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TILSHUNOSLIKDA NEYTRALITET KATEGORIYASINING SEMANTIK VA PRAGMATIK YONDASHUVLARI*A.I.Nabiyev, o'qituvchi, Zarmed Universiteti, Samarqand*

Annotatsiya. Neytralitet tushunchasi tilshunoslikda ko'p jihatdan murakkab va ko'p qatlamli yondashuv bo'lib, tilning barcha sathlarida namoyon bo'ladi. Ushbu maqolada neytralitet tushunchasi, uning tilshunoslikdagi o'rni va turli xil kontekstlarda qo'llanilishi tahlilga tortilgan. Neytralitet tilning grammatik, semantik, pragmatik sathlardan tashqari kommunikativ xususiyatlarga ta'sir qilishi va bu o'ziga xos lisoniy asosga egaligi muayyan misollar yordamida ochib berilgan.

Kalit so'zlar: neytralitet, kommunikativ, lingvistik sath, pragmatik neytralitet, semantik neytralitet.

Аннотация. Понятие нейтралитета во многом представляет собой сложный и многоуровневый подход в лингвистике, проявляющийся на всех уровнях языка. В этой статье анализируется концепция нейтралитета, его место в лингвистике и его применение в различных контекстах. На конкретных примерах выявляется влияние языка на коммуникативные свойства, выходящие за рамки грамматического, семантического и прагматического уровней, и наличие этой специфической языковой основы.

Ключевые слова: нейтралитет, коммуникативный, лингвистический уровень, прагматический нейтралитет, семантический нейтралитет.

Abstract. The concept of neutrality is in many ways a complex and multi-layered approach in linguistics, manifested at all levels of language. This article draws on analysis of the concept of neutrality, its place in linguistics, and its use in a variety of contexts. The fact that neutrality affects communicative properties beyond grammatical, semantic, pragmatic levels of language and has this specific linguistic basis has been revealed using specific examples.

Keywords: neutrality, communicative, linguistic line, pragmatic neutrality, semantic neutrality.

Kirish. Tilshunoslikda neytralitet kategoriyasi kommunikativ – pragmatik sathda muhim o'rin egallaydi, chunki u tilning tabiatini, uning nozik va ko'p qirrali tomonlarini anglashga yordam beradi. Tilning tabiati shundaki, har qanday ma'lumot ifodalanishi jarayonida uning ma'nosi yoki tasavvuri subyektiv interpretatsiyaga moyil bo'ladi. Neytralitet tushunchasi ko'plab ilmiy tadqiqotlarda, xususan, pragmatika, semantika, kognitivlik va psixolingvistika sohalarida keng o'rganiladi.

Tilshunoslikda neytralitet quyidagi lingvistik sathlarda faollashadi

1. Semantik neytralitetda so'zlar va iboralar bir nechta ma'noga ega bo'lgan holatlarda yuzaga keladi. Masalan, “to'liqin” so'zi “dengiz to'liqini” yoki “signal to'liqini” ma'nosini anglatishi mumkin. Masalan:

U yerda katta to'liqin bor edi.

Bu gapda “to'liqin” so'zining qaysi ma'noda ishlatilgani aniq emas, chunki Agar gap dengiz, daryo yoki suv bilan bog'liq kontekstda bo'lsa, bu suvning tebranishi bo'lishi mumkin yoki aksincha texnologik yoki ilmiy kontekstda ishlatilgan bo'lsa, bu elektromagnit yoki tovush to'liqini bo'lishi mumkin.

2. Sintaktik neytralitetda gap tarkibidagi so'zlarning tuzilishiga ko'ra turlicha talqin qilinishi bilan bog'liq. Masalan, “Bu kitob juda yaxshi” iborasi turli kontekstlarda turlicha talqin qilinishi mumkin. Bu gapda “juda yaxshi” iborasi noaniq, chunki, kitobning qanday jihati yaxshiligi noma'lum, bunda mazmuni yaxshi (qiziqarli, foydali, o'qishga arzigulik), tili yaxshi (ravon, tushunarli), dizayni yaxshi (muqovasi, bosma sifati) bo'lishi mumkin.

3. Pragmatik neytralitetda muloqot jarayonida nutqiy vaziyat va kontekstga bog'liq ravishda gapning ma'nosini tushunishda noaniqlikning yuzaga kelishi sanaladi. Masalan, “Kelaman” qaysi sanani anglatishini aniq bilish qiyin bo'lishi mumkin.

4. Leksik neytralitet soʻzning turli xil interpretatsiyalarga ega boʻlishidir. Masalan, “*bosh*” soʻzi “*taka aʼzosi*”, “*yetakchi shaxs, rahbar, asosiy*” va shu kabi maʼnolarda kelishi mumkin.

5. Konseptual neytralitet abstrakt tushunchalar orqali ifodalangan mantiqiy xulosalarda tushunishni qiyinlashtiradigan omillardan biridir. Masalan, “*adolat*” soʻzi turli odamlar tomonidan har xil qabul qilinishi mumkin.

Neytralitet tilning kommunikativ samaradorligiga taʼsir koʻrsatadi. Shuningdek, pragmatik neytralitet tilshunoslikda muhim oʻrin tutadi, chunki u turli nutqiy vaziyatlarda qanday talqin qilinishini tahlil qilish uchun imkon beradi. Neytralitet inson miyasining axborot qabul qilish va qayta ishlash qobiliyatini sinovdan oʻtkazadi, bu esa tilshunoslar uchun turli modellar ishlab chiqishga imkon beradi.

Neytralitetning oʻrganilishiga oid uslublar va yondashuvlar quyidagilardan iborat.

- Eksperimental tahlil bunda nutqiy aktlarda yuzaga keladigan noaniqlikni oʻrganish uchun pragmatik testlar qoʻllaniladi. Bu testlar odamlarning turli kontekstlarda soʻz va iboralarni qanday tushunishlarini, ularning pragmatik qoidalarini qay darajada qoʻllashlarini aniqlashga yordam beradi. Masalan, implikaturalarning tushunilishi, kontekstga mos javob berish qobiliyati yoki bilvosita soʻrovlarning talqin qilinishi kabi jihatlar tekshirilishi mumkin.

- Korpus lingvistikasi bunda katta hajmdagi matnlar yordamida noaniqlikni identifikatsiya qilish va tahlil qilishdan iborat. Bu yondashuv sunʼiy yoki nazariy taxminlarga emas, balki real foydalanilgan til materiallariga asoslanadi.

- Kognitiv lingvistika bunda noaniqlikni inson ongida qanday talqin qilish va qanday ishlatilishini tahlil qilish imkonini beradi. Bu yondashuv tilni faqat tizimli tuzilma sifatida emas, balki inson tafakkuri va idrok jarayonlari bilan bogʻliq hodisa sifatida oʻrganadi.

- Formal semantika va logika bunda maʼnoni toʻgʻri ifodalash uchun formal model va mantiqiy yondashuvlardan foydalanish. Bu yondashuv tabiiy tilni rasmiy mantiq va matematik asoslar yordamida tahlil qiladi. Bu yondashuv tabiiy tilni rasmiy mantiq va matematik asoslar yordamida tahlil qiladi. Gaplarni matematik formula sifatida ifodalash orqali ularning mantiqiy tuzilishini tahlil qilish. Masalan,

“*Hamma talabalar kitob oʻqiydi*” gapini $\forall x(\text{Talaba}(x) \rightarrow O'qiy(x))$ tarzida yozish mumkin.

Modal mantiqda ehtimollik, zaruriyat, vaqt yoki eʼtiqod kabi noaniq jihatlarni formalizatsiya qilish. Masalan, “*Ehtimol, u keladi*” gapini $\Diamond P$ (P mumkin) tarzida ifodalash mumkin.

G. Frege semantik neytralitetni til birliklarining obyektiv va subyektiv talqinidan ajratish orqali tushuntirgan. Frege fikricha, soʻzlar maʼlum kontekstlarda neytral boʻlishi mumkin, lekin pragmatik jihatdan turlicha talqin qilinishi ehtimoli bor [1]. Frege semantik neytralitetni faqat mantiqiy jihatdan koʻrib chiqqan boʻlsa-da, tilning real qoʻllanilishida pragmatik oʻzgarishlar har doim mavjud boʻlishini tan olgan.

N. Chomski esa “Universal grammatika” nazariyasida til tizimini neytral deb hisoblaydi, yaʼni sintaktik tuzilmalar ideologik taʼsirga ega emas [2]. Ushbu tamoyillar neytral, yaʼni ular til egalari tomonidan ijtimoiy yoki pragmatik taʼsirlarga bogʻliq holda shakllanmaydi, balki inson ongi tomonidan tugʻma qabul qilinadi. Chomsky fikricha, tilning sintaktik qoidalarini neytral boʻlishi mumkin, chunki ular umumiy mantiqiy tuzilishga asoslangan [2]. Biroq, pragmatik jihatdan neytral til yoʻq, chunki gaplar maʼlum kontekstda har doim ijtimoiy yoki emotsional taʼsirga ega boʻladi.

Sintaktik jihatdan neytral gap quyidagicha boʻlishi mumkin:

“*Mushuk daraxtga chiqdi*”.

Bu gap grammatika qoidalariga asoslangan va neytral sintaktik tuzilishga ega.

Pragmatik jihatdan neytral boʻlmagan gap esa:

“*Uchrashuvga kelaman*”. – Bu gap qachon? degan savolga javob bermaganligi uchun pragmatik neytralitetga ega.

J. Serlning fikricha nutqiy aktlar nazariyasida neytral gaplar va neytral nutq aktlari mavjudligini rad etadi [3]. Unga koʻra, har qanday til birliklari oʻz ichida maʼlum maqsad va kontekstga bogʻliq boʻladi. Har qanday soʻz yoki gap pragmatik jihatdan neytral boʻlishi qiyin, chunki har bir nutqiy akt aniq maqsadga ega. Masalan,

“Siz eshikni yopishingiz mumkinmi?” grammatik jihatdan so‘roq gap bo‘lsa ham, pragmatik jihatdan buyruq yoki iltimos bo‘lishi mumkin.

P. Gris implikatura nazariyasi orqali pragmatik neytralitet muammosini ko‘rsatgan. Uning fikricha, gap faqat lug‘aviy ma‘nosi bilan cheklanmaydi, balki kontekst va suhbat jarayoni unga qo‘shimcha ma‘no yuklaydi [4]. Masalan,

“Bu xona juda issiq”.

Agar gap shunchaki fakt sifatida aytilsa, neytral ma‘no bo‘lishi mumkin. Agar odam deraza oldida turib aytsa, bu derazani ochish kerakligi haqida ishora bo‘lishi mumkin. Agar restoran xodimi mijozga aytsa, bu shikoyat yoki noqulaylikni bildirish bo‘lishi mumkin.

R. Carnap analitik falsafada semantik neytralitet deganda mantiqiy va matematik tillardagi aniq ta’riflangan tushunchalar tushuniladi. Unga ko‘ra, tabiiy til o‘z tabiati bilan neytral emas, shuning uchun formal tizimlar orqali neytral ma‘no yaratish kerak. Carnap tabiiy tillarning semantik jihatdan neytral bo‘la olmasligini ta’kidlaydi, chunki ular ko‘p ma’nolilik (polysemy) va pragmatik ta’sirga ega. U shuning uchun formal tizimlar yaratish orqali neytral ma‘no shakllantirish mumkinligini ilgari suradi [5]. Masalan, matematik formulalar yoki mantiqiy tenglamalar tilning subyektiv talqinini cheklaydi va aniq, universal ma‘no beradi.

S. Karcevskijning fikricha, tilning tarkibiy qoidalari ma’lum darajada neytral bo‘lishi mumkin, lekin uning ishlatilishi (pragmatika) doim kontekstga bog‘liq. U bu fikrini strukturalizm va sinxroniya va diaxroniya tushunchalari orqali tushuntirgan [6]. Leksik va grammatik tizim neytral bo‘lishi mumkin, chunki u oldindan belgilangan qoidalarga asoslanadi. Ammo tilning ishlatilishi har doim kontekstga bog‘liq, shuning uchun pragmatik jihatdan mutlaq neytral bo‘lishi qiyin. Karcevskij sinxronik va diaxronik yondashuvlar orqali ham neytralitet muammosini tushuntirgan.

Sinxron yondashuvda tilning ayni bir vaqtdagi holatini tahlil qilish hisoblanadi. Bu holatda til tizimidagi qoidalar neytral bo‘lishi mumkin, chunki ular aniq belgilangan.

Diaxron yondashuvda tilning tarixiy o‘zgarishlarini tahlil qilish hisoblanadi. So‘z va iboralar vaqt o‘tishi bilan turli ma‘no va konnotatsiyalarni olishi mumkin, ya’ni ular pragmatik jihatdan neytral bo‘lishdan chiqib ketadi.

“E’tibor bering”

Sinxron jihatdan – bu shunchaki diqqatni qaratish talabini bildiradi (neytral qoidaga asoslangan). Diaxron jihatdan – rasmiy nutqda talab yoki buyruq ohangida qo‘llanib, pragmatik ma‘no orttirishi mumkin.

L. Vigotskiy til va tafakkur o‘rtasidagi bog‘liqlikni o‘rganib, so‘zning ma‘nosi individ tomonidan idrok etilishiga bog‘liq degan xulosaga kelgan. Unga ko‘ra, so‘zning lug‘aviy ma‘nosi neytral bo‘lishi mumkin, lekin uning tushunilishi inson tajribasi va ijtimoiy omillarga bog‘liq [7]. Vigotskiyning ta’kidlashicha, bola kichik yoshida tashqi nutq (external speech) orqali fikr bildiradi, keyin esa bu ichki tafakkurga aylanadi. Ichki nutq (inner speech) – inson o‘z fikrlarini ichki dialogda shakllantiradi, bu esa semantik noaniqlikka olib kelishi mumkin. Masalan:

“Bolalar – kelajagimiz”.

Lug‘aviy (neytral) ma‘no ega bo‘lib bu gap bolalarning kelajak avlod ekanligini bildiradi. Pragmatik va ijtimoiy ma‘no esa kontekst ta’sir qiladi va siyosiy nutqda bu ta’lim va yoshlar siyosati haqida gap bo‘lishi mumkin, oilaviy suhbatda esa farzand tarbiyasi muhokama qilinishi mumkin.

Xulosa. Turli olimlar tilning semantik va pragmatik neytraliteti borasida turli yondashuvlarni taklif qilishgan. Umumiy xulosa shundan iboratki, til tizimi ma’lum darajada neytral bo‘lishi mumkin, lekin nutq va uning tushunilishi har doim kontekstga bog‘liq bo‘ladi. Til tizimi (grammatika va semantika) ma’lum darajada neytral bo‘lishi mumkin, chunki u tuzilish qoidalariga asoslanadi. Nutq va muloqot esa pragmatik jihatdan neytral bo‘la olmaydi, chunki u ijtimoiy kontekst, shaxsiy tajriba va yashirin ma’nolar bilan bog‘liq. So‘zlarning ma‘nosi vaqt o‘tishi bilan o‘zgarishi mumkin, shuning uchun tilning diaxron tahlili ham muhim.

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O'ZBEK TILIDA INTEROTSEPTIV SEZGILARNING O'XSHATISH SINTAKTIK O'RAMLI GAPLAR ORQALI IFODALANISHI

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Annotatsiya. Maqolada ichki va tashqi sezgilar hamda ularni nutqda ifodalashga doir masalalar haqida yozilgan. Interotseptiv sezgilar inson tanasining ichki qismi: yurak, oshqozon-ichak, miya, nafas olish va shu kabi jarayonlar bilan bog'liq sezimlardir. Ichki sezgilarning aniq modellari bo'lmaganligi sababli insonlar ularni tashqi bilishlariga asoslanib, o'xshatish yordamida ifoda etishlari misollar orqali izohlab berilgan.

Kalit so'zlar: interotsepsiya, eksterotsepsiya, sezgilar, o'xshatish obyekti, o'xshatish subyekti, o'xshatish etaloni, asos, sensor bilimlar, ruhiy va jismoniy holat

Аннотация. В статье обсуждаются вопросы, связанные с внутренними и внешними ощущениями и их выражением в речи. Интероцептивные ощущения — это ощущения, связанные с внутренними частями человеческого тела: сердцем, желудочно-кишечным трактом, мозгом, дыханием и подобными процессами. Из-за отсутствия четких моделей внутренних ощущений люди выражают их с помощью аналогий, основанных на их внешнем знании, что объясняется примерами.

Ключевые слова: интероцепция, экстероцепция, ощущения, объект сравнения, субъект сравнения, стандарт сравнения, основа, сенсорное знание, психическое и физическое состояние

Abstract. The article discusses issues related to internal and external sensations and their expression in speech. Interoceptive sensations are sensations associated with the internal parts of the human body: heart, gastrointestinal tract, brain, respiration, and similar processes. Due to the lack of clear models of inner sensations, people express them using analogies based on their external knowledge, which is explained by examples.

Keywords: interoception, exteroception, sensations, object of comparison, subject of comparison, standard of comparison, basis, sensory knowledge, mental and physical state

Insonning dunyoni bilish hamda idrok etishi dastlab sezgilar yordamida amalga oshadi. 1906-yilda ingliz fiziologi Ch. Sherrington «Nerv tizimining integrativ harakati» nomli asarida sezgilarni 3 guruhga bo'lib tasniflaydi: 1) eksterotseptiv – tananing yuzasida joylashgan retseptorlarga ta'sir qilganda paydo bo'ladi; 2) interotseptiv yoki organik – ichki muhitdagi metabolik jarayonlar natijasida yuzaga keladi; 3) propriotseptiv yoki kinestetik – mushaklarda joylashgan retseptorlar ta'sirida paydo bo'ladi; paylar, bo'g'im xaltachalari va tana qismlarining harakatlarini va nisbiy holatini ko'rsatadi [1].

Tilshunoslikda asosan eksterotseptiv (tashqi) sezgilar masalasi o'rganilgan bo'lib [2], interotseptiv sezgilar yechimini kutayotgan dolzarb masalalardan biridir. Dunyo olimlarining fikricha, bugungi kunda shaxslarning ichki holatini ifodalay olmaslik muammolari ko'p kuzatiladi. Ular bunga interotseptiv lug'atlarning kamligi hamda sohadagi ilmiy tadqiqotlarning yetarli emasligini sabab qilib ko'rsatishmoqda [3]. Inson tanasining ichki qismida kechayotgan jismoniy va ruhiy holatini ifodalash aslida mavhum, ba'zan tushunarsiz. Shu sababli I.M.Sechenov ularni «yashirin sezgilar» («тёмные чувства») deb ta'riflaydi. Shunday bo'lsa-da, kishilar ichki

sezgilarini tashqi dunyodagi bilishlariga asoslanib tasvirlashga harakat qiladilar. Chunki uning mavjudligi shubhasiz va uni ifodalashga ehtiyoj mavjud.

Ma'lumki, chang-g'uborni ko'rish, momaqaldir oq tovushini eshitish, taxtaning sirti silliq ekanligini teginish – teri, muzqaymoqning mazasini – ta'm bilish va atirgulning hidini – hid bilish sezgilari yordamida bilish mumkin. Mazkur sezgilar tashqi dunyo materiallari bilan bog'liq bo'lganligi va ulardan olinadigan sezgi ma'lumotlari aniq va tanish bo'lganligi sababli qiyinchiliksiz ifoda etiladi. Xuddi shuningdek, tananing ichki qismida sodir bo'ladigan, insonga seziladigan aniq hamda noaniq, tushunarsiz bir qancha holatlar mavjud. Jumladan, yurak urishi, ochlik yoki to'qlik, nafas olish, chanqash kabi ichki jarayonlarni kishi aniq sezadi. Biroq inson ichki olamida shunday jarayonlar bo'ladiki, u sezadi, ammo aniq tushunmaydi. Shunga ko'ra inson ichki olamida anglashiladigan sezgining ikki turini farqlash mumkin: aniq interotseptiv sezgi, mavhum interotseptiv sezgi. Aniq interotseptiv sezgi bu – inson o'zining ichki a'zolarida nima bo'layotganini aniq sezishi, masalan: yurak tez urishi, oshqozondagi ochlik hissi. Mavhum interotseptiv sezgi esa tana ichki olamida “Nimadir?”, “Qandaydir?” o'zgarish bo'layotganini sezish, biroq tushuntira olmaslik holati. Bunday mavhumlikni ifodalash unda qiyinchilik tug'diradi.

Shuningdek, mazkur jarayon kishi ruhiy holatiga ham o'xshab ketadi, biroq ruhiy holat bilan aynan bir narsa emas. Tasavvur qiling: Siz ma'ruzaga chiqishingiz lozim. Sizda xavotir, hayajon ruhiy holati boshlanadi. Mazkur holatda yurak urishi tezlashganini, kaftlaringiz terlaganini, nafas olish qiyinlashganini sezsangiz – bu interotseptiv sezgi. Ko'rinadiki, ruhiy holat sizning qanday his qilishingizga, interotseptiv sezgi esa tanangizda nimadir sodir bo'layotganini sezishga javob beradi. Va bu ikki jarayon bir-biriga uzviy bog'liq bo'lib, ba'zan buni ajratish muayyan qiyinchilik tug'diradi. Shuning uchun ham tilshunoslikda bu masala yechimi bo'yicha aniq va mukammal tadqiqot kuzatilmaydi.

So'zlovchi o'zining ichida kechayotgan jarayonlarni tushuntira olmay qolgan o'rinlarda tashqi olam bilan, ya'ni o'zi ko'rib, bilib, ushlab ko'rgan narsalariga o'xshatish orqali ifodalashga harakat qiladi va bunda o'xshatishli qurilmalar unga qo'l keladi.

O'xshatish – qiyoslash orqali narsa-hodisalarning umumiy va farqli tomonlarini bilish inson hayotining deyarli barcha sohalarida uchraydi. O'xshatishlar haqidagi dastlabki sodda va aniq qarashlar Aristotel tomonidan ilgari surilgan. Buni E.Sepirning “O'xshatish – eng qadimgi intellektual faoliyat turi” ta'rifi ham tasdiqlaydi. Jahon tilshunosligida tildagi “o'xshatish” hodisasiga turlicha tavsiflar keltirilgan. Shulardan M.Fukoning “o'xshatish (o'xshashlik) – eng universal, eng aniq, shu bilan birga, eng yashirin, aniqlanishi kerak bo'lgan, bilish shaklini belgilaydigan va uning mazmun boyligini kafolatlaydigan elementdir” [4] ta'rifi umumlashgan xulosani berishi bilan diqqatga sazovor.

O'zbek tilidagi murakkablashgan sodda gaplar qatorida o'xshatish qurilmali sodda gaplar ham mavjudligini tadqiq etgan N.Mahmudov “...qiyoslash bilingan narsa xususiyat vositasida bilinmagan narsa-xususiyatni osonlik bilan bilish imkoniyatini berishi”ni ta'kidlaydi [5]. Mazkur qarashni F.Usmonov ham qo'llab-quvvatlaydi. Olimning fikricha, “o'xshatish uchun xarakterli xususiyat – u orqali inson o'ziga oldindan tanish va yangi – notanish narsa mohiyatlarning belgi-xususiyatlarini o'zaro o'xshashlik, bir-biriga monandlik orqali qiyoslaydi” [6].

O'xshatishli qurilmalarning mohiyati, strukturasi va semantikasi kabi xususiyatlardan tashqari o'xshatishlar jamlangan ko'plab lug'atlar ham tuzilganki, bunday ishlar muayyan til xazinasini, imkoniyatini ochishdagi davomli qadamlardandir. Jumladan, 1924-yilda J.Frank Vilstaxning ingliz tilidagi, V.Ogolsov (2001, 800 b), E. Nekrasova(1979, 225 b), L. Lebedova (2003), V. M. Mokienko (2003, 608 b), V. M. Mokienko ba T.G. Nikitina (2008, 800 b)larning rus tilidagi, Shiriley, L.Arora (1977, 521)larning ispan tilidagi, F. Hakimzyanov (2010)ning tatar tilidagi, A.S.Alyoshin (2011)ning shved tilidagi, A.G.Nazaryanning fransuz (1965), I. Gurinning ukrain(1966), F.M.Yankovskiyning belorus (1973) tillaridagi lug'atlari fikrimizning yaqqol isbotidir.

O'zbek tilshunosligida ham o'xshatish qurilmalarining sintaktik, semantik, pragmatik, lingvokulturologik jihatlari tadqiq qilinganiga guvoh bo'lamiz [7]. N.Mahmudov va D.Xudoyberganova lar tomonidan yaratilgan “O'zbek tili o'xshatishlarining izohli lug'ati” kitobi esa bu sohada amalga oshirilgan eng katta yutuqlardan biri bo'ldi.

Bir predmetni ikkinchisiga taqqoslab, qiyoslab ifodalash; mavhumlikni aniqlikka nisbat berish; ko'rmagan, eshitmagan, hidini yoki ta'mini bilmagan sezgilarni tashqi bilishga o'xshatish orqali ifodalash

insoniyatning takrorlanmas qobiliyatlaridan biridir. Ilmiy adabiyotlarda o'xshatishlarning to'rt komponentdan tashkil topishi ta'kidlanadi: *o'xshatiladigan narsa – subyekt, unga o'xshash narsa – obyekt, o'xshatish belgisi yoki o'xshatish asosi* hamda *o'xshatish vositasidan* tashkil topadi. O'zbek tilida ham boshqa barcha tillarda bo'lgani kabi, o'xshatishlar to'rt unsuridan tarkib topadi va biz ularni *o'xshatish subyekti, o'xshatish etaloni, o'xshatish asosi va o'xshatishning shakliyl ko'rsatkichi* deb nomlaymiz.

O'zbek tilida o'xshatishlarning ikki turi: 1) *individual-muallif o'xshatishlari yoki erkin o'xshatishlar*; 2) *umumxalq yoki turg'un (doimiy) o'xshatishlar* farqlanadi [5].

Erkin o'xshatishlar ma'lum shaxs tomonidan yaratilgan qiyoslashdir. Ijodkor undan o'zining badiiy maqsadlarini obrazli ifodalashda foydalanadi. Masalan, *Bu nima qiyomat!!! – deb shovqin solishi ikkala yosh qizni chaqmoq tekkan daraxtday turgan joylarida qotirib qo'ydi* (Cho'lpon. "Kecha va kunduz").

Turg'un o'xshatishlarning mohiyati shundan iboratki, ularda o'xshatish etalonida ifodalangan obraz barqarorlashgan bo'ladi, bunday o'xshatishlar, garchi muayyan shaxs yoki ijodkor tomonidan qo'llangan bo'lsa-da, vaqt o'tishi bilan til jamoasida urfga kirib, doimiy ifodalar sifatida turg'unlashgan, umumxalq tili leksikonidan joy olib ulgurgan bo'ladi. Bunday o'xshatishlar xuddi tildagi tayyor birliklar kabi nutqqa olib kiriladi [5]. Masalan: *Pulni olmadim, ming marta roziman, sizga ona sutiday halol bo'lsin, deb o'ziga qaytarib berdim* (A.Qahhor. "Qo'shchinor chiroqlari").

Yuqorida qayd etganimizdek, interotseptiv sezgilar, ichki sezgilar bo'lganidan sezgi egasi uchun biroz mavhumlik kasb etadi. Bunda u o'xshatish – qiyoslash ifodalariga murojaat qiladi. Masalan: *Qishloqda yuragini qoplagan mubham g'ubor qo'rg'onga qaytishi bilanoq tumandek tarqab ketardi* (N. Norqobilov. "Tog' odami").

Keltirilgan misolda o'xshatish subyekti – g'ubor, o'xshatish etaloni – tuman, o'xshatish asosi – tarqalmoq, o'xshatishning shakliyl ko'rsatkichi -dek qo'shimchasi. Matnda yurakdagi muayyan o'zgarish g'ubor so'zi bilan metaforik ifoda etilgan. Chunki bu o'zgarish tana egasi uchun mavhum va tushunarsiz. Shuning bilan birga uni salbiy jihatdan bezovta qilyapti. So'zlovchi yuragida sodir bo'layotgan o'zgarishni aniq tushuntira olmagan sababidan uni chang-g'uborga nisbat beradi. Negaki chang-g'uborli tabiat hodisasida ham aniqlik yo'qoladi va insonda noxush kayfiyat uyg'otadi. Yurak ishlashining me'yoriyl holatga kelishi esa tabiat hodisasi bo'lgan tuman tarqalishiga o'xshatiladi. So'zlovchi tashqi detallarga asoslanib, ichki holatini ifoda etadi, natijada noaniq tushunchaning aniq tasviri namoyon bo'ladi. Shunisi e'tiborliki, mazkur matnda so'zlovchi ayni bir vaziyatni tinglovchiga yetkazishda ham metaforik (*yuragini qoplagan mubham g'ubor*), ham o'xshatish o'ramli sintaktik qurilmadan (*g'ubor tumandek tarqab*) foydalanyapti. Har ikki holatda ham ichki interotseptiv sezgi bo'lganidan so'zlovchi uni ko'chma va o'z ma'noli o'xshatishli qo'llanishlar orqali ifodalagan.

Ko'rinadiki, interotseptiv sezgilarni ifodalovchi o'xshatishlarni guruhlashda o'xshatish etaloni asos qilib olinadi. Shunga ko'ra o'xshatishli qurilmalar orqali ifodalanuvchi sezgilarni quyidagicha tasniflash mumkin.

Tabiat hodisalariga o'xshatish:

Hozirgina qizi Marjonoydan eshitgan mudhish gaplarni eslar, shunda yuragida *vulqonday* qaynagan isyonkor tuyg'ular allaqanday shubha va ishonchsizlik bilan almashardi (O.Yoqubov. "Adolat manzili"). Uning butun yuragini qora *bulutday* qoplagan g'am bir onda yo'qolganday bo'ldi (Oybek. "Nur qidirib"). Ko'nglimni *ko'chkiday* bosadi bir g'am – Yig'lashni ham bilmas mening qizlarim... (M.Yusuf. "Xavotir"). Mening ko'nglimda tinish – Mengzaydi sokin *selga* (U.Azim. "Yurak"). Tomirlarim *olov kabi* qaynagan, Qonlarini kechmishlardan olmishdir (Cho'lpon. "Yurt yo'li").

Badiiy asarlardan olingan matnlarda tuyg'ular yuragida *vulqonday* qaynagan, yuragini qora *bulutday* g'am qoplagan, g'am ko'ngilni *ko'chkiday* bosgan, tomirlari *olov kabi* qaynagan o'xshatishlarini uchratamiz. Bunday holatlarda inson ichki sezimlarini tabiat hodisalariga qiyoslab ifoda etgan.

Narsa-buyumlarga o'xshatish:

U yerdan chiqib, oddiy bir mayxonaga kirdi. Bir shisha aroqni jindek kabob bilan ichib oldi. So'ngra miyasi *xamirday ko'pchib*, ot ustida qiyshaya-qiyshaya orqasida ikki yigiti bilan qishloqqa jo'nadi (Cho'lpon. "Kecha va Kunduz").

Xo'rligi kelib, tomog'iga yong'oqday narsa tiqildi (S. Karomatov. "Oltin qum").

Taassurotlar, tafsilotlar bayoniga til ojiz, har qadamda yurak to'liqib ketadi, ko'ngillar mum kabi erib boradi (X. Sulton. "Boburiynoma"). *Har biri o'zicha o'ylar, o'zicha fikr yuritar, ammo ikkovining ham o'ylari mag'zida afg'on urushi, uning jarohati, hali necha-necha yillar minglab, millionlab odamlarning yuragini parma kabi o'yadigan, kalamush kabi yemiradigan so'ngsiz o'kinch, o'chmas armon yotardi* (M.Hazratqulov. "Chiroq o'chmagan kecha"). *Ari uyasiday guvullayotgan boshimni ko'rpaga burkayman* (A.Jo'raev. "Chorrahalalar"). *To'nib qolar vujudim nogoh, Yurak to'xtar toshdayin qotib* (Sh. Rahmon. "Uyg'oq tog'lar"). *Ra'no uchun bu ayyom azaga aylandi. U nainki Gulini, balki bu mashmashali mashvaratdagi jami ayollarni shu lahzada qayoqqadir daf bo'lishi, bu bo'm-bo'sh dunyoda uv tortib, o'kirib-o'kirib yig'lashni istardi. O'tayotgan lahzalar yuragiga tig'day sanchilardi* (Q.Norqobil. "Ayol qayta tug'ildi"). *Choy-poy ichsak bo'lar edi. Qorin ham piyoz po'stiday sirilib ketdi* (O. Tolibov. "Anqov"). *Boy yaxshi ovqatlarni – palov, norin, qazi-qartani yemas ekan. Palov me'damga mixdek qadaladi, qazi-qarta mijozimga to'g'ri kelmaydi, der ekan* (Oybek. "Qutlug' qon"). *Nazarida, vujudi simobdek erib tushdi, boshini devorga suyab unsiz yig'layverdi, yig'layverdi* (X. Sultonov. "Ajoyib kunlarning birida").

Men seskanib ketdim.

– *A-a-a?! Shoir o'ldimi?*

– *Yo'q!*

– *Unday bo'lsa, nega...?*

– *Xotini o'ldi...*

...Men karaxt bo'lib qoldim.

... Shoir xotinini juda yaxshi ko'rardi. Ketdikmi?– G'udranadi Garun.

...Biz yo'lga tushdik. Oyoqlarim zil-zambilday edi... (Q.Norqobil. "Qarg'ish").

Keltirilgan misollardan ko'rinadiki, so'zlovchi ichki jismoniy hamda ruhiy holatini narsa-buyumlarga o'xshatib, aniq tasvirlaydi. *Xamirday ko'pchigan* (miya), *yong'oqday* (shakli ma'lum, nafas olishni qiyinlashtirayotgan, tomog'iga tiqilgan noaniq narsa), *mum kabi* (bo'shashgan tana), *parma* (o'yuvchi tig'li asbob) *kabi* (o'kinch, armon), *ari uyasiday* (bosh, miya), *toshdayin* (yurak), yuragiga sanchilgan *tig'day* (lahzalar), *simobdek* erigan (vujud), *zil-zambilday* (og'ir oyoqlar) *piyoz po'stiday* (nihoyatda och qorin), *mixdek* (oshqozonda hazm bo'lishi qiyin palov) kabi qiyoslashlar shular jumlasidandir.

Hayvonlarga o'xshatish:

1. Atrofni o'ragan el-ulus hayron,

Tushuna olmasdan ular ahvolin...

Qafasdagi qushdek qiynalarmish jon,

Hech kim his qilmasmish ko'ngil malolin (Sh. Qurbon. "So'z yo'li").

2. Gita suvdan chiqqan baliqdek og'zini kappa-kappa ochib, nafas olar edi (A. Muxtor. "Bo'ronlarda bordek halovat").

3. Itday charchaganimiz uchun yumshoq o'ringa tappa tashlagimiz kelardi (X.Sulton. "Boburiynoma").

4. Yalang'och qilichdaydim, Zang bosadi tig'imni. Chalajon bir ilonday tomog'imda yuragim... (O'.Sulaymonov. "Mambet botirning qatl oldidan aytganlari" Sh. Rahmon tarjimasini).

5. Qutbiddin ta'zim qilib o'rnidan turdi va yuragi bedanaday potirlab onajonining huzuriga qarab ketdi (S.Siyoyev. "Ahmad Yassaviy").

Interotseptiv sezgilarni hayvonot olamiga taqqoslab ifodalash ham ko'p uchraydigan holat.

1) qiynalgan jon – qafasdagi qush;

2) nafas olish uchun qiynalgan odam – quruqlikda qolgan baliq;

3) charchagan odam – charchagan, qiynalgan it;

4) yurakning holati – chalajon ilon kabi;

5) yurakning tez urishi – tipirchilayotgan bedana.

O'simliklarga o'xshatish:

Kuzatishlar shuni ko'rsatadiki, inson o'zini o'simliklar (sarv, shamshod, gul, sunbul, majnuntol, yaproq, olma, anor v.b.)ga o'xshatishi juda ko'p uchraydigan holat. Jumladan, ichki

sezgilarni o'simliklarga taqqoslash haqida ham shunday deyish o'rinli bo'lardi. Masalan, Qora tarix qonunlari yondi, qiz!

Qora turmush do'zaxlari so'ndi. Qiz!

*Yuraklaring titramasin **barg yanglig'**,*

Yoz qushlari butoqlarga qo'ndi, qiz... (Mirtemir. "Ana, bog'lar...").

*Uch narsa yuragimga **tikandek** sanchiladur, azizim, uch narsa! – Sarxush sulton yuragini changallab, betoqat bo'ldi.*– *To'rt yuz savdogarni o'ldirganim xato bo'ldi* (Mirmuhsin. "Temur Malik"). *Toza **guldai** so'lar bo'ldim men emdi, Daryoday bo'p to'lar bo'ldim men emdi* ("Kuntug'mish" dostoni). 1) yurak – titrayotgan *barg yanglig'*; 2) fikr – *tikandek* yurakka sanchilgan; 3) butun tana – *guldai* so'lgan.

Inson (o'zi)ga o'xshatish:

O'xshatish nafaqat insonni qamrab turgan o'zga olamlarga, balki o'ziga nisbatan yuzaga kelishi ham mumkin ekan. Bunda u tanasida ko'rgan, bilgan hodisalarni ichki a'zolarining holatini ifodalash uchun qo'llaydi. Masalan: *Shilingan **yaraday** achishar bo'g'zim, Azobdan iborat surat-u mag'zim, Dam o'tir, yetim, deb berkitding og'zim, Jonimni Egamga qo'yib ber, dunyo* (J.Jondor. "Iltijo"). *Endi uning yuragi **notob bo'lgan kabi** juda sust urmoqda, rangi oqargan* (Q.Norqobil. "Oqibat daraxti"). *Mashina nishablikdan enib, yo'lning shundoq o'ng tomonidagi yalanglikda to'xtadi. Ichimda og'riq turdi, yuragim **uvushganday** bo'ldi* (Q.Norqobil. "Oqibat daraxti").

Yuqoridagi misollar tahlil qilinganda bo'g'izning achishishi – shilingan *yaraga*, ya'ni bo'g'iz tananing ichki qismi tashqi bilingan narsaga – shilingan *yaraga* qiyoslanadi. Keyingi gapda yurak – *kasal bo'lgan kabi*. Bunda kasal kishining harakatlari sog'lom vaqtidagidan sust bo'lgan holatga nisbat berilgan. Navbatdagi gapda yuragi – *uvushganday* o'xshatishi mavjud. Qonning me'yoriy yurishmasligi sababli oyoq va qo'llarning karaxt bo'lishi, qotib qolishi ko'pchilikka ma'lum. So'zlovchi yurakning holatini o'sha sezgisidan foydalanib tasvirlaydi.

Narsalarning harakat va holatiga o'xshatish:

O'zicha g'udrandi: "Qo'ltelefon hayotimga chang soldi. Xotanim qo'ltelefoniga erga tegdi..." *Tuyqus xayolida yashin chaqnaq, miyasini **chaqmoq urganday** bo'ldi... Ko'zlarini yumdi. Alamli jilmaydi* (Q.Norqobil. "Kutilmagan sovg'a").

– *Menga nima deysan? U ayniganga o'xshaydi. Kursi xurujiga chalingan. Bular- ning qaysi biriga yordam beray, gazet — kitobning, umuman, o'qishning zamoni o'tdi, dedi...*

*Boshimga **gurzi tushganday** bo'ldi.*

– *Ha-ya, shularni olib borib ber, – dedim ihrab. – Men uni boshqa bezovta qilmayman.*

*Ichimda allaqanday bir tomirim chirt etib **uzilib ketganday** bo'ldi.*

...Axir u yozuvchi edi... (Q. Norqobil. "Senga ne bo'ldi, Zamonqul")

*Ivanni xotini olib ketdi. Men boshqa stoldan joy oldim. Goh-gohida o'zimizning stolga ko'z tashlayman.. Ivan menga jilmayib qarayotganga o'xshaydi. Yuragim **tars yorilib ketguday** bo'ladi* (Q. Norqobil. "Ivanning omonat dunyosi"). *Ichidan **nimadir uzilganday**, boshidagi siyrak soch tolalari o'rniga besanoq **ignalar sanchilganday** bo'ldi, seskanib ketdi* (Q.Norqobil. "Guldurak Momo"). *Shaharning kunchiqar qismida to'sh urgan dengiz suvi uhh, tarmaday, tishni takillatadigan darajada sovuq ediki, a'zoyi badanim tilimlanib, tomirlarimda qon **to'nib qolganday** bo'ldi* (Q.Norqobil. "Qarg'ish").

– *Yaxshi qiz ekan...*

– *Bordi-yu ota-onasi rozi bo'lishmasa yana xafa bo'ib yurmang, – dedi Sobir ovozi o'zgarib.*

*Buvgul xolaning chap ko'ksiga birov **nina sanchib olgandek** bo'ldi.*

– *Mayli, bolam, mayli,– degancha tashqariga yo'l oldi ona* (Z.Qurolboy qizi. "Yozsiz yil").

Tahlilga olingan matnlarda *miyasini chaqmoq urganday / boshimga gurzi tushganday / tomirim chirt etib uzilib ketganday / yuragim tars yorilib ketguday / ichidan nimadir uzilganday, ignalar sanchilganday / qon to'nib qolganday / nina sanchib olgandek* kabi o'xshatishlarda narsalarning o'ziga emas, balki ular bilan sodir bo'ladigan real harakat va holatga qiyoslash orqali interotsepsiyani ifodalash kuzatiladi.

O'xshatish subyekti hamda o'xshatish etalonini bog'lash vazifasini o'xshatishning shakliy ko'rsatkichlari: -day, -dayin, -dek, -guday, -gudek, kabi, yanglig', o'xshab vositalari bajaradi. Bunda -day, -dek affikslari eng faol birliklar sifatida baholanadi.

Xulosa qilib aytganda, rus psixolog olimi I.M.Sechenov ta'kidlaganidek: "Insonning sezgi a'zolari orqali idrok etadigan barcha narsalari va uning fikrlash faoliyatining barcha natijalari (dunyoning yaxlit manzaralaridan tortib, voqelikdan ajratilgan alohida belgilar va xususiyatlarga, aniq taassurotlarning parchalangan qismlarigacha) ongimizda assotsiativ tarzda birlashishi mumkin" [8]. Olimning nazarida, qiyoslash dunyoni uning belgilari orqali idrok etishning eng yaxshi usullaridan biri sifatida namoyon bo'ladi. O'xshatishlar nafaqat dunyoni, balki shaxsning ichki olamini aks ettirishda ham faol qo'llanuvchi asosiy vositalardan biridir.

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ONA TILI TA'LIMI: MUAMMO VA YECHIMLARI

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Annotatsiya. Mazkur maqolada ona tili fanini o'qitish jarayonida milliy an'analar va qadriyatlarining o'rni tahlil qilingan. Ona tili o'quvchilarga nafaqat tilni o'rganish, balki o'z milliy madaniyatini anglash va saqlashga yordam beradigan asosiy vositadir. Maqolada milliy adabiyot, folklor, xalq maqollari, urf-odatlar, bayramlar va axloqiy qadriyatlarining o'quvchilarning shaxsiy va ijtimoiy rivojlanishidagi o'rni ko'rsatilgan. Milliy she'riyat va xalq ertaklari orqali o'quvchilar axloqiy me'yorlar, to'g'ri va noto'g'ri tushunchalar, yaxshilik va yomonlikni o'rganadilar. Ona tili fanini o'qitishda milliy an'analar orqali tilni sevish, unga hurmat ko'rsatish va o'z milliy o'zligini anglash muhim ahamiyatga ega ekanligi, o'quvchilarga milliy tarix va merosni o'rgatish, axloqiy qadriyatlarni singdirish va shaxsiy rivojlanishga xizmat qiladigan metodlarni o'rganish imkonini beradi.

Kalit so'zlar: ona tili, milliy an'analar, madaniyat, adabiyot, folklor, xalq maqollari, urf-odatlar, axloqiy qadriyatlar, shaxsiy rivojlanish.

Аннотация. В данной статье анализируется роль национальных традиций и ценностей в процессе обучения родному языку. Родной язык – главный инструмент, который помогает учащимся не только выучить язык, но и понять и сохранить свою национальную культуру. В статье показана роль национальной литературы, фольклора, народных пословиц, обычаев, праздников и нравственных ценностей в личностном и социальном развитии учащихся. Через национальную поэзию и народные сказки учащиеся изучают моральные нормы, правильные и неправильные понятия, хорошее и плохое. Важно любить язык через национальные традиции, уважать его и осознавать свою национальную идентичность при обучении родному языку, рассказывать учащимся о национальной истории и наследии, прививать моральные ценности и личностное развитие, позволяющее изучать методы, которые служат.

Ключевые слова: родной язык, национальные традиции, культура, литература, фольклор, народные пословицы, традиции, нравственные ценности, развитие личности.

Abstract. *This article analyzes the role of national traditions and values in the process of teaching mother tongue. The mother tongue is the main tool that helps students not only to learn the language, but also to understand and preserve their national culture. The article shows the role of national literature, folklore, folk proverbs, customs, holidays and moral values in the personal and social development of students. Through national poetry and folk tales, students learn moral standards, right and wrong concepts, good and bad. It is important to love the language through national traditions, respect it and realize one's national identity in teaching the mother tongue, teach students about national history and heritage, instill moral values and personal development. allows learning the methods that serve.*

Key words: *mother tongue, national traditions, culture, literature, folklore, folk proverbs, traditions, moral values, personal development.*

Ona tili fanini o'qitishda milliy an'analar o'quvchilarga nafaqat til o'rganish, balki o'z milliy madaniyatini anglash, qadriyatlarni o'zlashtirish va bu qadriyatlarni kelajakda davom ettirishda muhim ahamiyatga ega. Ona tili darslarida milliy an'analar va madaniyatni o'rgatish o'quvchilarga milliy o'zlikni anglashga yordam beradi va ularni milliy tarixi, adabiyoti va urf-odatlar bilan tanishtiradi. Maktabda ona tili fanini o'qitishning foydalari juda katta va uni ta'lim jarayonida o'qitishning muhim ahamiyatga ega ekanligini bir nechta asosiy jihatlar bilan ko'rsatish mumkin. Ona tili fanini o'qitish nafaqat til ko'nikmalarini oshirish, balki o'quvchilarning shaxsiy va ijtimoiy rivojlanishiga ham xizmat qiladi.

Ona tili fani milliy o'zlikni anglashda muhim ahamiyat kasb etadi. Ona tili o'quvchilarga o'z xalqining madaniyati, tarixi, urf-odatlar va an'analari haqida chuqur tushuncha beradi. Tilda yoritilgan adabiyot, folklor va she'rlar orqali o'quvchilar o'z milliy o'zligini anglab yetadilar. Bu ularning madaniy qadriyatlarni qadrlashlariga, ona tiliga mehr bilan qarashlariga yordam beradi. Ona tili darslari orqali o'quvchilar o'zbek adabiyoti va xalq ertaklari bilan tanishadilar, bu ularga milliy merosni saqlash va rivojlantirish zarurligini tushunishga imkon beradi.

Ona tili fanini o'rganish orqali o'quvchilar mantiqiy fikrlash, mulohazalarini to'g'ri va ravon tarzda ifodalash ko'nikmalarini rivojlantiradilar. Ular gap tuzish, fikrni aniq ifodalash, tahlil qilish va sintez qilish kabi ko'nikmalarni o'zlashtiradilar. Bu aqliy rivojlanishning mustahkam asosi hisoblanadi. Misol uchun "Savol-javob" usulida o'tilgan darslar o'quvchilarning mantiqiy tafakkurini rivojlantirishga xizmat qiladi, shuningdek, ular fikrlarini mustaqil ravishda izhor qilishni o'rganadilar.

Ona tili darslari o'quvchilarni yozma va og'zaki nutqlarini shakllantirishga yordam beradi. Yozish va gapirish ko'nikmalarini oshirish, o'quvchilarga o'z fikrlarini aniq va izchil tarzda ifodalashni o'rgatadi. Bu ko'nikmalar o'quvchilarning kelajakdagi ta'limi va kasbiy faoliyatida muhim rol o'ynaydi. Misol uchun matn tahlili yoki insholar yozish orqali o'quvchilar o'z fikrlarini mantiqiy ravishda tartibga solib, tushunarli tarzda ifodalay olishni o'rganadilar.

