchilari ikki turdagi faoliyatni yuqori saviyada aniq bajarishlari mumkin edi: tashkiliy, katta hajmdagi pedagogik bilim va uslubiy, fan faoliyati va ilmiy bilimlar haqida.

**Kalit so'zlar:** ta'lim muassasalari, malaka oshirish, pedagogika, metodika, baholash, ta'lim, pedagogik bilim, uslubiy bilim, fan faoliyati, ilmiy bilimlar.

**THEORETICAL FUNDAMENTALS OF QUALIFICATION.**

**VOCAL TEACHERS AND ADDITIONAL EDUCATION OF CULTURAL INSTITUTIONS**

**Annotation:** The relevance of the stated research topic also lies in the fact that vocal teachers of cultural institutions and additional education could clearly perform two types of activities at a high level: organizational, with a large amount of pedagogical knowledge and methodological, subject activity based on scientific knowledge.

**Key words:** educational institutions advanced training, pedagogy, methodology, assessment, education, pedagogical knowledge, methodological knowledge, scientific activity, and scientific knowledge.

Madaniyat va qo'shimcha ta'lim muassasalarining vokal o'qituvchilari malakasini oshirishning amaldagi tizimida yondashuv maqsad, vazifalarni belgilash, kasbiy tayyorgarlikning shakl va usullarini tanlash, tegishli pedagogik shart-sharoitlarni yaratishda samarali hisoblanadi. Binobarin, madaniyat va qo'shimcha ta'lim muassasalarining vokal o'qituvchilari malakasini oshirish tizimi kontseptsiyasi umumiy madaniy va kasbiy kompetentsiyalarning birligi va qiymatining tubdan yangi g'oyasini o'z ichiga oladi. Demak, malaka oshirish tizimi konsepsiyasiga kompetensiyaga asoslangan yondashuv metodologiyasi konsepsiyasi uzluksiz ta'limning maqsad, vazifalari va mazmunini tubdan o'zgartiradi. Madaniyat muassasasi, qo'shimcha ta'lim va oliy ta'lim muassasasidagi mutaxassisning fan-amaliy va bilish faoliyati turli darajalarga ega. Oliy ma'lumotli mutaxassisning faoliyati nafaqat alohida faoliyat ob'ektini - vokal guruhini, balki butun tizimni qamrab oladi. Madaniyat va qo'shimcha ta'lim muassasalarining vokal o'qituvchilari malakasini oshirish tizimi faoliyatining mazmun-mohiyati san'atning ushbu turini rivojlantirish qonuniyatlari va tamoyillariga asoslanadi. Qonunlar va tamoyillarni bilish ilg'or tajribaning zaxiralari, resurslari, salohiyatini aniqlash hamda uni umumlashtirish va ilmiy-uslubiy markazlar, metodika xonalari va boshqalar tomonidan tarqatish imkoniyatlarini topish imkonini beradi. Bugungi kunda malaka oshirish tizimi ilg'or tajribalarni joriy etish, samarali ish tajribasini almashish maqsadida seminar va uchrashuvlar o'tkazish, tajribalar o'tkazish imkoniyatiga ega. Binobarin, tahliliy faoliyatning mohiyatini tushunish, qonuniyatlari, tamoyillari, usullarini bilish malaka oshirish tizimining har bir mutaxassisi, xodimi, metodisti uchun majburiy bo'lib qoladi.

Ilmiy-uslubiy markaz uslubiy, ko'rsatma va axborot faoliyatini amalga oshiradi. Ushbu tadbirlarning har birida ularga madaniyat muassasalarining vokal o'qituvchilari yordam berishi mumkin.

Ta'limning ilg'or tizimi faoliyatning barcha yo'nalishlari bo'yicha uslubiy tavsiyalar yaratishga qodir ekanligini aytilish kifoya. Shunday qilib, O'zbekistonda faoliyat yuritayotgan vokal o'qituvchilarining malakasini oshirish tizimi talabalarning bilim, ko'nikma va ko'nikmalarini doimiy ravishda to'ldirishga yordam beradigan va madaniy muassasalarining vokal o'qituvchilari faoliyatiga doimiy qiziqishni ta'minlaydigan maqbul pedagogik sharoitlarni yaratishni talab qiladi. Bugungi kunda malaka oshirish

tizimida hayot davomida ta'lim asosiy pedagogik shart sifatida qaraladigan ustuvor nazariya hisoblanadi. Ilg'or kadrlar tayyorlash tizimi faoliyatining muhim nazariy pozitsiyasi kompetensiyaga asoslangan yondashuv asosida o'quvchilarning shaxsiy o'zini o'zi belgilashini rivojlantirishdir. Madaniyat muassasalari va qo'shimcha ta'lim vokal o'qituvchilarining malakasini oshirish uchun pedagogik shart-sharoitlar yaratishning nazariy qoidalaridan biri ularning ma'naviy madaniyatini shakllantirishdan iborat. Vokal o'qituvchilarining malakasini oshirish uchun pedagogik shart-sharoitlarni yaratishning nazariy qoidalari ta'lim ehtiyojlari asosida yuzaga keladigan ta'lim sub'ektlarining motivatsiyasi, aloqasi va o'zaro ta'siridir.

Bu shuni anglatadiki, malaka oshirish tizimida muloqot qilish qobiliyati ikki yoki bir guruh sub'ektlar o'rtasidagi kompetensiyaga asoslangan yuqori darajadagi o'zaro ta'sirga asoslanishi kerak. Shu bilan birga, ko'pincha malaka oshirish tizimining yetakchi mutaxassislari ham muloqot qilishda yetarli malakaga ega emaslar, shuning uchun kommunikativ kompetensiyani yaxshilash yo'llarini izlash kerak. Bir qator ilmiy nazariyalar sub'ektlar tomonidan ijtimoiy me'yorlar va qadriyatlarining to'liq e'tirof etilishini tasdiqlaydi, lekin ichki shaxs mexanizmlarini hisobga olmaydi. Aksariyat G'arb nazariyalari antagonizm g'oyasiga asoslanadi. Bu g'oya insonning ikki tomonlama tabiatini e'lon qiladi, u ijtimoiy rollar tizimiga tanqidiy munosabatda bo'lishni xohlaydi. Binobarin, biz barpo etayotgan ilg'or kadrlar tayyorlash tizimi ko'p madaniyatli va integratsiyalashgan dunyoda mehnat va hayot uchun zarur bo'lgan shaxsiy fazilatlar va ko'nikmalarni shakllantirishga yo'naltirilgan bo'lishi kerak.

Muayyan madaniyat va qo'shimcha ta'lim muassasasida umumiy madaniyat darajasi muhim rol o'ynaydi, vokal o'qituvchilarining malakasini oshirish darajasi bunga bog'liq. Malaka oshirish muassasasining kasbiy mahorat darajasi uning aksiosferasi bilan belgilanadi. Bu yerda har bir sub'ekt shaxsining o'zini o'zi qadrlash tamoyillari o'ynaydi. Malaka oshirish muassasasida sog'lom muhitni yaratish uchun ijtimoiy-madaniy faoliyatning barcha shakl va usullarini faollashtirish muhim ahamiyatga ega. Va, albatta, birinchi navbatda, bu yerda yaratilgan pedagogik shart-sharoitlar muayyan dasturda belgilangan ijtimoiy, madaniy, aksiologik, ma'no va badiiy faoliyatga qay darajada mos kelishini aniqlash. Madaniyat muassasalari vokal o'qituvchilarining malakasini oshirish uchun pedagogik shart-sharoitlarni yaratishning nazariy qoidalari va qo'shimcha ta'lim quyidagilar bilan belgilanadi:

- vokal o'qituvchilarining vokal mahoratining o'ziga xos xususiyatlari, bu professional ovoz faoliyatining ko'p qirraliligi bilan bog'liq;
- vokal o'qituvchilarining vokal mahoratini shakllantirish uchun pedagogik shart-sharoitlar ishlab chiqilgan;
- yakkaxon kuylash vokalida ishlashning muayyan shakllari va usullari.

Nazariya jamiyatning kadrlar tayyorlashga bo'lgan ehtiyojini aks ettiradi. Nafaqat ma'lum bilimlarga, balki olingan bilimlarni turli sharoitlarda muayyan muammolarni hal qilish uchun qo'llash ko'nikmalariga ega bo'lgan mutaxassislar va oliy o'quv yurtlarining bitiruvchilari.

Yuqoridagilar shuni anglatadiki, nafaqat ko'p narsani bilish va qila olish, balki, eng muhimi, bilimlarni doimiy ravishda yangilash, boshqa fan yo'nalishi bo'yicha qayta tayyorlash imkoniyatiga ega bo'lish (yoki qobiliyatini rivojlantirish).

Nazariy yondashuv o'quvchilar tomonidan nafaqat pedagogik bilimlarni o'zlashtirishni, balki ularda amalga oshirilayotgan faoliyat (o'quv, izlanish, loyiha va boshqalar) natijalariga shaxsiy mas'uliyatli munosabatni shakllantirishda tushunchalar majmuini o'zlashtirishni ham nazarda tutadi. Demak, madaniyat muassasalari va qo'shimcha ta'lim vokal o'qituvchilarini yuqori darajada tayyorlashni ta'minlovchi malaka oshirish tizimida maqbul pedagogik shart-sharoitlar yaratishning nazariy qoidalarining asosini joriy etilayotgan zamonaviy pedagogik texnologiyalar tashkil etadi.

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## MILLIY FRAZELOGIZMLARNI TARJIMA QILISHNING O'ZIGA XOS XUSUSIYATLARI

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**Annotatsiya:** Ushbu maqolada milliy xususiyatga ega ingliz frazeologizmlarini rus va o'zbek tillariga tarjima qilishning o'ziga xos xususiyatlari haqida so'z boradi. Shuningdek, mazmunida tarixiy va milliylikni saqlagan frazeologizmlarning tarjima muammolari va usullari kabi masalalar yuzasidan muallif fikr bildirib, ularni misollar asosida tahlil qilgan.

**Kalit so'zlar:** frazeologizm, onomastik birlik, tarjima, tasviriy yo'l.

**Аннотация:** В данной статье говорится об особенностях перевода национальной английских фразеологизмах на русский и узбекский языки. Также автор выражает свое мнение по таким вопросам, как переводческие проблемы и методы фразеологизмов, сохраняющих историческое и национальное содержание, и анализирует их на примерах.

**Ключевые слова:** фразеологизм, ономастическая единица, перевод, образный способ.

**Annotation:** This article talks about the peculiarities of translating national English phraseologisms into Russian and Uzbek languages. Also, the author expressed his opinion on issues such as translation problems and methods of phraseologisms that preserve historical and national content and analyzed them based on examples.

**Key words:** phraseologism, onomastic unit, translation, calking, figurative way.

Tarjimashunoslik zamon talabiga qarab rivojlanayotgan hozirgi kunda frazeologizmlarning tarjima jarayonidagi qiyinchiliklarini o'rganish dolzarb masalalardan biri bo'lib qoldi. Milliy bo'yodkor frazeologizmlarning tarjima muammolari bir qator tadqiqotlarda o'rganilayotgan bo'lsa-da, bu masala o'z yechimini hali topganicha yo'q. Turli tillar tarjimasida frazeologizmlarning semantik mazmuni o'xshash hamda farqli bo'lishi mumkin, buning asosiy sabablaridan biri tillarning qardosh yoki turli tizimli tillar oilasiga mansubligi bilan belgilanadi. Chunki til bamisoli chegarasiz ummondir. Bu xususda G'.Salomov shunday deydi: «Mushtarak adabiy an'analarga ega bo'lmagan xalqlarning tillaridan o'zaro tarjima qilganda jiddiy qiyinchiliklar seziladi. Bu o'rinda «yaqinlik» va «uzoqlik»ni faqat masofa ma'nosidagina tushunmaslik kerak. Xalqlarning makoni uzoq bo'lgani bilan ular o'rtasidagi adabiy-tarixiy yaqinlik, mushtaraklik sezilishi va aksincha, yaqin masofada yashaganlari va hatto, genetik tomondan qardosh tillarda so'zlashganlari bilan ham ular o'rtasida tarixan tarkib topgan mushtarak adabiy jarayon bo'lmasa, bu tarjimada muayyan qiyinchiliklar tug'ilishiga sabab bo'ladi» [3; 39]. Milliy va tarixiy koloritni aks ettiruvchi frazeologizmlarning boshqa tilda muqobili bo'lmasligi mumkin va tabiiyki, ular tarjimaning umumiy qoidalarga mos kelmaydi. Shuning uchun ham sof milliy frazeologizmlarni boshqa tilga o'girish uchun alohida yondashuv zarur.

Frazeologizmlarning tarjimasiga oid masalalar G'.Salomov, Yu.Po'latov, O'.S.Abidxodjaeva, I.G'afurov, O.M.Mo'minov, N.M.Qambarov kabi o'zbek olimlarning ishlarida atroflicha o'rganilgan. G'.Salomov o'zbek tarjimashunoslik maktabining buyuk olimlaridan biri sifatida tilga olinadi. U bir necha asarlar, lug'atlarning muallifi hisoblansa, Yu.Po'latov badiiy asarlarda nomlar tarjimasini, O'.S.Abidxodjaeva frazeologizmlar tarjimasida milliy-pragmatik aspekt masalasini, I.G'afurov, O.M.Mo'minov, N.M.Qambarovlar esa tarjimaning frazeologik muammolarini o'z tadqiqotlarida o'rganishgan.

Jahon tilshunoslaridan K.V.Nguen o'z izlanishlarida ingliz tilidagi onomastik komponentli frazeologizmlarning vietnam tiliga tarjima qilishning muammolarini o'rganar ekan, shunday deb yozadi: «Tarjimon har doim ma'lum bir onomastik komponentli frazeologizmlarni tushuna olmasligi aniq, ayniqsa, u turli madaniyatga xos ma'nolarga ega bo'lsa»[2; 60].

Ayrim hollarda onomastik komponentli frazeologizmlar umuman boshqacha usulda, ya'ni, ular tarkibidagi antroponimlar orqali kishilarning kasbi bilan tarjima qilinishi mumkin. Olimning yuqoridagi fikrlariga qo'shilib, bir necha misollarni tahlil qilsak. Masalan, ingliz tilida «**Florence Nightingale**», «**Jack Ketch**» kabi frazeologizmlar mavjud. Ular tarkibida kishilarning ismlari ishtirok etgan bo'lib, tarjima jarayonida mutarjim bu kabi frazeologizmlarga duch kelsa, qiyin bir vaziyatga tushib qolishi hech gapmas. Chunki, «**Florence Nightingale**» – «hamshira», «**Jack Ketch**» – «jallod» deb tarjima qilinadi. Shunda tarjimon **Florence Nightingale** va **Jack Ketch** haqida ma'lumot izlab, ularning kim bo'lganligini aniqlashi lozim. Ismlar orqali tarjima aniq chiqmasa, bu nomlarning ko'chma ma'noda kelganligi matn mazmunidan namoyon bo'ladi. Aslida **Florence Nightingale** – 1820-1910 yillarda yashagan ingliz hamshirasi. U 1853-1856 yillarda Qrimda bo'lgan janglarda tibbiyot hamshiralari otryadini boshqargan [1; 28]. **Jack Ketch** – XVII asrda yashagan ingliz

jallodi. U o'zining shavqatsizligi bilan tarixda nom qoldirgan [1; 38]. Bu kabi frazeologizmlar tarkibida nomlar ramziy ko'chma ma'no bildirib, tarixda yashagan shu insonlarning kasbi bilan tarjima qilinadi.

Shunday hollar bo'ladiki, tarjima tilida asliyat tilidan na ekvivalenti va na o'xshash frazeologik birikma topiladi. Asliyatda ifodalangan fikrni aks ettira oladigan birlikning na ekvivalent va na o'xshashi bo'lganda, frazeologik birlik shaffof bo'lmasa, kalkalash usulidan foydalanishning iloji bo'lmaganda, frazeologik birliklar tasviriy yo'l bilan tarjima qilinadi [5; 154]. Masalan, ingliz tilidagi «**French kiss**» iborasi rus tiliga

«эротический глубокий поцелуй» deb tarjima qilinadi, lekin, o'zbek tiliga iborani «frantsuzcha bo'sa» deb tarjima qilish sof tarjimani yuzaga keltirmaydi, shunda tasviriy yo'l bilan tarjima qilish maqsadga muvofiq bo'ladi. «**French kiss**» – «chuqur va ehtirosli bo'sa» shaklidagi tarjima kitobxon uchun tushunarli bo'ladi yoki «**be (all) Greek (Hebrew) to somebody**» iborasini so'zma-so'z tarjima qilish mavhumlikka olib kelishi mumkin. Mazkur frazeologizm rus tiliga «*Китайская грамота*» tarzida, o'zbek tiliga esa «*tushunib bo'lmas mavhum narsa*» yoki «*jumboq*» deb tarjima qilinadi. Demak, tasviriy ifoda orqali tarjima qilish mutarjim uchun erkin tarjima usuli bo'lib, tarjimaning go'zal va tushunarli bo'lish imkonini beradi.

Yuqorida tahlil qilingan misollardan ko'rinib turibdiki, bir tilga mansub bo'lgan onomastik komponentli frazeologizmlarni boshqa tilga tarjima qilish tarjimon uchun ba'zi qiyinchiliklarni yuzaga keltirishi mumkin. Chunki nomlar va ismlar tilning ichki imkoniyatlari asosisida paydo bo'lib, boshqa xalqlar uchun yet hisoblanadi.

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#### REALIAS AND THE PROBLEM OF UNDERSTANDING THE TEXT

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**Annotation:** Translators need a theoretical basic for translating “realia”, which greatly helpful for preserving national coloring in translation. In this article, we have analyzed several problems in understanding the encounter of realities in texts.

**Key words:** realia, reconstruction rule, antroponyms, toponyms, antroponym, translation, phraseologizms

Realias are the components of background knowledge's, which are important for understanding foreign text. The lack of knowledge on the history of the country, important historical events, its greatest political and historical statement and etc. And finally to language incompetence Example of translator's mistakes which are resulted from ignorance of historical realia is far example the transference of the realia “Reconstruction rule” in translation of Harper Lee's novel “To kill a mocking bird”. “Reconstruction” (with the capital letter) is known as a period of the so-called “reorganization” of the South (1867-1877). This period which was vividly, though from candid reactionary positions depicted in the famous M.Mitchel's novel “Gone with the wind”, was always perceived by orthodox southerners as the time of their greatest humiliation, as the darkest era in the history of the South. Lack of background knowledge may lead to over literal rendering in translation, because of inability to see the realia (especially phraseologizms) behind outwardly transparent word combination. For instance, in the translation “bread lines in the cities grew longer” was transformed as “шахарларда shaharlarda non olish uchun navbatlar ko'payardi”. But Americanism “bread lines” means the line of unemployed for receiving free of charge food. Thus, here also the sense of expression was transmitted not enough precise. Well-known antroponyms and toponyms in the language of the country give a lot troubles in translation: e.g. in the same novel by Harper Lee antroponym Jackson and his nicknames-stone will and Old blue light are mentioned: “Now in 1864 when stonewall Jackson came around by-I beg your pardon, young folks, Ol’



Blue Light was in heaven then. Godresthissaintlybrow” – “Вот в шестьдесят четвертом, когда на нас свалился Твердокаменный Джексон ... виноват, молодые люди, ошибся, в шестьдесят четвертом Старый Пожарник уже отдал богу душу, да будет ему земля пухом ...”

Thomas Jackson, named “Твердокаменный” (“Stonewall”) was celebrated general in the Southern Army, that’s why the old southerner, participant of the war can’t speak about the ideal of confederates, that he “нанасвалился” (fell on us) and call him “qari o`t o`chiruvchi”(old fireman).

The names states, formed from the names of rivers (one can differentiate their semantic structure by the definite article “the” which is put before the names of rivers and is absent before the names of states) present definite difficulties for translators.

Non-observance of this rule can lead to such curious incident as in translating sentences into Russian.

“Reckson old Dill’ll be coming home tomorrow”, I said. “Probably day after”, said Jim. “Mississippi turns them loose a day after”.

The last phrase means that in Mississippi state pupils take their vocations a day later. In translation we come a cross.

Может, завтра придет Диля, - сказала я ю

Наверное, послезавтра – сказал Джим.

Им ведь еще через Миссисипи переправляться”.

As an example for occasional toponym can serve “Blue room” – “havorang hona” – humorous name of “borliq” (way of life) of chairmen of snow in one of American airports, depicted in the novel by

Heiley “Airport”. “Mel guessed that his regular dispatcher had been relieved for the time being, perhaps for some sleep in the “Blue Room” as Airport Standing Orders – with a trace of humor – called the snow crew’s bunkhouse”.<sup>1</sup>

However, “hushyorhona”(sobering-up station) (in the USA this realia is absent) can hardly appear in the official document.

Besides that the meaning of the word in the original and its Russian translation is quite different: how could people chill to the bone (and they are quite sober) restore their strength in “hushyorhona”(sobering-up station) ?

Translators, evidently, tried to conclude the meaning of incomprehensible realia from the meaning of the word “blue”, which is slang really can have the meaning “kayf”(drunk man). However it is doubtful than the word “blue” in “Airport standing orders” is used in that sense. In this name of the room (literal “кўк хона”)from the one hand the meaning of the word “blue” “sovuqdan ko`kargan” is realized compare to go blue with cold – “sovuqdan ko`karmoq, blue nose” – “ko`k burun” is the nickname of the inhabitants of Canada and North-Eastern states of the USA, especially state Main. Besides that, the name more than modest everyday life is associated with well-known in the USA name of the reception hall for a small circle of the elite in the official residence of the President of the USA in the White House. Together with the East Room, Green and Red rooms is related to the number of the most famous of the president’s apartments in the White-House. The name of the hall is explained with blue colors in its design.

The transference of the name of fashionable hall in the residence of the President of the USA to the room for warming workers of the airport, gone blue with cold creates comic effect i.e. comes forward as stylistic device. Lack of knowledge on such cultural realias can lead even skilled, highly qualified translators to serious mistakes.

This example one more again confirms that for averting pure language mistakes the knowledge of culture, which comes as the background of linguistic construction is important, otherwise the help of not only the consultant in this sphere of science and techniques (on translating “Airport” translators resorted to the help of specialists in the field of airport) but also of consultant on realities of the country, philologist of broad profile ids important for translator. Thus, linguistics isolated with bounds of the language in its formal expression can’t solve the problems of allusions, connotation, generally known associations in the country without background knowledge of which the native speaker of language possesses and which aren’t always accessible for foreigner. In order to overcome this barrier, linguistics, evidently should apply to the data of the culture, for the language can’t be understood out of touch with the culture. Possession background knowledge of culture allows evading such kind of mistakes.

E.g. to understand the meaning of the sentence: “I have talked to a number of people, literary, industrial, commercial, professional ... to Mayflower Americans ... to negroes, and to immigrants” important to know that “Mayflower”- name of the ship which brought and thus put the beginning for open-up and develop America by Englishmen.<sup>2</sup> “Mayflower families” are considered to be the most hobbler families of so kind American aristocracy (here the contrasting “mayflower Americans” with Negroes and immigrants in the given above exact).<sup>3</sup>

The fact that understanding to some extent depends on the national culture testified perception of Americanisms by the native speakers of the some English language but which belongs to another national culture. Thus, informed –Englishman with high education of humanities couldn't say where “Peach tree Centre”) (the name of a new complex of buildings in Atlanta city) was situated. All questioned Americans claimed with confidence that such kind of name can be only in Georgia state (for Georgia is associated with “peaches”(персики) and its nickname “Peach state” (“Персиковый штат”) and if in Georgia than it means that it is in the largest and administrative center of the state – Atlanta.

### **Realia as the bearers of national coloring**

Specialists in study of literature and masters of literary translation mark that national color of belles-lettres work is often expressed through national realities. The closer the work on its themes to the nation (people)'s life and on stylistics to the folklore, the brighter the national coloring becomes apparent<sup>4</sup>.

The concept “coloring” came to the terminology of literature study from the study of art. (Latin color-rang, compare-English local color) and has the meaning “totality of peculiarities of epoch, surroundings, peculiarity of smth). With a view to preserve national coloring of the work the realias including onomastic toponyms and anthroponomy in translating them into another language as a rule are not

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translated (джип, drug-store, jeans, блейзер, пуловер, Уотергейт, Микки-Маус) for they belong to the category of “untranslatable in translation” .

### **Realias and the problem of understanding the text**

Realias are the components of background knowledge's, which are important for understanding foreign text. And finally to language incompetence Example of translator's mistakes which are resulted from ignorance of historical realia is far example the transference of the realia “Reconstruction rule” in translation of Harper Lee's novel “To kill a mocking bird”. “Reconstruction” (with the capital letter) is known as a period of the so-called “reorganization” of the South (1867-1877). This period which was vividly , though from candid reactionary positions depicted in the famous M.Mitchel's novel “Gone with the wind” , was always perceived by orthodox southerners as the time of their greatest humiliation , as the darkest era in the history of the South.

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## **O'ZLASHGAN SO'ZLARNING ZAMONAVIY NEMIS TILIDAGI ROLI**

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**Annotatsiya.** Ushbu maqolada nemis tilida sodir bo'layotgan leksik o'zgarishlar muhokama qilinadi. Ushbu o'zgarishlar nemis tiliga turli tillardan o'zlashgan so'zlarning faol kirib borishi bilan bog'liq. Hozirgi vaqtda turli texnologik, siyosiy, geosiyosiy va boshqa sabablarga ko'ra ingliz tili bu borada eng faol til hisoblanadi.

**Kalit so'zlar:** o'zlashgan so'zlar, xorijiy so'zlar, zamonaviy nemis tili, nemis tiliga o'zlashgan so'zlar tarixi.

## **РОЛЬ ЗАИМСТВОВАНЫХ СЛОВ В СОВРЕМЕННОМ НЕМЕЦКОМ ЯЗЫКЕ**

**Аннотация.** В данной статье рассматриваются лексические изменения, происходящие в немецком языке. Эти изменения обусловлены активным проникновением в немецкий язык заимствованных слов из разных языков. В настоящее время, ввиду различных технологических, политических,

геополитических и других причин, наиболее активным в этом плане является английский язык.

**Ключевые слова:** заимствования, иностранные слова, современный немецкий язык, история заимствований немецкого языка.

### THE ROLE OF ADVERSE WORDS IN THE MODERN GERMAN LANGUAGE

**Abstract.** This article examines the lexical changes taking place in the German language. These changes are caused by active intrusion of foreign words from different languages into German. Nowadays due to a variety of technological, political, geopolitical and other reasons the English language is the most active.

**Key words:** foreign words, borrowed word, modern German language, history of the German language.

Ko'tarilgan muammo hozirgi vaqtda jadal rivojlanayotgan milliy tillarning o'zgaruvchanligi bilan bog'liq bo'lib, bunga mahalliy va xorijiy tilshunoslarning qiziqishi tobora ortib bormoqda. Ishning maqsadi zamonaviy nemis tilidan olingan so'zlarni tahlil qilishdir. Belgilangan maqsad eksperimental leksik tadqiqotning quyidagi kompleks metodologiyasini belgilab berdi: 1) tezaurus usuli; 2) kontekstli usul; 3) tavsiflovchi usul; 4) etimologik usul.

Til - bu ma'lum bir jamiyat tarixining ko'zgu tasviri bo'lgan o'ziga xos mobil tizimdir. A. V.

Ponomareva ta'kidlaganidek, "leksik o'zgarishlarni alohida tematik va leksiko-semantik guruhlarda kuzatish leksik tizimning qaysi qismlari va ular ekstralingvistik omillar ta'siriga qanday munosabatda bo'lishlari haqida aniqroq tasavvur beradi" [2, 261-345b.].

Agar biz zamonaviy Germaniya tarixiga nazar tashlasak, turli vaqtlarda turli tillar nemis tiliga katta ta'sir ko'rsatganligini ko'ramiz. Rim imperiyasi davrida *Sichel, Mühle, Münze, Korb* kabi so'zlar nemis tiliga lotin tilidan o'zlashgan. O'ttiz yillik urush (1618—1648) davrida nemis tiliga bir qator italyan harbiy so'zlari ham qo'shildi: *Soldat, Pistole* Keyinchalik Fransiya dunyoda modani belgilovchi bo'ldi. Avvalo, adabiyot va inqilob tufayli Fransiya dunyoga frantsuz tilidan internatsional so'zlarga aylangan ko'plab so'zlarni berdi: *Radikal, Revolution, Parlament, Sozialismus, Lokomotive, Telegramm, Telefon*.

Ikkinchi Jahon urushidan keyin bo'lingan Germaniyaga birdaniga ikki tomondan lingvistik ta'sir o'tkazila boshlandi: bir tomondan, Germaniya demokratik respublikasi hududidagi nemis tili rus tilidan olingan o'zlashgan so'zlar bilan to'ldirildi: *Aktiv, Kollektiv, Kosmonaut, Datscha, Kombinat, Dispatcher, Subbotnik, Sputnik, Kommissar, Apparatschik, Pionier, Politbüro, Timurtrupp*. Boshqa tomondan, Germaniya federativ respublikasi hududidagi tilga quyidagi anglisizmlar va amerikanizmlar kirib keldi hamda ular bugungi kungacha saqlanib qolgan: *Job, Management, Laser, Aftershave, Look, Boots, Jeans, Comics, Hit, Headline, Spot, Reklame, Spray, Teenager*.

Hozirgi vaqtda zamonaviy nemis tilida xorijiy leksikaning miqdori ortib bormoqda, bu tilning yangi atamalar, sinonimlar va tushunchalar bilan boyib ketishiga olib keladi. Bugungi kunga kelib, ingliz tili dunyoning ko'plab tillariga eng katta ta'sir ko'rsatmoqda. Nemis tili ham bundan mustasno emas. Bunga bir qancha omillar sabab bo'ladi. Misol uchun, ingliz va nemis tillarining qarindosh tillar ekanligi, shubhasiz, ingliz tilidan ba'zi tushunchalar va atamalarning nemis tiliga o'zlashtirilishiga yordam beradi.

I. V. Kolmakova o'z maqolasida anglisizmlarni asosli va asossiz o'zlashgan so'zlarga bo'lish mumkinligini ta'kidlaydi [1, 302-305b.]. Asosli o'zlashgan so'zlar- bu nemis tilida o'xshashi bo'lmagan yoki uni shakllantirish qiyin bo'lgan so'zlar. Asossiz o'zlashgan so'zlar nemis tilida ekvivalenti bo'lgan so'zlardir.

Quyida ilm-fan va iqtisod sohasidagi ingliz tilidan asosli o'zlashgan so'zlar va ularning nemis tilidagi o'xshashligining ba'zi misollari keltirilgan:

- \_ *Brainstorming – Methode zur Erkenntnisgewinnung in der Forschung;*
- \_ *Computer – elektronische Rechenanlage;*
- \_ *cash and carry – Verkauf ohne Bedienung;*
- \_ *Investment – Wert- oder Geldanlage;*
- \_ *Copyright – Urheberrecht.*

Ushbu misollar tufayli biz hamma so'zlar ham nemis tilida qisqa, ixcham muqobiliga ega emasligini ko'ramiz. Shu sababli, ko'pincha chet el so'zlari nemis tilida qo'llaniladi va ko'p yillar davomida saqlanib qoladi.

Quyida nemis tilidagi asossiz anglisizmlar va ularning muqobil shakllariga misollar keltirilgan:

Ingliz tilida	nemis tilida
<i>Job</i>	<i>Arbeit</i>
<i>Tips</i>	<i>Ratschläge</i>
<i>Team</i>	<i>Mannschaft</i>
<i>Poster</i>	<i>Plakat</i>

Ushbu misollar shuni ko'rsatadiki, bu anglisizmlarni nemis ekvivalentlari bilan osongina almashtirish mumkin.

Quyida musiqa va ommaviy axborot vositalari va ularning nemis tilidagi muqobil shakllari bilan bog'liq asoslangan anglisizmlar va amerikanizmlarga misollar keltirilgan:

- \_ *Actionfilm – Spielfilm mit spannender Handlung und knappem Dialog;*
- \_ *Charts – Hitliste der meistverkauften Tonträger, Bücher, Filme usw. in einem bestimmten Zeitraum;*
- \_ *Comeback – Wiederauftreten eines Politikers, Künstlers oder Sportlers nach längerer Pause;*
- \_ *Headline – Aufmacher, Hauptüberschrift, Schlagzeile einer Zeitung;*
- \_ *Interview – Gespräch von Journalisten mit Persönlichkeiten über aktuelle Tagesfragen*

Ko'pgina zamonaviy tilshunoslar nemis tiliga juda ko'p o'zlashgan so'zlarning kiritilishidan xavotirda. Bu ma'lum darajada tilning ma'lum darajada qotib qolishidan dalolat beradi, bu esa uning milliy koloritining qisman yo'qolishiga olib keladi. Boshqa tomondan, shuni tushunish kerakki, bu mutlaqo tabiiy jarayon bo'lib, usiz dunyoda biron bir til qila olmaydi. Nemis tilining lingvistik madaniy merosi uchun xavf faqat o'zlashtirilgan so'zlarni noto'g'ri ishlatish va haddan tashqari ko'p ishlatishdir, shu bilan birga xorijiy tillardan ma'lum tushuncha va ma'nolarni kiritish milliy tilga hech qanday xavf tug'dirmaydi. Aksincha, bunday so'zlar odatda yangi tushunchalarni aniq va ixcham tushuntirish yoki tavsiflash uchun o'z til vositalarining yetarli emasligi sababli paydo bo'ladi.

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### **URG'UNING SEMANTIK-GRAMMATIK VA USLUBIY XUSUSIYATLARI**

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O'zbek tilida urg'u supersegment (ustama) vositalardan biri, u tilning turli sathlariga tushib nutq jarayoni zanjirini tashkil qilishda muhim fonostilistik vazifa bajaradi. Ammo urg'uning uslubiy roli haqida hatto o'zbek tili stilistikasiga oid

darsliklarda ham ma'lumot berilmagan. Holbuki, urg'u ma'lum bir so'zni to'g'ri talaffuzini belgilash bilan birga, uning stilistik bo'yqordoligini ham ko'rsatadi.

Urg'u orqali qo'shimcha ma'no bo'yog'ini hosil qilishda ohang asosiy rol o'ynaydi. Bunda so'zning d enotativ ma'nosi o'zgarmay, turli konnotativ ma'nolar hosil bo'ladiki, bu o'z navbatida uslubiy rang-baranglikni vujudga keltiradi.

O'zbek tilida logik urg'u boshqa ko'pgina tillardagi kabi fikriy jihatdan ahamiyatli bo'lgan elementni ajratish, kuchaytirish uchun xizmat qiladi. Bu ajratish

o'sha elementning kuchli aytilishi bilan bog'liqdir. Bunday kuchaytirish shu

elementning so'nggi bo'g'inida o'zining eng yuksak nuqtasiga etadi. Bu hodisa havo oqiminigina kuch

ayishi emas, balki umumiy tonningohangning ko'tarilishidir. Logik urg'u biror narsani ta'kidlashda,

birini ikkinchisiga zid qo'yishda ham uchraydi. Logik urg'u o'z tabiatiga ko'ra grammatik formalar bilan ham aloqadordir. Masalan: Qaratqich va tushum kelishigidagi so'zlar mazmunan birinchi o'rinda

bo'lganida, logik urg'u olishi bilan birga, ko'pincha o'z belgilarini ham saqlaydi.

Belgisiz qo'llangan takdirda esa logik urg'u olmaydi. Nutqda bunga e'tiborsizlik

natijasida mantiqiyuslubiy nuqsonlar vujudga keladi. Shuningdek, urg'u gapning mazmuniga aniqlik kiritadi va gapdagi bo'laklarning qimmatini belgilaydi.

Logik urg'u ma'lum darajada gapda so'zlar tartibi bilan ham bog'lanadi.

Mantiq urg'usiga qarab gapning tartibi ham o'zgarishi mumkin:

-U poezdda keladi

-U keladi poezdda.

Ikkinchi gapda ta'kidlash, bo'rttirish ma'nosi kuchli ifodalangan. Odatdagi tartib logik-grammatik va uslubiy talab bilan o'zgaradi.

She'riyatda mazmun jihatdan asosiy xisoblangan bo'lak o'z tipik o'rnidan qat'iy nazar logik urg'u olib, hamma vaqt misra boshiga chiqariladi:

*Shitirladi hovling to'la kuz,*

*Shitirladi xazonlar-jonim. (U.Azim)*

Emotsiyalarni ifodalash, ekspresivlik uchun logik urg'u olgan.

Emfatik (hayajon) urg'u gapning biror bo'agi yoki bo'laklariga so'zlovchining kechinmasi, hayajoni, sub'ektiv munosabati kabilarning yuklatilganligini ko'rsatuvchi intonatsion qismdir. Uning logik urg'udan farqi shundaki, logik urg'u tinglovchi diqqati qaratilgan bo'lakni ajratib ko'rsatadi. Hayajonli(emfatik) urg'u esa so'zlovchining o'z sub'ektiv munosabati qaratilgan bo'lakni ayirib ko'rsatish vazifasini o'taydi. Logik urg'u gapda bir bo'lakka tushadi, emfatik urg'u bi necha bo'lakka, hatto gapning ma'lum bir soetaviga ham tushishi mumkin.

Logik urg'uda tovush kuchi asosiy o'rinda turgani holda, emfatik urg'uda tovush cho'ziqligi asosiy o'rinda turadi. She'riyatda musiqiylikni hosil qiluvchi vositalardan biri ham emfatik urg'udir. Ma'lumki, emfatik urg'u tushgan bo'lak boshqalarga qaraganda balandroq, cho'ziqroq talaffuz etiladi. Qofiyaga emfatik urg'uni yuklash uning xushohangligini oshiradi. Emfatik urg'udan zamondoshshoirimizdan biri Muhammad Yusuf ham san'atkorona foydalangan. Shuning uchun ham uning she'rlari oddiy, poetik mazmunli, mayin va erkin kuylanadi. Qofiyali so'zlar emfatik bo'lakka xos cho'ziq talaffuz qilinadi

*Sen yo suv bo'yiga cho'kkan guloyim,*

*Seni yo ko'klardan to'kmish xudoyim.*

*Bulbulning patiday barging muloyim,*

*Binafiyu, binafish, xoksor binafsha.*

"Binafsha" she'ridan olingan ushbu parchadagi —guloyim, —xudoyiml, —muloyiml so'zlari o'zaro ohangdosh bo'lib, musiqiy jarangdorlik hosil qilgan.

Xulosa qilganda, urg'u semantikgrammatik hamda uslubiy ahamiyatga ega bo'lgan muhim fonetik vositalardan biridir.

Urg'u vositasida paydo bo'lgan turli xil emotsionalekspressiv ma'nolar badiiy tasvirni jonli, obrazli va ta'sirchan bo'lishini ta'minlaydi.

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#### **DISCURSIVE IMPORTANCE OF LITERARY TRANSLATION**

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As a dialogic thought-speech practice, literary discourse includes the procedures of semantic and text creation (creative phase) and reception (receptive phase), the course and result of which are mediated by the action of a set of factors of a linguistic and extralinguistic order that is relevant for the creator / recipient. In the paradigm of structuralism (essentialism, semiotics of the text), the factors of the discursive environment as "extra-textual series" are taken out of the brackets, thereby postulating the identity of the author's content program of the "body" of the text and its receptive idiomatic projection. But the discursive environment that is relevant for each new linguistic personality includes a unique set of factors, so there is always a certain "gap" between the author's and recipient's discursive environments, which predetermines the inevitable differences between semantic premises (creative phase) and the consequences (receptive phase) of the implementation of discourse on the field of the same "body" of the text. Poststructuralist semiotics of discourse legalizes this difference, since it proceeds from

the methodological principles of anthropocentrism (communicator-centrism), contextualization of the sign, interactivity (dialogism) and dynamism (semantic mobility and variability) of discourse.

The basic method of discourse semiotics is an integrative discourse analysis that combines textual, macrosemantic (deep) and extralinguistic (above- and around-textual) analysis with an analysis of the limiting level that goes into the plane of discursive formations that are relevant for the creator and recipient, between which there are also "gap". At this level, the analysis is carried out in terms of the categories of intertextuality and interdiscursivity.

Interdiscursivity is not only a strategy of meaning generation (pre-textual level), which predetermines the procedures of text generation (intertextuality) in the creative phase, but also a special mechanism of receptive sense perception, in which "the function of the bearer of textual meanings" is endowed by the recipient himself. To outline the permissible limits of freedom of receptive semantic perception, without disavowing the phenomenon of variability of interpretation, allows the category "intention" of the text. These are all those meanings that can potentially be de-objectified on the basis of a text matrix by representatives of a particular linguistic culture in a particular historical period with a different set of discursiveness factors, i.e. combined projection of the "body" of the text. Beyond the boundaries of this concept, one should speak of inadequate understanding or complete misunderstanding. Such an approach to the variability of interpretation brings the phenomenon of variability of literary translation to a qualitatively new level and, at the same time, allows us to resolve a number of traditional dilemmas of the theory of translation, which gave us reason to identify a qualitatively new semio-discursive ontology of translation in the domestic paradigm of translation studies.

Translation modeling here is possible within the framework of the translation interdiscourse construction, where two texts (FL and TL) exist in the field of dynamic interaction of three discursive phases (creative, recreational and receptive), each of which is mediated by the action of factors of a unique discursive environment and formation that predetermine the nature of production and the reception of texts and, accordingly, the semantic prerequisites and consequences of their implementation in each phase of interdiscourse and in the culture of FL and TL. "Unsticking" these phases and quite clearly tracing the semantic dynamics of the text, which is fundamental for the translation model, allows parallel consideration of the three basic factors of artistic communication - "means", "communication" and "people" (discourse analysis parameters), as well as taking into account the inevitable "gap". The primary source of this methodological scheme is the thesis "Art is one of the means of communication between people"

Since, within the semiotics of discourse, the immanent content of a text is secondary to the associative-interdiscursive freedom of receptive semantic perception and the logic of conjugation of alternative semantic trajectories (indexal reduction), the translator's task is to scriptor's implication into the text of the TL of several equally possible semantic trajectories provided by the "intention" of the FL text.

At the same time, the relayed discourse becomes the content of the relaying discourse, which combines both modes, so some modification of the organizational logic of the relayed discourse in the recreational phase is inevitable even within the framework of the relaying strategy - primarily as a result of cognitive adaptation. In the text of the TL, the subjective tactics of the translator will inevitably be "imprinted" - idiosyncratic and culturally specific. In addition, "the "intention" of the translator's text" will never coincide with the true intentio operis (due to the "different equivalence" of culturally specific semantic potencies signs of FL and TL), nor with any other receptive projection of intentio operis (because of the uniqueness of the discursive environment by which the text is comprehended). Also, in the recreational phase, adaptation of the pragmatic type quite often takes place, which allows correcting the interdiscursive "gap" that blocks the perception of culturally specific semantic potentials, and at the same time creating a translation of the "autochthonous type", objectifying the TL closer to the recipient. meanings and/or in a more familiar form. All this legalizes the "intervention" of the translator in the text and automatically removes the problem of its "visibility".

The discursive model of translation structures the process of developing a translation strategy by a translator and determines the decisions he makes at various levels, while the implementation of the translation strategy developed on the basis of the model may be influenced by additional factors. The discursive model of translation makes it possible to more accurately evaluate and analyse the source text in more detail, more consciously approach the study of the structure, style, pragmatics of the translation text, and highlight the dominants of the translation.

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### TRANSLATION EQUIVALENCE PROBLEM

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**Abstract:** The main requirement for translation is the maximum possible degree of its equivalence to the original both in terms of semantic and structural similarity and in terms of potential impact on the addressee. In other words, it is far from always possible to “automatically” replace a source text unit (hereinafter referred to as ST) with units of a translated text (hereinafter referred to as TT) with the simultaneous implementation of the translation goal. In such cases, the language intermediary is forced to resort to deviation from linguistic parallels, and sometimes a priori to look for other ways to convey the content of ST by means of the TL due to the absence in this case of such parallels between the SL and the TL.

**Key words:** translation, translator, source text/language, target text/language, equivalence, addressee, recipient, converting a text, communication.

Translation is one of the types of human activity. Like any other professional activity, the activity of a translator is regulated by society. Objectively, i.e. quite independently of anyone's will, there is a certain public or (which is the same) social order for translation, which has been formed in the course of several millennia of social practice and has a relatively stable character. It is this public order that guides the translator in his work, knowing that, deviating excessively from the tradition and accepted norms of translation (i.e., the public order for translation), he may incur various kinds of sanctions on the part of persons called upon to control the quality of the translation or from the side of the customer.

Based on the provision on the social purpose of translation, it can be said that the subject of the linguistic theory of translation is the scientific description of the translation process as the process of creating a certain “copy” of ST, in other words, the process of converting a text from one language in certain respects to an equivalent text in another language. In this regard, a reasonable question arises about the degree of equivalence of ST and TT.

The starting point of theoretical reasoning regarding the conditions under which a text in one language is recognized as equivalent to a text in another language is the provision on the public purpose of translation - meeting the needs of society in bilingual communication, as close as possible to natural, monolingual. Reproduction in the process of translation of a communicative task creates for the recipient the prerequisites that exist for the recipient's perception of the original text, equalizing the prerequisites for the recipients of the text in SL and TL to respond to the received message.

Since texts are created and used in speech for the sake of exerting a regulatory influence on people, this influence, in a certain sense, is the main property of each text. Therefore, the position of the modern science of translation is quite natural, according to which the source and translated texts, first of all, must be equivalent in their potential to influence the addressee.

Here, however, a significant clarification is required. ST and TT should provide the same psychological and aesthetic effect only in principle, “in abstraction from individual associations,” Otto Kade points out. “The goal of linguistic mediation, according to Otto Kade, is to create the prerequisites for the implementation of certain communicative goals, to create the opportunity to cause a certain communicative effect in the addressee, but not the call of the communicative effect itself”. Therefore, we emphasize that in the question of the equivalence of the regulatory impact of ST and TT, we are talking about the potential impact on the addressee, i.e. about what is inherent in the text objectively, and not at all about what the subjective view of the addressee or even the author himself can see in it. By neutralizing the linguistic-ethnic barrier, translation provides native speakers of the source language (SL) and native speakers of the target language (TL) with only objectively equal opportunities for perceiving and interpreting the message in its original and translated versions, including the opportunity to respond to it in the same way; and what kind of reaction will follow in reality depends on the individual and personal characteristics of each individual recipient of the original and translation.

Speaking about the second requirement for translation, it seems important to emphasize that the classification feature of translation, which distinguishes it from other types of linguistic mediation, is that, in addition to the potential impact of the original, it must reproduce, to a certain extent, the semantic and structural features of the latter.

This measure is in the range, the boundaries of which, on the one hand, mark the area of translation liberties, and on the other hand, the area of literalisms, such quasi-translations, which are characterized by excessive semantic-structural similarity of ST and TT, as a result of which they suffer in one or another component. communicative-functional equivalence: the original content is not accurately reproduced, the meaning is distorted, due to the unusual (“strangeness”) of the form of expression, difficulties arise in semantic and / or emotional perception, etc. Specifically, for each individual case of translation, the optimal measure of semantic-structural similarity is determined by the complex interaction of a number of factors. Therefore, we fully share the point of view of M.Ya. Zwilling that translation is not a universal substitute for the original, that it replaces the original only in a certain specific situation.

The same position on this issue is taken by L.K. Latyshev, saying that "a good translation claims to replace the original in as many situations as possible, but it is not able to replace it in all conceivable situations." The reason for this, in his opinion, is as follows: “the consumer of the text refers to it, based on his own information needs, and seeks to find in it the information that he considers useful for himself and which he seeks to find. At the same time, even such representations, images and associations that were not foreseen by the author may sometimes arise in the mind of the consumer of the text. Like the original author, the translator also has in mind certain situations of communication in which the text he creates will be used, certain needs in the perspective of which he will be interpreted. However, he is not able to foresee all these situations and needs.

So, summing up the above, it seems important to emphasize once again that the source and translated texts should be as equal as possible both in terms of their potential regulatory impact on the addressees; and by its semantic-structural properties. The first ensures that addressees and addressees of the TT have objective equivalent prerequisites for perceiving the message in its two versions and reacting to it. The second allows: firstly, to preserve the identity of the author's thought in translation as much as possible; secondly, it increases the range of adequate replacement of the original text by the translated one; and thirdly, it increases the objectivity of the translation process and the translation decision. (The above is the constructive value of the semantic-structural proximity of ST and TT in the framework of social practice.)

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## XUSHMUOMALALIK, EVFIMIZM VA FEYS REFLEKSIYASI

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**Annotatsiya:** Ushbu maqolada zamonaviy lingvistikaning kategoriyalaridan biri xushmuomalalikning evfemizm va feys tushunchalari bilan refleksivligi yoritilgan. Evfemizmni verbal strategiya sifatida o'rnatish va uning xushmuomalalik va feys- obro'ni saqlash muammolariga nisbatan ta'siri tahlil qilingan. **Kalit so'zlar:** evfemizm, xushmuomalalik, verbal strategiya, yumshatuvchi iboralar, ajratilgan so'roq gaplar, evfemistik mexanizmlar, diskursiv strategiyalar

**Аннотация:** В данной статье изучена рефлексивность вежливости, одной из категорий современной лингвистики с понятиями эвфемизма и лица. Анализируется становление эвфемизма как вербальной стратегии и его влияние на проблемы вежливости и лица.

**Ключевые слова:** эвфемизм, вежливость, вербальная стратегия, смягчающие фразы, отстраненные вопросительные формы, эвфемистические механизмы, дискурсивные стратегии

**Abstract:** In this article it has been studied the reflexivity of politeness, one of the categories of modern linguistics with the concepts of euphemism and face. The establishment of euphemism as a verbal strategy and its impact on the problems of politeness and face is analyzed.

**Key words:** euphemism, politeness, verbal strategy, mitigating phrases, detached interrogatives, euphemistic mechanisms, discursive strategies

Lisoniy xushmuomalalikka kommunikativ almashinuvdagi til birliklari va ijtimoiy xulq-atvor normalarining qo'llanilishi o'rtasidagi munosabat sifatida qarash kerakligi ko'pgina olimlar tomonidan ilgari surilgan (Fraser 1990; Held 1992; Watts et al. 1992). Bu taqqoslashda lingvistik va ijtimoiy darajalar o'rtasidagi shaxslararo muloqotda kuzatiladigan lingvistik xushmuomalalik va ijtimoiy xushmuomalalik qoidalari evfemizm bilan uzviy bog'liq bo'lgan hodisadir. Shu ma'noda leksik evfemizmlar va verbal yumshatishning diskursiv strategiyalari ma'lum nutq aktlari bilan bog'liq bo'lishi mumkin bo'lgan potentsial ziddiyatni kamaytirish yoki umuman yo'l qo'ymaslik uchun xizmat qiladi. Shu nuqtai nazardan, evfemizm silliqlash uchun kuchli lingvistik vosita vazifasini bajaradi. Shunday qilib, evfemizm, shubhasiz, bilvositalik tarafdorlari Lakoff, Lich, Braun va Levinsonlarning nazariyalarida o'z ifodasini topgan lingvistik xushmuomalalikning haqiqiy belgisi sifatida tan olinadi<sup>1</sup>.

Xushmuomalalik	Leksik almashtirish	Yumshatuvchi iboralar	Ajratilgan so'roq gaplar (tag questions) Yumshatuvchi markerlar (hedgings) Downtoning adverbs Downtoning phrases Shart ergash gapli qo'shma gaplar
	Diskursiv strategiyalar		

Rasm 1. Xushmuomalalik bilan ifodalangan evfemistik mexanizmlar

Evfemizmni verbal strategiya sifatida o'rnatish va uning xushmuomalalik va feys- obro'ni saqlash muammolariga nisbatan ta'sirini tahlil qilish uchun lingvistik ta'qiqni o'rganishda odatda kuzatilganidan ko'ra kengroq nuqtai nazarni qabul qilish kerak. Aslida, evfemizm muloyim lingvistik foydalanish uchun yaroqsiz deb topilgan so'zlar va iboralarni almashtirish uchun ishlatiladigan sof leksik hodisa sifatida

qaraladi. Biroq, Krespo Fernandez o'zining "Euphemistic strategies in politeness and face concerns" nomli maqolasida evfimizni qat'iy leksik yondashuv bilangina chegaralanmasligiga ishonishini aytib o'tgan. U evfimizni nafaqat leksik jarayon sifatida, balki ijtimoiy diskursda o'z aksini topgan lisoniy xatti-harakatlar sifatida ham sodir bo'lishini aytib o'tadi.

Shu nuqtai nazardan, evfimiz va xushmuomalalik o'zaro bir biriga bog'liq hodisa bo'lib, hurmat bilan munosabatda bo'lish ehtiyoji evfimizlardan keng ko'lamda foydalanishni taqozo etadi. Evfimizlardagi bilvositalik xususiyati, o'z navbatida, xushmuomalalik kategoriyasiga xos bo'lgan pozitiv (muloqot ishtirokchilarining omma oldidagi obro'sini saqlash) va negativ (ma'qullanishga bo'lgan ehtiyoj) strategiyalar muloqotda ishtirok etayotganlarni xafa qilishni oldini olishni ta'minlaydi va kafolatlaydi.

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#### TOPISHMOQLARDAGI MUSHTARAK OBRAZLAR HAQIDA (nemis, rus va o'zbek tillari misolida)

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**Annotatsiya:** Maqola noqardosh tillar (nemis, rus va o'zbek) topishmoqlarida o'xshash motiv va obrazlarning uslubiy ifodalanishini qiyosiy tahlil qilishga bag'ishlangan. Unda topishmoqlarning tarixiy asoslarini aniqlash hamda qadimgi mifologik tasavvurlarni tabuistik leksikaga bog'liq holda o'rganish folklorshunosligimiz uchun juda katta ilmiy ahamiyatga ega ekanligi asoslangan.

**Kalit so'zlar:** topishmoq, metafora, motiv, obraz, tabuistik leksika, anafora, kompozitsion-sintaktik qurilish, tashxis, mubolag'a, sifatlash, o'xshatish, alletratsiya, takror, talmeh, tabu.

Nemis va o'zbek xalq topishmoqlariga xos yaqinlik va o'xshashlik, avvalo, ularning mazmuni, kompozitsion-sintaktik qurilishi motiv va obrazlar tarkibida ko'rinadi. Jumladan ularda yer, suv, tuproq, olov, havo, osmon va samo yoritgichlari, tog'u toshlar, dov-daraxtlar, mevalar, o'simliklar, hayvonlar, hasharotlar, odamning tana a'zolari, uy-ro'zg'or buyumlari, mehnat qurollari, tabiat hodisalari, fasllar, o'quv jihozlari, musiqa asboblari, texnika anjomlari obrazlarining o'xshashligini ko'rish mumkin.

Qadimgi insonlar tabiat hodisalarini (shamol, ayoz, qor, tuman va hokazo) jonli deb tasavvur qilishgani uchun ularni tasvirlashda ko'pincha tashxis (jonlantirish) san'atidan foydalanib obrazlantirganlar. Masalan, oziq-ovqat va yeguliklar haqidagi topishmoqlar orasida non haqidagi topishmoqlar alohida ajralib turadi.

<p><i>Ich kann warm sein oder kalt, ich kann frisch sein oder alt, ich kann hart sein oder weich, schwarz und weiß, mir ist es gleich. Ich kann feucht sein oder trocken, komm' vom Weizen oder Roggen. Jeder braucht mich jeden Tag. Keinen gibt's, der mich nicht mag. Das Brot</i></p>	<p><i>Xom soldim, Pishiq oldim. (Yopgan non) Sovuq kirib, Issiq chiqar. (Yopgan non) Oq otdim, Qizil oldim. (Yopgan non)</i></p>
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Yuqorida keltirilgan non haqidagi nemis topishmog‘i anafolarar hisobiga qurilgani bilan e‘tiborni tortadi. Unda to‘rtta misra “Ich”, ya‘ni “men” olmoshining anafora sifatida takrorlanishidan hosil qilingan.

**Kiyim-kechaklar haqidagi topishmoqlar:**

<p><i>Du gehst durch zwei Eingänge ins Haus, und wenn du mit den Füßen wieder draußen bist, so bist du erst recht drinnen. (Die Hose)</i></p>	<p><i>По дороге я шёл, Две дороги нашёл, По обеим пошёл. (Штаны)</i></p>	<p><b>Ikki ayri yo‘lga tushdi.</b> (Shim)</p>
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Ishton boshqa, shim boshqa. Shlyapa boshqa, do‘ppi va telpak boshqa. Ular milliy xususiyati, tayyorlanishi, tikilishi jihatidan o‘zaro farq qiladi.

<p><i>Welches Kleidungsstück findet die meisten Abnehmer? (Der Hut)</i></p>	<p><i>Нашу на голове поля, Но это вовсе не земля. (Шляпа)</i></p>	<p><i>Bosh ustida chamberak, Chambarakda kapalak. (Do‘ppi) Boshingdagi boshpana, Qish-qirovda gulxona. (Telpak)</i></p>
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Shuningdek, boshmoq va kovush haqida ham shunday deyish mumkin.

<p><i>Ein Schuh allein hat keinen Sinn. Man geht mit zwei Füßen sehr schlecht darin. Zum Ausgehen braucht man - ist doch klar – auf jeden Fall ein ganzes... (Paar)</i></p>	<p><i>Всегда шагаем мы вдвоём, Похожие, как братья. Мы за обедом – под столом, А ночью – под кроватью. (Башимаки)</i></p>	<p><i>Ketaveradi, ketaveradi, Borgan joyida og‘zi ochilib qoladi. (Kovush)</i></p>
<p><i>Fünf Höhlen in einem Loch, rate, was ist das doch? (Der Fingerhandschuh)</i></p>	<p><i>Besh og‘ayni, qo‘rasi bor, Xonasi boshqa. (Qo‘lqop)</i></p>	

Keltirilgan topishmoqda “besh” raqami asosiy kalit so‘z sifatida qo‘l barmoqlarining miqdoriga ishora qilib turadi.

Chog‘ishtirilayotgan tillarda tasviriy, obrazli, majoziy yoki metaforik topishmoqlar ham keng tarqalgan. Ular ham ko‘pincha she‘riy tuzilishda uchraydi. Bunday topishmoqlarda yashirin ma‘no majozlar, metaforalar orqali beriladi. Masalan:

<p><i>SSSSSSSSS! Ich habe keine Arme oder Beine. Auch Augenlieder hab ich nicht, dafür 'ne dicke Schuppenschicht. Mein Körper ist sehr lang und dünn. Und wenn ich stark verängstigt bin, dann spritz ich Gift und beisse zu – du lässt mich besser ganz in Ruh. Weisst du's? Komm und sag es mir! Rate: ich bin welches Tier? (Die Schlange)</i></p>	<p><i>Вьётся верёвка, На конце – головка. (Змея)</i></p>	<p><i>Ер тагида ҳўл гаврон. (Илон)</i></p>
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Ilon haqidagi rus va o‘zbek topishmoqlarining har ikkalasida ilon “verevka” – ho‘l gavron, arqonga o‘xshatilgan.

Oddiy topishmoqlarda fikr juda sodda, ma‘no ochiq-oydin, majozsiz, murakkab ko‘chimplarsiz

ifoda qilinadi. Lekin topishmoqlar aslida insonlarning badiiy ijod mahsuli bo'lib, o'ziga xos badiiy shaklda quriladi.

Topishmoqlarda insonga tanish bo'lgan narsa va hodisalar yashirin holda tasvirlanadi. Topishmoqqa xos bo'lgan bu xususiyatning bo'yoqdorligini unda qo'llanilgan badiiy tavsiriy vositalar ta'minlaydi va uning badiiyatini yanada kuchaytiradi.

Topishmoqlarda metafora, mubolag'a, sifatlash, o'xshatish, alletratsiya, takror, talmeh, jonlantirish kabi badiiy ifoda vositalari katta o'rin tutadi. Ular topishmoqning badiiyatini oshirishga xizmat qiladi. Bu borada qator izlanishlar mavjud. Topishmoqdagi asosiy badiiy vositalardan biri metafora bo'lib, obrazlilikni ta'minlashda muhim ahamiyat kasb etadi.

Karelya xalqlari topishmoqlarini o'rgangan N.A.Lavonen topishmoqlardagi metafora haqida: "Agar epik asarlarda metafora boshqa poetik troplar bilan bir qatorda tursa, topishmoqlarda u ustun turadi" deb, Aristotelning topishmoqni "yaxshi tuzilgan metafora" degan ta'rifini keltiradi. Chindan ham, badiiyliги jihatdan eng mukammal topishmoqlar metaforali topishmoqlardir.

Metafora asosida yashirin o'xshatish yotadi. Bu o'xshatishda o'xshatilayotgan narsa tilga olinmaydi. Uning nima ekanligini o'xshayotgan narsa bildiradi. Aniqrog'i, qiyoslangan narsa-hodisa aynan o'xshash emas, balki uning ma'lum bir belgi-xususiyati asos uchun olinadi. Shu jihatdan qaraganda, metafora aksariyat topishmoqlarning asosini tashkil etadi.

Topishmoqlardagi metafora narsa-hodisalar orasidagi qiyosga asoslanar ekan, bu o'xshatish to'g'ridan-to'g'ri bir narsaning ikkinchi narsaga taqqoslanishi emas, balki turli metaforik usullar orqali namoyon bo'ladi. Masalan,

*Bir g'aznam bor to'lmaydi,  
Bir kun kada bo'lmaydi. (Og'iz).*

Ushbu topishmoqda jumboqlangan narsa – og'iz. Ko'chimi – g'azna. Og'izning ko'rinishi emas, uning holati, organizmdagi vazifasi, ya'ni odam oziq-ovqatlarni aynan og'zi orqali iste'mol qilishi, ma'lum ma'noda organizmning sog'ligi og'izga bog'liqligi kabi xususiyatlari ko'chim sifatida olingan.

Topishmoqning metaforik nutq vositasida ifodalanishi, qadimiy marosimlarda serhosillik g'oyasi, ajdodlar homiyliги va sinov udumlari bilan bog'liq verbal komponentlar, asosan, "metaforik nutq"dan iborat bo'lgan matnlar asosida qurilganligi kuzatiladi.

Tabuistik leksika va so'z kultining topishmoqlarning shakllanishdagi roli katta. O'zbek va nemis topishmoqlarining yuzaga kelishi so'z tabusi, shu asosda kelib chiqqan "yashirin nutq"da so'zlashish an'anasi bilan bevosita bog'liqdir.

O'zbek folklorida topishmoqlarning yuzaga kelishi so'z tabusi va shu asosda kelib chiqqan «yashirin nutq»da so'zlashish an'anasi bilan bevosita bog'liqligini "ilon" ma'nosini bildiruvchi «qamchi», «arqon», «arg'amchi», «tayoq», «gavron», «hasib», «uzun ichak» kabi tabuistik atamalarning qo'llanilishi an'anasi mavjud.

Xulosa qilib aytganda, topishmoqlarning tarixiy asoslarini aniqlash, qadimgi mifologik tasavvurlar, tabuistik leksikaga bog'liq holda o'rganish folklorshunosligimiz uchun juda katta ilmiy ma'lumotlarni beradi.

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## LANGUAGE LEARNING IN EARLY CHILDHOOD

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**Annotation:** Children are almost always successful in acquiring the foreign languages that are spoken to them in early childhood. In this article, we discussed the difficulties and advantages of young children learning a foreign language.

**Key words:** childhood, early childhood , sequential bilinguals, simultaneous bilinguals, childhood, multiple languages, subtractive bilingualism, knowledge, very young language.

Early childhood bilingualism is a reality for millions of children throughout the world. Some children learn multiple languages from earliest childhood; others acquire additional languages when go to school. The acquisition and maintenance of more than one language can open doors to many personal, social and economic opportunities.

Children who learn more than one language from earliest childhood are referred to as “simultaneous bilinguals”, whereas those who learn another language later may be called “sequential bilinguals”. There is a considerable body of research on children’s ability to learn more than one language in their earliest years. We sometimes hear people express the opinion that it is too difficult for children to cope with two languages. They fear that the children will be confused or will not learn either language well. However, there is little support for the myth that “learning more than one language in early childhood is a problem for children”<sup>1</sup>. Although some studies show minor early delays for simultaneous bilinguals, there is no evidence that learning two languages substantially slows down their linguistic development or interferes with cognitive and academic development. Indeed many simultaneous bilinguals achieve high levels of proficiency in both languages.

Ellen Bialystok and other developmental psychologists have found convincing evidence that bilingualism can have positive effects on abilities that are related to academic success, such as met linguistic awareness. Limitations that may be observed in the language of bilingual individuals are more likely to be related to the circumstances in which each language is learned than to any limitation in the human capacity to learn more than one language. For example, if one language is heard much more often than the other or is more highly valued in the community, that language may eventually be used better than, or in preference to the other.

There may be reason to be concerned, however, about situations where children cut off from their family language when they are very young.