Ona tili darslari o'quvchilarga tarbiyaviy ahamiyatga ham ega. Ona tili darslarida o'quvchilarga axloqiy qadriyatlar, ijtimoiy me'yorlar va to'g'ri xulq-atvor haqida ma'lumotlar beriladi. Xalq maqollari, she'rlar va hikoyatlar orqali bolalar hayotda muhim bo'lgan qadriyatlarni o'zlashtiradilar va yaxshi inson bo'lishga intiladilar. Xalq maqollarini o'rganish orqali o'quvchilar sabr-toqat, halollik, yordamsevarlik kabi insoniy fazilatlarni o'zlariga singdiradilar.

Ona tili darslari o'quvchilarni o'z fikrlarini ifodalashda ijodkorlikka undaydi. Yozma va og'zaki nutqda kreativlikni rivojlantirish, o'quvchilarning tasavvurlarini va ijodiy fikrlashini oshiradi. Bu ularning shaxsiy rivojlanishida va kelajakdagi faoliyatida muhim o'rin tutadi. Insho yoki ertak yozishda o'quvchilar o'z tasavvurlarini ishlatib, yangi g'oyalar yaratishga intiladilar, bu esa ijodiy fikrlashni rivojlantiradi.

Ona tili fanini o'rganish orqali o'quvchilar to'g'ri imlo, tinish belgilari va so'z boyligini o'rganadilar. Bu ularning nutqida xatolarga yo'l qo'ymaslikka yordam beradi va nutqning aniqligini ta'minlaydi. Tilni to'g'ri ishlatish, shuningdek, o'quvchilarga o'z fikrlarini boshqalarga aniq va to'g'ri yetkazishda yordam beradi.

Ya'ni, grammatika va imlo qoidalarini o'rganish, o'quvchilarning yozma ishlarida xatolarni kamaytiradi va ularning til ko'nikmalarini mustahkamlaydi.

Ona tili fanida guruh ishlari va muhokamalar orqali o'quvchilar birgalikda ishlashni o'rganadilar. Jamoada fikr almashish, muammoni hal qilishda bir-birini tinglash va hurmat qilish kabi ko'nikmalarni rivojlantirish muhimdir. Darsda guruh bo'lib ishlash, o'quvchilarga boshqalar bilan fikr almashish va umumiy qarorga kelishda yordam beradi.

Ona tili fanini o'qitish, nafaqat til ko'nikmalarini rivojlantirish, balki o'quvchilarning aqliy, madaniy, ijtimoiy va axloqiy rivojlanishiga ham xizmat qiladi. Bu fan o'quvchilarga o'z fikrlarini aniq ifodalash, mantiqiy fikrlash, ijodkorlikni rivojlantirish, madaniy qadriyatlarni o'rganish va to'g'ri nutqni shakllantirishda muhim rol o'ynaydi. Ona tili darslari, shuningdek, o'quvchilarning shaxsiy rivojlanishiga, jamiyatga moslashishiga va kelajakda muvaffaqiyatli bo'lishlariga katta hissa qo'shadi.

Shu bilan birga ona tili darslarini o'qitishda ma'lum qiyinchiliklar ham mavjud. Bu o'qituvchilar, o'quvchilar va ta'lim tizimi o'rtasidagi o'zaro bog'liq bo'lgan ko'plab omillarga asoslanadi. Ona tili darslari, nafaqat grammatikani o'rgatish, balki madaniy, ma'naviy qadriyatlarni, tilni to'g'ri va samarali ishlatish ko'nikmalarini rivojlantirishga qaratilgan. Ammo, ba'zi qiyinchiliklar bu jarayonni murakkablashtirishi mumkin. Quyida ana shunday ba'zi qiyinchiliklarni ko'rib chiqamiz:

1. O'quvchilarning til ko'nikmalarining pastligi. O'quvchilarning ona tili bilimlari va ko'nikmalari o'zlashtirilgan darajaga yetmagan bo'lishi mumkin. Ular grammatikani, so'z boyligini va ifoda etish qobiliyatlarini yetarlicha o'rganmagan bo'lishi mumkin. Natijada, darslar davomida tushunmovchiliklar yoki qiyinchiliklar yuzaga keladi. Misol uchun o'quvchilar gap tuzishda xatolar qilishlari, so'z turkumlarini aralash ishlatishlari yoki mavzu bo'yicha aniq va mantiqli fikrlarni ifodalashda qiyinchilikka duch kelishlari mumkin.

2. O'quvchilarning o'qish va yozish ko'nikmalarining pastligi. Ko'p o'quvchilar o'qish va yozishdagi ko'nikmalarni rivojlantirishda qiyinchiliklarga duch kelishadi. Bu ayniqsa, kichik yoshdagi o'quvchilar uchun dolzarb. Ularning imlo, tinish belgilari va yozuvda xatolar qilishlari mumkin. Ya'ni, ba'zi o'quvchilar imlo xatolari yoki sintaktik xatolarni tez-tez qiladilar, bu esa darslarni samarali o'tkazishga to'sqinlik qiladi.

3. Ta'lim resurslarining yetishmasligi. Ona tili darslarini samarali o'tkazish uchun kerakli o'quv qo'llanmalariga, adabiyotlarga va boshqa resurslarga ega bo'lish zarur. Ba'zan o'qituvchilar uchun ma'lumotlar va yordamchi materiallar yetishmasligi yoki eskirganligi darslarni qiyinlashtiradi. Darslarda foydalaniladigan kitoblar yoki resurslar o'quvchilarning hozirgi ehtiyojlariga mos kelmasligi mumkin, bu esa darsning samaradorligini pasaytiradi.

4. O'quvchilarning motivatsiyasining pastligi. O'quvchilarning ona tili darslariga bo'lgan qiziqishi va motivatsiyasi past bo'lishi mumkin. Ular darsni faqat majburiyat sifatida ko'rib, o'zlarining o'rganish jarayoniga jiddiy yondoshmasliklari mumkin. Ba'zi o'quvchilar ona tili darslarini boshqa fanlarga qaraganda kamroq qiziqarli deb bilishlari mumkin, bu esa o'quvchilarning muvaffaqiyatini ta'sir qiladi.

5. O'qituvchilarning professional rivojlanishiga ehtiyoj. O'qituvchilarning o'z bilim va ko'nikmalarini doimiy ravishda yangilab borishlari muhimdir. Agar o'qituvchilarning metodik va didaktik bilimlari eskirgan yoki ular yangi metodlarga moslashmagan bo'lsa, bu o'qitish jarayonini qiyinlashtiradi. Yangi o'qitish metodlarini, texnologiyalarni va innovatsion yondashuvlarni darslarga joriy etishdagi qiyinchiliklar o'qituvchilarning pedagogik faoliyatini samarali qilishni qiyinlashtirishi mumkin.

6. Tilni o'zlashtirishda oilaning roli. O'quvchilarning ona tilidagi bilimlari ko'pincha oilada qanday muhitda tarbiyalanganiga bog'liq. Agar uyda ona tilining qo'llanilishi kam bo'lsa yoki bola boshqa tillarda gaplashsa, bu uning ona tilini o'zlashtirishda qiyinchiliklarga olib keladi. Ba'zi o'quvchilarning ona tilida gaplashishlari kam bo'lishi, bu esa darsda o'z fikrlarini ifodalashda qiyinchiliklarni keltirib chiqaradi.

7. Til o'rganishning individual farqlari. Har bir o'quvchi ona tilini o'rganishda o'ziga xos usul va tezlikka ega. O'quvchilarning qobiliyatlari va ehtiyojlari farq qiladi, bu esa darsni o'qitishda o'qituvchilarga qiyinchilik tug'diradi.

Ba'zi o'quvchilar tilni tez o'rganadilar, boshqalari esa sekin o'rganadi, bu esa individual yondashuvni talab qiladi.

Xulosa qilib aytadigan bo'lsak, ona tili fanini o'qitish, nafaqat til ko'nikmalarini rivojlantirish, balki o'quvchilarning aqliy, madaniy, ijtimoiy va axloqiy rivojlanishiga ham xizmat qiladi. Bu fan o'quvchilarga o'z fikrlarini aniq ifodalash, mantiqiy fikrlash, ijodkorlikni rivojlantirish, madaniy qadriyatlarni o'rganish va to'g'ri nutqni shakllantirishda muhim rol o'ynaydi. Ona tili darslari, shuningdek, o'quvchilarning shaxsiy rivojlanishiga, jamiyatga moslashishiga va kelajakda muvaffaqiyatli bo'lishlariga katta hissa qo'shadi.

Ona tili darslarini o'qitishdagi qiyinchiliklar turli omillar bilan bog'liq bo'lib, ular o'qituvchilarning pedagogik yondashuvlariga, o'quvchilarning tayyorgarligiga, ta'lim resurslarining mavjudligiga va boshqa ko'plab faktorlarga bog'liq. Bu qiyinchiliklarni yengish uchun o'qituvchilar yangi metodologiyalarni o'zlashtirishlari, zamonaviy resurslar va texnologiyalarni joriy etishlari, o'quvchilarni yanada faolroq jalb qilishga harakat qilishlari kerak.

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YOZUVCHI VA TARJIMON TAFAKKURI VA LINGVISTIK RANG-BARANGLIK: FAUST(GOETHE)TARJIMALARI VA ULARNING PRAGMATIK XUSUSIYATLARI Sh.M.Narzullayeva, talaba, Buxoro davlat pedagogika instituti, Buxoro

Annotatsiya. Ushbu maqolada Iogann Volfgang fon Goethe'ning *Faust* asarining ingliz va o'zbek tillariga tarjimalari qiyosiy tahlil qilinadi. Tahlil davomida tarjimalaridagi semantik, stilistik va pragmatik o'zgarishlar o'rganilib, matnning asl ma'nosi va uslubining qanchalik darajada saqlanib qolganligi tahlil qilinadi. Muallifning poetik ifodasi, falsafiy g'oyalari va metaforik obrazlari tarjima jarayonida qanday o'zgarishga uchragani va tarjimonlar tomonidan qabul qilingan pragmatic qarorlar matnning ta'sirchanligiga qanday sezilarli ta'sir qilinganini ko'rsatadi.

Kalit so'zlar: pragmatik ta'sir, obraz, tarjimon qarorlari, semantika va stilistika, tarjima strategiyalari, falsafiy g'oyalar

Аннотация. В данной статье проводится сравнительный анализ переводов произведения «Фауст» Иоганна Вольфганга фон Гёте на английский и узбекский языки. В ходе анализа рассматриваются семантические, стилистические и прагматические изменения в переводах, а также степень сохранения оригинального смысла и стиля текста. Исследуется, как изменились поэтическое выражение автора, философские идеи и метафорические образы в процессе перевода, а также какое значительное влияние на выразительность текста оказали прагматические решения, принятые переводчиками.

Ключевые слова: Прагматическое воздействие, образ, решения переводчика, семантика и дискурс, стратегии перевода, философские идеи.

Abstract. This article provides a comparative analysis of the translations of Johann Wolfgang von Goethe's *Faust* into English and Uzbek. The analysis examines the semantic, stylistic and pragmatic changes in the translations, as well as the degree to which the original meaning and style of the text are preserved. It examines how the author's poetic expression, philosophical ideas and metaphorical images have changed in the process of translation, as well as what significant impact the pragmatic decisions made by the translators have had on the expressiveness of the text.

Key words: Pragmatic impact, image, translator's decisions, semantics and discourse, translation strategies, philosophical ideas.

Kirish qismi: Jahon adabiyotining eng yirik falsafiy durdonalaridan biri bo'lgan- Iogann Wolfgang fon Goethe'ning *Faust* asari ko'p asrlar davomida turli xil tillarda tarjima qilingan. Tarjimada ekvivalentlikni saqlash har doim ham oson bo'lmagan. Ayniqsa, poetik va falsafiy asarlarni tarjima qilishda semantik yo'qotishlar, stilistik farqlar va pragmatik tafovutlar yuzaga keladi. Ushbu asar ham ana shunday murakkab tarjima muammolariga duch kelgan nodir asarlardan biridir.

Metodologiya: Tarjima jarayonida semantika, pragmatika va stilistika muhim ahamiyatga ega hisoblanadi. Ular matnning mazmuni, uslubi va ta'sirini iloji boricha aslidek o'quvchiga yetkazishda muhim rol o'ynaydi. Semantika so'z va iboralarning ma'nolarini o'rganadi. Har bir so'z turli kontekstlarda turlicha ma'no kasb etishi mumkin, shuning uchun tarjimada semantik tafovutlar paydo bo'lishi tabiiy hol. Agar tarjimon so'zlarning lug'aviy hamda kontekstual ma'nolarini inobatga olmasa, matnning asl mazmuni yo'qolishi yoki noto'g'ri tushunilishi mumkin. Stilistik farqlar esa matnning uslubi bilan bog'liq. Har bir til o'ziga xos ifoda vositalariga ega bo'lgani uchun tarjimon matnning o'ziga xosligini saqlab qolishga harakat qilishi kerak. Bunga leksik tanlov, gap tuzilishi va badiiy ifoda vositalari kiradi. Agar tarjimada stilistik xatolarga yo'l qo'yilsa, matnning emotsional ta'siri susayishi yoki o'quvchiga g'ayritabiiy tuyulishi mumkin. Pragmatika esa tilning muloqotdagi ta'siri va matnning maqsadini o'rganadi. Har bir til madaniy, ijtimoiy va emotsional jihatlari bilan ajralib turadi. Shu sababli, tarjimon matnning pragmatik maqsadini tushunib, uni mos ravishda yetkazishi lozim. Masalan, bir tilga xos hazil yoki iboralar boshqa tilda o'z ta'sirini yo'qotishi mumkin, shuning uchun tarjimon ularni mos variant bilan almashtirishi kerak.

Natija. Quyida asardagi tarjimadagi o'zgarishlar keltirilganiga bir nechta misollar:

Asliyat matni: By Heavens, the child is lovely! I've never seen anything more so. She's virtuous, yet innocently Pert, and quick-tongued though. Her rosy lips, her clear cheeks, I'll not forget them in many a week! The way she cast down her eyes, Deep in my heart, imprinted, lies: How curt in her speech she was, Well that was quite charming, of course!

Tarjima matni: O, qanday latofat! Ichurman qasam, Bundayin umrimda ko'rmadim aslo. Naqadar pokiza, ma'sum bu sanam, Andak tikoni ham yo'q emas, ammo. Qip-qizil lablar-u qontalash yuzlar, Yerga qarab turgan uyatchan ko'zlar Kozlarimdan nari ketmagay aslo, Bir umr yonimda qolgay bu siymo Qanday hang berdi u qisqa so'zga, Iloj yo'q qoyilman demakdan o'zga.

Ma'lumki, tarjimon badiiylikni saqlagan holda, ma'lum darajada o'z ijodiy yondashuvini qo'shganini ko'rish mumkin. Asl inglizcha matnda **Goethe** tomonidan yaratilgan hissiyotlar va obrazlar aniq aks etgan bo'lsa, o'zbek tilidagi tarjimada ba'zi joylarda ekspressivlik oshirilgan, ba'zi hollarda esa jumlarlar kengaytirilgan va o'zgartirilgan. Batafsil yoritadigan bo'lsak, "*By heavens, the child is lovely!*" Tarjimada esa, "O, qanday latofat! Ichurman qasam", bu yerda tarjimon asl gapni oddiy "*Heavens*" so'zidan kengaytirib, "*Ichurman qasam*" deb kuchliroq emotsional urg'u bergan.

Bundan tashqari, ushbu tarjimada semantika, stilistika va pragmatikaning roli ham mavjud. Semantika (ma'no saqlanib qolishi yoki o'zgarishi). Tarjimon ayrim o'rinlarda bevosita ekvivalentini ishlatmagan, balki mazmunini saqlab qolishga harakat qilgan. Masalan:

Asliyat matni: "*She's virtuous, yet innocently pert, and quick-tongued though.*" **Tarjima matni:** "*Naqadar pokiza, ma'sum bu sanam, Andak tikoni ham yo'q emas, ammo.*" Bu yerda "**pert**" va "**quick-tongued**" so'zlari "**andak tikoni ham yo'q emas**" tarzida ifodalangan. Ma'no yo'qolmagan, lekin ifoda biroz erkinroq qilingan. Bu semantik tafovut bo'lib, tarjimon matnning asosiy mohiyatini ushlab qolishga intilgan. Stilistika (uslub va badiiy ekspressivlik): Asl matn Goethe

tomonidan she'riy ohangda yozilgan, tarjimon ham she'riy tizimga moslashgan. Inglizcha matnda sodda va ixcham ifodalar ko'proq bo'lsa, o'zbek tarjimasida tasviriylilik oshirilgan: *"Her rosy lips, her clear cheeks, I'll not forget them in many a week!"* Tarjimada: *"Qip-qizil lablar-u gontalash yuzlar, Yerga qarab turgan uyatchan ko'zlar."* Bu yerda **"uyatchan ko'zlar"** iborasi qo'shilgan, bu asl matnda yo'q, lekin obrazni boyitgan. Stilistik jihatdan tarjima she'riy shaklga va o'zbek adabiyati uslubiga moslashtirilgan. Pragmatika (matnning ta'siri va madaniy xususiyatlari): Tarjimon matnni madaniy kontekstga moslashtirish uchun ba'zi pragmatik qarorlar qabul qilgan. Masalan, *"By Heavens, the child is lovely!"* iborasi: *"O, qanday latofat! Ichurman qasam,"* deb tarjima qilingan. Asl matnda **"Heavens"** umumiy hayratni bildirsa, o'zbekcha tarjimada bu qasam ichish bilan kuchaytirilgan. O'zbek tilida hayratni ifodalashda bunday shakl ko'proq ishlatiladi. *"Well that was quite charming, of course!"* → *"Iloji yo'q qoyilman demakdan o'zga."* Bu yerda tarjimon oddiy **"charming" (yoqimli, maftunkor)** so'zini kuchaytirib, o'zbek tilidagi **"qoyilman demakdan o'zga"** ifodasi bilan yanada ta'sirchanroq qilgan. Bu pragmatik moslashtirish bo'lib, o'zbek o'quvchisi uchun tabiiyroq eshitaladi.

Asliyat matni: Poor devil what can you give? When has ever A human spirit, in its highest endeavour, Been understood by such a one as you? You have a never-satiating food, You have your restless gold, a slew Of quicksilver, melting in the hand, Games whose prize no man can land, A girl, who while she's on my arm, Snares a neighbour, with her eyes: And Honour's fine and godlike charm, That, like a meteor, dies? Show me fruits then that rot, before they're ready. And trees grown green again, each day, too!

Tarjima matni: Ajabo, shaytondan xayr ila ehson! Ne bera olarding menga, bechora? Bilarmisan, nelar istaydi inson? Uning orzularin tushunsang zora! Sen taom berursan, to' ymog yo'q unga, Sen oltin berursan, yo'q unga bago, Simobday tutqusiz, kelmay qo'lingga, O'zga cho'ntagiga qochar doimo. Sen ħimor berursan, yutmoqlik yo'q hech, Sen shuhrat berursan, bir lahzalik u, Menga yor berursan, bag' rimda har kech O'zga bir yigitni giladi orzu. Ne'mating asrori menga ayondir: Bugun kurtak yozsa, erta xazondir.

Tahlil: Ushbu parcha Faust va Mefistofel o'rtasidagi falsafiy bahs aks etgan. Bu yerda Faustning inson istaklari va dunyoviy ne'matlarning foniy ekanligini anglashiga asoslangan. Ya'niki, inson nimalarni istamaydi deysan, unga qancha boylik, taom bersang ham u doimo ochligicha qolaveradi deb butun insoniyatning tabiatini cheksiz orzulari va hech narsa bilan qoniqmasligi haqida so'z boradi. Bu esa "Faust" asarining falsafiy g'oyalaridan biri- inson abadiy izlanishda, qanoatsiz bo'lishga mahkum ekanini ko'rsatadi. Endi ikki tilda tarjima qilingandagi farqlarga qarasak:

O'zbek tarjimasida: *"Sen taom berursan, to'ymog' yo'q unga, Sen oltin berursan, yo'q unga bago,"* Inglizcha tarjima: *"You have a never-satiating food, You have your restless gold,"* **"Never-satiating food"** – **"to'ymoq yo'q"** iborasiga mos tushadi. Biroq, inglizcha versiyada **"you have"** degan konstruktsiya bor, ya'ni shayton bularni bor narsa sifatida tasvirlaydi. O'zbekcha versiyada esa shayton ularni berayotgan, ammo inson baribir to'ymayotgan ko'rinishda tasvirlanadi. **"Restless gold"** – **"yo'q unga bago"** (ya'ni oltin unga qoniqish bermaydi) iborasiga mos keladi. Biroq, *"restless"* degan so'z dinamik holatni bildiradi, ya'ni bu oltin hech qachon o'rnida turmaydi. O'zbekcha tarjimada esa bu holat aniqroq tushuntirilgan: *simob kabi ushlab bo'lmas narsa sifatida berilgan.* O'zbekcha tarjima: *"Menga yor berursan, bag'rimda har kech O'zga bir yigitni qiladi orzu."* Inglizcha tarjima: *"A girl, who while she's on my arm, Snares a neighbour, with her eyes."* O'zbekcha tarjimada **"yor" (sevgili, ayol)** erkakning bag'rida bo'lsa ham, boshqa erkakni orzu qilayotgani haqida gapirilmogda. Bu yerda ayolning ichki his-tuyg'ulari ta'kidlangan. Inglizcha versiyada esa *"snares a neighbour with her eyes"* – ya'ni ayol boshqa erkakni ko'zlari bilan o'ziga jalb qilayotgani haqida gap boradi. Bu tasviri ifoda orqali sevgilisi tanasiga yaqin bo'lsa ham, qalbi boshqa kishiga intilmogda. Bu qalbning beqarorligi, istaklarning ikkiyoqlamaligi haqida. Umuman olganda, tarjimalar orasidagi farqlar turli madaniy va stilistik yondashuvlarni aks ettiradi, lekin ikkisi ham Goethe'ning inson tabiatining murakkabligi va vasvasalarga moyilligi haqidagi asosiy g'oyasi saqlanib qolgan. Goethe'ning "Faust" asarini tarjima qilish jarayoni juda murakkab va ko'p qirrali jarayondir.

Muhokama. Tarjimon faqatgina soʻzma-soʻz tarjima qilish bilan cheklanib qolmay, asarning ruhini, falsafiy mazmunini va uslubini ham toʻgʻri yetkazishi kerak. Bu yerda semantika, stilistika va pragmatika asosiy rol oʻynaydi. Semantika nuqtayi nazaridan, tarjimada maʼno yoʻqotishlari yoki oʻzgarishlari yuz berishi mumkin. Masalan, shayton insonning istaklarini qondira olmasligi haqida gap ketayotgan joyda, oʻzbekcha va inglizcha tarjimalarda mazmun bir xil boʻlsa-da, ifoda usuli turlicha. Birida shayton berayotgan narsalar hech qachon qoniqish bermasligi haqida gapirilsa, ikkinchisida bu narsalarning beqarorligi va qoʻldan chiqib ketishi taʼkidlangan. Stilistik jihatdan esa tarjimon sheʼriy uslubni saqlab qolish uchun baʼzan iboralarni oʻzgartirishiga toʻgʻri keladi. Masalan, ayol obrazi haqidagi parchada oʻzbekcha tarjimada u boshqa kishini orzu qilayotgani taʼkidlanadi, inglizcha tarjimada esa u boshqa odamni ataylab oʻziga jalb qilayotgani tasvirlanadi. Bunday oʻzgarishlar matnning ohangiga va obrazning qanday qabul qilinishiga taʼsir qiladi. Pragmatika jihatidan esa har bir tarjima madaniy kontekstga mos ravishda shakllanadi. Asarning nemischa asliyati va uning tarjimalari orasida ijtimoiy, madaniy va emotsional tafovutlar mavjud. Tarjimon nafaqat soʻzlarni, balki asarning maʼnaviy taʼsirini ham yetkazishga harakat qilishi kerak.

Xulosa. “Faust” tarjimalari shuni koʻrsatadiki, badiiy asarlarni tarjima qilish jarayoni faqat lugʻaviy moslik bilan cheklanmaydi. Matnning taʼsirchanligi, ruhiyati va maʼnosi toʻliq saqlanishi uchun tarjimon juda ehtiyotkorlik bilan yondashishi kerak. Bu esa tarjimonning mahorati va tarjima strategiyalarini chuqur oʻrganishni talab qiladi.

FOYDALANILGAN ADABIYOTLAR ROʻYXATI:

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|---|---|---------|----------|------------|-----------------|---------|
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A COMPARATIVE ANALYSIS OF CONNOTATIVE MEANINGS IN THE ENGLISH AND UZBEK LANGUAGES

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Annotatsiya. Ushbu tadqiqot ingliz va oʻzbek tillaridagi soʻzlarning konnotativ maʼnolarini oʻrganadi, ularning bogʻliq madaniy, hissiy va subyektiv oqibatlaridagi oʻxshashlik va farqlarni aniqlashga qaratilgan. Denotatsiya soʻzning lugʻatdagi aniq taʼrifga eʼtibor qaratsa, konnotatsiya madaniy kontekst, tarixiy qoʻllanish va shaxsiy tajribalar asosida shakllangan yashirin, hissiy va nozik maʼnolarni oʻz ichiga oladi. Ushbu tadqiqotda qiyosiy yondashuv qoʻllanilib, har ikki tilda bir xil koʻrinadigan denotatlarga ega boʻlgan tanlangan soʻz juftliklari tahlil qilinadi, semantik differensial shkalalar va madaniy tahlil orqali oʻrganiladi. Tadqiqotda turli sohalar, jumladan, his-tuygʻular, ijtimoiy munosabatlar va mavhum tushunchalar koʻrib chiqilib, soʻzlarning soʻzma-soʻz taʼriflaridan tashqari idrok etilishi va talqin qilinishiga til va madaniy omillar qanday taʼsir koʻrsatishi oʻrganilgan. Tadqiqot natijalari ham universal, ham tilga xos konnotativ qonuniyatlarni ochib beradi, tilning taʼsirchan va ijtimoiy ahamiyatini shakllantirishda madaniy kontekstning muhim rolini koʻrsatadi.

Kalit soʻzlar: Konnotatsiya, ekspressivlik, madaniy kontekst, lingvistik kompetentsiya, talqin qilish qobiliyatlari.

Аннотация. В данном исследовании исследуются коннотативные значения слов в английском и узбекском языках, с целью выявления сходств и различий в связанных с ними культурных, эмоциональных и субъективных последствиях. В то время как денотация фокусируется на явном словарном определении слова, коннотация охватывает имплицитные, суггестивные и нюансированные значения, сформированные культурным контекстом, историческим использованием и индивидуальным опытом. Это исследование использует сравнительный подход, анализируя выбранные пары слов с кажущимися эквивалентными денотатами в обоих языках, семантических дифференциальных шкал и культурного анализа. Исследование рассматривает различные области, включая эмоции, социальные отношения и абстрактные понятия, изучая, как лингвистические и культурные факторы влияют на восприятие и интерпретацию слов вне их буквальных определений. Результаты выявляют как универсальные, так и специфические для языка коннотативные закономерности, подчеркивая важнейшую роль культурного контекста в формировании аффективной и социальной значимости языка.

Ключевые слова: коннотация, выразительность, культурный контекст, лингвистическая компетентность, навыки интерпретации.

Abstract. This study explores the connotative meanings of words in both English and Uzbek, with the objective of uncovering the similarities and differences in their cultural, emotional, and subjective associations. While denotation pertains to the explicit definitions found in dictionaries, connotation refers to the implicit, suggestive, and nuanced meanings that are influenced by cultural context, historical usage, and personal experiences. Utilizing a comparative methodology, this research analyzes selected pairs of words that appear to have equivalent denotations in both languages, employing semantic differential scales and cultural analysis. The study examines various areas, including emotions, social interactions, and abstract ideas, to understand how linguistic and cultural elements affect the perception and interpretation of words beyond their literal meanings. The results indicate both universal and language-specific connotative trends, underscoring the significant impact of cultural context on the emotional and social importance of language.

Key words: Connotation, expressiveness, cultural context, linguistic competence, interpretative skills.

Introduction. Connotation pertains to the emotional and associative meanings that a word conveys beyond its literal interpretation. Grasping the concept of connotation is essential in both English and Uzbek, as it significantly impacts communication, cultural expression, and the emotional depth of language. [1].

In the field of linguistics, connotation is differentiated from denotation, which refers to the explicit or direct meaning of a word. While denotation is clear-cut, connotation encompasses a range of meanings influenced by cultural, social, and personal contexts. In both English and Uzbek, connotation plays a crucial role in the construction and communication of meaning. As global interactions become more prevalent, an awareness of the nuances of connotation will foster cross-cultural understanding and enhance personal relationships. By recognizing the intricacies of each language, speakers can navigate social dynamics more adeptly and appreciate the diverse spectrum of human expression.

Analysis of Literature. Literary analysis reveals that a significant portion of this system comprises words with connotative meanings, which are often ambiguous regarding their linguistic status, as well as in terms of the scope and nature of connotation, the specificity of certain connotative meanings, and the methods of their representation in language and discourse (E.S. Aznaurova, Y.D. Apresyan, I.V. Arnold, L.G. Babenko, N.A. Lukyanova, V.N. Telia, T.A. Tripolskaya, V.K. Kharchenko, A.L. Sharandin, V.I. Shakhovsky, among others).

This complexity in studying and describing connotation is largely attributed to the challenges in identifying connotative components within specific speech units. Reliable methods for researching connotation and adequately describing it lexicographically have yet to be established. [2]

In recent years, researchers have increasingly focused on the study of connotatively labeled units and their significance within the framework of sign theory in language, as noted by scholars such as I.A. Arnold, L.G. Babenko, E.V. Kuznetsova, N.A. Lukyanova, I.A. Sternin, V.N. Telia, T.A. Tripolskaya, and A.L. Sharandin.

Methodology of research. Language serves as a mirror of culture, with connotation playing a vital role in how words elicit emotions and convey meanings that extend beyond their definitions. This paper aims to conduct a comparative analysis of the connotative differences and similarities between the English and Uzbek languages. By examining specific terms and expressions, the study emphasizes the significance of understanding connotation for effective cross-cultural communication.

Analyses and results. Connotation is a fundamental component of language that influences the interpretation of words beyond their literal meanings. This phenomenon is evident in both English and Uzbek, affecting interpersonal communication, literature, and social interactions. Investigating connotation in these languages reveals the intricate relationship between language and culture.

Connotations in English can generally be classified into three categories: positive, negative, and neutral. For instance:

- Positive Connotation: The term "youthful" conveys a sense of energy and enthusiasm.
- Negative Connotation: The word "childish" suggests a lack of maturity or innocence that may be perceived unfavorably.
- Neutral Connotation: The term "adult" has a clear meaning without strong emotional associations.

These connotations can differ greatly depending on the context and manner of usage, influencing the interpretation of messages.

Similarly, connotation holds significant importance in the Uzbek language. Uzbek words often possess intricate meanings shaped by cultural history and societal norms. For example:

- Positive Connotation: The word "aziz" (dear) expresses warmth and value.
- Negative Connotation: The term "qorong'u" (dark) may imply negativity or an element of mystery. Additionally, "hayvon" (animal) can carry a derogatory connotation.
- Neutral Connotation: The word "hayvon" (animal) generally lacks strong

English connotations often mirror Western values, while Uzbek connotations are more deeply rooted in Eastern traditions and perspectives. Certain Uzbek words may hold greater emotional weight due to cultural heritage, whereas English terms may prioritize functional communication. English connotations might reflect Western values, while Uzbek connotations are more influenced by Eastern perspectives and traditions. [3].

In English, connotation can vary widely among individuals and communities, shaped by factors such as geography, social class, and personal experiences. This variability underscores the importance of understanding connotation for effective communication.

English employs idiomatic expressions that are heavily influenced by connotation. For example, the phrase "to kick the bucket" signifies death but is often used in a lighthearted manner, despite the gravity of the topic. [4].

The Uzbek language, with its rich historical and cultural background, presents a diverse array of connotations shaped by its pastoral and nomadic heritage. Many terms have developed to mirror societal values and cultural beliefs. [5].

Numerous English authors utilize words with strong connotative meanings to evoke vivid imagery and emotions. Playwrights like Shakespeare frequently incorporate connotation in their dialogues to enrich the layers of meaning. For example, when a character mentions "the crown," it signifies the physical symbol of royalty but also connotes power, authority, and responsibility.

Authors such as Charles Dickens often select character names that possess connotative meanings, thereby enriching their personalities. For instance, the name "Mr. Bumble" in "Oliver Twist" implies a clumsy and foolish nature. Dickens also employs connotative language to shape both characters and settings. While the term "home" may refer to a physical location, it can also evoke feelings of warmth, safety, or nostalgia, thereby affecting how readers interpret a character's background or emotional condition.

Connotative meanings play a vital role in poetry. In T.S. Eliot's "The Waste Land," the term "stone" can imply barrenness or lifelessness, reflecting deeper themes of desolation and alienation.

George Orwell's "1984" makes use of words with potent connotations to critique totalitarian regimes. Phrases like "Big Brother" evoke a sense of oppression and surveillance, instilling feelings of fear and control.

Connotations can evolve over time. In the writings of authors like Mark Twain, terms related to racial issues carry connotative meanings that mirror societal attitudes, shaping readers' perceptions of characters and events.

In F. Scott Fitzgerald's "The Great Gatsby," the phrase "green light" connotes hope, dreams, and the unattainable. It represents Gatsby's aspirations and the elusive nature of the American Dream, enabling readers to form an emotional connection with his character and his ultimate destiny.

In George Orwell's "1984," the term "Big Brother" signifies not only a symbol of authority but also embodies themes of surveillance, oppression, and the erosion of privacy. This layered meaning enhances the reader's comprehension of the dystopian world that Orwell illustrates.

In Arthur Miller's "Death of a Salesman," Willy Loman's mention of "the American Dream" is laden with implications of success, wealth, and social standing. However, as the narrative progresses, it also suggests disillusionment and failure, highlighting the intricate nature of this ideal.

In Edgar Allan Poe's "The Tell-Tale Heart," the term "vulture" is employed to describe the old man's eye. While it literally refers to a bird, its connotation evokes notions of death, decay, and predation, thereby amplifying the story's themes of madness and guilt.

Uzbek literature frequently tackles social issues, employing connotative meanings to foster empathy and raise awareness. Terms associated with tradition or modernity can highlight the underlying tensions within society.

Conclusion. In conclusion, connotation plays a crucial role in the construction and communication of meaning in both English and Uzbek languages. As global interactions continue to grow, an awareness of the nuances of connotation will improve cross-cultural understanding and enrich personal relationships. Understanding the intricacies of each language enables speakers to engage more adeptly with social dynamics and to value the diverse spectrum of human expression.

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YANGI SHE'RIYATDA RUBOIY POETIKASI

(Charxiy, Sobir Abdulla, Maqsd Shayxzoda, Jamol Kamol ijodi misolida)

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Annotatsiya. Sharq so‘z san’atining yetakchi janrlaridan biri bo‘lgan ruboiy ko‘p asrlik tarixiy taraqqiyot yo‘lini bosib o‘tish jarayonida shaklan mukammallashib, mazmunan boyib bordi. Odatda, u yoki bu adabiy janrning taraqqiyotini muayyan davrlar bilan bog‘lashadi. Jumladan, XI-XII asrlarda qasida, XIV asrda g‘azal rivojlangan. Ruboiy esa barcha asrlarda faol janrlardan biri bo‘lgan.

Kalit so‘zlar: ruboiy, talmeh, tashxis, musaddas, shakl

Аннотация. Рубаи, являющийся одним из ведущих жанров восточного речевого искусства, в ходе многовекового исторического развития совершенствовался по форме и обогащался по содержанию. Обычно развитие того или иного литературного жанра связано с определенными периодами. В частности, касыда сложилась в XI-XII веках, а газель – в XIV веке. А рубаи был одним из активных жанров во все века.

Ключевые слова: рубаи, тальме, диагностика, мусадды, форма

Abstract. Ruba'i, which is one of the leading genres of Eastern speech art, has been perfected in form and enriched in content during the course of centuries of historical development. Usually, the development of one or another literary genre is associated with certain periods. In particular, the qasida developed in the XI-XII centuries, and the ghazal in the XIV century. And rubai was one of the active genres in all centuries.

Key words: rubai, talmeh, diagnosis, musaddas, shape

Kirish: XX asrda ruboiynavislik an'anasi to'xtamagan bo'lsa-da, bu borada sezilarli muvaffaqiyatga erishilgan emas. Qator shoirlar bu janrda ijod qildilar. Yangi o'zbek she'riyatida ruboiy janri ancha faol qo'llandi. Buni Charxiy, Sobir Abdulla, Maqsud Shayxzoda, Shukrullo, Jamol Kamol, Ramz Bobojon kabi shoirlar ijodi tasdiqlab turadi.

Asosiy qism: Charxiy yangi adabiyotda mumtoz an'alarini ijodiy davom ettirgan shoir sifatida ruboiylar ham yozdi:

Shakardan shaxd tuzmak istasang lafzi shakarda bo'l,
Ishi shoyista, doim va'dasi chan muxtasardan bo'l,
Hayodan xil'ati zebo kiyib xulqingga oro ber,
Libosi zarvara bu husn emas, mis bo'lma, zardan bo'l

Yuqoridagi ruboiy vazn jihatidan mumtoz adabiyotdagi kabi hazaj bahrining axram shajarasida yozilgan. Ya'ni maf'uvlun, mafoiylun, mafoilun, mafoiylun tarmog'ida, hazaji musammani axram vaznida bitilgan. Agar ruboiyning musaddasda yozilishi inobatga olinsa, bu she'rda biroz saktalikka yo'l qo'yilgan. Mavzu jihatidan esa mumtoz ruboiylarga mos keladi: shakardan shahd – asal qilmoqchi bo'lsang, o'zingning ham tiling shirin bo'lsin. Har bir ishning o'z vaqtida bajarish, va'daga amal qilish ta'kidlangan. Keyingi misralarda fikr istiora orqali ifoda etilgan: shoir lirik qahramoniga hayodan xil'at – kiyim kiyib, xulqini chiroyli qilishini aytadi. To'rtinchi satrda ham metaforik fikrlash tarzi davom etgan. Bunda tadrijiy ravishda insonning mis emas zar – oltin bo'lishi kerakligi uqtirilgan.

Chin so'zdan o'jar hamon tonarmish,
Yolg'onni ajabki, chin sanarmish.
Yuz ming qalov ostidan qo'yingkim,
Tentak o'ti tepadan yonarmish.

Bu ruboiy ham axloqiy-falsafiy mavzuda bitilgan. Vazni: hazaji musaddasi axrabi maqsur, tarmog'i: maf'uvlu, mafoiylun, mafoyil. Mazkur ruboiy yolg'onchilik, o'jarlik haqida bo'lib, unda yolg'onchining yolg'on so'zni chin sanashi ifoda etilgan. Tamsil orqali shoir fikrini asoslaydi: o'choqqa yuz ming qalov qo'ysa ham tentakning olovi tepadan yonadi.

Hosid hasadi-la baxt tuzalmas,
Ming makri-la baxt uyin buzalmas.
Tig' zahmini tortsa, tan tuzalgay,
Tildan yaralansa dil tuzalmas.

Hosid – hasadchining hasadidan baxtga erishib bo'lmaydi, u ming makr qilsa ham baxt uyini buzib bilmaydi. Shoir keyingi satrlarda shu fikrlarini asoslash maqsadida irsoli masaldan foydalangan. Ya'ni xalqimizda: "Tig' yarasi bitar, til yarasi bitmas" degan maqol bor. Shoir shu mazmuni baytga singdirgan. Hasadchining hasadidan baxt yaratib bo'lmagani kabi til yarasi ham tuzalmaydi. U ming hiyla bilan baxt uyini buzolmagani singari tig' yarasi bitadi. Ruboiyning vazn tarmog'i: maf'uvlu, mafoilun, fauvlun; vazni hazaji musaddasi axrabi maqbuza mahzuf.

Do'st bo'lsa kishi, dardinga malham bulsa,
Xoh shodlik-alam chog'ida hamdam bo'lsa.

Beboda emas suhbatı ahbob ammo

Yuz-yuzga tushar 6o'lsa-yu, kam-kam bo'lsa.

Ushbu ruboiy do'stlik haqida bitilgan. Shoirning fikricha, haqiqiy do'st do'st dardiga malham, uning shodlik va qayg'uli chog'larida hamdam bo'ladi. Bunga ham hayotiy misol keltiradi: ahboblar – do'stlar suhbatı bodasiz emas, biroq uni kam-kam ichsa me'yorida bo'ladi Ruboiy qofiyalanishiga ko'ra xose' turiga (a-a-b-a, malham-hamdami-kam-kam) kiradi. Biroq vazni ruboiyga to'la mos kelmaydi.

Yuz shukr ulug' davrada shodon bizlar,

Hamxona ahil barcha qadrdon bizlar,

Tinch umr, shirin o'y-yu ko'ngillar xushnud.

Oina ko'ngil qalbi guliston bizlar.

Bu ruboiy shukronalik ruhida bitilgan. Lirik qahramonning e'tiroflaridan hayotidan rozi ekanligini anglash mumkin. Ushbu holatni "shodon bizlar", "hamxona, ahil, barcha qadrdon bizlar" satrlaridan anglash mumkin. Shoirning lirik qahramoni – o'zi. U tinch umr, shirin o'y-xayollardan shod. Shu jihatdan o'zini oina ko'ngil – oqko'ngil, qalbi guliston deb hisoblaydi. Bu ruboiyning vazni janr talablariga mos keladi: maf'uvlu, mafoilun, mafoiylunga muvofiq keladi. Demak, ruboiy hazaji musaddasi axrabi maqbuz tarmog'ida yozilgan.

Umuman olganda, Charxiy ruboiylari, asosan, janr talablariga mos keladi. Deyarli ko'pchilik ruboiylar maf'uvlu rukni bilan boshlanganligi individual xususiyat sifatida ko'zga tashlanadi. Qolaversa, bu she'rlar mazmunan ham mumtoz ruboiyga muvofiqdir: axloqiy-falsafiy mavzularda bitilgan. Biroq ruboiy nomi ostida berilgan hamma she'rlar ham janr talablariga javob bermaydi.

Sobir Abdulla ijodida ham ruboiylar ko'zga tashlanadi. Kuzatishlarimiz shuni ko'rsatadiki, bu she'rlar vaznida, qofiyalanishida ayrim saktaliklar mavjud:

Qo'yib ko'ksimga qo'l qilsam tavoze

O'sha o'z hurmatini bilmaganga,

"Tushunmayman, nechuk bor e'tirozi"

Tuzukroq kekkayib xo'mraydi manga

Ushbu ruboiy mazmuniga ko'ra janrga mos. Ya'ni unda tavoze', kamtarlik haqida fikr yuritilgan. Tavoze'li insonning qo'li doim ko'ksida bo'ladi, biroq kekkaygan odam esa buni tushunmaydi. Shoir shu fazilatni targ'ib qiladi. Ruboiy hazajning axram yoki axrabida bo'lishi qat'iy qoida ekanligi inobatga olinsa, she'r vazni bunga muvofiq tushmaydi. Keyin uning qofiyalanishi ham ruboiyga mos emas: toq misralar va juft misralar o'zaro ohangdosh bo'lib kelgan.

Hazil qildi qo'pol nojins hazilkash

O'zidek hammani anglashdi arzon.

Birovni kuldirish qasdida dilkash,

Birovlar xotirin aylar parishon

Bu ruboiy ham inson xarakterida mavjud illatlar haqida: hazilkash odamning qo'pol hazili kishi qalbini vayron qiladi. Kimnidir kuldirish uchun kimnidir xafa qilish to'g'ri emas. Mazkur ruboiy ham janr talablariga mos tushmaydi: qofiyalanishi ham, vazni ham buni asoslab turadi. Faqat she'rda axloqiy mazmun bor. To'rtliklar ham shunday ma'no tashiydi.

Ko'rinadiki, Sobir Abdullaning ruboiy janridagi ijodiy izlanishlari o'z davrida ham, keyin muvaffaqiyat qozondi, deb bo'lmaydi.

Maqsud Shayxzoda o'zbek adabiyotida faylasuf shoir sifatida shuhrat qozongan. Uning badiiyati yuksak she'rlari qatorida mag'zi to'q ruboiylar ham alohida o'ringa ega.

Men seni taniyman – lafzing haloldir,

Ishni chala qo'ymoq dilga maloldir.

Qo'yganing – yutqizish; terganing – yutuq.

Ilg'or dong chiqarar, qoloqlik – loldir

Ushbu misralar shoir yashagan davr manzarasini ko'z oldimizga keltiradi. Hayotning mazmunini faqat mehnatda ko'rilgan o'tgan asrning 50-60 yillarida shunday she'rlarga ehtiyoj bor edi. Shuning uchun ham shoir ilg'orlik va qoloqlikni zid qo'yadi va mehnatkashlikni targ'ib etadi.

Yashasin aql ila qo'l hamkorligi,

Bor bo'lsin til ila dilning yorligi,
 Mehnatdir hayotning zilol chashmasi,
 Ne xush bu chashmaning tiniq borligi.

Mehnatni hayotning zilol – tiniq chashmasiga qiyoslaydi. Shu o'rinda bir mulohaza: Maqsud Shayxzodaning ruboiy nomi ostida e'lon qilgan she'rlari mazmun jihatdan mumtoz she'riyatga mos kelsa-da, shakl nuqtai nazaridan deyarli to'g'ri kelmaydi. Bular xuddi to'rtliklarday barmoq vaznida yozilgan.

Natija va muhokama. Ma'lumki, yangi she'riyatda E.Vohidov g'azalga yangi hayot bag'ishlagani ma'lum. Biroq ruboiy taraqqiyoti bo'yicha bu fikrni aytish qiyin. Faqat istiqlol yillarida Jamol Kamol ruboiyda samarali ijod qildi. Adabiyotshunos E.Ochilov bu haqda shunday yozadi: "Istiqlol yillarida Jamol Kamol 101 ta an'anaviy vazndagi ruboiysini e'lon qildi" [2]. Shu ma'noda Jamol Kamolning ruboiy janridagi ijodiy izlanishlari alohida e'tirofga sazovor. U – ruboiylar tarjimoni. U.Xayyom, Ibn Sino kabi ulug' ruboiynavislarning asarlarini mahorat bilan o'zbek tiliga o'giran. Muvaffaqiyatli kechgan tarjima jarayoni J.Kamolni ruboiylar yozishga undadi. Ulug' salaflarga ergashgan shoir mumtoz ruboiychilik an'alarini ham she'riy shakl, ham vazn, ham mazmunda davom ettirdi. Natijada ulardan qolishmaydigan darajadagi jozibali ruboiylar guldastasi bunyodga keldi. Bu haqda shoir yozadi:

Ey pir, qo'lingni cho'z, qo'limdan tutgil,
 Qaytar meni, yo'lga sol, yo'limdan tutgil,
 Haybat bila boshla jonni hayrat ko'yiga,
 Ber menga hayoti jom, o'limdan tutgil.

Ruboiyda Ollohga murojaat mazmuni yetakchilik qilsa ham, shoir she'riyatda pir bo'lgan Umar Xayyom, Ibn Sino, Jaloliddin Rumiy kabi mumtozlardan madad so'ragan.

Shoir ijodini kuzatadigan bo'lsak, ular orasida axloqiy falsafiy va ishqiy mavzudagi ruboiylar mavjudligi ayonlashadi.

Bergil manga bir nafas Buxoro bo'yidin,
 Quyil manga bir kosa Buxoro suyidin.
 Ey bog'u chamanlar ko'yida erka sabo,
 Keltir menga bir nasim Buxoro ko'yidin... [3]

Yuqoridagi ruboiy Vatan mavzuidan bahs etadi. Rudakiyning "Bo'yi jo'yi Mo'liyon oyat hame" deb boshlanuvchi mashhur satrlarini yodga soluvchi bu satrlarda shoirning ona shahar Buxoroga cheksiz muhabbati ufurib turibdi. Unda "bo'yidin", "suyidin", "ko'yidin" so'zlari ohangdosh bo'lib, misralar o'zaro a-a-b-a tarzida qofiyalangan va xosa ruboiyni vujudga keltigan. Ruboiy hazaj bahrining axrab shajarasida (maf-u(v)-lu, ma-fo-i-lun, ma-fo-iy-lu, fa-al) bitilgan.

Navro'zi jahon, jahonda boring yaxshi,
 Shabnamli, farahli lolazoring yaxshi.
 Xush kelding elimga karnay-u surnay ila,
 Childirma-yu tor ila dutoring yaxshi. (235).

Ruboiyda Navro'z milliy bayrami ta'rif etilmoqda. Binobarin, bu bayramni karnay, surnay, childirma, tor, dator navolarisiz tasavvur etish qiyin. Shu ma'noda cholg'u asboblari nomlari bayram ruhini berishdan tashqari tanosib san'atini vujudga keltirgan. Ruboiy hazaj bahrining axrab (maf-u(v)-lu, ma-fo-i-lun, ma-fo-iy-lun, fa) vaznida yozilgan.

Ey gul, guling, tarovating muncha tiniq,
 Bog' ichra yoniq latofating muncha tiniq.
 Tong qo'ynida bir hovuch kumush tal'atsen.
 Tong yulduzi, tonggi tal'ating muncha tiniq. (229)

E'tibor berilsa, yuqoridagi ruboiy ishqiy mavzuda yaratilgan. "Tarovating", "latofating", "tal'ating" qofiyadosh so'zlar bo'lib, ma'shuqaning ta'rifini ifoda etmoqda. "Ey gul" istiora bo'lib, yor, mahbuba ma'nosini bildirib kelyapti. Shoir sevgili go'zalni bir hovuch kumushga mengzaydi.

Shoir ruboiylari orasida tarona ko'rinishi ham mavjud:

Ishqing, yuraging ersa, Navoiyni o'qi,
 Iymon tiraging ersa, Navoiyni o'qi.

Ixlos keraging ersa, Navoiyni o'qi,
Har ne tilaging ersa, Navoiyni o'qi. (233).

Axloqiy mavzudan bahs etuvchi bu ruboiyda bugungi zamondoshimizni Navoiyni o'qishga chorlov mazmuni mavjud. She'r a-a-a-a tarzida qofiyalangan.

Yoki:

Kuch erdi, amal erdi, shitob erdi Temur,
Olamga olamcha xitob erdi Temur.
Mehnatli, mashhaqqatli kitob erdi Temur,
Turon eli uzra oftob erdi Temur... (233)

Ma'lumki, Amir Temur haqida zamonaviy adabiyotimizda ko'plab epik va lirik asarlar yaratilgan. Biroq ruboiy yozilmagan edi. Yirik hajmli epik va lirik asarlarda Temurning keng ko'lamli badiiy siymosi yaratilgan. Ruboiyning ixchamligi, siqqligidan kelib chiqilsa, to'rt misrada tarixiy shaxs xarakteriga xos muhim jihatlar: uning jahoniy shuhrati, unga mehnat va mashhaqqat bilan erishganligi yaraqlab ko'zga tashlanib turadi. Shu ma'noda "shitob", "xitob", "kitob", "oftob" so'zlari ohangdosh so'zlar bo'lib, Amir Temur xarakterini oydinlashtirishga xizmat qilgan.

Ko'rinadiki, yuksak talant sohibi Jamol Kamol ruboiy janrida samarali ijod qildi. Uning ruboiylarida axloqiy-falsafiy mazmun teran ifoda etilgan. Shu ma'noda shoir ruboiylari davr she'riyatida muhim sahifani tashkil etadi.

Xulosa: Yangi o'zbek adabiyotidagi ruboiylarning o'ziga xosligi shundaki, ular mazmunida ijtimoiylashuv xususiyati yorqin kuzatiladi. Chunki she'riyat ham real hayotga yaqinlashdi, sof lirik kechinma bilan birga falsafiy, axloqiy fikrlarga ham keng o'rin berildi. Shu jihatdan yuqoridagi ruboiyda shoir aql va qo'l, dil va til birligi, hamkorligi bo'lsa, mehnatda, hayotda muvaffaqiyat qozonish mumkin, degan xulosaga keladi.

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UDC 808.3

THE ROLE OF NICKNAMES IN ENGLISH ANTHROPNOMY THROUGH A LINGUISTIC AND SOCIOCULTURAL ANALYSIS

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Annotatsiya. Maqolada ingliz antroponimiyasida laqablarning lingvistik va sotsiokultural funksiyalari va tahlillari orqali laqablarning shakllanish qonuniyatlari, semantik ma'nolari va ijtimoiy ahamiyati aniqlanadi, shuningdek laqablarning shaxsiy va guruhiiy identifikatori shakllantirishi, o'zaro tarixiy va zamonaviy ijtimoiy ta'sirlarni aks ettirishi ta'kidlanadi.

Kalit so'zlar : laqablar, antroponimiya, sotsiolingvistika, identifikatsiya, lingvistik tuzilma, nomlash an'analari.

Аннотация. Данное исследование рассматривает лингвистические и социокультурные функции прозвищ в английской антропонимии. Посредством сравнительного, лингвистического и социолингвистического анализа выявляются модели образования прозвищ, их семантические значения и социальные роли. Исследование подчеркивает, как прозвища способствуют формированию личной и групповой идентичности, отражая исторические и современные социальные взаимодействия.

Ключевые слова: прозвища, антропонимия, социолингвистика, идентичность, лингвистическая структура, традиции именования.

Abstract. This study explores the linguistic and sociocultural functions of nicknames in English anthroponymy through comparative, linguistic, and sociolinguistic analyses and identifies the formation patterns, semantic meanings, and social roles of nicknames. The research highlights

nicknames contribution to personal and group identity, reflecting historical and contemporary social interactions.

Key words: *nicknames, anthroponymy, sociolinguistics, identity, linguistic structure, naming traditions.*

Introduction. Anthroponymy, a branch of onomastics, studies the origin, structure, and function of personal names. It plays a crucial role in understanding how names shape identities and reflect linguistic, historical, and sociocultural contexts. Within English anthroponymy, nicknames hold a significant place, serving not only as informal personal identifiers but also as markers of social relationships, cultural norms, and linguistic creativity. Nicknames are informal, often descriptive, names given to individuals or sometimes even places or objects. They are typically used in addition to, or instead of, a person's official or given name. Nicknames can be derived from a person's actual name (e.g., *Mike* for *Michael*), physical characteristics (e.g., *Red* for someone with red hair), personality traits (e.g., *Sunny* for a cheerful person), or even from humorous or ironic associations. Nicknames fulfill numerous social and linguistic functions. For instance, they frequently convey affection, familiarity, and a sense of belonging within a social group. In some instances, nicknames are employed due to their brevity or ease of pronunciation compared to an individual's formal name. Furthermore, nicknames aid in differentiation when multiple people share the same name, helping to distinguish between individuals. The use of nicknames can also create a lighthearted or humorous atmosphere. Moreover, sharing and using nicknames can strengthen bonds within a group, signaling membership and shared understanding. People may use nicknames to avoid negative associations attached to their given names.

Nicknames play a significant role in the dynamic and evolving nature of the English language in several key ways. They contribute to lexical enrichment by expanding the overall vocabulary, offering alternative ways to refer to individuals. The creation of nicknames frequently involves morphological processes such as clipping (shortening names), affixation (adding suffixes like *-ie* or *-y*), and compounding (combining elements). Furthermore, nicknames can undergo semantic innovation, acquiring new meanings beyond their literal associations, often reflecting cultural shifts or social trends. Additionally, nicknames serve as cultural markers, reflecting cultural values, historical events, or social attitudes prevalent at a particular time and place. They are also a key feature of informal spoken and written English, adding a personal and colloquial touch to communication. Finally, the formation of nicknames encourages wordplay, humor, and creative linguistic expression, enriching the language's expressive capabilities. Nicknames, as a linguistic and sociocultural phenomenon, exhibit unique characteristics that distinguish them from official names. They can emerge spontaneously, evolve over time, and reflect various linguistic mechanisms, such as abbreviation, metaphor, and phonetic modification. The study of nicknames is relevant to multiple academic disciplines, including linguistics, sociology, psychology, and cultural studies.

This research aims to analyze the role of nicknames in English anthroponymy by exploring their linguistic structure, formation patterns, and sociocultural functions. The study focuses on nicknames operation within English-speaking communities and their impact on personal and group identity.

Methods. This study employs a combination of comparative analysis, linguistic examination, and sociolinguistic observation to explore the nature of nicknames in English anthroponymy. Comparative Analysis, examining English nicknames in relation to those in other languages to identify common and unique characteristics. Linguistic Analysis investigates the semantic, structural, and etymological aspects of nicknames. Sociolinguistic Observations explore nicknames function within different social settings, such as family, peer groups, workplaces, and online communities. Data Sources utilize various resources, including dictionaries of English personal names, literature, films, and internet-based resources. Classification Criteria are used to categorize nicknames based on their semantic meaning, structural formation, and etymology. Survey and Interviews are used to collect qualitative data on nickname usage, perceptions, and cultural significance from English-speaking individuals.

Results. Nicknames are classified based on their semantic properties, structure, and origin. Common formation patterns are identified: abbreviations such as *Mike* for *Michael*, affixation like *Johnnie* for *John*, metaphorical nicknames such as *Rock* for a strong individual, and metonymic nicknames like *Red* for a person with red hair. Furthermore, the research highlights the sociocultural functions of nicknames, including their role in identity and recognition within social groups, the expression of affection, familiarity, or humor, reflecting personality traits or achievements, and enabling differentiation and distinction in professional and informal settings. The study acknowledges historical changes and trends, noting the evolution of nickname usage from traditional settings to digital spaces, where online usernames and handles now function as modern-day nicknames.

Discussion. The findings align with the research objectives by demonstrating the integral role of nicknames in English anthroponymy. The analysis highlights that nicknames are not merely informal alternatives to given names but are deeply embedded in linguistic traditions and social practices. Key discussion points include the interplay between official names and nicknames in English personal naming conventions. It also covers the linguistic mechanisms shaping nickname formation and their connection to other aspects of the English lexicon. Furthermore, the discussion delves into the social significance of nicknames in building relationships, establishing group identities, and conveying attitudes. The limitations of the study are also addressed, such as regional variations in nickname usage and the influence of cultural background. The discussion outlines directions for future research, including cross-linguistic comparisons and the impact of digital communication on nickname development.

Conclusion. Nicknames are a fascinating and important aspect of English anthroponymy. They are more than just alternative names; they are a reflection of social relationships, cultural values, and the ever-changing nature of language itself. Nicknames serve as flexible, dynamic elements of personal identity, shaped by historical traditions and contemporary social interactions. Future research may explore the psychological impact of nicknames, their role in bilingual and multicultural communities, and the influence of digital culture on nickname creation and usage. By understanding nicknames within a broader linguistic and sociocultural framework, scholars can gain deeper insights into how language shapes human identity and social dynamics.

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METHODOLOGICAL PRINCIPLES IN LEXICOGRAPHY

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Annotatsiya. Leksikografiya – til birliklarini tizimli o'rganish, lug'atlar yaratish va ularni takomillashtirish bilan shug'ullanuvchi ilmiy yo'nalishdir. Ushbu maqolada leksikografiyaning metodologik asoslari, jumladan, korpus lingvistikasi, matn tahlili, etimologik tadqiqotlar va semantik tahlil kabi usullar ko'rib chiqiladi. Zamonaviy texnologiyalarning rivojlanishi natijasida onlayn lug'atlar va raqamli resurslarning leksikografik jarayonga ta'siri va leksikografiyaning til o'rganish, madaniy tadqiqotlar va ilmiy tilshunoslikdagi o'rni yoritilib, sohaning kelajakdagi istiqbollari muhokama qilinadi.

Kalit so'zlar: leksikografiya, korpus lingvistikasi, semantik tahlil, etimologiya, lug'atlar, raqamli texnologiyalar, onlayn resurslar

Аннотация. Лексикография – это научная дисциплина, занимающаяся систематическим изучением словарного состава языка, созданием и совершенствованием словарей. В данной статье рассматриваются методологические основы лексикографии, включая корпусную лингвистику, анализ текстов, этимологические исследования и семантический анализ. Особое внимание уделяется современным тенденциям в лексикографической практике, включая использование цифровых технологий и онлайн-ресурсов, анализируется роль лексикографии в языковом обучении, культурных исследованиях и эмпирическом языкознании. В статье также обсуждаются перспективы развития данной области в условиях стремительного технологического прогресса.

Ключевые слова: лексикография, корпусная лингвистика, семантический анализ, этимология, словари, цифровые технологии, онлайн-ресурсы.

Abstract. Lexicography is a linguistic discipline focused on the systematic study of lexical units and dictionary compilation. The article explores the methodological foundations of lexicography, including corpus linguistics, text analysis, etymological research, and semantic analysis. With the advancement of technology, online dictionaries and digital linguistic resources continue to shape modern lexicographic practices and examines theoretical principles, practical applications, and emerging trends in lexicography as a scientific field.

Key words: lexicography, linguistic research, corpus linguistics, semantic analysis, etymology, lexical terminology, lexicographic methodology, online dictionaries.

Introduction. Lexicography plays a crucial role in both daily life and scientific research by providing structured and reliable linguistic resources. Dictionaries, as the primary products of lexicography, serve as essential tools for communication, education, and knowledge preservation. Their impact extends beyond language learning, influencing literature, technology, artificial intelligence, and cultural studies. In everyday life, lexicography helps individuals understand word meanings, pronunciation, usage, and grammatical structures. Dictionaries assist students in expanding their vocabulary, professionals in refining their communication, and translators in ensuring accuracy. With the rise of digital lexicography, online and AI-powered dictionaries offer instant access to word definitions, synonyms, and contextual meanings, enhancing global communication.

From a scientific perspective, lexicography is a fundamental branch of applied linguistics. It contributes to corpus linguistics, computational linguistics, and sociolinguistics by documenting language changes and variations. Researchers use lexicographic data to analyze word frequencies, semantic shifts, and dialectal differences, providing insights into language evolution. Moreover, lexicography plays a significant role in artificial intelligence, as modern language models and translation systems rely on well-structured lexicographic databases for natural language processing (NLP). Lexicography also preserves linguistic and cultural heritage by documenting endangered languages and archiving obsolete words. Historical dictionaries help linguists trace the origins and transformations of words, aiding etymological research. Additionally, specialized dictionaries—covering fields like medicine, law, and technology—support professionals in their respective

disciplines by providing precise terminology. Lexicography is more than just the study of dictionaries; it is a vital discipline that supports education, research, and technological advancements. By bridging traditional linguistic methods with modern digital tools, lexicography continues to shape the way we understand and use language in an increasingly interconnected world. Lexicography, as a branch of applied linguistics, is concerned with the systematic study and compilation of dictionaries. Historically, dictionaries served primarily as bilingual translation aids, but modern lexicography has expanded to include monolingual, specialized, and digital dictionaries. The field employs various methodologies, including corpus analysis, text examination, and semantic categorization, to ensure the accuracy and comprehensiveness of dictionary entries. With the increasing influence of computational linguistics, lexicographic research has evolved significantly, integrating machine learning, natural language processing (NLP), and big data analysis into dictionary-making processes. The methodological principles and practical aspects of lexicography and its role in linguistic research, education, and cultural documentation are explored.

Methods in Lexicography. Lexicographers employ a variety of methods to analyze language and compile dictionaries. These methods ensure that lexicographic works are accurate, comprehensive, and relevant to language users. The key methodologies in lexicography include the followings:

Corpus Linguistics. Corpus linguistics involves analyzing large collections of written or spoken texts (corpora) to identify patterns of word usage in different contexts. Corpora provide empirical evidence for word frequency, collocations, and semantic variations. The use of digital corpora, such as the British National Corpus (BNC) and the Corpus of Contemporary American English (COCA), allows lexicographers to track changes in language usage over time.

Text Analysis. Lexicographers examine various types of texts—literature, newspapers, academic articles, and online content—to document word meanings and contextual variations. Text analysis helps identify regional dialects, technical jargon, and stylistic nuances. Automated tools like concordancers and machine-learning algorithms enhance the efficiency of this process.

Etymological Research. Understanding word origins and historical development is a crucial aspect of lexicography. Etymological research traces words back to their earliest recorded use, analyzing phonetic and semantic shifts over time. Historical dictionaries, such as the Oxford English Dictionary (OED), play a key role in documenting word evolution.

Semantic Analysis. Semantic analysis helps differentiate multiple meanings of a word by examining its use in various contexts. Lexicographers classify word senses based on cognitive and contextual factors, employing methodologies like componential analysis and frame semantics. These techniques improve the clarity and precision of dictionary definitions.

Expert Consultation and User Feedback. Lexicographers collaborate with specialists from different fields to ensure accuracy in technical terminology. Additionally, user feedback plays an essential role in modern lexicography, helping refine dictionary content through crowd-sourced data and real-world usage examples.

Results of Lexicographic Research. The primary outcome of lexicography is the creation of dictionaries that serve as linguistic resources for various purposes. The major results include: Dictionary Compilation. Lexicographers compile general and specialized dictionaries, covering different linguistic needs. These include: Monolingual dictionaries (e.g., Longman Dictionary of Contemporary English)/ Bilingual dictionaries (e.g., Oxford Spanish-English Dictionary)/ Technical and subject-specific dictionaries (e.g., medical, legal, or business glossaries)/ Digital and AI-powered dictionaries (e.g., Google Dictionary, WordNet)

Word Definitions and Usage Examples. Lexicographic research ensures precise and well-structured word definitions, incorporating real-life examples from corpus data. This approach helps learners and researchers understand language usage in different contexts.

Documentation and Preservation of Language. Dictionaries serve as historical records of language development. By capturing obsolete, archaic, and newly emerging words, lexicographers contribute to linguistic preservation and cultural heritage documentation.

Linguistic Analysis and Research. Lexicography provides valuable insights into language evolution, word formation processes, semantic shifts, and sociolinguistic trends. Computational lexicography, in particular, enhances linguistic research through big data analytics and AI-driven language models.

Discussion. Lexicography and Language Learning. Dictionaries are essential tools for language learners, providing comprehensive word definitions, pronunciation guides, and grammatical information. The integration of interactive digital resources, such as audio samples and AI-based chatbots, has improved accessibility and effectiveness in language acquisition.

The Role of Technology in Lexicography. The digitalization of dictionaries has transformed lexicographic practices. Online platforms offer real-time updates, multimedia content, and cross-referencing features. AI-driven lexicography, including automated lexeme extraction and semantic tagging, has revolutionized dictionary-making processes.

Challenges in Modern Lexicography. Despite technological advancements, lexicographers face several challenges: Incorporating new words and slang expressions in rapidly evolving languages. Maintaining linguistic accuracy in user-generated content and crowd-sourced dictionaries. Addressing cultural and dialectal variations while ensuring standardization. Balancing prescriptive and descriptive approaches in defining word meanings. Future lexicographic research should focus on improving NLP algorithms, enhancing multilingual dictionary databases, and developing AI-powered linguistic tools for automated semantic analysis.

Conclusion. Lexicography plays a dynamic role in language learning, communication, and cultural preservation. By incorporating technological innovations and addressing linguistic challenges, lexicographers can continue to provide valuable resources that support global language users. Lexicography remains a vital discipline within applied linguistics, combining traditional linguistic methodologies with modern computational tools. With the rise of AI and big data, the field continues to evolve, offering innovative solutions for language learners, researchers, and general users. Future developments will likely focus on integrating real-time linguistic data, improving AI-driven dictionary platforms, and refining cross-linguistic lexicographic analysis. By documenting and preserving language, lexicography not only supports linguistic research but also enhances global communication and cultural understanding.

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UO'K 81

XITOIY VA O'ZBEK TILLARIDA DUBLOPERATORLI TO'SIQSIZ MA'NOLI MURAKKAB SINTAKTIK QURILMALAR DERIVATSIYASI

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Annotatsiya. Ushbu maqolada dubloperatorli to'siqsiz ma'noli murakkab sintaktik qurilmalar (MSQ) derivatsiyasi o'rganilgan. Dubloperatorlarning sintaktik va semantik jihatdan qanday shakllanishi va ularning transpozitsiya jarayonidagi o'rni tahlil qilinadi. Xitoy va o'zbek tillarida

dubloperatorlar ishtirokidagi MSQ tahlil qilinib, ularning semantik yuklamasi va gap komponentlarini bog'lovchi vosita sifatidagi ahamiyati ko'rsatiladi. Tadqiqot natijalari shuni ko'rsatadiki, dubloperatorlar nafaqat sintaktik tuzilmani shakllantirishda, balki semantik ma'noni to'liq aks ettirishda ham muhim rol o'ynaydi.

Kalit so'zlar: Murakkab sintaktik qurilmalar, dubloperator, transpozitsiya, funksional transpozitor, xitoy tili, o'zbek tili, semantika, sintaktik derivatsiya.

Аннотация. В данной статье рассматривается деривация сложных синтаксических целых (ССЦ) с дубльоператорами. Анализируется формирование дубльоператоров с синтаксической и семантической точек зрения, а также их роль в процессе транспозиции. Исследуются ССЦ с участием дубльоператоров в китайском и узбекском языках, показывается их семантическая нагрузка и значение как связующего элемента между компонентами предложения. Результаты исследования показывают, что дубльоператоры играют важную роль не только в формировании синтаксической структуры, но и в полном отображении семантического значения.

Ключевые слова: Сложные синтаксические целые, дубльоператор, транспозиция, функциональный транспозитор, китайский язык, узбекский язык, семантика, синтаксическая деривация.

Abstract. This article examines the derivation of complex syntactic constructions (CSC) with double operators. The formation of double operators from a syntactic and semantic perspective and their role in the transposition process are analyzed. CSCs with double operators in Chinese and Uzbek languages are studied, highlighting their semantic load and importance as a linking element between sentence components. The research results indicate that double operators play a crucial role not only in forming syntactic structures but also in fully conveying semantic meaning.

Keywords: Complex syntactic constructions, double operator, transposition, functional transpositor, Chinese language, Uzbek language, semantics, syntactic derivation.

Kirish. Ta'kid etmoq lozimki, dubloperatorli to'siqsiz ma'noli murakkab sintaktik qurilmalar derivatsiyasi, monooperatorli MSQga qaraganda yanada murakkab, chunki bu jarayon tarkibiy qismlarning o'zaro ta'siri va bir-biriga nisbatan o'zgarishini hisobga olishni talab qiladi. Bunday murakkab qurilmalarda operatorlar orasida ko'p qatlamli bog'lanishlar mavjud bo'lib, ularning har biri o'zaro bog'lanishga, ma'no va sintaksisga ta'sir ko'rsatadi. Masalan, bir operatorning funksiya yoki rolini bajaruvchi tarkibiy qismi boshqa bir operator tomonidan transpozitsiyalanishi mumkin, bu esa yangi sintaktik struktura hosil qiladi.

Funksional transpozitsiya jarayonida mustaqil qismlar o'rtasidagi moslikni to'g'ri saqlash va ular o'rtasida ma'no uzluksizligini yaratish juda muhimdir. Operatorning transpozitsiya qilinishi, uni qanday bog'lash yoki joylashtirishni talab qiladi, bu esa sintaktik strukturaning umumiy ma'nosini va tartibini yaxshilaydi. Har bir qismning o'ziga xos funktsional roli hamda ularning o'zaro bog'lanishi, kompleks sintaktik qurilmalarni shakllantirishda muhim rol o'ynaydi.

Adabiyotlar sharhi. Xitoy tilidagi dubloperatorli qurilmalar, ayniqsa, ko'p qismli predikativlar va ko'p qatlamli sintaktik strukturalarni o'rganishda markaziy o'rin tutadi. Shu bilan birga, Xitoy tilidagi transpozitsiya jarayoni, dubloperatorlarning o'zaro ta'sirini, ularning bir-biriga ta'sir qilish jarayonini o'rganishga imkon yaratadi [1]. Xitoy tilining sintaksisida transpozitsiya jarayonlari murakkab tuzilishga ega bo'lib, ular tashqi va ichki operatorlar o'rtasidagi o'zaro bog'lanishlarni tahlil qilishda qiyinchiliklar keltirib chiqaradi. Misol uchun, murakkab sintaktik qurilmalar masalasida olib borilgan tadqiqotlar xitoy tilida dubloperatorli qurilmalar mavjudligini va ularning turli sintaktik va semantik o'zgarishlarga olib kelishini ko'rsatadi [2].

Tadqiqot metodologiyasi va empirik tahlil. Yuqorida ta'kidlaganimizdek, funksional transpozitsiya jarayonida mustaqil gap ikki yoki undan ortiq tarkibiy qismga ega bo'lgan tarkibli operatorlardan tashkil topadi:

1. Kecha yomg'ir yoqqan, yer bo'kib yotgan bo'lishiga qaramay, g'o'zapoya sug'orishga tushishdi (Oybek.)

2. Garchi bu haqda hech kim gapirmasa ham, baribir, hammalarining ruhini hukmron bir fikr chulg'ab olgan edi. (P.T.)

3. "然而，虽然他已经尽了最大的努力，但由于客观条件的限制，他的计划最终未能实现。"(鲁迅。野草)

(Biroq, u eng katta harakatni qilgan bo'lsa-da, obyektiv sharoitlarning cheklanishi tufayli uning rejasi oxir-oqibat amalga oshmadi.)

4. "即使天气恶劣，路途遥远，他们也坚持前行，因为他们心中怀揣着对自由的渴望。"(巴金。家)

(Hatto ob-havo yomon, yo'l uzoq bo'lsa ham, ular oldinga intilishda davom etishdi, chunki ularning yuragida erkinlikka bo'lgan tashnalik bor edi.)

Keltirilgan gaplarning komponentlari transformatsiyaga bo'lib yaxlit strukturani hosil qilgunga qadar quyidagi mustaqil jumlar shaklida bo'lgan:

I.

1. Kecha yomg'ir yog'di.
2. Yer bo'kib yotibdi.
3. G'o'zapoya sug'orishga tushishdi.

II.

1. Bu haqda hech kim gapirmadi.
2. Hammalarining ruhini hukmron bir fikr chulg'ab olgan edi.

III.

1. 他已经尽了最大的努力。(U eng katta harakatni qilgan edi.)
2. 由于客观条件的限制。(Obyektiv sharoitlarning cheklanishi tufayli.)
3. 他的计划最终未能实现。(Uning rejasi oxir-oqibat amalga oshmadi.)

IV.

1. 天气恶劣。(Ob-havo yomon edi.)
2. 路途遥远。(Yo'l uzoq edi.)
3. 他们也坚持前行。(Ular oldinga intilishda davom etishdi.)
4. 他们心中怀揣着对自由的渴望。(Ularning yuragida erkinlikka bo'lgan tashnalik bor edi.)

Ammo shuni ham e'tirof etish kerakki, murakkab sintaktik qurilmalar sintaktik derivatsiyasi monoopertaorga tayanadimi yoki dubloptorga tayanadimi sintaktik derivatsiya prinsiplarida hech qanday o'zgarish bo'lmaydi. Har qanday holatda ham mazkur operatorlar MSQ sintaktik derivatsiyasini shakllantiruvchi asosiy vositaligicha qolaveradi hamda murakkab sintaktik qurilmaga to'siqsizlik ma'nosini yuklaydi. Fikrimiz isbotini xitoy tilidagi quyidagi misollarda ko'rib chiqamiz:

1. "尽管他努力了很多，他还是失败了。"

(Garchi u juda ko'p harakat qilgan bo'lsa-da, u muvaffaqiyatsiz bo'ldi.)

2. "尽管天气恶劣，路途遥远，他们仍然坚持前行，并且从不放弃。"

(Garchi ob-havo yomon, yo'l uzoq bo'lsa ham, ular oldinga intilishda davom etdilar va hech qachon taslim bo'lmadi.)

Keltirilgan misollarning birinchisida aynan "尽管... 还是..." vositasi MSQga to'siqsizlik ma'nosini bermoqda. Ikkinchi misolda esa mazkur ma'noni "尽管... 仍然...", "并且..." vositalari yuklamoqda. Shunga ko'ra bu vositalarning birinchisini monooperator, ikkinchisi dubloperator maqomida kelmoqda deyishimiz mumkin. Transformason jihatdan esa mazur vositalarni transformalarni hosil qiluvchi transpozitorlar deb olamiz.

Natijalar. Shubhasiz, MSQ derivatsiyasi shakllanishi uchun funksional transpozisiya jarayoniga qo'shimcha elementlar zarur bo'ladi. Aks holda mustaqil gaplardan nomustaqil gap hosil qilib bo'lmaydi. Ayn paytda, birinchi gapda -ga qaramay, ikkinchi gapda esa -sa ham vositalari ishtirok etmoqda. Bunda -ga jo'nalish kelishigi qo'shimchasi bilan -qaramay ko'makchisi hamda ikkinchi misolimizdagi -sa shart mayli qo'shmichasi bilan ham yuklamasi bir-birini taqozo etuvchi bir butun yaxlit tarkibli operatorni hosil qilyapti. Aynan ana shunaqa operatorlarni biz professor N.K.Turniyozovga ergashib, dubloptor deb ataymiz. Zero, funksional transpozisiyani shakllantirar

ekan, mazkur vositalar hosila strukturalarni keltirib chiqaruvchi elementlar toifasiga mansub bo'lib qoladi.

Shuni ham e'tiborga olish lozimki, boshqa MSQlar singari, to'siqsiz ma'noli murakkab sintaktik qurilmalar sintaktik derivatsiyasida dubloperatorlar berilayotgan axborotni sintaktik shakllantirish jarayonini murakkablashtirish uchun emas, balki semantik maqsadlar uchun qo'llaniladi:

1. Nafasi tiqilishiga qaramay, onasi (so'zida) davom etdi (Oybek).

2. 尽管他身体疲惫不堪，他还是坚持了下来。（鲁迅。呐喊）（U tanasi holdan toyganligiga qaramay, davom etdi）

Keltirilgan muakkab sintaktik qurilmada -ga qaramay dublooperatori orqali hokim va tobe komponentlarda ma'lum ish-xaraktni bajarishda boshqa bir ish-harakat to'sqinlik qila olmasligi ma'nosi yotibdi. Bu o'rinda mazkur murakkab sintaktik qurilmaning to'siqsizlik ma'nosini monooperator bilan ko'rsatib bo'lmaydi. Zero, bu vaziyatda aynan dubloperator MSQ semantik ma'nosini to'liq aks etishga ko'maklashyapti.

Xitoy tilidagi misolda ham biz shunga o'xshash vaziyatni ko'ramiz. "尽管... 还是..." konstruksiyasi, birinchi qismda ma'lum bir shart yoki holatni bildirsa, ikkinchi qismda esa bu holatga qaramay amalga oshgan harakat yoki holatni tasvirlaydi.

Xulosa va munozara. Ta'kidlash lozimki, to'siqsiz ma'noli MSQlar gipotaksisning keng tarqalgan turlaridan biri sanaladi. Unda –sa da, -sa ham, -ga qaramasdan, -ga qaramay kabi vositalari fe'llarga qo'shib, gipotaksis sintaktik derivatsiyasining eng asosiy unsuriga aynaladi. Ya'ni bu jarayonda mazkur vositalar derivatsiyaning operatori hamda tarnspozisiyaga uchrayotgan tobe komponentning transpozitori va ikki komponentni bir biriga bog'lovchi organizator vazifasida keladi.

Darhaqiqat, ko'makchilar bilan birga kelgan bu affiksalar to'siqsiz ma'noli murakkab sintaktik qurilmalar sintaktik derivatsiyasi jarayonida funksional faol vositalarga aylanadi. Ularga nafaqat tobe komponentning funksional transpozisiyasi, balki butun MSQ yaxlit sintaktik strukturasining transformatsiyasi bog'liq bo'ladi.

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MORAL ISSUES AND MOTIVE OF LONELINESS IN "KITE RUNNER" AND "THOUSAND SPLENDID SUNS" BY KHALED HOSSEYNI

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Annotatsiya. Ushbu maqolada Xalid Husayniyning "The Kite Runner" va "A Thousand Splendid Suns" romanlaridagi axloqiy muammolar va yolg'izlik mavzusi tahlil qilinadi. Asar qahramonlarining taqdirleri orqali yolg'izlikning ijtimoiy holatlar va shaxsiy kechinmalar bilan bog'liqligi ochib beriladi. Diniy an'analar, gender tengsizligi va siyosiy beqarorlik yolg'izlikni kuchaytiruvchi omillar sifatida ko'rib chiqiladi. Qahramonlarning o'zini qurbon qilish, do'stlik va ichki o'zgarish orqali yolg'izlikni yengish usullari tahlil qilinadi. Maqola Husayniy asarlarining gumanistik g'oyalarini va zamonaviy davrdagi ahamiyatini yoritadi.

Tayanch so'zlar: Xalid Husayniy, yolg'izlik, axloq, do'stlik, din, ayol taqdiri, ijtimoiy adolatsizlik

Аннотация. В статье рассматриваются моральные проблемы и мотив одиночества в романах Халеда Хоссейни «Бегающий за ветром» и «Тысяча сияющих солнц». Анализируя судьбы героев, автор статьи выявляет, как одиночество становится как следствием

социальных условий, так и глубоко личным переживанием. Особое внимание уделяется роли религии, традиций, гендерного неравенства и политической нестабильности, способствующих изоляции персонажей. В работе также рассматриваются способы преодоления одиночества через самопожертвование, дружбу и внутреннюю трансформацию героев. Статья акцентирует внимание на гуманистическом посыле романов Хоссейни и их актуальности в современном мире.

Ключевые слова: Халед Хоссейни, одиночество, мораль, дружба, религия, женская судьба, социальная несправедливость

Abstract. This article explores the moral dilemmas and the theme of loneliness in Khaled Hosseini's novels "The Kite Runner" and "A Thousand Splendid Suns." By analyzing the characters' destinies, the study reveals how loneliness arises from both social circumstances and deeply personal experiences. Special attention is given to the role of religion, tradition, gender inequality, and political instability in shaping the characters' isolation. The article also examines how loneliness is overcome through self-sacrifice, friendship, and inner transformation. Ultimately, the paper highlights the humanistic message of Hosseini's works and their relevance in today's world.

Key words: Khaled Hosseini, loneliness, morality, friendship, religion, women's fate, social injustice

Introduction. In literature, the theme of loneliness is traditionally associated with deep internal conflicts and moral choices of the individual. Khaled Hosseini's works "The Kite Runner" and "A Thousand Splendid Suns" vividly illustrate how loneliness becomes not only a consequence of external circumstances, but also a reflection of the heroes' internal crisis. In both novels, loneliness is intertwined with questions of morality, guilt, betrayal, violence, and hope. The author shows how characters who find themselves in isolation — physical, social, or spiritual — undergo a path of internal transformation through suffering, redemption, or friendship. This article aims to identify key moral issues and ways of artistically embodying the motif of loneliness in Hosseini's works.

The motif of loneliness as a key component of the inner world of the characters.

Loneliness in the novels of Khaled Hosseini is not just an emotional state, but a fundamental element that shapes the inner world of the characters. In *The Kite Runner*, Amir, living in the shadow of love and betrayal, experiences deep internal alienation for many years. His loneliness is a consequence of moral guilt for Hassan's betrayal, which becomes the traumatic core of his personality [3]. The hero's internal conflict symbolizes the gap between who he was and who he wants to become. This state of isolation is not overcome over time, but on the contrary, deepens, turning into an existential emptiness [6].

In *A Thousand Splendid Suns*, loneliness has a different character. The female characters - Mariam and Laila - find themselves in conditions of physical and emotional imprisonment. Mariam feels unwanted and outcast since childhood, and her marriage turns into a form of constant oppression. Laila, despite initial family support, also finds herself alone in a marriage with an abusive husband. Both heroines demonstrate how patriarchal culture can isolate a woman not only physically but also psychologically [1]. However, it is their meeting and subsequent friendship that opens the way to emotional liberation - loneliness gives way to solidarity [2]. It is important to note that Hosseini shows loneliness as a phenomenon rooted in social and cultural structures. In both works, it is generated not so much by the choice of heroes as by the historical and socio-cultural context: war, class inequality, discrimination by gender and origin become catalysts for internal disunity [4]. Thus, loneliness in Hosseini is not a weakness, but a condition in which the true essence of a person is revealed.

In both novels, there is a tendency to overcome loneliness through an act of moral effort. Amir decides to return to Afghanistan and save his son Hassan, thereby trying to atone for his guilt - his loneliness is transformed into a path of redemption [9]. Mariam sacrifices herself for Laila and her children - in this act of sacrifice, loneliness acquires a tragic but heroic meaning [7]. Thus, the motif of loneliness in Hosseini's works is not just a background element, but the most important tool for revealing character, ethical choice and social criticism. Khaled Hosseini's works deeply explore the inner struggle of heroes who are faced with a choice between personal well-being and moral

responsibility. These dilemmas usually have no clear solution and represent a complex interweaving of guilt, fear, duty and hope. In the novel *The Kite Runner*, Amir faces a moral catastrophe when he witnesses the violence against Hassan, but decides to remain silent. This decision determines the rest of his life, plunging him into a state of shame and self-condemnation [5]. Amir's classic dilemma – to stay safe or to intervene and take a risk – actualizes the theme of moral weakness. Amir does not find the courage to do the right thing, and this choice turns into a severe spiritual crisis. However, the writer shows that a moral mistake is not necessarily final – the possibility of redemption exists. Returning to Afghanistan years later, the hero makes a conscious step to correct the past, despite the danger, thereby restoring his inner integrity [8].

In *A Thousand Splendid Suns*, moral choice is presented as a constant self-sacrifice. Mariam sacrifices her happiness for the sake of her family's peace, then for Laila and her children. She understands that the only way to protect Laila from violence is to kill her tyrant husband, and consciously goes to her death. This dilemma - to kill in the name of salvation - raises the question: is violence permissible as an act of protecting another? [6]. Hosseini does not give a clear answer, but portrays the heroine as a deeply moral person who makes a choice despite fear and tragedy.

Laila is torn between the desire to escape and responsibility for her loved ones. Her decision to return to Kabul after the fall of the Taliban regime symbolizes a commitment to memory and ethical duty - to Mariam, her homeland, and herself [10]. This act contains the idea of returning to the roots and internal rebirth through action.

Conclusion. An analysis of the novels “*The Kite Runner*” and “*A Thousand Splendid Suns*” by Khaled Hosseini allows us to conclude that the motif of loneliness and moral issues are integral elements of the writer's artistic world. In both works, loneliness acts as a psychological constant that shapes the personalities of the characters, determines their internal struggle and, ultimately, the path to moral choice.

Hosseini depicts loneliness not as a weakness, but as a space in which moral strength is born. Thus, Amir in *The Kite Runner*, through suffering and the realization of his guilt, comes to an understanding of the value of redemption and responsibility. Mariam and Laila in *A Thousand Splendid Suns* overcome isolation through friendship and solidarity, turning loneliness into an act of resistance and sacrifice for the sake of others. No less important is the way the writer's works reveal moral dilemmas: the heroes are placed in situations in which the right choice is impossible without losses, and each action becomes an ethical test. This adds drama to the narrative, and psychological and moral depth to the characters. Khaled Hosseini's work, being rooted in a specific historical and cultural context, raises universal philosophical and moral questions. Loneliness in his novels is not just an artistic motif, but a philosophical category that reveals to the reader the complex inner world of a person who finds himself on the brink of choice. Moral problems revealed through the fates of the heroes encourage empathy, self-reflection and ethical understanding of one's own life.

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ROLE OF SETTING IN ASIMOV'S WORKS: CONTEXT AND IMPORTANCE**M.X. Niyazova, PhD, Associate Professor, Bukhara State University, Bukhara****Z.A. Ashurova, Master Student, Asia International University, Bukhara**

Annotatsiya. Ushbu maqolada XX asrning eng muhim ilmiy fantastika vakillaridan biri bo'lgan Ayzek Azimov asarlaridagi muhit ahamiyati ko'rib chiqiladi. Muhitning ilmiy dunyoqarashni shakllantirish, ijtimoiy modellarni yaratish va falsafiy konsepsiyalarni san'at orqali ifodalashdagi funksiyalariga alohida e'tibor qaratiladi. Tahlil bir qator muhim asarlarga, jumladan "Foundatsiya" tsikli va robotlar seriyasiga asoslanadi. Xulosa qilib aytganda, Azimovning asarlarida muhit faqat fon emas, balki g'oyalar va xarakterlarni ochib berishda juda muhim rol o'ynaydi.

Kalit so'zlar: Ayzek Azimov, ilmiy fantastika, muhit, dunyo qurish, futurizm, ijtimoiy model, falsafa

Аннотация. В этой статье рассматривается значимость сеттинга в произведениях Айзека Азимова — одного из ключевых представителей научной фантастики XX века. Особое внимание уделяется функциям сеттинга как инструмента формирования научного мировоззрения, социального моделирования и художественного воплощения философских концепций. Анализ основывается на ряде знаковых текстов, включая цикл об «Основании» и серию о роботах. Делается вывод о том, что сеттинг у Азимова не является лишь фоном, а играет важнейшую роль в раскрытии идей и характеров.

Ключевые слова: Айзек Азимов, научная фантастика, сеттинг, миростроительство, футуризм, социальная модель, философия

Abstract. This article examines the significance of setting in the works of Isaac Asimov, one of the key representatives of science fiction of the XX century. Particular attention is paid to the functions of setting as an instrument of formation of scientific worldview, social modeling and artistic embodiment of philosophical concepts. The analysis is based on a number of iconic texts, including the "Foundation" cycle and the series about robots. It is concluded that Asimov's setting is not just a background, but plays a crucial role in revealing ideas and characters.

Key words: Isaac Asimov, science fiction, setting, peacebuilding, futurism, social model, philosophy.

Introduction. Isaac Asimov occupies a unique place in the history of world literature as one of the founders of so-called "hard science fiction". His works form complex futuristic worlds in which science and technology play a key role in social and personal dynamics. In this context, setting - the spatio-temporal and socio-cultural organization of the artistic world - becomes a particularly important aspect of his work.[2] The purpose of this article is to investigate how setting functions in Asimov's works and what significance it has for revealing the author's idea.

Theoretical approaches to the concept of setting. Setting in literature is defined as a set of spatial, temporal and social parameters of the artistic world in which the plot of the work unfolds[1]. In science fiction it acquires special significance, acting not only as a background, but also as an independent element forming the perception of reality. Asimov's setting becomes an arena for social experiments, modeling the future and philosophical reflections on the place of man in the technological civilization.[4]

Setting in literary studies is a set of spatial, temporal, cultural, social and technological conditions in which the plot of a work of fiction unfolds.[7] It includes not only the place and time of action, but also the atmosphere, historical background, social structure, political realities, cultural norms, and the level of technological development of the world.[5] Thus, the setting is a complex system of coordinates in which the characters live and the main themes of the work are developed.

Setting is often compared to "background", but in modern humanities this simplified understanding has given way to a more multidimensional one. According to M. Bakhtin, chronotope, a concept close to the concept of setting, plays an important role in forming the image of the world and determining the logic of the narrative.[5] It is the chronotope that allows the writer to set the

scale, pace and character of events, as well as to embody philosophical and socio-cultural meanings. In Asimov's works, the setting becomes a carrier of scientific rationality. His worlds are strictly logical, often in the form of deterministic systems, whether it is the Galactic Empire, governed by psychohistory, or Eternity, regulating the passage of time.[3] These systems are not mere figments of the imagination, but the result of applying the scientific method to questions of civilization's development. Notably, Asimov avoids mysticism and irrational elements. His settings exclude magic, miracles, supernatural phenomena. They are subject to the laws of logic, mathematics and physics, which allows his works to be perceived as model constructions. [7] This is the fundamental difference between his approach and many other fantasists who use mythologized or postmodern forms.

Isaac Asimov uses setting not just as a backdrop for events, but as one of the key structural pillars of the narrative. His worlds are so logically and consistently arranged that it is the features of these worlds that shape the plot, the behavior of the characters, and the development of conflicts. One of the most striking examples of this principle is the Foundation cycle. Asimov creates a large-scale picture of the Galactic Empire, covering thousands of planets, with different forms of government, economic systems, religious beliefs and technological level. The spatial setting spans an entire galaxy and the temporal setting spans centuries. The Galactic Empire, Foundation, Terminus, and Trantor are not mere locations, but holistic cultural and political entities. Through their description, Asimov models the development of human civilization, raising questions of historical cyclicity and predictability of social processes[3].

“Trantor is a planet-city, the embodiment of utopia and at the same time a symbol of its degradation”[2].

The setting here serves as a way of revealing the central idea of psychohistory - the science of the future based on the laws of mass psychology and sociology. Asimov's works are actively used in pedagogy, including the formation of critical thinking and scientific literacy. The futuristic setting stimulates discussion of real problems of our time - from artificial intelligence to colonialism, democracy, human rights⁶. The setting also allows us to show how technology affects the structure of society, politics, science, and morality. This makes Asimov's works not only literary texts, but also social forecasts.

Conclusion. Setting in Isaac Asimov's works is an integral element of his narrative. It serves as an artistic device, a philosophical tool and a model of social forecasting at the same time. Through complex and elaborate worlds, Asimov reveals the essence of human nature, the problems of technological development and the dilemmas of the future. Each of Asimov's works is constructed in such a way that the setting is not a static detail - it evolves, transforms, and influences the characters, plot, and conflict. Whether it is the destruction of the Galactic Empire, the exploration of human interaction with robots, or the issues of freedom and control in “Eternity,” each world created by the author resonates in real life, giving the reader the opportunity to reflect on social and ethical issues relevant to our time. Isaac Asimov uses setting as a means of criticizing existing social and political models, as well as a platform to explore moral dilemmas arising from technological advancement. Through his works, he shows that technology can be both a boon and a threat, depending on how it is used, and that humanity's most important task is to realize responsibility for its actions and the consequences of their implementation.

Asimov's setting opens new horizons for understanding philosophy and ethics in the context of science and technology, which makes his works relevant not only to science fiction fans, but also to those interested in questions about the future of humanity. Thus, Isaac Asimov has become one of those writers whose worlds, despite their fictional nature, have a profound impact on our perception of the modern world and the future.

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UO'K 81-13

MUHAMMAD YUSUF SHE'RLARIDA INSON HIS-TUYG'ULARINING IFODALANISHI
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Annotatsiya. O'zbek zamonaviy she'riyati bir-biridan ajoyib ramzlarga o'xshatishlarga boy. Ayniqsa, she'riyatimizda inson his-tuyg'ularining ifodalanish tasviri o'ziga xos obrazlik yaratilgan. Ushbu maqolada Muhammad Yusuf she'rlarida inson his-tuyg'ularining ifodalanishi haqida fikr yuritilgan.

Kalit so'zlar: zamonaviy she'riyat, obraz, badiiy obraz, an'ana, qadriyat.
Аннотация. В данной статье рассматривается выражение человеческих эмоций в стихах Мухаммада Юсуфа. Современная узбекская поэзия богата аллегорическими сравнениями. Особенно в нашей поэзии образ выражения человеческих эмоций создал неповторимый образ.

Ключевые слова: современная поэзия, образ, художественный образ, традиция, значение.

Abstract. This article discusses the expression of human emotions in Muhammad Yusuf's poems. Modern Uzbek poetry is rich in allegorical similes. Especially in our poetry, the image of the expression of human emotions has created a unique image.

Key words: modern poetry, image, artistic image, customs, value.