Lily Wong-Fillmore observed that, “when children are submerged in a different language for long periods in pre-school or day care, their development of the family language may be slowed down or stalled before they have developed an age-appropriate mastery of the new language. Eventually they may stop speaking the family language altogether”<sup>2</sup>.

Wallace Lambert called this loss of one language on the way to learning another “subtractive bilingualism”. It can have negative consequences for children’s self-esteem and their relationships with family members are also likely to be affected such early loss of the family language. In these cases, children seem to continue to be caught between two languages: they have not yet mastered the one language, and they have not continued to develop the other”<sup>3</sup>. During the transition period they may fall behind in their academic learning. Unfortunately, the solution educators sometimes propose to parents is that they should stop speaking the family language at home and concentrate instead on speaking the school language with their children.

The evidence suggests that a better solution is to strive for additive bilingualism-the maintenance of the home language while the second language is being learned. This is especially true if the parents are also learners of the second language. If parents continue to use the language that they know best, they are able to express their knowledge and ideas in ways that are richer and more elaborate than they can manage in a language they do not know as well. Using their own language in family settings is also a way for parents to maintain their own self-esteem, especially as they may be struggling with the new language outside the home, at work, or in the community. Maintaining the family language also creates opportunities for the children to continue both cognitive and affective development in a language they

understand easily while they are still learning the second language. As Virginia Collier and others have shown, “the process of developing the second language takes years. But teachers, parents, and students need to know that the benefits of additive bilingualism will reward patience and effort”<sup>1</sup>.

Some second language acquisition theories give primary importance to learner’s innate capacity for language acquisition. Others emphasize the role of environment, especially opportunities to interact with speakers who adapt their language and interaction patterns to meet learners’ needs. Still others focus on learner’s engagement with the broader social context.

By definition, all second language learners, regardless of age, have already acquired at least one language. This prior knowledge may be an advantage in the sense that they have an idea of how languages work.

On the other hand, knowledge of other languages can lead learners to make incorrect guesses about how the second language works, and this may result in errors that first language learners would not make.

Very young language learners begin tasks of the first language before the tasks of the second language acquisition without the cognitive maturity or met linguistic awareness that older second language learners have. Although young second language learners have begun to develop these characteristics, as well as in the area of the world knowledge, before they reach levels already attained by adults and adolescents.

In addition to possible cognitive differences, there are also attitudinal and cultural differences between children and adults. Most child learners are willing to try to use the language even when their proficiency is quite limited. Many adults and adolescents find it stressful when they are unable to express themselves clearly and correctly. Nevertheless, even very young, pre-school children differ in their willingness to speak a language they do not know well. Some children happily chatter away in their new language, others prefer to listen and participate silently in social interaction with their peers.

Younger learners, in an informal second language- learning environment, are usually allowed to be silent until they are ready to speak. They may also have opportunities to practice their second language voice in songs and games that allow them to blend their voices with those of other children. Older learners are often forced to speak –to meet the requirements of a classroom or to carry out everyday tasks such as shopping, medical visits, or job interviews.

Young children in informal settings are usually exposed to the second language for many hours every day. Older learners, especially students receive only limited exposure to the second language. Classroom learners not only spend less time in contact with the language, they also tend to be exposed to a far smaller range of discourse types. For example, class room learners are often taught language that is somewhat formal in comparison to the language as it is used in most social settings. In many foreign language classes, teachers switch to their students first language for discipline or classroom management, thus depriving learners of opportunities to experience uses of the language in real communication.

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### **GOETHE IST DIE GROSSE FIGUR DER WELTLITERATUR**

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**Annotation:** Es ist bekannt, dass die Beziehungen zwischen Usbekistan und Deutschland in allen Bereichen konsequent und systematisch entwickelt. In diesem Artikel haben wir die Übersetzungen von Goethes Werken in die usbekische Sprache durch usbekische Germanisten und seine Arbeit analysiert.

**Schlüsselwörter:** Übersetzung, Dolmetscher, Übersetzer, die natürliche Übersetzungsarbeit, Informationstexte, soziale und politische Texte, literarische und künstlerische Texte, technische Texte ,philosophische Texte.

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### **GOETHE IS THE GREAT FIGURE OF WORLD LITERATURE**

**Annotation:** It is known that relations between Uzbekistan and Germany are consistently and

systematically developing in all areas. In this article, we have analyzed the translations of Goethe's works into the Uzbek language by Uzbek Germanizes and his work.

**Key words:** translation, interpreter, translator, natural translation work, informational texts, social and political texts, literary and artistic texts, technical texts, philosophical texts.

Das Übersetzen von einer Sprache in eine andere ist ein komplexer kreativer Prozess in der mentalen Arbeit. Die Übersetzung ins Original mit Werkzeugen der zweiten Sprache nach dem Prinzip der Form- und Inhaltseinheit ist eine angemessene Übersetzung. Um die Angemessenheit zu erreichen, benötigt jeder Übersetzer fundierte Kenntnisse, kreative Tiefe und hervorragende Verarbeitung. Vor dem Dolmetschen muss jeder Dolmetscher zwischen dem Originaltext und der Art des Textes unterscheiden. Die natürliche Übersetzungsarbeit wird ihre eigene methodische Richtung in der Arbeit des Dictum-Romans, in der Übersetzung der Oper haben, und der Dolmetscher sollte nach denselben Kriterien arbeiten. Die Klassifizierung von Texten hat eine eigene Spezifität und spielt in der modernen Übersetzung eine besondere Rolle

Der große Übersetzerforscher A.V.Fedorov hat je nach Art des Übersetzungsmaterials folgende Texte:

- a) Informationstexte.
- b) Soziale und politische Texte.
- c) literarische und künstlerische Texte.

A.Fedorov beteiligte sich auch an der Erstellung der Texte jeder Art und des Unterschieds

zwischen ihnen. Davon zeugen seine neuen "Allgemeinen Prinzipien der Übersetzungstheorie". Die Art der Übersetzung im Übersetzungsprozess hängt auch von der Art des gleichen Textes ab. Es ist natürlich, dass die Methoden unterschiedlich sind. Dies ist einer der Faktoren, die das linguistische Übersetzungsprinzip bestimmen. Die französische Wissenschaftlerin Elsa Pukkiarelli hat drei Haupttypen von Texten in den "Aspektos":

- a) technische Texte (natürliche und spezielle Fachbegriffe),
- b) philosophische Texte (Begriffe, die die Philosophie und den Standpunkt des Autors ausdrücken),
- c) künstlerische Texte (Texte nach Form und Inhalt).

Die besondere Einschränkung besteht darin, dass eine eindeutige Unterscheidung von Texten und zu hohe Anforderungen an die Texte in einigen Fällen zu Schwierigkeiten beim Schreiben der Texte führen. Dies führt zu einer schlechten Übersetzungsqualität. Daher ist es wichtig, dass jeder Übersetzer vor der Übersetzung die Art des Textes angibt, der zur vergleichenden Bewertung der Übersetzungsleistung herangezogen werden kann. Der deutsche Wissenschaftler Otto Kaade definiert die Skala "Textgenre", den Inhalt und die Richtung des Textes als Hauptkriterium im Text. Es gibt unterschiedliche Ansichten darüber, wie Texte in der Übersetzung zu übersetzen sind, mit deutschen Gelehrten R. Yumpelt, dem amerikanischen Wissenschaftler D. Kasagrande, dem italienischen Wissenschaftler Beyedetto Kroe und dem französischen Wissenschaftler J. Münen. Der frühere Präsident der International Translation Federation, Edmon Kareen, spricht vom Mangel an klaren Lösungen zwischen dem Linguisten und den Literaturkritikern hinsichtlich der Rolle der Übersetzung beim Übersetzen.

Seit jeher bewegen sich die Menschen in Richtung abgelegener Orte. Die großen Hoffnungen werden mit diesen Sternen verglichen. Die Nationen bewegen sich vom Licht ihres Geistes zu den Horizonten der Zukunft. Die Rede des ersten Präsidenten der Republik Usbekistan, IAKarimov, auf der IX. Tagung des Oliy Majlis zum "Nationalen Programm für die Personalausbildung und die Reform des Bildungssystems" widmet sich der Entwicklung einer jugendlichen Persönlichkeit, dem Studium der bildenden Künste. ist wichtig.

Die klassische deutsche Literatur ist ein wesentlicher Bestandteil der Weltliteratur, und der Beitrag der Literatur zur Menschheit ist bemerkenswert. Die Autoren dieses Buches sind I. V. Goethe, V. Schiller, G. Geine, G. Leessing, T. Mann und B. Brecht, strahlende Stars der Weltliteratur. Fortschrittliche Weltliteratur ist auch ohne die Hilfe der deutschen Literatur kaum vorstellbar. Der große deutsche Philosoph I. Goethe ist einer dieser strahlenden Stars der Weltliteratur. Er ist der Schreiber der verstorbenen Schriftsteller mit seinen unsterblichen Werken Inspiriert von seiner Kreativität, diente er ehrlich mit einwandfreien Werken zur Förderung der progressiven Folklore Goethe gewann die Liebe der Völker der Welt mit Gedichten, Dramen, Romanen und wissenschaftlichen Artikeln. Seine zehn Werke sind in Weltsprachen übersetzt. Goethes Talent war vielseitig, ein einzigartiger Künstler in der Malerei, ein talentierter Wissenschaftler und Staatsmann, der einen intelligenten Physiker, Physiker

und Anatomie-Experten entdeckte, der alle Gesetze der Philosophie kennt. Mit 25 Jahren sprach Goethe fließend Griechisch, Latein, Französisch, Italienisch, Englisch und Hebräisch und lernte Russisch und Schwedisch. Shakespeare, Spinoza und Linneys betonen in ihrer Größe ihren Dienst. Zur Zeit der Universität Straßburg traf Goethe den großen Pädagogen G. Geder (1744 - 1803), der seine Vision nachhaltig prägte. Gerder hat Goethe direkt dabei unterstützt, ein Vertreter der deutschen Literatur zu werden.

Goethe begann seine praktische Laufbahn 1772 am Reichshof Venslau. Er muss sich eine Weile mit Jurten befassen. Als einer der Bekannten des Vanslau die Bitte eines Freundes erhielt und ablehnte, war er zutiefst beunruhigt über seinen Tod und wandte sich 1975 der usbekischen Sprache zu. Die Arbeit wurde vom deutschen Sprachspezialisten, einem bekannten Übersetzer, dem deutschen Sprachexperten Yanglishay Egamova, ins Deutsche übersetzt. Verter Liebe ist verzweifelte Liebe! Lotta wird zu seinem mutigen Freund Albert gedrängt. Verter verlässt die Stadt Venslau vollständig, um die Stimmung der Ehe nicht zu verderben:

-wenn sie sich sahen, meine Besten, in dem schwal von zerstreung? Wie aufgetrochnet meine Sinne worden, nicht einen Augenblick der Fulle, des Herzens, nicht eine selige Stunde? Nicht!... des Abendens nehme ich mir vor, den Sonnenaufgang zu genieben.

O'zbekcha variant:

Malagim, shu parishon – xotirlik girdobida meni bir ko'rsangiz edi! Qalbm go'yo muzga aylangan! Yurakni hayajonga soluvchi na biror lahza, na biror lazzatli on bor! Hech narsa! Hech narsa yo'q! ... Quyosh chiqishini kuzatishni kechqurunog mo'ljalab qo'yaman (97 bet).

Die Übersetzung des sehr coolen, attraktiven "Sonnenaufgang zu genieben" erfolgt in Form von "Sonnenschein genieben", und die Sonne steht dem Leser in beiden Sprachen offen, da Verter die einzige ist. Goethe hat nicht nur den Geist des Feudaldeutschen des 18. Jahrhunderts offenbart, indem er sein geistliches Erbe geöffnet hat.

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#### **FACTORS AFFECTING LANGUAGE LEARNING**

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Language acquisition is a complex process that is influenced by a number of factors. An effective learning plan may be made and tailored to the talents and learning preferences of the individual with the aid of an understanding of these aspects. The method by which people learn a language, known as language acquisition, is a complex one. It covers a wide range of linguistic, social, and cognitive development issues. Here are some of the explanations for why learning a language is thought to be a difficult process.

Starting from cognitive development, it has been discovered that cognitive development is complicated and multi-staged, and that it is closely correlated with language acquisition. Infants begin to build their cognition through their interactions with the world even before they can grasp words. They gradually acquire the capacity for perception, selective attention, memory, generalization, and analysis of linguistic aspects.

Language learning is significantly influenced by cognitive development. Cognitive development is the process through which kids come to comprehend and engage with their surroundings, including their capacity to grasp and utilize language.

Infants start to develop their cognitive skills from birth, and these skills progressively get more advanced and complicated. Children are first introduced to language at this time through the words of



their caretakers, and they listen and interpret noises. Children's cognitive skills continue to improve as they age. They learn to comprehend and communicate with simple words and phrases when they are toddlers. They start to articulate single words that can express what they are going through.

Children are showing a growing potential for more complex language usage as their cognitive capacities develop. They are taught how to employ the grammatical, syntactic, morphological, semantic, and other linguistic norms. Social connections are essential for language development in addition to cognitive factors. Children pick up language through social interactions with their parents, friends, and others in their environment, in addition to being exposed to sounds, words, and grammar. Children learn to communicate in a variety of social settings, as well as different strategies to ensure intelligibility, proper listening, and taking turns while speaking.

Generally, cognitive growth is an essential part of language learning. It enables people to understand their surroundings and to learn and use the intricate linguistic rules. The gradual process of being able to communicate effectively in a particular language is the outcome of adequate exposure to language and social interaction.

Another factor which affects language learning process is its linguistic structure. Languages differ widely in terms of their linguistic structures, phonology, syntax, morphology, and other factors. Before someone can speak effectively in the language, they must master its complexity. The collection of rules and guidelines that determine how words and sentences are created and utilized in a language is known as its linguistic structure. Other linguistic elements like inflection, tense, and agreement might differ between languages. For instance, whereas verb conjugations are difficult in some languages, they are not in others. The English language has articles in but Uzbek or Russian do not have.

In order to better understand how languages function and how they are learned by people, the study of linguistic structure is crucial for both language acquisition and linguistics. The development of language teaching approaches and the production of language learning materials both benefit from an understanding of the linguistic structures of distinct languages.

Moreover, social interaction is also important. Language acquisition requires interaction with the environment on a significant level. Language acquisition is largely impacted by the environment that individual is exposed to and is not merely the consequence of natural aptitude. Furthermore, for youngsters to become motivated, interested, and confident in studying languages, their surroundings must be supportive. Children are more likely to acquire a favorable attitude toward language acquisition and a thirst for information when they are exposed to a language-rich environment, which leads to higher learning outcomes.

Overall, engagement with the society is essential for language learning and growth. The acquisition of linguistic structures and norms, as well as social communication and desire to learn the language, are all facilitated by language input and feedback from social interactions.

The last but not least, individual variables and personal qualities might affect how well a person learns a language. These elements consist of:

1. Motivation: Learning a language requires motivation, which is essential. Students who are driven to succeed in their English studies are more likely to do so than those who lack such drive. Personal objectives, hobbies, and viewpoints towards the language may all have an impact on motivation, which can be either intrinsic or extrinsic.

2. Learning preferences: Each person has a different way of learning. While some kids might favor aural or tactile learning techniques, others could choose visual assistance. Students may customize their study methods to fit their preferences by being aware of their preferred learning styles.

Cognitive skills: Memory, focus, and processing speed are examples of cognitive skills that can influence language learning. Strong cognitive learners could have an easier difficulty learning new words and grammar norms.

4. Personality qualities: Extroversion, openness, and conscientiousness are just a few examples of personality traits that might influence language learning. Extroverted students could feel more at ease honing their speaking skills in front of others, but conscientious students might be more meticulous about their study habits.

5. Prior language learning experience: Students with prior language learning experience may find it easier to learn English. They may already be familiar with language structure and grammatical conventions.

In a nutshell, cognitive development, social communication and personal characteristics have a big impact on learning EFL. Students may develop their self-awareness of their strengths and limitations by being aware of these elements.

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## USING PEER-ASSESSMENT AND SELF-ASSESSMENT IN THE EFL CLASSROOM

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### **Learners**

It can be implied from reviewed studies that peer-assessment and self-assessment are mostly applicable to students with an intermediate and pre-intermediate proficiency level in English (Ritonga et al, 2022; Fathi et al, 2021; Gualavisi, 2023; Cadena & Álvarez, 2021; Zarei & Sayar, 2014). Both adult and young learners may benefit from the process of practising both types of assessments (Esfandiari & Tavassoli, 2019).

### **Language skills and competences**

In EFL/ESL classroom context, peer-assessment and self-assessment are reported to have been effective to increase writing performance (Fathi et al, 2021), grammatical and lexical writing accuracy (Zarei & Sayar, 2014), speaking skill (Gualavisi, 2023; Joo, 2016), reading comprehension (Esfandiari & Tavassoli, 2019), vocabulary (Ritonga et al, 2022; Zarei & Sayar, 2014), grammar, pronunciation and interactive communication (Zarei & Sayar, 2014).

### **Learning styles**

It is recommended that teachers should design the assessment methods to suit the learning style preference favoured by most of the students in the class because students' learning styles are one of the factors affecting the accuracy and effectiveness of peer-assessment and self-assessment (Birjandi & Bolghari, 2015).

### **Classroom activities**

There are a great number of activities that promote peer and self-assessment. Training learners to assess their peers/own work and increase feedback literacy are of paramount importance in the successful use of them in EFL classrooms. In this section, the classroom activities by Bullock D (2016) from the British Council website are presented.

<https://www.teachingenglish.org.uk/teaching-resources/teaching-secondary/activities/assessment-learning-activities-0>

**Peer assessment.** It can be useful to introduce peer-assessment with an activity called *'two stars and a wish'* (two things that are well done and one thing that could be improved). Another useful activity is *'Feedback sandwich'*. Students learn how to comment on their peer's work and provide constructive feedback when they are familiar with peer-assessments and more confident in using it. Additionally, making a *'learning wall'* where learners can post positive feedback about others makes the practice more effective. And then, *'peer check'*. Students are asked to examine each other's written work for specific errors, such as spelling errors, past tense verbs, etc., and to provide feedback to each other on specific points, for example, if they find it interesting, if they understood what was said, and if they had any questions. *Sharing the learning objectives on the board, eliciting the success criteria for each task, modelling new practices, and negotiating criteria* with students are suggested to increase the effectiveness.

**Self-assessment.** At a very early time when introducing self-assessment to students, *prompting* is important until the students learn to reflect and set goals for themselves. Here are recommended self-assessment activities/practices which promote autonomous learning in/outside the classroom. They are: *'setting goals'* (*guiding students through the process of identifying what their strengths are, what they need to improve, and any gaps in their knowledge to achieve their goals*), *'personal goals'* (encouraging learners to set their personal goals, for instance: "Tomorrow I will learn a poem by heart"), *portfolios'* (

asking learners to keep samples of their work, including test results, work completed in class, homework, self-assessments and comments from the teacher and peers), 'journals' (asking students to keep a learning journal that records their thoughts and attitudes about what was learnt), 'reflection time' (giving students time to reflect and decide what to focus on the next lesson, at the end of the lesson), 'three things' (asking the learners to name two things they learnt and one item they still need to learn, at the end of the lesson), 'I have a question' (asking the students to write a question on something they are unclear about, at the end of the lesson.), 'self-assessment forms' (collaborating with students to create self-assessment templates or forms that allow them to reflect on an activity or lesson)

### **Conclusion**

In this essay, I have looked at the history of PA and SA as well as their role in today's EFL teaching/learning environment. I have discussed the theoretical and pedagogical justification and reported criticism of using these assessments. I have considered how they are similar and how they are different as well as investigated how they are implemented in EFL classrooms. Accordingly, it can be concluded that stemming from broad fields such as alternative assessment and assessment for learning, PA and SA are effective practices of learner-centered classrooms which promote autonomous learning. Although there have been listed several disadvantages of using PA and SA, such as the inaccuracy of marking and poor reliability, there are a great number of advantages of using them, such as increasing language skills, learner autonomy, goal-orientedness, self-efficacy and cognitive skills. Peer-assessment is more difficult to implement but effective compared to self-assessment. The researchers suggest that peer assessment facilitates self-assessment skills. Lastly, to increase the effectiveness of the use of PA and SA, it is important to prompt, model, and train learners to utilize them in and outside the classroom independently.

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## **ЭКСПЕРИМЕНТАЛЬНАЯ ПРОВЕРКА ЭФФЕКТИВНОСТИ РАЗРАБОТАННЫХ МЕТОДОВ ОБУЧЕНИЯ КРЕАТИВНОМУ ПИСЬМУ**

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**Аннотация:** В данной статье представлены результаты экспериментальной проверки эффективности разработанных методов обучения креативному письму. В 2023 году в Ташкентском государственном экономическом университете в рамках эксперимента несколько раз проводилось экспериментальное исследование по иностранному языку со стороны преподавателей немецкого языка, где экспериментом являлось «Письмо» с заданиями на уровни A1, A2, B1 и B2. Студентом пришлось потрудиться с разными заданиями сложности, и в результате оценивания этих работ обнаружилось то, что необходима тщательная работа над развитием навыков письменной речи. Развитие письменной речи осуществляется путём постепенного усложнения письменных заданий, которые должны научиться писать студенты.

**Ключевые слова:** креативное письмо, экспериментирование, литературные навыки, творческое мышление, методы обучения.

**Abstract:** This article presents the results of an experimental verification of the effectiveness of the developed methods of teaching creative writing. In 2023, as part of an experiment, German teachers

conducted a foreign language exam several times at the Tashkent State University of Economics, where the exam paper was "Letter" with tasks for levels A1, A2, B1 and B2. The student had to work with different tasks of difficulty, and as a result of evaluating these works; it was found that careful work was needed to develop writing skills. The development of written speech is carried out by gradually complicating the written tasks that students must learn to write.

**Key words:** creative writing, experimentation, literary skills, creative thinking, teaching methods.

### **Введение**

Креативное письмо – это процесс написания литературных текстов, который включает в себя экспериментирование с языком, формой и содержанием. Обучение креативному письму является важной задачей, так как это помогает развивать не только литературные навыки, но и творческое мышление. Возрастание роли письма в учебном процессе по иностранному языку связано с использованием творческих, интерактивных форм работы с языком. Для развития креативных способностей служат различные виды учебной деятельности, но самой оптимальной из них является письменная работа. Письменные задания создают дополнительную мотивацию и расширяют словарный запас у учащихся, формируют такие качества как креативность и инициативность. Учащиеся выполняют творческие задания с большим интересом, стараясь применять пройденную лексику и грамматику. Творческое письмо способствует формированию таких языковых компетенций как воображение, интерес к языку [1, с. 137]

### **Основная часть**

Ранее проведенные исследования показали, что обучение креативному письму может улучшить качество написания литературных текстов и развить творческое мышление. Ведь под креативным компонентом в письменной речи подразумевается умение продуцировать идеи; отсутствие страха перед тем, что тебя неправильно поймут; умение открывать для себя новые языковые формы, и открывать себя как личность в данном творческом процессе. [2, с. 190] Однако не все методы обучения эффективны. Некоторые методы могут быть неэффективными или даже нанести вред развитию творческого мышления.

Преподавателями университета был проведен небольшой эксперимент.

В данном исследовании было разработано несколько методов обучения креативному письму и проведено экспериментальное исследование, чтобы проверить их эффективность. Участниками эксперимента были 20 студентов, которые были случайным образом разделены на две группы. Одна группа получила обучение креативному письму по методу А, а другая группа – по методу Б. Каждая группа проходила обучение в течение 4 недель.

Для оценки эффективности методов использовались два показателя: качество написания литературных текстов и уровень творческого мышления на немецком языке. Качество текстов оценивалось независимыми экспертами по шкале от 1 до 10 баллов, где 10 баллов – это высший уровень качества. Уровень творческого мышления измерялся с помощью тестов на творческое мышление, которые оценивались способностью к генерации новых идей и их развитию.

Результаты исследования показали, что группа, которая проходила обучение по методу А, показала улучшение в качестве написания литературных текстов на 20%, в то время как группа, которая проходила обучение по методу Б, улучшила качество написания на 10%. Однако, группа, которая проходила обучение по методу Б, показала большее улучшение в тесте на творческое мышление на 25%, в то время как группа, которая проходила обучение по методу А, улучшила свои результаты только на 15%.

Анализируя результаты, можно сделать вывод, что метод А более эффективен для улучшения качества написания литературных текстов, в то время как метод Б более эффективен для развития творческого мышления. Важно отметить, что оба метода показали улучшение в обоих показателях, но с разной степенью эффективности.

### **Заключение**

Экспериментальное исследование показало, что различные методы обучения креативному письму на немецком языке могут иметь разную эффективность в улучшении качества написания литературных текстов и развитии творческого мышления. Креативное письмо не ограничивается строго формализованными письменными формами, такими как сообщение, рассказ и другое. Оно соединяет в себе методы и формы пробуждения интереса к собственным письменным высказываниям. [3, с. 9] Важно выбирать методы, которые наиболее соответствуют целям обучения и учитывают индивидуальные особенности участников. Дальнейшие исследования могут помочь более точно определить, какие методы обучения наиболее эффективны для конкретных целей и групп участников.

В итоге хотелось бы отметить, что данное исследование подтверждает важность обучения креативному письму и показывает, что выбор методов обучения может иметь существенное влияние на результаты обучения. Для получения максимальной эффективности важно учитывать индивидуальные особенности участников и цели обучения. В дальнейшем, необходимо проводить дополнительные исследования для уточнения эффективности различных методов обучения креативному письму.

Надеемся, что результаты данного исследования помогут развитию методик обучения креативному письму и повышению качества литературных текстов.

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#### **INDIVIDUAL ASPECTS OF TEACHING SPEAKING SKILLS: FLUENCY AND ACCURACY**

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**Annotation:** This article deals with the fluency/accuracy dichotomy in teaching speaking skills. In this case, from a technical point of view, the term fluency is a hyponym, since fluency means not only "speech the words smoothly and quickly", but also accuracy.

**Key words:** fluency, accuracy, individual, speaking skills, teaching, communicative language teaching, native speaker.

Fluency/accuracy dichotomy is one of the concepts which usually come to mind first when speaking of teaching speaking skills. According to Segalowitz (2003: 384), the term 'fluency' is ability". This definition is interesting because it clearly shows that both concepts fluency and accuracy are closely knit together. Technically speaking, the term fluency is a hyponym because to be fluent means not only to 'produce utterances smoothly and rapidly' but also accurately. This is where approaches like Communicative Language Teaching (CLT) are sometimes misunderstood. Win Wu reports that "one of the fundamental principles of CLT is that learners need to engage in meaning full communication to attain communicative fluency in ESL settings" (Wu 2008). Since fluency means also accuracy, it is clear that the aim of CLT is to reach both. Fluency is reflected mainly in two aspects: speed of delivery and regularity, which means a natural amount and distribution of pauses (By gate 2009). On the subject of appropriate placement of pauses Thorn bury (2005) says that: Natural-sounding pauses are those that occur at the intersection of clauses or after groups of words that form a meaningful unit. (The vertical lines in the last sentence mark where natural pauses might occur if the sentence were being spoken.) Unnatural pauses, on the other hand, occur midway between related groups of words. (p. 7)

Next, one of the issues that have been discussed in the previous chapters is the importance of work with spoken data and transcripts in ELT. For attaining fluency, the use of authentic texts and spoken data is significant. Guillot (1999) reports that there are "practical as well as academic reasons for making the study of spoken data – native speaker and learner data – an integral ingredient of a pedagogy of fluency" (1999: 61). One of the reasons that she lists is that "it can facilitate the emergence of individual paradigms of fluency, enable students to identify the features and strategies of greatest relevance to them as learners and communicators, and, concurrently, help them to exploit both their strengths and weaknesses more efficiently" (p. 61). She further states that:

(...) it provides a teaching and learning framework for approaching fluency more critically, can be used as a platform for helping learners to negotiate the shift from communicative control and sophistication, and project the development of their fluency beyond the confines of formal settings to transcend their inescapable limits – time and restricted exposure to resources.

In other words, Guillot supports my previous argument that use of spoken data facilitates attaining

fluency and that fluency leads to autonomy. As she further puts it: “to teach fluency, in this sense, fits in with what Grenfell and Harris describe as returning ‘ownership’ of the language to learners” (1999: 62).

Quite importantly, in the light of research evidence, Thornbury (2005) and Thornbury and Slade (2007) suggest that reaching native-like fluency is only possible thanks to prefabricated chunks or formulaic language that speakers use. These units include fixed phrases and idiomatic chunks such as on the other hand, at the end of the day, or It is a small world. Johnson (1996) states that a great deal of formulaic language is acquired unconsciously either from direct transfer from L1 or from exposure to authentic L2 input. He refers to these language items as ‘acquired output’, i.e. language that is acquired unconsciously and produced automatically in tasks which require ‘high automaticity’. Oral communication due to its real-time processing demands falls under this category.

There is evidence which supports the notion of acquired output, particularly the importance of extensive exposure to authentic language input for formulaic language acquisition and use. For example, Cock et al. found that advanced speakers use prefabricated language less than native speakers and for different pragmatic purposes (Thornbury and Slade 2007). There are several other studies presented by Wood (2002) which suggest that language learners use less formulaic language than native speakers due to limited exposure to authentic input. In addition, Wood discusses further implications which these findings have for LT. He recommends that classroom activities «consist of exposure to large amounts of input, with attention paid to the formulaic sequences being used” and stresses the importance of linking particular formulas to particular pragmatic ends (2002: 10). Thornbury and Slade (2007) making references to Lewis 1993 and Ellis 1998 and 2005 confirm that acquisition is best achieved through massive exposure and explicit instruction.

In our experience, some of the greatest resources of formulaic language which learners love to work with are songs and films (or series). Song lyrics usually contain a good deal of chunks, idioms, etc., which can be exploited in the classroom. One of the advantages of songs is that learners can listen to them repeatedly inside and outside the classroom. If a song is particularly catchy, learners are quite likely to memorize a great deal of text by themselves. Apart from this, songs are good sources of authentic language, allow learners to experience a variety of accents, motivate learning while making it fun, break down barriers and build a relaxed atmosphere. Besides, songs can be used with all ages and practically all proficiency levels if they are chosen appropriately.

In terms of practicality, with the arrival of the digital era, songs can be easily obtained for classroom use along with transcribed lyrics on the Internet. ESL websites describe a number of activities which teachers can exploit when using songs. My favorite is to write down language from song lyrics (e.g. formulaic chunks) on little cards and stick them on the board. In the classroom, learners form two rows. While listening to a song, they compete to be the first to grab the card with the lyrics written on it, which they have just heard. A variation of this awareness-raising activity is to prepare more sets of cards and distribute them in pairs. While listening to a song, learners put the words in the same sequence in which they hear them.

As far as visual input is concerned, there is a great range of activities that can be done with films, series, soap operas, etc. For instance, a teacher plays a muted scene of a film and puts a few lines or phrases from the scene on the board. In pairs, learners try to make a dialogue which might be taking place in the scene while inserting the language on the board into their dialogues. After that, they watch the scene again but this time with the sound on and check what was really said. Next, they can reconstruct the dialogue based on what they heard and saw. Another variation of this is distributing sets of cards with phrases from the scene on them in pairs, or groups depending on the number of actors in the scene. Learners do a similar activity but this time they grab a card with particular language whenever they use it in their dialogue. The one who has the most cards wins. Another good idea on how to practice formulaic language is to cut out newspaper headlines which contain prefabricated chunks and ask learners to speculate in small groups what the story behind the headlines might be and agree on the version of a story which is most probable/interesting/unusual, etc.

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**ЧЕТ ТИЛНИ ЎҚИТИШДА КОММУНИКАТИВ КОМПЕТЕНЦИЯ ВА  
ЗАМОНАВИЙ ИННОВАЦИОН ТЕХНОЛОГИЯЛАР, МЕТОДЛАРДАН  
Фойдаланиш**

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**Аннотация** . Ушбу мақолада чет тил ўқитишда коммуникатив компетенция ва замонавий инновацион технологияларнинг аҳамияти ва технологиялардан фойдаланиш ҳақида фикр юритилади.

**Калит сўзлар:** чет тил, коммуникатив компетенция, билим, кўникма, инновацион технология, педагогик тажриба, интеллектуал ривожланиш.

“Бизнинг асосий мақсадимиз – ёшларнинг сифатли таълим олиш имкониятига эга бўлишига эришиш, уларнинг ўз қобилияти ва истеъдодини рўёбга чиқариш учун барча зарур шароитларни яратиб беришдан иборат”<sup>1</sup>

Чет тилида коммуникатив компетенция- мақсад қилинган тилда алоқа ўрнатиш қобилияти ва тайёрлигини; ушбу тил қўлланиладиган мамлакатлар маданияти ва контекстлар ҳақида тушунчага эга бўлишликни; ва ўз мамлакатининг маданиятини хорижий тилда тақдим эта олиш қобилиятини англатади. Чет тилидан, масалан инглиз тили турли хил тилларда сўзлашадиган одамлар билан мулоқотда асосий лингва-франка (боғловчи тил) бўлиб хизмат қилиши мумкин. Шу сабабли ўқитувчиларга талабалар инглиз тилидаги мос келадиган турли бой манбалар билан таништиришлари тавсия этилади. Масалан: ҳиндлар, немислар, хитойликлар, корейслар, турклар ва араблар томонидан қўлланиладиган инглиз тили материалларини тақдим этишлари мумкин. Хорижий тилларни ўқитишда илғор замонавий технологияларнинг аҳамияти катта. Зеро таълим жараёнида технологик воситалардан фойдаланиш чет тилларни ўрганишнинг ҳар бир бўлимида билимларни ўзлаштириш ва мустаҳкамлашда бекиёс рол ўйнайди. Масалан тинглаб тушуниш кўникмасини шакллантиришни компьютер, плеер, СД дискларсиз амалга ошириш имконсиз.

Тинглаб тушуниш тил ўрганишнинг энг муҳим қисмларидан биридир. Бунда ўқувчи бир пайтнинг ўзида сўзловчининг талаффузи, грамматик қоидаларга риоя қилганлиги, сўз бойлиги ва унинг маъноларига эътибор бериши талаб қилинади. Бугунги глобллашув жараёнида интернет ҳаётимизнинг ҳар бир жабҳасини қамраб олган. Ёш авлод орасида ижтимоий тармоқлардан, турли сайтлардан чет тилларини ўрганишда оқилона фойдаланишни йўлга қўйиш долзарб масалага айланиб улгурди. Айниқса интернет орқали чет тилда сўзлашувчилар билан мулоқат қилиш имкониятидан фойдаланиб, гапириш кўникмасини ривожлантириш, е-маил орқали хат ёзиши билан ёзиш машқини такомиллаштириш мумкин. Инновациялар таълим фаолияти жараёнида ҳам ривожланади. Ўқув жараёнида талабаларнинг назарий ва амалий билимларини ривожлантириш амалга оширилади, кейинчалик улар инновацияларни яратиш билан боғлиқ бўлган амалий ҳаётнинг турли соҳаларида қўлланилиши мумкин. Чет тили бўйича касбий компетенциянинг таснифли компонентларини ўрганишда коммуникатив вазиятларни 4 гуруҳга ажратган, яъни коммуникатив компетенциянинг таснифли компоненти, мулоқотга таъсир қилувчи омиллар, коммуникатив мазмун ва мулоқотга киришувчанликдан иборат (10, 113).

Маълумки, дарснинг турли хил ўйинлар асосида ўтилиши талабанинг креатив ва танқидий фикрлаш имкониятларини кашф этибгина қолмай, балки уларнинг диққатини жамлаш, муаммоли вазиятлардан чиқиш йўллариини излаш кўникмаларини ривожлантиради. Психологларнинг таъкидлашларича ўйинли фаолиятнинг психологик механизмлари шахснинг ўзини-ўзи намоён қилиш, ҳаётда барқарор ўрнини топиш, ўзини-ўзи бошқариш, ўз имкониятларини амалга оширишнинг фундаментал эҳтиёжларига таянади.

Ўйинлар жараёнида талаба оддий дарсга нисбатан бу машғулотга қизиқиброқ ёндашади ва ўзини эркин тутади. Масалан инглиз тилидаги ўйинда қатнашиш жараёнида ўзига бўлган ишончни мустаҳкамлайди, мен бу тилда гапира оларканман тинглаб тушуна оларканман ёза оларканман деб мотивация олади. Биз биламизки, ҳозирги таълим жараёнида талаба субъект бўлиши керак. Бунда кўпроқ интерфаол усуллардан фойдаланиш таълим самарадорлигини оширади. Чет тили дарсларига қўйилган энг муҳим талаблардан бири тингловчиларни мустақил, креатив фикрлашга

ўргатишдир. Бугунги кунда республикамиздаги хорижий тил ўқитувчилари Америка Қўшма Штатлари, Англия педагоглари тажрибасига таянган ҳолда қуйидаги инновацион методлардан фойдаланиб келишмоқда:

– **“Муаммоли вазият ечими”** (Creative Problem Solving) бу усулни қўллашда ҳикоянинг бошланиш қисми ўқиб берилади, якуни қандай бўлиши эса тингловчилар, ҳукмига ҳавола қилинади. Бу ўз навбатида тингловчиларнинг мустақил фикрлаш қобилиятини ривожлантиришда муҳим аҳамият касб этади.

– **“Тезкор жавоб”** (Quick answers) ўтилган дарс мавзусини мустаҳкамлашга ёрдам беради;

– **“Пантомима”** (pantomime) бу усул жуда қийин мавзулар тушунтирилиши керак бўлган дарсда ёки ёзма машқлар бажарилиб, талабалар чарчаган пайтда фойдаланилса бўлади;

– **“Алломалар йиғини”** (Thinkers meeting) У.Шекспир, А.Навоий, Р.Бурнс каби шоирлар ва ёзувчиларни “таклиф қилиш” мумкин. Бундай пайтда улар айтиб кетган ҳикматли сўзлардан дарсда фойдаланиш ёшларни комил инсон бўлиб тарбияланишига ёрдам беради.

Хорижий тил дарсларида инновацион технологиялар ва усулларни қўллаш натижасида тингловчиларнинг мантикий ва креатив фикрлаш қобилиятлари ривожланади, нутқи равланшади, тез ва тўғри жавоб бериш малакаси шаклланади. Дарсларнинг ноанъанавий усулларда, турли методларни қўллаган ҳолда ташкил қилиниши орқали зерикарли машғулотларнинг олди олинади. Бу хорижий тилларни ўрганишга бўлган қизиқишнинг, билим олишга бўлган иштиёқнинг ортишига, дарсларнинг эса самарали ташкил этилишига замин яратади. Натижада тингловчиларнинг дарсга пухта тайёргарлик кўриб келишига, ўзлаштириш самарадорлигининг жадал ўсишига эришилади.

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## **ТАЛАБАЛАРНИ ХОРИЖИЙ ТИЛЛАРДАН КАСБИЙ МОБИЛЛИГИНИ РИВОЖЛАНТИРИШ МЕТОДИКАСИ**

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**Аннотация.** Талабаларга инглиз тилини ўқитишда уларнинг коммуникатив компетентлигини ривожлантириш ҳамда интегратив таълим лойиҳасидан фойдаланиш, яъни интегратив таълим лойиҳасини амалга оширишда ўқув фанлари бир-бирини тўлдиради, интегратив таълим лойиҳаси мавзусини аниқлашда талабаларнинг касбий қизиқишлари ҳисобга олинади.

**Аннотация.** При обучении студентов английскому языку, развитии их коммуникативной компетенции и использовании интегративного образовательного проекта, то есть при реализации интегративного образовательного проекта учебные предметы дополняют друг друга, при этом определяя тему интегративного образовательного проекта, учитываются профессиональные интересы студентов.

**Annotation.** In teaching English to students, the development of their communicative competence and the use of an integrative educational project, that is, in the implementation of an integrative educational project, academic subjects complement each other, while determining the topic of an integrative educational project, the professional interests of students are taken into account.

**Калит сўзлар.** Компетенция, касбий коммуникатив, лингвистик, ижтимоий-маданий муҳандислик, прагматик, стратегик компетентлик

**Keywords.** Competence, professional communication, linguistic, socio-cultural engineering, pragmatic, strategic competence

**Ключевые слова.** Компетентность, профессиональная коммуникация, лингвистическая, социо-культурная инженерия, прагматическая, стратегическая компетентность

Талабаларга инглиз тилида фанларни ўқитиш лойиҳасини ишлаб чиқиш икки босқичда амалга оширилади: шакллантирувчи ва амалга оширувчи. Биринчи босқичда ўқитувчилар чет



тилидаги касбий коммуникатив компетентлигини такомиллаштирдилар, ўқитиш метод ва услубларини, тўпланган ўқув-услубий материалларни ишлаб чиқдилар ва ўқув-услубий мажмуалар яратдилар. Иккинчи босқичда ўқитувчилар тажриба орттириши баробарида касбий жиҳатларга кўпроқ эътибор қаратилиб, анъанавий дарс турлари ижодий вазифалар, семинарлар ва конференциялар билан тўлдирилади. Интегратив амалий машғулотлар характерли тил шаклларини такрорлаш методларига асосланади; оғзаки ва новербал рамзий маълумотлар билан ишлаш жараёнини ташкил этиш; гетерогенлик (талабалар ўртасида ўқув фаолияти элементларини ажратиш); талабаларнинг оғзаки нутқ фаолиятини амалга ошириш ва фаоллаштириш учун шароит яратиш. Амалий машғулотлар жараёнида такрорий касбий мулоқот жараёнларида сўз бирикмаларидан фойдаланишни акс эттирадиган чет тилига касбий йўналтирилган сўз ва грамматик тузилмаларни аниқлашга қаратилади.

Касбий амалий фаолиятни амалга оширишда касбий фойдаланишга қаратилган ҳодиса, объект ва жараёнларнинг хусусиятлари қайд этилади. Масалан, назарий механика курсида, одатда, ҳақиқий физик жисмлар эмас, балки уларнинг моделлари кўриб чиқилади. Масалан, ишқаланиш мавжудлиги жиҳатидан ҳамма сиртлар икки синфга бўлинади: мутлоқ силлиқ (smooth) ва ғадир-будур (rough); оғирлик ҳисобга олинмиши мумкин (rod of mass) ёки ҳисобга олинмайди (weightless rod). Назарий механика курсининг ҳамма бўлимларида масалалар ечишда лексика, муаммолар бўйича таҳлил қилинадиган элементлар тўплами тузилади. Ҳар бир элемент ечимида ҳисобга олиннадиган ва ечимни топиш жараёнининг ўзига таъсир этадиган махсус хоссаларга эга.

Интерфаол амалий машғулотларни ўтказишнинг яна бир муҳим тамойили гетерогенлик, яъни аудиторияни гуруҳларга бўлиш ва талабаларнинг турли гуруҳлари учун турли вазифаларни белгилашдир. Мақсад ҳар бир талабанинг фаолиятини фаоллаштириш, мавзуга оид муаммоларни ечиш ва шу жараёнга оид оғзаки ва ёзма баёнларни ҳосил қилиш орқали унинг ўз-ўзини ривожлантиришга шароит яратишдир.

Бўлажак муҳандисларга хорий тилни ўргатишда бир қанча интерфаол таълим методларидан фойдаланиш мақсадга мувофиқ.

**1. CLP методи** (Лингвистик психология маркази методи, CLP методи чет тилида гапиришни ўрганишни истаганлар учун мўлжалланган. У коммуникатив ёндашувга асосланади ва оғзаки нутқ кўникмаларини шакллантиришга, сўз бойлигини фаол равишда кенгайтиришга алоҳида эътибор берилади. Ўрганиш муваффақиятига янги материални такрорлаш орқали эришилади. CLP методи ўқитувчи билан доимий ҳамкорлик қилмасдан масофавий ўқишга қаратилганлиги билан аҳамиятлидир. Таълим жараёнида ушбу таълим методидан фойдаланиш натижасида талабаларнинг коммуникатив компетентлиги компоненти *лингвистик компетенцияси* яхши ривожланади.

**2. Стивен Крашен методи** (Stephen Krashen Method). Жанубий Калифорния техника олий таълим муассасалари тилшунослик профессори Стивен Крашен томонидан ишлаб чиқилган чет тилини ўзлаштиришнинг 5 та ўрганиш –ўзлаштириш гипотезаси, назорат гипотезаси, кирувчи ахборот оқими гипотезаси, тахрирлаш гипотезаси, табиий тартиб гипотезаси фарази билан қўллаб-қувватланадиган табиий ёндашувга асосланади. Таълим методини қўллаш натижасида талабаларнинг коммуникатив компетентлиги компоненти *ижтимоий-лингвистик компетенцияси* яхши ривожланади.

**3. Мишел Томас методи** (Michel Thomas Method) - ўқитувчи грамматиканинг асосий қоидаларини, лексикани ўргатиш ва топшириқлар бериб, дарсларни аудио ёзувларини кетма-кет ўтказишга асосланади. Мазкур таълим методидида таълим муҳитининг учта муҳим компонентига асосий эътибор қаратилади. Таълим натижасида талабаларнинг коммуникатив компетентлиги компонентлари прагматик ва стратегик компетенциялари яхши ривожланганлиги кузатилади.

Техника олий таълим муассасаси талабаларини чет тилдан ўқитиш жараёни қуйидаги алгоритмик кетма-кетликда олиб борилади.

а) Талабаларни чет тилдан амалий дарсларида мутахассисликка оид матнлар билан ишлаш билан биргаликда фундаментал билимлари ривожланди (тадқиқотчилик ва лойиҳалаш методлари), ривожлантирилувчи компетенция: *лингвистик*;

б) Талабалар индивидуал лойиҳаларни бажаришда хорижий адабиётлар билан ишлаш, тахрирлаш, керакли малумотларни таржима қила олишга ўргатилди (CPL методи), ривожлантирилувчи компетенция: *ижтимоий-маданий муҳандислик*;

с) Талабалар малакавий амалиётларда хориж етакчи муҳандислари билан ҳамкорликда ишлаш, мавжуд чет эл замонавий асбоб ускуналари йўриқномаларини таржима қила олишга ўргатилди (Стивен Крашен методи), ривожлантирилувчи компетенция: *прагматик*;

d) Битирувчиларни БМИ тайёрлашда чет тилидан фойдаланишга ўргатиш (Мишел Томас методи), ривожлантирилувчи компетенция: *стратегик*.

Хулоса қилиб айтганда, хорижий тилларни ўқитиш методикаси, хорижий тилларда умумқасбий ва ихтисослик фанлардан курс лойиҳаларни бажариш технолояси, инглиз тилидан лаборатория ва амалий машғулотларни бажаришга ўргатиш технологияси ишлаб чиқарилиши ҳамда уларни таълим жараёнига тадбиқ қилинишига эришилади.

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## ADVANTAGES OF TEACHING ENGLISH TO YOUNG LEARNERS THROUGH SONGS

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**Annotation:** *This article deals with the benefits of using songs in teaching listening to young learners. As young children are very imaginative and learn more if they are enjoying what they are doing, songs are considered a very effective way of learning a foreign language, as well as improving listening skills.*

**Key words:** *young learners, songs, language skills, communicative skills, competency, culture, 'chunks' or meaningful phrases of language, pronunciation and intonation patterns*

Teaching English to young learners is a rapidly growing field around the world, and English education is increasingly found at the primary levels. The main goal of teaching young learners is to encourage children to use the target language in their life. It means developing their communicative skills, competency and culture. Therefore at the lessons of foreign languages the teachers should use some strategies which encourage pupils to be active participants of the lessons, to develop their communicative skills, to form their interest and motivation to study the language. Knowing the abilities and capabilities of the children of different ages is of vital importance to teach them effectively and one of the most essential ways of teaching young learners is using songs in teaching process.

Teaching English with songs is a brilliant idea because music is a global language. Songs are a very effective means of learning English for young learners who are between 5-9 years old. Songs tend to be repetitive and have a strong rhythm. They help learners memorize the vocabulary or structures very easily although they do not know how to read or write. Melody, rhythm and harmony go far beyond linguistic obstacles and can be accepted by any individual.

Songs are easily learnt by primary children and quickly become favorites because of their familiarity. At primary level, vocabulary teaching tends to concentrate on single word items, and songs allow learners to learn 'chunks' or meaningful phrases of language rather than single words, as well as to learn about how sounds connect and run together. They allow language to be reinforced in a natural context, both with structures and vocabulary. All songs build confidence in young learners and even shy children will enjoy singing or acting out a song as part of a group or whole class. This also develops a sense of class identity. Many songs can help develop memory and concentration, as well as physical coordination, for example when doing the actions for a song. For the teacher, songs can be a wonderful starting point for a topic and can fit in well with topics, skills, language and cross-curricular work.

We know that young learners are energetic; most of them are kina esthetic and tactile and that's why they like to move and act out by singing the song, in addition teaching through songs will be more interesting and effective because the learners will not just repeat the new words, they will memorize them in a new and creative way. Kina esthetic and tactile learners can benefit from actions added to the songs; work with the melody, rhythm and lyrics to provide actions that will help these learners absorb knowledge in a way that makes the most sense to them. Auditory learners easily learn from songs - the rhythm and phrasing provide the perfect vehicle for teaching vocabulary and pronunciation, as well as delivering the words in context. Visual learners can be aided by story pictures or vocabulary flashcards relating to the song, as well as by watching the other learners and joining in on the actions that match the different words.

Songs are not just time-filling activities but have a great educational value and it can be used in the classroom to make learners use the language instead of just thinking about learning the correct forms.

Songs are used for three purposes:

- to warm up the class at the beginning of the lesson ("Good morning", "Hello")
- to practice language or a structure which is being studied in the lesson

- *to recycle the learnt material*

Some songs lend themselves naturally to teaching or reinforcing grammar points. They may be integrated into lessons with a particular grammar focus and provide much-needed variety, while contributing to the overall aim of a lesson. Particularly at lower levels when children are still learning basic key grammar patterns, songs can play a role as input, because when learners sing they do the action. This combination of singing and doing actions really helps stimulate the memory of the child. Research into child language acquisition has shown that lexical items may need to be repeated many times before they are internalized by the child. Songs provide an excellent means of repeating and reinforcing vocabulary and are suitable for children of all abilities. Young learners may accomplish a great number of achievements through the songs in foreign language, including following aspects:

- *analyzing the rhythm, pitch contour and imitate the native speakers*
- *learning new words through the songs*
- *learning grammar and examine the tenses used in the songs*
- *learning speaking.*

According to methodologists songs have a place in the classroom for helping create that friendly and co-operative atmosphere, and it is obvious that children not only improve their language skills, but also their cultural views. While listening, the pupil improves his both listening and speaking skills as what he hears gets stuck in his mind and he automatically gets used to language. Not only this, songs are beneficial for physical development of children as they move, dance, clap and jump. All these movements strengthen the memory, which enables the young learners to listen to patterns of the language as they sing and use the song several times. So, the role of songs is great in improving young learners' speaking skills, as they help:

- *to enrich pupils' vocabulary;*
- *to improve their listening, thinking and speaking skills;*
- *to open their unknown features (talent);*
- *to create an unusual and friendly atmosphere in the class;*
- *to revise the new words by singing.*

In conclusion we can say that songs are fun and motivating, because pupils enjoy singing along and it can really improve not only motivation, but also the pronunciation and intonation patterns, as well as songs are the best and most beneficial ways of teaching English to young learners as it is an easy way to attract their attention, in addition with songs children can get more interested in learning English.

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#### **ПОНЯТИЕ АНГЛИЙСКИХ ТЕРМИНОВ «ПИЛИГРИМ» И «ПАЛОМНИЧЕСТВО».**

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Английские слова «паломник» и «паломничество» произошли от латыни через французский язык, в то время как их первоначальные значения имеют явно христианский подтекст (**Пилигрим** – это религиозный человек, путешественник, который совершает паломничество к святым местам. Термин «пилигрим» не слишком распространен, для нас более привычно и понятно слово паломник. По большому счету это два термина, которые обозначают одно понятие. В современности, пилигримами можно назвать мусульман, которые совершают паломничество в Мекку. Поэтому есть те, кто думает, что термины действительно должны быть ограничены христианством. Однако упомянутые типы явлений, такие как люди, путешествующие в места, считающиеся священными, и возвращающиеся домой из них, а также совершающие акты поклонения и веры, связанные с этими местами и путями к ним, можно найти широко, если не повсеместно, между

культурами и религиозными традициями. Действительно, они кажутся применимыми также (особенно в наши дни) в контекстах, которые не являются конкретно или прямо «религиозными» или не связаны с конкретными религиозными традициями, в той мере, в какой разумно рассматривать английские термины «паломничество» и «пилигримы» как более или менее универсальный.

Паломничество является широко распространенной и важной практикой не только в христианстве, но и в других основных религиозных традициях, таких как буддизм, индуизм, ислам, иудаизм и сикхизм. В каждой из этих традиций многочисленные важные священные центры превратились в важные центры, к которым притягиваются верующие, совершающие путешествия, укрепляющие их веру, посещающие места, связанные с духовным присутствием святых фигур в сердце их традиций, и демонстрирующие их благочестия, и веры, любясь вдохновляющими видами, связанными с их традициями. Однако паломничество является ключевой темой не только в основных мировых религиозных традициях; оно распространено как в религиозных традициях, специфически связанных с одной культурой или этнической общностью (например, синтоизм в Японии), так и во вновь сформировавшихся и развитых религиозных движениях, возникших и процветающих в наши дни.

Места, связанные с духовными движениями «Новой эры», стали центром путешествий и практик тех, кто ищет альтернативы традиционной религии. Часто такие места ассоциировались с паломничеством в досовременные времена и использовались сторонниками Нью Эйдж, потому что считается, что их историческое прошлое как центры паломничества наполнило их ощущением духовной силы. Одним из примеров такого места является Седона в США, когда-то духовный центр коренных американских индейцев, а теперь (из-за его поразительной физической географии) расцветающее место паломничества Нью Эйдж. Другим примером является Гластонбери в Англии, средневековое христианское место паломничества, на которое в последнее время наложилось множество легенд, связывающих его с кельтской мифологией, наряду с идеями Нью Эйдж, которые интерпретируют его поразительное географическое положение как указание на то, что это центр духовной жизни. сила и исцеление.

Согласно преданиям, именно здесь, в Гластонбери, находился остров Авалон – от валлийского *Yns Avallach* - "Яблоневый остров", загробный мир кельтов. По поверьям, на этом загадочном острове рождались святые люди, сказочные существа, духи природы и маги, среди них волшебник Мерлин, фея Моргана, а также речная фея Мелюзина. Англичане действительно верят в фей, эльфов, волшебных существ. Сказки о них вы можете услышать и в [Англии](#), и в [Уэльсе](#), и в [Шотландии](#). Археологи раскопали здесь следы древнейшего кельтского поселения. Холм огибает рукотворная тропа паломников в форме спирали, проложенная еще в III в до н.э. – еще одна загадка кельтов. Тропа ведет на вершину холма (**Glastonbury Tor**), возвышающегося над Гластонбери, и именуемого холмом Св. Михаила. В V веке здесь находилась небольшая крепость. Считается, что именно здесь, на холме Св. Михаила был погребен король Артур. Сейчас на вершине стоят руины башни, оставшейся от прежде стоявшей здесь церкви Святого Михаила.

Иосиф Аримафейский был **тайным учеником Иисуса Христа** и **дядей Марии** – Его матери, а «Евангелие от Петра» сообщает, что он был также **личным другом Понтия Пилата**. Он был **членом Синедриона** – высшего религиозного учреждения в Древней Иудее, однако в заседании против Иисуса Христа не участвовал. Именно Иосиф просил у Пилата тело казнённого Иисуса, и, получив разрешение снять Его с креста, похоронил в вырубленной в скале гробнице, принадлежавшей ему самому. Вместе с ещё одним учеником Иисуса, Никодимом, Иосиф обвил тело Иисуса плащаницей. Позже Святой Иосиф вместе со святыми Марфой, Марией и Лазарем отправились миссионерами в Галлию, после чего другие остались на континенте, а Иосиф отправился проповедовать слово Божие в Британию. И вот здесь, у подножия холма Авалон, Иосиф Аримафейский воткнул свой посох в землю, и из этого посоха выросло **терновое дерево**.

Именно этот факт заложил основу всемирной славы Гластонбери — на долгие столетия он превратился в английский Иерусалим, одно из самых святых мест на Земле.

Со всех концов света стекались сюда толпы паломников — каждый надеялся отломить веточку от Священного терновника с тем, чтобы потом ее положили с ним в могилу. Многие святые искали последнего приюта в Гластонбери.

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## EFFICACIOUS METHODS TO TEACH A CHILD ENGLISH AS A SECOND LANGUAGE

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**Annotation.** *This article states productive ways of teaching English.*

**Key words:** *physiological changes, interference, focus on, respond nonverbally, demonstrate learning, silent period.*

Studies have shown that children who are exposed to English or another English before the age of 10 have a better chance of learning to speak without an accent. The developing brain of a child undergoes physiological changes at the onset of adolescence that make it more difficult to distinguish and reproduce many of the sounds of a foreign language. Consequently, if you expose your child to hearing native-spoken English from an early age, it will be that much easier to teach him to speak like a native. It's also important to start teaching English as a second language early, because young children have an easier time learning languages than adolescents or adults. This is because young children are still using their intrinsic language-learning skills to acquire their first languages. They quickly realize they can use these same skills when learning English.

The more exposure your child has to English more she will begin to understand. When children learn a new language, they will typically understand more than they can speak. In the beginning, most children will have what is known as a —silent periodl in which they will listen to English being spoken and may respond nonverbally or in their primary language, but they will not speak English. It's important to allow this period to run its course without interference. Don't force your child to speak to you or others in English. Instead, focus on providing your child with as much exposure to the language as possible.

That way your child can acquire English naturally. First of all, immerse the kids in the English language over adults because they rapidly pick up new words from conversation around them. Create productive learning environment by exposing kids to English through classroom conversation, age-appropriate DVDs and videos. Secondly, use music and songs to help to teach small kids English. According to super simple songs: —Young learners pick up vocabulary, grammatical structures and the rhythm of the languages simply by doing what they already love to do—. It's advisable to use songs to teach numbers, the alphabets, body parts and other words requiring memorization.

English teachers must use motions and gestures during the lesson to reinforce learning. Action further enhances the child's ability to remember by adding physical association to the word, and it helps small kids use up energy so they do not get fidgety or distracted.

Furthermore. teacher should build an interactive environment for the children. Transition Abroad advises teachers to have them standing up and sitting down, weave games and dramatic play singing into your lessons. Have the children take turns helping you prepare or carry out the activity or project.

This helps the kids stay focused and offers additional opportunities for language learning as they follow directions, learn the rules for games and communicate about the activities they are doing. One more important thing is to ask the children to take charge by having them lead activities such as Pictionary, charades and hangman and matching games to teach grammar, vocabulary and verb tenses. Allowing children to demonstrative their learning will build confidence and give them real-life language skills. Team games build conversational skills as students communicate with each other in the course of the game.

English teacher should take account: Always talk to the kids in English. Give small rewards for effort and accomplishment. Keep structured lessons short. Small kids do not use perfect grammar in their native language so do not expect them do not so in English. By the time your child reaches preschool age, she likely knows the main parts of body, including hands, feet, ears, nose and eyes. Many preschoolers willed light in learning the more complex body parts, such as elbow, armpit, ankle or kneecap. You can incorporate in several fun activities into your child's day to help her to learn the different parts of her body. As she learns the names of body parts, add more parts to the activities to keep her engaged and

interested.

The alphabet is the most basic component of pre-literacy; to be able to read, you must first learn the letters. Most kids like music and according to the British Council, may be more motivated to learn- any subject- if it's presented to them through music. The letter song is a device to teach kids the alphabet while enjoying the sensory experiences of music.

You can expose your children to music and the alphabet song at any age, even before they can speak. Make flashcards that will help you teach the kids the alphabet. Write down each letter of the alphabet- capitals and lower- case forms- on a separate index card, using colorful markers or crayons. The British Council suggests using worksheets or other visuals to encourage alphabet practice when teaching children English.

Reinforce the tune of the alphabet song by using the same note patterns for other purposes. For example, you can sing, rather than say to your children —let's sing an alphabet song together now in the tune of the ABC songl to help them get used to the tune.

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### **THE PRODUCTIVE METHODS OF RISING STUDENTS' MOTIVATION IN ENGLISH CLASSES**

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**Annotation:** *It is known that motivation has a great impact in foreign language learning. If students are interested in learning, they easily overcome difficulties, master the material well, and develop strong speech skills and abilities. The article highlights the productive ways of raising students' motivation in English classes.*

**Key words:** *formation, mastering a foreign language, cognitive activity, communicative competence, formation, framework of the school curriculum.*

It is common knowledge that motivation plays a huge role in foreign language learning. In the pedagogical literature, two types of motives are described in sufficient detail: internal and external. Internal - these are motives that develop under the influence of the learner's own thoughts, his experiences, aspirations, as a result of which there is an awareness of internal necessity. There are many opinions on the definition of the types of motives that are formed when learning English. Shadrikov V.D.

defines that —motivation is determined by the needs and goals of the individual, the ideals of a person, the conditions of his activity| [2, p. 95]. Gottlieb R.A. believes that "motivation is such a driving force that prompts a person to successfully learn a foreign language" [1, p. 123]. Thus, the motive is viewed as an internal motivation of the student to educational activity, caused by the personal needs of the student himself.

The problem of motivation in learning arises in every school subject. Methods for its development and stimulation, taking into account the specifics of the subject, have been developed in the appropriate methods and manuals. However, the problem of motivation for learning foreign languages is especially acute. At the same time, it is noteworthy that before the moment of learning a foreign language and at the very beginning, students, as a rule, have high motivation. Almost everyone has a desire to speak a foreign language, to be able to communicate. But as soon as the process of mastering a foreign language begins, and the attitude of students' changes, many are disappointed. After all, this process presupposes a period of accumulation of "building material", a stage of inevitably primitive content, overcoming various difficulties, which postpones the achievement of goals that were dreamed of. As a result, motivation decreases, counter activity disappears, the will aimed at mastering a foreign language weakens, academic performance decreases in general, which, in turn, negatively affects motivation. Motivation is primarily the result of a person's internal needs, his interests and emotions, goals and objectives, the presence of motives aimed at enhancing his activities. Recognizing the leading role of motivation in teaching a foreign language, the teacher needs to imagine the ways and techniques of its formation in the school environment. A large role in maintaining and maintaining interest in the subject, the development of

cognitive activity, the transfer of teaching from teaching to the management of independent educational and cognitive activities of students belongs to non-standard forms of the lesson. An unconventional lesson includes a wide variety of emotionally vivid, unconventional teaching methods and techniques that not only increase the motivation for teaching children, but also serve the development of certain abilities: the ability to recite poems, developing pronunciation skills, to stage a particular situation as a literary one, and vital, to sing in a foreign language, the ability to react and give one's assessment in a conversation, communicate information about events and facts, observe speech etiquette, become widely acquainted with the traditions, customs and cultural heritage of English-speaking countries. All student activities in the lesson are subordinated to the main communicative goal of teaching English.

These lessons are conducted within the framework of the school curriculum, but include a wide variety of additional material, thereby expanding the lexical and speech base of students, bringing their abilities to a higher level of foreign language proficiency. We can use the demo lesson, lesson-competition, and lesson-journey. At such lessons, the students feel more relaxed, not a single indifferent student remains; everyone tries to contribute to this lesson. In order to increase the motivation of students in the lessons, new technologies by using a computer should be integrated. When studying a foreign language, it is necessary to create such conditions in educational and cognitive activities that contribute to the development of a high level of cognitive interest in the study of the English language in the student. Various types of work can be used by the teacher in the lesson: lessons-discussion of various topics; lessons-communication on the Internet (effective as an option for self-preparation); round tables; mini-conferences in groups; test lessons; presentation lessons. Many students know how to create presentations and do it quite well. If the class has difficulty learning a topic, the teacher can adapt the teaching materials to suit the students. One of the most striking positive aspects of presentations is the possibility of using a variety of illustrative material: drawings, photographs, diagrams, diagrams and graphic compositions, as a result of which there is an effect on several types of memory at once - visual, auditory, emotional and even motor. Presentation lessons help to form the communicative competence of students, develop skills of independent work and control knowledge, abilities and skills as well.

And also, along with playing techniques in the classroom, you can apply the —Images! technique, which contributes to the development of students' speaking skills and creative initiative. This is the ability to convey images by means of the English language, using forms of verbal and non-verbal communication. And songs can be used to develop communication skills. The songs are interesting for students because of what they talk about and in what musical form they are presented. Songs motivate students' activities: to report something, to ask about something, that is, the communication factor should take the first place. Also, the use of poems and rhymes allows you to firmly remember the basic grammatical patterns and use them in everyday practice. In addition, the learning process turns into a fun game that keeps the subject interested. Using the information resources of the Internet, it is possible, by integrating them into the educational process, to more effectively solve a number of didactic tasks in the lesson: improve listening skills; replenish vocabulary; to form a stable motivation for foreign language activity.