O'zbek shoiri Muhammad Yusufning tabiat poetikasida obrazlarning yorqin ranglarini, manzaralarning tiniq tasvirlarini, qushlarning yoniq sayrashlariyu otlarning ulug'vor kishnashlarini eshitganday bo'lamiz. Bu esa uning asl mahorati, so'z tanlashdagi individual yo'nalishdan dalolat beradi. Ustoz adabiyotshunos Ozod Sharafidinov "Muhammadning she'rlari bir qarashda juda sodda, jo'n yoziladiganga o'xshab ko'rinadi. Ammo, unga o'xshatib yozib ko'ring-chi? Qo'lingizdan kelmaydi! Uning oson yoziladiganga o'xshab ko'ringan misralari muxlislarni yig'latdi, kuldirdi, og'ushiga tortib oldi" [1] — degan edi. Lekin M.Davronovning "Muhammad Yusuf obrazlarni yaratishda ko'pincha ichki monolog shaklidan foydalanadi", degan biryozlama fikri biroz g'alizdek tuyuladi. Ichki monolog – bu she'rning tabiati-ku, asli. M.Davronova shoirning poetik mahoratini, uning obraz yaratishdagi individual uslubini ichki monolog bilan bog'laydi. Aslida esa shoir ijodiga nazar tashlasak, uning quyma satrlari shunchaki monolog emas, hayqiriq, obrazlari esa shunchaki ta'sir emas, shoirona nigohdan darak beradi. Masalan uning "Manzara" she'ri avval tabiat bilan bog'liq tasvir bilan boshlanadi. Bedapoya to'ridagi juftini qidirib, dilgir bo'lgan bedana o'z juftini izlay-izlay jimib qolgani, va'da bera-bera zo'rg'a ko'ndirgan suvsumbulni qaygadir olib ketgan irmoq tasvirlari bilan boshlangan she'r asta-sekin real hayot tomonga siljiy boradi. Quyoshning osmon etagiga osilib bir xo'rsinib kirib ketishi lavhasi esa toliqib, mehnat qilib, nihoyat yana bir tunni qarshi olayotgan o'zbek kishisining qiyofasini ochib bersa, Chinor obrazida kekxa, mehnatda suyagi qotgan, yoshi o'tib qolgan bo'lsa-da farzandlarining kelajagidan xavotir olayotgan otalar, momolarning mehribon qiyofasini o'zida aks ettirgan.

Quyosh osmon etagiga osilib mana,

Bir xo'rsinib, ko'zdan g'oyib bo'ldiyu keyin,

Qo'shni qizning havasin keltirib yana

Tolko'chaga suv sepihni boshladi kelin...

M.Yusuf yaratgan tabiat poetikasi namunalarida tabiat va inson munosabatlarining dramatik, ziddiyatli holatlari izohlangan she'rlarni ham uchratish mumkin. Bu kabi she'rlarda lirik qahramonning ma'naviy dunyosi yanada ravshanroq, bo'rtib ko'rinadi. Uning "Qushlar ham yig'lar" she'ri shu xil kayfiyatni ifodalaydi.

Terlar oqdi suv bo'lib bizdan,
 Va gursillab yiqildi terak...
 Aka bizning qilmishimizdan
 Tunda qushlar yig'lasa kerak.

She'rdagi "Baland bo'lar uyimiz tog'dek, Ayvonida ustun ul terak, Biz yasharmiz ko'nglimiz chog'dek, Shunda qushlar yig'lasa kerak...." satrlari orqali insoniyatning tabiatga bo'lgan munosabati, o'z manfaati yo'lidagi zulmi haqida tashvishlanib so'zlaydi. Aslida bu zulm ham emas. Bu insonning yaratig'ida peshonasiga bitilgan tabiiy ehtiyoj. Muhammad Yusuf tabiat va inson hayotida uchraydigan bir lavhani olgan va unga ijodiy sintez vositasida falsafiy, ohorli ma'no yuklagan. Hayotda uchraydigan birovlar baxtsizligidan baxt izlovchi, birovning g'amidan shodlik axtaruvchi insonlarni nafrat bilan qoralaydi. Usmon Azimning tabiat poetikasi favqulodda yangi va ohorli fikrlarga boyligi, eng muhimi, tabiatga munosabatning samimiyligi bilan ajralib turadi. Uning "Qishki ertak" deb nomlangan voqeaband she'rida inson va tabiat munosabatlarining eng og'riqli nuqtalariga nazar tashlanadi.

Tog'-dalada mast kezar chilla,
 Tunlar ayoq shunaqa zo'rki...
 Izg'irinli, sovuq tong palla,
 Tushib qoldi qopqonga bo'ri.
 Tumshug'ini cho'zib osmonga,
 G'azab bilan uvladi bir dam.
 So'ngra hamla qildi qopqonga,
 Qopqon bo'lsa bardoshli, mahkam.

Bo'ri folklorida odatda laqma va o'zidan o'jiz hayvonlarning kulgusiga qolib yurguvchi jonzoat sifatida talqin etiladi. Lekin bu gal lirik qahramon unga boshqacha nigoh tashlaydi. Bo'ri obrazi tutqunlikka aslo bo'y bermaydigan qahramon qiyofasida ko'rinadi. Ming bir azob bilan ovchining tuzog'idan qutilishga urinayotgan bo'ri qopqonga ilingan "xoin" oyog'ini g'ajib uzib tashlaydi. Shoir bir tasvirda ikki g'oyani targ'ib qiladi. Birinchisi, o'z konsepsiyasidan kelib chiqqan shiddatli pafos – o'zlikni tarbiyalash ("O'zingni ayama, beshafqat bo'lg'in") bo'lsa, ikkinchisi tutqunlikdan va uning oqibati bo'lmish qullikdan jismining bir a'zosidan kechib bo'lsa-da, ozodlikka intilish g'oyasi.

Hamroh bo'lib quyosh nuriga,
 Ovchi kelib qoldi shu nafas.
 Ovchi, quvon, seniki o'lja,
 Majruh bo'ri qochib qutulmas.

Lekin ovchi bundan quvonmaydi. Shoirning lirik qahramoni hatto eng dramatik lahzalarda ham o'z mag'rurligini saqlab qola oladi.

Shoir Muhammad Yusuf she'riyatida insonparvarlikka, haqiqat kuchiga ishonish, vijdonli va rostgo'y bo'lishga da'vat etuvchi "Boshga kulfat tushgan kunda sherigin, tashlab ketmas ekan quzg'unlar, hatto", "Kelar davron, ketar davron, o'zingdan o'zga yo'q armon", "Qahr bu –adovat, araz o'tkinchi, quyosh ko'tarilib, quyosh botguncha", "Umrning har kuni bayrammas, to'ymas, o'char oqshomi bor oldinda chiroq" kabi aforizmlar ham yaratilgan. Bu aforizmlar shoir asarlari tili va lug'at tarkibining boyib borishiga xizmat qiladi.

Mubolag'a adabiyotimizning qadimiy san'atlaridan biridir. Muhammad Yusuf mubolag'a orqali u xoh voqea, xoh biror bir belgi bo'lsin orttirib, kuchaytirib tasvirlashga muvaffaq bo'ladi. "Kumush" she'rida lirik qahramonning achchiq qismatini ko'rsatishda mubolag'ani o'rinli ishlatgan:

Tongda turib qalam qoshiga
 O'sma qo'ygan ekan quribdi.
 Ko'zdan oqqan achchiq yoshiga
 O'smasini yuvib turibdi

Poetik tafsil poetik ramzni, poetik ramz esa o'z o'nida poetik obrazni dunyoga keltiradi. Ya'ni muayyan tafsiliy tasvirga yuklangan vazifaning salmog'i ortib borgan sayin uning ifoda doirasi ham kengayib boradi. Tafsilning poetik ramzga evrilishi uning she'rdagi o'rni biroz tiniqlashganini ko'rsatsa, poetik obraz butun bir she'rning yaxlit mag'zini o'zida ifoda etishi bilan ahamiyatli.

Masalan, birgina "daraxt"ning obraz darajasiga o'sib borgunicha bo'lgan harakat tadrijini kuzatadigan bo'lsak, u birinchi galda tasvirlanayotgan voqelikka bog'liq tarzda yoki uning biror qirrasini o'zida aks ettirishi bilan poetik tafsil vazifasini o'taydi.

Xulosa qilib aytganda, Muhammad Yusuf she'rlarida inson his-tuyg'ularining, tabiat tasvirining ifodalanishi muhim vosita sifatida yuksak mahorat bilan keng qo'llanilgan.

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UO'K 81.36

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Annotatsiya. Tilshunoslikda predikat va predikativ tushunchalari o'zaro chambarchas bog'liq bo'lib, tilning mantiqiy tuzilishini tushunishda muhim ahamiyatga ega. Predikat, asosan, biror harakat, holat yoki xususiyatni ifodalovchi predikat so'zi orqali tuzilgan fraza bo'lib, gapning asosiy ma'nosini tashkil etadi. Predikativ esa, predikatning ma'no jihatidan to'liqroq yoki kengroq tushunilishini ta'minlovchi elementdir. Polepredikativ tushunchasi ham shu nuqtai nazardan o'rganiladi va o'ziga xos xususiyatlarga ega. Ushbu maqolada polepredikativ tushunchasining mohiyati, uning turlari va tilshunoslikdagi o'rni haqida so'z boradi.

Kalit so'zlar: Polepredikativ, predikativ, predikat, nominal predikativ, fe'li predikativ, sifat predikativ, zarf predikativ, modal predikativ, sintaktik tuzilish, grammatik vositalar, tushuncha va ma'no, fe'l va predikativ

Аннотация. В лингвистике понятия «предикат» и «предикатив» тесно связаны и важны для понимания логической структуры языка. Сказуемое — это фраза, образованная

предикатным словом, которое выражает действие, состояние или характеристику и составляет основное значение предложения. Предикат — это элемент, который обеспечивает более полное или более широкое понимание предиката с точки зрения значения. Понятие полюспредикативности также изучается с этой точки зрения и имеет свои особенности. В статье рассматривается сущность понятия полипредикатив, его виды и роль в языкознании.

Ключевые слова: Полипредикативный, предикативный, сказуемый, именной предикативный, глагольный предикативный, прилагательный предикативный, наречный предикативный, модальный предикативный, синтаксическая структура, грамматические средства, понятие и значение, глагол и предикативный

Abstract. In linguistics, the concepts of predicate and predicative are closely related and are important in understanding the logical structure of language. A predicate is a phrase formed mainly by a predicate word that expresses an action, state or property, and constitutes the main meaning of a sentence. A predicate is an element that provides a more complete or broader understanding of the predicate in terms of meaning. The concept of polepredicative is also studied from this perspective and has its own characteristics. This article discusses the essence of the concept of polepredicative, its types and role in linguistics.

Keywords: Polepredicative, predicative, predicate, nominal predicative, verb predicative, adjective predicative, adverb predicative, modal predicative, syntactic structure, grammatical means, concept and meaning, verb and predicative

Polepredikativ (yoki predikativ) tushunchasi predikatning mantiqiy jihatdan to'liq ifodalanishini ta'minlovchi va ma'no jihatidan predikatga bog'liq bo'lgan grammatik yoki leksik elementlarni anglatadi. Tilshunoslikda predikativni ko'plab nazariyalar va tushunchalar yordamida izohlanadi, lekin asosan u predikatni yanada kengaytirib, uning harakatini yoki holatini aniqroq ifodalash uchun ishlatiladi.

Polepredikativ elementlar gapdagi predikat bilan yaqin bog'lanishda bo'lib, ba'zan gapning mazmuni va uning sintaktik tuzilishini o'zgartirishga ham olib kelishi mumkin. Predikativlar, odatda, fe'ning holatini yoki xususiyatini ifodalovchi bo'ladi va ular predikatning ta'sirini kuchaytiradi.

Predikat va uning aktantlari munosabatidan tashkil topgan sintaktik qurilma predikativ ifoda hisoblanadi. Predikativ ifoda tarkibidagi predikatlar miqdoriga ko'ra bir predikatli va ko'p predikatli tiplari ajratiladi: faqat bir predikat va uning argumentlari munosabatidan tashkil topgan qurilmalar bir predikatli, birdan ortiq predikat ishtirok etgan qurilmalar ko'p predikatli sanaladi. Bir predikatli qurilmalar monopredikativ gaplar deb ham yuritiladi. Bu haqda A.Sobirov o'z fikrlarini bildiradi. Monopredikativ gaplar nutqda yaxlit holda muayyan ko'rinishlarda, sistem paradigmatic shakl o'zgarishlarda voqe bo'ladi. Bunday shakl o'zgarishlarning ikki turini farqlash mumkin: 1. Asosiy struktura doirasidagi shakl o'zgarishlari. 2. Asosiy struktura doirasiga kirmaydigan shakl o'zgarishlari. Asosiy struktura doirasidagi shakl o'zgarishlari deyilganda, monopredikativ gaplarning obyektiv mazmun tashuvchi bosh va ikkinchi darajali bo'laklar ishtirokida shakllangan, shuningdek, mazkur kurs ishida “negiz gap” deb yuritiluvchi struktura doirasida voqe bo'luvchi nutqiy paradigmatic shakl o'zgarishlari tushuniladi. Asosiy struktura doirasidagi paradigmatic shakl o'zgarishlari, odatda, gapning asosiy strukturasida yuzaga chiquvchi biror xildagi nutqiy ma'noni ifoda etish, ko'rsatish uchun xizmat qiladi. Gapning asosiy strukturasida esa obyektiv modallik, shaxs-son, tasdiq-inkor, ifoda-maqсад, to'liqto'liqsizlik, emotsionallik va boshqa shu kabilarga ko'ra farqlanuvchi nutqiy ma'nolar yuzaga chiqadi. Shunga ko'ra, asosiy struktura doirasidagi nutqiy paradigmatic shakl o'zgarishlarning obyektiv modallikni ko'rsatuvchi shakl o'zgarishlar, shaxs-sonni ko'rsatuvchi shakl o'zgarishlar, ifoda maqsadni ko'rsatuvchi shakl o'zgarishlar, to'liq-to'liqsizlikni ko'rsatuvchi shakl o'zgarishlar, his-hayajonga munosabatni (emotsionallikni) ko'rsatuvchi shakl o'zgarishlar kabi ko'rinishlari farqlanadi. Mazkur shakl o'zgarishlar, mohiyatan, struktural maydon maqomida bo'ladi. Aslida, ularni ikki turga ajratib o'rganish maqsadga muvofiq. Zero, ularning ayrimlari monopredikasiyani (monopredikativ gaplarni) nutqiy shakllantiruvchi tayanch mexanizmlar sifatida voqe bo'ladi, ayrimlari esa monopredikasiyani nutqiy shakllantirishda bevosita

ishtirok etmaydi. Yuqorida keltirilgan paradigmatic shakl o'zgarishlar maydonlaridan, xususan, obyektiv modallik shaxs-son, tasdiq-inkor maydonlari monopredikasiyani nutqiy shakllantiruvchi tayanch mexanizmlar sifatida yuzaga chiqadi. Ular predikatsiyani nutqiy-grammatik sathda voqe etish uchun xizmat qiladi. Mazkur maydonlarning har biri alohida-alohida axborot obyektini tashkil etadi. Boshqa ko'rinishlardagi nutqiy paradigmatic shakl o'zgarish maydonlari, xususan, ifoda maqsadi, to'liqto'liqsizlik, his-hayajonga munosabat (emotsionallik) kabilarni ko'rsatuvchi paradigmatic shakl o'zgarishlar maydonlari monopredikasiyaning nutqiygrammatik shakllanishi bilan bog'liq bo'lmaydi. Quyida ana shu xildagi paradigmatic shakl o'zgarishlar maydonlari xususida to'xtalinadi.

Polepredikativning sintaktik roli. Polepredikativlar sintaktik jihatdan gapning tuzilishida muhim rol o'ynaydi. Ular gapning ma'nosini to'ldirib, uning mantiqiy tuzilishini kuchaytiradi. Predikativlar yordamida gapda aniq biror harakat yoki holat ifodalangan bo'ladi va bu ma'lumotlar orqali sub'ekt yoki ob'ekt haqida to'liq tasavvur hosil qilish mumkin.

Shuningdek, polepredikativlar gapda predikatning predikativ tusini belgilaydi va uni yanada aniqlashtiradi. Misol uchun, "U yaxshi o'qiydi" jumlasida "yaxshi" sifat predikativ sifatida ishlatilgan bo'lib, sub'ektning o'qishdagi qobiliyatini ta'riflaydi. Shunday qilib, predikativ element gapni yanada aniqroq va boyroq tushunishga yordam beradi. Polepredikativ va predikativlarning sintaktik roli

Polepredikativning sintaktik roli uning predikatga nisbatan yordamchi element sifatida ishlashida yotadi. Predikativlar predikatning harakati, holati yoki xususiyatlarini tushunarli va aniq ifodalashga yordam beradi. Ularning sintaktik vazifasi esa predikatni to'ldirish, tasvirlash va izohlashdir.

Predikativlarning o'zaro bog'liqligi: Polepredikativlar gapda boshqa elementlar (sub'ekt, ob'ekt, vaqt, joy, sabab va h.k.) bilan birga ishlashadi va gapning umumiy ma'nosini kuchaytiradi. Masalan, sifat predikativlari ob'ektning holatini tasvirlab, gapni yanada aniq qiladi.

Tarkibiy qismlar: Polepredikativlar, predikat bilan bog'langan turli grammatik vositalar yordamida yaratiladi. Bu vositalar yordamida predikativlar harakatning qanday amalga oshirilishini yoki uning vaqtini, holatini ifodalaydi. Shu tariqa, ular gapning sintaktik tarkibiy qismlarini yanada boyitadi.

Xulosa. Polepredikativ tushunchasi tilshunoslikda gapning ma'no va sintaktik tuzilishini to'liqroq ifodalash uchun muhim ahamiyatga ega. U predikatni kengaytirish va gapni aniqroq qilish uchun turli grammatik vositalar orqali ishlatiladi. Polepredikativlarning turlari, jumladan, nominal, fe'li, sifat, zarf va modal predikativlar, gapda sub'ektning yoki ob'ektning harakatini yoki holatini yanada tushunarli qilib beradi. Predikativlar nafaqat sintaktik, balki semantik nuqtai nazardan ham tilning tuzilishida muhim o'rin tutadi. Tushuncha va turlarni chuqurroq o'rganish, tilshunoslikda nutqning strukturaviy jihatlarini anglashni ta'minlaydi.

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UDC 81

COMPARATIVE ANALYSIS OF PHRASEOLOGICAL UNITS IN UZBEK AND ENGLISH LANGUAGES

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Annotatsiya. Frazzeologiya muhim ahamiyatga ega, chunki u mamlakatning ijtimoiy, madaniy va tarixiy xususiyatlarini aks ettiradi. Ushbu maqolada ingliz va o'zbek tillaridagi frazeologik birliklar taqqoslanib, ularning madaniy ta'siri, o'xshashliklari va farqlari tahlil qilinadi. Frazzeologik birliklarni tarjima qilishdagi asosiy qiyinchiliklardan biri madaniy kontekstdir, chunki to'g'ridan-to'g'ri tarjima ko'pincha mantiqsiz yoki noto'g'ri ma'nolarni keltirib chiqaradi. Qiyosiy tahlil usuli

orqali ushbu tadqiqot har bir til g'oyalarni qanday turlicha tushuntirishini o'rganadi, shu bilan birga umumiy mavzularni ham namoyon etadi. Frazеologiyani madaniy identifikatsiyani aks ettirishi va shakllantirishini ko'rsatish orqali tadqiqot tarjima va til o'rganishda madaniy kontekstni tushunish muhimligini ta'kidlaydi.

Kalit so'zlar: Frazеologiya, frazeologik birliklar, idiomalar va maqollar, madaniyatlararo kommunikatsiya, madaniy kontekst, lingvistik taqqoslash, semantik farqlar, til va identifikatsiya, globallashuv va til evolyutsiyasi, madaniyatlararo tushunish.

Аннотация. Фразеология важна, поскольку она отражает социальные, культурные и исторические черты страны. В этой статье сравниваются и анализируются фразеологические единицы в английском и узбекском языках, подчеркивая их культурные влияния, сходства и различия. Одним из главных препятствий для перевода фразеологических единиц является культурный контекст, поскольку прямой перевод часто дает нелогичные или неточные значения. Используя сравнительный анализ, это исследование изучает, как каждый язык по-разному концептуализирует идеи, а также разделяет универсальные темы. Показывая, как фразеология отражает и формирует культурную идентичность, исследование подчеркивает важность понимания культурного контекста при переводе и изучении языка.

Ключевые слова: фразеология, фразеологические единицы, идиомы и пословицы, межкультурная коммуникация, культурный контекст, лингвистическое сравнение, семантические различия, язык и идентичность, глобализация и эволюция языка, межкультурное понимание.

Abstract. Phraseology is important because it captures a country's social, cultural, and historical traits. This article compares and analyzes phraseological units in the English and Uzbek languages, highlighting their cultural influences, similarities, and differences. One of the main obstacles to translating phraseological units is cultural context, as direct translation frequently yields meanings that are illogical or inaccurate. By using comparative analysis, this study investigates how each language conceptualizes ideas differently while also sharing universal themes. By showing how phraseology reflects and shapes cultural identity, the study highlights the significance of comprehending cultural context in translation and language learning.

Key words: Phraseology, Phraseological units, Idioms and proverbs, Cross-cultural communication, Cultural context, Linguistic comparison, Semantic differences, Language and identity, Globalization and language evolution, Intercultural understanding.

Phraseology plays a significant role in any language because it captures the social, cultural, and historical traits of a country. The purpose of this article is to examine and contrast phraseological units in the English and Uzbek languages, emphasizing their cultural influences on usage and development as well as their similarities and contrasts. By comparing phraseological units between these two languages reveals fascinating insights into how different cultures conceptualize ideas and express themselves.

In this article I would like to show you about comparing phraseological units between the two languages:

Challenges of Direct Translation: Directly translating phraseological units often doesn't work. The literal meaning might be nonsensical in the target language because the underlying cultural context is missing. For example, the Uzbek phrase "qo'y og'zidan cho'p olmagan" literally translates to "hasn't taken a stick from a sheep's mouth," but its actual meaning is "innocent" or "naive." An equivalent English idiom might be "wet behind the ears."

Cultural Context: Phraseological units are deeply rooted in cultural experiences, historical events, and social norms. Accurate interpretation and translation depend on an understanding of these cultural foundations emphasizes the importance of understanding cultural context, highlighting how new idioms and proverbs constantly evolve within languages. Because both Uzbek and English have rich histories and distinct cultural identities, their phraseological units often reflect these differences.

Semantic Similarity, Different Forms: Sometimes, Uzbek and English express similar concepts through phraseological units, but the specific wording and imagery used can vary significantly. For example, both languages have idioms to express the idea of "procrastinating," but the specific metaphors used might differ.

1. **"Ko'zi tushdi"** (your eye fell on something) means you noticed something by chance.

Example:

Bozorga borganimda juda chiroyli gilamga ko'zim tushdi, lekin narxi qimmat bo'lgani uchun sotib ololmadim. (When I went to the bazaar, I saw (my eye on) a very beautiful carpet, but I couldn't buy it because it was too expensive.)

English equivalent is 'Caught your eye' (meaning "something attracted your attention")

Example: As I walked through the art gallery, a beautiful painting caught my eye, and I couldn't stop admiring it.

2. **Qirq yilda bir keladigan** ("Comes once in forty years")

Example:

Shunday yaxshi inson bilan uchrashish qirq yilda bir keladigan baxt, albatta, bu imkoniyatni qo'ldan boy bermaslik kerak. (Meeting such a good person is a fortune which comes once in forty years; surely, this opportunity should not be missed.)

English equivalent : "Once in a blue moon" (meaning something rare, though the imagery is different).

I usually don't eat fast food, but *once in a blue moon*, I treat myself to a burger and fries.

3. **Tilla suyak bo'ldi** (literally: "The bones turned to gold" – meaning someone has aged significantly)

Example : Otam yoshligida juda baquvvat edi, hozir esa *tilla suyak bo'lib*, ancha qarib qolgan. (My father was very strong in his youth, but now he has grown old and frail like golden bones.)

English equivalent : "Old as the hills" (meaning someone is very old).

Example: That castle is *as old as the hills*, but it still looks magnificent.

4. **Qo'li ochiq odam** (literally: "open-handed person" – meaning generous person).

Example : Bobom *qo'li ochiq odam*, har doim qo'ni-qo'shnilarga yordam berib, mehmonlarni dasturxonsiz qaytarmaydi. (My grandfather is an open-handed person; he always helps the neighbors and never lets guests leave without offering them food.)

English equivalent: "Big-hearted person" (similar meaning but different metaphor and structure).

John is such a *big-hearted person*; he always supports his friends and never hesitates to lend a helping hand.

5. **Ipidan ignasigacha** (literally: "from thread to needle" – meaning "in every detail" or "thoroughly").

U loyihani ipidan ignasigacha tushuntirib berdi. (He explained the project from thread to needle)

English equivalent: "From A to Z"

He explained the process from A to Z so that everyone could understand

6. **Ming marta eshitgandan bir marta ko'rgan afzal.** (literally: "Seeing once is better than hearing a thousand times" – meaning "It's better to see something once than to hear about it a thousand times.")

Example: Biror kishi hayvonot bog'idagi sher qanday katta va xavfli ekanligi haqida ko'p eshitgan bo'lishi mumkin. Lekin u sherni o'z ko'zi bilan ko'rmaguncha, uning haqiqiy kattaligi va haybatini to'liq tasavvur qila olmaydi. Shu sababli, ming marta eshitgandan bir marta ko'rgan afzal.

English equivalent: "A picture is worth 1000 words"

Example: Her face after hearing the news said it all—no need for words. A picture is worth a thousand words.

Cultural differences influence how idioms and proverbs evolve in each language, despite the existence of universal themes, as shown by the comparative study of Uzbek and English phraseological units. Accurate translation and cross-cultural communication are improved by being

aware of these distinctions and commonalities. A fuller understanding of each language community's worldview, customs, and historical backgrounds can be gained by studying phraseological units.

We can better understand how language reflects and shapes cultural identity by studying phraseology, and future research in this area could further explore how contemporary influences, like globalization and technological advancements, impact the evolution of phraseological units in both languages. Phraseological units also act as a bridge between languages and cultures, assisting translators and language learners in navigating meaning beyond literal definitions.

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UO'K 81'25

ARAB VA O'ZBEK TILINING O'ZIGA XOS XUSUSIYATLARI

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Annotatsiya. Ushbu maqolada arab va o'zbek tillarining fonetik, morfologik, leksik va sintaktik xususiyatlari qiyosiy tahlil qilinadi. Har ikki til turli til oilalariga mansub bo'lishiga qaramay, tarixiy, madaniy va diniy jihatdan o'zaro aloqada bo'lib kelgan. Arab tilining semit tillar oilasiga, o'zbek tilining esa turkiy tillar oilasiga mansubligi ularning tuzilishida muhim farqlarni yuzaga keltirgan. Maqolada bu tillarning so'z yasash usullari, talaffuz tizimi, gap qurilishi, shuningdek, o'zbek tilining lug'at tizimi tashqi omillar ta'sirida boyishida arab tilining ulushi statistik tahlillar asosida yoritib beriladi.

Kalit so'zlar: arab tili, o'zbek tili, tilshunoslik, fonetika, morfologiya, leksika, sintaksis, til oilalari, semit tillar, turkiy tillar, qiyosiy tahlil, lingvistik xususiyatlar, til ta'siri, madaniy aloqa.

Аннотация. В данной статье публикуется сравнительный анализ фонетических, морфологических, лексических и синтаксических особенностей арабского и узбекского языков. Хотя оба языка принадлежат к разным языковым семьям, они взаимодействовали исторически, культурно и религиозно. Тот факт, что арабский язык относится к семитской языковой семье, а узбекский язык к тюркской языковой семье, выявляет важные различия в их структуре. В статье рассматривается вклад арабского языка в обогащение узбекской словарной системы под воздействием внешних факторов на основе статистического анализа.

Ключевые слова: арабский язык, узбекский язык, лингвистика, фонетика, морфология, лексика, синтаксис, языковые семьи, семитские языки, тюркские языки, сопоставительный анализ, лингвистические особенности, языковое влияние, культурная коммуникация.

Abstract. This article publishes a comparative analysis of phonetic, morphological, lexical and syntactic features of the Arabic and Uzbek languages. Although both languages belong to different language families, they have interacted historically, culturally, and religiously. The fact that Arabic belongs to the Semitic language family and Uzbek to the Turkic language family reveals important differences in their structure. The article discusses the contribution of the Arabic language to the enrichment of the Uzbek vocabulary system under the influence of external factors based on statistical analysis.

Key words: Arabic language, Uzbek language, linguistics, phonetics, morphology, vocabulary, syntax, language families, Semitic languages, Turkic languages, comparative analysis, linguistic features, linguistic influence, cultural communication.

Kirish. Har bir til o'z xalqining madaniyati, tarixi va dunyoqarashining yorqin ifodasidir. Turli til oilalariga mansub bo'lgan arab va o'zbek tillari ham o'ziga xos fonetik, morfologik va leksik tizimlari bilan ajralib turadi. Arab tili asosan Yaqin Sharq va musulmon dunyosida keng tarqalgan,

diniy va ilmiy meros tili sifatida muhim o'rin egallagan. O'zbek tili esa Markaziy Osiyoning asosiy aloqa vositasi bo'lib, turkiy tillar oilasining muhim vakili hisoblanadi. Ushbu maqolada arab va o'zbek tillarining o'zaro farqlari, umumiylik jihatlari hamda ularning bir-biriga ko'rsatgan tarixiy-ta'siriy omillari haqida so'z yuritiladi. Bu taqqoslash nafaqat tilshunoslik nuqtayi nazaridan, balki madaniy aloqalarni anglash nuqtai nazaridan ham muhim ahamiyat kasb etadi.

Metodologiya. Adabiyotlar tahlili: Arab va o'zbek tillarini taqqosiy o'rganishda bir qancha ilmiy adabiyotlar va tilshunoslik asarlari muhim ahamiyat kasb etadi. Avvalo, arab tilining tuzilishi, fonetikasi va grammatikasi bo'yicha klassik manbalardan biri bo'lgan Sibavayhning "Al-Kitob" asari arab tilining nazariy asoslarini chuqur yoritadi [1]. Ushbu asarda arab tilidagi ildizlar, vaznlar tizimi, tovushlar va gap tuzilmalari haqida mukammal ma'lumotlar berilgan. O'zbek tilshunosligi sohasida esa "Hozirgi o'zbek tili"[2] va "Hozirgi o'zbek adabiy tili"[3] ilmiy adabiyotlari asosiy manba sifatida xizmat qiladi. Bu asarlarda o'zbek tilining agglutinatив tuzilmasi, qo'shimchalar tizimi va fonetik xususiyatlari keng yoritilgan. Shuningdek, arab tilining o'zbek tiliga leksik ta'siri haqida yozilgan maqolalar va izlanishlar, xususan, islom madaniyati bilan bog'liq ilmiy-tarixiy adabiyotlar orqali arabcha so'zlarning o'zbek tiliga kirib kelish jarayonlari chuqur tahlil qilingan. Mazkur manbalar tilshunoslik sohasida qiyosiy tahlil usullarini qo'llash, til strukturalarini tahlil qilish va o'zaro ta'sirni ilmiy asosda yoritish imkonini beradi.

Muhokama va natija. Arab va o'zbek tillarining fonetik, morfologik, leksik va sintaktik xususiyatlari tahlilida qiyosiy, deskriptiv, tarixiy-lingvistik va mantiqiy kabi metodlarga tayanildi:

1. Qiyosiy tahlil (komparativ) metodi — Arab va o'zbek tillarining fonetik tizimi, grammatik tuzilmasi va so'z yasash mexanizmlari taqqoslab o'rganildi. Ushbu usul orqali ikki tilning o'xshash va farqli jihatlari aniqlab berildi.

2. Deskriptiv (ta'rifiy) metod — Har ikki tilning lingvistik birliklari (tovushlar, so'zlar, qo'shimchalar, gap tuzilmalari) mavjud ilmiy manbalar asosida tavsiflandi va tuzilmasi tushuntirildi.

3. Tarixiy-lingvistik metod — Arab tilining o'zbek tiliga ko'rsatgan leksik ta'siri tarixiy kontekstda o'rganildi, diniy va madaniy omillar tahlil qilindi.

4. Mantiqiy tahlil — Tadqiqot davomida lingvistik ma'lumotlar mantiqiy asosda guruhlashtirilib, nazariy xulosalar chiqarildi.

Tadqiqot materiallari sifatida arab va o'zbek tilidagi grammatik adabiyotlar, lug'atlar, ilmiy maqolalar hamda matnlar korpusidan foydalanildi. Shuningdek, tarixiy-adabiy manbalar orqali ikki til o'rtasidagi madaniy-ta'siriy aloqa yoritildi.

Fonetika (tovush tizimi) tahlili. Arab tili fonetik tizimi murakkab bo'lib, unda 28 ta asosiy tovush mavjud. Ayniqsa, gardishli va halqali tovushlar (masalan, 'ayn, g'ayn, hā, sād) arab tilining o'ziga xos belgilaridan sanaladi. O'zbek tilida esa tovushlar tizimi nisbatan soddaga bo'lib, bunday murakkab undoshlar mavjud emas. Shunga qaramay, o'zbek tilida unli va undoshlar o'rtasidagi uyg'unlik, urg'u va talaffuz qoidalari o'ziga xoslik kasb etadi.

Morfologik tahlil. Arab tili flektiv til bo'lib, so'zlar ildiz va vaznlar tizimi asosida yasaladi. Har bir ildiz ko'plab ma'nodagi so'zlarni hosil qilish imkonini beradi. O'zbek tili esa agglutinatив tuzilmaga ega bo'lib, so'z yasash va grammatik ma'nolarni ifodalash uchun qo'shimchalardan foydalanadi. Masalan: yur-di, yur-di-m, yur-di-lar kabi shakllar.

Leksik tahlil. Tarixiy rivojlanish davomida arab tilidan o'zbek tiliga ko'plab so'zlar kirib kelgan. Bu so'zlar asosan diniy, ilmiy va madaniy sohalarga tegishli bo'lib, hozirgi o'zbek tilida ham faol ishlatilmoqda. Masalan: ilm, taqvo, muallim, adolat, hikmat. Bu leksik birliklarning o'zbek tiliga kirib kelishi arab-islom madaniyatining kuchli ta'siri natijasidir.

Sintaktik tahlil. Arab tilida gap qurilishi ko'pincha fe'l bilan boshlanadi (fe'l – doir – holat) va so'z tartibi o'zgaruvchan bo'lishi mumkin[4]. O'zbek tilida esa odatda ot yoki ega bilan boshlanib, fe'l oxirida keladi (Ega – To'ldiruvchi – Fe'l): O'qituvchi darsni tushuntirdi. Arab tilida aniqlik artikllari (al-) orqali berilsa, o'zbek tilida aniqlik ko'proq kontekst orqali ifodalanadi.

Yuqoridagi tahlillar asosida quyidagi xulosalar chiqarildi: Arab va o'zbek tillari turli til oilalariga mansub bo'lsa-da, leksik jihatdan chuqur tarixiy aloqalarga ega. Arab tilining fonetik va morfologik tizimi murakkabroq, o'zbek tilining so'z yasash usuli soddaligi bilan ajralib turadi. Arab tilining diniy va ilmiy merosi o'zbek tili lug'at boyligiga sezilarli ta'sir ko'rsatgan. Gap tuzilmasi

jihatidan arab tili erkinroq, o'zbek tili esa qat'iy so'z tartibiga ega[5]. Bu natijalar arab va o'zbek tillari o'rtasidagi strukturaviy tafovutlarni chuqurroq anglashga xizmat qiladi va tarjima, til o'rganish, madaniyatlararo muloqotda muhim ahamiyat kasb etadi.

Xulosa. Arab va o'zbek tillari tilshunoslik jihatidan turli til oilalariga mansub bo'lishiga qaramay, tarixiy, madaniy va diniy omillar ta'sirida o'zaro aloqada bo'lib kelgan. Qiyosiy tahlillar shuni ko'rsatadiki, arab tili fonetik va morfologik jihatdan murakkab, flektiv tuzilishga ega bo'lsa, o'zbek tili agglutinatativ xususiyatlari bilan ajralib turadi. Arab tilidagi ildiz va vaznlar tizimi so'z boyligini yaratishda katta rol o'ynaydi, o'zbek tilida esa bu vazifani asosan qo'shimchalar bajara oladi. Leksik jihatdan esa arab tilining o'zbek tiliga ko'rsatgan ta'siri ayniqsa sezilarli bo'lib, hozirgi o'zbek tilidagi ko'plab ilmiy, diniy va madaniy atamalar arabcha ildizga ega. Izohli lug'atlar (2 tomli va 5 jildli)da berilgan astronomiyaga oid terminlarning genealogik tahlil natijalaridan ma'lum bo'ldiki, har ikkala lug'atda ham grek va arab tillariga oid terminlar genetik jihatdan faol. Umumturkiy va sof o'zbekcha so'zlar (so'z birikmalari) termin sifatida kam berilgan[6]. Albatta, O'TIL keng xronologik doirada o'zbek tilining butun so'z boyligini emas, balki hozirgi zamon o'zbek adabiy tilining keng iste'moldagi so'z boyligini to'plash va tavsiflashni o'ziga maqsad qilib qo'yadi[7]. Gap tuzilmasi va sintaktik jihatdan bu tillar sezilarli farqlarga ega bo'lsa-da, har ikkala til o'zining milliylik va tarixiy taraqqiyot bosqichlarida o'ziga xos uslubiy xususiyatlarini saqlab qolgan. Ushbu tadqiqot natijalari arab va o'zbek tillarini o'rganish, ularni o'zaro tarjima qilish, lingvistik qiyosiy tadqiqotlar olib borish va madaniyatlararo muloqotni chuqurroq tushinishda muhim nazariy va amaliy ahamiyatga ega ekanligini ko'rsatadi.

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PRAGMATIC APPROACH TO LINGUISTIC AND CULTURAL DIFFERENCES IN ENGLISH-UZBEK MAGAZINE ADVERTISING

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Annotatsiya. Ushbu maqolada ingliz va o'zbek jurnallaridagi reklamalarda lingvistik va madaniy farqlarni pragmatik yondashuv asosida o'rganish yoritiladi. Reklama tilining insonni ishontirish va madaniyatni ifodalash vositasi sifatidagi ahamiyati tahlil qilinadi. Maqola madaniy qadriyatlar, til xususiyatlari va kommunikatsiya usullarining reklama uslubi va mazmuniga ta'sirini o'rganadi. Ingliz va o'zbek reklamalari o'rtasidagi pragmatik strategiyalar, madaniy ramzlar va auditoriyani jalb qilish texnikalari qiyosiy tahlil qilinadi.

Kalit so'zlar: pragmatika, reklama, lingvistik farqlar, madaniy farqlar, ingliz-o'zbek taqqoslash, jurnal reklamalari, ishontirish, kommunikatsiya strategiyalari, madaniy ramzlar.

Аннотация. В статье исследуются лингвистические и культурные различия в рекламах английских и узбекских журналов с прагматической точки зрения. Рассматривается роль языка как инструмента убеждения и культурного выражения в рекламном контексте. Анализируется влияние культурных ценностей, языковых особенностей и коммуникативных методов на структуру и стиль рекламных текстов. Сравнительный анализ выявляет

различия в прагматических стратегиях, культурных символах и методах привлечения аудитории.

Ключевые слова: прагматика, реклама, лингвистические различия, культурные различия, англо-узбекское сравнение, журнальная реклама, убеждение, коммуникационные стратегии, культурные символы.

Abstract. This article examines the pragmatic aspects of linguistic and cultural differences in English and Uzbek magazine advertising. It highlights how language functions as a tool for persuasion and cultural representation in advertising contexts. The study focuses on the influence of cultural norms, values, and linguistic peculiarities on the structure and style of advertisements. Comparative analysis of English and Uzbek magazine advertisements reveals differences in the use of pragmatic strategies, cultural symbols, and communication techniques aimed at engaging the target audience.

Keywords: pragmatics, advertising, linguistic differences, cultural differences, English-Uzbek comparison, magazine advertisements, persuasion, communication strategies, cultural symbols.

Introduction. Advertising is an essential element of modern communication, serving not only as a tool for promoting products and services but also as a reflection of cultural norms and linguistic patterns. The interaction between language and culture is particularly evident in magazine advertisements, where every word, image, and symbol is meticulously crafted to appeal to a specific audience. Understanding how linguistic and cultural differences influence advertising is crucial for creating effective and culturally sensitive campaigns.

In English-speaking countries, advertisements often emphasize directness, individuality, and efficiency, aligning with the cultural values of individualism and consumerism. By contrast, Uzbek advertisements typically highlight family values, collectivism, and traditional cultural symbols, reflecting the deep-rooted collectivist ethos of Uzbek society. These differences not only shape the language of advertisements but also influence their tone, style, and pragmatic strategies.

This article takes a pragmatic approach to analyze the linguistic and cultural differences in English and Uzbek magazine advertising. By comparing these two distinct advertising landscapes, the study aims to uncover how cultural values and linguistic structures impact the way messages are conveyed and perceived. Moreover, the research explores the use of pragmatic strategies, such as persuasion, cultural symbolism, and audience engagement techniques, to understand how advertisers tailor their messages to resonate with their respective audiences.

Materials and methods. Abdukarimov emphasizes [1] that advertising language is not only a tool for promoting products and services but also a reflection of cultural identity. In his research, he analyzes cultural symbols used in Uzbek magazine advertisements, highlighting their ability to evoke emotional and moral resonance among audiences. According to him, the integration of traditional Uzbek values, such as family-oriented themes, creates a stronger connection with the target audience. His findings provide a theoretical foundation for understanding cultural differences in advertising within the scope of this article.

Nazarov explores [2] the relationship between advertising language and pragmatic strategies. He argues that the emotional and poetic nature of Uzbek advertisements fosters a deeper connection with the audience. By employing rhetorical questions and metaphors, advertisers create an engaging and persuasive narrative. Nazarov's work serves as a basis for analyzing the pragmatic differences in English and Uzbek advertisements.

Karimova highlights [3] the rich use of cultural symbols in Uzbek advertisements, stating that their primary purpose is to emotionally engage the audience. Her research examines iconic elements such as the teapot (choynak), traditional clothing, and familial gatherings, which instill trust and cultural pride in the audience. Karimova's analysis is instrumental in understanding the cultural dimensions of advertising for this article.

Usmanov focuses [4] on the phenomenon of multilingualism in Uzbek advertising, analyzing code-switching between Uzbek, Russian, and English. He argues that this technique enables international brands to integrate into local cultural contexts effectively. Usmanov's research is pivotal

for examining linguistic features and their pragmatic implications in multilingual advertising scenarios.

Cook delves [5] into the pragmatics of advertising language, analyzing the strategies used to enhance its effectiveness. He asserts that English advertisements emphasize individuality, freedom, and action, aligning with Western cultural values. Cook's work offers insights into the pragmatic framework that shapes the discourse of English advertisements and contributes significantly to the analysis presented in this article.

Bhatia examines [6] advertising genres from a pragmatic perspective, emphasizing the use of concise and direct expressions to strengthen audience engagement in English advertisements. He identifies logical structuring and contextual adaptability as key factors in effective communication. Bhatia's research serves as a crucial resource for understanding the pragmatic strategies employed in English advertising.

Hofstede underscores [7] the role of culture in defining advertising strategies. In *Culture's Consequences*, he analyzes cultural dimensions, such as individualism and collectivism, and their impact on advertising language. His research is essential for exploring cultural contrasts between English and Uzbek advertisements.

Results and discussion. Linguistic differences in English and Uzbek magazine advertising are influenced by the cultural and social contexts of the respective audiences. Advertisements are designed to resonate with the values, beliefs, and communication preferences of their target demographic.

Language Structure and Style

English Advertisements: English advertisements tend to use concise and direct language, appealing to individualism and efficiency. Slogans like *"Think Different"* (Apple) or *"Impossible Is Nothing"* (Adidas) emphasize personal empowerment and innovation. Short sentences, imperatives, and straightforward messaging dominate the linguistic style.

Uzbek Advertisements: In contrast, Uzbek advertisements often use poetic language, metaphors, and rhetorical devices. For instance, a phrase like *"Har bir oilaga baxt ulashamiz"* (We bring happiness to every family) reflects collectivist values and appeals to familial connections. The language is often emotionally charged, reflecting cultural traditions and values.

Bilingual and Multilingual Elements. Uzbek advertisements frequently incorporate Russian or English phrases to add modernity and sophistication. For example, an advertisement might say *"Yangi mavsumda yangi imkoniyatlar – Best Choice!"* (New opportunities in the new season – Best Choice!). Code-switching enhances the appeal of international products in a local context.

Pragmatic Strategies

- English advertisements often rely on imperatives (e.g., *"Buy Now!"*), rhetorical questions, and repetition to create urgency and clarity.

- Uzbek advertisements, on the other hand, frequently employ storytelling and cultural symbolism to establish an emotional connection with the audience.

Cultural values significantly influence how advertisements are crafted and perceived. The following are some notable contrasts:

Individualism vs. Collectivism. English advertisements are often tailored to individual aspirations, focusing on personal success and independence. For example, a car advertisement might highlight the thrill of adventure and personal freedom. Uzbek advertisements, however, prioritize family, community, and traditional values, emphasizing comfort, safety, and harmony.

Symbolism and Imagery

English Advertisements: Images of skyscrapers, fast cars, and cutting-edge technology dominate, representing progress and modernity.

Uzbek Advertisements: Cultural symbols like *choynak va piyola* (teapot and cups), traditional clothing, and family gatherings are prevalent, evoking nostalgia and cultural pride.

Humor and Emotional Appeal. Humor in English advertisements often relies on irony or wordplay. In contrast, Uzbek advertisements use humor rooted in cultural contexts, which may not

translate universally. Emotional appeals in Uzbek advertising are centered around unity, trust, and shared happiness, while English advertisements often target self-fulfillment and achievement.

Table 1

Comparative Analysis: English vs. Uzbek Magazine Advertising

Aspect	English Advertisements	Uzbek Advertisements
Tone	Direct, concise, and persuasive	Poetic, emotional, and culturally nuanced
Cultural Emphasis	Individualism, personal success	Collectivism, family, and traditional values
Language Use	Dominantly English	Multilingual (Uzbek, Russian, English)
Pragmatic Strategies	Imperatives, rhetorical questions, repetition	Storytelling, metaphors, rhetorical devices
Visual Symbols	Modernity, progress, technology	Tradition, family, cultural pride
Target Emotions	Aspiration, achievement	Trust, harmony, and familial unity

Practical Examples

English Advertisement Example: A smartphone ad in a global magazine might say: *“Experience the world in your hand. Unlimited power, unlimited potential.”* This message emphasizes innovation and personal empowerment.

Uzbek Advertisement Example: An Uzbek food company might advertise with: *“Siz uchun, oilangiz uchun mazali va foydali taomlar”* (Delicious and healthy meals for you and your family). The message highlights collective well-being and cultural values.

Bilingual Advertisement Example: A fashion brand in Uzbekistan could combine languages: *“Siz uchun stil va qulaylik – Premium Collection!”* (Style and comfort for you – Premium Collection!). Here, English words add prestige, while Uzbek retains emotional and cultural relevance.

The pragmatic and cultural differences in English and Uzbek magazine advertising illustrate the need for tailored strategies in global and local markets. Understanding these differences allows advertisers to create messages that align with the values and preferences of their audiences, ensuring maximum impact and engagement.

By analyzing linguistic structures, cultural symbols, and pragmatic approaches, advertisers can effectively navigate the complexities of multilingual and multicultural communication.

Conclusion. The analysis of linguistic and cultural differences in English and Uzbek magazine advertising underscores the significant role of pragmatics in shaping effective communication strategies. English advertisements prioritize individualism, directness, and innovation, reflecting the values of efficiency and personal achievement prevalent in Western cultures. Conversely, Uzbek advertisements are characterized by collectivism, emotional resonance, and the use of traditional symbols, which align with the cultural emphasis on family, community, and heritage.

These differences highlight the importance of cultural sensitivity and linguistic adaptability in crafting advertisements that resonate with diverse audiences. By understanding and incorporating cultural norms and linguistic preferences, advertisers can create messages that are not only persuasive but also culturally appropriate and engaging.

Furthermore, the study of linguistic and cultural differences in advertising has broader implications for cross-cultural communication and globalization. As the world becomes increasingly interconnected, the ability to navigate and respect linguistic and cultural diversity is essential for effective communication across borders.

Future research could expand on this analysis by exploring the impact of digital media on advertising practices and investigating how global trends influence the localization of advertising strategies in multicultural societies like Uzbekistan. Through such studies, the field of advertising can continue to evolve, ensuring its relevance and effectiveness in an ever-changing world.

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METAFORALARNING HOZIRGI SHE'RIYATDAGI AHAMIYATI VA ILMIY-NAZARIY TAHLILI

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Annotatsiya. Ushbu maqolada metaforalarining hozirgi zamon she'riyatidagi ahamiyati va ilmiy-nazariy tahlili ko'rib chiqiladi. Metafora tilning eng kuchli ifodaviy vositalaridan biri sifatida she'riyatda keng qo'llaniladi va uning yordamida she'rlar mazmuni boyitilib, yangi estetik va psixologik qatlamlar ochiladi. Zamonaviy she'riyatda metaforalar yangi ijtimoiy va texnologik sharoitlarda qanday shakllanayotganligi, shuningdek, ularning o'quvchiga ta'siri va hissiy rezonans yaratishdagi o'rni yoritiladi. Maqolada zamonaviy o'zbek she'riyatida ishlatilgan ba'zi metaforalar misolida tahlil o'tkazilib, ularning she'riyatdagi estetik va psixologik ta'siri haqida fikrlar bildiriladi.

Kalit so'zlar: metafora, she'riyat, ilmiy-nazariy tahlil, estetik ta'sir, psixologik ta'sir, lingvistik nazariya, metaforik til, zamonaviy she'riyat, tasviriy elementlar, obraz.

Аннотация. В данной статье рассматривается значение метафор в современной поэзии и их научно-теоретический анализ. Метафора широко используется в поэзии как одно из сильнейших выразительных средств языка, с ее помощью обогащается содержание стихотворений, открываются новые эстетические и психологические пласты. В современной поэзии освещается то, как метафоры формируются в новых социальных и технологических условиях, а также их влияние на читателя и роль в создании эмоционального резонанса. В статье анализируются некоторые метафоры, используемые в современной узбекской поэзии, и комментируется их эстетическое и психологическое воздействие в поэзии.

Ключевые слова: метафора, поэзия, научно-теоретический анализ, эстетический эффект, психологический эффект, лингвистическая теория, метафорический язык, современная поэзия, изобразительные элементы, образ.

Abstract. This article examines the importance of metaphors in contemporary poetry and their scientific-theoretical analysis. Metaphor is widely used in poetry as one of the strongest expressive means of language, and with its help, the content of poems is enriched and new aesthetic and psychological layers are opened. In modern poetry, how metaphors are formed in new social and technological conditions, as well as their impact on the reader and their role in creating emotional resonance is highlighted. The article analyzes some metaphors used in modern Uzbek poetry and comments on their aesthetic and psychological impact in poetry.

Key words: metaphor, poetry, scientific-theoretical analysis, aesthetic effect, psychological effect, linguistic theory, metaphorical language, modern poetry, visual elements, image.

Jahon she'riyatida badiiylikning turi sifatida keng qo'llaniladigan metaforik tasvir adabiyotshunoslikning muhim masalalaridan biri hisoblanib kelishi, aslida, badiiy ifodaning chuqur va keng tarqalgan imkoniyatlarini anglatadi. Metafora va metaforik tasvirlar nafaqat she'riyatda, balki umuman badiiy ijodda ham eng ko'p ishlatiladigan vositalardan biridir. Ular orqali yozuvchi yoki shoir o'z fikrini, tuyg'ularini yoki dunyoqarashini aniq va yirik obrazlarda ifodalaydi. Metafora badiiy ijodning o'ziga xos o'zgacha tili sifatida tilga kiradi, chunki u to'g'ridan-to'g'ri, oddiy ifodalashdan farq qiladi va o'quvchini tasavvurlariga yangi manzara ochadi. Metaforik tasvirlar she'riyatda biror tasavvurni, hissiyot yoki holatni birmuncha aniq bo'lmagan, lekin o'ta boy va ko'p qirrali obrazlarda aks ettiradi. Bu esa o'quvchining she'rni tushunish jarayonini chuqurlashtiradi va

unga ko'proq mulohazalar va his-tuyg'ularni keltiradi. Metafora orqali shoir yoki yozuvchi o'zi yaratgan obrazlar yordamida o'quvchini yangi bir olamga olib kiradi, unda odatda tasavvur qilish qiyin bo'lgan fikrlar va tuyg'ularni yetkazishga muvaffaq bo'ladi. Adabiyotshunoslikda metafora va metaforik tasvirlarni o'rganish, faqatgina badiiy ifoda vositasi sifatida emas, balki inson tafakkuri, uning ruhiy holati, ijtimoiy munosabatlar va madaniyat bilan bog'liq bir jarayon sifatida ko'riladi. Buning sababi shundaki, metafora nafaqat tilning o'zgartirilgan shakli, balki o'sha jamiyat va uning madaniy qiymatlari bilan bog'liq chuqur ma'nolarni o'zida aks ettiradi. Metaforik tasvirlar orqali odamlar o'z hayotlarini, atrofidagi dunyoni va o'zaro munosabatlarini qanday tushunishini ko'rsatadi.

Metafora – bu tilning eng kuchli ifodaviy vositalaridan biri bo'lib, u bevosita va yaqqol tasvirni yaratishda yordam beradi. She'riyatda metafora, nafaqat mazmunni boyitishda, balki o'quvchi yoki tinglovchiga chuqur estetik tuyg'ularni yetkazishda ham muhim rol o'ynaydi. Zamonaviy she'riyatda metaforalar, o'ziga xos ifodaviylikni va yangi mazmunsal qatlamlarni yaratishda faol foydalanilmoqda. Ushbu maqolada metaforalarning hozirgi she'riyatdagi ahamiyati va ularning ilmiy-nazariy tahlili haqida so'z yuritiladi.

Metafora – bu biror tushuncha yoki ob'ektni boshqa biror tushuncha yoki ob'ekt orqali ifodalashdir. U ko'pincha o'quvchi yoki tinglovchiga yangi ma'no qatlamlarini ochishga yordam beradi. Psixologik, lingvistik va filosofik nuqtai nazardan, metafora ma'naviy yoki hissiy tajribalarni yangicha shaklda tushunishga xizmat qiladi. Ya'ni,

lingvistik nazariya: metafora, tilning ifodaviy imkoniyatlarini kengaytiradi va so'zlarning ko'proq ma'nolarini ochadi. Metaforaning lingvistik tahlili odatda “ayrim elementlarni boshqa bir element bilan bog'lash” prinsipiga asoslanadi.

Psixologik nazariya: metafora odamlarning fikrlash va tushunish jarayonlarini yoritishda, ongni yangi shakllarda ochish va yangi qarashlarni shakllantirishga yordam beradi.

Zamonaviy she'riyatda metaforalar ko'plab tasviriy elementlarni yaratishga yordam beradi. Ular shunchaki ifoda vositasi emas, balki she'rning asosiy qurilish manbaiga aylangan. She'riyatda metafora estetik qiymatga ega bo'lib, ijodiy jarayonni boyitadi. She'rda yasalgan metafora o'quvchiga yangi obrazlar va tasvirlar yaratish imkonini beradi, shu bilan birga ularning tafakkurini ko'taradi.

Metafora mavzuni yangi o'lchovlarga olib chiqadi. Masalan, hayot va o'lim, sevgi va qarish kabi abadiy mavzularni yangi nuqtai nazardan ko'rsatishga imkon yaratadi.

She'riyatda metaforalar yangi shakllarda va murakkab qurilishlar bilan paydo bo'ladi. Ular she'rlarning tiliga, uning shakl va mazmuniga yangiliklar kiritadi.

Metafora inson ongini, his-tuyg'ularini shakllantiradi va ularga yangi ma'nolar beradi. She'rda ishlatilgan metafora o'quvchining hissiy jihatdan qiziqishini uyg'otadi, uning estetik dunyosini kengaytiradi.

She'rda ishlatilgan kuchli metaforalar o'quvchining ichki hissiyotlarini uyg'otishi mumkin. Bu turdagi metaforalar o'quvchining o'z dunyosiga chuqurroq kirishiga yordam beradi.

Metaforalar, insonni yangi fikrlash va his qilish darajasiga olib boradi. Ular orqali she'r, o'quvchini o'z-o'zini tanish va o'zgarishga undaydi.

Zamonaviy o'zbek she'riyatida foydalanilgan metaforalarni misol qilib keltirish mumkin. Misollarni tahlil qilish orqali metaforalarning she'riyatdagi funksiyasini ko'rsatish mumkin. O'roz Haydarning “Qiblanamo” she'rini tahlilga tortamiz:

Magar qiblanamong qo'lingda bo'lsa,

Qorong'i o'rmonda adashmaysan, bas.

Quyun girdobiga tortganda esa

Yer uchsayam, seni uchiraolmas.

Ushbu she'rda qiblaning metaforik tasviri o'ziga xos va chuqur ma'no ifodalaydi. “Qiblanamo” so'zi odatda diniy kontekstda, namozda yuzlanadigan qiblani anglatadi, lekin she'rda bu so'z kengroq ma'noda ishlatilgan va insonning hayotidagi asosiy yo'naltiruvchi kuchni, maqsadni, yoki umidni ifodalash uchun metafora sifatida qo'llanilgan. **“Qiblanamong qo'lingda bo'lsa, Qorong'i o'rmonda adashmaysan, bas”**, bu qatorda “qiblanam” so'zi orqali insonning yo'l-yo'riqni, maqsadni va hayotdagi qarorlarni aniqlashda asosiy nuqtasini anglatadi. «Qorong'i o'rmon» esa

hayotdagi noaniqlik, murakkablik, yoki qiyinalgan paytlarni bildiradi. Agar insonning “qiblasi” aniqlangan bo‘lsa (ya’ni, maqsadi yoki ishonchi mustahkam bo‘lsa), u holda hayotdagi qiyinchiliklar va noaniqliklardan xalos bo‘ladi, adashmaydi.

“Quyun girdobiga tortganda esa Yer uchsayam, seni uchiraolmas”, Bu yerda “quyun girdobiga” bo‘lish, ya’ni hayotdagi murakkab va noaniq vaziyatlarda adashish yoki yo‘lni yo‘qotish holatini tasvirlaydi. Metafora orqali shoir shuni aytmoqchi bo‘ladiki, agar qibla, ya’ni maqsad va yo‘nalish yo‘q bo‘lsa, inson biron joyga yetib bormaydi va haqiqatni topa olmaydi.

Metafora she’riyatida turli ko‘rinishda namoyon bo‘lib, bu ijodkorning tafakkur doirasi kengligini, xalqimizning urf-odatlarini va qadriyatlaridan yaxshigina xabardor ekanligini ko‘rsatadi. Metafora juda keng miqyosli hodisa bo‘lib, sintaktik-stilistik chegaralarni bilmaydi va metaforik qo‘llangan so‘z matn mazmuniga to‘la mos keladi. O‘roz haydar Mirzo she’riyatida qo‘llangan metaforalar tanlanishiga ko‘ra obrazlilik, jozibadorlik, ta’sirchanlik va ohangdorlik kabi xususiyatlarini o‘zida namoyon etadi. Metaforalar kitobxonni lirik qahramonning ichki olami, his-tuyg‘ulari, quvonch-u umidlari bilan tanishtiradi, uni ham o‘z og‘ushiga chorlaydi, o‘ylashga majbur qiladi va shu bilan birga, unga cheksiz zavq bag‘ishlaydi.

Quyida ulug‘ shoir O‘roz Haydarning “Yurt” she’rida metaforik tasvir asosida fikrlar quyidagicha tasvirlanadi:

*Tuproq‘imiz loy yo toshdanmi,
Sarkashmizmi, yo mo‘minqobil.
Chiroyimiz sochu qoshdanmi,
Qarar bizga bir ko‘zda odil.*

Ushbu she’rda metaforik tasvirlar yordamida bir nechta chuqur ma’nolarni ifodalashga erishilgan. Har bir misrada metafora orqali turli obrazlar yaratilib, ular orqali insonning ma’naviy holati va tashqi dunyo bilan munosabati tasvirlangan. “Tuproq‘imiz loy yo toshdanmi” misrasida odamlarning tabiati yoki holatini ifodalovchi metafora mavjud. “Tuproq” va “loy” yoki “tosh” kabi so‘zlar insonning ichki mohiyati, ruhiy holati yoki ijtimoiy o‘rni haqida tasavvur yaratadi. Loyini yoki toshni tanlash, odamning xulq-atvori yoki mohiyatiga nisbatan izoh beradi: “loy” – yumshoq, o‘zgaruvchan va malakali bo‘lishi mumkin, “tosh” esa qat’iy, mustahkam, lekin ba’zida sovuq va his-tuyg‘ulardan bexabar bo‘lishi mumkin. “Sarkashmizmi, yo mo‘minqobil” bu yerda “sarkash” va “mo‘minqobil” kabi so‘zlar ham metafora sifatida ishlatilgan. “Sarkash” – itoatsiz, boshiga buzuqlik olib keladigan odamni ifodalaydi, “mo‘minqobil” esa, aksincha, to‘g‘ri yo‘lni tutadigan, dinni va ahloqni hurmat qiladigan odamni tasvirlaydi. Bu yerda odamning ichki qarama-qarshiligi yoki tanlovlari ko‘rsatilgan: u sariq yoki mumin bo‘lishi mumkin, ya’ni o‘zi tanlagan yo‘lda bo‘lishi mumkin. “Chiroyimiz sochu qoshdanmi” bu misrada esa tashqi go‘zallik va uning haqiqiy mohiyati o‘rtasidagi farqni bildiruvchi metafora ishlatilgan. Shoir “chiroy” – tashqi go‘zallik, “soch” va “qosh” esa, go‘zallikning tashqi unsurlari sifatida ko‘rsatadi. Bu yerda tashqi go‘zallikning mantiqsiz yoki o‘zgaruvchan ekanligi, ya’ni uning yuzaki ekanligi ko‘rsatilmoqda.

“Qarar bizga bir ko‘zda odil” misrasida “bir ko‘zda odil” degan ibora orqali haqiqat va adolatning muhimligi ta’kidlanadi. “Ko‘z” va “odil” kabi tasvirlar metafora sifatida ishlatilgan, bu yerda adolatning o‘ziga xos va aniq bo‘lishi zarurati ko‘rsatilmoqda. Odamlar o‘zlariga bir ko‘z bilan qarashini, ya’ni haqiqatni to‘liq tushunishni istashadi. She’rda ishlatilgan metaforalar insonning ichki va tashqi holatini, qarorlar va tanlovlarni, shuningdek, haqiqat, adolat va go‘zallik haqidagi falsafiy qarashlarni aks ettiradi. Tushuncha va tasvirlar orqali insoniyatning har xil ijtimoiy va ma’naviy holatlari jonli tarzda ifodalanadi.

Metafora she’riyatida turli ko‘rinishda namoyon bo‘lib, bu ijodkorning tafakkur doirasi kengligini, xalqimizning urf-odatlarini va qadriyatlaridan yaxshigina xabardor ekanligini ko‘rsatadi. Metafora juda keng miqyosli hodisa bo‘lib, sintaktik-stilistik chegaralarni bilmaydi va metaforik qo‘llangan so‘z matn mazmuniga to‘la mos keladi. O‘roz haydar Mirzo she’riyatida qo‘llangan metaforalar tanlanishiga ko‘ra obrazlilik, jozibadorlik, ta’sirchanlik va ohangdorlik kabi xususiyatlarini o‘zida namoyon etadi. Metaforalar kitobxonni lirik qahramonning ichki olami, his-tuyg‘ulari, quvonch-u umidlari bilan tanishtiradi, uni ham o‘z og‘ushiga chorlaydi, o‘ylashga majbur qiladi va shu bilan birga, unga cheksiz zavq bag‘ishlaydi.

Xulosa qilib aytadigan bo'lsak, metafora, zamonaviy she'riyatda o'zining boy ifodaviy imkoniyatlari bilan katta ahamiyatga ega. U nafaqat she'rning tashqi ko'rinishini bezatibgina qolmay, balki uning mazmunini chuqurlashtiradi, o'quvchini yangi fikr va hissiyotlarga olib boradi. Shuningdek, metaforalarning she'riyatdagi roli va ahamiyati, uning estetik va psixologik ta'sirini ilmiy-nazariy jihatdan tahlil qilish she'riyatning rivojlanishini va o'zgarishini tushunishda yordam beradi.

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XONQA SHEVASINING FONETIK XUSUSIYATLARI TAHLILI

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Annotatsiya. *Ushbu maqolada Xorazm o'g'uz lahjasi tarkibiga kiruvchi Xonqa shevasining o'ziga xos xususiyatlari haqida fikr yuritilgan. Xususan, shevaning fonetik o'ziga xosliklari haqida atroflicha ma'lumot berilgan bo'lib, nazariy ma'lumotlar asosida qator misollar ham keltirilgan.*

Kalit so'zlar: *sheva, fonetik xususiyat, palatal, vel(y)ar, singarmonizm, umlaut, assimilyatsiya, metateza, reduksiya, eliziya, proteza, geminatsiya.*

Аннотация. *В статье рассматриваются особенности ханкинского диалекта, входящего в состав хорезм-огузского диалекта. В частности, дана подробная информация о фонетических особенностях диалекта, а также приведен ряд примеров, основанных на теоретических данных.*

Keywords: *dialect, phonetic feature, palatal, vel(y)ar, synharmonism, umlaut, assimilation, metathesis, reduction, elision, prosthesis, gemination.*

Abstract. *This article discusses the specific features of the Khanka dialect, which is part of the Khorezm Oghuz dialect. In particular, detailed information is provided about the phonetic features of the dialect, and a number of examples are presented based on theoretical data.*

Ключевые слова: *диалект, фонетическая особенность, палатальный, вел(у)ар, сингармонизм, умляут, ассимиляция, метатеза, редукция, элизия, протез, удвоение.*

Kirish. Kishilar o'rtasida bevosita aloqa vazifasini bajaruvchi til tovush yoki tovushlar kompleksi orqali o'z ifodasini topadi. O'zbek tilshunosi M.M.Mirtojiyev to'g'ri ta'kidlagandek: "Ma'lum tovush yoki tovushlar kompleksida ma'no yoki maqsadning ifoda topishi lug'aviy birlik, lug'at, leksika hisoblanadi. Shu leksikaning ma'lum grammatik qonuniyatlar asosida kommunikatsiyaga kirishuvi nutq, ya'ni tildir. Bu o'rinda tilning uch bosqichdagi tarkibiy qismi haqida gap boradi: tilning material manbayi – tovushlar; shu material manbaini o'z vositasida tashishi – leksika, lug'at; o'sha leksikaning kishilar muloqotga kirishuvi uchun o'zaro kommunikativ aloqada bo'lish qonuniyati – grammatika... Tovush tilni namoyon etuvchi materialdir"[3:5]. Shu boisdan ham tilning fonetik jabhasiga qiziqish va bu borada amalga oshirilgan ilmiy-nazariy hamda amaliy tadqiqotlar o'zining uzoq tarixiga ega.

O'zbek shevalari fonetikasining ilmiy asosda o'rganilishini Y.D.Polivanov, G'.O.Yunusov, A.K.Borovkov, V.V.Reshetovlar boshlab bergan an'ana va tendensiyalarni Sh.Shoabdurahmonov, F.Abdullayev, X.Donyorov, S.Ibrohimov, A.Ishayev, A.Aliyev, N.Rajabov, Sh.Nosirov, S.Otamirzayeva, H.Uzoqov, S.Tulyakov va boshqa olimlar davom ettirdilar.

Muhokama. Til xususiyatlariga ko'ra Xonqa shevasi Xorazm o'g'uz lahjasi tarkibiga kiruvchi sheva hisoblanib, bu shevada muloqot qiluvchi aholi Xorazm viloyatining Xonqa tumanida, shuningdek, Tuproqqal'a tumanining bir qismida istiqomat qiladilar.

O'zbek shevalarining murakkab tarkibga egaligi, avvalo, ularning fonetik jihatdan rang-barangligi tufaylidir. O'zbek shevalari unli va undoshlar miqdori va sifati, fonetik qonunlar, fonetik jarayonlarning o'ziga xosligi jihatidan o'zaro farqlanadi va, aksincha, ayrim jihatlariga ko'ra, ular bir-biri bilan o'xshashliklarga ham ega bo'ladi [1:31]. Xonqa shevasi ham o'ziga xos fonetik jihatlar bilan boshqa shevalardan ajralib turadi. Ushbu shevada 10 ta unli (a, ä, ā, i, ï, e, u, ū, o, ö) va 24 ta undosh (b, d, f, g, h, ž, ž, k, l, m, n, p, q, r, s, t, v, x, j, z, γ, š, č, ŋ) tovush mavjud.

O'zbek shevalarida bu undosh fonemalar ikki pog'onali qo'llanadi, ya'ni palatal va vel(y)ar. Bunda old qator unlilar qurshovida undoshlar palatal (yumshoq), orqa qator unlilar qurshovida vel(y)ar (qattiq) tus oladi. Jumladan, **eš** so'zi tarkibidagi **š** undoshi palatal tovush hisoblanadi, chunki u old qator e unlisining ta'siriga uchraydi. **Āš** so'zida esa **š** undoshi orqa qator **ā** unlisi ta'sirida velar xususiyatga ega bo'ladi. Xuddi shuningdek, **tor** orqa qator **o** unlisi har ikki tomondagi undoshga ta'sir etib, ularni ham orqa qator mavqega moyil qiladi va **t, r** undoshlari velar xususiyatga ega bo'ladi [1:34].

Natija. Ma'lumki, o'g'uz lahjasi, xususan, Xonqa shevasida adabiy tildagi **q** undoshi o'ziga xos artikulyatsiya ega. Bu undosh mazkur shevada adabiy tildagi **k** va **q** undoshlari oralig'ida talaffuz qilinadi, uni akut diakritik belgisi bilan '**k**' kabi ifodalash mumkin:

A:talī'knīŋ ma:līn ba'ktīm bā:ārdä,

O'zi durmījīn u:jatādī sā:ārdä

Shuningdek, singormonizm hodisasi ham Xonqa shevasida yuz beradi. Ma'lumki, singarmonizm lotincha unlilarning uyg'unlashuvi demakdir. Taniqli tilshunos I.A.Bogoroditskiy fikriga ko'ra singarmonizm unlilar uyg'unligi, shuningdek, qisman undoshlarga ham taalluqlidir. Undoshlarga ham taalluqlidir deyilishida jaranglilik, jarangsizlik jihatidan asos va affiksning uyg'unlashishi ko'zda tutiladi: borgan ~ **baryan** (r+γ jarangli undoshlari uyg'unlashgan), ketgan ~ **ketkän** (t+k jarangsiz undoshlar uyg'unlashgan). Ko'pchilik shevalardagi kabi singarmonizm Xonqa shevasida ham ikki xil ko'rinishda namoyon bo'ladi:

1. *Lingval yoki palatal (tanglay) singarmonizm.* Bunda so'zning dastlabki bo'g'inida old qator unli mavjud bo'lsa, keyingi bo'g'inlarda ham old qator unlilar qatnashadi, aksincha, dastlabki bo'g'inida orqa qator unlilar qatnashsa, keyingi bo'g'inlarda orqa qator unlilar ishtirok etadi: *gälpädīm* // kelgan edim, *baqča* // bog'cha, *bala* // bola kabi.

2. *Labial singarmonizm.* Singarmonizmning bu turida so'zning dastlabki bo'g'inida old qator lablangan unli ishtirok etsa, keyingi bo'g'inlarda ham shu holat kuzatiladi, yoki aksincha dastlabki bo'g'inida lablangan orqa qator unli ishtirok etsa, keyingi bo'g'inlarda ham lablangan orqa qator unli qatnashadi.

Labial singarmonizm biz tadqiq ostiga olgan Xonqa shevasida unchalik faol emas.

Xonqa shevasida assimilyatsiya hodisasi ham uchraydi. Odatda, assimilyatsiya unli va undoshlar tizimida baravar qayd qilinadi, lekin ko'proq undoshlar bilan bog'liq fonetik qonundir. Uning progressiv va regressiv, to'liq va to'liqsiz assimilyatsiya turlari borligi ma'lum. Xonqa shevasida assimilyatsiyaning to'liqsiz turi faol qo'llanadi: *balāmnän* // bolamdan, *ötkän* // o'tgan kabi. Ko'rinadiki, muayyan leksema tarkibida ma'lum belgi asosida zidlanuvchi ikki undosh talaffuz noqulayligini bartaraf qilish harakati tufayli zidlanish belgisini yo'qotadi, bir xil undoshlarga aylanadi. Natijada leksemaning og'zaki so'zlashuv varianti – uslubiy variant maydonga keladi [2:112].

Dissimilyatsiya – so'z tarkibidagi undoshlarning boshqa tovush ta'sirisiz tovush variantiga ega bo'lishi. Xonqa shevasida kam miqdorda uchraydi: *deval*//devor.

Metateza. U so'z tarkibida undoshlarning o'rin almashishidir. Xonqa shevasida: *qoŋšī* //qo'shni, *teškär* //tekshir.

Reduksiya so'z tarkibida ayrim unlilarning kuchsizlanishi: *kīšī*//kishi, *bīlīm* //bilim.

Eliziyaning Xonqa shevasida “so'z tarkibidagi pozitsiyasi kuchsizlangan undoshning tushib qolishi” turi faol qo'llanadi: *bösāŋ* //bo'lsang, *sasāŋ* //solsang.

Proteza – unlilarning orttirilishi ham kuzatiladi: *sinf* ~ *sīnif*, *umr* ~ *ūmīr* kabi.

Ko‘rinadiki, so‘zning oxirgi pozitsiyasida undosh tovushlar orttirilishi juda kam, undoshlarning tushirilishi esa so‘zning barcha o‘rinlarida uchraydi. Biroq so‘z boshida va oxirida undoshning tushishi o‘ziga xos jihatlarga ega bo‘lib, bu shevaning undoshlar tizimi unlilariga nisbatan ancha barqaror va mustahkam o‘rin tutishini ko‘rsatadi.

Geminatsiya – undoshlarning takrorlanish hodisasi ham bu shevaning katta qismidan joy olgan: *eshak* ~ *eššāk*, *qari* ~ *qārri*, *oriq* ~ *arriq* kabi.

Undoshlarning so‘z boshida tushishi: *hatla* ~ *atla*, *hurkdī* ~ *ūrkti*, *hisob* ~ *īsap*, *ho‘kiz* ~ *ōkiz*, *yog‘och* ~ *ayač(š)*.

Shuningdek, bu shevadagi eng faol fonetik o‘zgarishlardan biri bu so‘z boshidagi **“d”lashuv** hamda **“g”lashuv** hodisasi hisoblanadi. Adabiy tildagi t tovushi bilan boshlanuvchi so‘zlarning deyarli barchasi “d”lashadi, k tovushi bilan boshlanuvchi so‘zlarning katta qismi “g” lashadi:

<i>to‘rt (soni) / dōrt</i>	<i>kun / gün</i>
<i>til / dīl</i>	<i>kerak / gārāk</i>
<i>teshik / dōšik</i>	<i>keldi / gāldi</i>

Xulosa. O‘zbek xalq shevalari vokalizmining rang-barangligining sababi unga asos bo‘lgan qarluq, qipchoq va o‘g‘uz shevalari bir butunlikni tashkil etganida. Shevalar shuning uchun ham o‘zining tabiiy jilolari, o‘ziga xos murakkabliklari bilan o‘zbek adabiy tilining poydevori va asosidir.

Shevalarda ko‘plab hozirgi adabiy tilda uchramaydigan belgilar saqlab qolganki, ularni asosli ravishda ilmiy o‘rganish juda muhim tarixiy-lingvistik xulosalar chiqarishga imkon tug‘diradi. Xalq shevalaridagi bunday fonetik, leksik-grammatik fakt va asoslar, P.M.Melioranskiy ta‘biri bilan aytganda: “...qadimgi yodgorliklarni tushunish va lingvistik analiz qilishda noyob qo‘llanma vazifasini bajaradi”[4:3].

Dialektal fonetik-fonologik va boshqa lisoniy xususiyatlar ta‘lim tizimida o‘qituvchi va o‘quvchilar til kompetentligini boyitish va rivojlantirishga, ular ongiga adabiy til me‘yorlarini singdirishga va nutq madaniyatini shakllantirishga salbiy ta‘sir etmasligi uchun amaliy tilshunoslik masalalarini kun tartibiga qo‘yish dolzarb vazifalardan biridir.

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COMPARATIVE STUDIES OF TOTEMISM IN ENGLISH AND UZBEK LANGUAGE

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Annotatsiya. Totemizm - bu odamlar va ularning ramziy hayvon, o'simlik yoki tabiiy ob'ekti o'rtasidagi ma'naviy aloqaga asoslangan e'tiqod va amaliyotlar tizimi. Ushbu maqolada totemizmning nazariy asoslari o'rganilib, uning ingliz va o'zbek tillarida aks etishi qiyosiy tahlil qilinadi. Totemizm - bu insoniyat tarixidagi eng qadimgi e'tiqod tizimlaridan biri bo'lib, unda odamlar hayvonlar, o'simliklar yoki totemlar deb ataladigan tabiiy narsalar bilan ma'naviy aloqaga ishonishgan. Ushbu maqola totemizmning ingliz tilidagi aksini o'rganadi. Maqolada totemik belgilarning idiomatik iboralar, milliy gerblar, brend logotiplari va adabiyotlarda qanday qo'llanilishi tahlil qilinadi. Maqolada totemizm zamonaviy ingliz madaniyatida hamon saqlanib qolganligi, tabiatdan olingan ramzlar orqali odamlarga insoniy fazilatlar, his-tuyg'ular va ijtimoiy o'zlikni ifodalashga yordam berishi ko'rsatilgan.

Kalit so'zlar: Totemizm, ingliz tili, o'zbek tili, qiyosiy tilshunoslik, timsollar, folklor, idiomalar, madaniyat, totemizm nazariyasi.

Аннотация. Тотемизм — это система верований и практик, основанных на духовной связи между людьми и их символическим животным, растением или природным объектом. В данной статье рассматриваются теоретические основы тотемизма и дается

сравнительный анализ его отражения в английском и узбекском языках. Тотемизм — одна из древнейших систем верований в истории человечества, где люди верили в духовную связь с животными, растениями или природными объектами, называемыми тотемами. В этой статье исследуется отражение тотемизма в английском языке. Анализируется, как тотемные символы используются в идиоматических выражениях, национальных эмблемах, логотипах брендов и литературе. В статье показано, что тотемизм все еще жив в современной английской культуре, помогая людям выражать человеческие качества, эмоции и социальную идентичность с помощью символов из природы. В ней изучаются тотемические элементы в идиомах, фольклоре, литературе и национальных символах, подчеркиваются культурные сходства и различия. Исследование показывает, что тотемизм по-прежнему играет важную роль в формировании мировоззрения, языка и традиций как англоязычных, так и Узбеко язычных обществ.

Ключевые слова: Тотемизм, английский язык, узбекский язык, сравнительное языкознание, символы, фольклор, идиомы, культура, теория тотемизма.

Abstract. Totemism is a system of beliefs and practices based on the spiritual relationship between humans and their symbolic animal, plant, or natural object. This article explores the theoretical foundations of totemism and presents a comparative analysis of its reflection in the English and Uzbek languages. It studies totemic elements in idioms, folklore, literature, and national symbols, highlighting cultural similarities and differences. Totemism is one of the most ancient belief systems in human history, where people believed in a spiritual connection with animals, plants, or natural objects called totems. This article explores the reflection of totemism in the English language. It analyzes how totemic symbols are used in idiomatic expressions, national emblems, brand logos, and literature. The article shows that totemism is still alive in modern English culture, helping people express human qualities, emotions, and social identity through symbols from nature.

Key Words: Totemism, English language, Uzbek language, comparative linguistics, symbols, folklore, idioms, culture, theory of totemism.

Totemism is one of the earliest religious and social systems of mankind, dating back to primitive times. The word totem comes from the language of the Native American Ojibwa tribe and means his kinship group or his family. In scientific literature, totemism is defined as the belief in a mystical or kinship relationship between a group of people and a particular animal, plant, or natural phenomenon, which acts as a guardian or symbol of the group. Totemism is one of the oldest belief systems in human history. It originated among ancient tribes and indigenous peoples of Africa, America, and Australia. In traditional totemism, people believed that they had a spiritual connection or kinship with a certain animal, plant, or object, called a totem. The totem was seen as a protector, a symbol of identity, and a source of power. While totemism is traditionally associated with Indigenous cultures, its influence permeates the English language through metaphors, idioms, and cultural symbolism. Though English-speaking societies do not practice totemism in the traditional sense, remnants of totemic thought survive in folklore, heraldry, and everyday expressions.

The concept of totemism was first introduced by John Ferguson McLennan (1869) and later developed by Émile Durkheim, who saw it as a fundamental system of religious beliefs in primitive societies. Claude Lévi-Strauss further expanded the idea, focusing on totemism as a system of classification in human thinking.

In linguoculture, totemism reflects the close relationship between language and culture, where words, symbols, metaphors, and phraseological units are connected with the sacred images of totems.

Linguoculture and totemism are deeply connected because both reflect the worldview, beliefs, and traditions of a particular society. Totemism, being a system of symbols related to animals, plants, or objects, is often preserved and transmitted through language, idioms, folklore, and rituals within linguoculture.

Proverbs, metaphors, and fairy tales reflect totemic thinking and beliefs. The symbolic meaning of animals, plants, or objects is passed from generation to generation through language.

Functions of Totemism in Linguoculture

1. → Identity Function — Represents belonging to a certain tribe, family, or group.
2. → Protective Function — Totems act as protectors from evil or danger.
3. → Symbolic Function — Totems are used in language as metaphors, symbols, or in folklore.
4. → Cognitive Function — Totemic elements help structure the world view and understanding of nature.

Although modern society is far from these ancient beliefs, traces of totemism still exist in many cultures, including English-speaking ones. In the English language, totemism is reflected through idioms, symbols, literature, and even brands.

Theoretical Foundations of Totemism in Language

Language is one of the main tools for preserving and transmitting totemic ideas. Through idioms, metaphors, proverbs, and stories, people reflect their vision of the world, giving animals and natural objects symbolic meaning.

Totemism in the English Language

English totemism has been greatly influenced by European folklore, heraldry, medieval symbolism, and literature. Many idioms and metaphors with animal symbols became stable expressions in English.

- A lion-hearted person — Very brave
- An eagle eye — Sharp observation
- As sly as a fox — Very clever
- As proud as a peacock — Very vain
- A black sheep — An unusual or disliked family member
- A lone wolf — A person who prefers to act alone

Totemism in the Uzbek Language

In Uzbek culture, totemism is closely connected with the nomadic past, Turkic mythology, and close relationship with nature. The animal world plays an important role in proverbs, fairy tales, songs, and oral literature.

Main Characteristics:

- Wolf (bo'ri) symbolizes bravery, leadership, and protection.
- Horse (ot) represents loyalty, strength, and freedom.
- Fox (tulki) symbolizes cunning and intelligence.
- Camel (tuya) shows patience and endurance.
- Birds like the dove (kaptar) represent peace and innocence.
- Bo'ri yurakli — Brave-hearted like a wolf
- Tulki kabi ayyor — Sly like a fox
- Ot kabi sadoqatli — Loyal like a horse
- Asalari kabi mehnatkash — Hard-working like a bee
- Tuya sabrli — Patient like a camel

Similarities in English and Uzbek Totemism

Both cultures use totemic symbols to express strength, cleverness, loyalty, and diligence. This shows that despite the geographical and cultural distance, human societies have common views about the animal world.

Both cultures use totemic symbols to express:

- Strength (Lion/Wolf)
- Cleverness (Fox)
- Loyalty (Dog/Horse)
- Diligence (Bee).

Differences in English and Uzbek Totemism

English language uses lion, owl, and eagle symbols prominently, while Uzbek language uses wolf, horse, and camel symbols, reflecting different cultural and environmental influences.

Use of wild animals (lion, eagle, fox) as symbols of power, wisdom, and cleverness.

- Domestic animals (dog, horse) symbolize loyalty and service.
- Birds (owl, peacock, raven) carry meanings of knowledge, beauty, and mystery.

Totemism in Brands and Logos

Totemism can also be found in the commercial world. Many famous brands use animal symbols to represent their values and identity:

- Jaguar (cars) — Speed, elegance, and power.
- Puma (sportswear) — Strength, agility, and energy.
- Apple (technology) — Knowledge, creativity, and innovation (linked to the symbolic meaning of the apple in many cultures).

Totemic Images in Literature

English literature often uses animals and plants as totemic symbols to express deep ideas and emotions. Some examples include:

- Animal Farm by George Orwell — Animals represent different types of people in society.
- The Tyger by William Blake — The tiger symbolizes mystery, power, and divine creation.
- Native American poetry and stories — Animals often appear as spiritual guides or protectors.

Totemism is not just a thing of the past. In the English language, it still lives on through idioms, national symbols, brands, and literature. Animals and plants remain powerful symbols of human values, emotions, and identity. Totemism shows that even in a modern world, people continue to find spiritual meaning and inspiration in the natural world around them.

Different nations choose specific totems that reflect their history, character, or environment. These totems become cultural symbols in language, literature, and everyday speech.

1. Examples:
2. Eagle in American culture = Freedom
3. Wolf in Turkic cultures = Bravery and leadership
4. Camel in Uzbek culture = Patience and survival

Totem symbols influence communication styles, greetings, wishes, and even curses in many cultures. Animal symbolism helps people express emotions, character traits, and values more vividly.

Totemism in both English and Uzbek languages reflects ancient human connections with nature, where animals are not just creatures but carriers of cultural meaning. The theoretical study of totemism shows that symbolic representation of animals in language helps preserve national identity, transmit cultural wisdom, and teach moral values across generations.

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FONEMALARIDA INVARIANT VA VARIANT MUNOSABATI

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Annotatsiya. Maqolada, invariant fonemalar tilning asosiy tovush birligi sifatida, variant fonemalar esa fonemalar o'rtasidagi fonetik farqlarni tushuntiruvchi holat sifatida ko'rib chiqilgan. Bu haqida jahon va o'zbek tilshunos olimlarining qarashlari ham aks etgan. Invariant va variant fonemalar tilning boyligini, tovush tizimining moslashuvchanligini va ijtimoiy-hududiy faktorlarning tilga ta'sirini yoritadi.

Kalit so'zlar: fonologiya, invariant va variant, ottenka, cho'ziq va qisqa unlilar, jarangsiz va jarangli undoshlar, akustik, artikulyatsion, abstrakt bosqich, oppozitsiya.

Аннотация. В статье инвариантные фонемы рассматривались как основные звуковые единицы языка, а варианты фонемы – как обстоятельства, объясняющие фонетические различия между фонемами. Об этом свидетельствуют взгляды мировых и узбекских лингвистов. Инвариантные и варианты фонемы освещают богатство языка, гибкость звуковой системы и влияние социально-территориальных факторов на язык.

Ключевые слова: фонология, инвариант и вариант, оттенки, долгие и короткие гласные, глухие и звонкие согласные, акустический, артикуляционный, абстрактный этап, противопоставление.

Abstract. In the article, invariant phonemes are treated as the basic sound unit of a language, while variant phonemes are treated as a case explaining phonetic differences between phonemes. This is also reflected in the views of world and Uzbek linguistic scientists. Invariant and variant phonemes illuminate the richness of language, the flexibility of the sound system, and the influence of socio-territorial factors on language.

Keywords: Phonology, invariant and variant, ottenka, elongated and short vowels, consonant and consonant consonant, acoustic, articulatory, abstract stage, opposition.

Kirish. Fonema tilshunoslikda eng kichik ma'noli birlik bo'lib, u so'zning talaffuzini belgilaydi. O'zbek tilida fonemalar tovush shaklida mavjud bo'lib, ular vokalizm va konsonantizm fonemalarga bo'linadi. Har bir fonema tilshunoslik tizimining asosiy elementi sifatida tilning ma'lum bir ijtimoiy va fonetik sharoitida o'zgaradi. Tildagi fonemalar biror bir tovush shaklida ifodalanadi, lekin bu tovushlar biror bir fonemaning variantlari sifatida qaraladi. Fonemalar o'zining ma'nosini o'zgartirmasdan, faqat talaffuzda o'zgarishlar qiladi. Bu jarayon invariant va variantlarning o'zaro aloqasini o'rganishda muhimdir.

Adabiyotlar tahlili va metodologiyasi. Fonemalarni o'rganishga rus va Yevropa tilshunos olimlari ham katta qiziqish bilan qarashgan. Bu qarashlar natijasida XIX asrning ikkinchi yarmida tilshunoslikka yangi fonologiya termini kirib kela boshladi. Bu termin nutq tovushlarining artikulyatsion, fiziologik-akustik tomondan funksional tomonini farqlash ehtiyoji bilan vujudga keldi. Shu tariqa tilshunoslikda ottenka, variatsiya va variant atamaları shakllandi. Ottenka va variatsiya atamaları, aslida, bir tushunchani – bir fonemaning nutqdagi turli ko'rinishlarini ifodalaydi. Birinchisi (ottenka atamasi) L.V.Shcherba nazariyasiga talluqlidir. L.V.Shcherba fonologik nazariyasining eng muhim tomoni fonema ottenkalari haqidagi ta'limotdir. Uning fikricha, umumiy (fonema)ning talaffuz qilingan real ko'rinishlari ottenkalardir. Boshqacha aytganda, nutqdagi barcha real talaffuz qilinuvchi tovushlar ottenka hisoblanadi. Demak, fonema va uning ottenkalari o'rtasidagi munosabat ikki bosqich munosabatidir: abstrakt bosqich (fonema), konkret bosqich (ottenka). Masalan, “d” ning odam va ozod so'zdaridagi ikki xil ko'rinishi (jarangli “d” va jarangsiz “t”) bir fonemaning ikkita ottenkasi yoki ikkita variatsiyasi hisoblanadi.

Ikkinchisi (variatsiya atamasi) esa Moskva fonologiya maktabiga xosdir. Variant atamasi tilshunoslikda ikki xil ma'noda qo'llanmoqda: Moskva fonologiya maktabi vakillari ishlarida variant ikki fonemaning kuchsiz pozitsiyada mo'tadillashuvidan (neytralizatsiyalanishidan) yuzaga kelgan bir xil ko'rinishdir. Masalan, “savod” va “savot” (talaffuzda “savot” va “savot”) kabi. Bunda “d” va “t” fonemalarining so'z ichida mo'tadillashuvi sodir bo'lgan: d-t>t kabi. Bu ko'rinish variant deb nomlanadi, u “d” va “t” fonemalarining nutqdagi vakili bo'lganligi uchun “d” va “t” larning ikkalasi “fonemalar guruhi” deb nomlanadi. [3,118] Yuqoridagi ma'lumotlar va misollardan shuni anglash mumkinki, Praga tilshunosligi vakillari ishlarida variant atamasi ko'proq ottenka ma'nosida qo'llaniladi.

Fonologik sathda invariant-variantlilik munosabati va ularni qanday belgilash turlicha talqin qilingan. Tilshunos olim A.Abduazizov fonemalarni quyidagicha farqlaydi: “Fonologik tasnif va tahlilda fonemalar paradigmatic va syntagmatic jihatdan qaraladi. Fonemalarni paradigmatic jihatdan qarash orqali ularning farqlovchi va farqlanmovchi belgilari aniqlanadi. Syntagmatic jihatdan fonemalarning qaysi o'rinlarda, holatlarda so'z, morfema va bo'g'inlarda taqsimoti (umuman, distributsiyasi), ularning nutq jarayonidagi turli artikulyatsion-akustik xususiyatlarining o'zgarishi o'rganiladi. Tilning fonologik sistemasi fonemalar o'rtasidagi paradigmatic va syntagmatic

aloqalarning poydevoriga qurilgandir.

Muhokama va natijalar. Paradigmatika va sintagmatikaning munosabati fonologiya va fonetikaning bog'lanishida yetakchidir. Chunki paradigmatikada fonemalar va ularning farqlanishi hamda farqlanmovchi belgilari aniqlansa, sintagmatikada o'sha fonemalarni nutqda namoyon etuvchi tovushlar, ya'ni fonemalarning allofonlari yoki variantlari farqlanadi" [1,11]. Bu esa, o'z navbatida, o'zbek tilining fonetik tizimini, talaffuz va muloqot samaradorligini yaxshilash, tilni o'rganishda muhim ahamiyatga ega.

O'zbek tilida unlilarning paradigmatic tavsifi o'zaro zidlanish asosida farqlovchi belgilar majmuasi sanaladi. Har qanday paradigmatic tavsif sintagmatika materiallariga asoslanadi. Unlilarda invariantlar tavsifi og'izning ochilishiga ko'ra va lab ishtirokiga ko'ra quyidagicha bo'ladi:

keng, lablanmagan unli: o	keng, lablangan unli: a
o'rta keng, lablanmagan unli: e	o'rta keng, lablangan unli: o'
tor, lablanmagan unli: i	tor, lablangan unli: u

Yuqorida ko'rsatilgan unlilar sintagmatik planda bevosita nutq jarayonida turli xil qo'shimcha belgilarga ega bo'lib, invariantning xilma-xil variantlarini hosil qiladi. Sistema-tekst oppozitsiyasiga muvofiq muayyan qurshovda kelgan real talaffuz qilinuvchi har qanday artikulyatsion-akustik birlik variant sanaladi.

Unlilar sintagmatik jihatdan nutq jarayonida yondosh tovushlar bilan qo'llanib, turli nusxalarda, dialektal va individual ko'rinishda bir qancha variantlarda talaffuz qilinadi. Shu nuqtayi nazardan ularni quyidagi kombinator, pozitsion, fakultativ variantlarga ajratish mumkin. Bu haqida A.Abduazizov ham unlilarning sintagmatik o'zgaruvchanligi haqida fikr yuritarkan, o'zbek adabiy tilidagi unli fonemalar ikki asosiy turdagi allofonlarga, ya'ni variantlarga ega bo'lishini ko'rsatadi: 1) yondosh tovushlar ta'siridagi kombinator variantlar; 2) urg'u ta'siriga uchrovchi pozitsion variantlar. Muallif o'zbek tilidagi unlilarning bu ikki varianti haqida ma'lum darajada ma'lumot berishga harakat qiladi. [1,59]

Kombinator variantlar – so'zlardagi yon tovushlar tasirida hosil bo'ladigan tovushlar o'zgarishidir. Masalan: **i** fonemasining til oldi varianti *ish, kishi, kitob, bilak, tilak* tipli so'zlarda, til orqa variant esa *qir, qiz, o'g'il, qil, g'iz-g'iz* kabi so'zlarda qo'llanadi. **i** fonemasining til orqa variant ko'pincha **g', q** undoshlari bilan yonma-yon keladi. **i** fonemasi yon tovushlar tasirida o'zgaradi bu esa kombinator o'zgatish hisoblanadi.

Undoshlarda ham kombinator variantlar alohida o'rin tutadi va o'ziga xosligi bilan ajralib turadi. Masalan: ikki unli o'rtasida kelgan jarangsiz undoshlar ko'pincha jaranglilashadi: *bu kun – bugun, ko'ylak + i – ko'ylagi, pishloq + i – pishlog'i, taroq + i – tarog'i*. Bunday holatlarda undoshlar jarangli-jarangsizlik belgisiga ko'ra zidlanish belgisini yo'qotadi.

P – jarangsiz, portlovchi, lab undoshidir. Sof turkiy so'zlarning boshida kam uchraydi, lekin so'zlarning oxirgi pozitsiyasi uchun mutlaq hokimdir.

B – jarangli, portlovchi, lab undoshi. Oxirgi pozitsiyadagi **b** tovushi talaffuzda jarangsizlashib, **p** ga yaqinlashadi, lekin yozuvda har vaqt **b** yoziladi. *Kitob-kitop, javob-javop, kelib-kelip, olib-olip*.

D – til oldi, portlovchi jarangli tovush. Talaffuzda ayrim fonetik o'zgarishlarga uchraydi. Jarangsiz undoshlar bilan yondosh kelganda birmuncha kuchsizlanadi, so'z oxirida esa **t** ga yaqin tovushni beradi, masalan: *ketdi-ketti, ochdi-ochti, murod-murot*.

Pozitsion variantlar – undoshlar uchun unli oldi pozitsiyasi kuchli, unlidan keyingi, ikki unli orasi (intervokal) so'z oxiri pozitsiyasi kuchsiz pozitsiya sanaladi. Bu holat jaranglilik-jarangsizlik belgisiga ko'ra zidlanuvchilar o'rtasida o'zaro bog'liq a'zolar kuchsiz pozitsiyada belgisiga ko'ra moslashadi. Masalan: **b-p**: *bop (bob), kavop (kabob)*, **d-t** *obot (obod)*, **g-k** *bark (barg)* va boshq.