So, recognizing the leading role of motivation in teaching English, the teacher needs to clearly understand the ways and methods of its formation in the conditions of a given educational institution. When considering the problems of motivation and looking for ways to form it, it is unacceptable to simplify its understanding, because motivation formation is not the transfer by the teacher into the heads of the students of ready-made, externally set motives and goals of teaching. The formation of motives is, first of all, the creation of conditions for the manifestation of internal motives for learning, their awareness by the students themselves and the further self-development of the motivational-value sphere. At the same time, when mastering a foreign language culture, it is not at all indifferent what motives encourage the student to carry out activities. To create adequate motivation, various methods and means can be used: verbal, visual, practical, but search and research are taking the leading role today. The formation of a strong motivation for learning is facilitated by playing with its active use in the classroom.

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## HOERVERSTEHEN-EINE DER WICHTIGSTEN FERTIGKEITEN DER FREMDSPRACHE

*M. Mamashayeva, Namsu, Oberlehrerin*

Annotation. In diesem Artikel geht die Rede ueber das Hoerverstehen und die wichtigsten Ratschläge zum erfolgreichen Hören beim Fremdsprachenlernen Stichwoerter: Hoeren, konzentrieren, verstehen, Vorwissen, die Situation, die Ueberschrift, Hoerverstehen, Aufgabenstellung.

### **Tinglab tushunish- chet tilining muhim ko`nikmalaridan biri sifatida**

M. Mamashayeva, Namdu, katta o`qituvchi Annotatsiya. Bu maqolada chet tillarni o`rganish jarayonida muvaffaqiyatli tinglab tushunish uchun ba`zi muhim fikrlar beriladi.

Kalit so`zlar: tinglash, e`tiborini qaratish, tushunish, vaziyat, sarlavha, tinglab tushunish, topshiriq qo`yilishi.

Понимание на слух- один из важных навыков иностранного языка

М.Мамашаева, НамГу, старший преподаватель

Аннотация. В этой статье приведены важные мнения для успешного аудирования в процессе изучения иностранных языков.

Ключевые слова: Аудирование, внимание, понимание, ситуация, название, задание

In leztzen Jahren gibt man viel Aufmerksamkeit fuer die Fremdsprachen zu lernen. Es ist auffaellig in der heutigen Zeit, das das Fremdsprachenlernen sehr notwendig in unserem Leben geworden ist. Wir koennen dafuer folgende Gruende nennen:

- Um andere Kulturen kennenzulernen.
- Um Horizont zu erweitern.
- Um Kommunikationsbarrieren zu ueberwinden.
- Fuer Studium und Arbeit im Ausland.
- Fuer Tourismus im Ausland.

-Fuer das Einkaufen durch den elektronischen Handel und die Webseiten im Internet.

-Es hat berufliche Vorteile und bessere Karrierechancen : Fuer viele Berufe muss man mindestens eine oder zwei Fremdsprachen beherrschen, z.B. Uebersetzung oder Arbeit im Tourismus. Heute ist es gesetzlich gezeigt, das die Fremdsprachenlehrer in ihrem Spachgebiet einen Spachsertifikat besitzen müssen. Meiner Meinung nach, das ist sehr wichtig und nützlich fuer heute. Heutzutage schenkt man grosse Aufmerksamkeit auf der Staatliche Ebene dem Erlernen und der Erweiterung von Fremdsprachen. Auch im Hochschulsystem wird es verlangt , dass die Lehrer fuer Fremdsprachen den Sprachniveau C1 aufweisen müssen. Ebendeshalb arbeiten die Lehrer auch an ihrer Sprache und versuchen ihre Sprachkenntnisse zu verbessern.

Die Lehrer fuer Fremdsprachen müssen vier Fertigkeiten besitzen. Das sind: Hoeren, Lesen, Schreiben und Sprechen. Hoeren und Lesen zaehlt man zu den rezeptiven Fertigkeiten, Schreiben und Sprechen zu den produktiven Fertigkeiten.

Hoeren zaehlt man die komplizierte und schwerste Fertigkeit unter diesen Fertigkeiten. Um gut zu hoeren , muss man gute Wortschatz besitzen und auch gute Verstaendniss haben.Hiermit geht die Rede ueber die Arten zum erfolgreichen Hören einer Fremdsprache:

Hab keine Angst. Sei geduldig mit dir!

- Lass dir Zeit, die Fragen der Aufgabe gut zu lesen und richtig zu verstehen!
- Konzentriere dich auf das, was du verstehst, und nicht auf das, was du nicht verstehst.
- Verlange nicht, jedes Wort zu verstehen. Konzentriere dich auf den Kontext! Die Lerner müssen ihr Vorwissen aktivieren

- Bevor du den Text anhörst, kannst du dir Fragen wie diese stellen:
- Gibt es eine Überschrift, die schon verrät, warum es geht?
- Wird die Situation beschrieben, die du hören wirst? Wenn ja, denke dich
- in diese Situation hinein.
- Was tun Menschen normalerweise in einer solchen Situation? Was sagen sie üblicherweise?
- Vielleicht wirst du ja nicht alles verstehen, aber wenn du die Situation kennst,
- kannst du dir denken, worum es gehen könnte.

Beispiel:

- Sie hören jetzt den Text über Australien.



- Was fällt dir dazu ein? Klar:
- In Australien sind die Entfernungen zwischen den Orten sehr groß.
- Kinder leben auf abgelegenen Farmen.
- Die Lehrer kommen mit dem Flugzeug.
- Schüler und Lehrer sprechen miteinander am Funkgerät.
- Das Internet wird als Kommunikationsmittel genutzt.
- Manche Kinder gehen ins Internat – usw.

Jeder Hoerer muss seine Wortschatz aktivieren und vor dem Hören folgende überlegen:  
Welche Wörter und Begriffe fallen dir zu diesem Thema ein?

- Welche Redewendungen sind typisch für die angegebene Situation?
- Was weißt du schon?
- Du weißt viel über die Welt und wie sie funktioniert. Nutze dieses Wissen!
- Was muss man kaufen, bevor man in den Zug steigen darf? Richtig: eine Fahrkarte.
- Wie werden Temperaturen im Wetterbericht angegeben? Auch richtig: mit Zahlen.
- Du weißt also, dass du auf Zahlen achten musst, wenn nach Temperaturen, Preisen, Zeiten gefragt wird. Du weißt auch, dass du auf das www. hören musst, wenn es um eine Internetadresse geht. Und wenn jemand etwas kauft, bevor er seine Reise antritt, könnte es sich durchaus um ein Bahn- oder Flugticket handeln. Es ist wichtig beim Hören die Aufgabenstellung genau lesen. Das hilft den Text gut verstehen.

Lies die Aufgabenstellung ganz genau. Das ist aus zwei Gründen wichtig: 1. Wie wird die Prüfungsaufgabe ablaufen? Wird der Text einmal oder zweimal gehört? Gibt es zwischendurch Zeit, um Antworten zu kontrollieren? Das solltest du wissen. Es gibt dir Sicherheit.

2. Was sollst du heraushören? Kannst du aus der Aufgabenstellung schon erkennen, worauf du achten musst? Gibt es Wörter in der Aufgabenstellung,

die sich leicht wiedererkennen lassen könnten (siehe oben)?

Jeder Prüfer muss eine Hörbereitschaft herstellen.

Konzentriere dich. Stimme dich auf die Hörverstehensüberprüfung ein.  
Stelle alles ab, was dich stören könnte.

Prüfe, ob dein Stift gut schreibt. Halte zur Sicherheit einen zweiten Stift bereit.

Um erfolgreich zu hören, müssen die Lehrer folgende Aufgaben machen.

Bei der Unterstützung der Hörverstehensprozesse sollte die Lehrkraft folgende Aspekte berücksichtigen:

- Visuelle Hörverstehenshilfen

Hörverstehensarbeit im Fremdsprachenunterricht wird durch visuelle Hilfen (Bilder, Skizzen, Material, TPR, Mimik-Gestik-Bewegung, Videos etc.) unterstützt. Je jünger die Kinder sind, umso mehr visuelle Begleitung ist nötig.

- Vielfalt der Hörverstehenssituationen

Der reichhaltige sprachliche Input durch die Lehrkraft und der Einsatz vieler unterschiedlicher Hörtexte ermöglicht den Lernern die Übernahme der Rolle des Hörers in vielfältigen Hörsituationen, z. B. Wetterbericht, Dialoge, Geschichte.

Schlüsslich kann man sagen, dass die oben genannte Meinungen helfen uns erfolgreich zu hören und unsere Hörkompetenz zu entwickeln.

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## **MODERN APPROACHES AND PERSPECTIVES OF TEACHING FOREIGN LANGUAGES**

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### **Abstract**

The article aims to demonstrate the problem of teaching practices and integration into information communicational technologies in foreign languages learning combined with the traditional process as

well as the use of the online resources and countless facilities of Web-technologies in teaching foreign languages and increase knowledge quality.

**Keywords** : information communication technologies, web sources, online courses, competencies.

#### **Аннотация**

Статья направлена на демонстрацию проблемы педагогических практик и интеграции информационно-коммуникационных технологий в изучении иностранных языков в сочетании с традиционным процессом, а также использованием онлайн-ресурсов и бесчисленных возможностей веб-технологий в обучении иностранным языкам и повышении качества знаний.

**Ключевые слова:** информационно-коммуникационные технологии, веб-источники, онлайн-курсы, компетенции.

In this digital era, scientific and technological innovations caused an abrupt increase in information and made demands on a foreign language proficiency and thereby determined new approaches to foreign languages teaching methods.

Conventional pedagogical technologies do not provide sufficient for complete acquisition of increasing amount of knowledge together with current educational source materials does not keep pace with quickly altering the whole amount of data flow. The significance of the matter of training of self-instruction skills and abilities to gain educational materials independently, to process obtained information, to draw conclusions and to support them on the basis of necessary data is constantly increasing.

Dealing with information in foreign languages, internet plays a vital role in both learning and teaching foreign languages. Use of information and communication technologies (ICT) opens up a myriad of potential opportunities of a computer as an educational technology and creates marvelous world of knowledge which is accessible to everyone. ICT has a good number of benefits over the conventional teaching methods. They integrate audio-visual information of any forms (text, sound, graphic, animation, etc.). Due to this kind of the achievements, the interactive dialogue of a user with a system is realized, as well as various forms of independent activity on gaining and processing of information are used, that exercise significant influence on quality of students' knowledge.

The advantages of modern information and communication networks and the potential of electronic forms of educational materials are being used extensively nowadays. The application of ICT in the teaching process gives an opportunity to reach qualitatively new level of foreign languages learning. However, it is necessary to differentiate between notion of "learning by ICT" and that of "computer assisted learning". In that case, the use of a computer, for example for slides presentations with the help of Power Point program, does not yet mean the use of ICT<sup>1</sup>.

These days foreign languages lecturers at establishments of tertiary education of each nation have obtained considerable independence to select educational technologies to conduct their own lectures. Adopting existence of different foreign languages modern teaching strategies, it is indispensable to mention intensive introduction of technologies based on the use of ICT. The most of the high education advancing, however, do not give up the conventional teaching methods. To clarify this point, the reasonable balance should be found which will enable to find efficient solution of the current problem as effectively as possible under the present-day conditions, and thereby to help a teacher to take a new approach to the educational process. It is necessary "to extend "the narrow scope" of communication in the classroom relying on practical forms of activity. In order to increase effectiveness of the teaching process it is necessary to activate student's cognitive motivation and strengthen their own academic performance.

In comparison with the conventional teaching technologies, this technology of training has the following significant advantages:

- develops creative competence as an indicator of a certain level of a foreign language communicative proficiency;
- enables to train various aspects of communication and connect them in different combinations;
- helps to become aware of speech features and skills;
- helps to form linguistic abilities;
- creates communicative situations;
- facilitates automation of speech acts;
- facilitates the implementation of individual approach;
- intensifies students' independent study;
- enables to save time.<sup>2</sup>

### **Conclusion.**

While using modern educational project technological facilities that are based on enhancing the level of foreign languages, the most important points consist of the following peculiarities: availability of the demanding facilities with the corresponding access to the Internet, as well as training of the teaching employee who master ICT which requires relevant profound knowledge of how these technologies and methods can be applied in foreign languages studying together with teaching in an efficient way.

As a consequence of this, it is vital to consider the factual point that in such classes a teacher bears great responsibility because he is not only a subject consuler but also an organizer of independent educational and cognitive, communicative and creative students' social and academic activity. A teacher obtains opportunities for educational process perfection, students' communicative competence promotion and integral development of their personalities.

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## **KONNOTATIV MA'NONING FONETIK VOSITALARDA IFODALANISHI**

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**Annotasiya:** Ushbu maqolada konnotativ ma'noning fonetik vositalarda ifodalanishi, til elementlarida, ayniqsa, so'zda o'z aksini topishi hamda ularning ingliz va o'zbek tillarida qo'llanishi, tilshunoslikda semasiologik yo'nalishdagi tadqiqotlar, olib borilishi, pragmatika – hodisa, predmetni anglatib, so'z, shu bilan birga uning dinamik butunlikdagi, tarixiy borliqdagi aloqa va munosabatlarini ham bildirishi aks ettiradi.

**Kalit so'zlar:** Konnotativ ma'no, fonetik, leksik, grammatik ma'no, morfologik shakl, sintaktik qurilma.

Badiiy adabiyot tilni o'rganish va tahlil qilishning ham nazariy ham amaliy masalalari ko'pdan buyon filologlarni qiziqtirib kelmoqda. Chunki muayyan til stilistikasining rivojlanishida milliy badiiy adabiyot tilining ahamiyati kattadir. Badiiy asar tilida keng qamrovli birliklar fonetik, leksik, grammatik va majoziy vositalarni kuzatish mumkin. Shu bilan birga ijodkorning so'z boyligidan o'ziga xos tarzda foydalanishi, morfologik shakllar va sintaktik qurilmalarni tanlashi va boshqa jihatlarida yozuvchilarning individual uslubi ham yuzaga chiqadi.

Yevropa va rus tilshunosligida badiiy asar tili va uslubi atroflicha o'rganilgan. Badiiy asar tilini o'rganish dastlab V.V.Vinogradov ilmiy asarlarida uchraydi. Uning fikrini davom ettirgan L.V.Sherba, A.Peshkovskiy, A.I.Yefimov, G.O.Vinokur hamda M.I.Kojinlar bu masalada jiddiy e'tibor berganlar. O'zbek tilshunosligida ham badiiy asar tili va uslubi qator tilshunoslar asarida uchraydi.

Agar tilshunoslik bilan adabiyotshunoslik filologiya ilmining ikki asosiy sohasi bo'lsa, badiiy asar tili shu ikkala sohada ham ozuqa beradigan, ularni tubdan birlashtirib turadigan umumiy ildizdir. Lekin shunday bo'lsa ham, stilistikasi va tilshunoslik stilistikasining tadqiqot doiralari kuzatiladi.

Badiiy asar tilining lingvistik tahlilida ham yozuvchining muayyan til birliklardan foydalanib, qanday

ma'noni yuzaga chiqishi o'z-o'zidan e'tiborga olinadi, faqat bunda o'sha til elementlarini kelib chiqish faktiga chuqurroq yondashiladi. Shuning uchun ham yozuvchi uslubini yuzaga chiqaruvchi omillar xususida masalaga lingvistik aspektda yondashuv o'rinli deb bilamiz. Adabiy tilning rivojlantirishida qaysi til doirasida bo'lmasin, badiiy adabiyotning o'rni beqiyos. Ingliz va o'zbek adabiyotining sara asarlarini olib, ularning tili va yozuvchi uslubini tahlil qilish ahamiyatlidir.

Ma'lumki, badiiy asar har qanday tilning imkoniyatlari doirasini ko'rsatib beruvchi manbadir. "Agar tilning barcha jihatlarini oldindan aytib berish mumkin bo'lganida edi, badiiy ijod haqida so'z yuritishga hojat qolmasdi". Shu sababli ham badiiy tilning barcha sathlari bo'yicha til birliklari imkoniyatlari ochib berishda asos sifatida xizmat qilgan uning tahlili bo'yicha turlicha yondashuvlar asosidagi tadqiq metodlari ishlab chiqilgan, til birliklarining nutqiy ifodalanishi tadqiqi natijasida ko'plab ilmiy xulosalar chiqarilgan va tilshunoslik fanining taraqqiyotida bosh omil bo'lgan. Badiiy matn ham tilshunoslik ham adabiyotshunoslik nuqtai nazaridan ko'plab asosiy xulosalarning chiqarilishiga zamin yaratgan. Chunki badiiy asar tili nafaqat yozuvchi yoki shoirning uslubiy o'ziga xosligini namoyon etadi, balki davriy jihatdan til hodisalarning tadrijiy taraqqiyotiga baho berish, ijodkorning bu jarayondagi o'rni, asarda til birliklaridan foydalanishning umumiy va xususiy jihatlarini tahlil etishda, shuningdek, badiiy asarning estetik qimmatini belgilash kabi bir qator masalalarni hal qilish, tegishli xulosalar chiqarish uchun asos bo'lib xizmat qiladi.

Shuning uchun ham bugungi kunda filologiyaning yaxlitligini namoyon etuvchi lingvopoetika sohasining turli tomonlari bo'yicha qator ilmiy ishlar qilinmoqda. Ammo shuni alohida ta'kidlash lozimki, badiiy nutq eng mukammal, eng murakkab nutq. Faqat ijodkorgina emas, til egasi bo'lgan xalqning badiiy tafakkuri bu nutq turida aks etadi. Shu boisdan badiiy nutq shu davrgacha ham lingvistik yo'nalish va maqsadlar asosida turli tadqiqotlar ob'ekti bolib keldi. Lekin badiiy nutqning barcha qirralari, fazilatlarini, xususiyatlari o'rganib bo'lindi deb bo'lmaydi. Badiiy asar tiliga yondashishning o'zida ham bir xillik kuzatilmaydi. Birov asar tili poetikasini o'rgansa, boshqa birov asar tili leksikasini tadqiq qiladi.

Badiiy asar tilining o'rganilishi uzoq vaqtlar tilshunoslikda dolzarb muammo bo'lib keldi va buni birinchi marta tilshunos olim V.V.Vinogradovning ilmiy ishlari bu sohada yangi bosqichini boshlab berdi. U badiiy asar tilini yaxlit bir holda, ya'ni umumfilologik yo'nalishda tekshirishni tavsiya etdi, faqat adabiyotshunoslik yoki tilshunoslik aspektida o'rganishni inkor qildi.

Faqat bunda o'sha til elementlarining kelib chiqish faktiga chuqurroq yondashiladi. Shuning uchun yozuvchi uslubini yuzaga chiqaruvchi omillar xususidagi masalaga lingvistik aspektda yondashish o'rinli deb bilamiz. Shu bilan birga, o'rni bilan adabiy tahlilga ham murojaat qilamiz. Tilning rivojlanishi umummilliy adabiy til darajasida doimbeqiyosdir. Shunday ekan, bugungi davr ingliz va o'zbek adabiyotiga o'z hissasini qo'shayotgan ijodkorlar asarlarining tili va uslubini o'rganish muhim ahamiyatga egadir.

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### **INGLIZ TILINI O'RGANISHDA KOLLOKATSIYALARDAN FOYDALANISHNING AHAMIYATI.**

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#### **Annotatsiya.**

So'zlarning birikmasini o'rganish til tadqiqotining muhim sohasi bo'lib qolmoqda. Ko'p tilshunoslar har bir tilda ona tilida so'zlashuvchilarning ongida yoki xotirasida butun bo'laklar sifatida saqlanadigan qat'iy ifoda shakllari mavjudligini taxmin qilishlari sababli, birikma, kollokatsiya tushunchasi muhim ahamiyatga ega.

**Kalit so'zlar:** leksik ma'no, kollokasiya, grammatika, sintagmatik, paradigmatic munosabatlar, leksik kontekst, texnik atama.

## ВАЖНОСТЬ ИСПОЛЬЗОВАНИЯ СЛОВСОЧЕТАНИЙ В ИЗУЧЕНИИ АНГЛИЙСКОГО ЯЗЫКА.

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### **Аннотация**

Изучение словосочетаний остается важной областью лингвистических исследований. Поскольку многие лингвисты предполагают, что каждый язык имеет фиксированные формы выражения, которые хранятся как единое целое в уме или памяти носителей языка, понятие словосочетания имеет важное значение.

**Ключевые слова:** лексическое значение, словосочетание, грамматика, синтагматические, парадигматические отношения, лексический контекст, технический термин.

### **The importance of using collocations in learning English.**

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### **Annotation.**

The study of word combinations remains an important area of linguistic research. Since many linguists assume that every language has fixed forms of expression that are stored as a single unit in the mind or memory of native speakers, the concept of a collocation is important.

**Key words:** lexical meaning, phrase, grammar, syntagmatic, paradigmatic relations, lexical context, technical term.

### **Kirish.**

Kollokatsiya asosan so'zlar orasidagi lug'aviy munosabatdir. Ushbu leksik munosabat qoidalardan ko'ra umumiy foydalanishdan kelib chiqadigan ixtiyoriy birliklarga ko'proq tobe bo'ladi. "Kollokatsiya" tushunchasi Palmerning "Ingliz tilidagi so'zlarning grammatikasi" nomli lug'atiga birinchi bo'lib qo'shma atama sifatida kiritilgan. Keyinchalik, Firth "kollokatsiya" so'zini texnik atama sifatida ilgari surdi, shuning uchun "kollokatsiya orqali ma'no" uning "ma'no usullari" dan biri sifatida tushunildi. Shunday qilib, "kollokatsiya" atamasi tilshunoslikning texnik terminologiyasining bir qismi sifatida faqat Firth ishidan keyin mashhur bo'ldi. U "qo'shma gap orqali ma'no"ni paradigmatic darajada emas, "sintagmatik darajada" leksik ma'no ekanligini ta'kidlagan. Leksik elementlarning paradigmatic munosabati, bir tomondan, bir sinfga mansub va ma'lum bir grammatik va leksik kontekstda bir-birini almashtira oladigan so'zlar to'plamidan iborat. Boshqa bir tomondan, leksik birikmalarning sintagmatik munosabati so'zning boshqa so'zlar bilan qo'shilish qobiliyati bilan bog'liq. Shu sababli, Firth tomonidan so'z ma'nosini qo'shma darajadagi tushuntirishga urinish o'ziga xos bo'ldi, chunki u lug'aviy birikmalar o'rtasidagi ma'no munosabatlariga sinonimiya va antonimiya kabi paradigmatic munosabatlarning an'anaviy nuqtai nazaridan emas, balki sintagmatik munosabatlar darajasidan kelib chiqqan. Gapdagi so'zlar o'rtasidagi sintagmatik munosabatlar struktural tilshunoslikda keng muhokama qilingan.

Firth *dark night* ni aniqlovchi + ot birikmasi sifatida misol qilib keltirgan va *night* so'zining *dark* so'zi bilan mos tushganligini ta'kidlaydi. Boshqacha qilib aytganda, so'z ma'nosining har qanday to'liq tavsifi boshqa so'z yoki u bilan bog'langan so'zlarni o'z ichiga olishi kerak. Firth so'z birikmasini o'zaro birikish tartibi deb hisoblaydi.

Boshqa tomondan, Lyons Firthning "so'zning birikmalari uning ma'nosining bir qismidir" degan fikrini tanqid qilgandek tuyuldi. Biroq, keyinchalik u "matnlarda bir-biri bilan qo'shilib ketishga moyil bo'lgan leksemalar o'rtasida tez-tez shunday yuqori darajadagi o'zaro bog'liqlik borki, ularning joylashish imkoniyatlari ularning ma'nosining bir qismi sifatida asosli ravishda tavsiflanadi" degan fikrga keladi. Bu shuni anglatadiki, Lyons keyinchalik o'zining qarama-qarshi nuqtai nazarini rad etdi va Firthning "kollokatsiya orqali ma'no" nazariyasi mustahkam asoslarga asoslanganligini tan oldi.

Kollokatsiya so'zlarning tanish guruhidir, ayniqsa odatdagidek birgalikda paydo bo'lgan va shu bilan birlashma ma'nosini bildiradigan so'zlar.

Kollokatsional oraliq odatda so'z bilan hamroh bo'lgan elementlar majmuini anglatadi.

Neo-Firthians nomi bilan mashhur bo'lgan bir qator tilshunoslar Firth nazariyasini qo'llab-quvvatladilar va uni fanda keng tadbiiq etdilar. Halliday leksikani grammatik nazariyani to'ldiruvchi,

lekin uning bir qismi emas deb hisobladi. U so'z birikmalarining qo'shimcha o'lchami sifatida "set" tushunchasini kiritdi. Uning ta'rifiga ko'ra, birikma "birgalikda uchraydigan leksik birikmalar orasidagi chiziqli qo'shma munosabatdir". Holbuki, *set* (to'plam) "birgalikda sodir bo'lish huquqiga ega bo'lgan a'zolari guruhlash"dir. Masalan, *bright, hot, shine, light* kabi so'zlar *the sun* so'zi bilan birga kelganligi uchun bir leksik turkumga kiradi.

Sinclair, shuningdek, grammatika va leksikani "ikki xil, bir-biriga kirib boruvchi tomonlardan" ko'rib chiqdi. Uning ta'kidlashicha, til naqshlari grammatikada, go'yo ular tanlov tizimi bilan tasvirlangan bo'lishi mumkin. Biroq, Sinkler uchun asosiy masala leksik elementlarning bir-biri bilan joylashish tendentsiyasidir. Bu tendentsiyalar "til haqida grammatik tahlil bilan topib bo'lmaydigan faktlarni aytib berishi kerak". Keyin u leksik birliklar orasidagi qarama-qarshilik grammatik sinflarga qaraganda ancha moslashuvchan ekanligini ko'rsatdi, chunki "amalda mumkin bo'lmagan birikmalar mavjud emas, lekin ba'zilar boshqalarga qaraganda ancha yuqori".

Kollokatsiyalar muhim ahamiyatga ega, chunki ular og'zaki va yozma nutqni rivojlantiradi va qiziqarli qiladi. Shunga qaramay, birikmalarni o'zlashtirish EFL/ESL o'quvchilar uchun ingliz tilida so'zlashuvchilar uchun bo'lgani kabi oddiy emas. Tilshunos Krystal ta'kidlaganidek, "kollokatsiyalar... chet tillarini o'zlashtirishda katta qiyinchiliklar tug'diradi... qo'shma gap qanchalik aniq bo'lsa, biz uni "idioma" deb ko'ramiz - yaxlit o'rganishimiz kerak bo'lgan naqsh va uning qismlari yig'indisi sifatida emas". Bunday holda, idiomalar ulardagi alohida so'zlar nimani anglatishini anglatmaydi.

Halliday va Hasan kolokatsiyani "leksik birikmaning eng muammoli qismi" deb atashgan. Kollokatsiyalar ko'pincha tilga xosdir va shuning uchun tez-tez nutqda xato va buzilishlarga olib keladi. Ya'ni, agar ona tili ekvivalenti turli xil birikmalardan foydalansa, ular EFL/ESL o'rganuvchiga muammo tug'dirishi mumkin. Tilshunos olim Palmer, shuningdek, birikmalar va iboralar ona tilida so'zlashuvchilar uchun ham, ingliz tilini o'rganuvchilar uchun ham muammoli ekanligini ta'kidladi. Hatto ona tilida so'zlashuvchilar ham rasmiy yozma kontekstlarda ba'zi so'zlarni birlashtirishda qiyinchiliklarga duch kelishlari haqida dalillar mavjud.

Ushbu ma'lumotlarning barchasini hisobga olgan holda, EFL/ESL o'quvchilari uchun har doim qiyin bo'lgan yagona so'zlar emas, balki ko'p so'zli birliklar, masalan, birikmalar yoki kollokatsiyalar, deb aytishimiz mumkin. Shuning uchun, faqat alohida so'zlarni emas, balki umumiy so'z birikmalarini o'rgatish kerak. Masalan, tilshunos Fayerch yangi so'zlarni umumiy birikmalar orqali o'rganish

muhimligini ta'kidladi. Ular EFL/ESL o'quvchilariga yangi so'z kiritilganda, bu so'zning eng keng tarqalgan birikmalarini ham kiritish juda foydali bo'lishi mumkinligini taklif qilishdi: "So'zning so'z boyligida bu so'zning eng tez-tez uchraydigan birikmalarini bilish kiradi".

Bundan tashqari, ba'zi bir birikmalarni hatto eng yaxshi til o'rganuvchilar tomonidan ham to'g'ri tuzish qiyin bo'lishi mumkinligi xabar qilinadi. Ya'ni, hatto ba'zi eng yaxshi til o'rganuvchilar ham L2 birikmalarini yaratishda xato qilishlari mumkin yoki ba'zida ma'lum bir so'z birikmasi mumkin yoki yo'qligiga ishonchlari komil emas. Shuning uchun ham til o'qituvchilariga o'quvchilari tomonidan "ayta olamizmi?" yoki "Ushbu so'zni boshqasi bilan ishlatsa bo'ladimi?" deb so'rashlari odatiy hol emas. Shu sababli, turli darajadagi malakaga ega bo'lgan EFL/ESL o'rganuvchilari birikmalar bilan bog'liq qiyinchiliklarga duch kelishlari mumkin. Ingliz tilida to'g'ri bo'lmagan til mahalliy tilga o'xshamaydigan yoki "tabiiy" bo'lib chiqmasligi mumkin.

### **Xulosa**

Kollokatsiyalar hamda turli leksik birikmalar til o'rganishda alohida qiziqish uyg'otadi, bu alohida til o'rganuvchilarga ularni gapda qo'llanishlari uchun yaxshi imkoniyatdir. Shu sababli, EFL/ESL o'quvchilariga kollokatsiyalar kabi aniq birikmalarni o'rgatish ko'proq tavsiya qilinadi. Bu, ehtimol, foydali o'qitish amaliyoti bo'lishi mumkin. Bundan tashqari, eng muhimi, til o'rganuvchilarning umumiy faoliyatini rivojlantirish va oshirishda kollokatsiyalarga ko'proq e'tibor berish kerak.

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## ЛИНГВОМАДАНИЙ АСПЕКТ ТУШУНЧАСИНИНГ ВАЗИФАДОРЛИК КЎЛАМИ

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**Аннотация:** Тил маданиятга эга ахборотларни сақлаш ва тўплаш воситаси ҳисобланади. Бир қанча бирликларда бу маълумотлар ҳозирги кун тил эгаси учун имплицит характерга эга бўлади, асрий ўзгаришларга учраб, фақат билвосита текширганда намоён буладиган тарзда яширинган булади. Бироқ у мавжуд ва онг остида “ишлайди”. Тил бирликларида жойлашган маданият ахборотларни ажратиб олиш учун лингвокултурология бир қанча ўзига хос усулларни қўллаши керак бўлади.

**Калит сўзлар:** лисоний шахс, маданият, лингвомаданият аспект диапозони.

Турли фан вакилларида файласуфлар, антропологлар, этнографлар, социологлар, маданиятшунослар, тилшуносларнинг маданиятга қизиқиши ўтказилаётган тадқиқотлар истиқболлини кенгайтиришни олдиндан белгилаб берди, бироқ шу билан бирга, юқорида айтиб ўтилганидек, “маданият” атамасини ҳаттоки муайян бир фан доирасида муҳим бир хилликдан маҳрум этди. Демак, ушбу ҳодисани тушуниш ва таърифлаш бўйича лингвистик ва дидактик йўналишли шарҳларда ифодаланган таснифлар асосидаги параметрларнинг миқдори ва танлови бўйича ҳам яқдиллик мавжуд эмас.

“Маданият” атамасининг таърифидаги энг хилма-хил позициялар В.А. Маслованинг илмий ишида келтирилган. Жумладан, қадриятлар ва идеалларнинг турли қирралари бир вақтнинг ўзиде тавсифловчи, маънавий ва қадриятга оид ёндашувларининг ўрганиш объекти ҳисобланади, бироқ қадриятга оид параметрнинг барча аҳамиятига қарамадан, унинг мавжудлиги “маданият” тушунчасини йўққа чиқармайди, шу билан бирга, ёндашувлар доирасида фақат маънавий қадриятлар ёки фақат “энг яхши маҳсулотлар” билан янада торайиш, чеклов кузатиладики, бундай ҳолда, инсон фаолиятининг бутун ранг-баранглиги эътибордан четда қолиб кетади. Ҳолат шартли чизиқ герменевтик ва ахборий ёндашувларни ажратиб туради, чунки уларнинг ҳар бири матнга қаратилгандир. Герменевтик ёндашувнинг асосини “маданият” – бу маълумотлар омбори сифатида қараладиган матнлар мажмуи, тўпламидир, деган таъкид ташкил этади, шунингдек, ахборот ёндашуви доирасида ҳам, унинг аталишидан кўриниб турганидек, маданият – ахборотни яратиш, сақлаш, ундан фойдаланиш ва уни узатиш тизими, жамият томонидан қўлланиладиган ва ижтимоий маълумотлар беркитилган (шифрланган) ва кўпинча матнларда мавжуд бўлган белгилар тизими сифатида талқин этилади.

Чунончи, К.Гиртс таърифида “маданият” тушунчаси ишда фойдаланиш мумкин бўлган ўта аниқ чизгиларга эга бўлиб, “тарих бўйлаб ўтиб келадиган, рамзий кўринишга эга бўлган, улар воситасида инсонлар ўзаро мулоқотга киришадиган, ҳаётга ва ўз хатти-ҳаракатларига оид билимларни сақлайдиган ва зиёдалаштирадиган, рамзий шаклда акс эттирилиб, мерос қилинган тасаввурлар тизими сифатида ифодаланди”.

Бироқ, бу рамз ва белгиларни фақат маълум бир контекстда, маданият воқеликнинг кенг контекстида - *context of cultural reality* англаш ва талқин қилиш мумкинлики, уларнинг таркибига белгилар билан узвий боғлиқ бўлган моддий инвентар, турли хил фаолият турлари, қизиқишлар, ахлоқий ва маънавий қадриятлар қиради. Демак, маданият тушунчаси нафақат белгилар ва улар томонидан шакллантирилган моделларни, балки улар унинг ичида актуаллашган контекстни ҳам ўз ичига олади, маданият белгилар маъно касб этадиган контекст вазифасини ўтайди.

Маданиятлараро коммуникацияга оид асарларда ҳам маданиятнинг аниқ таърифи мавжуд эмас. Жумладан, бу соҳадаги америкалик мутахассислар диаметрал қарама-қарши фикрларни билдириб келишган. Масалан, 1990 йилларнинг бошларида ушбу тушунчани кенгайтириш керак деган мазмунда чақириқлар янграй бошлаган. Бирор бир маданиятга мансублик нафақат бирор бир миллатга, балки этник, диний гуруҳ ва ҳаттоки жинсга (identity groups) тегишлилик билан ҳам боғланганди. Шу билан бирга ушбу тушунчадан фойдаланишда айрим чекловларни киритиш ҳам тақлиф қилинган эди. Чунончи, Д. Карбо фикрига кўра, “маданият” таърифида мос келадиган учта сифатли хусусиятини муҳокамага олиб чиқади:

а) маданиятга оид модел, андозалар ҳамжамият аъзолари томонидан белгили (рамзий) намуналар сифатида қабул қилиниши керак (deeply felt);

б) улар бошқалар учун тушунарли ва равшан бўлиши керак (commonly intelligible);

с) ҳамма учун улардан кенг фойдаланиш имкони тақдим этилиши керак (widely accessible).

Фикримизча, “маданият” каби мураккаб тушунчанинг турли ракурсларини бирлаштира оладиган яна ҳам прагматик ҳисобланган ёндашув – бу алоҳида ўзгарувчан қийматларни ажратувчи эмас, балки муайян константалар атрофида холистик, яъни яхлит тарзда бирлаштирувчи ёндашув бўлиши мумкин. Аввалгиларнинг тушунишига кўра, маданият дунёни ифодаловчи ва алоқа воситаси сифатида ишлашга

кодир бўлган белгилар тизими сифатида намоён бўлади, бунда белгиларни излашда универсал амалиёт бўлиб талкин (интерпретация) катта сахнага чиқади. Бу ёндашув инсон мавжудлигининг асосий хусусиятига – рамзийлаштиришга бўлган қобилият, объектив воқеликни белги ёрдамида акс эттириш, яъни ифодалаш қобилияти, шунингдек белгини объектив воқелик вакили сифатида тушуниш ва шу тариқа, бир буюм ва бошқа нарса ўртасида маъно муносабатини ўрнатишқобилиятига асосланади.

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## THE SPECIFICITIES OF THE CONCEPT OF "ANGER" IN THE LINGUOCULTURE OF THE ENGLISH LANGUAGE

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### Abstract

Anger is one of the main characteristics of a person, an indicator of the development of society and the level of civilization of its individuals. This feeling is characterized by strong emotional tension, has a universal character and is realized in various ways in various cultural and linguistic societies. This article is a study of the concept of "anger" as one of the key concepts of English-speaking culture through the analysis of its linguistic representations in English.

**Key words:** concept, anger, emotions, universality, culture linguistics, conceptualization, primary feelings, ethno-cultural factors, cognitive scenario

### Introduction

The consideration of the vocabulary of the language in its general features and particular manifestations turns out to be a very difficult research task, especially in cases when it comes to such languages as English and Russian, which are the richest from the point of view of cultural and historical traditions. The word cannot be considered exclusively as the "name" of an object or phenomenon, it is transformed\* in the consciousness of a person and in the process of reflection - acquires specific features peculiar to this national-social consciousness. Different cultural and linguistic societies are characterized by different ways of reflecting non-linguistic reality in concepts and, further, in verbal expression.

The manifestation of the concept "angry" has an individual character and, undoubtedly, depends on the characteristics of the individual, the situation, the general extralinguistic background. At the same time, the main characteristics of the functioning of this unit are related to the peculiarities of the mentality of native speakers of a particular language. Such a situation can be illustrated in the process of studying the implementation of conceptual entities expressed by the unit "anger" ("anger").

In linguistics, which has repeatedly turned to the emotion of anger, two main approaches to the study of this phenomenon have developed to date. The cognitive approach is aimed at revealing the structure of the emotional concept of anger in certain languages - Russian [Krylov, 2007], English [Nikishina, 2008; Omarova, 2009], German [Krasavsky, 2000; Schneider, 2012]. Based on the material of the modern English language, the concept ANGER is considered as a polar opposite to the concept AMUSEMENT [Karlovsckaya, 2009]. Within the framework of the cognitive approach, the linguistic and cultural specificity of the ANGER concept is studied in a comparative context: in Russian and Dargin languages [Kadachieva, Omarova, 2009], in Russian and English [Markina, 2003; Pogosova, 2007], Russian and German [Fesenko, 2004] language pictures of the world.

The text-centric approach aims to study different ways of representing the emotion of anger on the basis of Russian [Bazhenova, 2003], English [Yablokova, 2006], and French [Baryshnikova, 2004] literary texts. It should also be noted that in psychology there is no unanimity regarding the classification of the emotion of anger. Despite this, all points of view have the right to exist, since they emphasize a certain classifying feature that allows us to consider anger from different angles, from different positions. In some works, anger is treated as a fundamental (basic) emotion. The grounds for such a distinction are



innateness and universal ways of mimic expression [3;391p]. In other works, anger is considered as a secondary, cultivated emotion, motivated by an intellectual assessment of the situation as desirable or undesirable for the subject. According to another point of view, anger is defined as a social emotion caused by a negative assessment of someone's behavior [1;210p]. The most common factor underlying the definition of the emotion of anger is the satisfaction/dissatisfaction of a person's needs, desires, and goals. At the same time, scientists note different aspects of this emotion, characterizing it as a leading, situational, frustration, emotion of struggle.

The English anger emphasizes the strength and duration of an angry feeling, its justice and justification, and not its short duration and spontaneity. According to English lexicographic sources, anger is defined as:

Anger

1. a strong feeling of displeasure and belligerence aroused by a real or supposed wrong; wrath; ire.
2. Dial, pain or smart, as of a sore.
3. Obs. grief; trouble.

(Webster's Encyclopedic Unabridged Dictionary of the English Language)

Anger - a strong feeling of displeasure and usu. of antagonism

(Webster's New Twentieth Century Dictionary)

Anger - a strong feeling of wanting to hurt or criticize someone because they have done something bad to you or been unkind to you.

(Longman Dictionary of Contemporary English)

Anger - a fierce feeling of displeasure, usually leading to a desire to punish the person or to harm the thing causing it.

(Lexicon of Contemporary English)

Anger - the strong feeling that comes when one has been wronged or insulted, or when one sees cruelty or injustice; the feeling that makes people want to quarrel or fight.

(Oxford Student's Dictionary of Current English)

Anger is the strong emotion that you feel when you think that someone has behaved in an unfair, cruel, or unacceptable way.

(Collins Cobuild Learner's Dictionary)

The core of the concept of "anger" characteristic of English linguistic culture is a strong, often long-lasting, feeling of dissatisfaction with real or perceived evil, injustice, resentment, cruelty, unacceptable behavior or situation, which leads to a desire to punish, harm, yell, quarrel or even kill the one who is the cause of this feeling. In addition, in the English linguoculture, the emotion of anger is the opposite of emotional restraint traditional for the English, it is associated with madness, insanity, inability to control one's words and actions, restrain oneself and curb oneself. Such features of the emotional linguocultural concept "Anger" are recorded in the following proverbs:

Anger is a sworn enemy;

Anger is a short madness;

Anger and haste hinder good counsel;

Anger opens the mouth and shuts the mind; Anger is a stone cast into a wasp's nest.

According to Webster's dictionary, synonyms for "anger" are "ire", "rage", "fury", "indignation", "wrath". However, Webster points out that in its meaning "anger" is the most general of all synonyms and simply denotes an emotional reaction of extreme displeasure and does not imply any particular degree of intensity, justification and manifestation ("anger in itself conveys nothing about intensity or justification or manifestation of emotional state" ) [Webster's Online Dictionary].

In Roget's Thesaurus [7:349-351p] the words are arranged according to the thematic principle and about 300 synonyms and synonymous expressions expressed by various parts of speech and related to different styles and denoting different shades of anger are grouped under the heading ANGER. The Longman Lexicon of Contemporary English [4:257-260p] lists approximately 90 words related to anger in one way or another, and all of them are grouped under the heading ANGER. The Longman Activator dictionary [6:43-47p] also contains words related to the expression of the emotion of anger. There are about 90 of them, all of them are grouped around the word ANGRY and divided by the compilers of the dictionary into groups according to different cases of manifestation of anger, the degree of its intensity, duration, various reasons that caused it, intentions to provoke this emotion.

The concept "anger" was the subject of study by George Lakoff ("Women, fire and dangerous things") [3:295p]. Using a methodology developed with Mark Jones, Lakoff systematized and classified 300 metaphorical expressions of anger recorded at Roget's University. Despite the fact that many idioms

are too diverse to be built into a single cognitive model, Lakoff showed that there is a certain conceptual organization (basically metaphorical) that unifies all these expressions. Lakoff distributed metaphorical expressions of anger that have common features into groups, where anger:

- associated with volcanic eruptions, bomb explosions, electrical discharges, etc. (She erupted; I blew a fuse; That really set me off);
- is a liquid with which various physical processes (She got all steamed up);
- fire (He was breathing fire; I am burned up);
- enemy or opponent in the fight (Not was battling his anger; She fought back his anger);
- burden (He carries his anger around with him);
- a dangerous animal and its aggressive behavior (Not unleashed his anger; Not has a ferocious temper; He began to bare his teeth);
- madness (He got so angry, he went out of his mind);
- aggressive verbal behavior (I really chewed him out good);
- aggressive visual behavior (She was looking daggers at me).

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#### CROSS-CULTURAL PRAGMATICS AS A BRANCH OF PRAGMATICS

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**Annotation:** *The article presents cross-cultural pragmatics as a developing branch of pragmatics and comments on its importance in communicative processes.*

**Key words:** *pragmatics, cross-cultural pragmatics, culture, speech act, communication, speech.*

**Annotatsiya:** *Maqolada madaniyatlararo pragmatika pragmatikaning alohida tarmog'i sifatida ko'rib chiqilgan va uning kommunikativ jarayonlardagi ahamiyati haqida fikrlar keltirilgan.*

**Kalit so'zlar:** *pragmatika, madaniyatlararo pragmatika, madaniyat, nutqiy akt, muloqot, nutq.*

The communicative-pragmatic turn in linguistics changed the attention of researchers from the study of the internal features of the language system to the analysis of tasks in the complex structure of communication between people. Scientists also focused their attention on the term "pragmatics".

The term "pragmatics" comes from the Greek "*pragma, pragmatos*" - "work", "action" [ЎМЭ; 378]. The term includes the concepts of concrete situation, working according to the conditions, adapting, and acting. That is why the term "pragmatics" is also used in the sense of "practical". It serves to express the meanings of pragmatic thinking, pragmatic action, and pragmatic activity [Сайдалиев; 2020, 28].

Pragmatics is interested in the speech activity of a person, it studies the purpose and content of

such activity, the means of verbal and non-verbal expression of such purpose and content in oral and written text, their place in the speech act, the expression of communicative effect. At the same time, it is a branch of science that studies the reflection of different relations between the speaker and the listener in linguistic signs [Кўчибоев; 2015, 6].

Today, pragmatics has become one of the most productive areas of modern linguistics as a field that studies the impact of language units and their meaning on people.

As in the development of every field scientific schools served as the basis for the development of pragmatics, the largest of which are the Anglo-American and European Continental schools. In the sources, it can be witnessed that the Anglo-American school is called the linguistic-philosophical school, and the European Continental school is called the school of intercultural pragmatics [Horn L, Kecskes I; 2013, 355].

These schools named after the scope of their activities, and both schools are important in the history of pragmatics with their forward-looking theories and views in accordance with their traditions. The Anglo-American tradition's scope of research originates in analytic philosophy, and is limited to such topics as implicature, presupposition, speech act, and deixis, which have been theoretically studied in pragmatics. European Continental traditions studies pragmatics as a relatively broader field. Proponents of this school give wider scope to research that includes the social and cultural conditions of language use. It was this aspect that led to the formation of new branches of pragmatics and an increase in the scope of research. As an interdisciplinary field, directions such as pragmalinguistics (linguopragmatics), sociopragmatics, cognitive pragmatics, clinical pragmatics, neuropragmatics, and cross-cultural pragmatics have appeared.

Cross-cultural pragmatics is important for anyone who aims to establish harmonious communication in modern society. Because our globalization world, people speak several languages and are influenced by several cultures. In this context, intercultural communication is becoming an integral part of our life. Understanding the pragmatic aspects of communication is one of the important factors that ensure effective communication. The need to study cultural differences in verbal interaction and social behavior calls for this relatively new field of pragmatics.

**Cross-cultural pragmatics began to develop in the 1980s and 1990s under the motto "When you are in Rome, do as the Romans do" in positivist research [Kecskes I; 2017, 400]. That is, when a person is in a society of people belonging to another culture, together with the use of the language of the representatives of that culture, it is necessary to know the similar and different aspects that are characteristic of the linguistic actions of his native tongue and the spoken language. It studies focus mainly on speech act realizations in different cultures, cultural breakdowns, and pragmatic failures, such as the way some linguistic behaviours considered polite in one language may not be polite in another language. A significant number of these studies use a comparative approach to different cultural norms reflected in language use**

Cross-cultural pragmatics compares different cultures based on the study of certain aspects of language use, i.e. speech acts, linguistic behavior, language behavior. He also examines each culture separately, analyzes the differences and similarities between them [Kecskes I; 2017, 400].

**The fundamental tenet of cross-cultural pragmatics was best summarized by A.Wierzbicka in the following way: "In different societies and different communities, people speak differently; these differences in ways of speaking are profound and systematic, they reflect different cultural values, or at least different hierarchies of values; different ways of speaking, different communicative styles, can be explained and made sense of in terms of independently established different cultural values and cultural priorities" [Wierzbicka; 1991, 96].**

Sh.Blum-Kulka and G.Kasper defined cross-cultural pragmatics as the study of linguistic acts by language users from different cultural backgrounds. Within this macro-category, contrastive pragmatics has been a useful descriptive term for research on specific speech acts (e.g. requests, refusals, compliments) across, typically, English and one other language and culture. The goal of such contrastive studies tends to target one feature or groups of features of one speech act [Blum-Kulka, Kasper; 1989, 78]. There are main aspects of the pragmatics of cross-cultural communication which are 'the essence of language', namely, when to speak, what to say, pacing and pausing, listenership, intonation, accuracy, indirectness, and cohesion and coherence.

Cross-cultural pragmatics views cross-cultural communication as individuals from different societies or communities interacting according to their own pragmatic norms, often resulting in a clash of expectations and, typically, two-way misperceptions about each other. Cross-cultural pragmatics research can help reduce stereotypes, prejudice, and discrimination that are common place consequences of

increasing cross-cultural interaction.

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#### THE ROLE OF EDUCATIONAL TOURISM FOR SUSTAINABILITY

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#### ABSTRACT

Today's globalized society has significantly changed the ecology, population and economy of our planet, and these changes have defined the daily lifestyle of ours and future generations. While many industries have undergone dramatic changes due to the proliferation of transportation, communications and industrial technologies, tourism has probably seen the most significant changes. One of the major and relatively recent changes in the tourism industry is the development and implementation of sustainability. This future will definitely be built by young people. That is why it is important to promote sustainable tourism among youth through educational tourism. This article analyzes and defines the concepts of educational tourism and sustainable tourism, presents the conceptual framework, and discusses the possibilities of using educational tourism to develop sustainable tourism.

**Key words:** sustainable tourism, educational tourism, environmental, ecological, social, economical, concept.

There has been a significant increase in the tourism sector in recent years, with the spending of holiday and business travel increasing year by year over the past five years. While this growth has created opportunities such as job creation and socio-economic development, it has also led to a global increase in greenhouse gas emissions (mainly a 5% share of transport), overpopulation and social stagnation in host communities lead to problems such as loss of cultural identity. As a result of these challenges, there has been a growing trend in educational and sustainable tourism in recent years.

Sustainable tourism is a way of travel aimed at minimizing the harmful effects of tourism on the natural environment.

In order to fully integrate sustainability into tourism, many things need to be taken into account, from laws and regulations to the needs of locals and tourists. Therefore, it is important to look at sustainable tourism not only from the point of view of a tourism provider, but also from the point of view of an individual tourist. Every gear in the car is critical to ensure that sustainable tourism thrives.

Therefore, it is necessary to introduce methods and directions to promote sustainable tourism from the earliest stage of society to the elderly. Because achieving sustainability is not the work of one person, but of many. In the current era of globalization, the most popular and common type of tourism for young people is educational tourism. Educating the community begins with the youth. Bringing together potential greenery-loving tourists of the future can be achieved right now through the chance of educational tourism of the globalization process.

According to a recent analysis by Grand View Research<sup>1</sup>, the size of the educational tourism market will exceed 365.9 billion in 2022. Between 2023 and 2030, the market annual growth rate (CAGR) is expected to be 13%. Also, increasing number of international students in Uzbekistan HEIs increased by almost 40 percent in the past five years.

<sup>1</sup> <https://www.grandviewresearch.com/industry-analysis/educational-tourism-market-report>

Different countries are focusing on educational tourism as a development strategy. While the host country benefits from the international student's food and beverage, accommodation, tuition, entertainment and recreation expenses, and not to mention the inevitable taxes, the market has a positive impact on the economy. Students, on the other hand, benefit from educational tourism because it promotes personal and professional growth not only through their studies but also through communication with people in the visited region. These factors will contribute to the growth of the educational tourism market in the future.

In an ever-changing modern society, educational institutions, especially schools, play a major role. Recently, there has been a lot of focus on changes in the content of education, and the issues of what to teach, how much to teach, and how to do it are hotly debated. Creative education, which helps to develop a person's abilities and ability to express themselves can be developed through active practice, has become very important. Such practices are encouraged in sustainable tourism, which includes competence in environmental culture and environmental issues, the ability and propensity to use knowledge of the natural world, as well as natural research methods, to answer these questions and seek evidence-based conclusions, solutions, understanding changes in nature as a result of human activity, taking personal responsibility for protecting the environment, and protecting the health of oneself and others<sup>2</sup>. Therefore, it is widely believed that education and training are important to achieve sustainable tourism<sup>3</sup> and sustainable development.

In addition, Ritchie et. al.<sup>4</sup> suggests that educational tourism can be divided into two travel markets.

The first market classifies those whose main destination is travel, where education or learning becomes an integral part of the "targeted life cycle".

The second market is classified as university students or schools, where education and learning are the main goals and the result of a tourist experience. One of the components of educational tourism is the development of this person's intercultural competence. The definitions of intercultural competence by Donahue<sup>5</sup> is based on the practices and strategies that students use in their meetings abroad.

**Benefits of educational tourism (table 1):** There is a popular common saying among people "I hear and I just forget, I see and I can remember, I practice and I can understand," it describes the theory of retaining more information when visually experiencing the activities in a chosen environment. Below are some of the key benefits of educational tours and reasons why getting students on these trips are good for them.

*Table 1. Benefits of educational trips*

<i>Interactive Learning</i>	Excursions help students interact with what they are learning. Experience goes beyond reading about the concept; students can see it, manipulate it, or participate physically. Students can see the elements with their own eyes rather than read about it and believe what is said in books or by teachers. These excursions give students the opportunity to explore through travel, especially to places they may not be able to visit. Educational trips provide valuable learning opportunities away from the classroom, without the use of textbooks and other tools used in a normal school setting. Students on study trips can often enjoy and learn in an informal setting. If the campus has a professional guide who teaches students practical lessons, such as a science center or history museum, students will be happy to learn from a new person.
<i>Entertainment</i>	Educational trips will also be fun for students. They often work as a strong motivator for students. Giving up the usual gives students a refreshment, which can make them focus more on reading. Learning and entertainment always create a great combination. Field trips are considered fun, but students learn whether they understand it or not. No matter how much students learn during the study tour, their favorite memories can be based on the enjoyment of the day. A day or even half a day away from the institute is always exciting for students and educational trips are always

<sup>2</sup> Pradinio ir pagrindinio ugdymo bendrosios programos.. Vilnius: Švietimo aprūpinimo centras. 2008

<sup>3</sup> Cater, E. & Goodall, B. (1992). Must tourism destroy its resource base. In A.M. Mannion & S.R. Bowlby (Eds.), Environmental issues in the 1990s (pp. 309-324). Chichester: John Wiley.

<sup>4</sup> Ritchie, B., Carr, N., & Cooper, C. (2003). Managing Educational Tourism. Clevedon, United Kingdom: Channel View Publications.

<sup>5</sup> Donahue, T. (2009), "The Making of Global Citizens Through Education Abroad Programs: Aligning Missions and Visions with Education Abroad Programs", A dissertation for Doctor of Education. Southern California University.

	<p>expected. Students can relax with their friends or classmates and they can return to class more carefully.</p>
<i>Social Interaction</i>	<p>Moving away from the usual environment of college or school allows students to spend time with each other in a new environment. They can relate more on a personal level without the structure of a normal school day. Students can spend most of the day of the study tour in small groups, observing each other, talking, and learning. Traveling during the semester or early semester is wise because it allows students to connect with people they don't know well. Also, dropping out of class for a study trip places students in a different social environment. During the average trip, they encounter a new set of people. These interactions teach them how to behave in different environments. They learn more rules of self-control and communication. This creates a sense of teamwork and community as students experience the journey together. In addition, students can interact with other people from all walks of life. This gives them the opportunity to have new perspectives and learn from absolute strangers who have objective opinions.</p>
<i>New Experiences</i>	<p>Many students are unable to experience the usual travel destinations with their families. Due to financial problems or lack of resources, not all parents are able to take their children to zoos, museums and other travel destinations. Educational travel gives students the opportunity to experience new places or destinations. While field trips require a lot of effort, it is worth it to broaden students' worldviews. In addition, new learning environments and experiences are possible when students and teachers travel together. Students may be able to observe many things that are not available at school or college, including exotic wildlife, rare plants, industrial machinery, and more. It is wise to discuss the study tour in advance as this will allow students to know what they are going through in time. away from school.</p>
<i>Better Exposure</i>	<p>Better exposure is another advantage of educational journeys in student life. Students visit new places and this is a great opportunity for students who don't have many opportunities to go on trips. Especially for curious students who are constantly eager to learn new things, these study tours are a great way to test their knowledge and experience. They can learn new things and this practical knowledge will help them go a long way in their careers.</p>
<i>Passion for Travel</i>	<p>A study tour can be a safe way to experience the world outside of home. On the tour, students are surrounded by other people they know and are guided by their teachers and other guides throughout the experience. Also, they often pay less than they go. Once students realize how much they enjoy traveling, it can open new doors for them. They may decide to study abroad to delve deeper into different cultures. They can also travel independently in the future, which can continue to expand their understanding of the world. Some students may even realize their passion for learning other cultures and turn it into a career.</p>
<i>Cultural Observation</i>	<p>On a good educational journey, students experience a different culture with their own. Today, many travel agencies organize tours that offer volunteer opportunities and other opportunities for people of different socioeconomic backgrounds to see how different locals live. Such experiences help students develop more empathy for people from different lifestyles. It also helps them think about how these problems affect people near their homes and inspires them to work for change.</p>

<i>Independence</i>	Away from home and with the convenience of a regular support system, students have the opportunity to see what they are capable of. Traveling allows students to develop themselves in ways that are not accessible without going beyond their comfort zone, mature, independent, and self-aware.
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**Source:** formed by author

By going on educational tours, students gain a better understanding of the world around them as they are in direct contact with new situations, preparing them to face challenges in their future professional lives. The importance of taking students out of the classroom to master, interact, and dive into history and nature, and educational trips have a number of learning advantages for students to gain practical information in the brain and develop respect for the environment.

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## **TARJIMA STRATEGIYALARINI O'RGANISH MUAMMOLARI**

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**Annotatsiya:** *Bugungi kunda tarjima strategiyalari turlicha talqin qilinmoqda. Oxirgi yillarda bu borada ko'plab ilmiy ishlar qilingan bo'lsada, qarama-qarshi fikrlar ham o'z aksini ko'rsatmoqda. Quyida biz tarjima jarayonida ro'y beradigan ayrim strategik muammolarga to'xtalib o'tishni lozim topdik.*

**Kalit so'zlar:** *manbaa, matn, strategiya, kognitiv, potentsial, taksonomiya, transformasion, Transpozitsiya, modulyatsiya, ekvivalentlik*

Tarjima strategiyalarini o'rganish ma'lum vaqtlardan buyon sezilarli darajada o'sib bormoqda, tarjima tamoyillari esa yaqinda paydo bo'lgan. Keling, dastavval strategiyalar haqida so'z yuritaylik. Ular asosan ikki tomonlama muhokama qilinadi. Biri, tarjima jarayon sifatida, ya'ni kognitiv yoki harakat strategiyalari bilan shug'ullanadi. Ikkinchisi esa tarjimani yozma mahsulot sifatida, ya'ni tarjimon lingvistik materialni boshqaradigan matn strategiyalariga tegishli. Amalda esa, bu ikkala qarash ko'pincha bir-biriga mos keladi. Kognitiv yoki harakatga asoslangan tarjima strategiyalarining tavsiya etilgan ta'riflariga ikkinchi tilni o'zlashtirish bo'yicha tadqiqotlar kuchli ta'sir ko'rsatadi. Bir qancha olimlarning fikriga ko'ra, aloqa strategiyalari - bu ma'lum bir aloqa maqsadiga erishishga harakat qilganda, shaxs muammo sifatida ko'rgan narsani hal qilish uchun potentsial ongli rejalaridir. Demak, tarjima strategiyalarini aniq vazifasi bu tarjimon tomonidan tarjimaga xos bo'lgan muammolarni hal qilish uchun faollashtirilgan potentsial ongli rejalarini belgilab olishidir. Masalan, tushunish muammosiga duch kelganda, tarjimon ikkita strategiyaga murojaat qilishi mumkin: ma'honi xulosa qilish yoki ma'lumot manbaasiga murojaat qilishdir. Biroq, strategiya kontseptsiyasini o'rganishning bunday usuli ba'zi savollarni keltirib chiqaradi. Darhaqiqat, agar ko'pchilik mualliflar maqsadga erishishga qaratilgan jarayon strategiyaning muhim mezoni ekanligiga qo'shilsalar, muammo va potentsial xabardorlik mezonlariga nisbatan bunday emas. Shunday qilib, biz tarjima muammosi bo'lmagan taqdirda ham strategik hatti-harakatlar mavjudligi haqidagi farazni ilgari sura olamiz; masalan: tarjima mandati talablarini talqin qilish asosida manba ma'ni tuzilishini diqqat bilan kuzatish qarori. Potentsial ong mezoniga kelsak, muallif tadqiqotchi duch keladigan amaliy muammolarni ko'tarib, potentsial ongni to'g'ri ongsiz jarayon bilan bog'liq bo'lgan narsani ajratishga chaqiradi. Ushbu fikrlar muammo va

potentsial xabardorlik mezonlaridan voz kechishga va strategiyani tarjimon maqsadlariga eng samarali erishish uchun foydalanadigan qoidalar yoki tamoyillar (erkin shakllangan) to'plami sifatida belgilash orqali tarjima strategiyasi tushunchasini kengaytirishga olib keladi. Muallif shuningdek, global strategiyalarni mahalliy strategiyalardan farqlashni ham taklif qiladi. Global strategiyalar tarjimon faoliyatining umumiy tamoyillari va afzal ko'rgan usullarini nazarda tutadi (masalan: qabul qiluvchilarning ehtiyojlariga ko'ra maqsadli matnda qabul qilinadigan uslub bo'yicha dastlabki hukm), mahalliy strategiyalar esa jarayonlarni aks ettiradi. Biz matnli strategiyalarga to'xtalib o'tsak. Maqsadli matnni yaratish uchun manbaa matnining lingvistik materialini manipulyatsiya qilishni aks ettiruvchi strategiyalardir. Biz bu masalaga uzoq vaqtlardan buyon qiziqib kelganmiz, garchi barcha tarjimonlar uni strategiya atamasi bilan tilga olishmagan bo'lishsada. 1950-yillarda Vinay va Darbelnet (1958/1977) fransuz va ingliz tillarining qiyosiy stilistikasi asarini nashr etishgan, bu asarda tarjimon kelgan tilda qayta ifodalashda qo'llagan texnik proseduralarni taqdim etgan. To'g'ri, texnik jarayon atamasi matn strategiyasidan ko'ra harakatga asoslangan strategiya haqida o'ylashga majbur qiladi. Biroq, bu texnik jarayonlar manbaa, matn va maqsadli matn tuzilmalari o'rtasidagi taqqoslash shaklida o'rganiladi. . Vinay va Darbelnet (1958/1977) ikki guruhga bo'lingan yetti texnik protsedurani ajratib ko'rsatishadi (46-55-betlar): bir tomondan to'g'ridan-to'g'ri yoki so'zma-so'z tarjima, boshqa tomondan transformasion tarjima. Boshqa tildan so'z olish, izlash va so'zma-so'z tarjimalar to'g'ridan-to'g'ri tarjimaga kiradi. Transpozitsiya, modulyatsiya, ekvivalentlik va moslashish esa transformasion tarjimaning namoyon bo'lishiga xizmat qiladi. Aniqroq qilib aytganda, Vinay va Darbelnet so'zma-so'z tarjima atamasidan tarjimon qabul qilishi mumkin bo'lgan ikkita umumiy yo'nalishdan biriga (transformasion tarjimadan farqli ravishda to'g'ridan-to'g'ri yoki so'zma-so'z tarjima) hamda muayyan texnik jarayonga murojaat qilish uchun foydalanadi. Bu biroz zerikarli va biz bu haqda batafsil keying ishlarimizda so'z yuritamiz. Texnik jarayonlar bilan bir qatorda, mualliflar jarayon yoki texnikani osonroq atama bilan ham nomlaydilar (masalan: tushuntirish yoki implikasiya). Bu jarayonlar, hech bo'lmaganda, yetti texnik jarayondan biriga to'g'ri keladi. Bundan tashqari, mualliflar retseptiv yondashuvni qo'llashadi. Transformasion tarjimadan foydalanishga faqat ma'lum shartlardagina ruxsat beriladi. Biroq, bu tarixiy kontekstidan o'rin olgan bo'lishi kerak; mualliflarning tarjimashunoslikka qo'shgan muhim hissasidan hech narsani olib tashlab bo'lmaydi. Shuni ham ta'kidlash kerakki, texnik jarayonlarning taksonomiyasi boshqalar qatorida Malblanc (1968) tomonidan o'rganilgan va frantsuz-nemis tillari juftligiga tatbiq etilgan. Boshqa kategoriyalar Nida (1964) va Catford (1965) tomonidan taklif qilingan. Nida asl matnni ko'chma tilga o'tkazish jarayonida yuz beradigan o'zgarishlarning to'rt turini ajratib ko'rsatadi (184-192-betlar): tartib darajasidagi o'zgarishlar, kamchiliklar, tarkibiy o'zgarishlar va qo'shimchalar. Muallif ushbu turdagi o'zgarishlarning har biriga berilishi kerak bo'lgan ahamiyatni o'lchash uchun raqamli qiymatlar tizimini ishlab chiqadi. Misol uchun, u qo'shimchani qoldirib ketishni muhimroq deb hisoblaydi, chunki yo'qolgan narsaning ta'siri qo'shilgan narsaning ta'siri kabi katta bo'lmaydi. Bundan tashqari, u har bir turdagi o'zgarishlarning turli darajalarini ajratadi: shuning uchun bir tomondan kutilgan kamchiliklar ko'proq bo'ladi va boshqa tomondan kamroq kutilgan kamchiliklar bo'ladi, ikkinchisiga yuqoriroq baho beriladi. Biroq, turli tadqiqotchilar tomonidan berilgan hukmlar bir-biriga mos keladimi, degan savol tug'iladi. Ketford esa tarjima nazariyasini tarjima o'zgarishlari tushunchasi atrofida quradi, bu orqali u manba matn va maqsadli matn o'rtasidagi rasmiy muvofiqlikdagi nomuvofiqliklarni nazarda tutadi. Snell-Hornby (1995, b. 19-20) ta'kidlaganidek, Ketfordning yondashuvi haqiqatda tarjimaning murakkabligidan biroz chetga chiqadi, chunki u o'z nazariyasini bir so'z yoki iboralarni o'rganish orqali tasdiqlaydi.