Jarangsiz undosh jaranglilashadi. Bu vaqtda jarangsiz undoshdan oldin kelgan unli cho'ziladi. Unlining cho'zilishi esa o'zidan keyin kelgan undoshning kuchsizlanishiga, jarangli variantga ega bo'lishiga sababchi bo'ladi. Masalan, **q-g'** *chortoq-chortog'i* kabi.

Fakultativ variantlarda ma'lum fonemaning hududiy belgi ta'sirida turli xil talaffuz etilishi nazarda tutiladi. Masalan, Xorazim shevalarida mustaqil cho'ziq **a** unlisi mavjud. Shuningdek, o'zbek tilining qipchoq shevalarida **o', u, i** fonemalarining variantlari mustaqil fonema sifatida ish ko'radi. Chunki **o', u, i** unlilarning har ikkala varianti ham bu shevalarda ma'no farqlashga xizmat qiladi.

Masalan, o't so'zida o' unlisi til oldida talafuz qilinganda o'tmoq fe'lini va odam ichki organini bir turini anglatadi. Til orqa talaffuz etilganda "maysa", "olov" ma'nolarini ifodalaydi. [5. 37]

Y lovchi shevalarda p tovushi portlash xususiyatini yo'qotib, eshitilish jihatidan lab-lab, jarangli, frikativ v ga yaqinlashadi, masalan, chopib – chevup, topib kel – tovupke, yopib kel – yovubke tarzida talaffuz qilinadi.

J lovchi shevalarda f tovushi o'rnida jarangli b tovushi qo'llanishi mumkin: afzal – ebzel, shaftoli – shabdalo'.

Barcha shevalarda b fonemasi so'z oxirida p fonemasiga o'tadi. Masalan, kitob – kitop, hisob – hisop, maktab – maktap tarzida talaffuz qilinadi.

Xulosa. Fonema tilshunoslikning markaziy tushunchalaridan biri sifatida til tizimining funksional va strukturaviy asosini tashkil etadi. Ushbu maqolada fonemalarning invariant va variant shakllari, ularning paradigmatic va sintagmatic bog'liqligi, hamda fonologik tizimdagi o'rni keng yoritildi. Invariant – fonemaning doimiy, barqaror shakli sifatida til tizimida ma'no farqlash vazifasini bajarsa, uning variantlari – talaffuzdagi konkret ko'rinishlar bo'lib, turli fonetik va ijtimoiy sharoitlarga bog'liq holda yuzaga keladi. Kombinator, pozitsion va fakultativ variantlarning mavjudligi fonemalar tizimining moslashuvchanligini va nutqdagi farqlilikka qanchalik boyligini ko'rsatadi. O'zbek tilida fonemalarning bu xillari nafaqat talaffuz, balki muloqot samaradorligiga ham bevosita ta'sir ko'rsatadi. Turli fonologik maktablar — Moskva, Praga va boshqa yondashuvlar orqali fonema va uning variantlarini o'rganish fonetik tizimni chuqurroq anglashga yordam beradi. Xulosa qilib aytganda, fonemalarning invariant-variant tabiatini tahlil qilish tilshunoslik nazariyasi va amaliyotida muhim ahamiyatga ega bo'lib, bu jihatlar tilni o'rganish, o'rgatish va tahlil qilishda asosiy omil bo'lib xizmat qiladi.

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CONTRASTIVE ANALYSIS OF UZBEK PROVERBS INTO ENGLISH: IN THE EXAMPLE OF "O'TKAN KUNLAR" BY ABDULLA QODIRIY

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Annotatsiya. Ushbu maqolada Abdulla Qodiriyning "O'tkan kunlar" romanida berilgan o'zbek maqollarini tarjima qilishda Mark Riz va Karol Ermakovaning tarjima strategiyalari qiyoslab o'rganiladi. Ikki muallif tomonidan tasvirlangan maqollarni taqqoslash uchun maqollar tematik guruhlariga bo'linadi.

Kalit so'zlar: maqollar, adabiy tarjima, tarjimalar, ijtimoiy munosabatlar, solishtirma tahlil, ekvivalentlar, o'zbek adabiyoti, matallar.

Аннотация. В этой статье изучаются переводческие стратегии Марка Риза и Кэрол Эрмаковой при переводе узбекских пословиц, приведенных в "Уткан кунлар" Абдуллы Кодиря, на английский язык. Для сопоставления переводов двух авторов пословицы классифицированы по тематическим группам.

Ключевые слова: пословицы, литературный перевод, переводы, социальные отношения, сопоставительный анализ, эквиваленты, узбекская литература, поговорки.

Abstract. This article studies translation strategies of Mark Reese and Carol Ermakova in translating Uzbek proverbs given in "O'tkan kunlar" by Abdulla Qodiriy into English. To contrast the renderings by two authors, the proverbs are classified into thematic groups.

Keywords: proverbs, literary translation, renderings, social relationships, contrastive analysis, equivalents, Uzbek literature, sayings.

Introduction. Proverbs are sayings that express moral values, wisdom, traditions and social norms in a memorable way. They are considered as one of the oldest forms of human expression that are passing down through generations and changing over the periods while maintaining their core messages. Proverbs are usually formed with stylistic devices like simile, metaphor, alliteration and parallelism. They represent cultural identity, history, worldview and human perception serving as reflection, communication through cultures.

A proverb (from the Latin *proverbium*) is a concrete and simple, well-known and repeated, which defines a truth based on common practical experience of humanity (7, 161). W. Mieder, a linguist, defines the proverbs in his book, claiming that “A proverb is a short, known sentence of the folk which includes and expresses truth, morals, wisdom and traditional customs in a fixed and memorable form and which is handed down from generation to generation” [1, p. 27]. So proverbs are not just the sayings showing the wisdom and truth or guiding people to a right path, but also they are fixed forms which are connected and made by cultures and customs based on life experiences. The ability of proverbs to express difficult concepts and ideas in an approachable and clear way is one of the main causes of their widespread use in literature. As N. Norrick notes, proverbs function as “compressed narratives”, condensing crucial moral and philosophical lessons into a single sentence [2, 31]. This enables writers to use proverbs to comment on a story's events, reinforce themes and establish foreshadowing.

In addition, proverbs preserve the knowledge of ancestors while remaining flexible enough to be used in modern situations, functioning as a linguistic link between generations. Proverbs, however, have special challenges in translation studies, as they culturally differ from each other, making it difficult to translate directly or even finding appropriate equivalents. In *Proverbs speak louder than words*, W. Mieder mentions that translating proverbs includes both linguistic conversion and cultural adaptation [3:10]. While some proverbs have clear and direct renderings and translations in several languages, others require creative approaches to preserve their original meaning, because the idiomatic nature and cultural context of proverbs may not always have direct equivalents in the target language, this problem becomes especially relevant in translating Uzbek literary works into English. When translating the proverbs, both cultural nuance and literal meaning should be taken into careful consideration which translator should balance the linguistic accuracy in rendering for audience. This successful and clear translations depend on authors ability how accurately he preserves the proverbial wisdom, making it familiar to readers with Uzbek traditions.

Materials and methods. Proverbs play a significant role in Uzbek literature, as demonstrated in *O'tkan kunlar* by Abdulla Qodiriy, where they reflect the historical, traditional and cultural realities of the period. In the translations of *O'tkan kunlar* by famous authors Mark Reese and Carol Ermakova, we can see how they rendered the proverbs from Uzbek to English, using their translation approaches and cultural knowledge. In this section, we analyze the selected proverbs, contrasting the two different proverbial translations of Abdulla Qodiriy's work by these authors, also proverbs are divided into thematic categories according to their meanings.

Table №1

Proverbs expressing the life experience and wisdom

№	Proverbs given in “O'tkan kunlar” by Abdulla Qodiriy	“Bygone days” translation by Mark Reese	“Days gone by” translation by Carol Ermakova
1.	“Bilgan topib soʻzlar, bilmagan qopib”	“Those with wisdom find words, the thoughtless will bite first then speak”	“The wise speak their mind, the foolish, it is said, bark like dogs”
2.	“Umr- otulgʻan oʻq emish”	“Life seems to have shot past like an arrow”	“Life flies past like an arrow from a bow”
3.	“Soʻz urindi, soʻzdan soʻz chiqdi”	“One word spoken birthed another word”	This proverb is excluded in translation by the author.

It is obvious from the table, in the first two proverbs which are “Bilgan topib soʻzlar, bilmagan qopib”, “Umr- otulgʻan Oʻq emish”, both translators approached to literal translation which both renderings in English are closer to the original structure. However, C. Ermakova translated adapting the meaning more to a natural English equivalent rather than Mark Reese who ensured the clarity in

English. The third proverb given in the table, which was not rendered into English by Carol Ermakova, would be appropriate when its English equivalent “One word led to another” is used.

Table №2

Proverbs expressing social relations and human behaviour

№	Proverbs given in “O‘tkan kunlar” by Abdulla Qodiriy	“Bygone days” translation by Mark Reese	“Days gone by” translation by Carol Ermakova
1.	“Qars ikki qo‘ldan chiqadir”	“Clapping is made by two hands”	This proverb is excluded in translation by the author.
2.	“Buzoq yaxshi bo‘lsa, ikki onani ham emar ekan”	“If the calf is obedient it may suckle on two mothers”	“A gentle calf sucks two cows”
3.	“Kundashlik uyda kunda janjal”	“Scandal visits the houses of kundash every day”	1. “Peace never lingers in the house of rivals” 2. “Where there are many wives, there are scandals every day”

“Buzoq yaxshi bo‘lsa, ikki onani ham emar ekan” was translated without almost significant changes by both writers keeping its core meaning while the first proverb was rendered only by Mark Reese, but we would suggest the suitable and clear equivalent in English, “It takes two to tango” refer to a situation which takes more than one person to happens and requires cooperation of two people to success. In the proverb “Kundashlik uyda kunda janjal” authors used different approaches and word usage showing their own ability in translating. In “O‘tkan kunlar”, this proverb is used twice in one paragraph, therefore, C. Ermakova provides two different versions which are similar in meaning, but differs a bit slightly depending on the context when it comes to word usage. She used the words “rivals” and “wives” for “kundash” which are slightly inappropriate translations. We would prefer the translation method of Mark Reese, as he conveyed the meaning preserving the word and giving just the explanation.

Table №3

Proverbs expressing the importance of effort

№	Proverbs given in “O‘tkan kunlar” by Abdulla Qodiriy	“Bygone days” translation by Mark Reese	“Days gone by” translation by Carol Ermakova
1.	“Yurgan daryo, o‘lturg‘an bo‘ryo”	“Those who walk are a river; those who sit are a reed mat”	“Those who travel are like a river, those who stay, like a mat”
2.	“Moziyg‘a qaytib ish ko‘rish xayrlik”	“They say that history will teach us the mistakes of the past”	“Glancing to the past when starting something new ensures the deed is noble”

M. Reese and C. Ermakova shared the same translation approaches for “Yurgan daryo, o‘lturg‘an bo‘ryo”, maintaining the metaphorical structure and the meaning of the proverb. In the second proverb, the importance of historical awareness and experience is emphasized with the word “xayrlik” which is a cultural concept. This concept can be challenging to convey the actual meaning in translating, as it has a deeper meaning in Uzbek and no any relevant equivalent in English. M. Reese renders this proverb explicitly explaining its meaning, he mentions the idea “teach us the mistakes of the past” which is quite inappropriate for the word “xayrlik”. Analyzing the C. Ermakova’s translation, he approaches closer to the meaning, using “glancing to the past” for “moziyg‘a qaytib” and “ensures the deed is noble” for “xayrlik”, maintaining the metaphorical and connotative meaning for the audience.

Conclusion. In conclusion, Many Uzbek proverbs express social relationship and a response to reality and sense of reflection [7;163]. It is obvious that translating some proverbs in “O‘tkan kunlar” are difficult, conveying and giving the core meaning in target language present some challenges to the translators. Different translation approaches of Mark Reese and Carol Ermakova show how complex to render Uzbek proverbs into English. Contrasting the two different languages’ proverbs requires not only translation strategies, but also a knowledge and a deep understanding of both nations’ culture, traditions and lifestyle. Analyzing the different methods used by authors highlights the significance of considering both linguistic and cultural structures and keeping their meaning, wisdom in translation.

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A COMPARATIVE ANALYSIS OF IDIOMATIC EXPRESSIONS AND PHRASEOLOGICAL UNITS IN ENGLISH AND UZBEK LANGUAGES: LINGUISTIC STRUCTURES AND CULTURAL IMPLICATIONS

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Annotatsiya. Ushbu maqolada ingliz va o'zbek tillaridagi idiomatik ifodalar va frazeologik birliklarning lingvistik tuzilmalari va madaniy ta'sirlarini taqqoslaydigan keng qamrovli tahlil taqdim etiladi. Idiomatik ifodalarning foydalanishidagi o'xshashliklar va farqlarni o'rganish orqali ushbu tadqiqot bu ifodalar ingliz va o'zbek so'zlashuvchilarining o'ziga xos madaniy identifikatsiyalari va dunyoqarashlarini qanday aks ettirishi haqida ma'lumot olishni maqsad qilgan. Tadqiqot tanlangan idiomalar va frazeologik birliklarning ma'nolari, tuzilmalari va ularni shakllantiruvchi madaniy kontekstlarni o'rganish uchun sifatli metodlardan foydalanadi. Natijalar til va madaniyat o'rtasidagi murakkab aloqani ko'rsatib, idiomatik ifodalarni madaniy artefaktlar sifatida qadrlashning muhimligini ta'kidlaydi.

Kalit so'zlar: Idiomatik ifodalar, frazeologik birliklar, taqqoslash tahlili, ingliz tili, o'zbek tili, madaniy ta'sirlar, lingvistik tuzilmalar.

Аннотация. В данной статье представлен всесторонний сравнительный анализ идиоматических выражений и фразеологических единиц в английском и узбекском языках, с акцентом на их лингвистические структуры и культурные последствия. Изучая сходства и различия в использовании идиом, исследование направлено на то, чтобы раскрыть, как эти выражения отражают уникальные культурные идентичности и мировоззрения носителей английского и узбекского языков. Исследование использует качественные методы для анализа выбранных идиом и фразеологических единиц, исследуя их значения, структуры и культурные контексты, которые их формируют. Результаты подчеркивают сложные отношения между языком и культурой, акцентируя внимание на важности идиоматических выражений как культурных артефактов, которые обогащают наше понимание обоих языков.

Ключевые слова: Идиоматические выражения, фразеологические единицы, сравнительный анализ, английский язык, узбекский язык, культурные последствия, лингвистические структуры.

Abstract. This article presents a comprehensive comparative analysis of idiomatic expressions and phraseological units in English and Uzbek languages, focusing on their linguistic structures and cultural implications. By examining the similarities and differences in idiomatic usage, this study aims to uncover how these expressions reflect the unique cultural identities and worldviews of English and Uzbek speakers. The research employs qualitative methods to analyze selected idioms and phraseological units, exploring their meanings, structures, and the cultural contexts that shape them. The findings highlight the intricate relationship between language and culture, emphasizing the importance of idiomatic expressions as cultural artifacts that enrich our understanding of both languages.

Keywords: Idiomatic expressions, phraseological units, comparative analysis, English language, Uzbek language, cultural implications, linguistic structures.

Idiomatic expressions and phraseological units are integral components of any language, serving as vehicles for cultural expression and communication. These expressions often encapsulate complex ideas and emotions in a concise manner, making them essential for effective communication. This article aims to explore the idiomatic expressions and phraseological units in English and Uzbek,

focusing on their linguistic structures and the cultural implications they carry. The significance of this study lies in its potential to enhance our understanding of how language reflects cultural values and social norms. By comparing idiomatic expressions across these two languages, we can gain insights into the unique perspectives and experiences of their speakers.

The research employs a qualitative approach, drawing on existing literature and examples from both languages. A selection of idiomatic expressions and phraseological units will be analyzed based on their meanings, structures, and cultural contexts. The analysis will also consider the challenges of translating these expressions, highlighting the nuances that may be lost in translation.

English idiomatic expressions often exhibit unique syntactic and semantic characteristics. For instance, expressions like "kick the bucket" (to die) and "spill the beans" (to reveal a secret) demonstrate how idioms can convey meanings that are not directly related to the individual words used. The structure of these idioms often involves metaphorical language, where the literal meaning diverges significantly from the intended meaning.

Similarly, Uzbek idiomatic expressions, such as "ko'z ochib yumguncha" (literally "before you can blink") meaning "very quickly," also showcase metaphorical language. The structure of Uzbek idioms often reflects cultural elements, such as proverbs that emphasize communal values or traditional wisdom.

A comparative analysis reveals that while both languages utilize metaphorical language, the specific metaphors and cultural references differ significantly. For example, idioms related to animals or nature may be prevalent in one language but absent in another, reflecting the distinct cultural environments of English and Uzbek speakers.

Idiomatic expressions are deeply rooted in the cultural contexts from which they arise. In English, idioms often reflect individualism and personal achievement, while Uzbek idioms may emphasize community and familial ties. This section will explore specific examples of idioms from both languages, analyzing how they embody cultural values and social norms.

The historical development of both English and Uzbek languages has significantly shaped their idiomatic expressions, reflecting the cultural and social dynamics that have influenced each language over time.

English idioms have been profoundly influenced by the language's colonial history and its interactions with various cultures. The expansion of the British Empire from the 16th to the 20th centuries facilitated the incorporation of words and phrases from numerous languages, including Hindi, Arabic, and various African languages. This linguistic borrowing has enriched English with a diverse array of idiomatic expressions that often reflect the cultural contexts from which they originated. For example, phrases like "to throw in the towel," which comes from boxing, and "to bite the bullet," which has military origins, illustrate how idioms can encapsulate specific cultural practices and historical events. Additionally, the influence of literature, particularly works by Shakespeare and other playwrights, has contributed to the richness of English idioms. Expressions such as "the world's your oyster" and "wild goose chase" have literary roots that continue to resonate in contemporary usage. Moreover, the globalization of English has led to the emergence of new idiomatic expressions that reflect modern realities and technological advancements. The internet and social media have introduced phrases like "going viral" and "to ghost someone," showcasing how idioms evolve in response to changing cultural landscapes.

Uzbek idiomatic expressions are deeply rooted in the region's historical context, particularly its position along the Silk Road. This ancient trade route facilitated not only the exchange of goods but also the mingling of cultures, languages, and ideas. As a result, Uzbek has absorbed influences from Persian, Arabic, and Russian, which have all left their mark on the language's idiomatic expressions. For instance, many Uzbek idioms reflect the agrarian lifestyle and communal values prevalent in Uzbek society. Expressions such as "bir qo'l bilan palov pishirmas" (literally "you can't cook pilaf with one hand") emphasize the importance of collaboration and community, mirroring the social fabric of Uzbek culture. The historical significance of Persian influence is also evident, as Persian served as a lingua franca in Central Asia for centuries, contributing to the richness of Uzbek vocabulary and idiomatic expressions. Additionally, the impact of Russian during the Soviet era

introduced new idioms and phrases into the Uzbek language, reflecting the political and social changes of the time. This blending of influences has created a unique tapestry of idiomatic expressions that encapsulate the historical experiences of the Uzbek people.

When comparing the idiomatic expressions of English and Uzbek, it becomes clear that historical influences play a crucial role in shaping the linguistic landscape of each language. English idioms often reflect individualistic values and a diverse cultural heritage, while Uzbek idioms emphasize community and shared experiences, rooted in a rich historical context. The historical trajectories of both languages highlight how idiomatic expressions serve as cultural artifacts, providing insights into the values, beliefs, and experiences of their speakers. Understanding these historical influences not only enriches our appreciation of idiomatic expressions but also enhances cross-cultural communication and understanding. The idiomatic expressions in both English and Uzbek languages are a testament to the historical influences that have shaped them. By examining these expressions through the lens of history, we gain a deeper understanding of the cultural identities and social dynamics that continue to evolve within each language.

Translating idiomatic expressions between English and Uzbek presents unique challenges. Many idioms do not have direct equivalents in the other language, leading to potential loss of meaning or cultural significance. This section will discuss strategies for translating idiomatic expressions, including the use of paraphrasing or finding culturally relevant equivalents.

The comparative analysis of idiomatic expressions and phraseological units in English and Uzbek languages reveals the intricate relationship between language and culture. Idiomatic expressions serve as cultural artifacts that reflect the values, beliefs, and experiences of their speakers. Understanding these expressions enhances our appreciation of both languages and promotes cross-cultural communication. This study underscores the importance of idiomatic expressions in language learning and translation, highlighting the need for a nuanced understanding of cultural contexts. Future research could further explore the role of idioms in shaping cultural identity and their impact on language acquisition.

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TARJIMA USULI VA UNING ASOSIY MOHIYATI

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Annotatsiya. Ushbu maqolada biz tarjimaning nima ekanligi, uning kelib chiqishi va inson hayotida tutgan o‘rni qanchalar muhimligini ko‘rib chiqamiz. Hozirgi kunda global muloqot bilan ajralib turadigan dunyoda tillar o‘rtasida axborot almashishda tarjima asosiy rol o‘ynaydi. Ma‘noni bir tildan boshqa tilga yetkazishning tabiiy va professional davomiyligi bo‘yicha harakat qilish uchun tarjimon tarjima strategiyalari deb ataladigan ba‘zi ko‘nikmalarni o‘rganishi kerak.

Kalit so‘zlar: tarjima, yozma matn, og‘zaki matn, tarjimon, tarzabon, ma‘no

Аннотация. В этой статье мы рассмотрим, что такое перевод, его происхождение и важность его роли в жизни человека. В современном мире, характеризующемся глобальной коммуникацией, перевод играет ключевую роль в обмене информацией между языками. Чтобы двигаться в естественном и профессиональном направлении передачи смысла с одного языка на другой, переводчик должен освоить определенные навыки, называемые стратегиями перевода.

Ключевые слова: перевод, письменный текст, устный текст, переводчик, транслятор, смысл

Abstract. In this article, we will consider what translation is, its origins and the importance of its role in human life. In today's world, characterized by global communication, translation plays a key role in the exchange of information between languages. In order to act in a natural and professional manner in conveying meaning from one language to another, a translator must learn some skills called translation strategies.

Keywords: translation, written text, oral text, translator, translator, meaning

Tarjimonning tarjima jarayonida duch keladigan muammolarni hal qilish vositalariga strategiyalar deyiladi. Turli olimlar tarjima aktining jihatlariga turlicha qarashgan, shuning uchun ular strategiyaning har xil turlarini belgilaydilar va tavsiflaydilar. Lorsch (1991) ta'kidlaganidek, tarjima strategiyasi tushunchasi tarjima nazariyasida kamdan-kam uchraydi va aniq ta'riflanmagan. Lorschning fikriga ko'ra, tarjima strategiyasi "individduch keladigan muammoni ya'ni matn segmentini bir tildan ikkinchi tilga tarjima qilishning ongli jarayonidir. (Lorsch, 1991). Vinay va Darbelnet tarjima qilishning faqat ikkita usulini eslatib o'tadi: to'g'ridan-to'g'ri yoki so'zma-so'z tarjima va o'zgartirilgan tarjima. Hejvovski (1992) asosiy tarjima strategiyalariga yuzaki strategiya, vaziyat ramkasini tanlash strategiyasi, ssenariy strategiyasi va sxema strategiyasini kiritadi. Hejvovski (1992) ga ko'ra, yuzaki strategiya (sintagmatik deb ataladi) ikki tilning mos keladigan sirt tuzilmalarini avtomatik bilishga asoslangan. Bu strategiya odamga o'zi to'liq tushunmagan matnlarni yoki parchalarni tarjima qilish imkonini beradi. Ssenariy strategiyasi hodisalar yoki harakatlarning odatiy ketma-ketligini bilishga asoslanadi. Uni qo'llash odatda ikkala madaniyatning haqiqatlari haqida ma'lum bilimlarni talab qiladi. Bu strategiyasi tarjimada ko'proq moslashuvchanlikni ta'minlaydi va muhim o'zgarishlarga imkon beradi. Butun dunyo miqyosida turli xalqlarning o'zaro siyosiy, iqtisodiy, ilmiy, madaniy hamkorligi kundan-kunga rivojlanib bormoqda. Hozirgi kunda tarjimaning ahamiyati haqida gapirish, suvning inson hayotidagi tutgan o'rni haqida gapirishdek muhimdir. Biz hayotimizni suvsiz tasavvur qilolmaganimiz kabi, tarjimasiz ham turli xalqlarning biri-biri bilan bo'lgan aloqasini, bu aloqasiz esa taraqqiyotni tasavvur qilolmaymiz. Professor, tarjimashunos olim G'aybulla Salomov ham bejizga " Boshqa xalqlar hayotidan voqif bo'lmaslik g'ofillik va milliy mahdudlikka olib keladi". deya ta'kidlamagan edi. Shuning uchun ham tarjimaga xalqlarni o'zaro bog'laydigan, ularning madaniyatini rivojlantiradigan, hamkorligiga asos bo'ladigan ko'priksifatida qarashimiz mumkin. Qadimda O'rta Osiyo va Eron xalqlari o'rtasida notiqlik san'ati juda rivojlangan. Notiqlarni esa " tarzabon" deb ataganlar. " Tar "- fors tilida yangi, shirali, tarovatli, nozik, latif kabi ma'nolarni anglatadi. "Zabon "- til degani. Tarzabon – notiq, chiroyli gapiruvchi, so'z ustasi, yangi va o'tkir so'zlarni aytuvchidir. Tarzabonlar chuqur bilim, keng dunyoqarash, notiqlik mahoratiga ega bo'lishdan tashqari, bir necha tillarni ham bilganlar va o'z nutqlarida ulardan foydalanganlar. "Arablar kirib kelganlaridan keyin ijtimoiy hayot, madaniyat, fan va boshqa sohalarni o'z ta'siriga olgani kabi, ko'pgina so'zlarni ham o'zlashtirib, arab tili qoidalariga bo'ysundirganlar. Jumladan, tarzabon so'zi ham arabcha talaffuzda tarjamon" (yoki tarjimon) – ga aylandi. Shundan keyin u arab tilining so'z yasali sh qonuniga bo'ysunib, undan yangi ko'rinish hosil qilgan. Shunday qilib tarjimon – tarzabon so'zining arabcha tarjimasidir. Tarjima esa tarjimon so'zidan kelib chiqqan". "Muayyan tilda og'zaki yoki yozma tarzda bayon etilgan biror-bir fikr, matnlarni bir tildan boshqa tilga o'girish jarayoni tarjima deyiladi".*3+ Tarjima tushunchasining ma'nosi juda keng. Biz tarjimada fanning turli-tuman sohalariga doir ilmiy va ilmiy-ommabop kitoblar, diplomatik hujjatlar, rasmiy qog'ozlar, siyosiy arboblarning maqolalari va notiqlarning nutqlari, gazeta materiallari bilan ishlaymiz. Tarjima haqidagi ilk fikrlar qadim Rimda yuzaga kelgan. Aristotel, Sitseron va Goratsiyalar

tarjimashunoslik sohasining dastlabki namoyandalari hisoblanadi. Ular tarjima jarayonida soʻzma-soʻz tarjimadan foydalangandan koʻra, uning maʼnosini saqlashni maʼqul koʻrganlar. Keyinchalik Italiya, Fransiya, Angliya, Germaniya va Rossiyada tarjima haqidagi nazariy tushunchalar paydo boʻlgan. Dastlabki tarjimonlar Misr, Mesopotamiyada boʻlgan degan farazlar mavjud, lekin ularning kimligi va qilgan tarjimalari maʼlum emas. 1953- yili Xalqaro tarjimonlar uyushmasi FIT (Federation Internationale des Traducteurs) ning tashkil qilinishi tarjimon va tarjimashunoslar faoliyatining yanada ravnaq topishida muhim ahamiyat kasb etdi.

Madaniy jihatdan bogʻlangan iboralarni tarjima qilishda tarjimonlar bir nechta strategiyadan foydalanishlari mumkin. Madaniy jihatdan bogʻlangan iboralarni tarjima qilishda tarjimon birinchi navbatda hech qanday ortiqcha maʼlumotsiz faqat soʻzma-soʻz ekvivalentlarini taqdim etishi mumkin. Ikkinchi usul soʻzma-soʻz tarjima qilib baʼzi qoʻshimcha maʼlumotlarni taqdim etish usulidir. Uchinchi texnika soʻz maʼnosiga mos keladigan soʻz bilan almashtirish orqali. Toʻrtinchi usul ushbu soʻzlarni tushirib qoldirish orqali. Baʼzi hollarda maʼnoni yetkazish uchun bir nechta strategiyalarning kombinatsiyasi kerak boʻladi chunki koʻp hollarda ijtimoiy muhit toʻgʻridan-toʻgʻri aytganda tarjima emas, balki moslashtirish, tushuntirish yoki izohlashni talab qiladi Tarjimaning quyidagi turlari mavjud:

- 1) Ketma-ket tarjima.
- 2) Vizual tarjima.
- 3) Sinxron tarjima.

Ketma-ket tarjima qilish bu bir tilda ogʻzaki axborot berilgandan soʻng uni boshqa tilga tarjima qilishdir. Tarjimon soʻzlovchining umumiy fikrlari yoki eng kamida asosiy aytilgan gaplarni tinglaydi va soʻng tinglash chogʻida yozib olingan eslatmalar yordamida nutqni tarjima qiladi. Tarjimon soʻzlovchi nomida asliyatdan boshqa tilga ketma-ketlikda tarjima qilib boradi. Bu tarjima turi esa ikkiga ajratiladi. Birinchi bosqich soʻzlovchining nutqini oʻz ichiga oladi va bunday tarjima qilishda tarjimon qisqacha nutqni yozib olishi mumkin.

Ikkinchi bosqichda tarjimon aytgan gaplarni yozib olganlaridan foydalangan holda tarjima qiladi. Albatta, bu tarjima qilish uslubida ham qiyinchiliklar juda koʻp. Inson xotirasi barcha maʼlumotlarni yodda saqlab qolish imkoniyatiga ega emas. Tarjimon matnda fikrning mantiqiy zanjirini topishi va soʻzlovchi nutqining semantik asosini ochib berishi muhimdir. Inson odatda 7 yoki 5 ta semantik asosni yodda saqlay olishi mumkin. Agar gapirayotgan inson tarjimonga biroz sekinlab imkon bermasa, tarjimada xatoliklar va tushib qoldirishlar yuzaga keladi. Ketma-ket tarjima qilishning 3 ta asosiy prinsipi mavjud: Anglash, tahlil qilish va qayta ifoda qilish. Anglash prinsipida soʻzlar emas, balki umumiy boʻlgan fikrlarni tarjima qilinishi muhimdir. Agar tarjimon soʻzlovchining nutqidagi biron bir soʻzning tarjimasini bilmasa, u bu soʻzning maʼnosini kontekstdan anglab yetishi zarur. Har qanday nutqda 2 ta asosiy lahza mavjud. Ular nutqning boshlanish va tugashidir. Tarjimon shularni maromida bajara olsagina mukammal tarjima yaratiladi. Vizual tarjima. Baʼzi tarjimonlar vizual tarjima qilishdan oldin oʻsha nutqning yozma shaklini koʻrib chiqadi. Tarjima qilish uchun ajratilgan joyda, matnni koʻrib tarjima qilish, yozma matnni oʻqishga oʻxshab emas, balki ogʻzaki nutq singari eshinishi kerak. Vizual tarjima qilish boʻlajak tarjimonlarni tayyorlashda katta ahamiyatga ega. Vizual tarjima qilish deb bir tilda yozilgan matnni boshqa tilga tarjima qilib oʻqishga aytiladi. Vizual tarjima qilish boshqa tarjima turlariga qaraganda osonroq. Biroq, vizual tarjima qilishga qoʻshimcha sifatida tarjimon soʻzlovchi yozma matndan tashqariga chiqmayotganiga amin boʻlishi kerak. Tarjimaning bu shaklida, tarjimon ilmiy va texnik majlislarda qiyinchiliklarga duch keladi. Yozma material tarjima jarayonida yuqori tezlikda oʻqilgan boʻlsa ham, tarjimon shu orada bir qancha vazifalarni bajarishi kerak:

1. Soʻzlovchining gaplarini toʻgʻri tushunganini tekshirishi.
2. Axborotni yakunlash.
3. Tarjima qilish kerak boʻlgan matnni koʻrib tarjima qilish.

Vizual tarjima qilish har qanday tarjimonni oʻqitish jarayonining asosiy qismidir. Vizual tarjima qilish boʻlajak tarjimonlarni kelajakdagi kasblariga tayyorlashda muhim ahamiyatga ega. Tarjimaning bu usuli orqali yosh tarjimonlar tezlik va jadal tarjima qilish mahoratlarini oshiradilar. Sinxron tarjimada tarjimon tarjima qilish uchun belgilangan joyda oʻtiradi va quloq eshitgich orqali

so'zlovchini tinglaydi. So'ng tinglash chog'ida mikrofon orqali tarjima qiladi. Konferensiya xonasidagi delegatlar asosiy tilni quloqchinlar orqali tinglashadi. Sinxron tarjima imo-ishoralar orqali (kar va soqovlar uchun) ham bajarilishi mumkin. So'zlangan tildan imo-ishora tiliga tarjima qilinadi. Imoishorada tarjimonlar ular uchun belgilangan joylarda o'tirishmaydi, ular so'zlovchini ko'ra oladigan va boshqa qatnashchilarga ko'rina oladigan konferensiya xonasida turishadi. Hozirgi kunda sinxron tarjima maxsus moslamalar bilan bajarilyapti: delegatlar kabinada so'zlanayotgan gapni quloqchin orqali tinglab o'tirgan tarjimonlarga to'g'ridan-to'g'ri mikrofondan gapirishadi. Tarjimonlar tarjimani eshitishni istayotgan, quloqchin taqib olgan delegatlarga mikrofon orqali tarjima qilishadi. Ba'zi hollarda moslamalar mavjud bo'lmasa ham, sinxron tarjima qilsa bo'ladi. Ishtirokchilardan biri so'zlaydi va bir vaqtning o'zida tarjimon tarjima qiladi.

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5.O'zbekiston Respublikasi Prezidentining 2021- yil 19- maydagi PQ-5117 qarori.

UO'K 81-13

QORAQALPOQ TILIDA OLIY TA'LIMDAGI O'ZLASHTIRILGAN TERMINLAR

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Annotatsiya. Maqolamizda oliy ta'lim terminlari haqida so'z yuritamiz. Oliy ta'lim terminlari orasidagi o'zlashgan terminlar haqida aytib o'tiladi. Shuningdek, chetdan kirgan terminlar va o'zlashtirilgan terminlar o'rtasidagi farqlar haqida so'z boradi. Qoraqalpoq terminlarining boyib borishi aynan chetdan kirgan terminlar va o'zlashtirilgan terminlar orqali ham amalga oshishi haqida aytib o'tdik va misollar yordamida dalillashga harakat qildik.

Kalit so'zlar: termin, lug'at, misol, ta'lim, o'zlashtirish.

Аннотация. В нашей статье мы поговорим о лучших образовательных терминах. Объясняются сравнительные термины между терминами высшего образования. Термины, введенные с конца, также говорили о различиях между сравниваемыми терминами. Мы говорили обо всех каракалпакских терминах, о терминах, вошедших с левой стороны, и о терминах, которые сравнивались, и пытались рассуждать с помощью примеров.

Ключевые слова: термин, словарь, пример, образование, улучшение

Abstract. In our article, we will talk about the best educational terms. The comparison terms between the terms of higher education are explained. The terms entered from the back also spoke about the differences between the terms to be compared. We talked about the meaning of Karakalpak terms, as well as the terms that entered from the left side, with the help of comparable terms, and tried to argue with the help of examples.

Key words: term, sentence, example, education, improvement.

Qoraqalpoq tilining so'z boyligi ichki va tashqi yo'llar bilan boyib boradi. Bir tilning ichki qonuniyatlari bilan yangidan-yangi so'zlar yasaliy tursa, demak - bu ichki yo'l bilan rivojlanish, chetdan boshqa tillardan so'z yoki termin kirib kelsa, tashqi yo'l bilan boyish hisoblanadi. Tashqi yo'l bilan rivojlanish ham o'z navbatida ikki xil usulda amalga oshadi. Birinchisi, tashqi termini hech qanday o'zgarishlarsiz o'z holicha kirib keladi, ikkinchisi kirib kelgan yangi so'z yoki termin tilimizning belgilarini yoki grammatik vositalarini o'zlashtirish orqali tilimizga kirib keladi. Shuning uchun bunday so'zlarni va terminlarni ikki guruhga bo'lib qarash mumkin: chetdan kirgan terminlar va o'zlashtirilgan terminlar. O'zlashtirilgan terminlar haqida so'z borganda quyidagi fikrlar e'tiborga loyiq: "Arab so'zlarining turkiy xalqlarning, shu jumladan qoraqalpoq tilining lug'at tarkibiga ko'plab kirib kelishida ham asosiy sabab davlat tuzilishiga va islom diniga bog'liq bo'ldi. Arablar O'rta Osiyoni zabt etishi bilan turkiy xalqlar hayotiga arab yozuvi kira boshladi. Arab yozuvi va madaniyati barcha arab sharqida va musulmon dinidagi barcha mamlakatlarda umumiy umumiy ilm tili bo'lib xizmat qildi." Bu fikrlar birgina arab tili misolida aytilgan bo'lsa-da, boshqa tillardan so'zlarning tilimizga kirib kelishi qandaydir tarix yoki omillarga bog'liq bo'ladi. Birgina misol,

"talabun" so'zi aslida arab tiliga mansub bo'lib, bu so'z tilimizga o'zlashgan. O'zbek tilida ham, qoraqalpoq tilida ham oliy ta'limda qo'llaniladi. Ammo arab tilining ta'sirlaridan chiqqan holda tilimizga o'zlashtirilib "talaba" ko'rinishida tilimizga o'zlashdi. Tilimizda oliy ta'limda ta'lim oluvchilar shunday (talaba deb) ataladi, yoki lotin tilidan kirgan "talaba" atamasi ko'p qo'llaniladi. Oliy ta'limda ko'p qo'llaniladigan bu atama tilimizga o'zlashishi ikki tilning o'ziga xosligi bilan bog'liq.

Tilimizdagi ko'pgina oliy ta'lim terminlari chetdan kirib kelgan terminlardir. Ularning barchasini ham tilimizga o'zlashtirish mumkin emas. Chunki so'zning ma'nosi o'zgarib ketmasligi uchun o'sha tilda qanday qo'llanilsa, tilimizda ham o'zgarishsiz o'sha holida qo'llaniladi. Tilimizni boyitish uchun barcha terminni ham tarjima qilaverish shart emas. Ayrim ma'no-mazmunlarni saqlab qolish uchun ham atamalarning ko'pchiligi o'zgarishsiz tilimizga qabul qilingan. Shunga qaramay, o'zlashtirilgan terminlar ham tilimizda, shuningdek oliy ta'limda uchrab turadi. Bularni misollar orqali ko'rsatib o'tish ma'qul, chunki ko'pchilik so'zlar va atamalarning ma'nolari matn orqali ma'lum bo'ladi. Aqliy hujum - inglizcha "brain storming" atamasidan kelib chiqqan interfaol metod. Bu atama asosan "brain storming" shaklida kirib kelgan, lekin "aqliy hujum" deb tilimizga o'zlashtirilgan, ya'ni ingliz tilidan so'zma-so'z tarjima qilinganda tilimizda shunday atama paydo bo'lgan. Aqliy hujum oliy ta'limda tez-tez qo'llaniladigan, o'qitish sifatini oshirishga yordam beradigan interfaol metodlarning bir turi. Inson miya faoliyati va aqliy yo'l bilan amalga oshiriladigan mashqlar sirasiga kiradi. Videodars - lotincha video - qarayman, ko'raman so'zidan kirib kelgan, o'qitishning yangi shakli. Bu termin chetdan kirgan termin so'z va o'zimizning tub so'zning qo'shilishi natijasida paydo bo'lgan oliy ta'lim termini. Zamonaviy ta'lim pedagogikaning asosiy talabi bo'lganligi sababli yangi atamalar o'zlashtirish jarayoni tilimizda faollashdi. Bu jarayon ayniqsa qoraqalpoq tilining oliy ta'lim sohasida ko'zga tashlanadi. Shu bilan birga, davrimizning salbiy hodisalarining bir ko'rinishi bo'lgan karantin davrida onlayn ta'lim berish yo'lga qo'yildi. Buning natijasida tilimizga yangi tushunchalar va yangi atamalar kirib keldi.

Kurator - lotincha - g'amxo'rlik qilish, tashvishlanish ma'nosida. Oliy ta'limda guruh rahbari. Bu atama shu holida qo'llanilgani bilan tilimizga tarjima qilinib, hujjatlarda va oliy ta'limdagi rasmiy yig'ilishlarda "guruh rahbari" deb yuritilmoqda. Tashqi shakli jihatidan o'xshash bo'lmasa-da, ma'no-mazmuni jihatidan bu termin tilimizda o'zlashtirilgan shakli bilan qo'llanib kelinmoqda. Bu o'z navbatida tilimizning terminologik va lug'at boyligidan dalolat beradi. Bugungi kunda siyosiy-ijtimoiy o'zgarishlarga bog'liq tilimizga nafaqat rus tili yoki rus tili orqali xorijiy tillardan so'zlar o'zlashib qolmay, balki o'zbek tilidan ham so'zlar o'zlashtirilib kelinmoqda. Chunki tilimizda ham siyosiy-ijtimoiy, ham ilmiy-texnik, ham publitsistik jihatdan o'zbek tilining ta'siri sezilmoqda. Bu jarayon ta'lim sohasida alohida ko'zga tashlanadi. Jumladan, oliy ta'limda ham o'zbek tilidan tilimizga o'zlashib borayotgan terminlarga ko'zimiz tushadi. Hujjat yoki diplomatik ishlarda terminlarning qo'llanilishiga e'tibor bersak o'zlashma so'zlarni ko'p uchratamiz. Masalan, "nusxa" termini "ko'chirma" deb ham qo'llaniladi. O'zbek tilidagi "nusxa olish" so'zining ma'nosini berishda ushbu atama tilimizga o'zlashgan: Ko'rgazmali metodlar esa asl nusxalarni, buyumlarni, hayvonlar, kolleksiyalar, o'simliklar va boshqa narsalarni namoyish etish va ularning rasmlarini ko'rsatish turlariga bo'linadi. (A.K.Pazilov, Q.S.Seytmuratov, Z.K.Kurbaniyazova. Uzlüksiz ta'lim pedagogikasi / Darslik / - Toshkent: "Yosh avlod matbaa," 2023. - 489-490-betlar.) Adabiyotlar bilan tanishish natijasida tadqiq etilayotgan masalaning o'rganilganlik darajasi aniqlanadi. Buning uchun bibliografiya, annotatsiya tuziladi, konspektlar qilinadi, ko'chirmalar olinadi, zarur materiallar to'planadi. (A.K.Pazilov, Q.S.Seytmuratov, Z.K.Kurbaniyazova. Uzlüksiz ta'lim pedagogikasi / Darslik / - Toshkent: "Yosh avlod matbaa," 2023. - 39-bet.). Bunda "nusxa, ko'chirma" tilimizda oliy ta'limda ilmiy faoliyat olib borishda, yoki pedagogik faoliyatda ko'p qo'llaniladigan termin bo'lganligi sababli, o'zbek tilidagi "nusxa, ko'chirma" terminlarini qoraqalpoq tilining ichki qonuniyatlariga mos ravishda qabul qildik. Bundan tashqari, ilmiy tajriba - ilmiy tajriba, talaba - talaba (yoki talaba), ustoz (ustoz), kirish - kirish, suhbat metodi - suhbat metodi, qo'llanma - qo'llanma, tartib-intizom - tartib-intizom, odob-axloq - odob-ikrom, shaxs - shaxs (yoki inson, tomon), qobiliyat - qobiliyat, ko'nikmalar - ko'nikmalar, uslub - usul kabi terminlarga ko'zimiz tushadi. Bir qarashda so'zlarning tarjimasi kabi, lekin o'zbek tilidan qoraqalpoq tiliga tilimizning

ichki qonuniyatlariga muvofiq tarzda o'zlashib kelgan terminlar. Ayniqsa, bu atamalar oliy ta'lim tizimida ehtiyojdan, zaruratdan o'zlashtirilib qo'llanila boshlangan. Bunday misollarni ko'plab keltirish mumkin, chunki oliy ta'lim muassasasi eng ko'p ma'lumotlar qabul qiladigan va yangilanishlar yuz beradigan joylardan biri. Ilm-fan va texnika sohasidagi so'nggi yangiliklar aynan oliy ta'lim muassasalari bo'lgan universitet va institutlarda o'z aksini topadi. Shuningdek, bu yangi bilimlar yosh avlodga chuqur o'rgatib boriladi.

Krujok - rus tili orqali kirib kelgan termin so'z. Pedagogikada unumli qo'llaniladigan atama bo'lib, o'rta va oliy ta'limga ham xos. Qoraqalpoq tilida tez-tez qo'llanilganligi sababli "doira" shaklidagi tarjimasini qo'llanib kelinmoqda. Masalan: Fan to'garaklarining ish mazmuni o'quv dasturining ayrim mavzulari, bo'limlari, olimlar, yozuvchilar va madaniyat xodimlarining hayoti va ijodiy faoliyatini, fan, texnika, texnologiya yangiliklarini modellashtirish va tajriba ishlarini o'rganishdan iborat. (A.K.Pazilov, Q.S.Seytmuratov, Z.K.Kurbaniyazova. Uzlusiz ta'lim pedagogikasi / Darslik / - Toshkent: "Yosh avlod matbaa," 2023. - 217-bet.). Metod - yunoncha (methodos) tadqiqot yo'li, bilish usuli ma'nosida. Umuman olganda usul ma'nosida ko'p joylarda qo'llaniladi. Ayniqsa pedagogikada o'z o'rniga ega terminlardan biri. Usul yoki yo'l deb ham qo'llanilsa-da, ilmiy atamasi metod deb qo'llanilishini ma'qul ko'ramiz. Tilimizda quyidagicha qo'llanilishi natijasida o'zlashtirish jarayoni yuz bergan: metodik qo'llanma, metodik ko'rsatma, metodik ish, metodik xat, metodik tavsif va h.k. Bunday qo'llanish qoraqalpoq tilining grammatik vositalarini qabul qilish orqali yuz bergan. Masalan: o'qitishning olib boriladigan tili, o'quv yurtining ta'lim-tarbiyaviy, ilmiy-uslubiy va ilmiy-tadqiqot ishlarida ko'rsatiladi. (A.K.Pazilov, Q.S.Seytmuratov, Z.K.Kurbaniyazova. Uzlusiz ta'lim pedagogikasi / Darslik / - Toshkent: "Yosh avlod matbaa," 2023. - 457-bet.). Bunda metodika terminiga -lik sifat yasovchi affiksning qo'shilishi va ilmiy so'zi bilan juftlashib kelishi natijasida tilimizga xos o'zlashgan terminlar qatoriga kirib kelmoqda. Bundan tashqari yana ko'plab o'zlashgan terminlarni aytib o'tish mumkin. Masalan, "lingvist" termini o'rniga "tilchi" deb ishlatamiz, "monitoring" termini o'rniga "kuzatish, kuzatish" deb ishlatib yuribmiz. Bu bilan, dastlabki terminlarni inkor eta olmaymiz, ularning ham qo'llanilish o'zni ilmiy adabiyotlarga xos bo'lib oliy ta'limda o'rinli qo'llanib kelinmoqda. Shunday bo'lsa-da, ayrim atamalarni o'zlashtirish orqali tilimizning leksikasini, shuningdek terminologiyasini yanada boyitib bormoqdamiz. Ayniqsa oliy ta'lim terminlari orasidagi o'zlashtirilgan terminlarning o'zni alohida. Ularning oliy ta'limdagi qo'llanish ko'lamiga esa kun sayin ortib bormoqda.

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UO'K 81-13

LOR TERMINLARINING KELIB CHIQISHI VA ETIMOLOGIYASI

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Annotatsiya. Ushbu maqolada LOR (otorinolarinologiya) sohasi bilan bog'liq terminlarning kelib chiqishi va etimologiyasi tahlil qilingan. Tibbiyotning muhim guruhi bo'lmish LORning asosiy atamalari qadimiy yunon va lotin tillariga borib taqaladi. Maqolada har bir terminning lingvistik va tarixiy jihatlarini batafsil yoritilgan.