Bizning o'rganishlarimiz shuni ko'rsatadiki, haqiqatan ham tarjima jarayoniga e'tibor qaratadigan va tarjimonni ma'lum bir tarzda harakat qilishiga olib keladigan omillarni o'rganuvchi kichik tadqiqotlar mavjud. Shuning uchun ular strategiyani tanlash ortida nima yotganini aniqlashga qaratilgan yondashuvimizga mos keladi.

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**KONSEPTNING SINTAKTIK IFODALANISHI**

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**Annotatsiya.** Ushbu maqolada sintaktik konseptlarning ifodalanishi, ularning dolzarbligi, hamda turli xil qarashlarning nazariy aspektlarini o`rganishga qaratilgan.

**Kalit so`zlar.** Derivatsion munosabatlar, kognitiv funksiya, lingvistik va nolingvistik bilimlar, transformatsion grammatika, kognitiv semantika, antropotsentrik omil.

**ИЗУЧЕНИЕ СИНТАКСИЧЕСКОЙ РЕПРЕЗЕНТАЦИИ ПОНЯТИЙ**

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**Аннотация.** Данная статья направлена на изучение выражения синтаксических понятий, их актуальности, а также теоретических аспектов различных воззрений.

**Ключевые слова.** Деривационные отношения, когнитивная функция, языковое и неязыковое знание, трансформационная грамматика, когнитивная семантика, антропоцентрический фактор.

**THE STUDYING OF SYNTACTICAL REPRESENTATION OF THE CONCEPTS**

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**Annotation.** This article aims to study the expression of syntactic concepts, their relevance, and theoretical aspects of various views.

**Key words.** Derivational relations, cognitive function, linguistic and non-linguistic knowledge, transformational grammar, cognitive semantics, anthropocentric factor.

The issues in studying a sentence as a complicated symbol continually drew researchers' attention. The sentence, which serves as the fundamental building block of communication, integrates the structure of the language with its dynamic and systemically fixed components, illustrative of the interaction between semantics and syntax. These processes are frequently concealed and are intimately related to general theoretical topics like the interaction of pragmatic and semantic components in the formation of meaning as well as the relationship between language and speech, linguistic and non-linguistic knowledge, and many others. Modeling the linguistic and mental processes involved in creating a sentence's meaning and outlining the rules governing how they interact are essential in resolving these problems, which entails taking part in an investigation of the mental processes. The dynamic manifestations of the language in the area of syntax were primarily studied from the standpoint of variant-invariant and derivational relations of constructions as a result of these aspects' exclusion from the analysis, which in reality did not explain the in-depth mechanisms of the dynamic essence of the language.

Consideration of the issue of the connection between language and thinking follows all efforts to understand human cognitive function that are not open to direct observation. The claim that "language is the source from which we can obtain knowledge about thinking" makes this problem a fundamental one for linguistics, not particularly acute in terms of debatability, but fundamental enough to draw the attention of linguists who study various aspects of language.

Linguists, whose ideas are regarded as being traditional in the study of language, have acknowledged and consistently underlined the existence of a mental level of the meaning of linguistic units.

The introduction of N. Chomsky's transformational grammar marked a turning point towards the mentalism of the language. The significance of this move lay less in emphasizing syntax and more in defining the linguistic and mental levels of the sentence structure.

The study of meaningful syntactic categories such as semantic syntax, functional syntax, communicative syntax, and functional grammar served as the unifying theme of general trends that evolved as a result of the shift in emphasis towards syntax in the development of Russian linguistic thinking.

Case grammar, generative semantics, referential-role grammar, functional grammar, cognitive grammar, conceptual semantics, cognitive semantics, and construction grammar are examples of areas in

foreign linguistics where researchers have combined their efforts to study the meanings of sentence-utterance semantics.

Despite the range of accents, the sentence as a distinctive nominative unit displaying several structural levels is the focus of linguists' studies. The analysis highlights universal conceptual and concrete linguistic aspects of meaning, logical thought organization and particular syntactic structures, syntactic lexemes as logical constants, and syntaxemes as constructive carriers of sentence meaning. The connection between syntax and semantics is clearly a recurring theme in this analysis. As a semantic invariant, or proposition, a sentence is given a specific meaningful plan as a linguistic sign.

The description of the typed elements of meaning in the form of sentence block diagrams expressed the goal to standardize the syntax. According to this method, a list of proposal models was given, the major objective of which was to condense all of the different types of proposals into a small number of abstract samples. The use of "junctional" models served as an illustration of how syntactic linkages inside a phrase should be recognized. The relevance of this study is determined by an argument for cognitive processing of linguistic and nonlinguistic data in order to actualize the dynamic possibilities of syntax.

The awareness of the dominant role of linguistic and non-linguistic knowledge in supplying the fundamental function of language — communicative — provides the theoretical foundation for addressing the mental level of meaning production in the task.

The complexity of the problem at hand fully justifies moving into the mainstream of cognitive semantics and communicative-functional syntax, as taking into account all of a simple sentence's levels— syntactic, semantic, and utterance—introduces pragmatic considerations and various operations of speech-thinking activity into the analysis speaker. An integrated strategy is based on the concepts of cognitive semantics as a theory of meaning, where the anthropocentric factor, or cognizing subject, is given the center stage. The cognizing subject actively participates in reality comprehension and language choice, which introduces its own specifics into the overall process of meaning formation. The interaction of linear content structures that can be directly observed and deep structures, the explanation of the specifics of which goes into the field of interaction between human cognitive systems and the semiotic essence of the sign, which ultimately allows us to give an interpretation to the processes of meaning generation and any semantic modification, is where the functional-cognitive properties of a simple sentence as a linguistic sign find a real embodiment.

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Tarjimonlik faoliyati insoniyat tomonidan amalga oshirilgan tarixiy tarjimalar va ma'lum bir davr mobaynida to'plangan madaniy almashinuvlar misollarida namoyon bo'ladi. Ushbu amaliy jarayon mobaynida ko'plab tarjimonlar o'z faoliyatlari davomida duch kelgan tarjima texnikasi va uning nazariy asoslarini yozib qoldirganlar. Yozma adabiyot yuzaga kelishi bilan bir vaqtda ilk tarjimalarni ham uchratish mumkin, masalan miloddan avvalgi ikkinchi ming yillikda Gilgash eposining osiyo tillariga tarjimasining amalga oshirilganligidir. Tarjima tarixida ilk namunalardan biri sifatida miloddan avvalgi 250 yillarda Injilning tarjimasi bo'lib, u yahudiylar ivrit tilidagi Injil kitobining o'sha davrdagi qadimiy yunon tiliga tarjimasini misol qilib keltirishimiz mumkin. Miloddan avvalgi 196 yillarga tegishli mashhur Rozetta qoyalari ierogliflar tahlili uchun muhim rol o'ynaydi, chunki unda ruhoni farmoni ikki marta qadimiy Misrda ikki tilda ieroglif va demotik yozuvda, uchinchi esa yunon tilida uchraydi. Rimda yunon tilidagi ko'plab asarlar lotin tiliga olimlar tomonidan tarjima qilinganligi ham fikrimizning dalilidir. Sitseronning *Text De optimo genere oratorum* asarida grek ritoriklari Aishen va Demosfenlarning nutqlarini tarjima qilish strategiyalari haqida quyidagilarni yozib qoldirgan: "...ma'no va shaklni saqlagan holda o'z ona tilimizga mos nutq belgilari bilan mos bo'lishi". Uning bildirgan bu fikri erkin tarjimoni afzalligidan dalolat beradi.<sup>1</sup>

IX va X asrlarda turli ilmiy matnlar yunon tilidan arab tiliga tarjima qilingan. Bunday maqomga XII-XIII asrlarda mashhur "Toledo maktabi" sazovor bo'ldi. Mazkur tarjimonlik maktabida arab tilidagi matnlar, arab tiliga yunon tilidan tarjima qilingan matnlar ham, lotin tiliga, keyinchalik esa ispan tiliga tarjima qilingan. Leonardo Bruni so'zma-so'z tarjimadan ko'ra mazmun saqlanishi tarafdori bo'lgan. Martin Lyuterni ham shu qatorda bo'lib, u Injilni lotin tilidan xalq tushunadigan nemis tiliga tarjima qilib, shu til standartlashuviga o'z hissasini qo'shib, so'zma-so'zlikdan qochgan holda mohiyat va mazmunga urg'u bergan.<sup>2</sup> U xalq muloqot jarayonida qo'llaydigan so'zlardan foydalanishga harakat qilgan, buning natijasida esa uning tarjimasini o'qigan har bir kishi uchun ma'no tushunarli bo'lgan.

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<sup>1</sup> Yevropa tarjimachilik tarixiga nazar tashlaydigan bo'lsak, XII-XIII asrlarda Ispaniyadagi Toledo tarjima maktabi Yevropa tarjimashunosligida katta rol o'ynadi. Bu maktabda asarlar asosan arab tilidan Yevropa tillariga tarjima qilinganligi barchamizga ma'lum. Renessans davrining eng muhim tarjimon figurasi Martin Lyuter bo'lib, uning tomonidan XVI asrda "Injil"ning tarjima qilinishi eng katta yutuq sanaladi. Chunki aynan shu tarjima ishi orqali so'zma-so'z tarjima qilishdan chekinib mazmun yetkazib berish orqali tarjima qilishga katta ahamiyat berila boshlandi. Romantika davriga kelib esa turli xil badiiy va fan yangiliklari asarlari tarjima qilina boshlandi. August Vilhelm Shlegel, Yohann Volfgang fon Gyotetarjimachilik faolitini olib borganlar.<sup>1</sup>

Tarjima jarayoni atrofida juda ko'plab muammolar mavjud bo'lib ular o'z yechimini kutadi. Biroq shu bilan birga ushbu mavzu doirasida bo'layotgan nashrlarning ko'rsatishicha, tarjima jarayonini kuzatuvchi ko'plab mutaxassislar va tarjima sifatini baholovchi "tanqidchilar" juda ko'p-u, lekin tarjima jarayoni texnologiyasining haqiqiy "sirlari" va qonuniyatlarini tasvirlab beradiganlar juda ozchilikni tashkil qiladi. Shuning uchun ham tarjima qilish va tarjimonlarni tayyorlash murakkabligi hayratlanarli hol emas. Hamma narsani ham tarjima qilish mumkinmi, ya'ni xuddi original tilda yaratilgan mazmuni berib bo'ladimi? Bu savolga R.Shtolsening quyidagi nazariyasi keltirilgan:

"Ha, hamma narsani tarjima qilish mumkin. Yer yuzidagi har bir inson tili va millati turlicha bo'lishidan qat'iy nazar bir xil fikrlaydi. Ya'ni fikrlash millat yoki til tanlash xususiyatiga ega emas. Demak, hamma narsani tarjima qilish mumkin va hamma xalq bu narsani birday tushunadi." Bir qarashda bu nazariya to'g'ridek tuyuladi. Chunki haqiqatdan ham hamma inson ma'lum bir narsa haqida deyarli bir xilda fikrlaydi, masalan biror narsaning xususiyati, rangi, vazifasi, shakli, tuzilishi, xossalari kabi belgilar hamma yerda bir xilda uchraydi. Ammo bu nazariya qatorida yana bir nazariya mavjud bo'lib, unda fikr va tarjima uyg'unligi quyidagicha izohlanadi:

"Yo'q, fikrlash va tarjima har bir til va millatda turlicha. Nemis tili vakillari uchun faqatgina shu millatga xos bo'lgan shunday tushunchalar mavjudki, buni faqatgina ular tushuna oladilar. Yoki boshqacha qilib aytadigan bo'lsak, turli xil tuyg'ular va g'oyalar haqida har bir til vakillarining fikrlash doirasi bir xil emas<sup>2</sup>".

Tarjima millatlar orasida bevosita aloqa qilish qurolidir, chunki u madaniy boyliklar, kishilarning juda uzoq asrlilik ezgu umid va armonlari, g'oya va qarashlari mujassamlashgan asarlarni o'zga til sohibi bo'lmish xalqqa yetkazib beradi, xalqning ko'ngil daftarini namoyish etadi. Albatta tarjimondan yuksak mahorat talab qilinadi.

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## FRANSUZ VA O'ZBEK TILLARIDA HAYRAT VA SHUBHA DISKURSIDA FRAZEMALAR ISHTIROKI

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**Annotatsiya:** Ushbu maqolada hozirgi zamon fransuz tilida ko'p qo'llaniladigan inson his-tuy'gulari, xususan, hayrat, ajablanish, shubha, badgumonlikni ifoda etuvchi frazeologik birliklar va ularni o'zbek tiliga tarjima qilishda ahamiyat qaratilishi kerak bo'lgan jihatlarni tahlil qilingan.

**Kalit so'zlar:** frazema, tuyg'ular, hayrat, ajablanish, tarjima, shubha, badgumonlik, ma'no

**Аннотация:** В данной статье анализируются фразеологизмы, выражающие удивление, удивление, сомнение, недоверие, которые часто употребляются в современном французском языке, и аспекты, которые следует подчеркнуть при их переводе на узбекский язык.

**Ключевые слова:** фразовый глагол, чувства, удивление, удивление, перевод, сомнение, подозрение, значение.

**Abstract:** This article analyzes phraseological units expressing surprise, surprise, doubt, distrust, which are often used in modern French, and aspects that should be emphasized when translating them into Uzbek.

**Key words:** phrasal verb, feelings, surprise, surprise, translation, doubt, suspicion, meaning.

Frazeologiya terminining ilk bora tilga olinishi XVIII-asrga borib taqaladi, lekin butun dunyoda bo'lgani kabi u XX-asrning 2-yarmiga kelib e'tibor uyg'ota boshladi. *Frazeologizmlarning tarkibida nechta so'z ishtirok etishiga qaramay, ular yagona umumiy ma'no bilan birlashadi va emotsional-ekspressiv ma'noni ifodalaydi. Frazeologizmlar badiiy adabiyotda obrazli va ta'sirchan vosita sifatida ko'p qo'llanadi. Frazeologizmlar tarjima qilinar ekan, tarjima tilida asliyatdagi frazeologizmlarning barchasiga muqobil variant topilmasligi aniq. Binobarin, muqobili topilmagan frazeologizmlar tarjima qilishda har bir holatda tarjimon alohida yo'l tutishi kerak bo'ladi.* Frazema — ikki yoki undan ortiq so'zdan tashkil topgan, ma'noviy jihatdan o'zaro bog'liq so'z birikmasi yoki gapga teng keladigan, yaxlitligicha ko'chma ma'noda qo'llanadigan va bo'linmaydigan, barqaror (turg'un) bog'lanmalarining umumiy nomi. Frazeologizmlar, shaklan o'zlariga o'xshash sintaktik tuzilmalardan farqli ravishda, nutqda so'zlarni erkin tanlash, almashtirish yo'li bilan yuzaga kelmaydi, balki ma'no va muayyan leksik-grammatik tarkibli, avvaldan tayyor material sifatida qo'llanadi, ya'ni frazeologizm tarkibidan biror qismni chiqarib tashlash, tushirib qoldirish mumkin emas.

Frazeologik birliklar turli diskursda keng ko'lamda ishlatiladi. Jumladan, insonga xos bo'lgan his-tuyg'ularni ifoda etuvchi so'z qo'shilmalarini barcha tillarda uchratish mumkin. Mutaxassislar inson tuyg'ularini salbiy va ijobiy turlarga ajratadilar. Biz quyida fransuz tilida hayrat, ajablanish, shubha, badgumonlikni anglatuvchi iboralarga misollar keltiramiz:

1. **Tu plaisantes! (Vous plaisantez?!)** Komponentlari kishilik olmoshi va fe'lning kerakli shaklidan tarkib topgan ushbu frazeologik birlik "Hazillashyapsanmi?", "Jiddiy aytyapsizmi?!", "Qo'ysangchi!" kabi jumalalar ko'rinishida o'zbek tiliga tarjima qilinishi mumkin.
2. **C'est absurde/effrayant!** – Bo'lmagan gap! Bu uydirma! Frazeologik birlik shubha, badgumonlikni ifoda etadi.
3. **Tu parles!** – Gapirasanda! Nimalar deyapsan! Yana bir olmosh va fe'l komponentli frazeologik birlik hayrat, ishonchsizlikni ma'nosini anglatadi.

4. **Je n'en crois pas un mot.** – Biror so'ziga ishonmayman.
5. **Quoi?!** – Nima?! Nima deyapsiz?! Rostdanmi?! *Birgina so'roq olmoshida savol, hayrat ifodasi bilan ko'tariluvchi ohang berilganda, ishonchsizlik mazmuni aks etadi.*
6. **Mon œil!** – Ishonmayman! Aslo bunday emas! XIX asr oxirida « *il n'y en a pas plus que mon œil* » ko'rinishida shakllangan frazeologik birlik ishonchsizlik, shubha-gumonni ifodalaydi. Ihora ko'z bilan ko'rimguncha, isbot bo'lmasligiga ishora qiladi.
7. **Je suspecte.** – Shubham bor. Ishonmayman. Ishonish qiyin.
8. **Tomber des nues.** – Juda hayratda qolmoq. Dong qotmoq.
9. **On ne me la fait pas.** – Meni ishontirisholmaydi. Aslo ishonmayman.
10. **Être pris au dépourvu.** – Kutilmagan holatdan hayratga tushmoq, birdan hayratlanmoq. *Ushbu frazeologik birlik fransuz tilidagi "etre surpris a l'improviste, être mis dans l'embarras" birikmalari bilan ma'nodosh bo'la oladi.*
11. **Être sous le choc.** – Juda hayratga tushmoq, angrayib qolmoq, qotib qolmoq.
12. **Pas que je sache!** – Bilmasam. Hayronman. *Ushbu ibora fransuz tilida "à ma connaissance, dans la mesure où je sais cela, où je peux en juger" kabi ekvivalentlarga ega.*

Tarjima jarayonida so'z birikmalarining semantik hamda tuzilish xususiyatlarini hisobga olish lozim. Bunda birinchi navbatda o'tni tarjima qilib olish tavsiya etiladi, chunki qanday aniqlanmish qo'llanmasin hammasi o'tni aniqlab keladi va ot gapda eng muhim ma'noni ifodalaydi. Tarjimonning keyingi vazifasi gapdagi ma'no guruhtarini ajratib olish hisoblanadi. Gapning ma'no guruhi ajratib olingach, ot va sifat o'rtasidagi grammatik aloqalar turi aniqlanadi. Otdan oldin kelgan so'z va so'zlar, uni aniqlab keladi, ularni agar gap fransuz tilidan o'zbek tiliga tarjima qilinsa, uni o'zbek tili grammatikasi qoidalari asosida va aksincha, agar gap o'zbek tilidan fransuz tiliga tarjima qilinsa, fransuz tili grammatikasi normalariga asoslanib tarjima qilinadi. Shunday qilib, tilimizning boyligi hisoblanmish frazeologizmlarning uslubiy va shakllanish imkoniyatlari keng bo'lib, ular mohir san'atkor qo'lida har gal yangi emotsional bo'yoq kasb etadi, o'z ta'sir kuchini yanada orttiradi. So'z ustalari frazeologizmlardan ustalik bilan stilistik maqsadlarda foydalanish uchun ularning ma'nolarini yangilashga, uslubiy imkoniyatlarini kengaytirishga intiladilar.

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## BOLALAR O'YINLARI XALQNING MILLIY AN'ANALARIDAN SO'ZLAYDI

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**Annotatsiya:** Ushbu maqolada Xalq o'yinlari, milliy o'yinlar, bolalar o'yinlarining yosh avlodni tarbiyalashdagi ahamiyati, boy ma'naviy qadriyatlarini aks ettirib kelayotgan xalq og'zaki ijodi namunalarini asrab-avaylash, xalq tomonidan yaratilgan milliy o'yinlar umrboqiyiligi haqida so'z boradi.

**Kalit so'zlar:** xalq o'yinlari, jismoniy mashqlar, milliylik, kayfiyat, o'yinchoqlar, xalq qo'shiqlari

Xalq o'yinlari, milliy o'yinlar, bolalar o'yinlari yosh avlodni tarbiyalashda "hayot maktabi" vaifasini o'tagan. O'yin - turli ifodali vositalar bilan ma'lum qoida yoki oldindan kelishilgan shartlar asosidagi jismoniy musobaqalar, bellashuvlar, tafakkur bahslari va ijrochilik talablaridan vujudga kelgan milliy qadriyat hisoblanadi. Abu Ali ibn Sino o'zining "Tib qonunlari" asarida kurash va jismoniy mashqlarning kishi badantariyasidagi o'rni, o'yinning shifobaxsh xususiyatlari haqida to'xtalgan. Kaykovus, Umar Hayyom, Abulqosim Firdavsiy, Beruniylar chavgon, nard, shaxmat, tirandozlik, qilichbozlik, chavandozlik, milliy yoshlar o'yinlari xususida yozib qoldirgan. Navoiy asarlarida bayramlar, tantanalar, to'ylar munosabati bilan tashkil etilgan o'yinlar haqida ko'pgina ma'lumotlar bor. Ularda o'yinlarning uyushtirilishi, ijrochilari, o'tkazish qoidalari bayon etilgan. Milliy o'yinlar tarixini o'rganishda Mahmud Koshg'ariyning "Devoni lug'utit turk" asarining o'rni beqiyos. Asarda xalq o'yinlarining bir yuz ellikdan ziyod turi tilga

olingan. Jumladan “qorang’uni” (qorong’ida qo’rg’on olish), “bandol” (asir olish), “o’tish-o’tish” (davra o’yini), “chavgon” (to’p o’yini), qilichbozlik, nayzadorlik va boshqa o’yinlar haqida ham ma’lumot beriladi. Lug’atda izohi berilgan o’yinlarning bir nechtasi hozirgi kunda ham bolalar uchun qiziqarli mashg’ulot sanaladi. “Alpomish” dostoni xalq o’yinlarini o’rganishda muhim manba hisoblanadi. Unda kurash, ot poygasi, uloq, nayza sanchish, kamondan o’q otish, qilichbozlik, merganlik kabi o’yinlar negizida mardlik, jangovarlik, oriyat, matonat, ma’naviy va jismoniy komillik kabi fazilatlar o’z ifodasini topgan. Doimiy o’tkaziladigan o’yinlar bilan birga har bir faslga xos o’yinlar ham mavjud. Masalan, bahorda daraxtlar uyg’onib, tollar kurtak chiqarganda-“tol bargak”, dala gullari ochilganda gul o’yini”, pishiqchilik paytida danak, yong’oq o’yinlari, arg’imchoq uchishlar sevib o’ynalgan. Kech kuz, qishda yog’ingarchilik boshlanib, yer yumshaganda qoziq, oshiq, tosh o’yinlar odat tusiga kirgan. Qor yoqqanda “qorxat”, “qorbo’ron”, yomg’ir yoqqanda “yomg’ir yog’aloq”, kuchli shamol esganda “bo’ron-bo’ron”, sovuq o’z kuchini ko’rsatganda barcha sandal atrofida yig’ilib “topishmoq top”, “tez aytish”, “kim aytdi” kabilar o’ynalgan. Kech kuzdan to bahorgacha “uloq-ko’pkari” musobaqalari o’tkazilgan. Bayram kunlari varrak uchirish, halinchak uchish kabi turli o’yinlar o’ynaladi. Dalayu qirlarda, bog’u rog’larda xalq sayillari qizigandan qiziydi. Xalq o’yinlari kishiga o’zgacha xushnudlik ulashadi, insonning kayfiyatiga ijobiy ta’sir etadi. U yoshlarning jismoniy, aqliy, axloqiy rivojlanishida, kuchli, chaqqon, topqir, farosatli, mard insonlar bo’lib kamol topishida katta ahamiyat kasb etadi. Milliy o’yinlar qadimiy madaniyatning go’zalligini namoyon etuvchi bir ko’zgudir.

O’yinchoqlar haqida gap ketganda esa mavzu yanada qiziqarliroq bo’ladi. Chunki unda bolalar yarmarkadan sotib oladigan qo’g’irchoqlari haqida bo’ladi. Bular bolalar yil bo’yi o’ynaydigan qo’g’irchoqlar bo’lgan. Qo’g’irchoqlar to’g’ridan-to’g’ri faqat Zulmat paytida ko’chirilishi kerak bo’lgan. Unda cherkovlarning qo’ng’iroqlarini ifodalovchi shovqinlardan xristianlikning cherkovlarida gi qo’ng’iroqlariday qilishlari kerak bo’lgan. Xuddi shunday, qizlarning qo’g’irchoqlari dastlab turli xudolarning vakillari bo’lgan deb hisoblangan. Marokashda qo’g’irchoqlar hali ham Yomg’irni ifodalaydi va qurg’oqchilik paytida ular tantanali ravishda olib ketiladi. Shuning uchun ular ko’chma muqaddas haykalchalar deb o’ylangan. Bular deyarli uch-to’rt asr oldin barcha qizlar uchun umumiy o’yinchoq bo’lib hisoblangan. Dunyo bo’yicha qo’g’irchoq o’ynash qizchalar uchun onani o’ynash demakdir. Onani o’ynash biologik jihatdan xuddi oldindan mashq qilgandek bo’lgan. Xuddi hassa bilan tasvirlangan ot dunyoning barcha xalqlarida o’g’il bolalarning oldingi mashqi bo’lgani kabi. Hatto Neolit qabrlaridan loydan yasalgan hayvonlar topilgan. Ular o’yinchoqlarni yoki hayvonlarni xudolar deb tasavvur qilishgan. Rojdestvoda bolalar bog’chalari uchun yaratilgan hayvonlarni odamlar tasvirlab eslashadi. Bu Marseldagi insonlar uchun aniq misol bo’la oladi. Xuddi shuningdek, kulolchilik ishlari orasida hayvonlar haqida ko’plab ishlarni uchratish mumkin. U yerda hushtak chalayotgan qushlarning qiziq bir qatori bor. Bu ularning juda yaxshi o’yini bo’lib, bunda dastlab hushtak chalayotgan qushlar ma’lum bir marosimlarda ishlatiladigan narsalar bo’lgan. Ba’zilarining ichi bo’sh, ba’zilariga suv solib tabarruk qush kabi to’ldirib qo’yishgan va bulbulning juda qadimiy qo’shig’i kabi o’z xohishiga ko’ra taqlid qilishgan. U ko’plab mashhur qo’shiqlarda saqlanib qolgan, ularning zaiflashgan aks-sadosi Romeo va Julietda uchraydi. Shimoliy Fransiya bolalari tomonidan ko’tarilgan va Belgiyada hanuzgacha “ziyosat bayroqlari” ko’rinishidagi o’yinda esa eski ma’noga ega bo’lgan kichik bayroqchalar muqaddas bo’lib hisoblanadi. Bir so’z bilan aytganda, o’yinchoqlar nafaqat qiziqarli balki o’zining foydaliligi uchun kerak bo’lgan mavzudir. Ularda har qanday qadimiy va ibtidoiy odat va e’tiqodlarni uyg’otadigan ma’lumotlarni topish mumkin. Bolalar o’yinlarining barchasi milliy va qadimiy bo’lib hisoblanadi. Biz ularni unutmashimiz kerak. XVII-asrga oid qo’g’irchoqlar, pierrotlar, arlekinlar va kolumbinlar, bugungi kunda adabiyotshunoslikda “zoologik roman” deb ataladi chunki, ko’p o’yinlarning qahramonlari hayvonlar bo’lgan. Shuning uchun Kipling, Pergaud, Kolett ertaklari va La Fonten masallari bolalar uchun juda qiziq bo’lib hisoblanadi. Chunki ular bolalarning tasavvurlarini orttiradi va ularni hayajonga soladi.

Dunyo xalqlari tarixini, uning betakror madaniyatini, boy ma’naviy qadriyatlarini aks ettirib kelayotgan xalq og’zaki ijod namunalarini saqlash, ajdodlar yaratgan nomoddiy merosni avaylash, bu yodgorliklarning inson ma’naviy kamolotidagi o’rnini ochib berish hamda uni kelajak avlodga yetkazish folklorshunoslar oldida turgan muhim vazifalardan biri bo’lib hisoblanadi. Shunday qilib, qadimgi xalqlar bolalarning ko’plab umuminsoniy o’yinlari orqali ularning ota-bobolari yashagan davrning urf-odatini, milliy qadriyatini, madaniyatini va intellektual tembrini saqlab qolgan. Bu ularning og’zaki va yozma yodgorliklarining boy merosining namunalari ekanligidan dalolat beradi.

Sobiq sho’rolar davrida o’zbek xalq milliy harakatli o’yinlarida juda ko’p qoida va me’zonlar, jumladan: o’yin boshlash uchun bolalarni chaqirish va to’plash, qura tashlash, o’yinni tamomlash, rag’batlantirish, taqdirlash, jazolash va boshqalar o’zgarishlarga duch keldi. Buning ham ijobiy, ham salbiy tomonlari bo’lgan, albatta. Ijobiy tomoni harakatli o’yinlar irminologiyasi turli milliy va baynalmilal so’zlar hisobiga boydir. Salbiy tomoni, shu xalq yaratgan o’yinlardagi milliylik bo’yog’i o’zgardi, ohori to’kildi, ya’ni ko’pgina o’yinlar umumiylik sifatini kasb etdi, bu shu xalq urf-odati, udumlari, madaniyatining tabiiyligiga putur yetkazildi degan so’zdir. Yoki buni xalqning ma’naviyati, qadriyatini yo’qotishdagi ilk qadamlardan biri deb tushunsa ham bo’ladi. To’g’ri, yetmish yil mobaynida hammamiz ma’lum bir ko’rsatmalar asosida ishladik, endi esa mustaqil mamlakat bo’ldik. Shuning uchun hozirgi kunda xalqimizning barcha jabhalardagi madaniy merosini, ma’naviyatini, madaniyatini tiklashimiz va uni rivojlantirishimizni o’z oldimizga qo’lgan asosiy vazifalarimizdan biri deb qarashimiz kerak. Shuningdek, xalq milliy

harakatli o'yinlari, raqslari va sport turlari singari o'zining bitmas - tugalmas bilim va tajriba sarchashmasiga ega. Shu boisdan milliy harakatli o'yinlarni o'rganish, keng jamoatchilik asosida tadqiq etish, ularni o'quvchilarning jismoniy madaniyati jarayoniga tadqiq etish ayni muddaodir.

Milliy xarakatli o'yinlarni tashkil qilish va o'tkazishning o'ziga xos tomonlari mavjud. Shuning uchun ham o'yinning nozik tomonlarini bilishning ham ahamiyati kattadir. O'yinning bolalarni o'yinga chaqirish va to'plash, o'yinni boshlash uchun qura tashlash, o'yinni tamomlash kabi o'yin mazmunini to'liq ochib beradigan o'ziga xos xususiyatlarini bilmasdan turib sog'lomlashtirish, ta'lim-tarbiyaviy vazifalarni, jismoniy sifatlar(tezkorlik, chidamlilik, kuch, chaqqonlik va boshqalar) ni tarbiyalab bo'lmaydi. Xalqning mehr qoni bilan yaratilgan har bir o'yini, o'yinning umrboqiyiligi, unga qanday munosabatda bo'lishiga ham bog'liq. Binobarin, o'yin har bir xalqning qalb ohanglari, hayol tashvishlari va quvonchlarni, turmush tarzini, xususiyatlarni belgilaydi. Uni saqlab, e'zozlab, me'yoriga yetkazib o'ynab bilish faqat shu xalq vakiligagina xosdir. Birorta millat o'zgalari o'yinini, ularchalik zavq-shavq bilan, ko'tarinki ruh bilan o'ynay olmaydi. Sababi, har bir millat o'ziga xos uslubga, xususiyatga ega. Bu esa shu millatga ona tabiat tomonidan berilgan in'omdir. Uni ko'r-ko'rona o'zgartirish mumkin emas, o'zgartirishlarni turmushning o'zi taraqqiyot, rivojlanish, turmush tarzidan kelib chiqib kiritib boradi.

Xalq og'zaki ijodini o'rganish va ilmiy adabiyotlar tahlili bolalarni o'yinga chaqirish va o'ynovchilarni to'plash odat tusiga kirganligini, harakatli o'yinlarni o'ynash uchun ma'lum belgilangan vaqt, joy tanlanmagan yoki maxsus xozirlik ko'rilmaganligini ko'rsatadi. Ular qachon to'planishsa o'sha payt, o'sha vaqtda o'yin o'ynalavergan. Shuning uchun ham o'yinlar boshlanishidan oldin bolalarni yig'ish, ularni bir joyga to'plashda har bir bolaning jonbozligi, tashabbus ko'rsatishi talab qilingan. Ota-onalar o'z bolalarini uydan chiqishiga turli xil munosabatda bo'lishadi. Ko'pincha, ota-ona bolasiga javob bermaslikka harakat qiladi. Bolalar buni juda yaxshi bilishadi, ular o'rtog'ini uydan chaqirib olish yo'lini qidirishadi. Bu haqda Jahongirov o'zining "O'zbek bolalar folklori" nomli risolasida juda yaxshi to'xtalgan: Ular uch-to'rta bo'lib, o'rtog'ining hovlisiga boradilar, ko'chada turib chaqira boshlaydilar. Masalan, qizlar dugonalarini chaqiradilar, o'g'il bolalar o'ртоqlarini chaqiradilar. Ba'zi joylarda o'yinga quyidagicha chaqiriladi:

Tokchada bug'doy sepuvdim,  
Undimikino, undimikin?  
Mashrabboy uydan chiqmaydi,  
Yotdimikino, yotdimikin?

Ayrim joylarda esa keskinroq, murosasizroq ravishda chaqiriladi:

Tomda tovuq qolarmu  
Ayvoningdan o'tarmu  
O'yin yoqmas bolalar  
Namozshomdan qotarmu  
Kel-ho kel!

Dangasalik qilib ko'chaga chiqishga uringanlar darhol tanqidga uchrashgan.

Ming yillik tarixga ega bo'lgan bu yurtning mingdan ortiq milliy o'yinlari, qo'shiqlari va xirgoyilari mavjuddir. Ular xalqning tarixi, urf-odatlarini va an'analaridan so'zlaydi.

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# ILK FRANSUZ GRAMMATIKLARI ILMİY QARASHLARIDA URG'ULARNING O'RNI VA AHAMIYATI

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## ANNOTATSIYA

Mazkur maqolada fransuz tili orfografiyasiga oid bo'lgan urg'ularning o'rni va ahamiyati haqida fikr yuritilgan. Urg'u to'g'risida fransuz olimlarining ilmiy nazariy qarashlari ilgari surilgan. Shu bilan birga urg'uning kelib chiqishi, qo'llanilishi to'g'risidagi fonetik qoidalar misollar asosida tahlil qilingan.

**Kalit so'zlar:** urg'u, stress, chastota, eksperimental fonetika, tarixiy fonetika, intensivlik, kuchli ohang, og'zaki nutq, talaffuz, bo'g'in,

Urg'u murakkab hodisa bo'lib, uning tarkibiy qismlarini (balandligi, davomiyligi, intensivligi) ajratish qiyin. Grammatiklar faqat o'zlarining hissiy idroklariga tayanishga majbur bo'lgan bir paytda bu haqiqatdir. Shu nuqtai nazardan qaraganda, qadimgi mualliflar tomonidan berilgan tushuntirishlar ularning shaxsiy kuzatishlari, qabul qilgan nuqtai nazarlari va tadqiqot kontekstiga qarab o'zgarishi ajablanarli emas.

Fransuz tilshunos olimi C. Astesanoning fikricha stress asosiy chastotaning ijobiy o'zgarishi, davomiylkning oshishi (uzayish) va kuchliroq intensivlik bilan namoyon bo'lishini ko'rsatib beradi<sup>1</sup>. Ammo 20-asrning boshlarida birinchi eksperimental fonetiklar tomonidan ishlab chiqilgan asboblarsiz, faqat tinglash orqali ushbu uchta jismoniy parametrlarni ajratishda muvaffaqiyat qozonish juda qiyin, bu esa tovush balandligi va ovoz balandligi parametrlariga ko'proq to'g'ri keladi. Yana bir qiyinchilik fransuz urg'u tizimining o'ziga xos xususiyatlaridan kelib chiqadi, mualliflar buni ba'zan tushunish, kuzatish va ta'riflash qiyin kechadi deb ta'kidlashadi. Darhaqiqat, bu tilda qadimgi tillar yoki so'z urg'usi bo'lgan tillar bilan taqqoslanadigan urg'u yo'q degan fikrga Dodane, Shveytser va Pagani-Naudet kabi olimlarning qarashlari mushtarakdir. Shunday qilib, fransuz tilidagi so'nggi urg'u so'z bilan emas, balki so'z turkumi (guruh urg'usi) bilan bog'liq bo'ladi va Astésanoning ilmiy qarashiga ko'ra, uning xususiyatlari guruh chegarasini belgilash (chegara oldidan cho'zish va) bilan birlashadi. Aynan shuning uchun ham Rossi va Fonagy kabi fransuz fonotistlari fransuz tilini "aksentsiz til" deb atashadi va zamonaviy fransuz tilidagi jumla urg'usiga xos bo'lgan noaniqlikni ko'rsatib berishdi.

Fransuz tili grammatikasi tarixi 1530 yilda Jon Palsgravening "Lesclarcissement de la langue françoise" nashri bilan boshlanadi. Palsgravening so'zlariga ko'ra, oxirida joylashgan va ovoznining melodik ko'tarilishi bilan erishiladigan iboraning urg'usi bilan qiziqadi. Shunday qilib, quyidagi misollarning og'zaki nutqda "il a vng corps fort ámiable, tu dis vray mayntenánt" jumlasida "ilavncor fortamiáble, tvdisvraymantenánt" kabi eshitilishi "ovozni baland ko'tarish, lekin ikkinchisida faqat yoqimli va mayntenánt" kabi talaffuz uslublariga bog'liq ekanligini alohida ta'kidlab o'tgan<sup>2</sup>.

Baddeley va Kibbee kabi olimlar ta'kidlashadiki: Agar tovush balandligidagi urg'u jumla darajasida tushuntirilsa, bu yerda so'z yasalişiga sabab bo'ladi, bir bo'g'inda urg'u yo'q, ko'p bo'g'inlilar uchun esa (uzunlik) urg'u oxirgi bo'g'inda bo'ladi<sup>1</sup>. Hozirgi zamon tili bilan aytganda, tonik urg'u miqdor, guruh urg'usi esa intonatsiya orqali amalga oshiriladi, deyish mumkin. Palsgraveda u turli stsenariylarning bir qator tushuntirishlari sifatida o'qiladi.

### Tonik aksent

O'zgaruvchan urg'uga qarama-qarshi bo'lgan o'zgarimas urg'uni anglashning birinchi izlari XVII asrda Charlz Maupasning "Grammaire et syntaxe françoise" asarida o'z aksini topgan. Chet ellik talabalarga murojaat qilib, u fransuz tilidagi urg'u pozitsiyasining muhimligini ta'kidlaydi, odatda so'z oxirida joylashgan qo'shimchalarni aniq ishlatib, ularning talaffuzini tasvirlaydi va ularni o'z muhitidan ajralib turishi uchun bu bo'g'inlar ustidan juda tez o'tmaslik kerakligini taklif qiladi. Denis Vairasse d'Allais (1681), aksincha, urg'u o'rindig'ini (so'z oxirida joylashgan) balandlikning o'zgarishi va intensivlikning oshishi bilan bog'laydi, ma'ruzachi tegishli bo'g'inda ovozni chiqaradi, kuch bilan uni ko'taradi (1681: 41). Muallif miqdorni eslatmaydi (qarang. Schweitzer, 2018).

Biroq, bir nuqta 17-asrning oxirida qo'lga kiritilganga o'xshaydi: tonik urg'uning identifikatsiyasi, bu atama Sesar Chesneau Du Marsais tomonidan "Encyclopedie" ning "aksent" maqolasida aniq qo'llanilganligini ko'rish mumkin. Bu urg'u matn va uning mazmuniga bog'liq emas, balki so'zning o'ziga xosdir. Bunda u ishlatiladigan tilga bog'liq, shuning uchun har bir tilning o'ziga xos urg'usi bor.

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## FUNCTIONS OF METAPHORIC TERMS IN RELIGIOUS LANGUAGE

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Is it feasible to discuss God without making false claims or omitting to make important ones? We start by discussing how conventional theories of religious language have fallen short in their attempts to

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effectively avoid both possible problems in an effort to provide a response to this query. We next turn to recent advancements in metaphor theory, which appear better able to explain how speakers can properly allude to God without needing to distort the supernatural. But first, a little explanation of the word "religious language" is necessary. When religious believers communicate about their religious ideas and experiences, they often utilize the written and spoken language known as "religious language," according to religious experts. The phrase also refers to the language used during worship and prayer as well as in holy literature. The phrase "religious language" may imply that there is a distinct "religious" element to natural languages that can be clearly distinguished from its regular, secular aspect. But it is obvious that this is not the case. Because when believers speak in "religious language," they do not entirely depart from what their nonreligious contemporaries say. Even though believers may use some words more often than nonbelievers, the words that appear in "religious language" are the same words that are used in "nonreligious language."

Given the similarities between "religious language" and "ordinary language," it should not come as a surprise that many individuals prefer to view them as being equal in terms of theory and interpretation. Therefore, it is likely that religious language will be perceived as being similarly oriented in a culture where ordinary language is perceived as serving primarily as a description of what is "literally" the case. In fact, it appears that the conception of religious language is influenced by whichever theory of everyday language is in vogue at any particular time. Despite this, religious philosophers have felt the need to create unique theories of sacred language throughout history. So why does religious language seem to need a unique explanation? Traditional Jews, Christians, and Muslims frequently refer to a God who is thought to be above the earth in their religious vocabulary. How can human languages, which appear more adapted to conveying the banal world of our everyday experiences, claim to speak to or express anything that is transcendental to this world? This subject has baffled many religious philosophers, both traditional and modern, and their theories of sacred language make an effort to address it. A metaphor is a figure of speech in which we describe one thing using words that are often used to

describe another. Although metaphor is used frequently in both explicitly poetic writing and everyday speech, until the 20th century, metaphorical expressions were frequently thought to be inferior to nonfigurative ones. The idea that metaphors only have a minimal linguistic function has been blamed on the notion that only literal language can be real, which is frequently credited to Plato. Most philosophers believed, up until recently, that metaphors were purely decorative and could be translated into literal language without losing meaning. In other words, they believed in the "substitution theory," which holds that some figurative terms are used in place of other nonfigurative phrases when language is used metaphorically. Thus, by simply using the original word again, the metaphor can be removed. Only in the twentieth century, when people started to use language in novel ways, did some philosophers start to create more useful theories of metaphor. It is not surprising that these new ideas may be used to shed light on the nature of religious language given the significance of metaphor in religious literature.

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#### BADIY MATNLAR TARJIMASIDA FRAZEOLOGIZMLARNING TARJIMA MUAMMOLARI

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**Annotatsiya:** *Ushbu maqola ingliz va o'zbek tillaridagi frazeologizmlarining badiiy matnlar tarjima muammolariga bag'ishlangan. Ularning badiiy matnlarda qo'llanilishi va tarjimasida dunyo olilari va muallifning fikrlari jamlangan.*

**Kalit so'zlar:** *badiiy matn, frazeologik birlilar, frazeologizmlar, idiomalar*

Ma'lumki, frazeologik birliklar tilning leksik birliklarga nisbatan birmuncha murakkab tarkibiy vositalari hisolanadi. Chunki frazeologik birliklar nutqning badiiy- tasviriy vositalari sifatida fikrning oddiy bayonidan ko'ra ko'proq turli – tuman uslubiy maqsadlarning ifoda etishida ishtirok etadi. Ularning ushbu vazifalarini tarjimada bejirim talqin etishi badiiy asarning obrazli hamda hissiy – tasviriy qiymatini qayta yaratish bilan chambarchas bog'liqdir.

Tarjimadagi u yoki bu frazeologik birliklarning asl nusxa tarkibidagi frazeologizm ma'no va uslubiy vazifa jihatlaridan mos kelishi yoki kelmasligini ilmiy- matniy tahlil asosidagina aniqlash mumkin. Leksik birliklar singari frazeologizmlar ham ko'p ma'noli va ko'p vazifali bo'lganligi tufayli mazmun jihatdan mos ikki til birliklari tarjimada har doim ham bir – birlarini almashtiravermaydi. Muayyan matniy holatda bir birlarini bemalol almashtira oladigan frazeologik ekvivalentlar yoki muqobil variantlar boshqa bir holatda ma'no berishlari yoki uslubiy vazifalari jihatidan farq qilib qolishlari mumkin. Bunday vazifalarda san'atkorning o'z ma'suliyatiga ijodiy munosabatda bo'lishi asl nusxaning tarimada noto'g'ri talqin etilib qo'yishi havfini bartaraf etadi. "Frazeologiya masalalari va turli tillarda so'zlarning har xil birikishiga oid umumiy muammo, tarjima amaliyoti bilan birga, tarjima nazariyasi uchun ham g'oyat muhimdir. Chunki turli tillarda moddiy ma'nosi bir xil bo'lgan birikmalarning funksiyalari bir – biridan tafovut qilishi, turli tillarda bunday so'z birikmalarining farq qilinganligi uchun, tarjima amaliyotida katta mushkullik tug'dirib, nazariy jihatdan ham juda katta qiziqish uyg'otadi". Frazeologik iboralar badiiy asarda muallif tilida hamda unda tasvirlangan personajlar nutqida ko'p uchrashi sababli, ular badiiy adabiyot uchun juda xarakterlidir. Biroq, A.V. Fedorovning fikricha, nutq vositalarining bu kategoriyasi faqatgina badiiy adabiyotning xususiy mulki bo'lolmaydi. Chunki frazeologik iboralar publitsistikada va qisman, ilmiy adabiyotlarda ham ishlatiladi. Shuning uchun ularga faqat badiiy adabiyotga taalluqli masala deb emas, balki juda muhim umumiy til masalasi sifatida qaramoq kerak.

Ingliz tilidagi frazeologik iboralarni ularning o'zbek tilidagi muqobillari bilan

berish kerakmi yoki ularni so'zma-so'z tarjima qilgan maqulmi? Avvalo, agar

hamma frazeologik birliklarni so'zma-so'z tarjima qilib bo'lganda edi, frazeologiya muammosi ham bo'lmasdi. Badiiy tarjimada frazeologiyani aks ettirishni quyidagicha talqin qilish mumkin:

1. Asliyat frazeologiyasini tarjima tilidagi ekvivalentlari bilan almashtirish.
2. Asliyat tili frazeologiyasini tarjima tilidagi muqobil variantlar bilan o'girish
3. Asliyat tilining frazeologiyasini aynan tarjima qilish (bular frazeologik iboralarni tarjima qilishning umumiy yo'lidir).

Tarjimada asliyatning milliy xususiyati va muallifning uslubini aks ettirishida frazeologiyani aks ettirishning ahamiyati katta. Shunga asoslanib, ba'zi olimlar asardagi frazeologik birliklarni xuddi o'ziday tarjima qilishni tavsiya etadilar. Frazeologik birliklarni tarjima qilishda har xillik juda ko'p uchraydi. Tarjima nazariyasida bunga salbiy hodisa sifatida qaraladi. Daraqiqat, agar bir matal yoki idiomani bir nechta tarjimon o'sha birikmaning uzoq o'xshash variantlari bilan yoki quruq tarjima qilsalar (bunday xollar tez-tez uchrab turadi), buni chinakam tarjima deb bo'lmaydi. Biroq bu o'rinda tamomila boshqa narsani ta'kidlash joizdir. Chunonchi, tillarda o'zaro ekvivalent frazeologik iboralar borki, ular deyarli har qanday kontekst ichida ham bir xilda tarjima qilinishi mumkin. Ammo ko'pchilik frazeologizmlar hamma vaqt, hamma tarjimonlar, har qanday kontekst ichida ham muayyan bir xil ekvivalent yoki muqobil birikma bilan bera olmaydilar va tarjimon oldiga bunday talabni qo'yib ham bo'lmaydi. Zotan, har bir tarjimon muallif uslubini aks ettirar ekan, bunda uning o'z individual uslubining ham izi bo'ladi. Frazeologik birliklarni tarjima qilganda bu narsa yaqqol ko'zga tashlanadi. Butun bir asarni, undagi barcha frazeologizmlarni ikki tarjimon bir-biriga mutloq o'xshaydigan qilib tarjima etishi mumkin emas. Shuning uchun frazeologik birliklarni ayni kontekstga mos holda, ikki tarjimon ikki xil tarjima qilar ekan, buning uchun tarjimonlarni ayblash badiiy tarjimaning spetsifikasiga tushunmaslik demakdir.

Frazeologik iboralar maqol va matallar singari, oddiygina so'zlar yig'indisi bo'lib qolmay, xalq donishmandligining, uning tasavvuri va badiiy fantaziyasi mahsulidir. Alohida xalqchil harakterga ega bo'lgan bu iboralar o'zida yaratuvchi xalq, yurt xususiyatlarini aks ettiribgina qolmay jahondagi ko'pgina tillar frazeologiyasini shakllantirishga kuchli ta'sirini ham o'tkazadi. Shunday ekan, ularni o'rgiruvchi kishi har ikki xalq madaniyatiga mansub va ularning til boyligidan xabardor bo'lishi kerak. Tarjima shunday san'atki, unda biror so'z yoki iboraning

tarjimasida shundaygina lug'atdan olib, ikkinchi tekstga ko'chirib qo'yilmaydi. Lug'at ko'p hollarda tekstda tasvirlanayotgan voqeani, vaziyatni ifodalash uchun o'zgaruvchi qilib qoladi.

Xulosa o'rinda shuni aytish lozimki, har bir til frazeologizmlar bilan rang-barang va boydir. Ularni kundalik hayotda qo'llash nutqimizni yanayam chiroyli va ravon qiladi. Yuqorida ko'rib chiqilgan frazeologik birikmalarning sintaktik va morfologik tahlili, shuningdek muqobil ma'nodosh birikmalardan shuni aytish mumkinki, frazeologiyani tilshunoslikning bir bo'limi sifatida emas, mustaqil fan tariqasida o'rganilishi kerak. U nafaqat o'zbek tilida bo'lsin yohud ingliz tilida –har birining o'ziga xos ahamiyati va tub ma'nosi bor. Frazeologik birliklarni nutqda qo'llash, ularni bir tildan ikkinchi tilga tarjima qilish va to'g'ri qo'llashga alohida e'tibor va sinchkovlik zarur. Bu birliklar nutqqa yoxud badiiy matnga emotsional ekspressivlik hamda obrazlilik baxsh etishdan tashqari tilning naqadar lug'at imkoniyatlari ko'pligini belgilab beradi.

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#### **ILMIY-TEKNIK MATNLAR TARJIMASINING O'ZIGA XOS JIHATLARI.**

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#### **ANNOTATSIYA**

Butun dunyoda ilmiy va texnik sohalar rivojlanib boryapti. Bir tildan boshqa bir tilga matnlarning ma'lumotlarini yetkazib berish uchun tarjima sohasining nazariy va amaliy jihatdan yaxshilanishi talab etiladi. Zamoniy dunyoda tarjimonlar asl manba tilidan tarjima tiliga matnlarni to'g'ri va aniq yetkazib berishi asosiy vazifa sanaladi. Ushbu tezisdagi biz ilmiy-texnik matnlarning tarjima xususiyatlari va tarjima yo'llarini tahlil qilganmiz.

#### **ABSTRACT**

Nowadays the technical and scientific development is increasing all over the world. In order to send the information from one language to another it demands the improvement of translation studies and practice. The modern world needs the translators that can translate the source text adequately into the target text. This thesis aims to analyze the features of scientific texts and learn the ways of adequate translation.

Key words: translation, scientific and technical texts, addition, omission, adaptation, terminology.

Hozirgi kunda butunjahon rivojlanish va zamonaviy globallashtirish, madaniyatlararo aloqalarning jadal rivojlanishi, xalqaro aloqalarning kengayib borishi, davlatlar o'rtasidagi savdo-iqtisodiy, siyosiy va moliyaviy aloqalarning rivojlanishi, fan va texnologiyaning rivojlanishi, ilmiy-texnikaviy

ma'lumotlarning doimiy ravishda uzviy almashib borishining samarali omillari sifatida hozirgi kunda ingliz tilining ahamiyati kattadir. Shu munosabat bilan xorijda ilmiy-texnik matnlarga bag'ishlangan nashrlar soni tez sur'atlar bilan o'sib bormoqda. Ilm-fan sohasida yangidan-yangi tadqiqotlarning paydo bo'lishi, tadqiqotchilarning ilmiy-texnik matnlar tilini o'rganishning yangicha jihatlariga murojaat qilishlari – bularning barchasi ushbu ilmiy yo'nalish tarixini, hozirgi holatini, evolyutsiya va boshqa ilmiy yo'nalishlar bilan o'zaro ta'siri qonuniyatlarini har tomonlama tushunishni taqozo etadi.

Ilmiy hujjatlarni texnik tarjima qilishning o'ziga xos xususiyati – bu ixtisoslashtirilgan atamalar, qisqartmalar, leksik neologizmlar va realialardan tez-tez foydalanish hisoblanadi. Ilmiy-texnik matnlarda keng tarqalgan o'zlashma neologizmlarga misol qilib, *a claim for money-pul da'vosi, abandonment of goods-tovarlarni qoldirish, after-payment - qo'shimcha to'lov, bank of deposit-depozit bank, calculation number- hisob-kitob raqami, va hokazo*. Ayrim iqtisodiy terminlarga qaraydigan bo'lsak, masalan ingliz tilidagi “balance” so'zi “muvozanat” ma'nosini bildiradi. “Balance of payment” so'z birikmasi “to'lov balansi” deb tarjima qilinsa, “balance in hand” “naqd pul” deb tarjima qilinadi.

Ilmiy va texnik ishlarni tarjima qilishning grammatik xususiyatlari predikat va ravishdosh qo'shimchali iboralar, sodda, qo'shma va murakkab jumlar, majhul nisbat, harakat nomi(infinitiv), gerundiylil iboralarini tez-tez ishlatish bilan tavsiflanadi. Tarjimon uchun katta xavf shundaki, ingliz va o'zbek tillarida ba'zi o'xshash grammatik shakllar va sintaktik tuzilmalar mavjud bo'lib, ularning funksiyalari va ma'nolari o'zaro tillarda mos kelmaydi. Inglizcha infinitiv va kesimlik shakllari funksional va mazmunan mos keladigan o'zbek shakllardan farq qiladi. Tarjima jarayonida grammatik o'zgarishlardan foydalanish talab etiladi. Funksional aloqadagi birliklarni, so'z tartibini to'liq o'zgartirish, nutq va jumla qismlarini almashtirish, so'zlarni qo'shish va qoldirish orqali erishiladi.

*This is because they need to be strong enough to survive when you brutally snap off the emerging stems to feast on.*[2,51] - *Buning sababi shundaki, siz ziyofat endigina o'sgan poyalarni shafqatsizlarcha olib tashlaganingizda, ular omon qolish uchun o'ziga kuch topa olishi kerak.*

Ushbu parchaning o'zida ham jumalarni almashtirish, moslashtirish, ham so'zlarni qo'shish va qoldirish orqali tarjima qilingan. Yuqori malakali tarjimonni tayyorlashga qaratilgan bo'lmasa ham, chet el matnini adekvat tarjima qilish qobiliyatini o'rganish asosiy maqsadimiz hisoblanadi. Adekvat tarjimaning mohiyati so'zma-so'z tarjima qilish va o'zgartirish emas, balki matnning ruhiyatini yetkazishdir. Har bir tilning o'ziga xos vositalari va xususiyatlari bor, shuning uchun tasvir yoki iborani haqqoniy yetkazish uchun ba'zan tarjimon ularni butunlay o'zgartirishi kerak. Har bir tilning o'z jihatlariga e'tibor bergan holda, auditoriyaga matnni asl ma'nosida yetkaza olish tarjimondan katta e'tibor va mahorat talab etadi.

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#### THE IMAGE OF SWEETHEART IN SHAKESPEARE'S SONNETS

*Tarjimashunoslik va lingvodidaktika kafedrasi katta o'qituvchisi*

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#### ANNOTATSIYA

Sonet ingliz tilidagi eng mashhur she'riy shakllardan biri bo'lib, ko'pincha ifodalash uchun eng kuchli vositalardan biri sifatida tilga olinadi. 14 misra va ma'lum bir qofiya tartibiga ega she'riy shakl bo'lgan sonet 13-asrda Italiyada paydo bo'lgan. Italiya soneti 13-asrda tug'ilgan va Petrarka tomonidan mukammallashtirilgan.

#### ABSTRACT

The sonnet is one of the most popular poetic forms in English and is often cited as one of the most powerful tools for expression. The sonnet, a poetic form with 14 lines and a certain rhyme order, originated in Italy in the 13th century. The Italian sonnet was born in the 13th century and was perfected by Petrarca Petrarch.

**Key words:** quarto, “dark lady”, culture, translation, “beautiful young man”

Shakespeare wrote 154 sonnets published in his quarto in 1609 on subjects such as the passage of time, death, love, beauty, infidelity and jealousy. Shakespeare's first of his 126 sonnets is addressed to a young man, and his last of his 28 sonnets is to the enigmatic "Dark Lady". This sonnet is perhaps the most famous sonnet of all time, and arguably the one that has penetrated deep into the consciousness of our culture. Here is the sonnet:

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.

Want to understand the sonnet a little better? Here's a 'translation' into modern English: Shall I compare you to a summer's day? You are more lovely and more moderate: Harsh winds disturb the delicate buds of May, and summer doesn't last long enough. Sometimes the sun is too hot, and its golden face is often dimmed by clouds. All beautiful things eventually become less beautiful, either by the experiences of life or by the passing of time. But your eternal beauty won't fade, nor lose any of its quality. And you will never die, as you will live on in my enduring poetry. As long as there are people still alive to read poems this sonnet will live, and you will live in it .

#### **What is the theme of the sonnet?**

The main themes are love and beauty, death and immortality, especially the timelessness of art. Also the power of poetry over fate, death and even love. The sonnet deals with the relationship between man and the eventual death he encounters.

#### **What's the sonnet about?**

Sonnet 18 praises a friend traditionally known as the "beautiful young man". A sonnet is not just a poem. It is authentic and ensures that the beauty of the young man is preserved through the poetic portrayal. Even death will become irrelevant as poetry will be read by future generations when the poet and the just youth are gone. Images live in poetry.

#### **Is it about a man?**

This is his one in a series of sonnets written for Shakespeare's unknown young male friends. In the sonnet, Shakespeare encourages his friends to get married and have children. Because it would be a tragedy not to pass on his qualities and beauty to new generations .

#### **Why is the sonnet so famous?**

The opening line of the sonnet is one of the most quoted lines from Shakespeare. It is also one of his most eloquent statements about the power of the written word. Shakespeare preserves friends who live forever after their natural death in lines of poetry.

Certain features of the sonnet form - particularly first-person narratives and love themes - give the impression of providing direct access to the author's inner world. Out of curiosity, clues to his identity were extracted with no small effort from the cover of the first edition.

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## **COMMUNICATION AND POLITENESS STRATEGIES**

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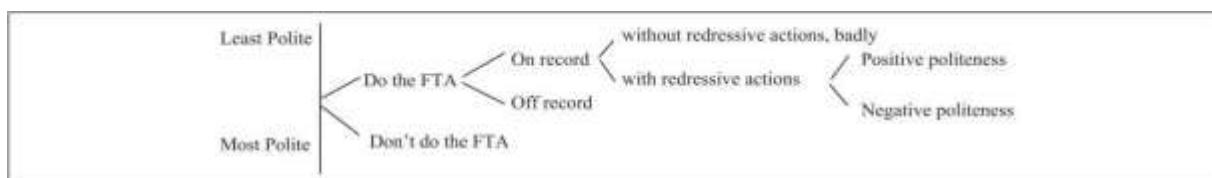
Communication through the media, particularly a cell phone, has developed its social, technical, and communicative functions in people's everyday lives (Ling & Pedersen, 2006).

Hence, nearly many aspects of people's lives (e.g., daily conversations, shopping, giving information, job) have been influenced by the communication possibilities made available by cell phone. SMS communication through a cell phone is a new development in the study of language as a genre of language

and medium of communication. As Emigh and Herring (2005) suggest, communication in every genre has certain structural properties. SMS communication is not an exception and enjoys certain characteristics. SMS as a written form of communication by itself enjoys its own conventions and standards of written language. However, the language used in text messages seems to be more similar to speech. Spoken language of text messages is evidenced via colloquial expressions, types of reductions (syntactical reductions, short forms of words, and abbreviations), and unconventional ways of writing (using small letters). Distinguishing politeness strategies as well as having optimal knowledge about pragmatics, learners are able to apply suitable strategies to the situations. Therefore, we decided to notify the learners of such vital communicative issues in academic contexts.

A number of studies (Faiz & Suhaila, 2013; Holmes & Meyerhoff, 2003; Ling, 2005; Tagg, 2009) have bridged the gap between gender differences and the use of text messages through a cell phone showing that mostly linguistic behaviors are influenced by non-linguistic factors such as age, gender, social class, education, cultural background, the context in which the language takes place, and so on.

Fraser (1990), Cruse (2000), Scollon and Scollon (2001), and Ellen (2001) are the researchers who have developed their own politeness theory and model. In politeness theory, the main concept is referred to face, a feeling of self-worth (AbdulMajeed, 2009) or self-image (Brown & Levinson, 1978) every person has about himself. Rash (2004) emphasized, although the face is a universal element in all communicative societies, it depends on cross-cultural issues and factors such as the relationship between interactants and the social situation. As Kuntsi (2012) noted, the politeness theory raised by Penelope Brown and Stephen C. Levinson (1978, 1987) is dominated and well known on linguistic politeness. In Grice's point of view, the construction of the sentence shows politeness or impoliteness of the sentence. Also in his own politeness theory, Leech (1983) views politeness as conflict avoidance and considers two, relative (situation oriented) and absolute politeness (speaker oriented).



**Figure 1.** Brown and Levinson's (1987) model for politeness strategies.  
Note: FTA = face-threatening act.

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## **THE DIFFICULTIES OF TRANSLATING NAVOI'S GHAZALS INTO ENGLISH**

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## ANNOTATION

In today's era of globalization, the study of the translation of poetic works, especially translation of Uzbek classical poetry and several complexity of translating them, are becoming one of the main tasks of modern comparative linguistics. Hence, the thesis focuses on the problems of translating Navoi's ghazals into English.

**Key words:** *ghazal, couplet, rhythm, rhyme, specific expressions, poetry*

## ABSTRACT

Poetry cannot be translated; and, therefore, it is the poets that preserve the languages; for we would not be at the trouble to learn a language if we could have all that is written in it just as well in a translation. But as the beauties of poetry cannot be preserved in any language except that in which it was originally written, we learn the language. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In this regard, translating is not dogmatic process. Vice versa, masterpieces in Uzbek literature is getting popular in the world day by day. «No one could translate the best and the most as him» the owner of such honorable words Alisher Navoi's works into the decent languages. In our country translation scientists are still working on translating Alisher Navoi's works. Xolbekov.M , G`afurov.I , Abduazizov.A, Odilova.G.K, Rixsieva.G, Hamidov.X and many others are known by their translation works. There were some misconceptions about translating Uzbek classic literature, because of its complicated structure in national spirit. Aesthetic values or poetic truth in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word choice, word order, and the sounds, he impairs and distorts the beauty of the original poem. Words or expressions that contain culturally-bound word(s) create certain .Anyway, translation scientists in Uzbekistan succeeded in this duty. There is a fragment of translation Navoi's rubai by translator K.Ma'murov:

*Jondin seni ko'p sevarmen, ey umri aziz,  
Sondin seni ko'p sevarmen, ey umri aziz,  
Har neniki sevmak andin ortiq bo'lmas,  
Andin seni ko'p sevarmen, ey umri aziz.*

Then we can see the re-creation of this couplet:

*I love you more than my soul, oh, my dear,  
I love you more than all numbers, oh, my dear,  
Loving anything cannot be more than that,  
I love you much more than that, oh, my dear.*

It is obvious that national picture of the poem is more expressive and emotive rather than original one. Translator did his work perfectly.