Kalit so'zlar: otorinolarinologiya, etimologiya, tibbiy terminologiya, lotin tili, yunon tili

Аннотация. В статье анализируется происхождение и этимология терминов, связанных с ЛОР (оториноларингология). Основные термины данной области медицины имеют свои корни в древнегреческом и латинском языках. В исследовании подробно рассматриваются лингвистические и исторические аспекты каждого из терминов.

Ключевые слова: оториноларингология, этимология, медицинская терминология, латинский язык, греческий язык

Abstract. *this article analyzes the origin and etymology of terms associated with ENT (otorhinolaryngology). The key terms of this medical field trace back to Ancient Greek and Latin. The study explores the linguistic and historical aspects of each term in detail.*

Key words: *otorhinolaryngology, etymology, medical terminology, Latin, Greek*

Kirish. Tibbiy terminologiya har bir tibbiyot sohasining asosidir. LOR – otorinolaringologiya atamasi o'z nomi bilan quloq (oto), burun (rino) va tomoq yoki halqum (laring) organlari bilan bog'liq. Ushbu atamalar nafaqat anatomik tushunchalar, balki zamonaviy tibbiyotdagi diagnostik va terapevtik jarayonlarni ham anglatadi. Bu atamalarning aksariyati yunon va lotin tillaridan olingan bo'lib, nafaqat tibbiyot, balki lingvistika va tarix jihatidan ham qimmatbaho meros hisoblanadi. Shuningdek, ularning lingvistik rivoji insoniyat tarixiga oid muhim ma'lumotlarni hamda tibbiyot tilining xalqaro tasnifdagi barqarorligini ko'rsatadi. Tibbiy terminologiyani xalqaro miqyosidagi barqarorlikka erishganligi natijasida tibbiy bilimlar almashinuvi, ilmiy tadqiqotlar va klinik tajriba sohalarida kutilganidan ham samarali natijalar qayd etilmoqda. Biroq, har bir sohaning rivojlanishi bilan ushbu terminlarga turli madaniy va ilmiy omillar o'z ta'sirini ko'rsatgan. Ushbu maqola birinchidan, LOR terminlari kelib chiqishi va ularga ta'sir qilgan omillarni o'rganish; ikkinchidan, ularning lingvistik tahlilini amalga oshirish; uchinchidan, leksik-semantik rivojlanishini tahlil qilgan holda, ularni yanada kengroq miqyosda anglashga to'sqinlik qilayotgan masalalarni yoritishga qaratiladi.

LOR terminologiyasining lingvistik xususiyatlari. Yunon va lotin tillari tibbiyot sohasida asosiy vosita bo'lib qolgan, chunki ular o'z vaqtida ilmiy va falsafiy fanlar rivoji markazida bo'lgan. Bunda quyidagi omillar katta rol o'ynagan:

- Struktural soddaligi va moslashuvchanligi: yunoncha va lotinchadagi so'zlarning prefikslar, suffikslar va o'zaklar orqali keng qo'llanilishi atamalarni oson yaratishga imkon bergan. Masalan: “otoskopiya” – “oto” (quloq) + “skopein” (ko'rish) + “ia” (jarayon).

- Xalqaro muloqot vositasi: bu tillar o'rta asrlarda tibbiyot, astronomiya va boshqalar uchun universal til bo'lib xizmat qilgan.

Tilshunoslik asoslari. Yunoncha tibbiy iboralarning ko'pi suffikslar orqali yallig'lanish, kasallik va jarayonlarni ifodalaydi:

- itis – yallig'lanish (masalan, rinit).
- oma – o'sma (masalan, papilloma).

Lotincha o'zak so'zlar odatda anatomik qismlarni tasvirlashda ishlatiladi: “tonsillar” (bodomsimon bez), “pharynx” (halqum).

2. Tibbiy terminologiyani tarixiy asoslari. Antik davrlardan boshlab, tibbiyot bilimlari asosan yunon yozuvlari orqali saqlangan. Masalan:

Hipokrat va Galen asarlari: yunon tili tibbiyotning asosiy ilmiy ifoda vositasi sifatida ishlatilgan. Galen anatomiyani dastlabki tizimli tasvirini yaratgan.

O'rta asrlar: lotin tili Rim imperiyasidan so'ng nufuzli ilmiy tilga aylangan va LOR atamalarining keng tarqalgan manbasi bo'lgan.

Renessans davrida qayta tiklanish: anatomik tadqiqotlar va rivojlanayotgan jarrohlik tufayli yunon-lotin atamaları xalqaro ilmiy terminologiyaga aylangan.

3. LOR terminologiyasining xalqaro standartlariga moslashuvi. Tibbiyot terminologiyasining xalqaro standartlari turli tillarda umumiy tushunishni ta'minlashga qaratilgan. Misol: Nomina Anatomica – ushbu tizim anatomik strukturalarni aniqlash uchun lotin-yunon modellarga asoslangan; ICD (International Classification of Diseases) – kasalliklarni nomlash va tasniflashda LOR terminlari lotincha asosda ishlatiladi.

4. Terminlarning semantik rivojlanishi. LOR terminlarining rivojlanishida ikki asosiy tendentsiya kuzatiladi:

Semantik qat'iylik: atamalar mazmunida aniq mantiqiy birikmalarni ifodalash. Masalan, “laringit” (laring — tomoq + itis — yallig'lanish).

Terminologik kengayish: atamalarni diagnostika, jarrohlik ko'rsatkichlari va muolajalarni ifodalashda qo'llash. Masalan: *Fiberoskop* – tolali naycha yordamida LOR a'zolari ko'rish.

5. Tibbiy lingvistikaning ilmiy va madaniy ahamiyati. Tibbiy terminlarning nazariy ma'nolari: Universal muloqot vositasi: dunyoning turli mintaqalarida tibbiyot xodimlari uchun yagona tushunish imkonini yaratadi.

Madaniy meros himoyachisi: yunon va lotin tillarining tibbiyotdagi roli madaniy boylikni asrashga yordam bergan.

Materiallar va uslublar. Tadqiqot davomida lingvistik va tarixiy tahlil usullari qo'llanildi. Ushbu tahlil usullari yordamida lotin va yunon tillariga asoslangan tibbiy terminologiyalarni chuqur o'rganish imkoniyati yaratildi. Asosiy materiallar sifatida lotin-yunon lug'atlari, tibbiy atamalarining etimologik manbalari hamda xalqaro tasdiqlangan tibbiy terminlar ro'yxatidan keng foydalanildi. Lug'atlar va manbalar tadqiqot uchun muhim ma'lumotlar bilan birga tibbiy bilimlarning tarixi va rivojlanishini aniqlashda yordam berdi. Shu bilan birga, ilmiy artikllar va tarixiy qo'lyozmalardagi tibbiy terminlarning ishlatilishi va ularning kelib chiqish manbalarini o'rganishda katta e'tibor qaratildi. Mazkur materiallar va tahlil usullari tadqiqotning ishonchli asosini shakllantirdi. Ushbu tahlil natijalaridan foydalanib, tadqiqotning asosiy bosqichlarini puxta tashkil qilish va ko'proq xulosalar chiqarishga erishildi. Tadqiqotning asosiy bosqichlari:

Tibbiy lug'atlardan terminlarni yig'ish va tasniflash. Terminlarning etimologik rivojlanishini tadqiq qilish. Terminlarning amaldagi tibbiyot sohalarida talqin qilinishi va o'rnini aniqlash. Bu jarayonda terminologiyaning tarixiy ildizlarini o'rganish, ularning tilshunoslik jihatlarini tahlil qilish va ilmiy jihatdan tasdiqlash muhim ahamiyatga ega. Shuningdek, terminlarning xalqaro standartlarga muvofiqligini aniqlash va ularning kelgusidagi rivojlanish istiqbollari belgilash zarur.

Natijalar. Tadqiqot tahlillari shuni ko'rsatdiki, otorinolaringologiya terminlari asosan yunon va lotin tillariga mansub manbalardan kelib chiqadi. Quyidagi asosiy misollarni keltirish mumkin:

1. "Oto" – yunoncha "ὠτὸς (otos)" bo'lib, "quloq" ma'nosini anglatadi.
2. "Rino" – yunoncha "ῥίς (rhis)", burun ma'nosini beradi.
3. "Laring" – yunoncha "λάρυγξ (larynx)", ya'ni halqum yoki tomoq demakdir.
4. "Faring" – lotincha "pharynx", "halqum" (yemak naychasi) ma'nosida qo'llaniladi.
5. "Tonzilla" – lotincha "tonsillar", ya'ni bodomsimon bezlarni bildiradi. Shuningdek, tadqiqot davomida ko'plab tibbiy muolajalar va kasalliklarni bildiruvchi atamalar lotin-yunon ildizlariga ega ekani tasdiqlandi.

6. "Miringit": lotin tilidagi "myringa" (baraban parda) va yunoncha "-it is" (yallig'lanish). Ma'nosi: Quloq pardasining yallig'lanishi. Misol: Miringit o'rtacha yoshdagi odamlar orasida ko'p uchraydi va quloq infeksiyalarini erta aniqlash bilan davolanadi.

7. "Septorinoplastika": "Septo" – lotincha "septum" (burun o'rtasidagi devor). "Rino" – yunoncha "rhis" (burun).

"Plasty" – yunoncha "plassein" (qayta tiklash). Ma'nosi: burunning o'rta devori va shaklini qayta tiklash jarrohligi. Misol: Jarrohlik tibbiyotida og'ir travmalar yoki tug'ma nuqsonlar uchun septorinoplastika keng qo'llaniladi.

8. "Otoskleroz": "Oto" – yunoncha "otos" (quloq). "Skleroz" – yunoncha "skleros" (qattiq). Ma'nosi: ichki quloq suyaklarining qattiqlashuvi yoki deformatsiyasi natijasida eshitishning muammolashishi. Misol: Otoskleroz asosan irsiy kasallik bo'lib, eshitish apparatlari bilan bartaraf etilishi mumkin.

9. "Tonzillektomiya": "Tonzilla" – lotincha "tonsillar" (bodomsimon bez). "Ektomiya" – yunoncha "ektomein" (kesib olish). Ma'nosi: bodomsimon bezlarni jarrohlik yo'li bilan olib tashlash. Misol: Ko'p uchraydigan yallig'lanishlar (tonzillit) tufayli tonzillektomiya amaliyoti o'tkaziladi.

10. "Rinosinusit": "Rino" – yunoncha "rhis" (burun). "Sinus" – lotincha "bosh suyakdagi bo'shliq". "-itis" – yunoncha yallig'lanish anglatadi. Ma'nosi: burun va atrofdagi sinuslar yallig'lanishi. Misol: Sovuq kunlarda yoki allergiyalar sabab bo'lgan rinosinusit nafas olishni qiyinlashtiradi.

Muhokama. LOR terminlarining lingvistik tahlili ularning tibbiyotda ishlatilish jarayonida qanday rivojlanganini ko'rsatdi. Masalan, "otorhinolaryngology" atamasi ilk bor XIX asrning o'rtalarida ishlatila boshlangan bo'lsa-da, undan oldinroq tibbiy amaliyotlarda "oto-rino" iboralari

alohida qo'llanilgan. Bu soha terminologiyasining paydo bo'lishi va rivojlanishi jarayoni tibbiyot rivojlanishining bir qismi sifatida qaraladi. XIX asrda ilm-fan va tibbiyotning jadal rivojlanishi ushbu sohada xalqaro terminlarni shakllantirgan. Terminlarning xalqaro xarakterga ega bo'lishi ularni tarjima qilmasdan, turli davlatlarda qo'llash imkonini beradi. Bundan tashqari, bunday terminlarning xalqaro ahamiyati ilmiy izlanishlar va tibbiy ma'lumotlarning yanada kengroq doirada tarqalish imkoniyatlarini yaratadi.

Ilmiy va zamonaviy tibbiy sohada LOR terminlariga bo'lgan talab tibbiyotning turli muhitlarda samarali ishlashiga hissa qo'shadi. Tibbiyotda LOR sohasidagi ilmiy izlanishlar va zamonaviy yondashuvlar bu boradagi o'zgarishlarni rag'batlantiradi hamda yanada kompleks tizimlarni shakllantirishga turtki bo'ladi. Etimologik tahlillarning natijalari ushbu terminlarni yanada chuqur o'rganish va rivojlantirish zaruriyatini yaqqol isbotlaydi, shuningdek, ularning amaliy ahamiyatini anglash imkonini beradi. Shu sababdan, LOR terminlarning ilmiy va amaliy jihatlarini kengroq o'rganish bugungi kunda muhim ahamiyat kasb etadi.

Xulosa. LOR terminlarining kelib chiqishini atroflicha va chuqur tahlil qilish, ularning xalqaro tibbiyotning turli sohalaridagi o'rnini, shuningdek, ularga bog'liq bo'lgan tarixiy bosqichlar ahamiyatini kengroq ochib berdi. Ushbu terminlar asosida yunoncha va lotincha ildizlarning qat'iy va mantiqiy bog'liqliklari mavjudligi isbotlandi hamda aniqlik bilan ta'kidlandi. Ushbu bog'liqlik nafaqat terminlarning ma'nosini yanada kengaytiradi, balki tibbiy tillarni xalqaro qabul qilingan tushuncha va tamoyillar bilan muvofiqlashtirilishini ta'minlaydi. Kelajakda shunga o'xshash tadqiqotlar orqali tibbiy terminologiyadagi yangi tushunchalar hamda ularga oid tamoyillarni o'rganish uchun zamin yaratib, ilmiy tadqiqotlar doirasida ularga asos bo'luvchi yangi imkoniyatlar kashf qilinadi.

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INGLIZ VA O'ZBEK TILLARIDAGI "WEALTH/BOYLIK" KONSEPTIGA OID LEKSIK BIRLIKLARNING SEMANTIK XUSUSIYATLARI

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Annotatsiya. Maqolada ingliz va o'zbek tillarida "wealth/boylik" konseptiga doir leksik birliklarning semantik xususiyatlari yoritilgan. Muallif tomonidan wealth/boylik leksemasining kelib chiqishi, ma'no-mazmuni va maqollarda ifodalanishi haqida umumiy ma'lumotlar kiritilgan.

Kalit so'zlar. Boylik, leksema, bisot, bijozat, davlat, maqol, konsept, til, tilshunoslar.

Аннотация. В статье освещены семантические особенности лексических единиц концепта «wealth/бойлик» на английском и узбекском языках. Автор приводит общую информацию о происхождении, значении и выражении лексемы wealth/бойлик в пословицах.

Ключевые слова: богатство, лексема, бисот, бижозат, государство, пословица, концепт, язык, лингвисты.

Abstract. The article highlights the semantic features of lexical units of the concept «wealth/boylik» in English and Uzbek languages. The author provides general information about the origin, meaning, and expression of the lexeme wealth/boylik in proverbs.

Keywords: Wealth, lexeme, bisot, bijozat, state, proverb, concept, language, linguists.

Boylik – xalq orasida moddiy va iqtisodiy holatni anglatuvchi termin hisoblanadi. U inson kundalik ehtiyojlarini qondirishi va barcha jabhada to'kin-sochin hayot tarziga erishishi uchun asosiy omil sifatida namoyon bo'ladi. Ammo, bu leksemaning iqtisodiyot bilan bog'liq yagona ma'nosi bilan cheklanib qolib, uning inson hayotidagi asl o'rnini, asl mazmun-mohiyatiga ma'naviy yohud

hissiy jihatdan yondashishni va uning falsafiy tushuncha sifatida qanday namoyon bo'lishini tahlil etmay turib, uni to'laqonli madaniy unsur sifatida ochib berib bo'lmaydi.

Ingliz va o'zbek lingvomadaniyatida "boylik" konsepti farqlanishida iqtisodiy, madaniy, axloqiy jihatlar ham muhim rol o'ynaydi. Har ikki tildagi "boylik" leksemasini tahlil qilishda izohli lug'atlardan foydalanildi. Lug'atlardan bizga ma'lumki, o'zbek tilida "boy+lik" sifat so'z turkumidan "-lik" so'z yasovchisi yordamida yasalgan turdosh ot bo'lib, "mol-mulk, boy bo'lish, qiymatli ashyolar majmui" lug'aviy ma'nolariga ega.

Mazkur so'zning mazmunini chuqurroq tadqiq etish maqsadida, uning ma'nodosh birliklarini topishga urindik. Otabek Shukurov va Bashorat Bahriddinova muallifligi ostidagi "O'zbek tilining ma'nodosh so'zlar o'quv lug'ati" ga murojaat qildik. Ma'lum bo'ldiki, "davlat", "bisot", "bizoat", "mol-mulk, dunyo" so'zlari ham xuddi shu ma'noda qo'llanilish xususiyatiga ega [3].

"Davlat" – II. 1) Boylik, mol-dunyo, mol-mulk. "Yaxshi niyat – yarim davlat". (Maqol); "Davlat tugar, bilim tugamas". (Maqol); "Rixsiboy aka davlat keladigan manbani axtara boshladi". (R.Fayziy. "Cho'lga bahor keldi"); 2) (ko'chma) Manaviy boylik, baxt, omad. "Sog'linging davlating" (Maqol); "Hamjihatlik – davlat, Yolg'izlik – kulfat". (Maqol); 3) Davlat qushi (ko'chma) bir kelib qolgan baxt, omad, tole. "Baxting bunchalik kulgan ekan...davlat qushini qo'ldan uchirish kufroni ne'mat, bolam". (A.Qodiriy. "Mehrobdan chayon") Yuqoridagi misollardan ko'rinib turibdiki, "davlat" so'zining omonimlik xususiyatida "boylik" ma'nosi ham aks etadi. Biroq, unda "boylik" ning turli ko'chma ma'nolari o'rin olgan. Jumladan, moddiy boylikdan tashqari ma'naviy boylik, baxt, omad, sog'lik, ezgu niyat kabi abstrakt tushunchalarni qamrab oladi. "Dunyo" – II. boylik, davlat. "Dunyoning kerakligini bozorda bildim, Oxiratning kerakligini – mozorda" [2].

Shuningdek, "bisot" so'ziga berilgan ma'lumot va misollar orqali "boylik"ning individual hamda umumiy shakllari; shaxs va hududga oid ma'nolarini ko'rish mumkin.

"Bisot" – 1) shaxsning, ko'pincha xotinlarning o'ziga tegishli bo'lgan, to'plab qo'ygan moli, mol-dunyosi. "Mastonbibi sandiqdan bisotidagi movut mursagini olib kiydi". (S.Ahmad "Qadrdon dalalar"); 2) Kishiga oila xo'jaligiga qarashli mol-dunyo, boylik. "O'tgan zamonda bir eru xotin bor ekan. Ularning bisotida faqatgina bitta echkisi bor ekan". (Ertaklar); 3) (ko'chma) Kimsada bor bo'lgan har qanday narsa: madaniy, ma'naviy boylik. "Bugun shoirlar ham o'z bisotidan, Eng yaxshi baytlarni izlab turibdi". (E.Vohidov "Muhabbat"); 4) Biror xona yoki joydagi mavjud narsalar. "Bu shinam, ko'rkam xona o'zining bisoti va bezaklari bilan kirgan odamni darrov qamrab olardi". (M.Ismoilov "Farg'ona tong otguncha"); 5) (ko'chma) Tabiatning borlig'i, boyliklari, ehsoni. "Har nedan go'zalroqdir balki cho'l kechalari, Ufqalar kaftdek ravon, ko'k sochgan bor bisotin". (A.Oripov).

"Bizoat" shakli esa, eskirgan so'z bo'lib, orttirilgan, to'plangan mol-dunyo, boylik, bisot ma'nolarida qo'llanilgan. Misol: "Agarda biron istab kelgan nimarsa o'z bizoatida bo'lmasa, bir boshqa bor odamdan bo'lsa ham olub bermoqqa xizmat qilur". (Hamza).

"Bisot" arabcha so'z bo'lib, o'zbek tiliga cho'ziq â unlisi â unlisiga, itqi undoshini t undoshiga almashtirib, qabul qilingan: bisât > bisât (bisot). Bu so'z arab tilida gilam ma'nosini anglatadi [4]. Keyinchalik, bu so'zning ma'nosida kengayish sodir bo'lib, o'zbek tilida oilaga mansub mol-dunyo ma'nosini anglatadi boshlagan [2].

"Davlat" arabcha so'z bo'lib, ba'zi manbalarda uning omonimligi qayd etilgan, lekin Баранов X.K.ning "Арабско – русский словарь"ida uning faqat hokimiyat ma'nosi berilgan [4]. Shunga ko'ra, uning boylik ma'nosi keyinroq yuzaga kelgan. "Mol" bu arabcha so'z māl shakliga ega, o'zbek tiliga cho'ziq â unisini â ga almashtirib qabul qilingan: māl > māl; arab tilida boylik, mulk, mablag' ma'nolarini anglatadi. O'zbek tilida bu so'z bisotidagi narsalar, qizning kelinligiga atab qo'ygan buyumlari, sotiladigan narsalar degan ma'noni anglatgan. Bu so'z orqali o'zbekcha mol-mulk, mol-dunyo juft so'zlari yasalgan [2].

Ingliz tilida esa, "boylik" tushunchasining leksema-vakili "wealth" leksemasi. Biroq, uning boshqa xilma-xil shakllarini ham izlanish davomida aniqlashga muvaffaq bo'ldik. Ingliz leksikonida "wealth" so'zining kelib chiqishi 1200-1250-yillarga borib taqaladi. O'rta ingliz tili davrida bu so'z "welth" shaklida bo'lgan bo'lsa, "health" so'zi ta'sirida o'z ko'rinishini o'zgartirgan [1]. Boshqa bir manbaga ko'ra, bu so'z o'rta ingliz tili davrida "welthe", "happiness" so'zlari ishlatilgan [2].

Boylik/Wealth leksemasi keng ma'noda qo'llaniladi. Aynan dunyoning eng boy insonlaridan biri bo'lgan Stiv Jobsning "Boylik – hayotimizdagi eng muhim narsa emas" degan fikri ingliz madaniyati tog'risidagi moddiy qarashlarimizning yo'nalishini qisman o'zgartira oladi. Dunyoga mashhur "Rich dad, poor dad" kitobi muallifi, ingliz biznesmeni Robert Kiosaki "Boylik pul bilan o'lchanmaydi, boylik vaqt bilan o'lchanadi" degan edi. Bu fikrni "Time is money" maqolida ham ko'rish mumkin. Aynan shu yerda bu millatning monoxron madaniyat vakillari ekanligi ko'zga tashlanadi. Demak, boylik moddiy mavqe bilan bog'liq bo'lib, bu hurmat (respect) va muvaffaqiyat (success)ni keltirib chiqaradi. Boy insonlar o'z navbatida muvaffaqiyatli va obro'li ham sanaladi. Muvaffaqiyat esa muvaqqat emas. Shuning uchun boylik havf-xatar va o'yin (game) bilan bog'liq. Boylik, havf va qimor o'yinlari bilan bevosita bog'liq bo'lgan ramziy joy – Las Vegas. Las Vegas tezda boylik orttirish vositasi sifatida ham ko'riladi. Boylik inson uchun baxt (happiness)ning sababchisi hamdir. Biroq, bu yerda savol belgisi qo'yilishi umkin, chunki boylik ham baxt, ham baxtsizlik bo'lishi mumkin. Baxt sifatida boylik insonning hayotida oilasi, farzandlari, qarindoshlari, salomatligi bilan bog'liq. Shuning uchun tushuncha quyidagi so'zlarni o'z ichiga oladi: family, child, baby, children, relatives, relations, connections, health va hokazo. Boylikka ega bo'lgan odam shaxsiy o'sishga olib keladigan faoliyat bilan shug'ullanishi mumkin. Piramidaning tepasi sevgi — love (nomoddiy to'kinlik) so'zi bilan ifodalanadi.

Internet foydalanuvchilari (wealth is love) mulohazalarini tahlil qilib, avval mavjud bo'lgan falsafiy va diniy g'oyalar bugun o'z ifodasini topayotganini ta'kidlab o'tadi. Shunday qilib, H.I.Бердяев e'tiqod va amal zamirida sevgi yotadi, deb ta'kidlaydi [5]. Shunday qilib, "boylik" konseptining moddiy to'kinligi ruhiy to'kinlik bilan o'zaro bog'langan. O'zbek paremiologiyasida bu mavzu nihoyatda ko'p uchraydi. Bu hol mahalliy xalqning uzoq o'tmishda yuqori qatlam egalari tomonidan ezilgan hayotida orttirilgan tajribalari natijasi deyish mumkin. Biroq, boylikning moddiy tomonidan chetlanib, ma'naviy boylik deb ataluvchi boshqa shakllari aks etgan maqollar ham oz emas: "Aqldan ortiq boylik yo'q"; "Asl boylik — qanoat"; "Boylik boylik emas, ahillik — boylik"; "Boylik ketsa ketsin, or-nomus ketmasin", "Ota olqishi – oltin"; "Husn – yarim davlat", "Farzanding – davlating" va boshqa maqollar fikrimizga yorqin dalil bo'la oladi.

Bu mavzu ingliz paremiologiyasida ham o'zining mustahkam o'rniga ega. Bu borada ikki til va madaniyatning umumiy jihatlari yaqqol ko'zga tashlanadi. Jumladan, "Good health is above wealth" yoki "Wealth is nothing without health" maqollarining aynan o'zbek maqollar dunyosida ham uchrashi ("Sog'lik boylikdan ustun" yoki, "Tani sog'lik – tuman boylik") bu ikki madaniyatning umumiy qarashlarni ifoda etadi. Shubha yo'qki, har bir inson uchun sog'lik hayotdagi baxt, muvaffaqiyat va mazmunli hayotning asosidir.

Shuningdek, "Good wife and health are a man's best wealth" ya'ni yaxshi turmush o'rtoq va sog'lik insonning eng buyuk boyligi ma'nosidagi bu maqolni o'zbek xalqi "Yaxshi xotin xazina"deya qo'llaydi. "Marries for wealth, he sells his liberty" – boylik uchun oila qurgan, o'z erkini o'z erkini sotar, bu maqolning o'zbek tilidagi ekvivalenti "Boyga kelin bo'lguncha, kambag'alga qiz bo'l". "Wisdom is the wealth of the wise" – aql dononing boyligi. Aqlni boylikka qiyos etuvchi o'zbek maqollarida ham ko'p uchraydi. Xususan, "Aqldan ortiq boylik yo'q", "Aql – odamning oltin toji", "Bilim bilan hikmat – oltindan qimmat", "Pul topguncha, aql top", "Dono – durdan a'lo", "Bilimdan ortiq boylik yo'q" va ko'plab shu mazmundagi o'zbek maqollarini sanab o'tish mumkin. Darhaqiqat, millati va madaniyatidan qat'i nazar butun insoniyat uchun aql va ilm-ma'rifat yuksak maqomga ega. "Time is money" (vaqting ketdi – naqding ketdi) kabi maqolida esa vaqt boylikdan ustun g'oyasi aks etadi. Shu o'rinda ingliz madaniyatining monoxron madaniyat tipiga kirishi, uning bu kabi vaqtni boylikdan ham ustun qo'yishga targ'ib qiluvchi paremiyalaridan ham sezilib turadi. O'zbek xalqida "Vaqting ketdi – naqding ketdi"maqolida xuddi shu ma'noni ko'rish mumkin.

Xulosa qilib aytadigan bo'lsak, bu mavzudagi maqollar ingliz va o'zbek tillarida juda ko'p uchraydi. Ular semantik, strukturaviy, stilistik va hatto pragmatik jihatdan bir-biridan farq qiladi. Maqollar xalq madaniyatini o'zida namoyon etadi. Maqollar ular mavjud bo'lgan til madaniyatini tasvirlash, aniqlash va ifodalash uchun xizmat qiladi. Tilning paremiologik fondi milliy tushunchalarni, milliy buyumlar, tuyg'ular, an'analar, hatto joy nomlari – madaniy nuqtalarni ko'rish mumkin.

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UDC 82

A COMPARATIVE EXPLORATION OF CULTURAL AND LITERARY SIGNIFICANCE OF WATER AND FIRE

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Annotatsiya. Ushbu maqolada suv va olovning madaniy va adabiy ahamiyati, madaniyatlar va adabiyotlarda inson tushunchasi, ramziyligi va ijodkorligini shakllantirgan ikkita elementar kuch o'rganiladi. Ko'pincha hayot, poklik va o'zgarish bilan bog'liq bo'lgan suv hissiy chuqurlik, ruhiy yangilanish va mavjudotning tarbiyaviy tomonlarini anglatadi. Bundan farqli o'laroq, olov vayronagarchilik, ehtiros va o'zgarishni ifodalaydi, u ham yaratilish manbai, ham yo'q qilish kuchi sifatida xizmat qiladi. Madaniy urf-odatlar, diniy urf-odatlar va mifologik murojaatlar orqali suv va olov mavjudlik ikkiliklari - yaratilish va halokat, xotirjamlik va tartibsizlik, hayot va o'lim uchun kuchli metafora sifatida tasvirlangan. Adabiyotda bu elementlar qarama-qarshi emotsional holatlarni o'zida mujassam etgan, xarakterni rivojlantirish va tematik izlanishlarni harakatga keltiradi.

Kalit so'zlar: Suv, olov, madaniy ahamiyat, adabiy timsol, poklanish, halokat, o'zgartirish, ehtiros, yaratilish, mifologiya, marosimlar, hissiy holatlar, adabiyot, timsol, inson tajribasi.

Аннотация. В этой статье исследуется культурное и литературное значение воды и огня, двух стихийных сил, которые сформировали человеческое понимание, символику и творчество в разных культурах и литературе. Вода, часто ассоциирующаяся с жизнью, чистотой и трансформацией, символизирует эмоциональную глубину, духовное обновление и заботливые аспекты существования. Напротив, огонь представляет собой разрушение, страсть и изменение, служа одновременно источником созидания и силой уничтожения. Через культурные ритуалы, религиозные практики и мифологические отсылки вода и огонь изображаются как мощные метафоры двойственности существования — созидания и разрушения, спокойствия и хаоса, жизни и смерти. В литературе эти элементы воплощают противоположные эмоциональные состояния, способствующие развитию персонажей и тематическому исследованию.

Ключевые слова: Вода, Огонь, Культурное значение, Литературный символизм, Очищение, Разрушение, Преобразование, Страсть, Созидание, Мифология, Ритуалы, Эмоциональные состояния, Литература, Символизм, Человеческий опыт.

Abstract. This article explores the cultural and literary significance of water and fire, two elemental forces that have shaped human understanding, symbolism, and creativity across cultures and literature. Water, often associated with life, purity, and transformation, symbolizes emotional depth, spiritual renewal, and the nurturing aspects of existence. In contrast, fire represents destruction, passion, and change, serving as both a source of creation and a force of annihilation. Through cultural rituals, religious practices, and mythological references, water and fire are depicted as powerful metaphors for the dualities of existence—creation and destruction, calm and chaos, life and death. In literature, these elements embody opposing emotional states, driving character development and thematic exploration.

Key words: *Water, Fire, Cultural Significance, Literary Symbolism, Purification, Destruction, Transformation, Passion, Creation, Mythology, Rituals, Emotional States, Literature, Symbolism, Human Experience.*

Introduction. Water and fire are two of the most elemental and powerful forces in nature, often serving as symbols in literature, art, and cultural expressions across the world. These natural elements have been central to human existence, representing life, death, conflict, and transformation. Their symbolism can vary greatly depending on the context, yet they hold universal meanings in many traditions.

Water and fire have held a central place in human culture for centuries, symbolizing powerful forces with the ability to create or destroy. They are frequently featured in mythology, religion, art, and literature, often representing opposing yet complementary forces. While fire symbolizes destruction, renewal, passion, and power, water embodies life, purification, fluidity, and tranquility. This paper seeks to conduct a comparative exploration of the cultural and literary significance of water and fire, investigating their roles in shaping human thought, values, and societal norms across diverse cultural landscapes. Through the lens of literature, mythology, and religion, the study will explore how these elements have been utilized to convey deeper meanings and symbolism.

Methods. The research methodology for this study is qualitative and comparative in nature. It involves a critical review of existing literature, including cultural texts, literary works, and religious scriptures, alongside an analysis of symbolic references to water and fire in ancient and modern contexts. Key literary works from different traditions, such as *The Iliad* and *The Ramayana*, as well as religious texts like the Bible and the Bhagavad Gita, are analyzed to understand the dynamic roles of these elements. The study uses thematic analysis to identify recurrent patterns of symbolism and meaning related to water and fire across different genres and cultural settings.

Thematic and Symbolic Analysis. A central method in this study was thematic and symbolic analysis, which focused on interpreting the broader meanings of water and fire beyond their literal representations. This method aimed to uncover the symbolic roles of these elements, such as:

- **Water** as a symbol of life, purification, emotional depth, and regeneration.
- **Fire** as a symbol of destruction, transformation, passion, and knowledge.

Through this analysis, the study aimed to explore how water and fire function not just as narrative elements, but as metaphors for human experiences, emotions, and conflicts. Themes such as creation, destruction, renewal, and balance were identified in the texts analyzed.

Results. The analysis revealed several key findings:

1. **Water as Life and Renewal:** Across many cultures, water is depicted as the source of life and is often associated with creation, purification, and fertility. In many mythologies, the first act of creation involves the emergence of water, which then fosters life. The Hindu mythology of the cosmic ocean and the Biblical flood narrative are prime examples of water's regenerative role.

2. **Fire as Destruction and Transformation:** In contrast, fire is often seen as a force of destruction, but also as a means of transformation. While it can bring chaos and ruin, fire is also a symbol of enlightenment, knowledge, and renewal. The myth of Prometheus in Greek mythology, who brings fire to humanity, underscores fire's role as a gift that drives progress, yet comes with consequences.

3. **Cultural Symbolism:** Water and fire are frequently employed as metaphors in literature to represent the internal and external conflicts of characters. Water often symbolizes calmness, emotional depth, and the subconscious, while fire symbolizes conflict, passion, and the drive for change. In literature, water and fire serve as mechanisms for narrative development and character growth.

Metaphors in Mythology and Religion: In both *Eastern* and *Western* traditions, water and fire function as metaphors for contrasting human qualities. Water often symbolizes wisdom, tranquility, and compassion, while fire represents ambition, desire, and destruction. These symbols can be seen in a variety of religious texts, including the *Bhagavad Gita*, where water symbolizes the cleansing of the soul, and in *Christian theology*, where fire is a metaphor for divine wrath or spiritual fervor.

4. **Contrasts and Complementarity:** Despite their opposing characteristics, water and fire often exist in complementary relationships. In many traditions, the balance between the two elements is seen as essential to harmony in the natural world. In the Western alchemical tradition, fire and water are combined in the process of transmutation, illustrating their potential for synthesis. Similarly, in East Asian philosophies, the interaction of water and fire is integral to maintaining balance in the universe.

Discussion. The contrasting yet complementary nature of water and fire underscores a broader philosophical and existential tension present in many cultures and literary traditions. Fire's association with destruction and rebirth contrasts with water's symbolism of life and purity. However, both elements are essential to the balance of life, and their representation in literature reflects human struggles with creation, destruction, and renewal. For instance, in literature, the imagery of fire often accompanies themes of revolution and change, while water symbolizes the flow of time and emotional states. The tension between these elements also mirrors the dynamic between chaos and order, destruction and preservation, destruction and creation.

Furthermore, the recurring presence of water and fire in religious texts and myths emphasizes their universal cultural significance. For example, in Christianity, water signifies baptism and spiritual rebirth, while fire symbolizes the presence of the Holy Spirit. Similarly, fire's role in Hinduism, particularly in ritual sacrifice and purification, highlights its importance in spiritual practice.

The study of water and fire's significance in cultural and literary contexts is not only about examining symbolic meanings but also addressing contemporary environmental concerns. In today's world, the destructive power of fire, seen in increasing wildfires, and the life-sustaining importance of water, as seen in climate change-driven droughts and water scarcity, are pressing global issues. The representation of these elements in literature can serve as a mirror to human engagement with the environment, urging societies to recognize the delicate balance between exploiting these forces for progress and respecting their natural rhythms.

In modern discourse, fire and water may also represent competing needs—water as a life-sustaining resource for agriculture, industry, and human consumption, and fire as both a destructive force in the form of wildfires and a tool for industrial progress (e.g., in energy production). Both elements continue to influence environmental policy and philosophical discussions on sustainability, urging humanity to better understand their role in nature's larger systems.

Conclusion. Water and fire, as primal elements, have profound cultural and literary significance. Their symbolic meanings are as diverse as the cultures that revere them, encompassing themes of life, death, renewal, and transformation. The comparative exploration of these two elements reveals how they shape human understanding of the world, offering insight into the nature of existence, conflict, and balance. As both a creative and destructive force, fire challenges humanity to confront its limits and passions, while water invites reflection, purification, and connection to the greater cosmos. Ultimately, the enduring significance of water and fire in literature and culture speaks to their power in shaping the human experience.

The comparative approach employed in this study highlighted the shared symbolism of water and fire across different cultures, illustrating their universal importance. However, the nuances and specific meanings attributed to these elements vary, reflecting the diverse worldviews and philosophical systems of different societies. The balance between these two forces—whether as part of a cosmic system, an alchemical process, or an ecological equilibrium—speaks to the broader human desire for harmony and understanding of the natural world.

In modern environmental discourse, water and fire continue to carry significant metaphorical weight. Fire's role in environmental disasters, such as wildfires, and water's critical importance in sustaining life and ecosystems, underscores the ongoing relevance of these elements in the context of climate change, resource management, and environmental sustainability. The environmental challenges we face today—marked by increasing wildfires, floods, and droughts—highlight the need for humanity to recognize the balance between these forces, just as ancient cultures did.

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THE DISTINCTIVE STYLE OF JOYCE'S A PORTRAIT OF THE ARTIST AS A YOUNG MAN

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Annotatsiya. Ushbu maqola Jeyms Joysning "Yoshligim qiyofasi" romanida qo'llanilgan o'ziga xos uslubiy vositalarni o'rganadi. Modernistik roman sifatida u ingliz adabiyotida burilish yasagan innovatsion hikoya qilish usullarini taqdim etadi. Tadqiqot turli uslubiy unsurlarni — ong oqimi, ramziylik, epifaniya, tasviriylik, ironiya va sintaktik yangiliklar kabi elementlarni — va ularning bosh qahramon Stiven Dedalusning psixologik, ijtimoiy va badiiy rivojlanishiga qanday hissa qo'shishini tahlil qilishga qaratilgan. Natijalar Joysning til mahoratini va uning modernistik hikoya qilish usullarini shakllantirishdagi rolini ta'kidlaydi.

Kalit so'zlar: tasviriylik, ramziylik, personifikatsiya, epitet, alliteratsiya, badiiy erkinlik, modernizm, sintaktik yangilik.

Аннотация. Данная статья исследует отличительные стилистические приемы, используемые Джеймсом Джойсом в романе «Портрет художника в юности». Как новаторский модернистский роман, он представляет инновационные повествовательные техники, ознаменовавшие поворотный момент в английской литературе. Исследование фокусируется на анализе различных стилистических элементов — таких как поток сознания, символизм, эпифания, образность, ирония и синтаксические инновации — и на том, как они способствуют психологическому, социальному и художественному развитию главного героя, Стивена Дедалуса. Результаты подчеркивают мастерство Джойса в языке и его роль в формировании модернистских повествовательных техник.

Ключевые слова: образность, символизм, персонификация, эпитет, аллитерация, художественная свобода, модернизм, синтаксическая инновация.

Abstract. This article explores the distinctive stylistic devices employed by James Joyce in *The Portrait of the Artist as a Young Man*. As a pioneering modernist novel, it introduces innovative narrative techniques that marked a turning point in English literature. The study focuses on analyzing various stylistic elements — such as stream of consciousness, symbolism, epiphany, imagery, irony, and syntactic innovations — and how they contribute to the psychological, social, and artistic development of the protagonist, Stephen Dedalus. The findings emphasize Joyce's mastery of language and his role in shaping modernist narrative techniques.

Key words: imagery, symbolism, personification, epithet, alliteration, artistic freedom, modernism, syntactic innovation.

Introduction. James Joyce is recognized as a revolutionary figure in world literature, whose contributions significantly altered narrative techniques. *The Portrait of the Artist as a Young Man* is a semi-autobiographical novel that traces the intellectual and spiritual journey of Stephen Dedalus — a character modeled after Joyce himself. The article aims to identify, describe, and analyze the

stylistic devices used in the Portrait of the Artist as a Young Man and to investigate their artistic function in the novel. By means of different stylistic devices, Joyce transforms the narrative structure and language of the novel, allowing readers to experience Stephen's psychological journey. These devices — including epithets, alliteration, metaphor, metonymy, inversion, and personification — increase the novel's thematic depth and contribute to the modernist exploration of self-identity, freedom, and individual consciousness.

Methodology of the research. This study employs a qualitative descriptive approach. Textual analysis is used to examine selected extracts from the novel. Passages were selected from all five chapters of the novel, focusing on those that reveal stylistic experimentation and thematic significance. Joyce's use of stream of consciousness mirrors the mental processes of Stephen Dedalus. The narrative evolves alongside Stephen's cognitive development: from childish simplicity to philosophical complexity. Epiphany is used as a literary technique that captures sudden moments of realization or aesthetic pleasure. Symbolism is pervasive in the novel, conveying deeper meanings beyond the literal level, such as birds representing freedom. Joyce's sensory imagery allows readers to perceive Stephen's environment vividly. Irony and satire critique institutions like the Catholic Church and colonial Ireland. Repetition and contrast structure Stephen's internal dilemmas.

Joyce's stylistic devices evolve in parallel with Stephen's intellectual and emotional maturation. The fragmented and experimental style in later chapters aligns with Stephen's rejection of traditional values and his pursuit of artistic autonomy. Joyce's innovative stylistic devices set new standards in literary modernism, introducing a subjective, inner-oriented approach to storytelling.

Through *epithets*, Joyce establishes emotional connections to characters and settings, reflecting Stephen's personal response to the world around him. For example: "The pale, wasteful city" (describing Dublin) captures Stephen's perception of Dublin as a place of decay and stagnation. The use of "pale" suggests an unhealthy or sickly quality, while "wasteful" reflects Stephen's sense of frustration and disillusionment with the city's lack of cultural and intellectual vitality. Another example can be found when Joyce describes Stephen's mother as "the poor woman, whose unspoken love for him was evident but burdensome." The adjective "poor" highlights both Stephen's sympathy for her and his growing desire to escape the domestic expectations she represents.

Alliteration contributes to the rhythmic quality of the narrative and emphasizes the sensory experiences and emotional tensions Stephen faces. It might contribute to emphasize certain emotions, ideas, or qualities: "The silence sucked the sorrow of his soul" uses the repetition of the "s" sound to evoke a sense of suffocation, underscoring Stephen's inner turmoil and isolation. The assonance of "sorrow" and "soul" further deepens the emotional impact, conveying a feeling of despair. Another example is: "Stephen stood still, staring silently at the steps." The repetition of the "s" sound in this sentence emphasizes the stillness of the moment and Stephen's hesitant, introspective nature at this point in the narrative. Additionally, Joyce uses alliteration in phrases like: "the soft, secret voices," which conveys a sense of quiet, intimate reflection in Stephen's mind, creating a haunting sense of internal struggle and self-questioning.

Metaphor, a figure of speech that implies a comparison between two unrelated things, is central to Joyce's depiction of Stephen's emotional and intellectual journey. Through metaphor, Joyce encapsulates Stephen's internal conflicts and desires: Stephen's perception of his life as a "prison" is a recurring metaphor. This metaphor emphasizes the confinement Stephen feels due to societal, familial, and religious expectations. "The prison of piety and patriotism" represents Stephen's sense of being trapped within these constraints, unable to pursue his artistic and intellectual aspirations freely. "He was a bird with broken wings" is another powerful metaphor. This metaphor not only conveys Stephen's feelings of limitation but also his desire for freedom — a freedom that he longs to achieve as an artist, transcending the boundaries imposed upon him. Metaphors encapsulate the protagonist's internal conflicts, particularly his feelings of entrapment and his longing for freedom.

Metonymy occurs when one thing is substituted for another that is closely related, often to express the broader cultural and societal forces at play. In Joyce's work, metonymy is used to convey the larger forces constraining Stephen's development: "the nation" acts as a metonym for the nationalist ideals that Stephen rejects. Throughout the novel, the nation symbolizes the political and

cultural pressures placed on Stephen, who seeks to carve out a personal identity that is independent of both religious and nationalistic ideologies. Another metonymic use appears in: “the pen of the poet,” where “pen” stands for the writer’s artistic creation, representing the power of language as a vehicle for personal and artistic expression. Metonymy connects Stephen’s personal struggles to larger cultural and societal forces, such as religion and nationalism. Inversion in Joyce’s prose mirrors Stephen’s fragmented thoughts and his search for clarity amidst confusion. Finally, personification allows the inanimate world to become an active participant in Stephen’s psychological drama, enriching the novel’s exploration of the human condition.

Personification, the attribution of human characteristics to non-human things or abstract concepts, is used in the novel to animate the world around Stephen, mirroring his psychological states: “The city groaned beneath the weight of history” personifies Dublin, presenting it as a living, suffering entity. This reflects Stephen’s feeling of being weighed down by the legacy of Irish history and the societal expectations imposed upon him. The city’s “groan” underscores Stephen’s sense of oppression and his desire to escape from its confines to find a space where he can pursue his own artistic and intellectual freedom. Additionally, Joyce personifies the ocean as a call to freedom: “The waves danced and beckoned him to leave the shore behind, offering him the freedom he sought.” In this instance, the sea is not just a natural force but a welcoming and seductive presence, symbolizing Stephen’s desire for escape and the artistic life he wishes to embrace. The sea’s “dancing” motion personifies it as a lively and encouraging force, suggesting that Stephen’s artistic path is full of potential, despite the many challenges ahead. Another striking example of personification is when Joyce describes Stephen’s internal struggle: “The darkness was his enemy, crawling toward him like a beast ready to strike.” Here, the darkness is personified as an enemy, emphasizing the psychological battle Stephen faces as he confronts his fears, doubts, and guilt. The “beast” represents the forces within him — whether it be societal pressure, religious doctrine, or personal self-doubt — that threaten to devour his identity.

Conclusion. James Joyce’s *The Portrait of the Artist as a Young Man* stands as a groundbreaking work of literary modernism due to its stylistic peculiarities. Through stream of consciousness, epiphany, symbolism, imagery, irony, and syntactic experimentation, Joyce masterfully constructs both the external and internal worlds of his protagonist. In *The Portrait of the Artist as a Young Man*, James Joyce’s use of stylistic devices such as epithets, alliteration, metaphor, metonymy, inversion, and personification enhances the novel’s thematic complexity and deepens our understanding of Stephen Dedalus’s psychological and artistic journey. Each of these devices contributes to the creation of a vibrant, multi-layered narrative that mirrors Stephen’s evolving consciousness and his quest for individuality in the face of oppressive societal norms. Joyce’s innovative use of these stylistic devices not only strengthens the narrative but also exemplifies the modernist desire to push the boundaries of literary form and language. *The Portrait of the Artist as a Young Man* stands as a testament to Joyce’s linguistic mastery and his contribution to the modernist movement, offering readers a rich and complex portrayal of the artist’s inner world. Through his skillful manipulation of language, Joyce crafts a profound exploration of identity, self-expression, and artistic freedom, making this work a foundational piece of modern literature. Future studies might compare Joyce’s stylistic approach with other modernist authors or explore how his techniques influenced 20th-century literature.

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OCHILMAGAN QO'RIQ

(“Alpomish” dostonining Bekmurod Jo'raboy o'g'li variant)

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Annotatsiya. Bugungi kunda “Alpomish” dostonining 40 dan ortiq variantlari ilm ahliga ma'lum bo'ldi. Ammo hali folklor to'xtab qolgani yo'q. Ushbu tadqiqot orqali bugungi internet rivojlangan davrida ham o'zbek folklorining davom etayotganligini ko'rsatish hamda “Alpomish” dostonining o'zbek variantlariga yana bir mumtoz variantni olib kirish maqolamizning bosh maqsadi hisoblanadi.