In poems Alisher Navoi we come across to rhythmical rubai. The first three parts has the same rhymes. Usage of such rhymes gives clear meaning in each line. For example:

*Ko'z birla qoshing yaxshi, qabog'ing yaxshi,  
Yuz birla so'zing yaxshi, dudog'ing yaxshi.  
Eng birla menging yaxshi, saqoqing yaxshi,  
Bir-bir ne deyin boshtin-ayog'ing yaxshi.*

Now look at the translation:

*Your eyes and brows are good, eyelids are good,  
Your appearance and words are good, your lips are good,  
Your cheeks with marks are good, chins are good,  
Shall I name one by one, you are good from head to foot.*

Translator choose the most suitable words for eyelids, lips, chins instead of qabog'ing, dudog'ing, saqoqing, ayog'ing. As a result, there appeared the rhyme. In translating Navoi's poems translators should pay attention not only on right translation, but also on tune.

## CONCLUSION

It is difficult to translate works of the great poet Alisher Navoi, in particular, his ghazals not only into English but also into other foreign languages as well. The Turkic language, as it is in its original form, and it requires a lot of work, knowledge and intelligence. To do this, an interpreter must be aware of the secrets of Navoi's sharia, even if the translator does not have an incomparable level of sharp



imagery.

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**“EYE” TIL VA MADANIYAT BIRLIGINING INGLIZ O‘ZBEK TILLARIDA ISHLATILISH VALENTLIGI**

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**Annotatsiya:** Tilshunoslikning yangi oqimi sifatida XX asrning oxirida vujudg kelgan Lingvokulturologiya fani tilni o'sha millat madaniyati bilan bog'liq holda o'rganishda katta ahamiyatga ega hisoblanadi. Mazkur tezisdagi “eye” so'zining til va madaniyat birligi sifatida Ingliz va O'zbek tillarida ishlatilish valentligi haqida ma'lumot berilgan va misollar orqali dalillangan.

**Kalit so'zlar:** lingvokulturologiya, eye va ko'z so'zlari, madaniy birlik, ibora, maqol.

O'zbek tili boy til bo'lib, ko'z so'zi ishtirokida ko'plab so'z, ibora, leksik birliklar, maqollarni uchratish mumkin. Ibora va maqollar tarkibida kelgan ko'z so'zi ko'p hollarda o'z ma'nosini yo'qotib, ko'chma ma'noda qo'llaniladi va bu jarayonda ushbu leksik birliklar tarkibida kelgan “ko'z” so'zi *madaniy birlik*, ya'ni *lingvokulturema* sifatida ishlatiladi. O'zbek mentalitetiga xos bo'lgan muloyimlik, xushmuomalalik, andisha tuyg'ularini lingvokulturemalarda yanada aniq ko'rish mumkin. Misol uchun, taniqli o'zbek adibi O'.Hoshimovning “Ikki eshik orasi” asarida shunday parchani uchratish mumkin:

*Mazam yo'q, yuragim sanchadi, ishdan bo'shadim. Ko'zim tirikligida diydoringga to'yib qolgim keladi, bolam.*

Ushbu gapda “ko'zim tirikligida”(ko'zim ochiqligida) birligi “o'limimdan avval” birligi o'rnida ishlatilgan. Bu parcha onaning o'g'liga yozgan maktubi bo'lgani uchun, “ko'zim tirikligida” birligi o'g'lini ranjitmaslik uchun ona tomonidan qo'llanilgan hisoblanadi. Ingliz tiliga esa “*one's eyes are open*” deb tarjima qilinadi va “hayotga to'yimadi”, “rozi ketmadi” ma'nosida qo'llaniladi.

Shuningdek, “the eyes are never satisfied” iborasi O'zbek tiliga “ko'zi to'yimaydi” yoki “ko'zi och” deb tarjima qilinadi, “qancha narsasi bo'lsa ham shukr qilmaydigan, boylikka, pulga o'ch” kishilarga nisbatan ishlatiladi. Ba'zan esa shunchaki hazil, tanqid yoki muloqotni davom ettirish uchun “*Even if the stomach is full, the eyes do not feel full*” maqoli ham ishlatiladi, ya'ni “*qorin to'ysa ham, ko'z to'yimaydi*” yoki “*qornim to'ydi, ko'zim to'yimadi*”.

Bundan tashqari O'zbek tilida “ko'zi uchmoq” iborasi ham mavjud bo'lib, kelajakda bo'lishi kutilayotgan biror bir voqea-hodisadan yoki falokatdan ishora deb qaraladi. Agar odamning *o'ng ko'zi uchsa* yaxshi xabardan darak, agar *chap ko'z uchsa*, demak qandaydir bir yomon ish bo'ladi deb irim qilishadi. So'zma – so'z tarjimada esa bu iborani “*Flying eyes*” deb berish mumkin, ammo mohiyatni tushunish uchun ushbu ibora bilan bog'liq yuqoridagi madaniy qarashni qayd etib o'tish lozim.

“*One's eyes are oily,*” *One's eyes are covered with oil*” iborasi O'zbek tiliga “*ko'zini yog' bosgan*” deb tarjima qilinadi va yuqoriroq lavozi, martabaga ega bo'lgach, qarindoshlari yoki yaqinlarini ko'rishdan bosh tortadigan kishilarga nisbatan ishlatiladi.

“*Look forward to somebody*” iborasining o'zbek tilidagi ekvivalenti sifatida “*ko'zi to'rt bo'lib kutmoq*” iborasini ko'rsatish mumkin. Lingvomadaniy jihatdan izohlanganda, “ko'zi to'rt bo'lib kutmoq” degani dunyoning to'rt tomoni borligini hisobga olgan holda, biror kishining kelishini to'rt tarafdin kutmoq ma'nosida ishlatiladi. O'zbek tilida, asosan, ota-onalar tomonidan o'qishga yoki safarga, uzoqqa ketgan farzandlariga nisbatan ishlatiladi.

“*To become blood shot*” – “*Ko'zi qonga to'lmoq*” iborasi Ingliz va O'zbek tillarida bir xil valantlikka ega, ya'ni ikkala tilda ham “jahli chiqqan” ma'nosida ishlatiladi.

“*You look warm to my eyes*” yoki “*You look hot to my eyes*” iborasi ilgari qayerdadir ko'rgan insonni,

tasodif tufayli yana bir joyda ko'rganda va o'sha joy yoki kishini eslay olmaganda, O'zbek tilidagi "ko'zimga issiq ko'rinyapsiz" iborasi shaklida uchratish mumkin.

Shuningdek, "yomon ko'z" yoki "ko'zi bor" iborasi ham, ko'p xalqlar madaniyatida uchraydigan umummadaniy til birligi hisoblanadi. Musulmon dunyosiga taalluqli bo'lgan har bir xalqda "Ko'z tegishi" iborasi mavjuddir. Ingliz tilida esa "Evil eye" sifatida ishlatiladi. Meloney (1976) izoh berishicha, ko'z tegishi qachonki, bir inson boshqa bir insonga yoki uning mol-mulkiga ko'z-qarashi orqali zarar yetganda yuzaga keladi. Spunerning (1976, b.77) ta'kidlashicha, "evil eye" bu hasad qiluvchining nazaridan qo'rqish demakdir. Alkarni (2020)ning fikriga ko'ra, "evil eyer", ya'ni "ko'z-suq qiluvchi" odamlarga yoki ularning mol-mulkiga tikilib turish yoki baxtsizlik tilash orqali zarar yetkazadi. Leytao (2016) va Rasol (2019)ning ta'biri bilan aytganda, ko'z tegishi oqibatida baxtsizlik, omadsizlik, moliyaviy yo'qotishlar, kasalga chalinish va hattoki, o'lim holatlari ham uchrashi mumkin.

Xulosa qilib aytganda, lingvomadaniy birliklar tarkibida "eye" va "ko'z" so'zlari ishtirokidagi ko'plab misollar mavjud bo'lib, asosan, ibora va maqollar tarkibida ko'p uchraydi, ayni bir til doirasida ma'nodoshlik, ya'ni sinonimlik hodisasi ham uchrab turadi. Ibora va maqollar tarkibida kelgan "eye" so'zi o'z ma'nosini yo'qotib, madaniyatni ko'rsatuvchi birliklar tarkibida ko'chma ma'noda qo'llaniladi.

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### **SPECIFIC FEATURES OF USING APHORISMS IN DAILY LIFE**

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**Abstract:** Quotes and aphorisms are a great way to leave your mark on history. They will pass from one mouth to another. They are often referred to as the "golden words" or cultural heritage of the nation. These carry the truth and help to look at the situation from a completely different perspective. The article discusses the main and specific features of using aphorisms in speech .

**Key words:** quotes , aphorisms, parables, proverbs, anxiety, love, experiences.

Every simple remark spoken by a person with a deep meaning might become an aphorism, especially if it influences the soul. They are passed down from generation to generation, and compilations and books are published about them. since a result, even an unknown individual has the ability to make his stamp on history, since his comments will be heard by his grandkids and great-grandchildren. Such precious phrases convey the truth about life and the past.

While reading aphorisms about love, people unconsciously begin to feel the emotions that their author felt: both his experiences, his delight, and the whole range of his painful sensations. So you may simply determine whether a person was a romantic or a gentleman, a knight with a pure heart or a conceited owner. Aphorisms and quotations are quite significant in a modern person's existence. With their assistance, you may occasionally express yourself quite nicely and even strike the object of your affection with your extensive knowledge of the field. Aphorisms are art, philosophy, and life science all rolled into one. In this time of rapid civilizational growth, there is an ongoing desire to learn anything helpful from our forefathers. When a common guy voiced his opinions about the world around him and the laws of nature without dread of death, he risked torture and perhaps execution. However, the words said can no longer be returned because they escaped and were repeated by others who support this or that ideology. If you carefully study any collection of aphorisms on any topic, you can see the life of each author, his concerns and fears, and trace a distinct line between each century. You may also learn about the characteristics of regular people's lives, such as their anxieties, loves, and experiences, using such a simple way.

Aphorisms retain their value and meaning even now. They have only altered somewhat and are now less associated with spiritual ideals. They, on the other hand, have a deep link with material values. There were even aphorisms regarding money and other material possessions. This is not unexpected, because a society founded on commercial connections is evolving in all forms of creation, including aphorisms.

People have always felt and loved, of course. Beautiful words connected with happy sentiments and recollections will always have their time.

Aphorisms, parables, and the capacity to express clearly, balanced, and in 10 words or less have always been a value shared by all peoples. Given the fervor of temper, when even a carelessly said word might have unfavorable implications, the elderly have spent ages perfecting the art of language, or, rather, speech etiquette.

They learnt to communicate using parables, aphorisms, and proverbs. As a result, we evolved a distinct mode of communication, the language of diplomacy. Unfortunately, this art is now on the verge of extinction. You can count the number of people who understand the etiquette of speech diplomacy on your fingers. What, therefore, are aphorisms, proverbs, sayings, and parables? These are spoken language genres that are shared by all cultures, yet each has its own unique characteristics, baggage, and repository of traditional wisdom. They concentrate on life philosophy and world understanding culture. There are numerous instances in which elders taught younger generations and resolved contentious issues through sayings and legends. However, let's take the folk novel «From the darkness of centuries» by I. Bazorkina as an example. Mullah Hasan-Haji serves as a typical public diplomacy representative in this setting. People frequently sought his counsel and made a variety of requests, to which he sometimes did not know the answer, but he was forced to caution them against acting rashly. Yet, it was important to reply in such a manner as not to irritate, and caution against unfortunate results. All things considered, the attitude of the Ingush men is hot, combative. They are also determined and assertive if they have considered something. For this situation, to say straightforwardly what he is off-base about is a variation of complete disappointment.

When such «bridges» with parables and aphorisms can convey the truth and clarify the situation, the language of diplomacy has developed in our culture. A person is prompted to consider and make the right choice by such techniques in a brief speech. This is how the hero of the novel, Hassan-hadji, explains to Turs why he decided to return the land of his ancestors to the Goytemirov family, who, he believes, wrongfully sued it from the Egi family in the distant past. Hasan-haji informs Turs that «the fast river does not run to the sea.» This is a very old case... Patience is the most important thing here! With individuals like Goitemir, you can come to an understanding just when the handle of the knife is in your grasp, and the sharp edge is in his.» Look, as it is said, very briefly and succinctly, but with profound significance. In the end, wisdom did not consist in speaking eloquently; rather, it consisted in conveying a particular case's information as accurately and attentively as possible.

We should return to folklore. The author utilized a wealth of speech etiquette folklore material. The following are a few more of them, each of which includes profound reflections and life-affirming ideas: “Let it be at least as possible if it is impossible for it to be the way you want it to be”

«Indeed, even a mouse attempts to nibble when it is choked»;

«He has the heart of a lion and the grip of a wolf»

«Whoever dares not to hit the horse hits the saddle»

«Courage is also patience»;

«Race is stronger than strength in man. The tribe is more powerful, while the clan represents strength...»

«A chick already hears a songbird from a nest»;

«Boiling oil, not a brain»;

«The potter is free to stick the handles anywhere on the jug,» reads the instruction.

A few authorial proverbs have also evolved into aphorisms, such as:

«Whoever looks closely sees much»

“Time speaks to him who listens”;

«The stream stops flowing when the spring ends»;

«A simple wind can knock down a tree that has rooted three hundred cubits into the ground when the roots rot»;

Like music, the harmony of the words decorates the thought, making it easier to understand and more convincing. There are no aphorisms and sayings (that are not applicable to any situation in life, so any wise speech would not be beautiful if it did not include at least one folk wisdom. The latter's ideas, specifically: the quickness, limit and enticement of the discourse, have forever been utilized by elderly folks individuals, individuals regarded by individuals, in a word - individuals' representatives.

The unique language of folk art is owned by fewer and fewer people, and these methods are used

less and less in modern times. Folk tales, parables, proverbs, and sayings should not be lost and should be used more frequently, especially by young people to communicate with one another. Naturally, adhering to the measure law.

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### DIFFERENCES AND SIMILARITIES OF PROVERBIAL TEXTURE AND COOPERATIVE PRINCIPLES OF PRAGMATICS

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**Abstract:** The article based on Paul Grice's cooperative principle, with deals with how it applies to proverbs. Proverbs are seen as a part of vernacular language used in oral and written form. Talk exchange situations are always meaningful as language is to be understood as a tool for cultural expression. Even if

Grice's cooperative principle does not help define the most interesting aspect of talk exchange situations, the speaker's invention in proverbial speech and in other kinds of talk exchanges, the cooperative principle and the acts against it might help to recognize proverbs in vernacular language, although this does not solve the problem of reference.

**Keywords:** Grice's cooperative principle, proverb, proverbial speech, talk exchange, vernacular language.

**Абстракт:** В статье основное внимание уделяется принципу сотрудничества Пола Грайса с упором на то, как он применяется к пословицам. Пословицы рассматриваются как часть народного языка, используемая в устной и письменной форме. Ситуации обмена разговорами всегда имеют смысл, поскольку язык следует понимать как инструмент культурного самовыражения. Даже если принцип сотрудничества Грайса не помогает определить наиболее интересный аспект ситуаций обмена разговорами, изобретение говорящего в пословичной речи и других видах обмена разговорами, принцип сотрудничества и действия против него могут помочь распознать пословицы в просторечии, хотя это не решает проблему ссылки.

**Ключевые слова:** кооперативный принцип Грайса, пословица, пословичная речь, разговорный обмен, просторечие.

**Abstrakt:** Maqolada asosiy e'tibor Paul Graysning hamkorlik tamoyiliga qaratiladi va uning maqollarga qanday tatbiq etilishiga e'tibor qaratiladi. Maqollar og'zaki va yozma tilda qo'llaniladigan xalq tilining bir qismi sifatida qaraladi. Nutq almashish holatlari har doim mazmunli bo'ladi, chunki tilni madaniy ifodalash vositasi sifatida tushunish kerak. Gricening hamkorlik tamoyili nutq almashish holatlarining eng qiziqarli tomonini aniqlashga yordam bermasa ham, maqol nutqida va boshqa turdagi suhbatlarda ma'ruzachining ixtirosi, hamkorlik printsiipi va unga qarshi harakatlar xalq tilida maqollarni tan olishga yordam berishi mumkin. bu murojaat qilish muammosini hal qilmaydi.

**Kalit so'zlar:** Gricening hamkorlik tamoyili, maqol, maqol nutqi, nutq almashinuvi, xalq tili

As it is said Paul Grice is one of the most important contributors to pragmatics, which is the study of context contributes to meaning. His best-know idea is the cooperative principle, which breaks down how people behave in conversations in order to enable effective communications, if a speaker violates one of these principles communication is compromised.

The need for communication is based on the need for interaction in a group. An individual is always somehow tied to a society. To be able to participate in activities in society, the individual has to be able to communicate with the other members of that society.

The main message with Grice's cooperative principle is the demand to make a "conversational contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged". This is basic requirement for understandable and meaning full talk exchange. Grice names three features connected to success full communication. First, the participants have some common target with the communication. Second, the contributions of the participants ought to be compatible. Third, the discussions follows an appropriate style. These are

expectations that proverbial speech also fulfils. The use of the proverbs or the proverb itself lends added value to the speech event.

The cooperative principle is the major concept in understandable talk exchange situations. It is a coherent whole. Cooperative implicatures are subcategories of the four main categories that create the cooperative principle.

The cooperative principle includes the categories quantity, quality, relevance and manner. The first three categories could be called what is-said categories while the fourth, the category of manner, is related not to “ what is said but how what is said is to be said. The category of quantity is related to the amount of information provided. This category includes two maxims. The first states that the contribution should be as informative as required for the current purpose.

Grice gives quality special importance. The most important aspect of speech, he argues, is to try to keep oneself truth full. Grice calls this the supermaxim. This category includes two further maxims. The first tells the speaker not to say anything they believe to be false and the second one directs the speaker not to say anything that lacks adequate evidence. Relevance, sometimes called the category of relation, requires the speech act to be relevant. This is the only maxim in the category. However, the difficulty is that relevance is an invariable, comprehensive concept. The fourth category, manner, relates to well-aimed speech. This category includes four maxims and tells the speaker to avoid obscurity and ambiguity of expression.

Grice’s cooperative principle is seen as the basic requirement for understandable and meaning full talk exchange. The principle includes the categories quantity, quality, relevance, manner.

Paul Grice’s cooperative principle can be applied to proverbs. Grice created the cooperative principle as an ideal model to explain speech situations.

#### Grice’s Maxims

1. The Maxim of quantity, where one tries to be as informative as one possibly can, and gives as much information as is needed, and no more.
2. The maxim of quantity, where one tries on be truth full, and does not give information that is false or that is not supported by evidence.
3. The maxim of manner, when one tries to be as clear; as brief, and as orderly as one can in what one says, and where one avoids obscurity and ambiguity.

Maxim proverb all of these term mean essentially the same thing:

A short, easily remembered expression of a basic principle, general truth or rule of conduct. Think of a maxim as a nugget of wisdom- or at least of apparent wisdom.

Proverb are popular sayings that express some general truth or contain some practical advise.

Proverbs that express a general rule of behavior or conduct are called Maxims.

Example:

Proverb: Better safe than sorry

Maxim: Look before you leap

They’re basically the same.

However, proverb tent to give life advise; while maxims tent to describe a general rule of conduct.

A short statement, usually known by many people for a long time, that gives advise or expresses some common truth”

So what about maxim?

A short statement of a general truth, principle, or rule for behavior.

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# THE INEVITABLE ROLE OF LITERATURE IN BUILDING INTERCULTURAL COMMUNICATION COMPETENCE AMONG EFL LEARNERS

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## ABSTRACT

This article focuses on the role of English literature in building intercultural and interlingual communication among EFL learners. Language and culture is connected with each other, and these two factors can not be separated or exist in isolation. Language plays a vital role in culture. Language and culture are bound together and it takes its possession, when people begin interacting with each other. Utilizing language means utilizing culture of language's country. In countries where English is used as foreign language, people who begin to use this language in their daily conversation, they tend to use it as in their general interaction without focusing on its cultural differences. Hence, it is suggested to use literature texts in an effort to fascinate learners to Literature are rich source of sociolinguistic aspects. It includes a wide range of idioms, regional dialects, jargon, argon and etc. This material can be applied in four skills, reading, listening, writing and of course speaking. Furthermore, as it reveals daily life of nations in a certain culture, it develops the awareness about of a certain culture and tend to form their own characteristics as well. Hence, the article is going to discuss in what way teachers can build the intercultural communication competence among EFL learners.

**Keywords:** intercultural communication, EFL learners, intercultural communication competence, language, literature texts, pragmatics

## АННОТАЦИЯ

Эта статья посвящена роли английской литературы в построении межкультурной и межъязыковой коммуникации среди изучающих английский язык. Язык и культура связаны друг с другом, и эти два фактора не могут быть разделены или существовать изолированно. Язык играет жизненно важную роль в культуре. Язык и культура связаны друг с другом и овладевают им, когда люди начинают взаимодействовать друг с другом. Использование языка означает использование культуры страны языка. В странах, где английский язык используется в качестве иностранного, люди, которые начинают использовать этот язык в своей повседневной беседе, склонны использовать его как в общении, не акцентируя внимание на его культурных различиях. Следовательно, предлагается использовать литературные тексты, чтобы увлечь учащихся тем, что литература является богатым источником социолингвистических аспектов. Она включает в себя широкий спектр идиом, региональных диалектов, жаргона, аргона и т. д. Этот материал может применяться в четырех навыках: чтение, аудирование, письмо и, конечно же, разговорная речь. Кроме того, поскольку она раскрывает повседневную жизнь народов в определенной культуре, литература развивает представление об определенной культуре, а также имеет тенденцию формировать их собственные характеристики. Следовательно, в статье будет обсуждаться, каким образом учителя могут развивать межкультурную коммуникативную компетенцию среди учащихся EFL.

**Ключевые слова:** межкультурная коммуникация, обучающиеся английскому языку, межкультурная коммуникативная компетенция, язык, художественные тексты, прагматика

## INTRODUCTION

In today's global era, with improved technology, communication is necessary. Internet has contributed a lot producing a positive aspect in people's lives. When you study or work in a foreign land, you can easily come into contact by some social platforms and the language that is used in this intercultural communication is undoubtedly English

English lends a hand to EFL learners. Majority people can come in contact with different parts of the world, by using English language only. Besides, using and keeping an intercultural contact by English language. There are so many exchange programs, summer schools in which you can apply only by having an international certificate or without it in some cases, and this is of course a sign that indicates your knowledge and whether you are intercultural speaker or not.

Language and culture is connected with each other, and these two factors can not be separated or exist in isolation. Language plays a vital role in culture. Language and culture are bound together and it takes its possession, when people begin interacting with each other. In school curriculum teachers should have different approaches in an effort to form an ability in using English for intercultural communication purposes. But, it is not always an easy task as you think,

when it turns out in practice, not all teachers can deal with it and it is a time-intensive task

In essence, utilizing language means utilizing culture of language's country. In countries where English is used as foreign language, people who begin to use this language in their daily conversation, they tend to use it as in their general interaction without focusing on its cultural differences.

Interlingual and intercultural communication. People need to communicate with each other, because communication is a sign of revealing human's existence on Earth and differentiating all human-being from animals. By communicating, people share feelings, emotions, reactions and come to know the personal traits and characteristics of people in psychological phase. Interlocutors come in contact with the localities and with foreigners, whose pronunciation is much various than from local ones, as well as each language has its own cultural aspects.

Each language is unique as it is formed in certain culture and it is definitely a powerful tool in interaction.

The learners of EFL should know by their teachers main components of communication, besides the regular rules, such as, grammar, pronunciation. There are four main components of communication:

1. *The goal of communication: to give, to obtain information*
2. *Consideration listener's motives, needs*
3. *Operating of communication: flexible, understandable*
4. *Effective performance: Organization and performance ideas*

While teaching, teachers should consider some factors that can really be handy for EFL students to take up a language with its culture. Teachers must teach learners a new foreign language by bounding language with its culture, in this way students can see the strong relationship between language and culture. Secondly, it is widely accepted to know the similarities and differences between culture and language. Teaching should not always focus on verbal communication, but the non-verbal communication can not be avoided from attention at the same time. Teachers can develop these factors, firstly by knowing the aim of teaching, to enable learners to adjust their attitudes and develop their intercultural communication competence. To build intercultural communication competence is not enough only by providing theoretical skills from teachers, but there should be also enough practice in an effort to improve interlingual and intercultural communication competence.

## **MATERIALS AND METHODS**

As some scientists have already mentioned a notion, that literature plays an enormous role in building a culture comprehension, it is still true phenomenon even nowadays. To build culture knowledge there should be created right strategies and authentic materials for EFL learners. As Bravo quoted by Aghagolzabeh and Tajabadi mentions that one of the main reasons why authentic materials are used in classrooms while teaching is due to the factor, that the learners will not encounter with an artificial language, but they can see a real world, language and how it is used. When the teachers use authentic materials in classrooms, learners will find them useful, as a tool of adaptation their psychology in different cultures. Literature as an authentic material converts a language in use and reveal written and verbal language by a certain cultural context. Texts can be taken not only from British literature, nowadays, there are so many experienced translators, who made a big contribution by translating many stories, novels from Russian, Uzbek, Turkish into English.

In addition, literature are rich source of sociolinguistic aspects. It includes a wide range of idioms, regional dialects, jargon, argon and etc. Literature texts are constructed in different genre and style. A character speaks variously according to the situation, this is called pragmatics, when situation influence to the speech, and speech influences to the situation at the same time. So, it means that learners can use their speeches according to the situation, there may be situations when you should use formal spoken language, for instance, in the conferences, formal meetings and etc; and informal speech can only be used in the meetings, where it is not important to utilize formal speech. As Coliea and Starter quoted, by Rai state there are important four reasons why teachers are suggested to use Literature texts

- 1) *Valuable authentic material*, expose learners to face real life patterns
- 2) *Cultural Enrichment*, through novels and stories learners ability of comprehension can be developed in high degree, because they will see the process of communication, taking place in a certain culture
- 3) *Language Enrichment*, provided texts are full of naturalness which can introduce readers with colourful expressions, set patterns, discourse language
- 4) *Personal Involvement*, after reading the first passage of the story, learners can be fascinated by

the feelings what will happen in the next passage of that story, how will end up a story with happy end or sad , they begin to show their emotional reactions, and this is of course can lead to personal Involvement

The goal of teaching English Literature is to build intercultural communication competence in order to facilitate learners to use this interaction by English language as a shared. Teachers should select literature texts according to the interests and motives of the learners, it is not necessary to use the whole text, but only a small part of the text, which learners can find interesting for themselves. The main factor that teachers should take into account while selecting texts is to consider the goal which will arise the interest of learners. The main point in teaching literature texts is that literature texts can develop the main four skills, such as reading, writing, listening and of course speaking. By skimming and skimming of the texts, learners can develop their reading comprehension skills. The following quotation is taken from novel Inspector, written by N.V. Gogol:

- Mayor. I have invited you, gentlemen, in order to inform you unpleasant news: an auditor is coming to visit us. Ammos Fedorovich. How is the auditor? Artemy Filippovich. How is the auditor? Mayor. An auditor from St. Petersburg, incognito. And with a secret prescription. Ammos Fedorovich. Here are those on! Artemy Filippovich. There was no concern, so give it up! Luka Lukic. Lord God! Even with a secret order! Mayor. I seemed to have a presentiment: today I dreamed all night some two extraordinary rats. Really, I've never seen anything like this. Black, unnatural size! Came, sniffed – and went away.

Firstly in an effort to check a reading comprehension skills, students will be given some questions such as:

***Who is an auditor and what is he doing?***

***Why were people surprised suddenly by hearing about his arrival? Is there any kind of reasons?***

***What does the dream mean? Why this dream was connected as a sign of the arrival of auditor?***

Students can discuss these questions in pair work by collaborating their knowledge and ideas, in this task we can see a development of intercultural communication, because the text is originally written in Russian, not in English and students who are in pair also came with various cultures, where there are held different cultural patterns. Answers to the above-mentioned questions will of course be various, so answers should be provided via small group presentation and each member of the group will talk and explain their ideas. This team-work can not only help with comprehension skills, but also build good critical thinking skills. The text can also will be used as for listening comprehension skill by watching a video or listening to the recorder.

Introduce new words such as: auditor, incognito, secret prescription, secret order, presentment, sniffed, unnatural size. In order, to rise the awareness of these words for students there can be done many interesting activities. For instance, teachers can provide some incomplete handouts in which students should complete empty places or students can just form sentences with these new words.

## **RESULTS AND DISCUSSION**

By conducting a research among the students of 11-3GHTF-21 group of Bukhara State University it is revealed the cultural differences between students. As they were provided a part of text, they began to work in pairs, and exchanged with their valuable thoughts and ideas, in this way there was observed a development of critical thinking skills. Furthermore , they were not just focusing only on the text, but they have a good relationship with each other, which an important component of building intercultural communication competence. As, some students came from different cultural backgrounds, their way of thinking was different, but it is a good phenomenon, as students can not only communicate with each other, but also can be interested in one culture and know several information about a certain culture, for instance, their customs and values.

These findings can be an indispensable part in teaching system. Teachers can provide a small part of literature text and make students to think about that text, as well as facilitate a good relationship with each other and critical thinking skills

## **CONCLUSION**

Literature is unique with its style and genre, as an authentic material literature texts are the best method of teaching EFL learners to build intercultural communication competence and one of the main and interesting points of them is that , they can be applied in four skills: reading, writing, listening and



speaking and besides these, it can develop knowledge of EFL students in critical thinking area as well. The literature texts should be selected according to the interests and motives of learners, if this will be in this case, learners can not only develop their interlingual and intercultural communication, but also can form their own characteristics by reading texts and observing a certain life of nations in the certain culture, this is definitely a crucial role of literature

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**INGLIZ VA O'ZBEK XALQ MAQOLLARINING STRUKTURAVIY O'XSHASHLIKLARI**

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Annotatsiya: Ushbu maqolada ingliz va o'zbek xalq maqollarining strukturaviy o'xshashliklari xususida qiyosiy tahlillar va mazkur mavzu yuzasidan misollar keltirilgan.

Kalit so'zlar: maqol, xalq og'zaki ijodi, ekvivalent tarjima.

Аннотация: В данной статье представлен сравнительный анализ и примеры структурного сходства английских и узбекских народных пословиц.

Ключевые слова: пословица, фольклор, эквивалентный перевод.

Abstract: This article is dedicated to the comparative analyzes and the examples of the structural similarities of English and Uzbek proverbs.

Key words: proverb, folklore, equivalent translation.

Millatning o'zligini ko'rsatuvchi, milliy qadriyatlarini, xalqning madaniyatini ifodalovchi omillardan biri bu - xalq og'zaki ijodidir. Maqollar xalq og'zaki ijodida katta ahamiyat kasb etadigan, ixcham shakl, ammo teran mazmunga ega bo'lgan janrlaridan biri bo'lib, o'zida xalqimizning ko'p asrlik hayotiy tajribalari va turmush tarzini aks ettiruvchi bamisoli bir oynadir.<sup>1</sup> Maqollarning paydo bo'lish vaqti noma'lum bo'lishiga qaramay shu narsa aniqki, maqol ham, matal ham uzoq yillar oldin paydo bo'lgan va shundan beri ular butun tarix davomida xalqqa hamroh bo'lib kelgan. Mashhur tilshunos Dal aytganidek, "Maqollar to'plami – bu xalq tilidan, tajribadan olingan hikmatlar majmuasi, sog'lom aql sarasi, xalqning hayotda orttirgan haqiqati".<sup>2</sup> Maqollar ko'p asrlik kundalik kuzatishlar va tajribalar xulosasini tugal fikr tarzida qat'iy ifodalar ekan, ularda har bir so'zning ma'no xilma-xilligi, iboralarning turg'unligi, shakliy barqarorlik ustunlik qiladi. Yillararo, davrlararo ularning yangilari yaratilib, tilda mavjudlarining ma'no doirasi kengayib yoki aksincha torayib borgan. Bugungi kunda esa maqollarni qiyosiy tilshunoslikda chuqur o'rganish orqali tilshunoslikning yangi qirralari ochib berilyapti.

Mavzuning eng muhim dolzarb jihatlaridan biri shundaki, bir tomonda hozirgi kunda xorijiy tillarga qiziqishning o'sishi bo'lsa, ikkinchi tomondan ingliz va o'zbek xalq maqollarida muqobillik masalasi, ularning semantik xususiyatlarini har ikkala tilda qiyosiy o'rganish va ularning o'xshash va farqli tomonlarini umumlashtirishdir. Ayniqsa, o'zbek va ingliz maqollarini qiyosiy o'rganish asnosida ingliz va o'zbek xalqining milliy madaniyatini ifodalovchi maqollarni qiyoslash, milliy mentalitet va uni ifodalovchi xususiyatlarini tahlil etish lozim.

Maqollarni o'rganish barobarida bir tildan ikkinchi tilga tarjima qilish yoki muqobilini topish kabi masalalar ko'zga tashlanadi. Bu jarayonda esa 4 xil usuldan foydalanish mumkin:

1. Ekvivalent tarjima.
2. Muqobil variantlar orqali tarjima.
3. Kalka usulida tarjima qilish.
4. Tasviriy usullar bilan tarjima qilish.<sup>3</sup>

Ushbu maqolada ingliz va o'zbek xalq maqollarining strukturaviy o'xshashliklari haqida so'z yuritilar ekan, biz bu jarayonda ko'proq ekvivalent tarjimaga suyanamiz. Ekvivalentlik yordamida tarjima – asliyati tilidagi birlikka komponentlik tarkibi, grammatik qurilishi va ma'no yuzasidan uslubiy vazifasi mos ekvivalentlarini (muqobillarini) topish.<sup>4</sup> Atoqli tarjimashunos G'aybulla Salomov ekvivalent tarjimani quyidagicha izohlaydi: “Ikki tilda, kontekstsiz ham, ma'nolari bir-biriga monand va bir-birining o'rnini qoplay oladigan maqol, matal va idiomalarni “ekvivalent birikma” deb qabul qildik”.<sup>5</sup> Odatda, ekvivalent birikmalarning faqat ma'nosigina emas, balki shakli, hatto obyektlari ham bir-biriga muvofiq tushadi. Ammo ingliz tilida juda ko'p maqol, matal va idiomatik iboralar borki, o'zbek tilida har doim ham ularning to'liq ekvivalentlari topilavermaydi va bu “O'zbek va ingliz tillaridagi maqollarda

ekvivalentlik mavjudmi?” degan savol tug'ilishiga sabab bo'ladi. Ana shu savolga javob topishni niyat qilgan bir qator o'zbek tadqiqotchilari keyingi yillarda bir qancha ezgu ishlarni amalga oshirdi. Karomatxon Karomatova va Hamidulla Karomatovlar 2000-yili birvarakayiga o'zbek, rus va ingliz tilidagi ekvivalent maqollar jamlangan kattagina to'plam nashr ettirdi. “Proverbs – Maqollar – Пословицы” deb soddagina nomlangan mazkur kitobda maqollar alifbo tartibida berilgan bo'lib, imkon qadar turmushning barcha sohalarini qamrab olishga harakat qilingan. Ingliz tilidagi har bir maqolning avval o'zbekcha tarjimasini, undan so'ng ingliz va rus tilidagi muqobil varianti berilgan. To'plamga maqollar tarjimasini bo'yicha ulkan ishlarni amalga oshirgan tarjimon G'aybulla Salomov muharrirlik qilgan.

Mazkur kitobdan olingan quyidagilarni ekvivalent birikmalarga misol qilib keltirish mumkin: <sup>1</sup>

1. Like mother, like daughter. – *Onasini ko'rib, qizini ol.*
2. Money begets money. – *Pul pulni topar.*
3. First think, then speak. – *Avval o'yla, keyin so'yla.*
4. Easy to say. – *Aytishga oson.*
5. All is not gold that glitters. – *Yaltiragan hamma narsa ham oltin emas.*
6. Long hair and short wit. – *Sochi uzun – aqli kalta.*
7. Everything is good in its season. – *Har narsaning o'z vaqtida bo'lgani yaxshi.*
8. Never judge from appearance. – *Tashqi ko'rinishga qarab baho berma. / Odamning olasi ichida.*
9. The dogs bark, but caravan goes on. – *It hurar, karvon o'tar.*
10. Coat according to the cloth. – *Ko'rpangga qarab oyoq uzat.*
11. Measure thrice and cut once. – *Yeti o'lchab, bir kes.*
12. Health – wealth. – *Sog'lik – boylik.*
13. A living dog is better than a dead lion. – *O'lik arslondan tirik it afzal.*
14. A good dog deserves a good bone. – *Yaxshi itga- yaxshi suyak.*
15. Better late than never. – *Hechdan ko'ra kech.*
16. Fish begins to stink at the head. – *Baliq boshidan sasiydi.*
17. Diligence is the mother of success. – *Sabrning tagi sariq oltin.*
18. Never put off till tomorrow what you can do today. – *Bugungi ishni ertaga qo'yma.*

Xulosa qilib shuni aytish mumkinki, ingliz va o'zbek xalq maqollari bu xalqlarning madaniy merosidir. Ularda ingliz va o'zbek xalqning barcha o'y – fikrlari, dunyoqarashi, turmush tarzi, fe'l – atvori va e'tiqodi aks etadi. Ingliz va o'zbek xalqining o'ziga xos mentaliteti va urf-odatlaridan kelib chiqqan holda tildagi maqollar ixcham va ifodali tarzda xalqlarning milliy o'zligini ko'rsata oladi.

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## STYLISTIC METHODS OF TRANSLATION AND THEIR PECULIAR FEATURES

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**Abstract:** Modern translation activity is associated with original texts of different styles. It is not at all easy to express the emotions, state, experiences of the author during translation process. It is not enough to have a large vocabulary, although this plays an important role. It is important to be able to recognize expression in the translated text. This paper discusses the cases where the translator sometimes deliberately resorts to the use of stylistic devices to give more expressiveness and sensuality to the created text.

**Key words:** stylistic device, expressiveness, metaphor, translator, original text

**Абстракт:** Современная переводческая деятельность связана с оригинальными текстами разного стиля. Выразить эмоции, состояние, переживания автора в процессе перевода совсем непросто. Недостаточно иметь большой словарный запас, хотя и это играет немаловажную роль. Важно уметь распознавать выражения в переведенном тексте. В статье рассматриваются случаи, когда переводчик иногда намеренно прибегает к использованию стилистических приемов для придания большей выразительности и чувственности создаваемому тексту.

**Ключевые слова:** стилистический прием, выразительность, метафора, переводчик, оригинальный текст

**Abstrakt :** Zamonaviy tarjima faoliyati turli uslubdagi original matnlar tarjimasi bilan bog'liq. Tarjima jarayonida muallifning his-tuyg'ularini, holatini, kechinmalarini ifodalash unchalik oson emas. Katta lug'at boyligiga ga ega bo'lishning o'zi yetarli emas, garchi bu muhim rol o'ynasada. Tarjima matnidagi iboralari taniy bilish muhimdir. Maqolada tarjimon tomonidan yaratilgan matnga ko'proq ekspressivlik va sezgirlik berish uchun ba'zan ataylab stilistik vositalardan foydalanish holatlari ko'rib chiqiladi.

**Kalit so'zlar:** stilistik birliklar, ekspressivlik, metafora, tarjimon, original matn

One of the most interesting aspects of translation theory is the problem of transferring the stylistic devices of a language. To date, this aspect has not been sufficiently developed and continues to attract the attention of researchers, theorists and practicing linguists. So, many linguists, depending on the subject of study, distinguish the following aspects:

- psychological translation studies (translation psychology),
- literary translation studies (the theory of artistic or literary translation),
- ethnographic translation studies,
- historical translation studies<sup>1</sup>, etc.

Separate aspects of translation studies significantly complement each other, striving for a comprehensive description of text. N. F. Danovsky compares the art of translation with the art of war. He presents the stylistic requirements of the work as strategic issues. This principle is often referred to as the principle of stylistic compensation about which K. I. Chukovsky said that not a metaphor should be conveyed by a metaphor, a comparison by comparison, but a smile - a smile, a tear - a tear, etc. function of stylistic device in the text. This means a certain freedom of action: grammatical means of expression can be transmitted lexically and vice versa. By omitting a stylistic phenomenon that is indescribable into Russian, the translator will return the "debt" to the text, creating in another place of the text - where it is most convenient - a different image, but of a similar stylistic orientation<sup>2</sup>. If a novice translator has no experience of comparing different translations or a translation with the original, then his attitude to some texts is unambiguous: he is frightened by numerous participial phrases, all kinds of morphemes and allusions. As a result, the translator and the translation are taken out of brackets. On the other hand, when a person realizes the complexity and importance of the work of a translator, is used to discussing and comparing it, then in a very interesting way he can touch the other extreme: the author disappears. Text in such case becomes the translator's creation, replete with his personal thoughts, feelings, experiences. There is no malicious intent in this, just as there is none in the first version. The author simply dissolves

somewhere in the background. In both cases, you need to remember one thing: if something is wrong in the translation, then it is the translator who is to blame, it is he who is responsible for the stylistic aspects of the text.

The desire of many translators to make the text "good and easy to read", unfortunately, in practice leads to the appearance of a dull-smooth "translation language". But, perhaps, what is different and impossible? Is it possible to preserve the stylistic features of the original in translation? If the translation is ugly, rough, strange, uneven, readers will consider it bad, and the translator - incompetent. The fate of the translation and the reputation of the translator depend mainly on the reaction and opinions of the majority of readers. A variety of emotions from a reader can be both positive and negative. It turns out that translating, in everything trying to convey the features of the author's text (to the best of one's understanding and within the limits of the possible), is not very successful. The translation does not exist, it makes no sense outside the community of readers who can read it, evaluate it, use it - but the expectations of this community of readers, the requirements of this community for the style, phraseology, and vocabulary of the translation- these requirements inevitably force the translator to violate the author's intention again and again. The translation of stylistic devices that carry the figurative charge of a work often causes difficulties for translators due to the national characteristics of the stylistic systems of different languages. All linguists emphasize the need to preserve the image of the original in translation, rightly believing that, first of all, the translator should strive to reproduce the function of the device, and not the device itself<sup>1</sup>.

When transmitting stylistic figures of speech - comparisons, epithets, metaphors, proverbs, etc. - the translator needs to decide each time: it is advisable to preserve the image underlying them or to replace it with another one in translation. The stylistic aspect of translation is necessary for the translator, without it, a beautiful translation could not and cannot be obtained. It is the stylistic aspect of the language that is responsible not only for the translation from the original language into the target language, but also for the features and skill of the translator. Indeed, the translation of the original depends on how the translator is able to convey the meaning of stylistic units. The means of expressing expression include: metaphor, metonymy, comparison, allusions, quotations, winged expressions, proverbs and sayings. When translating, it is most difficult for a translator to translate such stylistic figures of speech as metaphor, epithets, comparisons, proverbs, etc. Of course, a translator can translate without paying attention to them, but as a result, he will receive a "dry" translation. The transfer of stylistic units is one of the most important tasks of translation. He should be given special attention. There are certain stylistic requirements that a translation must meet, i.e. normative rules that characterize texts of a similar type in the target language. These requirements include:

1. Semantic correspondence. Depending on the style and direction of the translation, the translator must always strive to ensure that the translated text reflects the true meaning of the original. Semantic conformity includes stylistic accuracy, adequacy and completeness.

2. Literacy. The main requirement is that the text should comply with the general norms of target and source languages. As a rule, the absence of stylistic, grammatical and spelling errors is assumed.

3. Lexical and stylistic correspondence. It is assumed that the correct selection of equivalents of the original terms, the search for analogues of abbreviations and abbreviations, the correct transliteration.

Technical translations are characterized by the accuracy of phrases, the absence of emotionally colored words, the construction of simple sentences, and impersonality. Translation, both oral and written, is a rather complex and multifaceted process. Translation is not just replacing one language with another. Facing with different cultures, personalities, levels of development, traditions and attitudes, the main task of the translator has always been and remains - to remember all the difficulties of translation and try to express the author's thought as accurately as possible, while not forgetting to convey various author's artistic techniques. As already mentioned, the awareness of these difficulties is a step towards the success of the professional work of a translator. The translator's confidence in his abilities should not turn into self-confidence, and the existing knowledge into a frozen dogma, not subject to verification or improvement. It is important to remember that translation is, first of all, a difficult, painstaking, responsible work that requires not only versatile knowledge and a creative attitude, but also a great desire to convey the author's idea as clearly as possible.

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### **BADIIY TARJIMA VA TARJIMONLIK MAHORATI**

*BuxDU, Tarjimashunoslik va lingvodidaktika  
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Tarjima – bir tildagi matnni boshqa tilda qayta yaratishdan iborat adabiy ijod turi. Tarjima millatlararo muloqotning eng muhim ko'rinishi. Asliyati va qayta tiklangan matn xususiyatiga qarab badiiy tarjima, ilmiy tarjima va boshqa turlarga ajratiladi. Asl nusxani aks ettirish tarziga ko'ra tafsir, tabdil, sharh kabi ko'rinishlarga ham ega bo'lishi mumkin. Tarjima qadim davrlarda, turli qabilaga mansub kishilar orasidagi o'zaro aloqa, muloqot ehtiyoji tufayli yuzaga kelgan.

Zamonlar osha tarjimaga bo'lgan talablar yangilana boradi. Ammo uning ijodiy xarakteri, qayta yaratish san'ati ekanligi o'zgarmaydi. Tarjimaning ko'lami va taraqqiyoti har bir xalqning ma'rifiy darajasiga bog'liq va, o'z navbatida, u millatning ijtimoiy tafakkuriga samarali ta'sir etadi. "Tarjima" termini bir tildan ikkinchi tilga o'girish jarayonini, shuningdek, tayyor tarjima asarini anglatadi. Badiiy tarjimaning asosiy xususiyati tilning badiiy vazifasidan kelib chiqadi. Til badiiy asarda estetik hodisa, san'at faktiga aylanadi. Adabiy asar tili – alohida "badiiy voqealik" unsuridir. Tarjimada ana shu obrazli ifodaviy tildagi badiiy ma'noni boshqa tilning obrazli ifodaviy zaminiga o'tkazish, obrazni obraz bilan qayta ifodalash jarayoni yuz beradi. Shuning uchun tarjimon asardagi voqealarning badiiy tafakkur jarayonini yangidan idrok etadi. Zamonaviy tarjima talablariga asosan tarjimon asliyati san'at asari sifatida shakl va mazmun birligini qayta yaratishi, milliy va individual xususiyatlarini saqlashi lozim. Tarjimon ona tilining rivojlanish darajasi, Tarjimachilik an'analari, tajribalariga suyanadi, turli xil tafovutlarning mavjudligini hisobga oladi. Tarjimonning ijodiy qobiliyati va bilimi uning imkoniyatlarini kengaytiradi. Tarjima jarayonida tarjimon hamma vaqt o'z ona tilida fikrlaydi, ona tili unga tahlil quroli, sinov mezon bo'lib xizmat qiladi. Turli davrlarda muayyan hududdagi adabiy muhit, ayniqsa, maxsus tarjima maktablarining yuzaga kelganligining o'ziyoz uning shakllangan tamoyillari, an'analari bo'lganligini ko'rsatadi. Hozirgi davrda har bir taraqqiy etgan xalq jahondagi yuzlab xalqlar tilidan o'z ona tiliga ilm-fan va madaniyatning o'nlab sohalariga oid materiallarni (badiiy asarlar, she'rlar, xabarlar, texnologiya adabiyoti va boshqalar) tarjima qiladi. Tarjima nusxa ko'chirish emas; tarjimonning estetik ehtiyoji uning ixtiyorida tashqari, tarjimada iz qoldiradi. Yozuvchi hayot voqealaridan olgan mushohadalarini tilda badiiy ifodalasa, tarjimon asl matnini yangi til vositasida qayta gavdalantiradi. Buning uchun u asarda tilga olingan voqealarning muallif darajasida puxta bilishi kerak. Har bir xalq adabiyotining rivojlanishida tarjimachilikning ta'siri katta bo'ladi, zero tarjima tarixi adabiyot tarixi bilan tengdosh.

Tarjimon tarjima qilish uchun asar tanlashi, tillararo tafovutlar hamda asliyati xos boshqa xususiyatlarni, milliy adabiy an'analarni hisobga olgan holda ish tutish kerak. XX asr o'zbek adabiyotida tarjimashunoslik maxsus fan tarmog'i sifatida yuzaga keldi va shakllandi. Cho'lpon, Sanjar Siddiq kabi mohir tarjimonlar nafaqat bu davr tarjima adabiyotini, ayni paytda tarjimashunoslik ilmini ham boshlab berganlar, tarjima haqida maqola va risolalar bitganlar. O'zbekistonda tarjimashunoslik maxsus ilmsifatida o'tganasmingikkinchiyarmidanshakllandi.

Tarjimon mahorati xususida to'xtaladigan bo'lsak, tarjimon tarjima qilayotgan matnini, avvalo o'zi tushunib yetishi, muallif aynan nimani aytayotganini va muallif yashagan davmi, muhitni, siyosiy-ijtimoiy holatni o'rganishi, ikki tilni so'z boyligi, grammatikasi, tildagi maqollarni, omonim, antonim, sinonim, paronim so'zlarni yaxshi bilishi va ulardan unumli foydalana olishi zarur. Chunki, har bir mutolaa qiluvchi inson bu matnni tarjimonning ko'zi bilan ko'radi, matnni o'qiydi. Agar tarjimon qanchalik o'z sohasini yetuk ijodkori bo'lsa o'sha matn o'quvchilarini soni ortadi. Men tarjimon mehnatini suvga o'xshataman u kimni qo'lida bo'lsa unga rohat bag'ishlaydi, ong-u shuurini oziqlantiradi. Yaxshi tarjimon matnga jon baxsh etadi. Aynan shu narsa tarjimon mahorati deyiladi. Tarjimonlik kasbi hali ham o'z qadrini yo'qotmaganligi ham bejiz emas, nazarimda. Axir, hozir axborot texnologiyalari asrida, necha minglab tarjimon dasturlar bor. Hozirgi tarjimonlar aynan shunday texnologiyalardan unumli foydalanmoqda. Bu albatta tarjimonning mahoratini yanada yorqinroq va jiloliroq qilib bermoqda. Nemis yozuvchisi Jenni Erpenbeckning "Heimsuchung" romani mohir tarjimon, nemis tili mutaxassisi tomonidan o'zbek tiliga bevosita tarjima qilingan bo'lib, unda tarjimon mahoratini yaqqol ko'rishimiz mumkin.

*Nemis tili*

*O'zbek tili*

Wenn eine heiratet, darf sie sich ihr Brautkleid nicht selbst nähern. Auch in ihrem eigenen Haus darf das Brautkleid nicht hergestellt werden. Auswärts wird es genäht und beim Nähen darf keine Nadel zerbrechen. Der Stoff für ein Brautkleid darf beim Nähen nicht gerissen, er muß geschnitten werden. Ist beim Zuschneiden ein Fehler passiert, darf das Stück Stoff nicht mehr verwendet werden, es muß ein neuer Streifen vom

Qizlardan biri turmushga chiqsa, kelinlik libosini o'zi tika olmaydi. Hatto kelinning uyida ham kelin ko'ylak tikilishi man etiladi. Libos begona joyda tikilishi, bu jarayonda birorta ham igna sinmasligi lozim. Tanlangan matoni qo'lda yirtish mumkin emas, faqatgina qaychida ehtiyotkorlik bilan qiyib olinadi. Biror xatolikka yo'l qo'yilsa, mato qaytib ishlatilmaydi. Yana xuddi shundayi sotib olinib, ish qaytadan boshlanadi. [Makon istab, 15]

gleichen Stoff nachgekauft werden. [Heimsuchung, 13]

Yuqoridagi parchada tarjimonning asliyatni saqlab qolganligi va o'zga madaniyat vakillarining urf-odatlarini mahorat ila tarjima qilganligining guvohi bo'lish qiyin emas. Chunki tarjimon har bir elementni tarjima jarayonidan chetda qoldirmagan.

Asarni yaxlit tahlil qiladiga bo'lsak, o'zbek tiliga bevosita tarjima qilingan J.Erpenbekning "Makon istab" asaridagi obrazlar, o'ziga xosliklar tarjimalarda aks ettirilishi alohida o'ringa ega. Ular asar mazmuni, voqealar rivoji, obrazlar ishtirokiga ko'ra tasniflanadi. Tarjimaning o'ziga xosligi shundaki, voqealar ketma-ketligi alohida ifodalangan. Tarjimada tasviriy, transkripsiya, transliteratsiya, muqobilini berish usullaridan samarali foydalanilib, asliyatdagi milliy kolorit imkon qadar saqlangan.

Tarjima – tillar orasidagi vositachilikka yo'naltirilgan o'ziga xos adabiy faoliyat, ya'ni tillarning rang-baranglik xususiyati asosida paydo bo'ladigan madaniyatlararo muloqot to'sig'ini yengib o'tish jarayonidir. Tarjima faoliyati shu qadar serqiraki, usiz hayotimizning biron jabhasini ham tasavvur qila olmaymiz.

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#### TERMS IN POLITICAL INTERNET MEDIA DISCOURSE.

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#### Abstract

The article is devoted to the usage of various field terms into the political discourse by politicians and representatives of official offices in the internet media discourse, their place and importance in the political discourse. Information and reports from the articles were used from official Uzbek websites such as <https://review.uz/uz/post>, [//khabar.uz/uz](https://khabar.uz/uz)

Key words: Internet media discourse, political discourse, socio-political, website, terms.

#### Siyosiy internet mediadiskursda terminlar.

Annotatsiya

Maqolada internet mediadiskursida turli soha terminlarining siyosatchilar, rasmiy idora vakillari tomonidan siyosiy nutqga kiritilishi, ularning siyosiy diskursidagi o'rni va ahamiyati haqida so'z yuritilgan. Maqolada rasmiy o'zbek websaytlari : <https://review.uz/uz/post>, <https://xabar.uz/uz> kabilarda e'lon qilingan axborot va xabarlardan foydalanilgan.

Kalit so'zlar: internet mediadiskurs, siyosiy diskurs, ijtimoiy-siyosiy, web sayt, terminlar.

Hozirgi rivojlanib borayotgan davrda internet insonlar uchun axborot yetkazuvchi va almashuvchi asosiy vosita bo'lib qolmoqda. Bu istalgan ijtimoiy tarmoqlar, yoki ma'lum rasmiy, norasmiy saytlar bo'lsin, barchasi inson faoliyati, jamiyat, ilm-fan taraqqiyoti bo'yicha ma'lumotlarni yetkazib beradi. Ayni shularni hisobga olgan holda, insonlar jamiyatning bir bo'lgi sifatida ijtimoiy –siyosiy o'zgarishlarni ham kuzatib boradi. Ularning ba'zi atama va izohlarini professional va noprofessional

tarzda talqin qilishga harakat qiladi. Shuning barobarida o'z o'zidan ijtimoiy-siyosiy diskurda terminlar izohi zarur bo'ladi. Quyida biz internet mediadiskursida berilayotgan siyosiy terminlarning izohini keltirib o'tamiz.

Siyosiy diskurda siyosatchilar o'z tillarini chiroyli yetkazib berish uchun turli sohadagi terminlarni o'z nutqlarida qo'llashadi. Natijada ushbu terminlar siyosiy diskurda o'zining yangi ma'nosida ishlatila boshlaydi. Masalan tarixiy soha termini bo'lgan "Renessans" so'zini olaylik.

### ***Translation and intercultural communication through the English literature and linguistics***

Uyg'onish davri (Renessans) — [Markaziy Osiyo](#), [Eron](#), [Xitoy](#) (9-12 va 15-asrlar) va [G'arbiy Yevropada](#) yuz bergan alohida madaniy va tafakkuriy taraqqiyot davri. „Renessans“ atamasi dastlab [Italiyadagi](#) madaniy-ma'naviy yuksalish (14—16-asrlar)ga nisbatan qo'llanilgan, uni o'rta asrchilik turg'unligidan yangi davrga o'tish bosqichi deb baholaganlar. Renessansning asosiy alomatlari: tafakkurda va ilmu ijodda dogmatizm, jaholat va mutaassiblikni yorib o'tib, insonni ulug'lash, uning iste'dodi, aqliy-fikriy imkoniyatlarini yuzaga chiqarish.

Deb <https://uz.wikipedia.org/wiki/> saytda ushbu termin izohi berilgan.

Endi mamlakatimiz siyosatchilari, xususan prezidentimiz nutqlarida juda ko'p tilga olingan bo'lib, uning izohini Prezidentimiz [gazeta.uz](#) muxbiriga bergan intervyularida quyidagicha izohlaydilar.

Uchinchi Renessans nima degani?

Shavkat Mirziyoyev matbuotga bergan intervyusida Uchinchi Renessans va Yangi O'zbekiston tushunchalari nimani anglatishiga aniqlik kiritdi.

17 avgust 2021, 18:10 [Siyosat](#) <https://www.gazeta.uz/oz/>

*Uning so'zlariga ko'ra, O'zbekiston zamini qadimda ikki buyuk uyg'onish davriga — Birinchi (ma'rifiy — IX-XII asrlar) va Ikkinchi (Temuriylar — XIV-XV asrlar) Renessansga beshik bo'lgan.*

*«Bu — jahon ilm-fanida o'z isbotini topgan va tan olingan tarixiy haqiqatdir», — deya qo'shimcha qildi prezident.*

Ko'rinib turibdiki, Yangi Renessans davri O'zbekiston taraqqiyotining yangicha bosqichini anglatib, hozirgi taraqqiyot va rivojlanish bosqichini yangicha nomlanishi bilan axborot qabul qiluvchilarga o'ziga xos tarzda berilgan. Bunda terminning denotative ma'nosidan tashqari connotative ma'nosi ham berilgan. Ushbu so'z endilikda tarixiy sohadagi qiymatidan siyosiy diskurda yangicha ma'no kasb etib paydo bo'ldi.

Shuningdek, [Iqtisodiy tadqiqotlar va islohotlar markazining](#) "Ta'lim sohasida 2022 yilning yanvar-dekabr oylarida amalga oshirilgan ishlar" bo'yicha [review.uz](#) rasmiy sayti 22.12.2022 da e'lon qilingan tahlilida:

*Davlat-xususiy sherikchilik asosida tashkil qilinadigan nodavlat maktabgacha ta'lim tashkilotlari uchun qulay shart-sharoitlar yaratish dasturiga muvofiq 1,7 trln. so'm yo'naltirilishi natijasida:*

*- nodavlat maktabgacha ta'lim muassasalariga qatnaydigan bolalar soni 661,4 ming nafar (prognoz 552,1 ming)ga yetkazildi; deb xabar beradi.*

(<https://review.uz/uz/post/>)

Bu o'rinda iqtisodiy tahlilchilar o'zlarining davlat va xususiy ishlab chiqaruvchilar bilan tuzilgan shartnomani qisqaroq shaklda ommaga yetkazib berishni maqsad qilgan deb o'ylaymiz. Uning huquqiy sharhi [lex.uz](#) davlat rasmiy saytida quyidagicha berilgan:

**Davlat-xususiy sheriklik** — davlat sherigi va xususiy sherikning muayyan muddatga yuridik jihatdan rasmiylashtirilgan, davlat-xususiy sheriklik loyihasini amalga oshirish uchun o'z resurslarini birlashtirishga asoslangan hamkorligi;

(<http://lex.uz/docs/4329270> **Davlat-xususiy sheriklik to'g'risida**)

Siyosat arboblari o'z nutqlarini tayyorlash jaryonida oddiy xalq tiliga ham murojaat qilib, ular bilan hamkor, hamnafasligini bildirishadi. Prezidentimiz ham ushbu an'anani davom ettirib xalqimiz dardu hasratidan xabardorliklarini **O'qituvchi va murabbiylar kuniga bag'ishlangan tantanali marosimdagi nutqlarida** yana bir bor ko'rsatib o'tganlar. (30.09.2020 22:18 <https://xabar.uz/uz> da berilgan)

*Mana, yaqin-yaqingacha o'qituvchi-muallimlar, ayrim joylarda o'quvchilar ham, to'rt oylab paxta yig'im-terimi, chopiq va yaganaga chiqarilgani sir emas.*

(<https://president.uz/uz/lists/view/3864>)

Bu yerda chopiq va yagana so'zlari qishloq xo'jaligiga oid terminlar bo'lib:

**YAGANA**, yaganalash — ekinlarning qalinligini me'yordagi zichlikka keltirish uchun siyraklash; qatordagi yoki o'simlik uyalaridagi ortiqcha (kasallangan, yaxshi avj olmagan) nihollarni olib tashlash. O'simlikning jadal rivojlanishi va mo'l hosil to'plashini ta'minlaydigan agrotexnik tadbirlardan bir (<https://uzsmart.uz/encyclopedia/>);

**CHOPIQ**, chopiq qilish — agrotexnika tadbirlaridan biri, ekinning qator orasi va ildiz atrofini 8—12 sm chuqurlikda yuza yumshatish bilan birgalikda o'simlik tupi atrofiga tuproq uyish; Chopiqning

asosiy vazifasi — ekin qator oralaridagi [begona o‘tlarni](#) yo‘qotish, ildizning rivojlanishi uchun tuproqni yumshatib, qulay namlik va tuproq sharoitini yaratish ( <https://uz.wikipedia.org/wiki/Chopiq>) tarzida berilgan.

Oddiy xalq tilida esa paxtaga ishlov berish ma’nosida ishlatilgan.

Yuqorida berilgan siyosiy internet mediadiskursda siyosat arbobining xalq bilan yakdilligi, ulaning dardu alamlaridan xabardorliklari ko‘rsatilgan.

Ushbu misollardan ko‘rinib turibdiki,

hozirgi davrda istalgan internet mediadiskursda berilayotgan termin va frazalarni tushunish uchun inson o‘z sohasidan tashqari yanada ko‘proq bilim vamaalakaga ega bo‘lishi lozim. Ularning mazmun mohiyatini anglashi, ular orqali berilayotgan so‘zlarning konnotativ ma’nosini bilish davr bilan hamnafaslikni bildiradi.

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## AKADEMIK HALOLLIK TUSHUNCHASI VA UNING TAMOYILLARI.

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### ANNOTATSIYA

Ilm-fanning jadal rivojlanishi va zamonaviy jamiyatda ilmiy faoliyat nufuzining oshishi ko‘p jihatdan uning ilmiy bilim olishga yo‘naltirilganligi bilan bog‘liq bo‘lib, u muayyan faoliyat sohasidagi amaliy muammolarni hal qilishga sezilarli ta’sir qiladi. Ushbu tezisda biz akademik halollik va uning tamoyillari haqida ma’lumot keltirganmiz.

### ABSTRACT

The rapid development of science and the prestige of scientific activity in modern society are largely related to the orientation of scientific knowledge, which significantly affects the solution of practical problems in a field of activity. In this thesis we present information about academic honesty and its principles.

Key words: academic integrity, academic dishonesty, plagiarism and quote.

So‘ngi yillarda oliy ta’lim shuningdek butun jamiyatda akademik halollik, akademik etika, hamda ta’lim sohasining sifatini pasayishiga ta’sir etuvchi omillar tadqiqi kelajakda yetuk mutaxassis kadrlar bilan bog‘liq bo‘lgan jiddiy tahdidlarni oldini olishni taqazo etayotganligi barchamizga ma’lum. Akademik halollik - bu qadriyatlar va tamoyillar to‘plami ilmiy tadqiqotlarda xulq-atvor standartlarini belgilash. Akademik halollik, vijdonli deb talqin qilinishi mumkin bo‘lgan xulq-atvordir. Ilmiy faoliyat davomida o‘zini vijdonan tutib tadqiqot qilish har qanday ilmni shakllantiruvchi va o‘z ichiga oluvchi baholashni aniqlash, loyiha ishi, kengaytirilgan insho, biror nazariy fandan loyiha, ijtimoiy loyiha, taqdimotlar va insholar, loyiha ishi, dissertatsiyalar, ilmiy nashrlarda chop etilgan maqolalar, jurnallar va boshqalar.

Ilmiy darajaga da’vogarlarining haqiqiy ishi asarlardan to‘g‘ri foydalanish o‘z va boshqa taniqli mualliflar original g‘oyalari bilan asoslanishi kerak. Tadqiqotchilar tomonidan ko‘rib chiqish uchun taqdim etilgan barcha ishlar, muallifning o‘z jumla va fikrlari to‘liq foydasi orqali yozilishi kerak. Agar biron bir manban foydalanilgan ma’lumotlar bo‘lsa, ular izlanuvchilar tomonidan uning ishida foydalanilgan qismlar to‘g‘ri ko‘rsatilib, izohlarni yozish kerak.

Jahon ta’lim va ilmiy hamjamiyatida “akademik yaxlitlik” deb talqin qilinadigan ibora haqida aniq tushuncha uzoq vaqtdan beri o‘rnatilgan. Bu ta’lim va tadqiqot faoliyati asos bo‘lgan asosiy qadriyatlar to‘plamidir. Ilm-fan va ta’limning asosiy qadriyatlari - halollik, ishonch, adolat, hurmat, mas’uliyat, kamtarlik, jasorat bilan to‘ldirilgan. Jamiyatning fuqarolik madaniyati rivojini belgilab beruvchi axloqiy-axloqiy tamoyillarga asoslangan vijdonlilik va halolliknigina mustahkamlash uchun asos, poydevor bo‘lib, ilmiy jamoada ana shu qadriyatlarga asoslangan muhitni yaratishdir.<sup>1</sup>

Hozirgi vaqtda ilmiy insofsizlik ilm-fanni yengib o‘tish xavfini tug‘diradigan epidemiya xarakterini oldi va shuning uchun unga qarshi keng ko‘lamli va murosasiz kurashni talab qiladi.<sup>2</sup>

Ilmiy izlanishlar olib borishda, asarlar tayyorlashda turli noinsoflik holatlari mavjud. Ulardan



ba'zilari ataylab amalga oshirilib, ma'lum bir bilim sohasining axborot muhiti uchun o'ta xavflidir.

<sup>1</sup>Фундаментальні цінності академічної доброчесності (переклад з англійської) Ред. Т. Фішман. Міжнародний центр академічної доброчесності. Інститут Етики. Університет Клемсона (Південна Кароліна), 2019. 39 с.

<sup>2</sup>Виноградова Т.В. Добросовестность в научных исследованиях: аналитический обзор. РАН. Центр научно-информационных исследований по науке, образованию и технологиям. М., 2017. 74 с.

### ***Translation and intercultural communication through the English literature and linguistics***

Boshqalar esa, yetarli darajada ta'lim va bilim darajasi, shoshqaloqlik, beparvolik, mas'uliyatsizlik natijasida paydo bo'lgan aldanishlar natijasi bo'lishi mumkin. Aksariyat hollarda ilmiy insofsizlikning turli ko'rinishlari xudbin fikrlar bilan bog'liq - shaxsiy mashhurlik va o'z qadrini oshirish istagi, martaba intilishlari va boshqalar.

Akademik halollik tamoyillari:

- Insofililik – ishtirokchilar tomonidan ishning vijdonan amalga oshirilishi, barcha turdagi intellektual mulk, ya'ni intellektual va ijodiy ishlar, shuningdek, patentlar, qayd etilgan ish namunalari, maxsus belgilar, mualliflik huquqi himoyasining halol tarzda bajarilishini anglatadi.
- Oshkoralik – shaffoflik, kashfiyot va g'oyalardan ochiq-oshkora almashinish.
- Tenglik – mavjud nizomga amal qilish bo'yicha har bir tadqiqotchining majburiyati va unga rioya etmagan holatda teng javobgarlikka tortilish.
- Tadqiqotchi va olimlarning huquq va erkinliklarini hurmat qilish – fikr va g'oyalarini erkin ifodalash huquqi.

Akademik halollikka rioya etilishini nazorat qilish ilmiy tadqiqot qilayotgan har bir shaxsga tegishli hisoblanadi. O'zbekiston Respublikasi Oliy attestatsiya komissiyasi o'z faoliyati doirasida O'zbekiston Respublikasi qonunchiligiga, xalqaro huquqiy hujjatlarga amal qilgan holda, mualliflik huquqi hamda akademik halollikni nazorat qiladi.

Akademik idrok doirasida noto'g'ri qarz olish nafaqat materialni bir butun sifatida, balki qismlarni, g'oyalarni, ba'zi hollarda hatto ishchi materiallarni ham o'zlashtirish sifatida qabul qilinadi. Akademik nuqtai nazardan, plagiat intellektual faoliyat ko'rinishini yaratadi deb taxmin qilinadi. Ushbu xatti-harakatlar modeli Akademik etika doirasidan tashqariga chiqadi. Har doim o'z maqsadlari uchun axloq chegaralari va me'yorlarini bosib o'tishga tayyor bo'lgan odamlar bo'lgan.

Akademik etika sohasidagi buzilishlar, shu jumladan xorijiy muassasalarda mualliflik huquqining buzilishi quyidagicha sodir bo'ladi: "yuqorida ko'rsatilgan masalalar bo'yicha barcha murojaatlar dissertatsiya himoya qilingan universitet professor-o'qituvchilari kengashi doirasida hal etiladi". Ushbu kengash ilmiy darajani bekor qilish huquqiga ega, xuddi shunday mexanizm Germaniya, Avstriya va Vengriya universitetlarida qo'llaniladi. Ma'lum bo'lishicha, Akademik firibgarlik hodisa sifatida plagiatga faqat Akademik sohada oqibatlariga olib kelishi mumkin, bu harakatlar huquqiy sohaga ta'sir qilmaydi.

Akademik halollik buzilishining ko'rinishlari:

- Soxtalashtirish, falsifikatsiya yoki manipulyatsiya (masalan, mavjud bo'lmagan ma'lumotlarni yaratish, mavjud ma'lumotlar natijalarini yaxshilash yoki yomonlashtirish maqsadida tuzatish). Soxtalashtirish, falsifikatsiya yoki manipulyatsiyaning ko'p uchraydigan odatiy holatlari quyidagilarni o'z ichiga oladi:
- Hisobot va boshqa hujjatlarda imzo, ma'lumotlar va natijalarni soxtalashtirish, mavjud bo'lmagan manbani ko'rsatish yoki manbaga ishora beruvchi ma'lumotlarni bilib turib manipulyatsiya qilish;
- Tadqiqot natijalariga teskari bo'lgan gipoteza yoki masalarga to'xtalib o'tmasdan, ularni inkor etish, emperik tadqiqot metodikasi haqidagi noto'g'ri ma'lumotlarni bilib turib, qasddan taqdim etish;
- Ilmiy faoliyatga aniq shaxslarning intellektual yoki moliyaviy ulushini ko'rsatmaslik;
- Emperik tadqiqotlar ma'lumotlari, kompyuter dasturlari, emperik materiallar namunalari, qo'lyozma va boshqalarni o'g'irlash yoki qasddan o'zgartirish;
- Plagiat – g'oya, ma'lumot va matnlarni, ularning muallifini ko'rsatmagan holda o'zlashtirish;
- Foydalanilgan adabiyotlar ro'yxatini rasmiylashtirishda xatolarga yo'l qo'yish.

Tarixan, muallifning bironing materiali yoki uning qismlarini nashr etishi o'g'rilik bilan tenglashtiriladi. Akademik dunyoda noto'g'ri o'zlashtirib, ya'ni ko'chirib olish axloqiy huquqbuzarlik sifatida ko'rilgan. Uzoq vaqt davomida iqtibos standartlari yo'q edi. 1886 yilgi Bern konventsiyasigacha shunday bo'lgan. Natijada, ularning asarlarida boshqa odamlarning asarlaridan iqtibos keltirish imkoniyati o'rnatildi. Ushbu konventsiyaning natijasi mualliflarning boshqa odamlarning materiallaridan foydalanganda ushbu materialni qaysi manbadan olganligini va agar mavjud bo'lsa, muallifning ismini ko'rsatish majburiyati edi. Agar yuqoridagi shartlar buzilgan bo'lsa, ushbu materialdan foydalanish noto'g'ri deb topildi. Bunday noto'g'ri ko'chirib olishni amalga oshirgan shaxs mualliflik huquqini

buzuvchi sifatida tan olingan.

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#### DUNYODAGI ENG QISQA ASAR...

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#### Annotatsiya.

Ushbu maqolada jahon adabiyotida o'zining nodir durdonalari bilan o'chmas iz qoldirgan, Nobel mukofoti laureati amerikalik yozuvchi, adib, jurnalist Ernest Hemingueyning qisman hayoti, asarlari mazmuni va badiiyati haqida so'z boradi. U barcha asarlarida o'zining his etganlari, ko'rgan-kechirganlari, boshidan o'tkazganlari, ko'zi bilan guvoh bo'lgan voqealarini qahramonlari hayotida gavdalantirishga harakat qiladi. Bu adib dunyo adabiyotida Joys, Kafka, Kamyu kabi adabiy tasavvur chegaralarini buzganligi, uslubi yoki jamiyat va inson mohiyatiga qo'ygan yangicha tashxisi bilan emas, uslubining oddiy va soddaligi, barcha obrazlarida urush avlodining o'y-kechinmalarini hayotiy tarzda aks ettirgani, qahramonlari o'z davrining badiiy timsollari darajasiga ko'tarila olgani bilan ajralib turadi. Uning ijodiy laboratoriyasi yosh yozuvchilarning ijod, adabiyot va hayot haqidagi tasavvurlarini quvvatlantirdi, kuch va imkoniyat bag'ishladi.

**Kalit so'zlar:** adabiyot, qissa, adabiy uslub, qahramon, hayot, tiriklik, matonat

Adabiyot cheksiz xayolot ummonidir. Yozuvchi ushbu ummonning tubidan rango-rang marvaridlar olib, ularga o'z asarlari orqali jon bag'ishlaydi go'yo. Asar yozuvchining eng qiymatli, olmosdanda bebaho, farzandidek suyukli xazinasini hisoblanadi. O'z asarlarini bolaligi-yu, hayotda ko'rgan-kechirganlari bilan boyitib, kitobxonni beixtiyor o'sha xayol ummoniga sho'ng'ishga, qahramonlar taqdiriga xuddi o'z yaqinining taqdiriga kuyingandek xavotir olishga, hayot va tiriklik haqida chuqur mushohada qilishga undaydigan adib – XX asr Amerika adabiyotining yorqin namoyondasi, Nobel mukofoti laureti Ernest Heminguey edi. U o'z davri insonlarining hayot va jamiyat, sevgi va muhabbat, adabiyot va san'at haqidagi tasavvurlariga, e'tiqod va dunyoqarashiga shunchalik katta ta'sir ko'rsatdiki, uning ijodiga, qahramonlariga jahon adabiyotida mushtaragini topish mushkul. O'sha davrda qaysi soha vakili bo'lishidan qat'iy nazar, barchaning muhokamasi, suhbat markazida Heminguey va uning asarlari bo'lgan. Uning turmush tarzi, urush maydonlaridagi, Kuba changalzorlari va Afrika chakalakzorlaridagi sarguzashtlari, jamiyatdagi ijtimoiy va siyosiy tuzumga munosabati, inson va uning mohiyati haqidagi falsafasi, adabiyotda o'z o'rniga ega bo'lish uchun qilgan sa'y-harakatlari odamlar orasida asarlaridanda mashhurroq edi. Uning uslubi ham qahramonlari kabi oddiy va sodda...

Betakor so'z ustasi, adib, jurnalist Ernest Heminguey 1899-yil 21-iyulda Illinoys shtatining Chikago yaqinidagi Ouk-Park shaharchasida ziyoli oilada dunyoga keladi. Otasi shifokor, onasi esa opera xonandasi edi. Bolaligini eslarkan, Heminguey musiqaga umuman qiziqmaganini, onasi tomonidan majburan musiqa maktabiga violonchel chalishga qatnaganini, o'sha paytlar bu unga yoqmaganini, lekin musiqa darslari uning keyinchalik ijod olamida o'z foydasini berganini aytardi. Otasi haqidagi xotiralarida u otasini keng fe'lli, tabiatda sayr qilishni, baliq ovlashni xush ko'ruvchi inson bo'lganini

eslaydi. Yoshligida otasi unga baliq ovlash uchun qarmoq sovg'a qiladi va kichkina Ernestni o'zi bilan birga baliq ovlariga olib chiqadi. Bu mashg'ulotlar adibga shunchalar huzurbaxsh onlarni taqdim etganki, hattoki mashhur yozuvchi sifatida tanilgan vaqtlari odamlardan qochib tabiat qo'yniga ketib qolgan. Jahon adabiyoti xazinasini boyitadigan asarlar ham o'sha cheksiz ummon bag'rida dunyo yuzini ko'rgan

*Translation and intercultural communication through the English literature and linguistics*

bo'lsa ajab emas. Otasi unga tabiatni tomosha qilishni emas, o'qishni, tabiat bilan inson uyg'unligini his qilishni o'rgatgan. Shu sababdan ham ko'pgina hikoyalarning bosh qahramoni bo'lgan Nik Adams obrazida, yozuvchi otasini gavdalandirgan aslida. Yozuvchi, adabiyotshunos olim Nazar Eshonqulning so'zlari bilan aytganda, Nik adibning adabiy otasiga aylangan.

Ernest maktab chog'lari boks sporti bilan ham shug'ullanadi. Kubada yashagan yillari mashhur bokschilar bilan ringda jang qiladi. O'zining iborasi bilan aytganda, adabiyot ham uning uchun boks maydoni edi. Umuman olganda hayot uning uchun ring edi. U keyinchalik shunday yozgandi: "Men janob Turgenevni bir necha urinishda yiqitdim. Keyin janob Mopassanni ham, ancha qiyin kechgan bo'lsada, taslim qildim. Janob Stendal bilan ikki marta durang bo'ldik, biroq so'nggi raunda ochkolar hisobiga men g'olib chiqdim. Janob Tolstoy bilan esa ringga chiqishni xayolimga ham keltirmadim". Balki adibning Tolstoyga teng kelolmadim deyishining boisi, Tolstoy asarlari hajmining va mavzulari ko'laminin kengligi bo'lgandir.

Sarguzastlarni yoqtirgani boisi, maktabni bitirishi bilanoq oliygohga kirishga emas, reportyor-jurnalist bo'lishga oshiqadi, «The Kansas City Star» gazetasida ishlaydi va doimo bu qaroridan hech qachon afsuslanmaganini ta'kidlaydi. Boisi gazeta uni qisqa, lo'nda, aniq yozishga o'rgatadi. Bu esa keyinchalik uning ijodida butun umr asqotadi. Ba'zi bir manbalarda uning bir bahsda: "Men dunyodagi eng qisqa va har bir o'quvchining qalbini larzaga keltira oladigan ta'sirli asarni yarataman" degani haqida ma'lumotlar uchrab turadi. Adib o'z va'dasida turadi va "Bolalar oyoq kiyimchasi sotiladi. Kiyilmagan." degan jummalarni yozadi. Bu so'zlarni o'qigan har qanday insonning xayolida farzandini yo'qotgan va nochorlik tufayli uning hali kiyib ulgurmagan, endi esa keraksiz bo'lib qolgan oyoq kiyimchalarni sotishga majbur bo'lgan ilojsiz ota-ona siyмосi gavdalanadi.

Adibning yoshlik yillari birinchi jahon urushi yillariga to'g'ri keladi. U ko'ngilli bo'lib urushda qatnashadi va urushning qonli yo'llari, begunoh insonlarning iztirobi, tanasidagi urushdan qolgan jarohatlari uning asarlarida o'zining ta'sirli ifodasini topadi. Uni Nobel mukofotiga sazovor qilgan inson matonati, mag'lubiyati va o'ziga ishonchi haqidagi asari – "Chol va dengiz" qissasi, aynan 2ta jahon urushi, butun dunyoda zo'ravonlik va zulm, inson qadrsizligi hukm surgan paytlarda paydo bo'ldi. Garchi adib: "Men oddiy baliq, oddiy dengiz, oddiy baliqchi va oddiy bola haqida yozdim, menga bir baliqchining boshidan kechgan hodisa haqida, qayig'u dengizda nimalar bo'lganidan tortib uning baliq bilan keskin olishganlarigacha oqizmay-tomizmay hikoya qilib berishgan edi. Shundan keyin men o'zim yildan beri yaxshi biladigan baliqchi og'aynimni ko'z oldimga keltirdim-da, o'zimni uning o'rnida, xuddi o'shanday sharoitda tasavvur qilib ko'rdim. Shu, xolos." degan bo'lsada, adabiyot olamida ushbu asar keng muhokama qilindi va turli tillarga tarjima qilinib, butun dunyoga mashhur bo'ldi.

Hemingueyni boshqalardan ajratib turadigan xislati, oddiy tilda yozilsa-da minglab kitobxon qalbidan joy oladigan asarlarining boisi, yozuvchining uslubidadir. U barcha asarlarida o'zining his etganlari, ko'rgan-kechirganlari, boshidan o'tkazganlari, ko'zi bilan guvoh bo'lgan voqealarini qahramonlari hayotida gavdalandirishga harakat qiladi. U ko'rmagan voqealari haqida yozolmasdi. Qisqa qilib aytganda, Hemingueyning asarlari aslida badiiy avtobiografiyadir.

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## COMMUNICATIVE ACTIVITIES FOR PAIR WORK IN THE YOUNG LEARNERS CLASSES AND MERITS AND DEMERITS OF IT

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**Annotation.** This article aims to clarify in what sense there are some Communicative Activities for pair work in the young language learners classrooms. As we know Communicative Activities can be

determined by the extent to which learners are dependent on the teacher. The role of the teachers is to give clear and to the point instructions. This article has focused on the effects Communicative Activities *Xalqaro miqyosdagi ilmiy-amaliy anjuman* for pair work during the lesson. In addition, there are about some merits and demerits of Communicative Activities in this article.

**Key words:** Pair work, communicative, open pairs, merit, demerit, roll the ball, mingle, information gap, jigsaw activity.

**Annotatsiya.** Ushbu maqolaning g'oyasi sinflardagi yosh tilni o'rganuvchilarga turli muloqatga kirishadigan mashqlardan foydalanish. Biz bilamizki muloqatga kirishadigan mashqlar o'rganuvchilarni keng miqyosda qamrab olish o'qituvchiga bog'liqdir. O'qituvchining tutgan o'rni mashqlarni berganda yo'l-yo'riqni aniq va mazmunli qilib berishi kerak. Bu maqola dars davomida juftlikda ishlashda muloqatga kirishadigan mashqlarni, o'yinlarning ahamiyatlik darajasini qamrab olgan. Qo'shimcha qilib aytganda, bu maqolada muloqatga kirishadigan mashqlarning afzalliklari va noafzalliklari haqida ham ko'rsatib o'tilgan.

**Kalit so'zlar:** Juftlikda ishlash, muloqat, afzallik, noafzallik, ochiq juftlik, roll the ball o'yini, mingle mashqi, information gap mashqi, jigsaw mashqi.

Pair work is learners working together in pairs. One of the main motivations to encourage pair work in the English language classroom is to increase the opportunities for learners to use English in the class. Whilst pair work are the staple of the 'communicative' classroom, are the fundamental way in which teachers can give learners the opportunity to practice, what they have been exposed to meaningfully, not all pair work has that function. Pair work are so much a part of our everyday teaching routine that we hardly pause to think before partitioning the class to tackle some particular communicative task.

The term 'open pairs' is used to indicate very common form of classroom interaction, where two people are speaking and everyone else is listening. There are two ways in which this happens: Teacher pupils pairs

In this way, teacher gives questions, pupils answer them, although in many cases at least one teacher response – perhaps of praise – would be likely, and more would be probable. Pupil \_\_\_\_\_ pupil pairs

An interesting variation on the open pair, is the so-called 'melee' or 'mingle' activity. Whole class operates on an open pair basis with everyone else in the class.

At the most basic level, this can consist of the learners walking randomly round the room, and when the teacher claps their hands, they turn to the nearest person and say 'Good morning. How are you?/I'm OK thanks. How are you?'

The next activity for pair work is 'roll the ball', this can be used to practice any language that requires a questions/answer pattern. They can roll the ball to each other and have to say the appropriate sentence as they roll the ball. E.g. 'Hello "Hello". "What is your name?" etc. Remember the sentences they practice should be fairly short. **Information gap.** Give each pair a picture. The pictures should be nearly the same with two or three elements missing from each picture. Without showing each other the pictures they should describe the missing objects. They will practice colour, prepositions of place, and adjectives such as good, bad, etc. Then they can compare their pictures. **Jigsaw activity**

Students work in 'learning' groups to understand a particular topic well. New groups are formed called 'teaching' groups where each member comes from a different learning group. Each member of the new teaching group is responsible for teaching their topic. **Telephone conversations**

Sitting back to back they can practice telephone language or just simple exchanges that don't have to be connected to the telephone itself. Sitting back to back should arouse their interest and help train them with listening skills. It's a challenge, but a fun one.

Pair work is a great way for learners to learn from one another and to build a sense of community in the classroom. It also gives shy pupils the opportunity to open up and work on their communication skills in a smaller learning environment.

Communicative activities are motivating, meaningful. Learning is achieved while learners are having fun. Communicative activities should consider this multi-dimensional nature of languages.

#### **Merits of pair work:**

- Bigger amount of speaking time
- Learners work and interact independently without the guidance of the teacher: learner independence
- The teacher has time to work with all the pairs
- Promotes a cooperative and friendly atmosphere
- Learners share responsibility
- Real time feedback or response
- Peer learning

Pair work requires learners to take initiatives and provide their responses to contribute to the success of learning.

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### **Demerits of pair work:**

- It favors the group rather than the individual
  - Pupils don't like to participate in front of classes
  - It may not encourage learners to take responsibility for their own learning
  - Teachers worry they might lose control of the class
  - In talkative environments, the pupils might deviate from the purpose of the activity
  - Some learners might be reluctant to interact with peers
- The success of a communicative activities should be devised in a manner that learners gain autonomy and independence while learning.

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## **EFFECTIVE WAYS OF TEACHING WRITING TO YOUNG LEARNERS**

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### ***Teaching writing to beginners – activities***

At this level, most writing activities will focus on practicing pre-learned phrases and sentence structures, with minimal room for error. This helps to maximize writing time, while minimizing the potential for students to make frustrating mistakes.

Below, we'll look at some different activities which can be used to teach writing skills to beginners. You may find some of these to be more effective than others, depending on your class and their previous experience with writing. You may also find your own ways to adapt these lessons to suit your own style.

### ***Basic sentence structures***

A good activity can be to have students write out several basic sentences. This can help to both practice their writing skills, and reinforce their understanding of previously taught sentence structures.

To start this kind of exercise, you can warm-up your students with a quick sorting activity to recap previously studied vocab. Divide the students into groups, and give each group a list of words containing a mix of nouns, adjectives, and verbs. Then challenge them to sort the words into their correct categories. This will help to remind students of the meanings of words they've already learned and also give them a deeper understanding of sentence construction.

After this warm-up activity, you can write several basic sentence structures on the whiteboard. Use only the most basic sentence structures at first, and give your students lots of examples so that they can see how the structures can be used in a variety of ways. Finally, have the students create some of their own using the words which they previously sorted into categories.

### ***Examples here would include:***

#### **Subject + Verb**

*I eat*

*The boy plays*

#### **Subject + Verb + Object**

*I like bananas*

*She walks home*

#### **Subject + Verb + Adjective**

*I am mean*

*He is ugly*

As an extra twist to this activity, you could then show the students several pictures which depict basic actions or scenarios, and have students write down what they see. If they struggle, you can give them hints as to which of the sentence structures they should use.

### ***Writing a (short) story***

Children love to create and listen to stories. It's a natural way in which we communicate and will introduce the students to conventions and structures that are used in both conversations and in writing exercises. As such, having younger students write their own stories can be a good way to introduce writing in a way that excites them.

To help your students in the beginning, restrict their choices so they don't get confused or overwhelmed, and pre-teach any structures or vocabulary which they might need. You can start with very short stories, three or four sentences in length, and give them a topic to write about such as an animal or a hobby.

For basic learners, these stories could be as simple as:

*I like football. Football is fun. We play football at school.*

*Elephants are big and gray. Elephants love to swim. I like elephants.*

To give your students further encouragement, you can put their stories on display boards, have them read the stories out to the class, or even use decorative paper and have them create something to take home and show their family. With these kinds of twists, you can easily turn potentially dull lessons into the highlight of a student's day.

## **EFFECTIVE METHODS OF TEACHING SPEAKING**

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### ***Describing a person or object***

Some of the first vocabulary that students learn will be around colors and other basic adjectives. You can often use these types of words to have your students create written descriptions of people or objects.

Before starting this activity, you may wish to warm up the class by pre-teaching any vocabulary needed for the exercise, such as words related to appearance, for example:

*Tall/short, fat/thin, pretty/ugly and old/young.*

After this, they can start to write their descriptions. For beginners, these descriptions could be as short as:

*He is old.*

*He is tall.*

*He has short hair.*

To add an extra element of fun to this activity, you could even turn it into a game by letting the class guess what or who the writer is describing.

### ***Writing a (basic) email***

While the previous activities are more geared towards younger learners, writing an email is an activity that could be used for teenagers or adults with basic English skills.

Practicing writing emails will give your class a useful skill that they will probably enjoy trying outside of class, or may need to learn for their work life.

To start the activity, give your students a topic to talk about, restricting their options to help them focus on the appropriate language. Depending on your type of class and their own goals, you could have them write an informal email to a friend or family member, or you could have them attempt a more formal email to a colleague.

Finally, make sure that you teach them some basic email etiquette such as greetings and salutations.

### ***Example emails could look like this:***

*Dear James,*

*Tomorrow morning, I will go to the dentist.*

*Best regards,*

*Elissa.*

If you're teaching in a region where access to the internet is widespread, you could even make this task a part of your students' homework, by encouraging them to send you an email about something they did after class.

### ***Sentence stress – Teaching tips***

When you first start teaching students how to use sentence stresses, it may seem as though they're moving further away from natural speaking patterns. They'll likely put too much emphasis on words, perhaps adding an angry tone to the sentence. Some may resort to raising their voice unnaturally loud when placing stress on words. Others may place stress on unnecessary words.

### ***Part of your challenge as a teacher will be to focus on two aspects:***

*Using sentence stress in a natural-sounding way.*

*Placing it on the correct words.*

Below we'll look at some examples of activities or approaches which can help to hone these two skills.

#### ***1. Using sentence stress in a natural-sounding way.***

*Stress spotting:* Have students listen to you repeat a sentence in different ways, each time placing the stress on different words (or even no word at all). Then have them listen and mark down where the stress was placed. By

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listening to how you use the stress, they'll be able to better understand how to repeat this for themselves.

*Drilling:* This is another method that can be used to have students listen to your pronunciation and then echo it back to you. Drilling can be effective when coupled with hand or facial gestures to signal how the students need to alter their pronunciation – for example gesturing any pitch or volume changes.

*Limericks and rhymes:* Learning musical limericks can help students to break with robotic speaking patterns. Sentence stress is often called the music of language, and speaking limericks can help to practice this skill as they naturally align with an internal beat.

*Voice recordings:* Another approach can be to have your students record themselves speaking and then listen back to the audio files. This can help them become aware of how they are speaking, and so be better able to change it to match a sentence with the correct stress.

### ***2. Placing sentence stress on the correct words.***

*Stress swapping:* Give students a short sentence that is open to interpretation, for example – “I like eating cake”. Then build several different scenarios around this sentence, and have students decide which word(s) should be stressed to achieve the correct meaning. An example scenario could involve confusion over who likes eating cake, which food the speaker likes to eat, or whether the speaker likes/dislikes eating cake.

*Sentence construction:* For more advanced students you could practice the content/structure word stresses by having groups of students' sort groups of mixed words into separate piles of content and structure words. Then have the students construct sentences using these words, and add sentence stresses where appropriate.

Teaching about sentence stresses might feel a bit like you're unwinding the speaking skills your students have already developed. However, with enough time and practice they will start to pick up this skill. The most important part is to have them place the stresses on the right words at first, and don't pay too much attention to how well they're actually vocalizing the stress. Once they have the placement correct, the pronunciation can be fine-tuned over time.

## **LA DESCRIPTION DU HEROS DANS LES CONTES DE VOLTAIRE ET D'ANTOINE DE SAINT-ÉXUPÉRY**

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### ***ANOTATION***

*Dans cette article, nous avons effectué une analyse des contes de fées français. Pour l'analyse, nous avons pris les contes de fées suivants, écrits principalement pour les enfants: «le petit Prince» d'Antoine de Saint-Écupéry et le conte philosophique «l'Ingénu» de Voltaire. Les auteurs de ces contes de fées cherchent à immerger le lecteur dans le monde magique et en même temps à le familiariser avec la réalité, à découvrir à travers une histoire fictive des objets de la réalité, à transmettre des informations sur le monde.*

**Mots clés:** Voltaire, l'Ingénu, d'Antoine de Saint-Écupéry, le petit Prince, personnage principal, Hurons, conte philosophique.

Une place particulière parmi les contes français est occupée par le conte philosophique de Voltaire - «l'Ingénu», et dans certaines sources appelé une histoire philosophiquement satirique et le conte d'Antoine de Saint-Écupéry - «le petit Prince». L'idée principale de l'œuvre Voltaire est un conflit humain avec l'incompréhension et le rejet, qui régnait dans le pays à l'époque historique. L'histoire est écrite sous la forme "l'adaptation" de "l'homme naturel" est un simple dans l'ordinaire dans les conditions de cette époque historique. En effet, le personnage principal, élevé par les indiens Hurons d'Amérique du Nord, après la mort de ses parents, est arrivé en France par accident et n'est absolument pas adapté aux réalités de la vie. L'auteur lui a donné un nom parlant – simple d'Esprit pour montrer toute la comique de son image. Le protagoniste de l'œuvre prend tout pour une seule pièce, dit tout ce qu'il pense directement, sans penser aux conséquences. Il n'est pas gâté par la société et ne comprend pas que les gens ne veulent voir que ce qu'ils aiment. En conséquence, il tombe dans divers des situations comiques et sont présentées à tout le monde à l'image d'un «simpl et faible» d'esprit. Les gens se moquent de lui, même s'il semblerait que quelqu'un se moque de lui. Au cours de l'œuvre, l'auteur jette le personnage principal dans diverses situations et nous montre le développement de sa personnalité dans une société embourbée dans des idées

loufoques, des mœurs, des principes, en lui ouvrant progressivement les yeux sur le monde qui entoure. Au cours de l'œuvre, le héros comprend que la société est une foule embourbée et l'hypocrisie, et la noblesse et la justice est incompréhensible pour eux.

On peut supposer que Voltaire nous révèle ainsi les vices de la nation française de la fin du XVIIIe, où régnait l'ignorance, la bureaucratie, l'intrigue, l'absence de devoir envers la conscience ou l'absence totale de celle-ci. Le simple d'esprit se détache loin de Lui-même dans ce point de départ au début de l'œuvre, réalisant peu à peu qu'il ne peut pas résister à la foule, comme naviguer à contre-courant dans la vie de la société. Cette idée est enfermée dans la ligne principale de la suite – l'amour du personnage principal pour sa marraine, Mademoiselle de Saint-Yves. Il croit inconsolablement en l'amour, et ne comprend pas pourquoi leur relation est impossible et l'amour est pécheur, car ce n'est pas dans le livre sacré. Pourquoi demander la permission aux parents, aux prêtres-à tous les gens malhonnêtes qui n'ont pas la foi. Le système qui l'entoure depuis des années l'enveloppe comme une toile d'araignée et il ne peut pas s'en sortir. En conséquence, l'église le prive de sa fiancée, et le système bureaucratique de l'état, le plus important – la liberté, mais il reste fidèle à lui-même jusqu'à la fin. Bien sûr, si le héros est né dans cette société, a été élevé, il n'aurait pas rencontré de tels problèmes qui lui sont tombés dessus, mais il est une feuille blanche sur laquelle vous pouvez écrire tout, n'importe quoi.

*Voltaire, l'un des plus grands penseurs de son temps, a construit l'intrigue de l'œuvre sur le raisonnement qui découle des dialogues avec un peu d'ironie et d'humour. Le conte, malgré le fait qu'il a été écrit il y a trois siècles, soulève des problèmes qui sont pertinents à notre époque.*

Conte de fées-la parabole d'Exupéry, révèle pas des pensées enfantines-des vérités investies dans la bouche d'un garçon qui cherche un sens de la vie dans les occupations, les actions, la vision du monde inhérente aux adultes.

Ici, contrairement au travail de Voltaire, la sincérité enfantine, c'est immédiatement sont montrées. Nom "Prince" est un nom familier. Il est seul sur sa planète et, malgré son âge, prend soin de rose, connaît le monde et a sa propre vision de certaines choses.

Les personnages principaux de l'œuvre sont quatre: Le petit Prince, la rose, le Pilote et le renard. Rose est la "fleur" dans ce cas, c'est une fleur dotée de traits féminins. Elle est capricieuse, veut être soignée, fragile et vulnérable à tout, pour qu'il ne lui arrive rien, le garçon l'a fermée avec un bonnet de verre. Quand rose a compris que le garçon veut quitter sa planète, elle ne lui reproche pas quoi que ce soit, avouant son amour et il demande à partir pour qu'il ne la voie pas. Pilote – conteur, du visage dont le récit est mené, on peut appeler cette image autobiographiques. Le narrateur a rapidement trouvé un terrain d'entente avec le petit Prince, parce que dans son enfance, il ne pouvait pas comprendre les autres, et ils le sont. L'auteur le montre à travers ses dessins, où il voit une chose et tous les autres en sont une autre. L'image du pilote ici est lyrique, il est un homme d'une organisation spirituelle subtile. Le renard est un héros-Assistant, il est le mentor du garçon, de sa bouche résonnent souvent les principales idées philosophiques de l'œuvre. C'est lui qui a appris au petit Prince «à être responsable de ceux qu'il a apprivoisés».

Ainsi, on peut distinguer les principales caractéristiques inhérentes aux héros de l'œuvre: Le petit Prince – la responsabilité, la rose – l'amour, le renard – l'amitié.

L'auteur sous la forme d'un conte de fées nous donne l'idée principale que la chose principale dans la vie est la confiance et la responsabilité pour ce que vous aimez. Le sens du livre réside dans la citation — «Aimer ce n'est pas se regarder l'un l'autre, c'est regarder ensemble dans la même direction».

Les gens doivent protéger leur maison-la Terre, pas la détruire. Cette idée était particulièrement pertinente lors de l'écriture de l'œuvre, lors de la seconde guerre mondiale. Dans l'œuvre, l'auteur utilise la comparaison des baobabs "Les baobabs", comme les germes du mal avec le pouvoir fasciste qui régnait en Europe à cette époque. Il nettoyait constamment sa planète pour qu'ils ne se développent pas. L'auteur appelle à aimer, à être dévoué et responsable et à maintenir l'harmonie suscitée par l'amitié.

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**“THE STRANGE CASE OF DR JYKELL AND MR HYDE” ASARIDA QO’LLANILGAN  
EVFEMIZMLAR VA ULARNING TURLARI.**

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**Annotatsiya:** Evfemizmlar lingvistik universalialar bo’lib, avstriyalik tilshunos olimlar Allan va Barrijlar evfemizm turlarini birlashtiruvchi giperonim tushuncha, ya’ni, iks-femizmlarni fanga olib kirdi<sup>1</sup>. Iks femizmlar uch xil tushunchani o’z ichiga oladi: evfemizm – yumshoq gapirish, disfemizm – qattiq, salbiy gapirish, ortofemizm esa – neytral so’zlardan foydalanib gapirish. Evfemizmlarni badiiy asarlar tarkibida o’rganish o’sha tilni yanada chuqur o’rganishga yordam beradi.

**Kalit so’zlar:** giperonim, iks-femizm, evfemizm, disfemizm, ortofemizm, denotativ ma’no, konnotativ ma’no, o’lim konsepti.

O’lim haqidagi gap-so’zlar psixologik nuqtai nazardan, o’limga yaqinlashishday qabul qilinishi mumkin. Juda ko’plab odamlar o’lim to’g’risidagi gaplarni xushlamay eshitadilar, bunday suhbatlardan ular ongida o’lim obrazi jonlanadi va ular o’z qazolari yaqinlashayotganini seza boshlaydilar. Ular ruhiy xastalikdan saqlanish uchun o’zlarini bunday suhbatlardan, gap-so’zlardan olib qochadilar<sup>1</sup>. Shunday vaziyatlarda beixtiyor evfemizmlardan foydalaniladi. Evfemizmlar vaziyatni yumshatib, fikrni muloyimlik bilan tinglovchiga yetkazishga xizmat qiladi. Disfemizmlar esa bunga teskari ravishda so’zlovchining vaziyatga nisbatan bo’rttirilgan, salbiy munosabatini bildiradi. Ortofemizmlar vaziyatga neytral so’zlarni qo’llash orqali baho beradi, ortofemizmlarda ijobiy yoki salbiy bo’yoq bo’lmaydi.

1800-yillarda yashab, ijod qilgan yozuvchi Robert Luis Stivenzonning “The strange case of Dr Jykell and Mr Hyde” badiiy asarida ham ko’plab evfemizmlarga duch kelish mumkin. Yozuvchi tili juda boy bo’lib, asarda stilistik vositalar, shu jumladan evfemizm, disfemizm va ortofemizmlardan juda keng va o’rinli foydalanilgan. Asarning bosh qahramoni doktor Jekill bo’lib, uning nutqida ko’plab evfemizmlarni uchratish mumkin<sup>2</sup>:

*His friends were those of his own blood.* – qoni bir, ya’ni tuprog’i bir yerdan olingan ma’nosida ishlatilgan.

*Devilish little man* – shaytonsifat, mal’un odam, disfemizm sifatida ishlatilgan.

*Troglodytic* – g’or odami, bu yerda ongi past kishiga nisbatan berilgan ta’rif sifatida ishlatilgan va “troglodytic” so’zi disfemizm shaklida qo’llangan.

*Black secrets* – gunoh ma’nosidagi disfemizm qo’llangan.

*If I’m taken away, I wish you to promise me that you’ll bear with him and get rights for him.* – “taken away” so’zi o’lsam, “Die” so’zi o’rnida qo’llangan.

*I only ask you to help him for my sake, when I’m no longer here* – Yorug’ dunyoni tark etganimda, mening hurmatim uchun unga yordam ber.

*He is a doctor, he must know his own state and that his days are counted* – U shifokor, o’z holatini juda yaxshi biladi, sanoqli kunlari qolgan.

*Death or disappearance* – o’lim yoki yo’qolish, ortofemizm qo’llangan.

*The cords of his face still moved with a semblance of life, but life was quite gone.* – Yuzida hayot alomatlari bo’lsada, allaqachon ketgan edi.

*Hyde has gone to his account* – Haydning umri poyoniga yetgan edi

*When this falls into your hand, I shall have disappeared, under what circumstances I have not the penetration to foresee, but my instinct and all the circumstances of my nameless situation tell me that the end is sure and must be early.* – men bu dunyoda bo’lmayman, kunim bitganini va bu men kutganimgandan avvalroq bo’lishini sezyapman.

Birgina o’lim konsepti uchun asarda o’ndan ortiq turli xildagi evfemizmlardan foydalanilgan: *When I’m taken away, If I’m no longer here, His days are counted, In case of his predecease, Life was quite gone, Gone to his account, Disappeared, The end, Pass away, Funeral.*

Xulosa qilib aytganda, evfemizmlardan og’zaki nutqda keng foydalanilgani kabi, badiiy asarlarda ham yozuvchilar tomonidan ma’lum bir maqsadda, ma’lum qahramonlar nutqining ta’sirchanligini oshirish, asardagi qahramonlar xarakter-xususiyatlarini namoyon qilish uchun o’rinli foydalaniladi.

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## **BADIIY TARJIMA TUSHUNCHASI VA UNING O`ZIGA XOS XUSUSIYATLARI**

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### **ANNOTATSIYA**

Dunyoda tillar ko`p. Savdo-sotiq aloqalari, xalqaro sherikchilik aloqalariga bo`lgan ehtiyoj til o`rganishga bo`lgan ehtiyojni ham oshirib yubordi. Xalqaro aloqalarning yaxshilanishida tarjimaning roli muhim ahamiyat kasb etadi. Xorijiy tillarni bilish orqali butun dunyoda ilmiy va texnik yangiliklar, ixtirolar va ularning qo`llanish usullari tarqalib, taraqqiyot yo`lini ochib beradi. Ushbu tezısdı biz badiiy tarjima va uning xususiyatlarini ochib berganmız.

### **ABSTRACT**

There are many languages in the world. The need for international partnership and trade relations also increases the need for language learning. The role of translation plays an important role in the improvement of international relations. Through knowledge of foreign languages, scientific and technical innovations, inventions and methods of their application spread all over the world, paving the way for progress. In this thesis, we have revealed the artistic translation and its features.

Key words: badiiy tarjima, tarjimon, leksema, badiiy matn, tarjima muammolari,subyektiv idrok,kommunikatsiya.

Badiiy tarjima-bu tarjima faoliyatining o'ziga xos turi hisoblanadi. Agar bugungi kunda tarjimaning umumiy nazariyasi deyarli to'liq ishlab chiqilgan bo'lsa, unda badiiy tarjimaning savollari va muammolari hali ham javobsiz qolmoqda.

Umuman olganda, ko'pchilik tarjimonlar T. A. Kazakovaning tushuntirishini eng to'g'ri deb hisoblashadi: "Badiiy tarjima-bu intellektual faoliyatning o'ziga xos turi bo'lib, u tarjimon ona tili birliklari va tarjima tillari o`rtasida muvofiqlikni yaratgan bir paytda, asl adabiy matnning chet tilidagi analogini ikkilamchi belgi shaklida yaratishga imkon beradi. Bu esa o`z navbatida ikkinchi til tizimining adabiy va kommunikativ talablarga va jamiyatning ma'lum bir tarixiy bosqichdagi til odatlariga yuzlashishiga olib keladi." <sup>1</sup>

**Badiiy tarjima muammolari.** Tarjimashunoslar badiiy matnni tarjima qilishning 4 ta asosiy muammosini aniqlaydilar.

*Matnning alohida leksemalarini tarjima qilish qiyinligi.* Turli tillardagi leksik birliklar bir-biridan farq qiladi. Shu bilan birga, ba'zi birliklar tilda to'g'ridan-to'g'ri analog yo'qligi sababli to'g'ridan-to'g'ri tarjima qilinmaydi. Shuning uchun tarjimon ushbu analogni topishi yoki aslida ixtiro qilishi kerak.

Keling, oddiy misollarni olaylik:

Ukraina tilida qattiq pishloq ham, tvorog ham bitta so'z bilan belgilanadi -"sir".Ukrain tilidan tarjima qilishda tarjimonda savol tug'iladi: muallif "sir" -"pishloq" yoki "tvorog"so'zi bilan aniq nimani nazarda tutgan?

Agar buni bilvosita aniqlab beradigan kichik elementlar bo'lsa, yaxshi.

Masalan, matnda "Ivan bir bo`lak sir oldi" ("Ivan bir bo`lak pishloq oldi") iborasi mavjud. Bu erda qattiq pishloq nazarda tutilgan deb taxmin qilish mantiqan to'g'ri, chunki tvorogning bir qismini olish qiyin — u to`kilib ketishi mumkin.

Va "Ivan bir qoshiq sir yedi" ("U bir qoshiq tvorog yedi") iborasida bu tvorog nazarda tutilgan, chunki qattiq pishloq qoshiq bilan iste'mol qilinmaydi deb tushunish mumkin.

*Tarjimaga tarjimon shaxsining ta'siri.* Tarjimon-bu shaxs. Va u muallif nimani nazarda tutganini tushunmasligi mumkin, shuning uchun tarjima qilishda ba'zi ma'nolar yo'qolishi mumkin. Va barcha o'quvchilar, o'z navbatida, endi muallif aslida nima demoqchi ekanligini aniqlay olmaydilar. Albatta, agar ular asl tilda o'qimasalar.

*Badiiy asarlarning tarjimalari sifatini baholashning noaniq mezonlari.* Bu allaqachon tarjimani idrok etishning dolzarb masalalaridan bo`lib qolmoqda. Zero, badiiy tarjima muammolarini ochib

### *Translation and intercultural communication through the English literature and linguistics*

beradigan ko'plab ilmiy maqolalarga qaramay, o'quvchilarning tarjima haqidagi tasavvurlari qanday shakllanganligini hech kim bilmaydi. Qanday qilib o'quvchi, agar u deyarli har doim asl nusxasini o'qimagan bo'lsa, tarjimani mukammal deb o'ylaydi? Savol hali ham bejavob qolmoqda.

*Mavzuning to'liq uzatilishi-ishning mantiqiy mazmuni, stilistik va majoziy elementlari.* Bu hatto muammo emas, balki qiyinchilikdir. Buni tarjimonning professionalligi va g'ayrioddiy zukkolik bilan to'liq hal qilish mumkin.

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Tarjima zukkoligining juda qiziqarli namunasi-J.K.Roulingning "Garri Potter" turkumidagi Xagrid nutqining asl nusxalarini tarjima qilishda uchraydi. Asl asarda yarim Shotlandiya va yarim Irlandiya lahjalarning g'alati aralashmasi bilan gaplashadi.

Xulosa sifatida aytaylik: tarjima yomon bo'lsa, tarjimon tanqid qilinadi va tarjima yaxshi bo'lsa, muallif maqtovg'a sazovor bo'ladi.

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#### FEATURES FORMATION AND ARTISTIC FUNCTIONING OF THE "THEORY GROUP" IN THE WORK OF J. STEINBECK

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#### ANNOTATION

The definition of the concept of "group" in the understanding of J. Stennbeck, study of the socio-psychological properties of the group, patterns of behavioral reactions in the process of consideration literary works of the writer of the 1930s; study of artistic comprehension by J. Steinbeck the "mechanism" for the inclusion of the individual in the group community; study of artistic problem solving relationship between man and society, individual and group began in the psychology of personality in the prose of J. Steinbeck period; consideration of the problem of the primitive hero in the context society and the definition of features of artistic and functional loads of the "primitive" in the aesthetic system of J. Steinbeck.

**Keywords:** language, literary practice, equivalent, word acquisition, recreation, interpretation, style structure, protagonists

#### ANNOTATSIYA

J.Steinbek "guruh" tushunchasining ta'rif, yozuvchining adabiy asarlarini ko'rib chiqish jarayonida guruhning ijtimoiy-psixologik xususiyatlarini, xulq-atvor reaksiyalarining qonuniyatlarini o'rganilishi tahlillangan;

J.Steinbekning shaxsni guruh jamoasiga kiritish "mexanizmi"ni badiiy tushunchalarining o'ziga xosligi isbotlangan;

inson va jamiyat, shaxs va guruh o'rtasidagi badiiy muammolarni hal etish munosabatlarini o'rganishda J.Steinbek davri nasrida shaxs psixologiyasida ibtidoiy qahramon muammosini jamiyat kontekstida ko'rib chiqish va J.Steynbek estetik tizimidagi "ibtidoiy"ning badiiy va funksional yuklamalari xususiyatlarini aniqlangan.

"Functions images of primitive heroes in the work of J. Steinbeck" in the context "group theory" analyzes the range of problems related to the topic "primitive", which occupies a special place in the work of J. Steinbeck 1930s Steinbeck's primitive characters are "primary" undeveloped, "alien to reflection" <sup>1</sup> people, like, for example, Tularecito in Pastures of Paradise, paisano at Tortilla Flat Quarter, Lenny at "Of Mice and Men", Johnny Bear in the short story of the same name. Images of primitive heroes, merged with nature, far from destructive influence of civilization, living according to emotional and instinctive

impulses are found in a number of artistic works of this period ("Paradise Pastures", "Tortilla Flat Quarter", "Of Mice and Men", "Johnny Bear"). Corresponding with existing in American literature the tradition of depicting a "natural person" (F. Freno, F. Cooper, V. Irving, M. Twain, S. Anderson), artistic image "primitive" in Steinbeck receives its special content, whose specificity is determined by a number of factors: the writer considers the "innocent person" through the prism of "group theory"; interprets the artistic images of "primitives" in line with polemical perception of the philosophy of transcendentalism; interested in primitive consciousness, turns to 15 popular in America psychological theory - behaviorism, based on positivism.

Steinbeck was the first American writer developed the problem of the "primitive" and the related moral and psychological problems in the context group theory. At the same time, the writer deliberately "underestimates" artistic images of "primitives" and chooses as the original "human" material of individuals, by virtue of its psycho-physical "insufficiency" occupying the most marginal position in society. The first artistic image of the "primitive" appears in Steinbeck in *The Golden Cup*. Artistic and functional load of the image of filibuster Jones (episodic character), on the one hand, defiant sympathy, and on the other hand containing a tragicomic element, is, in our opinion, an ideological and emotional assessment actions of the protagonist of the novel. Morgan. A number of primitive characters were subsequently continued Steinbeck as Tularecito, Junius Maltby, Raymond Banks ("Paradise Pastures"), paisano ("Tortilla Flat Quarter"), Penny ("Of Mice and Men"), Johnny Bear ("Johnny Bear"), Deepening the semantic content of his artistic types, the writer expanded the horizons of the phenomenon he considered: in the works listed above, the images of "primitives" are not only carry an estimated load and serve as a means of characterizing actions of society, but are also considered by Steinbeck as the organic component of the group. The theme of the group is thus intertwined with the theme of a primitive hero, a person who "broke out" from the social universe due to a number of circumstances. Having created characters in which "primitiveness" is brought to the maximum degree of severity, the writer depicts the tragic and inevitable conflict between a mentally handicapped person and society's stereotypes.

An important influence on the formation of the concept "primitive" in Steinbeck's work was rendered by transcendentalism, literary and philosophical movement that developed in the United States in first half of the 19th century Steinbeck adopted some of the chapter's ideas transcendentalism of R. W. Emerson and his followers and critically revised some of them. The thesis of the moral and ethical program of R. W. Emerson about the benefits of an ascetic lifestyle impressed Steinbeck, along with the writer's attitude to this idea mowed down an ambiguous character, 16expressing both positively and polemically interpretation. Positive perception of this Steinbeck postulate embodied in the story "Quarter Tortilla Flat", where with the advent of property not only destroys the original harmony in relations between man and nature, but also the organic "soil" commonality of connections between pansanos.

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#### RANG BILAN BOG'LIQ KOMPOTENTLI IDIOMALARNING TILSHUNOSLIKDAGI HUSUSIYATLARI

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**ANNOTATSIYA :** Ushbu maqola ingliz tilidagi idiomalarning tilshunoslikdagi hususiyati haqida bo'lib, unda rang bilan bog'liq idiomalarning o'zbek tilidagi chog'ishtirma tarjimasi haqida ma'lumot va misollar keltirilgan

**KALIT SO'ZLAR:** frazeologik konkresiyalar, lisoniy va mantiqiy birliklar, ijtimoiy hodisa, rang bilan bogliq idiomalar.

Ranglarni biz dunyoning hamma joyida uchratishimiz mumkin. Ko'zlarimiz orqali biz rangning barcha turlarini ajrata olamiz. Ular hayotimizda muhim rol o'ynaydi. Ranglar faqat jismoniy narsalarni nomlamaydi; biz ularga turli madaniyatlarda farq qiladigan ma'no va ma'lum bir ma'no beramiz.

Qora bilan iboralar qayg'u bilan bog'liq, Steinval bu rang Evropa madaniyati, Amerika madaniyati o'lim va motam rangi ekanligini tushuntiradi va men alban madaniyatida ham xuddi shunday deb aytishim mumkin. Bunga misol bo'lardi qora so'z mavjud bo'lgan bir xil ifoda ingliz va o'zbek tillarida bir xil ma'noga ega. Oxford Learner's Dictionary inglizcha idiomalar lug'atiga ko'ra quyidagi ma'noni anglatadi: *a black day (for sb) - "a day when sth sad, unpleasant, disastrous happens to someone. Apart from this, the black color refers to break the law and illegibility e.g. black market, black economy, and blackmail. Illegible things bring these phraseological units like: blackball, a blackleg, and the black sheep of the family.* Bu rang kabi inson his-tuyg'ularini nazarda tutilgan: qora hazil bo'lishi/kayfiyat, qora rangli narsalarni bo'yoq. Frazologik birlik - *Give sb a black look* g'azabga murojaat qilish uchun ishlatiladi. Qora rang ijobiy ma'no ifodalash uchun ishlatilmagan ko'rinadi. Biroq, neytral va hech qanday taklif qilmaydigan salbiy ma'no kabi ba'zi iboralar mavjud: *put something in black and white, black tie, he is not as black as he is painted (qora va oq, qora galstukga biror narsa qo'yning, u bo'yalgan kabi qora emas).*

Oq rang yomon narsani yaxshi narsaga aylantirish qobiliyatiga ega bo'lgan qora rangning teskarisi hisoblanadi. Yolg'on, jodugar, sehrgarlar, bularning barchasi salbiy uyushmaga ega, ammo oq so'zga ulangan, ular ko'rsatilgan misollardagi kabi zararsiz bo'lgan: *white lie, a white witch, white magic.* Oq rangli ba'zi iboralar mavjud, ularning ma'nosi salbiy, ammo ular soni bir nechtni tashkil etadi, masalan, *show the white feathers, white livered.* Oq rang ham qo'rquv, g'azabni ifodalaydi va bu kishi yuzining rangi bilan rag'batlantiriladi.

O'zbek tilida bir xil ma'nolarga murojaat qilish uchun rangni o'z ichiga olgan kasal bo'lganlik ifodasi mavjud: *as white as a sheet.*

Odatda, yashil kabi eng mashhur bezatish rangi bu tabiat ramzi. Bu ko'z uchun eng oson rang va uning faoliyatini yaxshilashi mumkin. Bu tinchlantiruvchi, tetiklantiruvchi rang. Televizorda "green rooms" tinchlantiruvchi ifoda paydo bo'lishini odamlar kutib o'tirishadi. Kasalxonalar ko'pincha yashil rangdan foydalanadi, chunki u bemorlarni tinchlantiradi. "Green" so'zi eski inglizcha *growan*, yani "o'smoq" fe'l bilan chambarchas bog'liq. O'simliklar yoki okeanni tasvirlash uchun ishlatiladi, shuningdek o'zbek tilida *qo'li gul* iborasini ifodalovchi yoki unga ekvivalent bo'ladigan ibora *he/she has green fingers* – malakali bog'bon sifatida tarjima qilinadi.

Yashil (hissiyot): ba'zan hasadgo'y kimsani ham tasvirlab berishi mumkin - *green with envy*, yoki rashk ma'nosini ifodalovchi Shekspirning Atello tragediyasida qo'llanilgan *the green-eyed monster* yoki *sick-green about the gills* iboralar shular jumlasidandir.

Qizil rang issiqlik, energiya va qon bilan bog'liq hissiyotlar, shu jumladan g'azab – *a red rag to a bull, see red, uyalish – as red as a beetroot, a red face*, ehtiros va sevgi kabi ma'nolarni anglatadi. Olov ham qizil rang bilan bog'liq holda ishlatiladi – *paint the town red, a red letter day.*

Yana bir frazeologik ifoda tarkibida kelishi mumkin bo'lgan konsept kulrang bilan ph birliklari, va yana materiyadan tortib ma'yus bo'lgan vaziyatlarni taklif, qorong'ulik, axloqsiz miya neyronlar rangi ma'nolarini anglatishda ishlatiladi. Grey maydoni-bu qoidalar aniq bo'lmagan va to'g'ri yoki yo'qligini aytish qiyin yoki mumkin bo'lmagan vaziyatni anglatadi. Masalan: *grey eminence –ko'rinmaydigan, ammo qarorlarda kuch va ta'sirlarga ega bo'lgan raqamni tasvirlash uchun ishlatiladi.*

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#### **MATN TAHLILIDA PRAGMATIK YONDASHUV**

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**Annotatsiya:** Ushbu tezisdagi pragmatika, pragmalingvistika va unda tadqiq qilinuvchi matn uslublari, jumladan, publitsistik uslub va uning xususiyatlari haqida ma'lumot berib o'tilgan.

**Kalit so'zlar:** uslubiyat, pragmatika, pragmalingvistika, matn, matn uslublari, publitsistik uslub, stilistik vositalar.

Inson muloqotining eng muhim vositasi tildir. Tildan foydalanish inson harakatining asosiy tarkibiy qismidir. Shuning uchun tilni harakat vositasi sifatida o'rganish mutlaqo tog'ridir. Aynan shu jihatdan tilshunoslikning boshqa hodisalaridan ajralib turadigan tilshunoslikdagi zamonaviy yo'nalish — lingvistik pragmatika yoki pragmalingvistika vujudga keldi. Bugungi kunda pragmalingvistika lingvistik tadqiqotlar sohasi bo'lib, muayyan kommunikativ-pragmatik makondagi til birliklari obyekt va ulardan foydalanish shartlari o'rtasidagi bog'liqlikdir.[1]

Pragmatikaga tilshunoslikning nisbatan yangidan shakllangan, insonning nutq faoliyatini o'rganishga, bunday faoliyatning maqsadi, mazmuni, bunday maqsad va mazmunning og'zaki va yozma matnda verbal va noverbal ifodalanish vositalarini, ularning nutq aktidagi o'rnini, kommunikativ ta'sirini, so'zlovchi va tinglovchi nutqidagi turlicha munosabatlarni lisoniy belgilarda ifodalanishini o'rganuvchi fan tarmog'i sifatida qaraladi. Lingvistik pragmatika aniq shaklga ega emas. Uning tarkibiga so'zlovchi va tinglovchiga, ularning nutq jarayonidagi o'zaro munosabatiga bog'liq masalalar majmui kiradi. So'zlovchi shaxsning tinglovchi diqqat-e'tiborini tortish, ularga kommunikativ ta'sir qilish, qiziqtirib qo'yish, fikrini jalb qilish yoki aksincha, chalg'itish, hayajonga solish, to'lqinlashtirish, ishontirish yoki aldashga urinishida so'zning, so'z birikmasining ekspressiv-emotsional-baholovchi konnotativ ma'nosini, ya'ni pragmatik ma'nosini tadqiq qilish ehtiyoji vujudga keldi. [2].

Matnni idrok etish matn lingvistikasi va psixolingvistika doirasida o'rganiladi. I.R.Galperin matn xususiyatlari haqida to'xtalib o'tar ekan, quyidagicha izoh beradi: "Matn bu yozma hujjat shaklida obyektivlashtirilgan, turli xil leksik, grammatik va mantiqiy bog'lanishlar bilan birlashtirilgan bir qator bayonotlardan tashkil topgan axloqiy xarakter, pragmatik munosabat va shunga mos ravishda adabiy qayta ishlangan ma'lum bir xususiyatga ega bo'lgan yozma xabardir".[3]

Ma'lumki, matnning funksional uslublarga ilmiy uslub, badiiy uslub, ilmiy-texnik uslub, ommabop yoki boshqacha aytganda, publitsistik uslub hamda rasmiy-idoraviy uslublar kiradi. Matn turlari ham mavjud bo'lib, unga hikoya, tasviriy va tavsifiy matnlar kiradi.

Publitsistik matn pragmatikasida adresant ma'lumotni qabul qiluvchiga nisbatan faol pozitsiyada bo'ladi, chunki ba'zi voqealarni va ushbu voqealarning asosiy ishtirokchilarini baholash, qoida tariqasida, muallifning rejalariga kiritilgan bo'ladi. Matbuotning pragmatik yo'nalishi bir tomondan umumiyliги, boshqa tomondan esa xususiyliги bilan ajralib turadi. Uslub, mavzu, tarkibdagi farqlarga asoslanib, ingliz tilidagi matbuot "sifatli" (yangiliklar matbuoti), "o'rta" (fikrlar matbuoti), "ommaviy" (bulvar,"sariq" matbuot) sifatida talqin qilinadi. [4].

Shuni ta'kidlash kerakki, ko'plab chet tillaridan kirib kelgan "olinma" so'zlar, dialektlar, yoshlar nutqidagi slenglar zamonaviy ingliz tilidagi so'zlashuv tiliga o'zning sezilarli darajada ta'sirini o'tkazayпти. Kirish elementlari tizimi alohida e'tiborga loyiqdir. Ma'ruzachining bayonotga subyektiv, baholovchi munosabatini kommunikativ-pragmatik kategoriya sifatida ko'rib chiqish mumkin.

Ba'zan shunday holatlar ham kuzatiladiki, tarjimada zarur bo'lgan ilmiy-texnikaviy axborot undan mutaxassislar foydalanishi uchun asliyatdagiga nisbatan yanada tushunarliroq, aniqroq shakllarda bayon qilingan bo'lishi mumkin. Bunday hollarda tarjima asosiy pragmatik maqsadni asliyatdan ko'ra yaxshiroq amalga oshirgan bo'ladi.[2]

Til birliklarining uslubiy bo'yoq kasb etish xususiyati turli tillarda uslubiy va pragmatik jihatlardan o'zaro mos kelishi yoki mos kelmasligi mumkin. Shu jihatlarni o'rganish maqsadida tilshunoslikda yangi bir soha, pragmatika va stilistikaning qo'shilishidan hosil bo'lgan Pragmastilistika sohasi vujudga keldi.

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## STRATEGIES IN SIMULTANEOUS INTERPRETATION.

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**Abstract:** Simultaneous interpretation is a difficult task that necessitates a high level of linguistic and cognitive abilities. Real-time interpretation requires interpreters to be able to listen to the source language, comprehend its meaning, and give an accurate and fluent interpretation in the target language. To do this, interpreters employ a variety of translating procedures to help them deal with the task's complexities. In this article, we will look at some of the most prevalent simultaneous interpretation tactics employed by interpreters.

Key words: speech, simultaneous, interpretation, strategy, interpreter, source language, target language.

In today's globalized society, where communication between individuals of various languages and cultures is crucial, simultaneous interpretation plays a crucial role. It is employed in a variety of contexts, including diplomatic negotiations, business meetings, and international conferences. In order to exchange ideas, make agreements, and forge connections, simultaneous interpreters help people and groups from various language backgrounds communicate and comprehend one another. Due to this, simultaneous interpretation is an essential tool for developing global cooperation and cross-cultural communication.

Simultaneous interpretation is a challenging task that requires a high level of skill and expertise. Interpreters must be able to listen to the speaker, understand their message, and convey it accurately in real-time, all while speaking in the target language. To achieve success in this demanding field,

interpreters must employ a range of strategies to help them perform at their best. Interpreters should familiarize themselves with the topic and vocabulary of the presentation before the event. This will help them to anticipate the content and reduce the cognitive load during the interpretation. Visual aids such as slides, diagrams, and charts can be helpful in providing context and aiding understanding. Interpreters should request these materials beforehand and review them prior to the event.

Interpreters should focus on conveying the most important points of the presentation rather than trying to translate every word. This will help to ensure accuracy and reduce cognitive overload. Note-taking can be a useful tool for helping interpreters to remember key points and ensure accuracy. Techniques such as shorthand or symbols can be particularly helpful.

Interpreters should practice active listening techniques such as paraphrasing or summarizing to ensure they have understood the speaker's message correctly. Interpreters should regularly monitor their performance to ensure they are maintaining accuracy and clarity. This can be done by recording and reviewing their work or seeking feedback from colleagues. Simultaneous interpretation is mentally and physically demanding, so it is important for interpreters to take regular breaks to rest and recharge.

By using these strategies, interpreters can enhance their performance during simultaneous interpretation and give their clients accurate and efficient communication.

**Anticipation** is a strategy that involves predicting what the speaker is going to say based on the context and the speaker's previous statements. Interpreters use this strategy to get ahead of the speaker and prepare for the next segment of speech. Anticipation can be particularly useful when dealing with predictable or repetitive speech patterns, such as in political speeches or business presentations.

**Chunking** is a strategy that involves breaking down longer segments of speech into smaller, more manageable parts. Interpreters use this strategy to avoid memory overload and to ensure that they can accurately remember and interpret each segment of speech. Chunking can also help interpreters to identify key ideas and concepts within a speech.

**Note-taking** is a strategy that involves writing down key words or phrases to help the interpreter remember important information. Note-taking can be particularly useful when dealing with technical or specialized vocabulary, or when interpreting for a speaker who speaks quickly or uses complex sentence structures.

**Paraphrasing** is a strategy that involves restating the speaker's words in a different way to clarify meaning or simplify complex ideas. Interpreters use this strategy to ensure that their interpretation is clear and accurate, and to help the audience understand difficult concepts.

**Repetition** is a strategy that involves repeating a word or phrase for emphasis or clarity. Interpreters use this strategy to ensure that the audience understands important points, and to reinforce key ideas or

concepts.

**Visualization** is a strategy that involves creating mental images of the speaker's words to aid memory and comprehension. Interpreters use this strategy to help them remember complex or abstract concepts, and to create a mental map of the speech structure.

In conclusion, simultaneous interpretation is a complex task that requires interpreters to use a range of translating strategies to ensure accuracy and fluency. By using strategies such as anticipation, chunking, note-taking, paraphrasing, repetition, and visualization, interpreters can overcome the challenges of simultaneous interpretation and provide high-quality interpretation for their audiences.

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### XUSHMUOMALALIK KATEGORIYASINING LINGVOMADANIY XUSUSIYATLARI

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**Annotatsiya.** So'nggi paytlarda lingvistik tadqiqotlarda til va madaniyatning o'zaro ta'siriga alohida e'tibor qaratilmoqda. Turli madaniyatlar turli qadriyatlarga ega. Globallashuv va faol madaniyatlararo aloqalar davrida ma'lum bir madaniyatga xos bo'lgan madaniy qadriyatlarni va ularni so'zlashuv vositalarining madaniy o'ziga xos xususiyatlarini o'rganishga qaratilgan tadqiqotlarning roli ortib bormoqda. Ko'pgina madaniyatlarga xos bo'lgan umuminsoniy qadriyatlardan biri bu xushmuomalalikdir. Biroq, turli tillarda xushmuomalalik so'zlashuvining semantik doirasi va vositalari boshqacha bo'lishi mumkin. Buni bilmaslik madaniyatlararo ziddiyatlarga olib kelishi mumkin.

**Kalit so'zlar:** *lingvokulturologiya*, madaniyatlararo aspekt, xushmuomalalik, ijobiy va salbiy yuz.

So'nggi yillarda til va madaniyat masalalarini *lingvokulturologiya*fani atroflicha o'rganishga kirishdi. V. V. Vorobevning yozishicha, "bugungi kunda lingvokulturologiyani muayyan yo'l bilan saralangan madaniy qadriyatlar majmuyini o'rganadigan, nutqni yaratish va uni idrok qilishdagi jonli kommunikativ jarayonlarni, lisoniy shaxs tajribasini va milliy mentalitetni tadqiq etadigan, olam manzarasining lisoniy tasvirini tizimli ravishda beradigan, ta'limning bilim olish, tarbivaviy va intellektual vazifalarining bajarilishini ta'minlaydigan yangi filologik fan sifatida qayd qilish mumkin. Demak, lingvokulturologiya madaniyat va tilning o'zaro aloqasi va o'zaro ta'sirini va bu jarayonni lisoniy va nolisoniy (madaniy) birliklarning bir butun strukturasi sifatida aks ettiradigan kompleks fandır"<sup>1</sup>.

Madaniyatlararo aspektda xushmuomalalik nima ekanligini aniqlash juda qiyin: xushmuomalalik tushunchasiga katta e'tibor qaratilayotganiga qaramay, bu toifaning umumiy qabul qilingan ta'rifi, shuningdek, uning yagona ko'rinishi hali ham mavjud emas. An'anaga ko'ra, xushmuomalalik boshqa odamga hurmatning namoyon bo'lishi hisoblanadi.

Zamonaviy tilshunoslikda xushmuomalalik kategoriyasi haqida yagona qarash mavjud emas. "Lingvistik xushmuomalalikni belgilashga turlicha yondashuvlar" maqolasida G.R. Vlasyan xushmuomalalikning quyidagi yondashuvlari va tushunchalarini belgilaydi: 1) nutq maksimlari, qoidalari, postulatları sifatida xushmuomalalik [Grice 1975; Lakoff 1972, 1973, 1975; Leech 1983]; 2) xushmuomalalik "qutqaruvchi yuz" [Goffman 1967, 1972; Braun, Levinson 1978, 1987; Skollon 1981, 1983]; 3) xushmuomalalik muloqot uchun shartnoma sifatida [Fraser, Nolen 1981; Freyzer 1990]; 4) xushmuomalalik nutq tushunchasi sifatida [Watts 2003]; 4) xushmuomalalik axloqiy va pragmalingvistik kategoriya sifatida [Formanovskaya 1998, L. Kastler, S.A. Risinzon];

Madaniyatlararo muloqot bo'yicha taniqli mutaxassislarining "Tildan muloqot vositasi sifatida faol foydalanish uchun so'zlarning ma'nolari va grammatika qoidalari bilishning o'zi yetarli emasligi aniq, degan xulosalariga to'liq qo'shilishimiz mumkin: tilni iloji boricha chuqur bilish kerak, o'rganilayotgan til dunyosi, madaniyatlararo aloqalarning kengayishi natijasida turli lingvomadaniy jamoalar vakillari tobora ko'proq muloqot ishtirokchilariga aylanib bormoqda.

Taniqli rus tadqiqotchisi T.V. Larina xushmuomalalikni milliy o'ziga xos kommunikativ kategoriya sifatida tushunadi, uning mazmuni uyg'un, ziddiyatsiz muloqotga va sherikning umidlarini



### ***Translation and intercultural communication through the English literature and linguistics***

qondirishga qaratilgan kommunikativ xatti-harakatlarning (lingvistik va nolingvistik) marosim strategiyalari tizimidir<sup>1</sup>. Shuningdek, u turli madaniyatlarda xushmuomalalik tushunchasi boshqacha ekanligini ta'kidlaydi. Har bir madaniyatda odob tushunchasining o'ziga xos mazmuni mavjud bo'lib, u tilda namoyon bo'ladi. Xushmuomalalikni hurmat va e'tiborning namoyon bo'lishi sifatida an'anaviy tushunish madaniyatlararo aspektida qabul qilinishi mumkin emas, chunki "hurmat" va "e'tibor" tushunchalari turli madaniyatlarda turli xil mazmunga ega.

Ingliz tilida so'zlashuvchi lingvomadaniy an'analarda xushmuomalalikni tushunish nutq xatti-harakatlari va yuzni saqlash qoidalariga asoslanadi. Og'zaki muloqot postulatlarini sifatida xushmuomalalik G.P. Grice (Grice, 1975), R. Lakoff (Lakoff, 1973, 1995) va J. Leech (Leech, 2014)ning asarlarida keltirilgan. Ingliz tilida so'zlashuvchi an'analarda keng tarqalgan yana bir xushmuomalalik nazariyasi - bu P. Braun va S. Levinsonning yuz nazariyasi (Brown & Levinson 1987). Bu nazariya mualliflari shaxs tushunchasini xushmuomalalik nazariyasining asosiy tarkibiy qismi deb hisoblaydilar. Ular bu kontseptsiyani E. Goffmandan olgan.

Goffmanning fikriga ko'ra, "yuz" - bu ijobiy ijtimoiy qadriyat, ijtimoiy xavfsiz tasvir bo'lib, uning yordamida jamiyatning har bir a'zosi o'zini namoyon qilishni xohlaydi. Yuz bir-biriga bog'langan ikkita jihatdan iborat: ijobiy yuz va salbiy yuz<sup>2</sup>. Shunga ko'ra, ijobiy va salbiy xushmuomalalik o'rtasida farqlanadi. Birinchisi yaqinlik, ikkinchisi masofaga asoslangan<sup>3</sup>. Ijobiy xushmuomalalik so'zlovchining sodir bo'layotgan narsaga munosabatini bildirishdan iborat (salomlashish, minnatdorchilik, mehribonlik, iltifot va boshqalar). Salbiy xushmuomalalikning maqsadi - qabul qiluvchining shaxsiy avtonomiyasiga hurmat ko'rsatish va nutq harakatlarini qo'zg'atish bilan bog'liq.

Demak, ingliz tilida so'zlashuvchi lingvomadaniy an'analarda xushmuomalalik tushunchasi, garchi hurmatning namoyon bo'lishi sifatida qaralsa ham, ko'proq pragmatik, utilitaridir. Bu, birinchi navbatda, bayonot maqsadiga erishish uchun vaziyat ijtimoiy kontekstdagi nutq xatti-harakatlari qoidalarini bilan bog'liq bo'lib, xushmuomalalik tamoyillari va yuz nazariyasi yoki muloqot ishtirokchilari ma'lum bir ijtimoiy muhitda "qo'ygan" xulq-atvor qiyofasiga asoslanadi.

Sharq madaniyatida xulq-atvorga ta'sir qiluvchi ikkita asosiy omil mavjud: diniy va ijtimoiy. Shaxs bu ikki xil munosabat o'rtasida muvozanatni saqlashi kerak. Bir tomondan, din boshqa odamlar bilan muomala qilishda kamtarlik ko'rsatish kerakligini aytadi. Boshqa tomondan, jamiyat shaxsga o'zini hurmat qilishni qat'iy tavsiya qiladi. Bu ikki qarama-qarshi omil o'rtasidagi ziddiyat ko'pincha odamni qiyin vaziyatga solib qo'yadi.

Ingliz va o'zbek til va madaniy an'analarda xushmuomalalik tushunchasini ko'rib chiqsak, biz ikkita madaniyatning barchasi xushmuomalalikni muloqotning boshqa ishtirokchilariga hurmat sifatida talqin qilishini aytishimiz mumkin, bu ushbu tushunchaning universal xususiyatidir. Shu bilan birga, an'analarning har biri ushbu hodisani madaniy jihatdan o'ziga xos tushunchasiga ega: o'zbek urf-odatlarida xushmuomalalik jamiyatdagi xulq-atvor qoidalaridan kelib chiqqan ichki, intuitiv va tashqi muloyimlikdir. Xushmuomalalikning eng pragmatik va rivojlangan nazariyasini ingliz tilida so'zlashuvchi an'analarda e'tirof etish mumkin, u xushmuomalalikni xulq-atvor qoidasi, muloqot ishtirokchilari o'zlarining pragmatik maqsadlariga erishish uchun qo'yadigan "yuzi" deb hisoblaydilar.

Xushmuomalalikni tushunishdagi madaniy o'ziga xoslik ma'lum bir madaniyatning madaniy qadriyatlariga asoslanadi, masalan, vaqt va makonga munosabat, faoliyat, muloqot va boshqalar. Demak, rejalariga qat'iy rioya qilish va natijalarning samaradorligi qadrlanadigan monoxronik ingliz tilida so'zlashuvchi madaniyat uchun xushmuomalalikning pragmatik jihati birinchi o'rinda turadi, xushmuomalalik o'z maqsadlariga erishish vositasi sifatida qaraladi. Yuqori kontekstli sharq madaniyati an'analari, oilaviy rishtalar, o'tmishga yo'naltirilgan muloqot va faoliyat bilan bog'liq holda, xushmuomalalik yuqoridan kelgan retsept bo'lib, hamma unga amal qilishi kerak, ingliz tilida so'zlashuvchi madaniyatda esa kelajakka yo'naltirilgan, muammolarni hal qilishga qaratilgan, xushmuomalalik yorqin individualistik pragmatik yo'nalishga ega.

Shu munosabat bilan, xushmuomalalik kategoriyasini integral dispers ob'ekt sifatida til o'rganishning zamonaviy integral paradigmasi nuqtai nazaridan o'rganish dolzarb ko'rinadi. Ushbu turkumning madaniy o'ziga xosligini va uni turli tillarda va madaniyatlarda simltraking yordamida o'rganish, ya'ni uning mazmunidagi kognitiv, lingvistik, madaniy va ijtimoiy bog'liqlikni bir vaqtning o'zida kuzatish alohida qiziqish uyg'otadi, muvaffaqiyatli madaniyatlararo muloqotga hissa qo'shadi. Buvazifa tadqiqotchilarni kutmoqda.

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## TENTEN CORPORA AND THEIR DIACHRONIC

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**Abstract** – *This thesis explores the TenTen corpora, a collection of text corpora spanning multiple languages and time periods. The corpora provide a valuable resource for studying language change and diachronic variation. The main objective of this thesis is to analyze the diachronic evolution of the TenTen corpora, highlighting key features and changes over time. The thesis examines the construction of the corpora, the data sources used, and the methods employed to compile and analyze the data. The analysis is based on various linguistic features, including lexical diversity, frequency distributions, and syntactic structures. The results show that the TenTen corpora have evolved significantly over time, reflecting changes in language use and the emergence of new linguistic phenomena.*

**Key words:** *TenTen corpora, diachronic, language change, lexical diversity, frequency distributions, syntactic structures.*

### I. Introduction

Language is a dynamic system that is constantly evolving and changing over time. The study of language change is essential for understanding how languages develop and adapt to new contexts and cultural environments. The TenTen corpora are a valuable resource for studying language change and diachronic variation. The corpora comprise a collection of text data spanning multiple languages and time periods, making them an ideal resource for exploring language evolution across different linguistic contexts. This thesis aims to analyze the diachronic evolution of the TenTen corpora, examining key features and changes over time.

### II. Main part

The TenTen corpora were compiled using a variety of data sources and methods. The corpora include text data from a wide range of sources, including web pages, online news articles, and social media posts. The data sources were selected based on their relevance to the target languages and time periods. The corpora were compiled using a combination of automated and manual methods. The automated methods involved using web crawlers and other software tools to extract text data from online sources. The manual methods involved selecting and filtering the data to ensure that it met the criteria for inclusion in the corpora.

The diachronic analysis of the TenTen corpora focused on several linguistic features, including lexical diversity, frequency distributions, and syntactic structures. The analysis was conducted using a range of statistical and computational tools, including word frequency analysis, n-gram analysis, and part-of-speech tagging. The results showed that the TenTen corpora have undergone significant changes over time, reflecting the evolution of language use and the emergence of new linguistic phenomena.

One key finding of the analysis was the increase in lexical diversity over time. The TenTen corpora showed a clear trend towards an expansion of vocabulary, with an increasing number of unique words and a decline in the

### ***Translation and intercultural communication through the English literature and linguistics***

frequency of high-frequency words. This suggests that language use has become more diverse over time, with speakers using a wider range of words and expressions to communicate.

Another important finding was the shift in frequency distributions over time. The analysis showed that the TenTen corpora have moved towards a more even distribution of word frequencies, with fewer high-frequency words dominating the corpus. This suggests that language use has become more balanced over time, with speakers using a wider range of words and expressions to communicate.

Analysis also revealed changes in syntactic structures over time. The TenTen corpora showed a shift towards more complex sentence structures and a decrease in the use of passive voice constructions. This suggests that language use has become more sophisticated over time, with speakers using more complex sentence structures to convey meaning.

### **III. Conclusion**

In conclusion, the analysis of the TenTen corpora revealed significant changes in language use and evolution over time. The diachronic analysis of the corpora focused on several linguistic features, including lexical diversity, frequency distributions, and syntactic structures, and showed that language use has become more diverse, balanced, and sophisticated over time. These findings highlight the importance of studying language change and diachronic variation, as well as the value of large-scale text corpora for exploring linguistic phenomena across different linguistic contexts. The TenTen corpora provide a valuable resource for researchers in the fields of linguistics, natural language processing, and computational linguistics, and offer a platform for further research and analysis in the field of language evolution and variation.

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### **LINGVOPOETIC ANALYSIS OF "MERCHANT OF VENICE" WRITTEN BY WILLIAM SHAKESPEARE**

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**Abstract:** *Through a lingvopoetic analysis of William Shakespeare's comedy "The Merchant of Venice," this thesis intends to explore how the language and stylistic features of the play add to its overall impact and meaning. By analyzing the word choices, syntax, and other linguistic elements in the play, we can gain a deeper understanding of how Shakespeare crafted the play's comedic and dramatic effects, as well as the social and cultural issues it addresses.*

**Key words:** *metaphor, translation theory, cultural and linguistic differences in English and Uzbek literature, lingvopoetic analysis, comparative linguistics*

## **I. Introduction**

William Shakespeare's "The Merchant of Venice" is a complex play that has garnered cultural and historical significance due to its exploration of themes such as greed, justice, mercy, and love. Written towards the end of the 16th century, the play has been interpreted in various ways, and its language and stylistic features have been scrutinized by literary scholars and enthusiasts for centuries. Apart from its cultural and social impact, the play has also been appreciated for its language and poetic structure.

This thesis aims to analyze the linguistic and poetic features of Shakespeare's "The Merchant of Venice" to gain insight into the play's overall impact, meaning, and significance. Through a lingvopoetic analysis, the textual aspects of the play, including word choice, syntax, metaphorical language, and other poetic elements, will be explored. By analyzing the play's language and stylistic features, we can gain a better understanding of how Shakespeare crafted its comedic and dramatic effects, as well as the social and cultural issues it addresses.

The play will be analyzed in two parts, first the language and language-related features, and then the poetic and stylistic features. The analysis of the language and language-related features will focus on the characters' word choices, the language of the law and the courtroom, and the use of irony and puns. The second part of the analysis will focus on the poetic and stylistic features of the play, including the use of rhyme, meter, imagery, and themes pertaining to nature.

## **II. Analysis of Language and Language-Related Features**

### **Word Choices**

The language in "The Merchant of Venice" plays a significant role in conveying the play's themes and ideas. Through the dialogue between the characters, Shakespeare explores various themes such as love, greed, and justice. One of the most striking features of Shakespeare's language is his ability to convey complex ideas with simple language. However, the play employs a range of linguistic registers and types of language, including vernacular, formal, and legal language.

The language choices of the characters in the play reflect their social and cultural backgrounds. For instance, the character of Shylock, a Jewish moneylender, speaks in a way similar to contemporary Jewish dialects in Italy in the 16th century. The character's language separates him from the other Christian characters, emphasizing his racial and cultural difference. In contrast, the language of other prominent characters, such as Antonio and Bassanio, reflects their social status and education.

Moreover, the use of language also highlights the power dynamics within the play. For example, when Antonio borrows money from Shylock, he repeatedly calls him a devil, a dog, and an outcast. Antonio's language is a reflection of his dominant position within society and his assertion of Christian dominance over the Jewish minority.

### **Language of the Law and the Courtroom**

The play's language also offers insights into the legal and social norms of the era. In Act IV, Scene 1, where Shylock and Antonio are in court, the language of the law and the courtroom is used to explore issues of justice, mercy, and revenge. The language used in the court reflects the legal conventions of the Elizabethan era, which are quite different from contemporary legal language. Several passages describe the legal proceedings, including the oath and the invocation of saints, which highlight the importance of religious faith and tradition in the legal system.

Moreover, the court scene highlights the power dynamics between the wealthy Christian merchant Antonio and the marginalized Jewish moneylender Shylock. Shakespeare uses language to convey the judge's bias against Shylock and his favoritism towards Antonio. The judge repeatedly calls Shylock "inhuman" and urges him to be merciful to Antonio, while he denies Shylock's right to a fair trial despite his suffering. The language of the court scene echoes the social and cultural norms of the time, research in this area could further explore the ways in which Shakespeare's language and linguistic choices reflect the cultural and social norms of his time, as well as how they continue to resonate with contemporary audiences. Additionally, analyzing the use of language and stylistic features in other Shakespearean plays could reveal patterns and themes that connect them to broader cultural and literary movements. Overall, the study of Shakespeare's language and poetic style offers a rich and expansive field for literary scholars, providing insights into the ways in which language can shape meaning and convey significant cultural and historical perspectives.

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## **TILSHUNOSLIKDA DISFEMIZMLARNING TUTGAN O'RNI**

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**Annotatsiya:** Maqolada disfemizm atamasining lug'aviy ma'nosi, tilshunoslarning unga bergan ta'riflari, uning nutqda yuzaga kelishiga sabab bo'luvchi omillar, disfemistik atamalarning paydo bo'lishi, hamda disfemizmlarning ingliz tilida tasniflanishi va misollar keltirib o'tilgan.

**Kalit so'zlar:** evfemizm, denotat, muloqot xulqi, disfemizm, kommunikativ maqsad

**Abstract:** In the article, the dictionary meaning of the term dysphemism, the definitions given to it by linguists, the factors causing its occurrence in speech, the emergence of dysphemistic term and the classification of dysphemisms in English and examples are given.

**Key words:** euphemism, denotation, communicative behavior, dysphemism, communicative purpose

**Аннотация:** В статье приведены словарное значение термина дисфемизм, определения, данные ему лингвистами, факторы, вызывающие его появление в речи, появление дисфемистических терминов, а также классификация дисфемизмов в английском языке и примеры.

**Ключевые слова:** эвфемизм, денотат, коммуникативное поведение, дисфемизм, коммуникативная цель.

Insoniyat jamiyat barpo qilgandan buyon o'sha jamiyatning madaniy muloqot me'yorlarini izlab kelmoqda. Ana shunday me'yorlar ichida muloqot xulqi masalasi markaziy o'rinda turadi. Muayyan millat vakillari muloqot xulqi haqida so'z borganda evfemizmga to'xtalib o'tiladi. Ammo evfemizمنىng aksi bo'lgan disfemizm qadimdan mavjud bo'lgan bo'lishiga qaramasdan evfemizmdan farqli o'laroq kam o'rganilgan. Bunga sabab esa yuqorida aytib o'tilgan madaniy muloqot me'yorlarini izlashdadir. Chunki ular badiiy adabiyotda, madaniy muloqot muhitida odo nuqtai nazaridan berilishi mumkin bo'lmagan birlik sifatida qarab kelingan. Odatda tishunoslikka oid lug'atlarda disfemizm xususida alohida to'xtalib o'tilmay unga evfemizm bo'limida yo'l-yo'lakay izoh berib ketilgan.

Dastlab Yevropa tilshunoslari e'tiborini tortgan ayni hodisa Vidlak, Jelvis, Katsev Sheygal, Allen Giezek kabi olimlarning ishlarida o'z aksini topgan. Ularning ta'kidlashicha disfemizmlarning evfemizmlar bilan o'xshash tomonlari shundaki u denotatga ma'lum konotativ ma'no yuklaydi, til sathida sinonimik qatorni tashkil etadi, evfemizm bilan birdek qadimiy jarayon hamda nutqiy hodisa sifatida qaraladi.

Disfemizm ikkinchi jahon urushidan keyingi yillarda turli illatlar: giyohvandlik, foxishabozlik, o'g'rilik, yetimlik avj olgach, evfemik birliklar qatorida nutq sathida yetarli darajada o'z o'rniga ega bo'la boshladi va tilshunoslik tadqiq manbaiga aylandi.

«Disfemizm» atamasini izohlash uchun leksikografik [manbalarga murojaat](#) qilamiz:

Merriam-Webster lug'atida disfemizmga quyidagicha ta'rif berilgan: nomaqbul, haqoratli yoki kamsituvchi iborani maqbul yoki haqoratli so'z bilan almashtirish

shuningdek: shunday almashtirilgan ifoda<sup>1</sup>. Va bu lug'atda "ager" so'zini ya'ni yoshi qari insonga nisbatan biroz qo'polroq holatda ishlatilishini misol qilib keltirishimiz mumkin.

T.V. Matveeva o'z maqolasida disfemizm to'g'risida kengaytirilgan ta'rifni beradi: disfemizm – «emotsional holatni qo'pol ravishda bildirish, stilistik jihatdan

neytral so'z yoki iborani qo'pol so'z, ibora bilan almashtirish». Muloqot jarayonida so'zlovchi o'z suhbatdoshini kamsitish, tahqirlash, obro'sizlantirishni maqsad qiladi. [Bunda nutq qoidalari buziladi](#), munosabatlarda beadablik, hayosizlik kuzatiladi [Matveeva, 2010:95].

Bu ta'riflardan kelib chiqib shuni aytish mumkinki, har bir disfemizm uchun stilistik jihatdan uning neytral sinonimi mavjud. Biroq olim L.V. Poroxnitskaya o'z maqolasida bu neytral so'zni har doim ham evfemizm, disfemizm, ortofemizmdan chegaralab bo'lmashini ta'kidlaydi [Poroxnitskaya, 2013:143].

Disfemizmni siyosat sohasida tadqiq qilgan olim T.N. Abakova disfemizatsiyani istalgan pragmatik effektga erishish va auditoriyaga maqsadli ta'sir qilish uchun ishlatilishi mumkin bo'lgan taktik til vositasi sifatida tushunish mumkin degan xulosaga keladi [Abakova, 2013:27].

D. Lourens va boshqa tadqiqotchilar tomonidan so'z erkinligi va ochiqligi yoqlanar ekan, ularning foydali tomonlari ta'kidlanadi. Masalan noxush tushuncha qanchalik berkitilsa, shunchalik qiziqarli bo'lishi, yomonlikni taqiqlagan sayin unga e'tibor kuchayishi va samarasi teskari bo'lishi mumkinligi e'tirof etilgan. Bu esa o'z-o'zidan ma'lum ma'noda evfemizatsiyaning qisqarishiga olib keladi. Shuning uchun ham so'nggi yillarda disfemizm mavzusi yuzasidan yevropa mamlakatlari tadqiqotchilari tomonidan bir nechta ishlar olib borilayotgani ko'zga tashlanadi. Jumladan, a. N Rezanova ingliz tili disfemizmlarini o'rganar ekan, disfemizm tarixi, badiiy nutqdagi vazifalari leksik-semantik tahlili va tasnifini amalga oshiradi. Disfemizmga ham asosan nutqda ro'y beradigan nolisoniy omil sifatida qarash lozimligi, u denotat salbiy ta'sirining kuchayishi ekanligi e'tirof etiladi: "disfemizm- denotatni (tahqirlovchi u yoki bu tarzda) ottenkali) salbiy bo'yoqdor so'z bilan ifodalashdir".

Disfemizm tasnifi tilshunosik sohasida ayrim ishlardagina amalga oshirilgan. Masalan, ingliz tilida leksik-semantik jihatdan quyidagicha tasnif qilinadi:

- O'lim, kasallik, jismoniy va ma'naviy nuqsonlarni bildirib keluvchi disfemizmlar;
- Keng doiradagi jinoiy guruhlar bilan bog'liq disfemizmlar,
- Inson nuqsonlari bilan bog'liq disfemizmlar;
- Millatga mansub disfemik nomlar;
- Alloh, iblis (shayton), cherkov marosimlari bilan bog'liq disfemizmlar<sup>2</sup>.

Quyida ingliz tilidagi ayrim disfemizmlarda misollar keltirib o'tamiz:

Bleeding –heart- ijtimoiy ko'mak beruvchi;

Do-gooder- hayvonlar va insonlarga mehribonli qiluvchi, yordam beruvchi shaxs;

Loser-shaxsiy kasbi va puli bo'lmagan shaxs

Overthink-chuqur o'ylamoq;

Primitive- G'arb mamlakatida istiqomat qilmaydigan shaxs

Slum-qashshoq aholi yashaydigan hudud

Subversive- hukumatni yoki siyosiy tuzumni ag'darish harakat qiluvchi.

Demak, disfemizm yagona shaklni qabul qilmaydi, faqatgina odobdan tashqari, vulgar, axloqsiz so'zlarbilangina chegaralanib qolmaydi. Ya'ni disfemizmni qo'pol, dag'al, vulgar nutqning, o'zida noxushlikni ifodalaydigan so'z va iboralarning mahsuli deb qarash noto'g'ri bo'ladi. Kontekst(matn) orqali disfemizmni belgilash maqsadga muvofiq bo'ladi. Misol uchun bir so'zni qat'iy disfemik so'z deb oladigan bo'lsak, bu barcha kontekstual holatlarda o'zini oqlamasligi mumkin.

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## INGLIZ VA O'ZBEK TILLARIDA KONVERSIYA SO'Z YASASH USULI SIFATIDA

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**Annotatsiya:** Maqolada ingliz va o'zbek tillaridagi konversiya hodisasi, uning so'z yasash usuli sifatida o'xshash va farqli tomonlari haqida ma'lumotlar va turli olimlar fikrlari keltiriladi. Bunga qo'shimcha ravishda, konversiya usuli yordamida yasalgan so'zlarga misollar ham beriladi.

**Kalit so'zlar:** so'z yasash usullari, konversiya, so'z turkumlari, semantik-grammatik, subyektivatsiya, adyektivatsiya, adverbializatsiya, verbikatsiya.

**Abstract:** The article presents information about the phenomenon of conversion in English and Uzbek languages, its similarities and differences as a way of forming words, and the opinions of various scientists. In addition, examples of words formed using the conversion method are also given.

**Key words:** the ways of word formation, conversion, parts of speech, semantic-grammatical, subjectivation, adjectivalisation, adverbialisation, verbification

**Аннотация:** В статье представлены сведения о явлении конверсии в английском и узбекском языках, его сходствах и различиях как способе образования слов, а также мнения различных ученых. Кроме того, также приведены примеры слов, образованных методом преобразования.

**Ключевые слова:** способы словообразования, конверсия, части речи, семантико-грамматические, субъективация, адективизация, адвербиализация, вербификация.

O'zbek va ingliz tillarida so'z yasashning turli xil usullari mavjud. Shulardan biri bu konversiya hodisasi, ya'ni bu turdagi so'z yasashda bir turkumdagi so'z boshqa bir turkumga ko'chadi va o'z ma'nosini o'zgartiradi. So'z yasalishi, umuman, qanday usul, qanday vosita bilan bo'lmasin bir so'zdan tamoman yangi leksik ma'noli so'z hosil qilish demakdir.

Konversiya ingliz tili so'z yasash tizimining o'ziga xos xususiyati hisoblanadi. U yana, shuningdek, qo'shimchalarsiz so'z yasash, deb ham ataladi. Konversiya so'zi “conversion” so'zidan olingan bo'lib, bu so'z birinchi marta Henri Svitning 1891– yilda chiqarilgan “yangi ingliz tili grammatikasi” kitobida ishlatilgan.[5,33]

Olimlar konversiya haqida turli xil fikrlarni ilgari surishgan. Masalan, professor A.I. Smirntitsky konversiya so'z yasashning morfologik usuli degan. Ushbu holatda bir so'z turkumiga oid so'z boshqa so'z turkumiga paradigmasini o'zgartirgan holatda o'tadi. Misol uchun, a dial oti o'z paradigmasini o'zgartirib, to dial fe'liga aylanadi. A. Marchand esa o'zining «The Categories and Types of Present-day English» kitobida konversiyani morfologik–sintaktik usul, deb atagan, chunki biz bunda nafaqat so'zning paradigmasini o'zgartiramiz, balki uning sintaktik vazifasini ham almashtiramiz. [6, 309]

Lekin o'zbek tilida so'z yasashning bu turi keng tarqalmagan hisoblanadi. Ingliz va o'zbek tillarining tipologik va genetik komponentlari tufayli grammatik tizimlar sezilarli darajada farqlanadi. Agar ingliz tili hind-evropa tili sifatida tasniflangan bo'lsa, o'zbek tili turkiy tillar qatoriga kiradi. Bu ularning grammatik tizimlari tubdan farq qilishini ifodalaydi. Grammatik tuzilishi jihatidan ingliz tili flektiv tildir. o'zbek tiliga esa, aglyutinativdir. Demak, har qanday til grammatik tizimi uning faoliyatida katta rol o'ynaydi.[4]

XIX asrning so'nggi yillari ingliz grammatikasida konversiyaning rivojlanishidagi muhim bosqich hisoblandi. Bu rivojlanishga ingliz tilshunosi Svit H.A katta hissa qo'shgan. U ilk bor konversiya atamasini ingliz grammatikasiga olib kirgan deya e'tirof etiladi. Boshqa tomondan u so'zlarning sintaktik ko'p funkcionallik go'yasini ham rad qilmaydi.[2]

Konversiyaning asosiy ko'rinishlari: substantivatsiya, adyektivatsiya, verbikatsiya va adverbializatsiya. Bunda boshqa so'z turkumlaridagi so'z ot, sifat, fe'l va ravishga o'tadi. Masalan,

### *Xalqaro miqyosdagi ilmiy-amaliy anjuman*

“o’qish”, “qurilish” kabi so’zlar ot deya tahlil qilinsada aslida fe’llarning harakat nomi shakli hisoblanadi. Konversiya hodisasi qo’shimchasiz tillar, ya’ni barcha so’z turkumlari aks etgan so’z shakllariga ega bo’lmagan tillarda keng rivojlangan. Yuqorida ta’kidlanganidek, bir turkumdagi so’z boshqa bir turkumga qo’shimchalarsiz o’tadi. Masalan, o’zbek tilida qaraydigan bo’lsak “go’zal” so’zi sifat va ot bo’lishi mumkin. Ot turkumida kelganda ism vazifasini bajaradi. Shuningdek, bir turkumdagi so’z o’z ma’nosini o’zgartirishi, boshqa ma’no ifodalashi mumkin. Masalan, “yozdi” fe’li (xat yozdi); (barg yozdi); (dasturxon yozdi) yoki “yetdi” fe’li (manzilga yetdi); (maqsadga yetdi); (orzuyiga yetdi). So’z yasalishidagi bu usul lug’aviy-semantik usul deb ataladi.

Bundan tashqari, so’z yasash usuli, ya’ni konversiyaga misol qilib, “Mard maydonda bilinar” gapini tahlil qilsak, ushbu gapda mard so’zi ot so’z turkumi vazifasida keltirilgan. Ammo “mard” so’zi morfologik jihatdan aniqki, sifat so’z turkumi hisoblanadi. Otga ko’chgan o’rmda “odam” ma’nosini anglatib kelmoqda. Bu holatlarni sifatdoshlarda ham kuzatilishi mumkin. Misol uchun: o’qigan o’zar. Bu gapda ham “o’qigan” so’zi ot vazifasida keltirilgan. Biroq bu so’z sifatdoshga mansub so’z.

Ingliz tilida esa fe’ldan ot yasash yoki otdan fe’l yasash mumkin. Misol uchun: A book (n)-kitob, book(v)-buyurtma qilmoq; Face (n)-yuz, to face (v)-duch kelmoq.

Ushbu misollar orqali so’z o’zagida hech qanday o’zgarish kuzatilmagan, boshqa kategoriyaga ko’chayotganligini kuzatish mumkin. Bu turdagi so’zlar bir vaqtning o’zida ham ot ham fe’l so’z turkumida ishlatilishi mumkin. Bundan tashqari sifatdan ham fe’l yasalishi mumkin. Masalan, dry-quruq (sifat), to dry- quritmoq, qurimoq (fe’l); slow-sekin (sifat), to slow-sekinlashtirmoq (fe’l); open-ochiq (sifat), to open-ochmoq (fe’l).

Qadimgi ingliz tili grammatikasida konversiya usulida so’z yasash bor bo’lgan deya e’tirof etilsada, hozirgi ingliz tilidagi konversiyadan omonimlarning yo’qligi, infinitiv fe’llarning so’z yasovchi suffikslarning yo’qligi bilan ham farq qiladi. A.I.Smirnitskiy omonim so’zlarda konversiya usuli bilan so’z yasash belgilarini ko’rmadi. U so’z yasalishi qadimgi va hozirgi ingliz tilida bir xil prinsip bo’lganini tasdiqlaydi[3]. Misol uchun qadimgi ingliz tilida “slepen” fe’l va “slep” ot bo’lgan, vaqt o’tib fe’ldagi affiks yo’qolib ular bir xil shaklga kelib omonim bo’lib qolgan hamda “pencil”(n) va “pencil”(v) kabi konversiya orqali hosil qilingan so’zlardan farqlangan. Konversiya hodisasida ham boshqa so’z yasash usullaridek, faqat bir ma’noli so’z yasaladi, biroq keyinchalik ularning ko’pchiligi ko’p ma’noli bo’lib ketadi. Konversiya usuli yordamida hosil bo’lgan yangi so’zlar konversiyaning ko’p marta takrorlanishiga bog’liq. Ya’ni o’zak so’z qancha ma’noga ega bo’lsa, konversiyaga shuncha ko’p to’g’ri keladi. Ushbu fikrga xulosa o’rmda shuni aytish mumkinki, konversiya usuli bilan faqat yangi so’zlarni hosil qilish bilan chegaralanib qolmasdan, yangi-yangi ma’noli so’zlar ham hosil qilish mumkinligini aytish joiz. [1]

Xulosa qilib aytganda, konversiya hodisasi har ikki tilda ham so’z yasash usullaridan biri hisoblanadi va so’z bir turkumdan boshqa so’z turkumiga o’zgarishsiz ko’chadi. Ingliz tilida bu unumli so’z yasash usuli hisoblansa, o’zbek tilida u unumli emas. Konversiyaning har ikki tilda ham keng tarqalgan ko’rinishlari otlashish, sifatlashish, fe’llashish hisoblanadi.

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## **UZBEK AND ENGLISH PROVERBS AND THEIR SPECIFIC CHARACTERISTICS**

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**Annotatsiya:** Ushbu maqolada Ingliz va O’zbek tillaridagi maqollarning o’ziga xos xususiyatlarini o’rganilgan.



## *Translation and intercultural communication through the English literature and linguistics*

**Kalit so`zlar:** maqollar, xalq og`zaki ijodi

**Abstract:** In this article, the specific features of English and Uzbek proverbs are studied.

**Key words:** proverbs, folklore

**Аннотация:** В данной статье исследуются специфические особенности английских и узбекских пословиц.

**Ключевые слова:** пословицы, фольклор.

One of the factors that express the national values and culture of the nation, which show the identity of the nation, is the oral creativity of the people. Proverbs, one of the most important genres of folklore, are one of the most important topics studied in linguistics and folklore. The study and research of proverbs, which are one of the most important genres of folklore, and folk art in general, is of great importance today.

Folk proverbs, which arose as a unique phenomenon of language, philosophy and artistic creation, are a genre of folklore with a compact form, but deep content. Each of these artistic drops, which can show the beauty of our language, the elegance of our speech, the intelligence and logic of our thinking with amazing power, are a wonderful mirror of our people's centuries-old life experiences and everyday life.

In this artistic mirror, his attitude to life, nature, man, family and society, social-political, spiritual-educational, moral-aesthetic and philosophical views, in short, his Self and Identity are fully manifested.

[1] For this reason, proverbs are very common and have been used not only in lively conversation and mutual speech for centuries, but also in artistic, historical and scientific works, political and journalistic literature, and are still very active today. . Proverbs are a widespread independent genre of oral artistic creativity as rare examples of folk wisdom. Conditionally, they can be called the rules of folk etiquette. After all, proverbs are a phenomenon born from the very concise, concise, dense and figurative expression of the socio-political, spiritual-cultural, moral-philosophical views of the people tested in their life experiences over the centuries. Proverbs are not specially created, but arise as a judgment as a moral assessment of the conclusion born from life experience tested due to the requirements of certain conditions.

Folk art has its own laws and principles of development. These features are studied by the field of paremiology of folklore studies.

As we conduct research on proverbs, we must turn to the field of paremiology. Paremia is a Greek word that means wisdom, proverb, wise saying.

In folklore, the genre of proverbs is a part of folk creativity, as it is directed to wisdom, is very concise, concise and figurative. However, the genre of the proverb is not recognized as a separate literary genre until today, and it is seen as a sub-genre, sometimes abstractly, in the composition of folk prose and folk poetry.

A proverb is one of the genres of oral creativity with a concise and deep meaning, which was created on the basis of the experiences and observations accumulated by the people in the socio-economic, political and cultural life over many centuries. The term proverb is derived from the Arabic word - qawlun - to

speak, to say, and is used for spoken expressions and phrases. Phrases and expressions that are said

almost identically by everyone and are understood in the same way make up the genre of proverbs. [1.2]

So, folk proverbs consist of expressions and phrases that have a unique artistic form, perfectly embodying the conclusions, judgments and recommendations of the public about specific events and events. Uzbek folk proverbs are often proverbs, parables, proverbs, proverbs, sayings, proverbs, sayings of wisdom, words of wisdom, rebuke, sayings of elders, sayings of sages or sages, sayings of poets and sayings of fathers. famous among the people with his terms. The term proverb is often used in scientific context.

Proverbs are an international genre by their nature. There is no nation in the world that does not have its own proverbs. Because each nation leaves its life experiences to generations in the form of proverbs. That is why there are many proverbs that are close to each other in terms of content and form in the oral works of different nations. Because there are many similarities in the life and history of each nation. , there are commonalities. [1]

In English, the term proverb is mainly expressed by the word "proverb"<sup>1</sup>. Sometimes in many literatures, we can give the concept of a proverb through the words: adages, dictums, maxims, mottoes, precepts, saws, truisms. Like Uzbek folk proverbs, English folk proverbs are one of the most widespread genres of English folklore. It often shows common aspects similar to Uzbek proverbs in terms of structure, study in folklore, and other aspects.

When referring to folk proverbs, it is necessary to take into account their historicity. Because most of the proverbs used in our speech today are created in the past, and the limitations and conflicts in the people's psychology and worldview are clearly expressed. Therefore, it is necessary to collect folk proverbs and

study their layers characteristic of different periods in nature from the point of view of consistent classification. For example, one of the Uzbek folk proverbs, "The rich feed the rich, the water flows into the stream", is difficult to understand at a glance, in which period of society and by which class of representatives. If the proverb is used in the speech of the working people, it serves the interests of this class or vice versa. Or if we consider the proverb "A fool's bolt is soon shot" from English proverbs. The translation of the proverb is that a fool's bow shoots quickly. The alternative Uzbek version is "If you stick a mind to a fool's head, he will remove it with his hand." Judging from the translation, we have no doubt that the proverb was created in the distant past. Because the "bolt" used in it, i.e. "bow arrow" is made in the past, during the war<sup>2</sup>. So, the specific class function of proverbs is determined by their place of use in speech. But regardless of the period in which proverbs were created, they can be activated again in speech. With this opinion, we do not want to say that the proverbs "A rich man pours water into a rich man, water flows into a stream" or "A fool's bolt is soon shot" are not active in our speech today. In this case, we just want to say that the origin or creation of proverbs depends on a certain period and situation. Conditioned by changes in social life, the content of proverbs changes at various levels - narrowing or expanding. This fact itself shows that the proverb is directly connected with the life of society and people.[2]

So, proverbs play a key role in studying people's life, their past economic, political and cultural level of living.

The famous Russian writer L. N. Tolstoy said, "In every proverb, I see the figure of the people who created this proverb," and this can confirm all the points we made above. Another important aspect of proverbs is their instructiveness. Proverbs always convey a lesson. But just as not every instructive thought becomes a proverb, there are several conditions for instructive thoughts to become proverbs.

- An instructive idea that turns into a proverb is that it has been tested in the life experience of the people for many years. Any idea tested by life experience can convince a person;
- The exemplary thought expressed in the proverb has a universal character, not only for an individual;
- It is necessary to have a concise, perfect artistic form of the tested universal idea. [3]

In short, English proverbs into Uzbek or Uzbek proverbs

it is very important to preserve the meaning in the process of translating into English and providing alternative versions of proverbs. That is why working with proverbs requires a deep study of their semantic features and the original meaning of each proverb.

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## **ETYMOLOGICAL ANALYSIS OF ENGLISH AND UZBEK PHRASEOLOGICAL UNITS**

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**Abstract:** This article defines primary contextual features of phraseological units in general and promotes their classification in English language. Moreover, the article discusses the issues that may be faced in the process of the translation of phraseological constructions from in English and Uzbek languages.

**Keywords:** phraseology, linguistics, translation theory, language, context, contextual feature, classification, translation issue, idioms.

**Annotatsiya:** Ushbu maqolada frazeologik birliklarning birlamchi kontekstual xususiyatlari aniqlanadi va ularning ingliz tilidagi tasnifi ilgari suriladi. Bundan tashqari, maqolada ingliz va o'zbek tillaridan frazeologik konstruksiyalarni tarjima qilish jarayonida duch kelishi mumkin bo'lgan masalalar ko'rib chiqiladi.

**Kalit so'zlar:** frazeologiya, tilshunoslik, tarjima nazariyasi, til, kontekst, kontekstual xususiyat, tasnif, tarjima masalasi, idiomalar.

**Аннотация:** В данной статье определяются первичные контекстуальные признаки фразеологизмов в целом и предлагается их классификация в английском языке. Кроме того, в статье рассматриваются вопросы, с которыми можно столкнуться в процессе перевода фразеологических конструкций с английского и узбекского языков.

**Ключевые слова:** фразеология, языковедение, теория перевода, язык, контекст, контекстуальный признак, классификация, проблема перевода, идиомы.

### ***Translation and intercultural communication through the English literature and linguistics***

In modern linguistics, the cultural study of the development of phraseological units in the language shows the relationship between language and culture, because fixed phrases are more related to the life of the people than other linguistic units of the language. They were formed on the basis of centuries-old life experiences,

traditions and rituals that continue to this day. Thus, mental qualities are clearly felt. Especially when there are onomastic components in the composition of phraseological units, this feature becomes more apparent. The reason is that onomastic units have become a bridge connecting the people's past and present life.

Consequently, one of the important tasks of linguistics is to study and classify phraseological units in different systematic languages, their etymology, structure, and semantics. It is known that a number of studies have been conducted on phraseological units in world linguistics. Therefore, the works of L.A. Bulakhovsky, A.V. Kunin, L. Kulieva, K. Musaev, I.S. Stepanova, E.F. Arsenteva, I.N. Isabekov, A.V. Urazmetova are of great importance in this regard. E.F. Arsenteva made a comparative analysis of phraseological units representing human nature in the system of different languages; I. Stepanova reviewed the Russian and English system of phraseological units<sup>1</sup> related to flower names. I. Isabekov studied the problems of translation of phraseological units in Kyrgyz and Russian languages.

One of the important researches in this regard is Z.K. Korzyukova's dissertation work on the topic "The main aspects of the function of phraseological units with proper names in the English language." In his research, the most important characteristic of phraseological units in English linguistics is shown as incompatible components, and analyzed on the basis of Kunin's "English-Russian dictionary". In his research, he also attached great importance to the etymology, linguistic and mental characteristics, and classification of expressions.

The theory of stability was also developed by Professor A. V. Kunin. A.V. Kunin considers sustainability as a multifaceted concept that includes the following elements:

1. Consistency of Use. This shows that phraseological units are not formed in speech, but are repeated in a ready form.

2. Lexical stagnation means that phraseological units cannot be replaced (for

example, red tape, and mare's nest) or partially replaced within the framework of phraseological variation: lexical (skeleton in the closet - skeleton in the closet, blind pig. - blind or yo'lbars), grammatical (stone heart - stone heart), positional and mixed options.

3. Lexical stability of phraseological units is used to determine semantic stability. The meaning of the phraseological unit is preserved despite minor changes. It can only be identified, clarified, reduced or enhanced.

4. Syntactic consistency.

According to Kunin, any phraseology that does not have one of these stagnation qualities cannot be considered a phraseological unit. In this regard, there is a question of translating English idioms into another language, which have only idioms as a unique feature, and have a unique, unbroken phraseological structure. Preserving the lexical, semantic and linguistic features of idioms is a very difficult task. From the point of view of genetics, it is known that the structure of the English language differs from the structure of the Uzbek language; they belong to separate language families. As a result, the grammatical structures of different languages differ from each other. There are several affixes in the Uzbek language, for example; the phrase begins with a noun and ends with a verb; there are no prepositions, articles, or gender categories. English has articles, prepositions and affixes. As a result, trying to translate words, phrases, sentences and especially idioms presents some difficulties.

Moreover, the differences in form and meaning between English and Uzbek idioms make translation problematic. For example, — *hot under the collar* if translated as —yoqa ostidagi issiqlik ..., —*tepa sochi tikka bo'dil* is the Uzbek version of this phrase<sup>1</sup>. As can be seen from the example, the difficulty in mastering idioms is related to the disparity in terms of form and meaning. It should be noted that translating idioms from English to another language is very difficult.

Differences in the semantic and stylistic tasks performed by words with the same real meaning in different languages, as well as differences in the combinations of such words in different languages, are extremely important for both practice and translation theory.

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## **INGLIZ VA O'ZBEK TILIDAGI FRAZEOLIK BIRLIKLARNING ASOSIDA YOTGAN OBRAZLARNING QIYOSIY TAHLILI**

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**Annotatsiya:** Ushbu maqolada Ingliz va O'zbek tillaridagi frazeologik birliklarning o'ziga xos xususiyatlarini o'rgangan holda ularning qiyosiy –tipologik tahlili amalga oshiriladi.

**Kalit so'zlar:** frazeologik birliklar, frazeologizm, turg'un birikma, barqaror birikma;

Frazeologik birlik til hodisasi sifatida lison va nutqqa daxldor birlikdir. Birdan ortiq mustaqil leksema ko'rinishining birikuvidan tashkil topib, obrazli ma'noviy tabaitga ega bo'lgan lisoniy birlik frazeologik birlik deyiladi: tepa sochi tikka bo'ldi, sirkasi suv ko'tarmaydi; to show the white feather, to play the first fiddle.

Frazeologik birlik ibora, frazeologizm, turg'un birikma, barqaror birikma, frazeologik birikma atamaları bilan ham yuritiladi.

Frazeologik birliklarning eng asosiy belgilari sifatida quyidagilarni ko'rsatish mumkin:

1. Frazeologik birlikning tarkibida ikki yoki undan ortiq leksema qatnashgan bo'ladi.
2. Frazeologik birlik yaxlit bir lug'aviy ma'no ifodalaydi.
3. Frazeologik birlikning tarkibidagi so'zlar o'z leksik ma'nolarini yo'qotgan bo'ladi.
4. Frazeologik birlik turg'un birikma sifatida erkin birikma bilan faqat omonimik holatda bo'ladi.
5. Frazeologik birlikni faqat yaxlitligicha almashtirish mumkin
6. Frazeologik birlik gapning tarkibida yaxlitligicha bir sintaktik vazifada keladi.
7. Frazeologik birlikni boshqa tilga so'zma – so'z tarjima qilib bo'lmaydi, yaxlitligicha tarjima qilinadi.

[1]

Frazeologik birlik tashkil etuvchisiga ko'ra qo'shma leksema, so'z birikmasi va gapga o'xshaydi.

Biroq ular ko'proq qo'shma leksema kabi til jamiyati ongida tayyor va barqaror holda yashaydi.

Boshqacha aytganda, frazeologik birlik lisonda barcha lisoniy birliklarga xos bo'lgan umumiylik tabiatiga ega va nutqda xususiylik sifatida namoyon bo'ladi. Demak frazeologik birikma nutq hodisasi emas, balki til hodisasi. Shuningdek, frazeologik birlik nominativ ma'no anglatadi, shunga ko'ra leksema bilan bir qatorga qo'yiladi, leksemadan yirik nominativ birlik deb yuritiladi.

Frazeologik birliklarning mazmun planida ikki hodisa ajratiladi: 1) lug'aviy ma'no, aniqrog'i frazeologik ma'no; 2) uslubiy baho. Tarkibli morfemaning, leksemaning ma'nosi odatda uni tashkil qiluvchi til birliklarga xos ma'nolarning yig'indisi sifatida gavdalanadi, qismlar ma'nosi asosida butunning ma'nosi tushuniladi. Frazeologik birlik tarkibli til birligi, lekin uning ma'nosi tarkibidagi leksemalarga xos ma'nolarning oddiy yig'indisiga teng bo'lmaydi. Frazeologik birliklarga xos ma'no tarkibidagi leksemalarning ma'nosiga nisbatan maxraj ma'no, ustama ma'no sifatida gavdalanadi, bu ma'no tarkibidagi leksemalarning ma'nosiga suyanmasligi ham mumkin. Frazeologik birliklarning ma'nosi tarkibidagi leksemalarga xos ma'nolarning oddiy yig'indisi bo'lmasligi, shular ustiga qurilgan yangi bir ma'no bo'lishi sababli, frazeologik birliklarda go'yo ifoda plani bilan mazmun plani orasida qandaydir uzilish sodir bo'ladi. Xususiy ma'nolar umumiy ma'noni to'g'ridan to'g'ri izohlab turmaydi. Shu sababli frazeologik birliklarda ifoda plani bilan mazmun plani orasidagi bog'lanish shartlilik kashf etadi. Bu yerda bittadan ortiq so'z yaxlitligicha ma'lum bir obraz asosida, ko'chirish yo'li bilan semantik taraqqiyotni boshdan kechiradi. Ma'lum bir obraz asosida yuzaga kelgan ana shunday ustama ko'chma ma'noga frazeologik ma'no deyiladi.[1.2]

Frazeologik birliklarning semantik xususiyatlarini o'rganish orqali ularda frazeologik polisemiya, frazeologik sinonimiya, frazeologik antonimiya, frazeologik omonimiya va paronimiya hodisalari borligi aniqlangan [ 1].

Frazeologik sinonimiya – sinonimiya til birliklari orasidagi semantik mikrosistemalardan biri bo'lib, frazeologik birliklar orasida ham anchagina. Ikki frazeologik birlikni sinonim deyish uchun ular ayni bir ma'noni anglatishi shart. Busiz sinonimiya haqida gapirib bo'lmaydi. Ayni bir ma'nolilikni teng ma'nolilik deb tushunish yaramaydi. Har bir sinonim, shu sinonimiya uyasi uchun umumiy ma'no o'zidan tashqari, o'ziga xos ma'no qirrasiga ega bo'ladi. Sinonimlar odatda bir yoki bir necha jihatdan farqqa ega bo'ladi, shulardan biri ma'no qirrasidagi farq bo'lishi mumkin. Masalan, yer bilan yakson bo'lmoq – yer bilan yakson qilmoq, kulini ko'kka sovrarmoq – kuli ko'kka sovrildi yoki to be in a bad

### *Translation and intercultural communication through the English literature and linguistics*

mood va to be down in the mouth frazeologik birligiga sinonim: ayni bir ma'noni anglatadi. Bu sinonimlar, boshqa belgi- xususiyatlaridan qat'i nazar, ma'no qirrasida farq qiladi: ikkinchisida ma'no bir qadar kuchli. Frazeologik sinonimlarni belgilashda ular asosida boshqa boshqa obrazning yotishi ham hisobga olinadi. Masalan, bir og'iz, bir shingil, bir chimdim sinonim frazeologik birliklari, asosida har xil obrazlar yotadi: so'zlash organi, bir bosh uzumning qismi, chimdib olinadigan miqdor.

Sinonim frazeologik birliklarni bir frazeologik birlikning variantlaridan ajratish kerak. Buning uchun frazeologik birliklarning so'z-komponentlariga diqqat qilish kerak. Leksik tarkibida ayni bir so'z-komponent qatnashmaydigan frazeologik birliklar larning sinonim ekani shubha tug'dirmaydi. Masalan, "butun tafsiloti bilan, mayda-chuydasigacha" ma'nosini anglatadigan ipidan ignasigacha, miridan sirigacha, qilidan quyrug'igacha frazeologik birligiga o'zaro sinonim bo'lib, ular tarkibida umumiy so'z-komponent yo'q [2].

Sinonimiya – ma'no asosida belgilanadigan hodisa. Ayni bir ma'nolilik monosemantik frazeologik birliklarda ibora bilan ibora orasida belgilanadi. Agar sinonimik munosabatda polisemantik frazeologik birlik qatnashsa, frazeologik birlikdan emas, balki konkret frazeologik ma'nodan kelib chiqish lozim.

Xulosa qilib aytganda, har bir tilda frazeologik birliklar o'ziga xos lingvistik xususiyatlarga ega. Ammo barcha tillarda frazeologik birliklar til boyligi bo'lib xizmat qiladi. Polisemantik frazeologik birliklar tilning lug'aviy tarkibini va nutqni boyitishga xizmat qiladi va unga hissiy bo'yoqdorlik ma'nolarini mujassamlashtiradi.

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#### **KONSEPTUAL METAFORALAR**

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Abstrakt: Ushbu maqolada tilshunoslarning konseptual metafora haqidagi fikr mulohazalari, tadqiqod xulosalari va muallifning mazkur mulohazalarga munosabati keltirilgan.

Kalit so'zlar: konseptual metafora, linguakulturalogiya, motivatsiya, markaziy bilim, timsollashgan tafakkur.

Kognitiv lingvistikada konseptual metafora yoki kognitiv metafora bir konseptning boshqa nuqtai nazardan tushunishni anglatadi."Konseptual" tushunchasi doirasi insoniyat taraqqiyotining istalgan aqliy-tafakkuriy davrini ifoda etishi mumkin. Ya'ni ma'lum bir davrda ijobiy xususiyatga ega bo'lgan konsept , boshqa bir o'tgan yoki kelajak uchun salbiy ma'no kasb etishi mumkin. Shu bilan birga turli tillarda ma'lum bir metaforalarning muntazam qo'llanilishi shu millat vakillari ongida konseptual chizgilar, boshqacha aytganda, xaritalarni hosil qiladi. Bu esa metaforalarning linguakulturologik xususiyatga ega ekanligini anglatadi va bu metaforalarni boshqa bir madaniyat vakillari anglashi uchun maxsus madaniy kodni ochishlari kerak bo'ladi.

Konseptual metafora bu bevosita linguakulturologiya bilan bog'liq tushuncha bo'lib, u ma'lum bir madaniyat vakillarining o'ziga xos ma'no , shakl, vazifa va hokazolar jihatdan bir-biriga yaqin bo'lgan konseptlarni ifodalash uchun birini boshqasining nomi bilan atashdir. Bundan ko'rinadiki' metaforalar ikki tomonlama konseptual bilimni namoyon qiladi. Biri, madaniy asos va ikkinchisi timsoldir. Bu ikkala motivatsiya markaziy bilim doirasida metafora holiga keladi. Markaziy bilim, bu ma'lum bir jamiyatdagi metaforalarni rag'batlantiruvchi metonimik tamoyildir. Har bir jamiyat markaziy bilim asosida madaniy universallik va o'z madaniyati doirasini belgilaydi.

Metafora bu bir konseptning boshqa biri bilan boyitishdir va bu ikki konseptsiya o'rtasida mavjud o'xshashlikni o'rnatadigan adabiy yoki ritorik figura hisoblanadi. Bazi olimlar ritorikani 2 xil yo'l bilan tahlil qilish kerak deb hisoblashadi. Masalan, David Richi: " Men metaforalarni kognitiv va kommunikativ kontekstda tahlil qilish kerak deb takidlaymn, chunki, bu suhbat va uning ishtirochilarining to'liq tasvirini o'z ichiga oladi."

Amerikalik kognitiv tilshunos va faylasuf G. Ph. Lakoff murakkab hodisalarni tushuntirish uchun ishlatiladigan metaforalar insonlar hayotiga sezilarli ta'sir ko'rsatishi haqidagi tezisi bilan mashhurdir. U o'z qarashlarini Mark Jonsonning 1980 yilda chop etilgan "Biz yashayotgan metafora" kitobida tezis

sifatida kiritgan.

Timsollashgan tafakkur. Lakoffning fikricha inso miyasidagi har bir tushuncha o'zining timsoliga ega. Shuning uchun ham jamiyatda sodir bo'ladigan lisoniy yohud obrazga oid biror yangi voqelik ortiqcha izohlarsiz anglanadi. U o'z g'oyalarida timsollanishning turli xildagi ammo bir-birini to'ldiruvchi 3 turini ilgari suradi. Birinchisi, rang va makonga oid bo'lgan ba'zi konseptlarning mavjudligini faqatgina bularning haqiqatda shunday ekanligini tekshirib ko'rish lozimligini taqozo etadi. Ikkinchisi, kognitiv lingvistikaga asolangan holda, urush, iqtisod, axloq kabi mavhum tushunchalar ham bizning ongimizda qandaydir timsollarga egaki, biz ular haqida gapirganimizda, shu timsollarni ko'z o'ngimizga keltirib mulohaza yuritamiz. Uchinchidan, kognitiv psixologiya va til falsafasiga asoslangan holda, oq-qora kategoriyasi insonning talabi va xoxish istagidan kelib chiqqan holda qoniqish hissiga tayanib baholanadi.

G'arb falsafiy an'alarida Aristotel ko'pincha metafora tabiatining birinchi sharhlovchisi sifatida o'rin olgan bo'lib, "Poetika" da shunday yozadi: "Metaforik atama" boshqa narsaga tegishli bo'lgan atamaning ko'chirilgan holda qo'llanilishini o'z ichiga oladi. Miloddan avvalgi birinchi asrda Rim ritorigi Kvintilan metaforaga, ya'ni tilining qiyosiy funktsiyasiga ko'proq e'tibor qaratib, Aristotelning oldingi metafora asariga asoslanib, o'zining "Institution Oratoria" asarida "In totum autem metaphora brevior est similitudo" yoki "umuman olganda, metafora o'xshatishning qisqaroq shaklidir" deb ta'kidlaydi.

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## INGLIZ VA O'ZBEK TILLARIDA SO'Z URG'USINING O'RNI JIHATIDAN FARQLANISHI

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**Annotatsiya:** Ushbu maqolada ingliz va o'zbek tillarida urg'uning o'rni va uning ma'no farqlashga xizmat qilishi haqida qiyosiy tahillar va mazkur mavzu yuzasidan misollar keltirilgan.

**Kalit so'zlar:** Urg'u, fonetik komponent, fonetik tabiat, leksik urg'u, unli tovush

**Аннотация:** В данной статье представлены сравнительные исследования роли ударения в английском и узбекском языках и его роли в различении значения, а также примеры по данной теме.

**Ключевые слова:** Ударение, фонетический компонент, фонетическая природа, лексическое ударение, гласный звук.

**Abstract:** This article presents comparative studies on the role of accent in English and Uzbek and its role in differentiating meaning, as well as examples of this topic.

**Key words:** Accent, phonetic component, phonetic nature, lexical accent, vowel sound

So'z urg'usiga bo'lgan qiziqish va samarali tadqiqotlar asosan XX asrning boshlariga borib taqaladi. Dastlab, 1920-yillarda o'tkazilgan tajribalarda ingliz tili so'z urg'usining darajalariga aniqlik kiritila boshlandi.<sup>1</sup> Bundan tashqari, olib borilgan tadqiqotlardaso'z urg'usining so'zdagi pozitsiyasi<sup>2</sup>, ahamiyati<sup>3</sup>,

### *Translation and intercultural communication through the English literature and linguistics*

soʻzga boʻlgan semantik taʼsiri, soʻz urgʻusining stilistik xarakterining turli jihatlari oʻrganilgan. Ingliz va rus tilshunoslari tomonidan soʻz urgʻusining fonetik va fonologik xususiyatlari, urgʻuning amaliy tasnifi yoritilgan tadqiqot ishlari bir qanchani tashkil etadi. Chunonchi, G.P. Torsuyev rus va ingliz tillarini qisman taqqoslashdan tashqari u ingliz tili soʻz urgʻusining fonetik tabiati va aksentual qolipi masalalari boʻyicha qilgan ishlari muhim ahamiyatga egadir.<sup>4</sup> A. Gimson, D.B. Fray, P.Rovch, Vrabel va boshqa bir qator olimlar esa soʻz urgʻusining oʻziga xos xususiyatlari uni oʻrganish, tahlil va tasnif qilish muammolarining yechimlariga aniqlik kiritdilar.<sup>5</sup> Oʻzbek tilshunosligida ham urgʻu va uning ahamiyati, urgʻuning farqlash funksiyasi, uning stilistik vosita sifatida keng qoʻllanishini isbotlovchi qator tadqiqot ishlari olib borildi. Dastlabki, ingliz va oʻzbek tillari soʻz urgʻusi qiyoslanishi masalalariga bagʻishlangan adabiyot A. Abduazizov tomonidan yaratilgan manbalarda koʻzga tashlanadi. Bundan tashqari, soʻz urgʻusining umumiy va xususiy tavsifi tasnifi boʻyicha „Hozirgi zamon oʻzbek adabiy tili“, „Tilshunoslikka kirish“ rukni ostidagi qoʻllanma va darsliklarda maʼlumotlar keltirilgan. Masalan, S. Jalilov urgʻuni til fonetik-fonologik tizimining muhim supersegment birligi sifatida qoʻllash masalalarini,<sup>6</sup> Z. Xolmanova soʻz urgʻusiga taʼsir qiluvchi omillarni yoritib berilgan.<sup>7</sup> Ingliz va oʻzbek tillarining soʻz urgʻusi qiyoslanishi kurs ishi sifatida tahlil qilingan. Urgʻuning oʻziga xos xususiyatlari va uni amaliy tasniflash yuzasidan ingliz, rus va oʻzbek fonotilshunosligida olimlar tomonidan asosan oʻtgan asrning 60-yillaridan boshlab bir qator nazariy va empirik ilmiy tadqiqot ishlari amalga oshirildi. Ularda soʻz urgʻusi yoki aksentemaga olimlar tomonidan turli taʼriflar berildi. B. A. Bogoroditskiyning taʼrif berishicha, urgʻu artikulyatsion va nafas olish bilan bogʻliq energiyaning koʻtarilish yoki pasayishi bilan harakterlanadi. D. Jovns fikricha, urgʻuni kuchli zarb yordamida nafas chiqarilganda hosil boʻladigan tovush balandligi bilan bogʻliq zarbning darajasi sifatida taʼrif beradi. H. Svit ham urgʻu aynan chiqarilayotgan nafas kuchi bilan bogʻliq degan qarashga qoʻshiladi.<sup>8</sup> Ingliz tilshunoslaridan yana biri A. Gimsonning taʼkidlashicha, urgʻu olgan boʻgʻin aynan shu soʻzdagi boshqa bir urgʻu olmagan boʻgʻinlardan yuqoriroq nafas kuchi va muskullarning energiya sarf etishi bilan izohlanadi.<sup>1</sup> Dleksik urgʻuni qanday hosil boʻlishini aniqlash maqsadida oʻtkazilgan qator tajribalar shuni koʻrsatdiki, urgʻuli boʻgʻinni anglash uchun tovushning asosan unli tovushning turli xususiyatlari muhim ahamiyatga ega. Sababi boʻgʻinlarning xosil boʻlishi unli tovushlar bilan chambarchas bogʻliqdir. Soʻz urgʻusi bu soʻzdagi maʼlum bir unlining (yoki boʻgʻinning) choʻziqroq, ajratib taʼkidlab aytilishidir. Payqab olish nuqtai nazaridan barcha urgʻuli boʻgʻinlarning umumiy belgisi bu qolgan urgʻusiz boʻgʻinlardan yaqqol ajralib turishidir. Professor Abduazizov urgʻuning fonetik komponentlarini quyidagicha tasniflaydi:

a) Nutq organlarining harakatiga koʻra. Yaʼni urgʻu boʻgʻiz faoliyati va nafas olish sezilarli darajada kuchaytirilishi va un paychalari titrashining yuqori chastotali artikulyatsiyasi davomiyligi bilan xarakterlanadi. b) Akustika nuqtai nazaridan urgʻu olgan boʻgʻin boshqa urgʻu olmagan boʻgʻinlarga qaraganda yuqoriroq intensivlikka va yuqori tovush toni, davomiylikka ega boʻladi.

c) Anglash doirasida esa urgʻu olgan boʻgʻin urgʻulantirilmagan boʻgʻinlarga qaraganda balandligi davomiyligi va tovushning yuqori toni bilan belgilanadi. Oʻzbek tilidagi urgʻuli va urgʻusiz boʻgʻinlarni farqlashda uchta xususiyat muhim ahamiyatga egadir. Birinchidan urgʻuli boʻgʻin qolgan boʻgʻinlarga qaraganda choʻziq oʻqiladi, ikkinchidan urgʻuli boʻgʻin urgʻusiz boʻgʻindan koʻra aniqroq talaffuz qilinadi, uchinchidan urgʻuli boʻgʻin boshqa bir urgʻusiz boʻgʻindan koʻra balanroq ovozda aytiladi. Masalan dala, paxta, ona soʻzlarining oxirgi ikkinchi boʻgʻinlari birinchi boʻgʻinga qaraganda choʻziq, aniq va baland ovozda aytiladi. Fonetik va fonologik tabiatiga koʻra ingliz tili urgʻusi oʻzbek tili soʻz urgʻusiga qaraganda murakkab jarayon hisoblanadi va oʻz oʻrnida tildagi ahamiyati ham yuqoriroq darajaga egadir. D. Kristal va Gimson ham bu fikrga qoʻshilgan holda ingliz tili soʻz urgʻusi amalga oshirilishi mushkul boʻlgan jarayon deb taʼrif berganlar. Sababi mavjud ilmiy tadqiqotlarda urgʻuga taʼriflar va yondashuvlar oʻrtasida oʻxshashliklar boʻlsada, baʼzan qarama-qarshi fikrlarga ham duch kelamiz. Masalan, Vrabelning fikricha ingliz tilida faqat maʼnoli (mustaqil soʻzlar) soʻzlargina soʻz urgʻusi olishi mumkin va aksincha artikllar urgʻu olmaydi. Baʼzi adabiyotlarda taklif qilinishicha artikllar ham, predloglar ham qaysidir maʼnoda potensial (ehtimoliy) urgʻuga egadir.<sup>2</sup> Shuning uchun ingliz tili urgʻusi haqidagi barcha manbalarda bir nechta istisnolar koʻzga tashlanadi. Oʻzbek tili soʻz urgʻusi esa ingliz tili soʻz urgʻusidan farqli ravishda umumiy normalar bilan xarakterlanadi. Balki shuning uchun oʻzbek tili fonologiyasiga va fonetikasiga doir manbalarda soʻz urgʻusi va uning alohida xususiyatlari haqida mualliflar oʻta qisqa maʼlumotlarni keltiradilar. Fonologik aspektda leksik urgʻu (shu oʻrinda urgʻu farqlovchi urgʻu deb ham nomlangan) maʼno farqlash xususiyatiga egadir.<sup>3</sup> Bunday holat koʻp tillarda, xususan, ingliz va oʻzbek tillarida ham mavjuddir: 1) There has been a significant increase in the number young people who smoke. 2) The population may increase by 15 percent. Keltirilgan gaplardagi increase soʻzi dastlab ot [ˈɪnkri:s], keyingi gapda esa feʼl [ɪnˈkri:s] vazifasini bajaryapti. Oʻzbek tilida

### *Xalqaro miqyosdagi ilmiy-amaliy anjuman*

olma (meva), olma (fe'ning bo'lishsiz shakli). Bir xil tovush ketma-ketligiga ega bo'lgan so'z birikmalari va qo'shma so'zlar so'zlarni ajratib olish uchun leksik urg'udan foydalanamiz: 'black 'bird (qora qush, har qanday qora qush(so'z birikmasi)), 'black-bird (asosan Yevropa va Shimoliy Amerikada uchraydigan qush turi (qo'shma so'z)). Kontekstdan tashqarida bunday so'zlarni faqatgina urg'u yordamida farqlashimiz mumkin. Qisqacha qilib aytganda, so'z urg'usi so'z bo'g'inlardan biriga tushib uning ma'no va talaffuzini belgilab beradi. So'z urg'usi leksik urg'u, lug'aviy urg'u deb ham yuritiladi.

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### **TERMINOLOGIES AND BOUNDARIES OF ANTHROPOLOGY**

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**Annotation:** *Anthropology is a study of human diversity. This overview article discusses global variations in the delimitation of the discipline, and its development from a study closely linked historically to the Western expansion into other parts of the world, to the current situation with anthropologists from varied nations studying social and cultural life everywhere. Key concepts – culture, cultural translation, comparison, and fieldwork – are identified; main dimensions of specializations and practical applications are discussed; and the future of anthropology in an increasingly interconnected world is considered.*

**Key words:** Anthropology, archaeology, boundary, terminology, ethnology, ethnography, discipline, linguistics.

Anthropology as a discipline is concerned with human diversity. In its most inclusive conception, this is what brings together the four fields of cultural anthropology, archaeology, biological anthropology, and linguistic anthropology. With its formative period in the historical era, when Europeans and people of European descent were exploring other parts of the world and establishing their dominance over them, and when evolutionary thought was strong, it also came to focus its attention especially on what was, from the Western point of view, distant in time or space – early humans or hominoids, and non-European peoples

#### **Terminologies and Boundaries of Anthropology**

It is particularly in North America that academic anthropology has retained what has come to be known as 'the four-field approach.' Generally, it seems to have had its greatest strength in countries where dominant settler populations faced sizable indigenous populations, and may have found it practical to assemble academic knowledge about these in a single discipline. In recent times, the continued viability of this arrangement has come under debate. Among the founders of the discipline, some were perhaps able to work (or at least dabble) in all the main branches, but with time, in American anthropology as well, it has certainly been recognized that most scholars reach specialist skills in only one of them – even as it may be acknowledged that a broad intellectual sweep across humanity has its uses, and at the same time as it is recognized that, here as elsewhere, research in the border zones between established disciplines or sub disciplines often brings its own rewards. On the whole, in any case, scholars in archaeology, biological anthropology, linguistics, and sociocultural anthropology now mostly work quite autonomously of one another, and while terminologies vary, in many parts of the world, they are understood as separate disciplines.

In Europe, varying uses of the terms 'anthropology,' 'ethnology,' and 'ethnography,' between countries and regions as well as over time, often reflect significant historical and current intellectual divides (Vermeulen and Alvarez Roldán, 1995). In parts of the continent, in an earlier period, the term 'anthropology' (in whatever shape it appeared in different languages) tended to be used mostly for physical anthropology, but since the later decades of the twentieth century, it has largely been taken over by what we here term 'sociocultural anthropology' – itself a hybrid designation for what is usually



### *Translation and intercultural communication through the English literature and linguistics*

referred to either as social anthropology or as cultural anthropology (in German usage especially, however, 'anthropology' also frequently refers to a branch of philosophy). Physical or biological anthropology, meanwhile, was absorbed in many places by other disciplines concerned with human biology, while archaeology and linguistics maintained their positions as separate disciplines.

In some European countries, now or in the past, the term 'ethnography' has been used, unlike in present-day usage in Anglophone countries, to refer to sociocultural anthropology as a discipline. Matters of discipline boundaries are further complicated, however, by the fact that sociocultural anthropology, especially in Northern, Central, and Eastern Europe, is often itself divided into two separate disciplines, with separate origins in the nineteenth and early twentieth centuries. One, which was often originally designated something like 'folk life studies,' had its historical links with cultural nationalism, and concerned itself with local and national traditions, especially with regard to folklore and material culture.

Yet this is not always clearly reflected in the terminology of the academic landscape. In India, where anthropology has an extended history, its distinctiveness is frequently taken to involve a particular preoccupation with 'tribal' populations, and perhaps with physical anthropology – while some of the scholars recognized internationally as leading Indian anthropologists, concerned with the mainstream of Indian society, may be seen as sociologists in their own country (Uberoi et al., 2007). In African universities, too, founded in the late colonial or the postcolonial period, there has often been no distinction made, at least organizationally, between anthropology and sociology. If in Africa, anthropology has also for a period had to carry the stigma of being historically associated with the evils of colonialism, it seems now to find its own intellectual base in a collaboration between local and expatriate scholars (Devisch and Nyamnjoh, 2011).

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### MAKTAB INGLIZ TILI DARSLIKLARIDA AKADEMIK HALOLLIKNING TAHLILI.

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**Annotatsiya.** Akademik halollik bugungi kunda nafaqat maktab muhitida odob-axloq madaniyatini yuksaltirishda, balki ta'lim rivojiga ham o'zining sezilarli ta'sirini ko'rsatmoqda. Shunday ekan, maktab o'quvchisi tomonidan yo'l qo'yilayotgan har bir akademik vijdotsizlik holatini faqatgina maktab ma'muriyati yoki o'qituvchi zimmasiga yuklamay, maktabda olib boriladigan har bir fan o'z doirasida halollik etikasining ta'limdagi tadbqiqini yosh avlod ongiga singdirishlari lozim. Bu borada maktab darsliklari o'quvchiga nimani o'rgata oladi? Ular xalqaro akademik halollik markazi (ICAI) tomonidan tan olingan akademik halollikning 5 asosiy tushunchasi: javobgarlik, hurmat, adolat, ishonch va halollik tuyg'ularini o'quvchi ongiga qay darajada singdira olayapti?[1,2]

**Abstract.** Today, academic honesty has a significant impact not only on raising the culture of ethics in the school environment, but also on the development of education. Therefore, every academic dishonesty committed by a school student should not be blamed only on the school administration or the teacher, but every subject taught in the school should teach the young generation the application of the ethics of honesty in education. What can school textbooks teach a student in this regard? To what extent are they able to inculcate the 5 basic concepts of academic integrity recognized by the International Center for Academic Integrity (ICAI): responsibility, respect, justice, trust and honesty in the student's mind?

**Kalit so'zlar:** javobgarlik, hurmat, adolat, ishonch, akademik halollik, ko'chirmachilik.

Ushbu tadqiqot jarayonida biz joriy 2022-2023- o'quv yilidan boshlab o'rta maktablarda darslik

### *Xalqaro miqyosdagi ilmiy-amaliy anjuman*

sifatida foydalanilayotgan, O‘zbekiston Respublikasi Xalq ta’limi vazirligi AQSh Xalqaro taraqqiyot agentligining O‘zbekiston barkamollik uchun ta’lim dasturi bilan hamkorlikda Cambridge University Press tomonidan nashr etilgan bir qator ingliz tili maktab darsliklarida akademik halollik muammolarining yoritilishini tahlil qildik. Bunda tadqiqot ob’ekti sifatida 6-11-sinf ingliz tili darsliklarini tanladik. Chunki xalqaro tadqiqotlarga ko‘ra, 11 yoshgacha bo‘lgan bolalar shunchaki muomala yoki ob’ektning yaxshi yoki yomon jihatlari farqlay olishadi xolos. 11yoshdan boshlab esa bola kundalik hayotida kechayotgan jarayonlarni mustaqil tahlil qilib, vaziyatni boshqarish ko‘nikmasiga ega bo‘ladi.[3,4]

Tahlil jarayonidan aniqlanishicha, “Cambridge University Press” tomonidan tavsiya qilingan “What guess?” (6-sinf) hamda “Prepare” (7-11-sinflar) darslik o‘quv qo‘llanmalari xalqaro ta’lim standartlariga javob bera oladigan yuqori dizaynga ega ekanligi, barcha til o‘rganish ko‘nikmalari (o‘qib tushunish, tinglab tushunish, yozish, gapirish, leksika-grammatika)ga oid turli topshiriqlarning rang-barang metodlarga asoslanganligi, o‘qituvchilar uchun xalqaro ekspertlar tomonidan berilgan tavsiyalarning mavjudligi, dars mavzularining o‘quvchiga ham fiziologik, ham psixologik nuqtai-nazardan mosligi darsliklarning O‘zbekiston umumta’lim maktablarida chet tilini o‘qitish bo‘yicha davlat standartlariga to‘laqonli mos kelishini ta’minlaydi. Ayniqsa, darslik qo‘llanmalarining 3 tarmoqli, ya’ni o‘quvchi kitobi, ish daftari hamda o‘qituvchi kitobidan iboratligi, yetkazilishi ko‘zda tutilgan bilim va ko‘nikmaning o‘qituvchi tomonidan to‘laqonli ochib berilishiga, darsda erishiladigan natijani oldindan belgilab olishga yordam berish bilan bir qatorda, o‘quvchi kitobida berilgan mavzularning ish daftaridagi topshiriqlar bilan mustahkamlanishi dars samaradorligini yanada oshiradi.[5,6]

Ammo darsliklarda keltirilgan mavzu yoki muammolarga faqat odob-axloq etikasi nuqtai nazaridan kelib chiqib baho berilgan. Vaholanki, bugungi kunda maktab o‘quvchilari orasida ilmiy taraqqiyotga to‘siq bo‘lib kelayotgan ilmdagi vijdotsizlik, ko‘chirmachilik, firibgarlik, boshqalar tomonidan erishilgan ilmiy yutuqlarni o‘zini qilib ko‘rsatish kabi o‘quvchi kundalik hayotida uchraydigan dolzarb akademik muammolar va ularning yechimi borasida deyarli ma’lumotlar kiritilmagan. Xususan, 6,8,11- sinf darsliklarida akademik vijdotsizlikni aks ettiruvchi holatlar yoki unga sabab bo‘luvchi omillar haqida biror bob, mavzu yoki topshiriqlarda ma’lumot mavjud emas. Holbuki, bugungi kunda O‘zbekiston oliy ta’lim muassasalari talabalari orasida akademik insofsizlik murakkab va keng ildiz otib borayotgan muammo ekanini inobatga oladigan bo‘lsak, ushbu muammoga oliy ta’lim muassasalari tomonidan tashkil qilingan o‘qitish tizimi, shart-sharoitlar yoxud imkoniyatlar borasidagi kamchiliklarni ro‘kach qilishdan oldin oliy ta’limga kirib kelayotgan talabaning akademik halollik tamoyillaridan nechog‘lik xabardor ekani, hamda talabalarni ushbu jarayonga ta’limning quyi pag‘onalari: maktabgacha va maktab ta’limi davridan tayyorlab borishga e’tibor qaratish lozim. Shundaygina ular, bilim olishning asl ma’nosini tushunib yetadilar. Shundaygina jamiyat bilimsizlik va saviyasizlik asosiga qurilgan poraxo‘rlik va korrupsiya qabohatidan holi bo‘ladi. Shunday ekan, maktab muhitida tarbiya topayotgan har bir yosh avlod ta’limda halollik e’tikasini o‘z kundalik aqidasi sifatida dildan his qilishi darkor. Buning uchun maktab darsliklari tayanch targ‘ibotchi vaifasini bajarishi kerak. Ammo joriy ingliz tili maktab darsliklarida bu boradagi ma’lumotlar deyarli yoritilmagan.[7,8,9]

Xulosa o‘rnida aytish lozimki, ayni paytda o‘rta maktablarda ingliz tili darsligi sifatida o‘qitilayotgan “What’s guess” va “Prepare” darslik qo‘llanmalari xalqaro ta’lim standartlari asosida yaratilgan bo‘lsada, ushbu darsliklar bugungi davr ilm taraqqiyotiga g‘ov bo‘layotgan akademik yolg‘on va ko‘chirmachilik illatlarini yetarlicha yoritib bermagan. Fikrimizcha, ilmda adolat va halollikning ustuvor bo‘lishi nafaqat ta’lim sohasida, qolaversa jamiyatning barcha bo‘g‘inlaridagi har qanday korrupsion to‘siqlarning osongina yemirilishiga olib keladi. Bugungi texnika shiddat bilan taraqqiy qilayotgan axborot texnologiyalari asrida istalgan inson soniyalar oralig‘ida zarur ma’lumotni topa olishi va ko‘chirmachilik yo‘li orqali ularni “shaxsiy” mulkiga aylantirishi, hatto ushbu “shaxsiy” ma’lumotlarni boshqalarga ulasha olishini inobatga olsak, biz bunday noinsoflikka faqat ta’lim-tarbiya yo‘li orqaligina keskin zarba bera olishimiz mumkin. Bu borada esa maktab darsliklari muhim o‘rin tutadi. Shunday ekan, maktab ingliz tili darsliklarida akademik halollik mavzusining kengroq yoritilishi maqsadga muvofiq bo‘lardi.

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*Translation and intercultural communication through the English literature and linguistics*

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**XORIJIY TILLARNI O'RGANISHDA ABBREVIATSIYALARNING AHAMIYATI (FRANSUZ TILI DOIRASIDA).**

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**Annotatsiya:** Ushbu maqolada til birliklarining qisqartirilishi, ularning nutq jozibadorligiga ta'siri , qisqartmalar oqibatida so'zlarning morfemalarga bo'linishidan kelib chiqqan grammatik o'zgarishlar va bugungi globallashuv jarayonining qisqartmalar orqali tillarga ta'siri haqida so'z boradi.

**Kalit so'zlar:** globallashuv, madaniyat, tendetsiya, morfema, qisqartirish, nutq go'zalligi

Mustaqil O'zbekistonimiz jahonga yuz tutib dunyodagi barcha mamlakatlar bilan nafaqat iqtisodiy va siyosiy , balki madaniy va ma'rifiy aloqalar o'rnatishi natijasida, yoshlarimizni chet tillarini mukammal o'rganishga da'vat etmoqda. Millatlararo muloqotning eng muhim vositalaridan bir bo'lmish til ,kundan-kunga taraqqiy etmoqda. Til -inson madaniyatining eng baland pog'onasini egallaydigan hodisadir. Bunda esa til va madaniyatning o'zaro ta'siri vujudga keladi.

Hozirgi kunda mustaqil respublikamizda xorijiy tillarni o'qitishga katta e'tibor qaratilmoqda. Har tomonlama yetuk ,barkamol mutaxassislar tomonidan o'z kasbining mohir bilimdoni bo'lgan kadrlarni tayyorlash maqsadida barcha o'quv yurtlarida va ta'lim muassasalarida bir qancha keng qamrovli ishlar amalga oshirilmoqda. Shu o'rinda aytish kerakki, Prezidentimiz SH.M. Mirziyoyev ning 2021-yil 19-maydagi "Chet tillarini o'rganishni ommalashtirish faoliyatini sifati jihatdan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida" gi qarori fikrimizning yorqin dalilidir.

Bugungi globallashuv davrida dunyoni til orqali o'rganishga intilish insonlar o'rtasida tarix va madaniyat haqidagi bilimlarni almashishga olib keladi. Til insonlar o'rtasidagi eng boy muloqot vositasidir. Til ijtimoiy hodisa bo'libgina qolmasdan, eng baland pog'onani egallaydigan hodisadir.

Biroq , til taraqqiyotiga sezilarli ta'sir etadigan omillar mavjud. Qisqartma so'zlar yoki so'z birikmalarining kundalik hayotimizning barcha sohalarini qamrayotganligini uchratish oddiy holga aylanib bormoqda .Agar ushbu yo'nalish bo'yicha biroz jiddiy o'rganilsa, uning qanchalik hozirgi globallashuv jarayonida rivojlanayotganligini , dunyoda keng tarqalgan tillarda jadal qo'llanilayotganini , ayniqsa atamalarining kirib kelishi va mahalliy tillar tomonidan o'zlashtirilishini ,globallashuv jarayonining qisqartmalar orqali tillarga ta'sirini ko'rishim mumkin. Bu holat esa, lingvistikaning eng dolzarb yo'nalishlaridan biriga aylanayotganligini namoyon etmoqda.

Qisqartma so'z va birikmalar tarixi ilk yozuv paydo bo'lishi bilan birga shakllanilganligini ta'kidlash mumkin .Ko'pgina olimlar so'zlarni qisqartirish va uni tarkibli nom sifatida qo'llash jarayoni yer yuzida birinchi yozuvning eramizdan avvalgi IV asrda Qadimgi Shumerlar tilida boshlangan bo'lsa ,Qadimgi Yunonistonda esa eramizdan avval III va II asrlarda faol qo'llanilganligini keltiradilar . Qisqartma so'zlar – barqaror so'z birikmalari komponentlarining bosh harflarini yoki ma'lum qismlarini olib qo'shish bilan hosil qilingan so'zlardir .Qisqartma so'zlar nutqda ixchamlikka erishish zarurati bilan dastlab yozma nutqda paydo bo'ladi va faol faol qo'llanilishi natijasida keyinchalik og'zaki nutqqa ham o'tadi . Qisqartirish-mavjud so'z va iboralar asosida qisqartirilgan so'zlarning hosil bo'lishi. Qisqartirilgan so'zlarning yaratilishi o'rta uzunlikdagi so'zlarni ishlatish tendetsiyasidan kelin chiqadi, shuning uchun uzun so'zlar va ko'p so'zli nomlar odatda qisqartiriladi. Aksariyat hollarda qisqartirilgan so'zlar ot hisoblanadi. Qisqartmalar 2 turi mavjud :1) qo'shma so'zlardan tuzilgan va 2) hosil qiluvchi soz'ning qisqarishi.

Qo'shma so'zlar 2 turga bo'linadi : a) so'zlarning bosh harflarining alifbo nomlaridan tashkil topgan murakkab qisqartirilgan so'zlar. Ular asosan turli xil tashkilotlar, muassasalar va boshqalarni nomlash uchun ishlatiladi. PCF -Parti Communiste Francais; CGT -Confederation Generale du Travail; SNRS – Societe Nationale de la Recherche Scientifique; TGV – Train a Grande Vitesse; SNCF -

Societe Nationale des Chemins de fer Francais va boshqalar. b) tashkil etuvchi so'zlarning bosh tovushlarini birlashtirib yasaladigan qo'shma so'zlar : Organisation des Nations Unies - ONU ; Organisation du Traite Atlantique Nord - OTAN ; Centre de Recherches et d'Etudes pour la diffusion du Francais – CREDIF.

Yaratuvchi o'zakni qisqartirish orqali qisqartma so'zlashuv kundalik nutq uchun shuningdek jaranglarning ayrim turlari uchun xosdir. Qoida tariqasida , kitobdan kelib chiqqan uzun ko'p bo'g'inli so'zlar qisqartiriladi. Misol uchun : automobile - avto , metropolitain – metro , cinematographe – cinema , velocipede – velo , stylographe – stylo , television – tele , photographie – photo va boshqalar. Maktab o'quvchilari va talabalar tilidan kesilgan so'zlarga bir necha misollar keltirish mumkin :geographie - geo, psychologic - psycho, sociologie -socio , philosophic -philo , mathematiques – math , baccalaureat – bac , professeur – prof , faculte – fac , laboratoire – labo , amphitheatre – amphi , certificate – certif , agregation – agre, restaurant – recto .

Yuqoridagi misollardan ko'rinib turibdiki , qisqartirish so'zning morfemalarga bo'linishini hisobga olmasdan amalga oshiriladi .Biroq asosan murakkab yunon tilidan kelib chiqqan elementlardan tashkil topgan so'zlarning -o- unlisidan keying qismi olib tashlanadi , shunday qilib ko'pgina kesilgan so'zlar -o- harfi bilan tugaydi va bu unli qo'shimcha sifatida qabul qilina boshladi va o'z tarkibida hech qachon bo'lmagan kesilgan o'zaklarga qo'shila boshladi : aperitif – apero , metallurgist – metallo , proprietaire – poprio , mecanicien – mecano , frigidaire – frigo , musicien – musico , dictionnaire – dico .

Xulosa qilib aytganda , shu qadar boy va keng qamrovli madaniyatga ega bo'lgan til birliklarining qisqarishi va o'z navbatida nutqni go'zalligiga ta'sir etibgina qolmasdan , bir qancha grammatik o'zgarishlarga sabab bo'lmoqda .Shu sababli qisqartirishlar o'z taddqiqotchisi tomonidan katta e'tibor talab etiladi .

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#### **TARJIMADA TRANSFORMATSIYALARNING QO'LLANILISHI.**

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#### **Annotatsiya.**

Tarjima deb,biror bir asar yoki matni bir tildan ikkinchi tilga til me' yorlarini buzmaganda holda o'g'irishga aytiladi.Asl birliklardan tarjima birliklariga o'tishni amalga oshirish mumkin bo'lgan transformatsiyalar tarjima (tillararo) transformatsiyalar deb ataladi. Tarjima o'zgarishlari mazmun rejasiga ham, ifoda rejasiga ham ega bo'lgan lingvistik birliklar bilan amalga oshirilganligi sababli ular formal semantik xususiyatga ega bo'lib, asl birliklarning ham shaklini, ham ma'nosini o'zgartiradi.

**Kalit so'zlar:** transformatsiya, lingvistik birliklar, semantic xususiyat, konversiv transformatsiya.

#### **Kirish**

Transformatsiyalarning – konversiv transformatsiya,leksik transformatsiya va grammatik transformatsiya turlari mavjud.Tarjimada grammatik transformatsiyalardan keng firdalaningning sababi,source language va target language grammatikasi orasidagi farq,ya'ni rus yoki o'zbek tilidagi gap ingliz tilining grammatik tuzulishi bilan mos kelmasligi,deb izohlanadi.

Leksik va grammatik transformatsiyalar bir biriga o'zaro bog'liq holda bo'ladi.Grammatik transformatsiyalar turli xil grammatik va leksik ko'rinishlarning paydo bo'lishiga sabab bo'ladi.Ko'p hollarda ular bir-biriga bog'liq va leksik-grammatik xarakterga ega bo'ladi.

Grammatik transformatsiyalar : so'zma-so'z tarjima, gaplarning qo'shib ketishi, grammatik almashtirishlar(so'z shakllari, so'z turkumlari, gap bo'laklari).Tarjimada bir so'z turkumi boshqa bir so'z turkumi bilan o'zgartirilishi mumkin.Masalan sifat so'z turkumi ot,fe'l yoki ravish bilan almashinishi mumkin.

Tarjima qilishda sifatlar ko'p hollarda ravishlar bilan o'zgartiriladi.Masalan:

Madina stretched a careless hand (Madina istar-istamas qo'lini cho'zdi)

Ba'zan ingliz tilidagi ravish so'z turkumi boshqa bir so'z turkumi bilan o'zgarishi sodir

## *Translation and intercultural communication through the English literature and linguistics*

bo'ladi. Misol uchun:

The accusation has been disproved editorially (Aybdorlik gazeta maqolasida oqlandi)

Grammatik transformatsiyalarga gap bo'laklari o'rning almashinuvini ham misol qilishimiz mumkin. Ingliz tilida gapda so'z tarkibida avval bosh bo'laklar: ega va kesim, keyin ikkinchi darajala bo'laklar keladi. O'zbek tilida odatda kesim gap oxirida keladi.

She didn't go to school yesterday (U kecha maktabga bormadi).

Konversiv transformatsiya antonimik tarjimaga o'xshab ketadi. Antonimik tarjimadan foydalanilganda ham konversiv transformatsiyani amalga oshirganda ham bir vaqtning o'zida tilning ham grammatik ham leksik sathida almashinish yuz beradi. Konversiv transformatsiyalar qoidaga ko'ra, o'zida tarjimaning murakkab o'zgarishlarini mujassam etadi, chunki ular ko'pincha matnning semantic jihatiga ta'sir o'tkazadi.

Tilshunoslikda turli xil tomondan bo'lsada bir xil ma'noni anglatadigan ikki tomonlama munosabatlarni ifodalovchi juft so'zlar yoki so'z birlikmalariga konversivlar deyiladi. Masalan: A B ga ega = B A ga tegishli

A B ning oldida = B A ning orqasida

A B ning akasi = B A ning ukase

You can't be serious = Hazillashyabsan

Do you have to go? = Bormasang bo'lmaydimi?

Konversiv transformatsiya hodisasi bir tilda ham, bir tildan ikkinchi tilga tarjima qilishda ham sodir bo'lishi mumkin.

Tarjimada turli so'zma-so'z, g'aliz birlikmalarni qo'llashdan qochish, uning o'rniga adabiy, hamma tushunadigan, yorqin so'zlarni tarjima qilish uchun leksik transformatsiyalardan foydalaniladi. Leksik transformatsiyalar tarjima nazariyasida so'zlarni kontekstda almashtirish deb ham yuritiladi. Leksik transformatsiyalar: transkripsiya, transliteratsiya, kalka usuli, leksik-semantik almashtirishlar, konkretlashtirish, umumlashtirish va modulatsiya.

Masalan: to take ko'p ma'noli fe'lini olaylik. Uni o'zbek tilida "olmoq", "olib bormoq", "olib ketmoq", "olib qo'ymoq", "tortib olmoq" kabi tarjima qilsa bo'ladi. Ushbu vaziyatda to'liq ma'noga qarab fe'lni konkretlashtiramiz, ya'ni uning aniq ma'nosini topib tarjima qilamiz.

Ba'zan tarjima matniga leksik birliklarni qo'shishga to'g'ri keladi. Bunda tarjima qilinayotganda kontekstni hisobga olgan holda kerakli va mos so'zlar tarjimon tomonidan qo'shiladi. Masalan:

Pull – o'zingga tort

Birth certificate – tug'ilganlik haqida guvohnoma

### **Xulosa.**

Tarjimaning vazifasi- aslyat va tarjima tillari leksik, grammatik va stilistik hodisalari o'rtasidagi uyg'un hamda tafovutli jihatlarni puxta o'zlashtirib olinadi.

O'zgacha qilib aytganda, "badiiy tarjima" deganda asosiy vazifasi kitobxonda aslyatdagidek badiiy-estetik ta'sir uyg'ota oladigan nutqiy ifoda hosil qilishdan iborat tarjima faoliyat turi muhim rol o'ynaydi.

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## **THE USE OF COLLOCATIONS IN LITERARY TRANSLATION**

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### **Annotation:**

Collocation is considered as one of the key components in English learning and teaching classes. So, learners have problems with producing, translating collocations and make collocation errors. Scientists have revealed that most of the students' errors in writing come from their lack of collocation knowledge, not their grammatical ability. That's why, the best way to be good at using and translating collocations is to practice.

**Key words:** Literary translation, poetic function, original meaning, equivalence, discourse, loss of meaning,

### **Introduction**

"The collocation is the occurrence of two or more words within a short space of one another" states John Sinclair. It is not only related to the space it takes, but also the meaning it gives. For example, if we want to translate "ma'lumot olmoq" into English we cannot say "take information" but "receive information".

Literary translation involves translating poems, rhymes, literary articles, fiction novels, novels, short stories, everything related to literature to another language. The main aim of literary translation is the communication of poetic function. As every literary work has some artistic image embedded in it, translation of this work may be a bit tough. Literary translation includes translating creative works (poems, novels, stories and so on) of writers and poets and this task is hugely important because translator should convey the original meaning of the work into another language.

Translators should bear in mind specificity when they have to work with collocations, as the more specific a word is, the narrower its collocational range will be. Besides, choosing a correct collocation should be influenced by register and genre: as Baker mentioned collocations that come in one area of discourse will not be so in another area. For example, the collocation "catch a cold" means "shamollamoq" in Uzbek, and in the other collocation with this word "catch a whiff" means "nafas olmoq" and these two collocations prove Baker's statement.

While translating collocations into another language, a translator may face several problems. For example, achieving an equivalence above the word level. Translators should work hard in order not to lose the original meaning. However, it is generally known that exact equivalence in translation is almost impossible for several reasons, the most significant one being that the English and Uzbek languages are not from the same origin. The two languages have different lexical and grammatical systems, and there will always be a loss of meaning in translation.

### **Conclusion**

To conclude, the best way to learn collocations is through practicing them because there are not many clear rules. The more the translator looks at them, the more familiar they will become. By doing so, they will be able to avoid producing some awkward, unacceptable and funny translations.

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## **O'ZBEK VA FRANSUZ XALQLARIDA BAHOR FASLI BILAN BOG'LIQ URF-ODAT VA AN'ANALARINING O'ZIGA XOSLIKLARI.**

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**Annatsiya.** Maqolada O'zbek va Fransuz xalqlarining bahor bayramlari, urf-odatlari, madaniyatlari va o'zi xos xususiyatlarini ifodalaydigan bahor bayramlarining kelib chiqish tarixi haqida ma'lumotlar berilgan. Bahor bayramlarining O'zbek va Fransuz tillarida qanday atalishi, nomlari qanday ma'nolarni anglatishi, bayramlarning biridan farqi va o'xshash jihatlari haqida ham aytib o'tilgan.

**Kalit so'zlar:** bahor, bayram, fransuz, o'zbek, xalqlar, nishonlanadi,

Barcha xalqlarda bo'lgani kabi o'zbek va fransuz xalqlarida ham o'xshash bayramlar yuq emas. Shunday ekan biz bahor faslidagi bayramlarning biriga o'xshash bo'gan zihatlar ma'daniyatlari va urf-odatlar haqida navbat va navbat ma'lumotlar beramiz. Bu bayramlardan biri "ONALAR" bayrami. onalarimizni e'zozlash ularni xursand qilish qadrlash tushunchalariga alohida e'tibor qaratilgan holda "ONALAR" kuni onalar bayramini nishonlaymiz va shunday kunlarda onalarimiz uchun eng yaxshi sovg'alar yoki onalarimizni o'zlari xoxlagan biror joylarga sayohatlarga olib chiqishimiz mumkin bo'lgan va yana avval biror narta qattiq gapirib dilini og'ritgan bo'lsak kechirim so'rashimiz kungillarini olib har doimgidanda xursand qilshimiz kerak ekanini eslatib turadigan eslatmadir bu bayramlar.

Ana endi o'zbek va fransuz xalqlaridagi onalar kuni haqida ma'lumot almashsak o'zbek xalqlarida bu bayram 8-Mart sanasiga tug'ri keladi va u O'zbekistonda "Xalqaro xotin-qizlar kuni" nomi bilan ataladi. Fransuz xalqlarida esa Onalar kuni. May oyining oxirgi yakshanbasi. Agar u Uchbirlikka to'g'ri kelsa, u iyun oyining birinchi yakshanbasiga o'tkaziladi. Barcha fransuzlar oilaviy qadriyatlarini qadrlashadi, bu bayram buning tasdig'idir. Va yana fransuz xalqlarining shunga o'xshash bayramlari bor bular:

4 mart (Journée nationale des grands-mères) Milliy buvilar kuni.

8 mart – (Journée internationale des droits de la femme) Xalqaro xotin-qizlar kuni.

Yana bir bahor faslida nishonladigan bayramlardan biri bu 1-aprelda dunyoda norasmiy xalqaro bayram – kulgi yoki hazil kuni nishonlanadi. Aynan shu kunda do'stlarni aldash yoki hazil qilish odat tusiga kirgan. Yangi Zelandiya, Irlandiya, Buyuk Britaniya, Avstraliya va Janubiy Afrikada hazil qilish kunning birinchi yarmigacha bo'ladi va bu vaqtdan keyin hazillashganlar "aprel tentaklari" deb nomlanadi. Bayram kuni tarixi haqida bir necha ma'lumotlar mavjud. Ularning biriga ko'ra, bayram qadimgi Rimda paydo bo'lgan va kulgi ma'budi sharafiga nishonlash bilan bog'liq. Bundan tashqari, dastlab Hindiston va Qadimgi Rimda 1-aprel kuni bahoriy tenglik kuni sifatida ham bayram qilingan. Shu munosabat bilan bu kunda turli xil hazillar, o'yin-kulgilar uyushtirilgan. Shunday qilib odamlar tabiatni bahorgi injiqliklaridan tinchlantirishga harakat qilgan. Ayrim manbalarga ko'ra, 1-aprel Grigoriy taqvimiga o'tish bilan bog'liq. O'rta asrlarda Yangi yil mart oyining oxirida kutib olingan va aprelning ilk kuniga qadar davom etgan.

XVI asr o'rtalarida Fransiya qiroli Karl IX Yangi yilni 1-yanvarga o'tkazib, taqvimni isloh qilgan. Ammo ko'pchilik uni 1-aprelda nishonlashda davom etavergan. Shundan so'ng ularni "aprel tentaklari" deb atashgan va o'shandan buyon 1-aprel kulgi kuni sifatida qabul qilingan.

Germaniyada 1-aprel kuni ishlamaslik va yangi ish boshlamaslikka harakat qilinadi. Kattalar orasida aqlbovar qilmas hikoyalar aytilsa, yosh bolalarga kabutar suti, chivin yog'i olib kelish kabi imkonsiz bo'lgan topshiriqlar beriladi. Hindistonda esa mazkur bayram Holi festivali deb nomlanadi. Ular 31-mart kuni bir-birlariga bo'yoq sepadi, olov ustidan sakrab, bahor kelishini shu tarzda nishonlaydi. O'zbek xalqlarida bu kun 1 aprel dunyoning bir qator mamlakatlarida Kulgi kuni, Hazil kuni, Aldash kuni nishonlanadi. Shu kuni yaqin do'stlar bir-biri bilan hazillashadilar. 1 aprel kuni bir marta bo'lsa ham jilmayib qo'ymaydigan odam topilmasa kerak. Birinchi aprel bir-biriga haddi sig'adigan, qalbi pok insonlarning bayrami.

Fransiyada esa ushbu kunda odamlar bir-biriga qog'ozdan yasalgan baliqni ehtiyotkorlik bilan yopishtirib qo'yadi va ular "aprel baliqlari" deb ataladi. Bu soxta Yangi yil sovg'alari yolg'onga, hazilga, keyin esa chalg'igan odamlarning orqasiga osilgan aprel ahmoqlariga aylanardi. Bu kelib chiqishi isbotlanmagan, ayniqsa 1 aprel boshqa ko'plab mamlakatlarda nishonlanadi. 1-aprelni nishonlash odati o'rta asrlardan beri mavjud bo'lgan an'anadir. U 1 aprel kuni plastik baliqlarni almashtirish va boshqalarga hiyla o'ynashdan iborat. Bu amaliyot shu qadar mashhur bo'ldiki, u butun dunyoga tarqaldi va endi har yili nishonlanadi. Birinchi aprelda orqada osilgan baliq qayerdan keladi?

Birinchi aprelda baliq ovlash an'anasi ko'p asrlarga borib taqaladi. Afsonaga ko'ra, bu an'ana rimliklar Yangi yilni odamlarning bellariga baliq bog'lab, bir-birlarini masxara qilish orqali nishonlashga qaror qilganlarida paydo bo'lgan. Keyinchalik bu an'ana butun dunyo bo'ylab tarqaldi va bugungi kunda biz biladigan qiziqarli bayramga aylandi "Aprel 1-aprel kuni".

Mehnat kuni bayrami ko'pgina xalqlarda 1- May sanasida nishonlanadigan bayramlardan biri. O'zbek xalqlarida bu Mehnat kuni deb ataladi. Fransuz xalqlarida esa (Fête du Travail) deb nomlanadi. Endi uning tarixi haqida bilib gap ketadi. Fransiya va Shveytsariya kabi ba'zi mamlakatlarda, uning nomi munozarali, chunki u Pétainizmga tegishli. Har qanday noaniqlikka yo'l qo'ymaslik uchun ba'zi odamlar Xalqaro mehnatkashlar kunini nishonlashni afzal ko'radilar, bu xalqaro bayram dastlab har yili ish tashlashlar kuni sifatida tashkil etilgan sakkiz soatlik ish kunini da'vo qilish uchun 20- asrda kurash va jangovar bayramga aylangan. 1-May kuni dunyoning ko'plab mamlakatlarida nishonlanadi, bu mehnat harakatining yirik namoyishlari uchun imkoniyatdir. 1-May kunida ko'plab mamlakatlarda xalqaro

### *Xalqaro miqyosdagi ilmiy-amaliy anjuman*

bayram - mehnat kuni keng nishonlanadi, bu bayram avval xalqaro mehnatkashlarning birdamlik kuni deb yuritilgan. 1886 yil 1-may sanasida amerika ishchilari 8 soatli ish kunini talab qilib ish tashlaganlar. Ish tashlash va namoyish politsiyaning qonli to'qnashuvi bilan tugagan. 1889 yil iyulida II Internatsional Parij kongressi Chikago ishchilarining xotirasiga bag'ishlab 1 may kunida har yili namoyishlar o'tkazish to'g'risida qaror qabul qiladi. Xalqaro mehnatkashlarning birdamlik kuni 1890 yilda birinchi bo'lib Avstro-Vengriya, Belgiya, Germaniya, Daniya, Ispaniya, Italiya, AQSh, Norvegiya, Fransiya, Shvetsiya va boshqa mamlakatlarda nishonlandi. Birinchi may bayrami uzoq vaqtlar davomida qo'zg'olon, murosasiz sinfiy kurashlar ramzi sifatida siyosiy arboblarning portretlari, plakatlar, shior va chaqiriqlar bilan namoyishlar o'tkazilgan. Lekin sekin asta bu kontekst yo'qolib borgan. Hozirgi kunda 1 may bayrami 142 mamlakatlarda nishonlanadi.

9-May ham yuqoridagi bayramlar qatori ko'pgina mamlakatlarda nishonlanadigan bayramlardan biridir. O'zbek xalqlarida bu bayram 9- May Xotira va qadrlash kuni deb ataladi. 9-May yurtimizda keng miqyosda "Xotira va qadrlash kuni" katta tantanalar bilan nishonlanib 1941-1945 yillar urush va mehnat frontida tinchlik uchun kurashib halok bo'lgan jasur va matonatli o'g'lonlar hotirasi yod etiladi hamda urush va mehnat frontida jasorat ko'rsatgan nuroniyalarimiz e'zozlanishi xalqimizga xos qadriyatlar ko'zgusi sanaladi.

Fransuz xalqlarida ham shu sana 9-Mayda G'alaba kuni (Jour de la Victoire) sifatida nishonlanadi. G'alaba kuni davlat bayrami hisoblanadi 1965 yil 9 may Sovet Ittifoqi Kommunistik partiyasining birinchi kotibi (keyinchalik Bosh kotibi) Leonid Brejnev tomonidan Ikkinchi jahon urushi tugaganining yigirma yilligi munosabati bilan.

Shunday qilib, 1965 yildan boshlab 9 may Rossiya, Belarus, Ozarbayjon, Armaniston, Qozog'iston, O'zbekiston, Qirg'iziston, Gruziya, Chernogoriya, Moldova va Ukrainada davlat bayrami hisoblanadi (ikkinchisi ham 2015 yildan beri "Xotira va yarashish kuni"ni nishonlaydi. 8-may) Har yili, 9-may Moskvada Qizil maydonda "Ulug' Vatan urushi" tugashiga bag'ishlangan harbiy parad tashkil etildi. Aholi voqeani nishonlash uchun Sent-Jorj lentasini taqib yuradi. Bundan tashqari, ushbu kunda ko'plab ruslar Ikkinchi Jahon urushi qahramonlarining portretlarini, shu jumladan urush paytida jang qilgan yoki halok bo'lgan oila a'zolarining portretlarini kiyishadi: bu amaliyot 2010-yillarda, Moskva va butun mamlakat bo'ylab rasmiy harbiy parad arafasida o'rnatilgan. "o'lmas polk" nomini oldi.

Endi oxirgi 2 ta bahor bayramlarimiz qoldi ular lekin bir biriga o'shamagan holda o'zgacha bir bahor bayramlaridandir. O'zbek xalqlarida Bahor elchisi Bahor bayrami Navro'z ayyomidir. Navro'z (forscha نوروز - „yangi kun“) bahor bayrami, hamda fors va turkiy xalqlarida yangi yilning birinchi kuni. „Navro'z“ so'zi forschadan tarjima qilinganda, „yangi kun“ ma'nosini beradi. Eron, shuningdek, Markaziy Osiyo va Kavkazda navro'z 21-mart kuni, Qozog'istonda esa, 22-martda nishonlanadi.

2009-yil 30-sentyabda Navro'z UNESCO tarafidan nomoddiy madaniy meros ro'yxatiga kiritilgan, 2010-yil 23-fevralda esa BMT Bosh Assambleyasining 64-sessiyasida 21-mart „Xalqaro Navro'z Kuni“ deb e'lon qilindi. Hali ham bu bayram xalqlar o'rtasida keng ko'lamda davom etib kelmoqda. Ma'lumki, xalqimiz istak-xohishlarini e'tiborga olgan holda Yurtboshimiz tomonidan, 21-martni dam olish kuni deb e'lon qilingan.

1991-yildan keyin Navro'z umumxalq bayrami darajasiga ko'tarildi.

Fransuz xalqlarida esa Pasxa (Mars/avril - Pâques (Pâques catholiques)) deb ataladi. Pasxa (ivritcha: [p'isəx] o'tmoq) -yahudiylar va xristianlarning bahor bayrami. Qadimda ko'chmanchi semit qabilalari pasxani chorva mollarining bahorgi bolalash vaqtida bayram kilganlar. Bu qabilalarning o'troqdashishi va dehqonchilik bilan shug'ullanishi natijasida pasxa o'rim-yig'im bayramiga aylangan. Pasxa yaxudiylarning yillik bayramlari ichida eng e'tiborlisidir. Bu bayram xristianlarning pasxasidan farqli o'laroq, yaxudiylarning Misrdagi Fir'avn kulligidan qutulib chiqqanlari (taxminan miloddan avvalgi 8-asr) munosabati bilan nishonlanadi. Yaxudiylar pasxa sida keyinchalik messiyani kutish g'oyasi ham o'z ifodasini topdi. Xristianlikda bu bayram Isoning tirilishi to'g'risidagi rivoyat bilan bog'lik bo'lib, pravoslavlarining asosiy bayrami hisoblanadi. Bahorgi tengkunlik va to'lin oydan keyingi 1yakshanbada nishonlanadi. Bayram kunlari sa-nasini hisoblab chiqish uchun jadvallar (pasxaliya) tuziladi. Pasxa pravoslav cherkovida Yuliy taqvimi bo'yicha (eski hisobda) 22 martdan 23 aprelgacha bo'lgan davrga; g'arbiy xristianlarda — Grigoriy taqvimi bo'yicha 26 martdan 23 aprelgacha bo'lgan davrga to'g'ri keladi. Xristian taqvimidagi eng muhim bayram - Pasxa xristian dinining markaziy elementi bo'lgan Masihning tirilishini nishonlaydi. Har yili bu bayramning sanasi o'zgaradi, chunki u bahorgi to'lin oydan keyingi yakshanba kuni nishonlanadi. Bahorgi tengkunlik 21 martga to'g'ri keladi, shuning uchun Pasxa 22 martdan oldin va 25 apreldan kechiktirmasdan o'tkaziladi. 2023-yilda bu 9 aprel! Pasxa har doim yakshanba bo'ladi.

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**ВЛИЯНИЕ МЫШЛЕНИЯ ПЕРЕВОДЧИКА ПРИ ПЕРЕВОДЕ ХУДОЖЕСТВЕННЫХ ТЕКСТОВ**

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**Введение**

В качестве части дескриптивного переводоведения выделилась отдельная её область, часто называемая когнитивной, или процессуальной, транслатологией, которая исследует когнитивные процессы обработки информации в процессе перевода и «стратегии, которые выбирают переводчики на разных этапах перевода»<sup>6</sup>.

Изменение статуса перевода и переводоведения на современном этапе развития науки заключается в признании его междисциплинарного характера. Внимание ученых все больше привлекает связь перевода с такими гуманитарными науками, как философия, психология, история. На этом фоне переосмысление многих некогда значимых вопросов происходит наряду со сменой ракурса в сторону культурологического и когнитивного аспектов переводческой деятельности. Наибольший интерес вызывают проблемы, касающиеся рассмотрения роли переводчика как интерпретатора, креативности в переводе, когнитивных стратегий переводчика, формирования его когнитивной базы, а также устройства и функционирования когнитивных механизмов его сознания. Следуя когнитивной парадигме, лингвистика получила возможность приоткрыть завесу тайны человеческого сознания, а именно, ментальных репрезентаций знаний, формирующих человеческий разум и интеллект. В русле когнитивной лингвистики известно много работ как отечественных (Н.Н. Болдырев, В.З. Демьянков, В. В. Красных, Л.А. Кибрик, А.В. Кравченко, Е.С. Кубрякова, Л. А. Нефедова, З. Д. Попова, И. А. Стернин и др.), так и зарубежных ученых (А. Вежбицкая, Т.А. ван Дейк, Дж. Лакофф, Дж. Ч. Филлмор и др.).

Как только мы видим или слышим слово, мы рефлекторно понимаем его смысл. Однако воспринимаемые символы сами по себе бессмысленны, это лишь формы, которые приобретают смысл в мыслях интерпретирующих их людей. Смысл никогда не покидает мозг, который им создаётся и воспринимается. Так же и при переводе содержание не переносится из одного языка в другой, и, следовательно, при переводе не происходит никакого смыслового переноса<sup>7</sup>. Люди связывают смысл с символами посредством опыта, привязывая символы к реальности, т.е. ассоциируя их со знаниями и восприятием при помощи неязыковых средств. Соответственно, утверждает, что «основные усилия при переводе направлены на сохранение сходства когнитивных воздействий оригинала и перевода на своих адресатов»<sup>8</sup>.

Теория перевода не могла остаться без внимания когнитивной лингвистики. Переводческая деятельность отличается познавательным характером в силу того, что переводчик является активным познающим субъектом, интерпретатором знаний. Поэтому в процессе перевода когнитивная система переводчика выступает основной инстанцией переработки информации и знаний, накапливаемых в процессе его профессиональной деятельности. Внимание когнитивистики в данном случае сосредоточено на изучении мыслительных операций переводчика, определяющих понимание, выбор языковых средств и их применение при порождении текста перевода.

Кроме того, переводчику свойственно не просто понимать информацию, но также запоминать её, укладывая полученные данные в познавательные структуры своего сознания. В результате переводческая

<sup>6</sup> Алексеева И.С. Введение в переводоведение. - СПб.: Филологический факультет СПбГУ; М.: Издательский центр «Академия», 2004. - 352 с.

<sup>7</sup> Martín de León C. Metaphorical Models of Translation. Transfer vs. Imitation and Action // St. André, James (Ed.). Thinking through Translation with Metaphors. - Manchester: St. Jerome, 2010. - Pp. 75-108.

<sup>8</sup> Lewandowska-Tomaszczyk B. Equivalence // Lukasz Bogucki (ed.). Ways to Translation. - Lodz: University of Lodz, 2015. - Pp. 11-54.

деятельность - всегда познавательный процесс. При этом знания не просто накапливаются в соответствующих структурах системы памяти, а структурируются с целью их дальнейшего использования. Вот почему при рассмотрении когнитивных структур мышления переводчика так важно выбрать те, которые позволяют осуществлять быстрый доступ к искомым данным.

Понятие «ментальная репрезентация» стало центральной теоретической концепцией в работах первого поколения когнитивистов (Н. Хомский, Дж. Фодор и т.д.). Их концепции в значительной мере опираются на аналогию между человеческим мозгом и вычислительными машинами, при этом мозг уподобляется компьютерному «железу», а все когнитивные процессы «программному обеспечению». В пользу такого сопоставления, по мнению Н. Хомского, говорит, например, тот факт, что формальные правила грамматики, которым люди следуют в речи, подобны тем формальным правилам, которые выполняет вычислительная машина [Хомский 1972]. Согласно такой вычислительной модели сознания, когнитивные процессы интерпретируются как манипуляция символическими репрезентациями на языке мышления. Формальные символы сущностно не связаны с теми объектами и явлениями во внешнем мире, на которые они указывают, и также они не привязаны к определенным сенсорным модальностям. Подобно словам естественного языка, символы могут комбинироваться друг с другом, составляя сложные конструкторы - фреймы, когнитивные схемы, семантические сети, сценарии и т.п., значение которых складывается из значений компонентов<sup>9</sup>.

Одновременно с работами Н. Хомского, английскими психологами Д. Спербером и Д. Уилсон была разработана теория релевантности, которая также основывается на вычислительной модели, хотя и выступает альтернативой пониманию коммуникации как процесса кодирования/декодирования. Согласно теории, передача информации происходит по двум моделям - кодовой и инференционной. В кодовой модели коммуникации говорящий посредством сигналов переводит свое сообщение в код, а реципиент осуществляет декодирование используя копию кода, такую же, как у говорящего. В инференционной модели говорящий, пользуясь как языковыми, так и неязыковыми средствами, обеспечивает очевидность, свидетельство (evidence) своего намерения передать определённое значение, которое извлекается реципиентом на основе обеспеченной говорящим очевидности при помощи логического вывода (инференции).

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<sup>9</sup> Fodor J.A., Pylyshyn Z.W. Connectionism and cognitive architecture: A critical analysis // Cognition. - 1988. - Vol. 28 (1- 2). - Pp. 3-71.

**MUNDARIJA**

№	Mavzu	Ma'ruzachi	Beti
1	Til – millat ko'zgusi, madaniyat xaritasi	O.X. Xamidov	3
2	Pragmatic aspects of lingual rhythm	G.Gumovskaya	4
3	Foreign Language Teaching in a Heterogeneous Classroom: Challenges for Teachers	Markova E.S	7
4	О феномене паузы в спонтанной немецкой монологической речи	Z.B.Toshev	8
5	Practical application of corpus analyses in translation and its advances	N.B. Ataboev	10
6	Yo.B.Gyotening "Faust" tarjimalari haqida (tarjimada obrazni qayta gavdalanirish muammosi)	X.Raximov (O'zDJTU)	15
7	The role of inversion in translation and its function	N.F.Qosimova, N.B.Baratova	18
8	Intertextuality in translation	N.F.Qosimova, Z.R.Obloqulova	20
9	Frazeologik birikmalarning leksik-semantik belgilari asosida tasnifi	N.F.Qosimova, S.A.Muhammadova	21
10	The significance of corpus linguistics in the field of translation	N.B.Ataboyev B.Sh. Yodgorova	23
11	Aphorisms and its origination	Z.B.Toshev, M.B.Nurmukammedova	25
12	Описание туристической терминологии как совокупности тематических группировок в русском языке под влиянием английского языка	З.Б.Тошев, Д.М.Хакимова	26
13	Asliyatdan tarjimada lingvokulturemalarning ahamiyati	M.M.Raxmatova, D.E.Beknazarova	29
14	Понятие академической честности и её основные принципы	M.M.Raxmatova, .U.Bekniyozova	31
15	Ingliz tilida o'zbek she'riyati tarjimasini muammolari	R.RBobokalonov, Sh.S.Bobokalonova	33
16	Translation of newspaper headlines based on the newspaper "The Times"	O.M.Fayzulloyev, G.F.Rakhimova	35
17	"Spirituality" terminining ўzbek tili-ga tarjima qilinish usullari va masalalari	M.B.Axmedova	37
18	Angliya adabiyotida modernizmning xususiyatlari	G.P.Nazarova, Sh.B.Raxmatova	38
19	Amerika adabiyotida hikoya janrining shakllanishi	G.P.Nazarova, S.U.Nasridinova	41
20	Cultural and cognitive features of a connotative meaning	A.A.Fayziyeva	43
21	Time concept in different cultures	Fayziyeva A.A, Fazlidinova P.	44
22	Principles of teaching English	A.A.Fayziyeva N.J.Murtozayeva	46
23	Poetic expression of English and Uzbek medical units in artistic works	A.A.Fayziyeva Z.Kh.Yorieva	47
24	The power of metaphor in political discourse.	N.N.Xolikova, Bobokhujaeva Z	49
25	Jeyms Hedli Cheyning "Sotqin" asarida kriminalistikaga oid universal realiyalarning berilishi va ularning xususiyatlari	N.N.Xolikova, U.Rashidova	51
26	Sinxron tarjimada lingvomadaniy kompetensiyani rivojlantirish tamoyillari	N.N.Xolikova N.A.Qo'ldosheva	52
27	Conceptual analysis and metaphors	N.I.Gaybullaeva	54
28	Nemis tilida "DENKEN" fe'li orqali ifodalangan gaplar	R.S.Shodiyev, F.Yu.Ergashova (Toshkent)	55
29	Konseptual metaforalarda manba domenlarining kelib chiqishi	B.Q.Jo'raxolova (O'zDJTU)	57
30	Turli tizimli tillarda ba'zi o'zbekcha taom nomlarining o'ziga xos xususiyatlari	T.E.Alimov (O'zDJTU)	59
31	Reflecting the pragmatic potential of the source text in translation	F.Z.Mamarizayeva (Jizzakh)	61
32	Theoretical background of the study of the process language semantization units by students with reading impairment	H.A. Mustafaqulova (Jizzakh)	63
33	Nemis tilida frazeologizmlarning ilovali qurilmalar sifatida qo'llanilishi	M.A.Kuchiyev (Samarqand)	64
34	Пути развития мотивации студентов при обучении с помощью цифровых средств	Ф.Х.Бозорова (Джиззак)	66
35	Ta'lim tizimimizda sifat o'zgarishi qachon paydo bo'ladi? Qachonki biz hammamiz fikrlay boshlasak	X.Raximov	67

*Xalqaro miqyosdagi ilmiy-amaliy anjuman*

36	Malaka oshirishning nazariy asoslari. Madaniyat muassasalarining vocal o'qituvchilari va qo'shimcha ta'lim	A.M.Dushabayev (Jizzax)	69
37	Milliy frazeologizmlarni tarjima qilishning o'ziga xos xususiyatlari	M.A.Radjabova, Yu.Ya.Shukurova	71
38	Realias and the problem of understanding the text	F.X.Azimova (Jizzakh)	72
39	O'zlashgan so'zlarning zamonaviy nemis tilidagi roli	M.T.Babayev	74
40	Urg'uning semantic-grammatik va uslubiy xususiyatlari	N.N.Salixova	76
41	Discursive importance of literary translation	N.A.Haydarova	77
42	Translation equivalence problem	N.S.Zokirova	79
43	Xushmuomalalik, evfimizm va feys refleksiyesi	N.X.Ruziyeva	81
44	Topishmoqlardagi mushtarak obrazlar haqida	S.S.Xudoyev	82
45	Language learning in early childhood	D.A.Yarmatova (Jizzakh)	85
46	Goethe ist die grosse figure der welf literatur	F.U.Yakubov (Jizzakh)	86
47	Factors affecting language learning	G.G.Abdullayeva	88
48	Using peer -assessment and self- assessment in the EFL classroom	B.Ikromova	90
49	Экспериментальная проверка эффективности разработанных методов обучения креативному письму	C.Ж.Хамраходжаева (Ташкент)	91
50	Individual aspects of teaching speaking skills: fluency and accuracy	F.X.Bozorova (Jizzakh)	93
51	Chet tilini o'qitishda kommunikativ kompetensiya va zamonaviy innovatsion texnologiyalar, metodlardan foydalanish	D.A.Dadajanova (Toshkent)	95
52	Talabalarni xorijiy tillardan kasbiy mobilligini rivojlantirish metodikasi	T.X.Suyunova (Jizzax)	96
53	Advantages of teaching English to young learners through songs	G.I.Xamroyeva	98
54	Понятие английских терминов «пилигрим» и «паломничество»	F.S.Voxidova, R.Xolikov	99
55	Efficacious methods to teach a child English as a second language	F.F.Djalolov, Sh.I.Rahmatova	101
56	The productive methods of rising students' motivation in English classes	F.F.Djalolov	102
57	Hoerverstehen-eine der wichtigsten Fertigkeiten der Fremdsprache	M.Mamashayeva, NamDu	104
58	Modern approaches and perspectives of teaching foreign languages	N.N.Salixova, R.R.To'yurodova	105
59	Konnotativ ma'noning fonetik vositalarda ifodalanishi	F.O.Narzullayeva	107
60	Ingliz tilini o'rganishda kollokatsiyalardan foydalanishning ahamiyati	Yu.Ch.Mehmonova	108
61	Lingvomadaniy aspect tushunchasining vazifadorlik ko'lami	M.X.Ruziyeva	111
62	The specificities of the concept of "anger" in the linguoculture of the English language	D.F.Ubaydullayeva	112
63	Cross -cultural pragmatics as a branch of pragmatics	Sh.I.Azimova	114
64	The role of educational tourism for sustainability	N.Mahmudova	116
65	Tarjima strategiyalarini o'rganish muammolari	Sh.R.To'yboeva	119
66	Konseptning sintaktik ifodalanishi	Z.N.Sirojova	121
67	Tarjimonlik faoliyati va tarjima tarixi	F.B.Irgasheva	123
68	Fransuz va o'zbek tillarida hayrat va shubha diskursida frazemalar ishtiroki	O.I.Adizova, Sh.D.Xolova	124
69	Bolalar o'yinlari xalqning milliy an'alaridan so'zlaydi	O.I.Adizova, G.S.G'aybullayeva	125
70	Ik fransuz grammatiklari ilmiy qarashlarida urg'ularning o'zni va ahamiyati	R.R.Radjabov	128
71	Functions of metaphoric terms in religious language	M.O.Subxonova	129
72	Badiiy matnlar tarjimasida frazeologizmlarning tarjima muammolari	D.F.Abduraximova	132
73	Ilmiy-texnik matnlar tarjimasining o'ziga xos jihatlari	D.I.Mehmonova	133
74	The image of sweetheart in Shakespeare's sonnets	N.N.Salixova Z.N.Muhiddinova	134
75	Communication and politeness strategies	N.X.Ruziyeva, M.T.Shavkatova	135
76	The difficulties of translating Navoi's ghazals into English	D.Z.Olimova, Z.N.Turaeva	137

***Translation and intercultural communication through the English literature and linguistics***

77	“Eye” til va madaniyat birligining ingliz va o‘zbek tillarida ishlatilish valentligi	Z.N.Sirojova, G.R.Ergasheva	138
78	Specific features of using aphorisms in daily life	S.N.Safoyeva, S.Qurbonova	140
79	Differences and similarities of proverbial texture and cooperative principles of pragmatics	D.Z.Olimova D.B.Sharipova	142
80	The inevitable role of literature in building intercultural communication competence among EFL learners	L.Kh.Khaydarova, J.R.Isheryakova	145
81	Ingliz va o‘zbek xalq maqollarining strukturaviy o‘xshashliklari	L.Kh.Khaydarova M.F.Xayriyeva	147
82	Stylistic methods of translation and their peculiar features	L.Kh.Khaydarova S.S.Sadirova	149
83	Badiiy tarjima va tarjimonlik mahorati	F.B.Irgasheva R.Ashirova	150
84	Terms in political internet media discourse	D.Ochilova	152
85	Akademik halollik tushunchasi va uning tamoyillari	Sh.R.Fayziyeva	154
86	Dunyodagi eng qisqa asar...	N.I.Yaxyayeva	155
87	Communicative activities for pair work in young learnersclasses and merits and demerits of it	Sh.N.Fayziyeva Bukhara city, school 23	157
88	Effective ways of teaching writing to young learners	M.G.Barotova	158
89	Effective methods of teaching speaking	Z.E.Raximova	159
90	La description du heros dans les contes de Voltaire etd’ Antoine de Saint-Exupery	X.Hayitov	161
91	“The strange case of Dr. Jykell and Mr.Hyde” asarida qo‘llanilgan evfemizmlar va ularning turlari	S.U.Mustoqova	162
92	Badiiy tarjima tushunchasi va uning o‘ziga xos xususiyatlari	M.K.Murodova	163
93	Features formation and artistic functioning of the "theorygroup" in the work of J. Steinbeck	D.Baxtiyorova	164
94	Rang bilan bog‘liq kompotentli idiomalarningtilshunoslikdagi xususiyatlari	N.Abduraxmonova	165
95	Matn tahlilida pragmatic yondashuv	G.S.Muxidova	167
96	Strategies in simultaneous interpretation	M.S.Salimova	168
97	Xushmuomalalik kategoriyasining lingvomadaniyxususiyatlari	M.B.Xolova	170
98	Tenten corpora and their diachronic	I.S.Voxitov	171
99	Lingvopoetic analysis of “Merchant of Venice” written by W.Skakespeare	A.A.Akhmedjanov	173
100	Tilshunoslikda disfemizmlarning tutgan o‘rni	G.I.Davronova	175
101	Ingliz va o‘zbek tillarida konversiya so‘z yasash usuli sifatida	A.S.Sattarova	176
102	Uzbek and English proverbs and their specific characteristics	A.B.Asadov	178
103	Etymological analysis of English and Uzbek phraseologicalunits	N.N.Tukhtayev	180
104	Ingliz va o‘zbek tilidagi frazeologik birliklarning asosidayotgan obrazlarning qiyosiy tahlili	L.U.Qurbonov	181
105	Conseptual metaforalar	N.A.Safarova	182
106	Ingliz va o‘zbek tillarida so‘z urg‘usining o‘rni jihatidanfarqlanishi	Z.Z.Safarova	184
107	Terminologies and boundaries of anthropology	S.Hamroyeva	185
108	Maktab ingliz tili darsliklarida akademik halollikning tahlili.	O‘.B.Saidova	187
109	Xorijiy tillarni o‘rganishda abrevatsiyalarning ahamiyati(fransuz tili doirasida)	M.F.Valiyeva	188
110	Tarjimada transformatsiyalarning qo‘llanilishi	Yu.Ch.Mehmonova S.Jo‘rayeva	189
111	The use of collocations in literary translation	Yu.Ch.Mehmonova M.Ruzimboyeva	190
112	O‘zbek va fransuz xalqlarida bahor fasli bilan bog‘liq urf-odat va an‘analarning o‘ziga xosliklari	M.M.Suyarova	193
113	Влияние мышления переводчика при переводе художественных текстов	M.G.Rabiyeva	194