Kalit so'zlar: *Alpomish, Qoraolchin, Toychixon, variant, versiya, G'o'darqul, Jontugal oyim.*

Аннотация. На сегодняшний день ученым известно более 40 вариантов эпоса «Алпомиш». Но фольклор еще не прекратился. Основная цель нашей статьи — показать посредством данного исследования, что узбекский фольклор продолжает существовать и в сегодняшнюю эпоху развитого интернета, а также представить еще одну классическую версию узбекской версии эпоса «Алпомиш».

Ключевые слова: *Алпомиш, Караолчин, Тойчихан, вариант, версия, Годаркул, Йонтугал айм.*

Abstract. Today, more than 40 variants of the epic poem "Alpomish" are known to scientists. But folklore has not stopped yet. The main goal of our article is to show through this study that Uzbek folklore continues to exist even in the era of the developed Internet and to introduce another classic variant to the Uzbek variants of the epic poem "Alpomish".

Keywords: *Alpomish, Karaolchin, Toychixon, variant, version, G'o'darkul, Jontugal ayim.*

O'zbek folklorining eng yirik janrlaridan biri dostonlardir. O'zbek xalq baxshilaridan yuz ellikdan ko'proq syujetga bo'lingan to'rt yuzdan ortiq doston yozib olingan. Bu dostonlar nihoyatda ko'p tarmoqli va mavzuli bo'lib, uzoq asrlar davomida yaratilgan va turli ijtimoiy-iqtisodiy sharoitlarda kuylanib kelingan. Ularning qadimiy namunalaridan biri qahramonlik dostonlaridir.

Taraqqiyotning muhtasham davriga qadam qo'ygan mamlakatimizda xalqning milliy ruhiyati va ma'naviyatini o'zida mujassamlashtirgan baxshichilik an'analari va epik asarlarni tadqiq va targ'ib etishga alohida e'tibor berilmoqda. Zero, “Har qaysi xalqning azaliy tarixi va madaniyati, eng avvalo, uning og'zaki ijodi folklor san'atida, doston va eposlarida mujassam topgan bo'lib, ular millatning o'zligini anglash, uning o'ziga xos milliy qadriyatlari va an'alarini saqlash va rivojlantirishda bebaho manba hisoblanadi” [1]. Ana shunday hayotbaxsh qadriyatlarni tarannum etish orqali xalqimiz ma'naviy kamolotiga xizmat qilib kelayotgan bebaho eposlardan biri do'stlik-birodarlik, mehr-muruvvat, qadr-qimmat, oliyanoblik va mardlik ulug'langan “Alpomish” dostonidir. “Alpomish” dostoni mumtoz eposning yorqin namunasi va millat o'zligini namoyon etadigan adabiy-estetik obida bo'lgani uchun unda xalqning ma'naviy-ruhiy qudrati, madaniyati, mustahkam, irodasi, yuksak ideallari ifodasi mujassamlashgan. Ushbu doston servariantligi, muayyan bir versiyalarga egaligi bilan ham ajralib turadi. Birgina o'zbek variantlarining o'zi 40 dan oshadi. Folklorshunoslikda har bir doston varianti yoki variantlariga biri ikkinchisining qaytarig'i, aynan takrori sifatida qaralmaydi, balki muayyan syujetning bir ijodiy ijrodagi ko'rinishi, uning yozib olingan aniq bir matnda namoyon bo'lishi tarzida baholanadi. Bundan u yoki bu dostonning hamma variantlari ham bir xil badiiy qimmatga ega ekan, degan xulosa kelib chiqmasligi kerak. Chunki ulardan qay birlarining epik an'alarini saqlash darajasi, aytuvchining (baxshining) an'anaviy matnga ijodiy munosabati jihatidan muayyan ustunliklari, g'oyaviy-badiiy afzalliklari bo'lishi tabiiydir.

Maqolamiz mavzusi bo'lgan Bekmurod Jo'raboy o'g'lining “Alpomish” dostoni doston variantlaridan eng go'zal namunalaridandir.

Nurota dostonchilik maktabi vakili Bekmurod Jo'raboy o'g'lining “Alpomish” dostoni varianti esa ilk bor To'ra Mirzayev tomonidan o'rganilgan. Olimning bir qator maqola va so'zboshilarida mazkur variantning o'ziga xos jihatlari qalamga olingan. Mazkur doston Mansur Afzalov tomonidan 1944-yilda yozib olingan 1946-yilda “Sharq yulduzi” jurnalining 4-5-sonlarida ma'lumot berilgan.

Doston 2012 va 2016-yillarda “O‘zbek xalq ijodi yodgorliklari” 100 jildligi tarkibida nashrdan chiqdi va keng ommalashdi.

Bekmurod Jo‘raboy o‘g‘li o‘zbeklarning qarluq urug‘idan bo‘lib, 1878-yil Nurota tumani Qo‘tir qishlog‘ida tug‘ilgan, savodsiz, dostonlarni o‘zbek, qozoq, qoraqalpoq tillarida kuylay olgan. U “Bekmurod jirov”, “Jirov bobo” nomi bilan Konimix, Karmana, Tomdi atroflarida tanilgan. Bu to‘g‘rida folklorshunoslar M.Afzalov, Z.Husainovalar, baxshining amakivachchasi Ergash Asoboyev (Nurota tumani markazi, 1900-yilda tug‘ilgan) va shogirdi qoraqalpoq Qurbon Navro‘zovlar (Konemeks tumani, 1929-yilda tug‘ilgan) guvohlik berishgan [2]. Baxshi laqay do‘mbirada 6 – 7 kuy bilan do‘mbira chertish bilan birga qo‘biz ham tortgan. Hatto uning Nurota tojiklari orasida tojik tilida ham doston kuylaganligini naql qiladilar. Uning shogirdlaridan biri Tursun jirov Sherov (1898 – 1977, Nurota tumani markazi) yerlik tojiklardan bo‘lib, termalarni o‘zbekcha va tojikcha kuylay olgan. Bekmurod Jo‘raboy o‘g‘lining ustoz Mozor qishloqlik (Nurota tumani) o‘zbek dostonchisi Qurbon jirovdir. U 30-yillarning boshlarida vafot etgan. Qurbon jirovga esa, XIX asr qoraqalpoq dostonchisi Chanko‘t jirov ustozlik qilgan. Bunday ustoz-shogird munosabatlarini “Avazning arazi” dostonida Bekmurod Jo‘raboy o‘g‘li quydagicha bayon etadi:

Ishlariga eshitganlar qoyildi,
 Dosnishmandlar so‘z ma‘nisin ayirdi.
 Bu yo‘l bilan aytib o‘tgan Avazni
 Qoraqalpoqda Xolmurodday shoirdi.
 Xolmurod baxshidan bu yo‘l qolgandi,
 Chanko‘t baxshi undan ta‘lim olgandi,
 Go‘ro‘g‘li, Avazning aytib ta‘rifin
 Doim ko‘pning o‘rtasiga solgandi...
 Chanko‘tning shogirdi Qurbon shoirning
 Ovozasi ko‘p joylarga yoyildi,
 Qozoq, qoraqalpoq, turkmanu o‘zbek
 Yana tojiklar ham unga qoyildi...
 Bu dostonlar necha aytib o‘tilgan,
 Ko‘p aytib ular mashqiga yetilgan.
 Tinglaganman Qurbon shoir so‘zini,
 Aytgan so‘zi ko‘ngilima bitilgan.

“XIX asrning ikkinchi yarmida, – deb yozadi folklorshunos olim Mansur Afzalov, – Nurota tumanining Qo‘tir, Zulmsaroy, Iskandar Zulqarnayn kabi qishloqlarida bir necha istedodli xalq dostonchilari o‘tgan. Masalan, Zulmsaroy qishlog‘ida Ashur baxshi, Jodir qishlog‘ida Isirgap baxshi, Qo‘tir qishlog‘ida Qurbon baxshi va boshqalar. Bekmurod Jo‘raboy o‘g‘lining dostonchi bo‘lib yetishishida ma‘lum darajada ana shu adabiy muhitning ta‘siri bo‘lgan.” Bunga Bekmurodning amakisi Nurnazarning qissaxon bo‘lganligini, amakivachchalari Xolmurod va Nurmurodlarning dostonchilik bilan shug‘ullanganliklarini ham qo‘shish kerak. Baxshi 1956-yilda vafot etgan.

Bekmurod Jo‘raboy o‘g‘lidan "Alpomish", "Odilxon", "Kuntug‘mish" ("Xolbeka"), "Go‘ro‘g‘lining Qrimga borishi", "Avazxon", "Malikai ayyor" ("Gulshanbog“) kabi juda oz miqdorda dostonlar yozib olingan.

“Alpomish” dostonining Bekmurod Jo‘raboy o‘g‘li varianti 1944-yilda folklorshunos olim Mansur Afzalov tomonidan yozib olingan [3] va hozirda qo‘lyozma O‘zbekiston FA Sharqshunoslik institutida № 191-raqam ostida saqlanadi.

“Alpomish” dostonining Bekmurod Jo‘raboy o‘g‘li varianti syujet voqeligi bayoni, uning hikoyaviy tarzi jihatidan boshqa variantlarga o‘xshasa-da, syujet qurilishi, tasvir mohiyati, doston voqeligining ifoda maromi yog‘idan original, o‘ziga xos, bir-birini takrorlamas darajasidadir.

Shuningdek, ayrim motivlarni ishlashda o‘zga nusxalarga qiyosan o‘ziga xos jihatlar anchaginadir. Jumladan, Bekmurod Jo‘raboy o‘g‘li variantida Boybo‘ri va Boysari aka-uka emas, balki o‘zaro do‘st, bir-biriga teng boylar sifatida tasvirlanadi: “Qo‘ng‘irot elinda, Boysin cho‘linda Boybo‘ribiy otli bir kishi bor edi. Hech bir yoqdan kamchiligi yo‘q edi. Davlatdan, himmatdan kam emas edi. Bir farzandga zor edi. Yana Boysaribiy degan ham bor edi. Erlikdan, zo‘rlikdan ikkovinda

ham kamligi yo'q edi. Ikkovi bir-biri bilan shunday do'st kishi edi. Ikkovining ham farzandi yo'q edi. Ikkovining fikri bir edi. Bir-birini ko'p himoya qilib yurar edi" [4]. "Alpomish" dostonining qadimiy asoslarida shunday motiv bo'lgan bo'lishi kerak. Chunki dostonning qoraqalpoq versiyasida ham Boybo'ri va Boysarilar aka-uka emas, balki teng boylardir. Bunday tasvirning Bekmurod Jo'raboy o'g'li variantida paydo bo'lishi qoraqalpoq dostonchiligining ta'siridir.

Voqealar davomida o'quvchiga Boysarining Boybo'riga qarindosh emasligi ko'rini boshlaydi. Boysari Barchin uchun kelgan Toychixon sovchisiga Boysinni tobe qilishni va Alpomishni band qilib kelishni shart qilib qo'yadi. Ammo bu holat keyinchalik rivojlantirilmay, ya'ni Boysarining dushmanligi o'rnini Alpomishga mehribonlik egallaydi, o'zini esa Boybo'ri ukasi, deb talqin qilinadi. Boysari Alpomish va Barchinni kuzatar ekan, shunday deydi:

Dushmanlarga solding dog'u alamni,
Men senga topshirdim yolg'iz bolamni,
Mundin borar bo'lsang Boysin elingga,
Boybo'riday akamga ayt salomdi.

Baxshi epik bayon izchilligiga e'tibor bermay, qarama-qarshilikka yo'l qo'ygan, ya'ni Boysari bir tomondan, Boybo'ring do'sti va u bilan teng biy (Boysari Boybo'riga: "Siz biy bo'lsangiz, men ham biy. Zakotni kambag'allarga o'z qo'lim bilan beraman", – deydi) sifatida talqin qilinsa, ikkinchi tomondan, Boybo'ring ukasi deb izohlanadi.

Professor T.Mirzayev bunday holatlarni epik bayon izchilligining buzilishi tarzida talqin qilish to'g'ri emasligini ta'kidlaydi [5]. Chunki bir motiv bayonini ikkilantirish, hatto uchlantirish xalq og'zaki ijodiga xos xususiyatdir. Bu narsa Bekmurod Jo'raboy o'g'lining o'zbek dostonchilik an'analarga qat'iy amal qilish bilan birga o'zi yashagan davr og'zaki adabiy-tarixiy muhiti ta'sirida beixtiyor qoraqalpoq epik an'alaridan ham foydalanganligini ko'rsatadi.

Bekmurod Jo'raboy o'g'li variantida dostonning birinchi qismi ancha qisqa aytilgan. Asar umumiy hajmining uchdan bir qismini tashkil etadi. Shu munosabat bilan Qultoy va Qaldirg'och obrazlaridagi faollik susaygan.

Alpomish Barchin xabarini charxi singan kampirdan eshitadi. Otasi avval o'gliga javob bermaydi, ammo uning mardligini ko'rgach, ruxsat etadi. Tayyor ot yo'qligi uchun otasining maslahati bilan yilqidan Boychiborni tanlaydi (Ot tanlashda Qultoy ishtirok etmaydi). Kashalga ketayotganda yo'lda uchragan Qultoy so'rog'iga botir shunday deydi:

Boysari qizidan xabar yetibdur,
Xat bilan yuborgan bizga salomni,
Yozib ko'plar xatga dog'u alamni.
Talab qildim bugun Kashal eliga
Zor yig'latib otam bilan enamni.

Bu yerda ham epik voqelik bayoni izchilligi buzilgan, ya'ni Barchinning xabar yuborishi motivlashtirilmagan holda qahramon Qultoyga undan xat keldi, – deydi. Otasiga esa, karvonlar xabar keltirdi, – deb aytadi. Holbuki Barchin daragini charxi singan kampirdan eshitgan edi. Bu variantda Qultoydagi dadillik, jasorat o'rnini shikoyat, sig'inish, ojizalik egallagan.

Dostonda Alpomishning yagona raqibi sifatida Toychixon ko'rsatilgan. Qahramonona nikoh shartlari ham Toychixon tomonidan qo'yiladi. Baxshi variantining ana shu mantig'idan kelib chiqib, sinchi tipi va Boychibor ta'rifi berilmagan. Bunda Boychibor boshqacha bir yo'sinda ta'riflanadi, ya'ni Alpomish Kashalga ikkinchi marta safari oldidan Boychiborga shunday murojaat qiladi:

Dushmanlarga bugun qildim yurishdi,
Xudoyim o'ng'arsin o'zi bul ishdi,
Chu, desa, tutarsan qanotli qushdi,
Onasidan shunqor tuvgan bedovsan.

Avval egang minib Kashalga borgan,
Dushmanlar boshiga savdoni solgan,
Kashalda poyganing oldini olgan,

Oriyat yo'lini quvgan bedovsan...

Qorajon Toychixonning buyrug'i bilan Alpomishni bandi etish uchun yo'lga tushadi va botirga uchrab: "Alp bo'lsang, qirq quloq arqonni uz", – deb aldov bilan uning ikki qo'lini bog'laydi. Alpomish qanchalik urinmasin, ipak arqonni uza olmaydi. Qorajon botirni chopmoqchi bo'lganda, orqadan: "Qo'lingni tort", – degan tovush keladi. Shunda Qorajon: "Alpomish egalik polvon ekan", – deb uning qo'lini yechadi va u bilan do'stlashadi.

Bu variantda shart ikkita: poyga va kurash. Uni ham Toychixon qo'yadi. Alpomish Barchinni olib qaytadi. Qorajon uch oydan keyin borajagini aytib qoladi. Alpomish Barchin bilan o'z yilqisi oldiga borib: "Qultoy bobom kelib Boysinga xabar bergach, boramiz" – deb shu yerda turib qoladi. Bu orada Toychixon Boysari boshliq besh ming uyli boysinliklarni o'ldiradi. Karvonlar orqali bu xabarni eshitgan Alpomish yorini yilqining boshida qoldirib, Qo'ng'irotda bormay, yana Kashalga safar qiladi.

Qaldirg'och g'oz yordamida yuborilgan xat orqali Barchinni topadi. Qo'ng'irotda kelgan Qorajon Alpomishni izlab Kashalga boradi va "o'lgan" xabarini keltirib, G'o'darqulning o'g'li Ultontozga hokimiyatni olishda yordamlashadi. Keyinchalik xoin sifatida Alpomish tomonidan o'ldiriladi. Kayqubod, Tovka bilan bog'liq sahnalar Fozil shoir variantiga o'xshashdir. Ammo Bekmurod Jo'raboy o'g'lida komik holatlar yanada kuchaytirilgan.

Shuni ham aytish kerakki, mazkur variantda Qaldirg'och va Qultoy obrazlari keyingi planga surilgan. Hatto dostonning birinchi qismida Qaldirg'och tilga ham olinmaydi. Shuningdek, bosh qahramon ko'pincha "taqdir" asosida tavakkal bilan ish qiladi. Hatto g'oz Alpomishni qutqarish uchun uning chohiga kelgan maloikadir. U Alpomish peshonasida yozilgan yetti yil raqamini ko'rgach, uning xatini besh minutda Boysinga yetkazadi. Bularga qaramay, Bekmurod Jo'raboy o'g'li ayrim motivlarni ijodiy ishlash, doston matniga aktiv munosabatda bo'lish bilan ajralib turadi.

Xulosa sifatida aytganda, mazkur variantda epik bayon izchilligining buzilishi, dostonda Alpomishning raqibi sifatida faqat Toychixonning ko'rsatilishi, Barchin uchun kurash shartlarinin ham Toychixon tomonidan qo'yilishi, Qultoy va Qaldirg'och obrazlarida faollikning susyaishi, Kayqubod va Tovka bilan bog'liq komik holatlarning kuchaytirilishi, Qorajonning do'st – xiyonatchi sifatida tasvirlanishi va boshqalar Bekmurod Jo'raboy o'g'li varianti syujet qurilishidagi o'ziga xos xususiyatlardir.

Doston syujeti halqalarining boshqa variantlarga o'xshash o'rinlari ham badiiy matn e'tibori bilan o'ziga xos tasvirga ega. Monolog va dialoglarning g'oyatda puxta ishlanganligi, matnda to'rtlik shaklining ustivorligi, turli-tuman she'riy shakllarning qo'llanilishi, nasrda sa'jlaning darajasining o'ta yuqoriligi va tasviriy vositalarga nihoyatda boyligi, qofiyalarning to'laligi va xilma-xilligi kabilar Bekmurod Jo'raboy o'g'li va uning ustozlarining yuksak san'atkorlik darajasidan darak beradi. "Alpomish" dostonining ushbu varianti xalqimiz va uning baxshilari ijodiy dahosining xilma-xil ko'rinishlarda zohir bo'lishining yana bir namoyishidir.

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XORAZM DOSTONLARI NAZMIDA RADIFNING QO'LLANILISHI

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Annotatsiya. Ushbu maqolada Xorazm dostonlari she'riyatida qo'llanilgan radif va uning turlari haqida ma'lumotlar berilgan.

Kalit so'zlar: radif, qofiyaviy tizim, band, misra, qofiya, xijo, anafora, infora, epifora, alliteratsiya, takroriy ifodalar

Аннотация. В данной статье представлена информация о радифе и его видах, используемых в поэзии хорезмских эпосов.

Ключевые слова: радиф, система рифм

Abstract. This article provides information about the radif and its types used in the poetry of the Khorezm epics.

Key words: radif, rhyme system

Kirish. Band oxiridagi yakunlovchi misraning har bandda takrorlanib borish usuli ham she'rdagi hissiy ta'sirchanlikni oshiradi.

Xorazm dostonlari nazmidagi bandlarda takror va so'roq ohangida ishlatilgan qofiyaviy tizim misralar ravonligini ta'minlab, evfoniyani kuchaytiradi, ma'noviy teranlikni oshiradi, asarning badiiy-estetik ta'sirchanligini yuksaklikka ko'taradi.

Ba'zi o'rinlarda qofiyaning ta'sirchanligini oshirish uchun misra o'rtasida infora shaklidagi takror usuli qo'llaniladi:

Tillaringda bordur haqning sanosi,
Saroyingning bordur oltin minosi,
Ko'llaringning bordur yashil so'nasi,
Ko'shk ustinda shugun davron surali

(“Oshiqnoma”, 2-kitob, 235-bet)

Qofiyaga yordamchi omil sifatida doston she'riyatida epifora shakli juda ko'p ishlatiladi. Qofiya bilan birikkan holda kelgan bunday takroriy so'zlar she'r misralarida ta'kid ohangini kuchaytiradi:

Suhbati bor sozlar bilan,
O'rdagi bor g'ozlar bilan,
O'n uch, o'n to'rt qizlar bilan,
Sayyodxon bog'dadir-bog'da.
Yor bog'ina kirar bo'lsang,
Qizil gullar terar bo'lsang,
Sayyodxonni ko'rar bo'lsang,
Istaging bog'dadir-bog'da.

(“Oshiqnoma”, I-kitob, 25-bet)

Dostonlar tarkibidagi she'rlarning asosiy qismini murabba' shaklidagi bandlar tashkil etadi. Murabballarda qofiya jarangdorligini oshirish, uning ta'sirchanligini kuchaytirish maqsadida takroriy ifodalar keng qo'llaniladi.

Misralar boshi va o'rtasida ishlatiladigan anafora, infora, epifora usulidagi ushbu vositalar, alliteratsiya ohangini yuzaga keltirib, tasvirga ko'tarinkilik, jo'shqinlik, tantanavorlik bag'ishlaydi. Ayniqsa qofiyaning ta'kid ohangiga ko'chishiga o'ziga xos vaziyat tug'dirib, ravonlikni ro'yobga chiqaradi. Takroriy so'zlar hamisha aytilayotgan fikrga monand tasviriy ifoda bilan birikib, obyektning rang-barang qirralari ochiladi:

Biring bolsan, biring sharbat,
Biring nozik, biring nuzmat,
Biring baland, biring rif'at,
Qaysinga mehmon bo'layin.

(“Oshiqnoma”, I-kitob, 279-bet)

Adabiyotlar tahlili: She'rning ma'noviy tomoni shakliy tomoniga hamohang keladi. O'ynoqi tanlangan har bir qofiyaga uning oldidagi takroriy so'zga birikib kelgan so'zning sinonimi misralar ma'nodorligini yanada oshiradi, she'rdagi ta'rifning batafsilligini ta'minlaydi.

Dostonlar tarkibidagi she'riyat namunalarida qofiya bilan uzviy bog'langan radif masalasiga alohida to'xtalishga to'g'ri keladi.

Radif – arabcha soʻz boʻlib, yonma-yon yoki ketma-ket turgan ikki yoki undan ortiq narsa, safdosh, hamsafar degan maʼnoga ega [1].

Radif hamisha qofiyadan keyin kelib, sheʼrdagi fikrni taʼkidlashga xizmat qiladi.

V.M.Jirmunskiy radifning dostonlarda paydo boʻlishini mumtoz adabiyotning taʼsiriga bogʻlaydi [2]. Bu fikrga qoʻshilish bilan birga yana bir narsani esdan chiqarmaslik kerakki, radifga xos takrorlar xalq sheʼriyatida ilgaridan yashab kelgan.

Xorazm dostonlari tarkibida ishlatiladigan sheʼriy parchalarda radif hamrohligida ishlatiladigan qofiyalar koʻplab uchraydi. Buning asosiy sabablaridan biri sheʼrlardan koʻpchiligining mumtoz sheʼriyatga xos shakllarda berilishidir. [3]

Darhaqiqat, Xorazm dostonlari tarkibida mumtoz adabiyotga xos sheʼriy shakllar koʻplab uchraydi. Masalan, bitta “Shahriyor” dostonining oʻzida oltita muxammas, bitta gʻazal, bitta masnaviy mavjud boʻlib, ular aruzning turli bahrlariga toʻgʻri keladi. Dostondagi boshqa barcha sheʼriy parchalar murabbaʼ shaklida berilgan. Ayrim dostonlarda esa musaddas, musamman va hatto tuyuqlardan ham foydalanilgan. Ushbu sheʼriy shakllarda radifning turli koʻrinishlariga murojaat etilgan.

Xalq qoʻshiqlarida radifga xos takrorlarning uygʻunlashgan, ohangdor koʻrinishlari koʻplab uchraydi:

*Aylanmadan aylanincha bogʻ boʻlgʻay,
Ikkimizni soʻzlashtirgan sogʻ boʻlgʻay,
Oʻrtada turganni vaqti chogʻ boʻlgʻay,
Man ayrilmam, sen ham ayrilma mendan. [5]*

Albatta, har qanday takror ham radif boʻlavermaydi. Radif vazifasini bajaruvchi soʻz yoki birikma misra oxirida kelib, unga mazmunan va shaklan mos tushishi lozim.

Tadqiqot metodologiyasi. Xorazm dostonlarida radifning mumtoz namunalari koʻp uchraydi va ular sheʼr matnlariga mos holda tarkiban turli darajadagi birikmalardan tashkil topadi.

Bitta birikmadan tuzilgan radiflar:

*Bulbuli bechorasan, gul ishqida faryod qil,
Oshiqi sargashta boʻlsang, uyquni barbod qil,
Tinmayin shomu saharlar dod ila bedod qil,
Bir imorat san qilib, ishq uyini bunyod qil,
Jon mullom, shul zamon Gʻaribjonni ozod qil.
 (“Oshiqnoma” II kitob, 17-bet)*

Ikkita birikmadan tuzilgan radiflar:

*Xoʻblar ichinda bir xush donasan ollo hay-hay,
Yozu qishin ochilgʻon raʼnosan ollo hay-hay,
Boshdin oyogʻi zebo raʼnosan ollo hay-hay,
Bir Yusufi zamona mirzosan ollo hay-hay,
Na boʻlgʻay oʻz qoʻlingda bersang mango piyola.
 (“Oshiqnoma” 3-kitob, 226-bet)*

Uchta birikmadan tuzilgan radiflar:

*Haq qilsa, inoyatni dilbar mango yor ishq,
Qasd aylasakim, dushman xanjar mango yor ishq,
Gʻam yetsa havo dashdin dilbar mango yor ishq,
Gar yetsa mango zulmat, anvar mango yor ishq,
Yor ayriliqi goʻyo ul roʻzi qiyomatdur
 (“Oshiqnoma” 1-kitob, 140-bet)*

Radiflar asosan gʻazal, muxammas va musaddaslar tarkibida uchraydi. Xorazm dostonlarida 4,5 soʻzdan iborat birikmali radiflar uchraydi:

*Yetti yil zindonda qoldim, Ahmado men naylayin,
Kulfati xijronda qoldim, Ahmado men naylayin,
Dogʻ ila xijronda qoldim, Ahmado men naylayin,
Sakkiz yil degonda keldim, Ahmado men naylayin,*

O'ynab o'sgan nozaninlar, mehribonlar bormikan?

(“Oshiqnoma” 3-kitob, 135-bet)

Ayrim muxammaslarda beshta so'zning birikishidan hosil bo'lgan radiflarni ham uchratish mumkin:

Beshta birikmadan tuzilgan radiflar:

Ey sho'xi parizodlar, bu bog'ni na bog' derlar?

Chhun qomati shamshodlar bu bog'ni na bog' derlar?

Ruxsori chaman gullar, bu bog'ni na bog' derlar?

Ey kokili sunbullar, bu bog'ni na bog' derlar?

Xayronda bo'lib qoldim, bu bog'ni na bog' derlar?

(“Oshiqnoma” 1-kitob, 298-bet)

Radiflarning ko'p birikmali turlarining misralardagi xijolar miqdoriga unchalik aloqasi yo'q. Buni keyingi ikki misoldan ham kuzatish mumkin. To'rt so'zli birikmadan tashkil topgan muxammas tarkibidagi misralar 15 xijodan iborat bo'lsa, besh so'zdan tuzilgan radif joylashgan misralar 14 xijodan tashkil topgan.

Radiflarning aksariyat qismi fe'l turkumidan tanlanib, lirik qahramonning kayfiyatini bayon qilish maqsadiga bo'ysundirilgan. G'azal janrida to'rt-besh birikmali radiflar uchramaydi. Chunki, g'azallar tarkibidagi misralar ko'proq musiqiylikka moyil bo'lib, ko'p tarkibli radifni hazm qila olmaydi.

Ko'p so'zli birikmadan tashkil topgan radiflar keyingi davrlarning mahsuli bo'lsa kerak. Buni xalq she'riyatiga xos takrorlar mohiyatidan anglab olish mumkin. Yuqorida xalq qo'shiqlaridan keltirgan misolimizda ham bir so'zdan iborat radif mavjud. Xalq qo'shiqlari, dostonlaridagi murabba' shakllarida ikki so'zdan oshiq tarkibdagi radiflarni uchratish qiyin.

Xulosa: Dostonlar tarkibidagi epik she'riyatda mumtoz lirika bilan aloqador bo'lgan mukammal janrlarda radif masalasiga katta e'tibor qaratilgan va ularning besh so'zdan iborat bo'lgan shakllarigacha istifoda etilgan. Bundan asosiy maqsad muxammas, musaddas, g'azal va o'n-o'n ikki misradan tashkil topgan katta she'riy bandlarda qofiyaga urg'u berish, uning salmoqdorligini oshirish, ta'kid ohangini kuchaytirish maqsadida radiflarning tarkibli turlariga e'tibor qaratilgan. Bunday olib qaraganda qofiyaning jarangdorligini oshirishga qaratilgan usullardan biri sifatida qo'llaniladigan radif tizimi o'ziga xos bir poetik san'atdir.

Ilgari ta'kidlaganimiz kabi turkiy she'riyat negizida takrorlarga e'tiborning kuchliligi uning radifga moyil ekanini anglatadi. Dastlab anafora, infora, epifora shaklidagi takrorlarga xos usul keyinchalik qofiya bilan birikib, o'ziga xos ta'kid ohangini kuchaytirishga xizmat qilganligi shubhasizdir.

Radifning keyingi taraqqiyoti esa so'zsiz mumtoz adabiyotning samarali ta'siri bilan bog'lanib ketadi va aruz vaznining qonun-qoidalari asosida tobora evolyutsiyaga uchrab, mukammal holatga kelgan va xalq dostonlarida o'ziga xos o'rin egallagan.

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UO'K 81-13

TURIZM SOHASI VA UNING TERMINOLOGIYA TIZIMI

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Annotatsiya. Turizm sohasi jahon iqtisodiyotida hal qiluvchi rol o'ynaydigan o'zgaruvchan va ko'p qirrali sohadir. Ushbu maqola turizm sanoatidagi murakkab terminologiya tizimini, maxsus

atamalar, tushunchalar va tasniflar aloqa, biznes operatsiyalari va iste'molchilar tajribasini qanday shakllantirishini o'rganadi. Sanoat mutaxassislari, siyosatchilar va sayohatchilar tomonidan qo'llaniladigan tilni o'rganish orqali tadqiqot samarali tushunishni rag'batlantirish, turizm xizmatlarini yaxshilash va xalqaro hamkorlikni osonlashtirishda izchil va rivojlanayotgan terminologiya tizimining muhimligini ta'kidlaydi. Terminologiya tizimini tushunish turizmni rivojlantirishning amaliy va kontseptual jihatlarini ilgari surish uchun zarurdir.

Kalit so'zlar: Turizm, turist, ekoturizm, barqarorlik, manzil, holiday, onlayn sayyohlik agent, raqamli ko'chmanchi, bleisure.

Аннотация. Туристический сектор — это динамичная и многогранная отрасль, которая играет решающую роль в мировой экономике. В этой статье рассматривается сложная терминологическая система в туристической отрасли, изучается, как специализированные термины, концепции и классификации формируют коммуникацию, деловые операции и потребительский опыт. Углубляясь в язык, используемый профессионалами отрасли, политиками и путешественниками, исследование подчеркивает важность последовательной и развивающейся терминологической системы для содействия эффективному пониманию, улучшению туристических услуг и содействию международному сотрудничеству. Понимание терминологической системы имеет важное значение для продвижения как практических, так и концептуальных аспектов развития туризма.

Ключевые слова: Туризм, турист, экотуризм, устойчивое развитие, место назначения, отпуск, онлайн-турагент, цифровой кочевник, отдых.

Abstract. The tourism sector is a dynamic and multifaceted industry that plays a crucial role in the global economy. This article explores the intricate terminology system within the tourism industry, examining how specialized terms, concepts, and classifications shape communication, business operations, and consumer experiences. By delving into the language used by industry professionals, policymakers, and travelers, the study highlights the importance of a consistent and evolving terminology system in promoting effective understanding, enhancing tourism services, and facilitating international collaboration. Understanding the terminology system is essential for advancing both the practical and conceptual aspects of tourism development.

Keywords: Tourism, tourist, ecotourism, sustainability, destination, holiday, online travel agent, digital nomad, bleisure.

Turizm sanoati zamonaviy hayotning deyarli barcha jabhalariga ta'sir ko'rsatadigan keng va doimiy o'sib borayotgan sohadir. Bu odamlarning odatiy yashash joylaridan uzoqroqdagi manzillarga harakatlanishini, keng ko'lamli xizmatlar, mahsulotlar va tajribalarni o'z ichiga oladi. Tashkilotlar, hukumatlar, xizmat ko'rsatuvchi provayderlar va iste'molchilarning murakkab tarmog'i sifatida turizm sohasi samarali aloqa, muvofiqlashtirish va rivojlanishni osonlashtiradigan mustahkam terminologiya tizimiga tayanadi.

Turizm sohasidagi terminologiya tizimi mutaxassislari, tadqiqotchilar, siyosatchilar va iste'molchilar ma'lumot almashishi uchun asos bo'lib xizmat qiladi. U sayohat, turar joy, transport, maqsadni boshqarish, sayyohlik siyosati va hatto turizm tajribasining turli yo'nalishlarini tasniflash uchun ishlatiladigan til bilan bog'liq atamalarni o'z ichiga oladi. Yaxshi tuzilgan va universal tushunilgan terminologiya tizimi barcha manfaatdor tomonlarning muloqot qilish, bilim almashish va bir-birining roli va mas'uliyatini tushunish uchun umumiy tilga ega bo'lishini ta'minlaydi. Turizm terminologiyasi quyidagi asosiy terminlarni o'z ichiga oladi:

Turist – dam olish, ish yoki boshqa maqsadlarda belgilangan joyga sayohat qiluvchi va odatdagi yashash joyidan ma'lum vaqt davomida uzoqda bo'lgan shaxs.

Manzil – Turistlar ma'lum diqqatga sazovor joylar, madaniyat va tadbirlarni boshdan kechirish uchun sayohat qiladigan joy yoki mintaqa.

Barqarorlik – resurslardan mas'uliyatli foydalanish, atrof-muhitga ta'sirni minimallashtirish va kelajak avlodlar ham turizm imkoniyatlaridan bahramand bo'lishlarini ta'minlaydigan amaliyotlarni nazarda tutuvchi zamonaviy turizmning muhim kontseptsiyasi.

Ekoturizm – Atrof-muhitni muhofaza qilish va tabiiy hududlardan mas'uliyat bilan foydalanishga qaratilgan turizmning o'ziga xos shakli.

Bu kabi umumiy terminlarga qo'shimcha ravishda, sarguzasht turizmi, tibbiy turizm va madaniy turizm kabi turizmning ixtisoslashgan sub sohalari har birining o'ziga xos jargonlari mavjud bo'lib, ular sanoatning o'ziga xos xususiyatlarini, taxminlari va takliflarini aniqlashga yordam beradi.

Terminologiyaning evolyutsiyasi va uning sanoatga ta'siri turizm rivojlanishi bilan chambarchas bog'liq. Turizmda qo'llaniladigan terminologiya vaqt o'tishi bilan bozordagi o'zgarishlar, texnologik taraqqiyot va jamiyatdagi o'zgarishlarni aks ettirish uchun rivojlandi. Masalan, raqamli davrning yuksalishi "raqamli ko'chmanchi" (digital nomad), "onlayn sayyohlik agentliklari" (online travel agencies OTAs) va "sayohat ta'sir qiluvchilar" (travel influencers) kabi yangi terminlarni kiritdi, bularning barchasi turizmni sotish va iste'mol qilish manzarasini sezilarli darajada o'zgartiradi. Xuddi shunday, "staycations" va "bleisure" (business + leisure) kabi atamalar sayohat odatlarining o'zgarishiga javoban, xususan, COVID-19 pandemiyasi va masofaviy ishlashga global siljish natijasida paydo bo'ldi.

Turizm tobora global miqyosda o'sib borar ekan, turli mamlakatlardagi korxonalar, iste'molchilar va hukumatlar samarali hamkorlik qilishini ta'minlash uchun madaniyatlararo tushunish va standartlashtirilgan shartlarga ehtiyoj bor. Ushbu globallashtirish aloqa sayyohlik bilan bog'liq tushunchalarni izchil tushunishga yordam beradi, bu esa sayyohlik siyosatini yanada soddalashtirish, xizmatlarni yaxshilash va sayohat tajribasini yanada qulayroq qilish imkonini beradi.

Jahon sayyohlik tashkiloti (UNWTO) va turli milliy turizm kengashlari kabi xalqaro tashkilotlar yanada yagona va professional sanoatni yaratish uchun turizm terminologiyasini standartlashtirish ustida ishladilar. Standartlashtirish turli mamlakatlar va mintaqalar o'rtasidagi tafovutlarni bartaraf etishga yordam beradi, bu esa turizm manfaatdor tomonlarning asosiy tushunchalarni tushunishda bir xil bo'lishini ta'minlaydi. Bu, shuningdek, marketing kabi sohalarda yordam beradi, bu yerda aniq va izchil xabarlar global auditoriyani jalb qilishi mumkin.

Turizm terminologiyasi tizimida standartlashtirishning diqqatga sazovor namunalaridan biri bu sektorning iqtisodiy ta'sirini o'lchash va tahlil qilish uchun zarur bo'lgan "turizm turlari" (masalan, madaniy turizm, tabiat turizmi, ishbilarmonlik turizmi) va "turizm statistikasi" kabi toifalarni yaratishdir.

Terminologiyani standartlashtirishga qaratilgan sa'y-harakatlarga qaramay, turizm sektoriga ta'sir qiluvchi turli xil madaniy, ijtimoiy va geografik omillar tufayli muammolar saqlanib qolmoqda. Ba'zi hollarda, bir xil atama turli mintaqalarda yoki mamlakatlarda turli xil ma'nolarga ega bo'lishi mumkin. Misol uchun, "holiday" atamasi dunyoning ba'zi qismlarida davlat bayramiga, boshqalarida esa ta'tilga ishora qilishi mumkin. Ushbu talqindagi farq xalqaro manfaatdor tomonlar o'rtasida chalkashlik yoki noto'g'ri aloqani keltirib chiqarishi mumkin.

Yana bir qiyinchilik - turizm sektoridagi o'zgarishlarning tez sur'ati. Yangi texnologiyalar, rivojlanayotgan iste'molchilarning xohish-istaklari va rivojlanayotgan tendentsiyalar ko'pincha yangi terminologiyani keltirib chiqaradi, bu esa ba'zan sanoat mutaxassislari uchun qiyin bo'lishi mumkin. Bundan tashqari, so'nggi yillarda sektor barqarorlik va mas'uliyatli turizm amaliyotiga ko'proq e'tibor qaratayotganligi sababli "overtourism" va "turizm ta'sirini baholash" kabi atamalar mashhur bo'ldi.

Aniq va tushunarli terminologiya tizimi nafaqat soha mutaxassislari, balki sayyohlarning o'zlari uchun ham juda muhimdir. Turizm xizmatlari va tajribasini tavsiflash usuli iste'molchilarning qarorlariga bevosita ta'sir qiladi. Masalan, "hashamatli", "hamma narsani o'z ichiga olgan" yoki "butik" kabi atamalardan foydalanish sayohatchining xizmat ko'rsatish darajasidan tortib mavjud turar joy turigacha qanday tajribaga ega bo'lishini kutishga yordam beradi. Xuddi shunday, onlayn sharhlar va sayohat bloglarining ko'payishi tajribalarning haqiqiyliги va sifati bilan bog'liq bo'lgan, sayyohlarning tanlovlari va idroklariga ta'sir qiluvchi yangi atamalarni kiritdi.

Iste'molchilar uchun terminologiya tizimini tushunish ular nima sotib olayotgani haqida ham aniqroq ma'lumot berishi mumkin. Turist kutayotgan narsa va etkazib beriladigan narsa o'rtasidagi tushunmovchiliklar ko'pincha marketing materiallaridagi noaniq yoki haddan tashqari texnik shartlardan kelib chiqadi. Natijada, turizm korxonalari ishonchni mustahkamlash va mijozlar

talablarini qondirish uchun terminologiyadan foydalanish shaffof va tushunarli bo'lishini ta'minlashi kerak.

Turizm industriyasi innovatsiyalar kiritishda va yangi muammolarga moslashishda davom etar ekan, terminologiya tizimi ham rivojlanishi kerak bo'ladi. Borgan sari turizm barqarorlik, raqamlashtirish, shaxsiylashtirish va tajribaga asoslangan sayohat kabi omillar bilan shakllanmoqda. Virtual reallik (VR) sayohatlari, aqlli turizm infratuzilmasi va sun'iy intellekt asosidagi sayohatni rejalashtirish vositalari kabi yangi texnologiyalarning yuksalishi muqarrar ravishda yangi tushunchalar va atamalarining kiritilishiga olib keladi.

Bundan tashqari, turizmda inklyuzivlik va xilma-xillikka ortib borayotgan e'tibor sanoatning sayohatchilarning turli guruhlarini belgilashi va yondashuviga ta'sir qilishi mumkin. Bizneslar turli global auditoriya ehtiyojlarini qondirishga intilayotgani uchun qulaylik, ijtimoiy mas'uliyat va madaniy sezgirlik bilan bog'liq atamalar keng tarqalgan bo'lishi mumkin.

Xulosa qilib aytganda, turizm sektoridagi terminologiya tizimi turistlardan tortib sanoat mutaxassisleri va siyosatchilargacha bo'lgan barcha ishtirokchilarning samarali muloqot qilishini ta'minlashning ajralmas qismidir. Turizm sanoati kengayish va diversifikatsiya qilishda davom etar ekan, dinamik va standartlashtirilgan terminologiya tizimi ravshanlikni saqlash, hamkorlikni rivojlantirish va xizmatlar ko'rsatish va iste'molchilar tajribasini yaxshilash uchun juda muhim bo'ladi. Turizm tilini tushunib, manfaatdor tomonlar sektorning murakkabliklarini yaxshiroq yo'naltirishlari va uning barqaror o'sishi va rivojlanishiga hissa qo'shishlari mumkin.

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THE ROLE OF CONVERSATIONAL IMPLICATURE FOR EFFECTIVE COMMUNICATION

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Annotasiya. Ushbu maqolada turli xil muloqot vositalarda so'zlashuv implikatsiyasining roli ko'rib chiqiladi. Xan (2024) va Xartana (2022) adabiy asarlarda ma'no darajalarini qo'shish, xarakter xususiyatlarini nozik ko'rsatish, hikoya chizig'ini boshqarish va hikoyaning umumiy kuchini yaxshilash uchun implikatsiyadan foydalanadilar. Masalan, istehzo, kinoya va kamsitishni qo'llash personajlarning o'zaro ta'sirini chuqurlashtirishi va murakkablashtirishi mumkin; Shunday qilib, tinglovchilarga aniq ifodalanmagan motivlarni xulosa qilish imkonini beradi. Joriy maqola turli xil kontekstardagi suhbatning ta'sirini o'rganadi

Kalit so'zlar: Implikatura, fundamental, aloqa, kooperativ, noformulaik

Аннотация. В этой статье рассматривается роль разговорной имплицатуры в различных средствах коммуникации. Хан (2024) и Хартана (2022) используют имплицатуру в литературных произведениях, чтобы добавить уровни смысла, тонко показать черты характера, направить сюжетную линию и улучшить общую силу истории. Например, применение иронии, сарказма и преуменьшения может углубить и усложнить взаимодействие персонажей; следовательно, позволяя аудитории делать выводы о мотивах, не сформулированных явно. В текущей статье исследуется разговорная имплицатура в различных ситуациях.

Ключевые слова: имплицатура, фундаментальность, коммуникация, кооперативность, неформулярный

Abstract. *Current article investigates conversational implicature in various settings. The role of conversational implicature is examined over different communication media in this article. Han (2024) and Hartana (2022) both use implicature in literary works to add levels of meaning, subtly show character traits, drive the storyline, and improve the general power of the story. For example the application of irony, sarcasm, and understatement can deepen and complexify interactions of characters; hence allowing audience to infer motives not expressly articulated.*

Key words: *Implicature, fundamental, communication, cooperative, non-formulaic*

Introduction. A fundamental idea in pragmatics, this part sets the basis by presenting Grice's Cooperative Principle (Han, 2024), (Hartana, 2022). In a discussion, Grice argued, people who are involved unwittingly agree to work in concert to attain a common communication objective. Han (2024) and (Cdved, NaN) establish four guidelines for this collaboration: quantity (be informative but not overly), quality (be honest), relevance (be relevant), and manner (be straightforward and unambiguous). Still, speakers often flout or violate these maxims, thereby generating conversational implicatures—implied meanings that are not expressly stated. An understatement violates the maxim of quantity (Suhaeni, 2019), while a sarcastic comment violates the maxim of quality. The context of the statement and the common knowledge between the speaker and listener will significantly affect the understanding of these implicatures (Cdved, NaN).

Grice's Cooperative Principle, though limited, offers a useful starting point for grasping implicature. For example, Leech's Politeness Principle (Han, 2024) implies that politeness issues could sometimes take precedent on the Cooperative Principle, resulting in indirectness and implicature even if a more direct approach would be more enlightening. The principle also has difficulty totally explaining cross-cultural differences in communication styles among people of different cultures (Cdved, 2024). Something perfectly acceptable implied in one society may be misunderstood or even insulting in another. Non-formulaic implicatures—that is, those not readily foreseen from known patterns—also complicate Grice's model (Cdved, NaN). These constraints point to the requirement of a more sophisticated method for grasping implicature, one that considers the complexity of context, language, and the cognitive activities involved in meaning-making. By highlighting the need of cognitive effort and situational relevance for the understanding of implicit sense, alternative structures such as Sperber and Wilson's Relevance Theory (Wang, 2018) provide useful perspective on these difficulties.

A comparative study of conversational implicature across various settings. The role of conversational implicature is examined over different communication media in this section. Han (2024) and Hartana (2022) both use implicature in literary works to add levels of meaning, subtly show character traits, drive the storyline, and improve the general power of the story. For example the application of irony, sarcasm, and understatement can deepen and complexify interactions of characters; hence allowing audience to infer motives not expressly articulated (Jing-zhi, NaN), (Kun, NaN). Think about Jane Austen's books' small suggestions and unspoken frictions between personalities – the reader deduces far more about their interactions via implicature than via clear remarks. Authors' particular aesthetic objectives and communication techniques are reflected in the diverse use of implicature seen across various genres and literary styles (Zhang, NaN), (Rashid, 2019).

Conversational implicature is also very much used in movies and television to interact with audience and improve story line progression (Suhaeni, 2019; Kelvin, 2022). Implied meanings emerge from small movements, facial expressions, and pauses in speech. Since the viewer's own knowledge and experience often govern the interpretation of these meanings, the movie's narrative and thematic components are more colorfully and widely understood. Implicitly, implicatures can express the unsaid concerns and suspicions among characters in a suspense movie, thus generating tension and expectancy (Gabriel-Dan, NotImplemented). Likewise, humorous films often depend on the audience's ability to grasp the intended sense beyond the exact terms used to generate humor from implicature (Rahmawati, 2014).

Understanding implicature (Cdved, NaN), (Indarti, 2024) depends on cross-cultural interaction, which presents special possibilities and problems. Cultural variations in communication styles can have a major effect on how implicit messages are created and decoded. One culture may find a kind or proper implicature that is offensive or bewildering in another (Pinayungan, 2024). This emphasizes the requirement of cultural sensitivity in understanding implicatures and brings to light the value of identifying the possibility for misunderstanding when communicating across cultural divides. Avoiding misunderstandings and promoting better cross-cultural communication require one to seriously weigh cultural context (Yang 2023). Particularly in negotiations and collaborations where indirectness and politeness can be strategic tools for keeping good relationships and attaining desired results, business communication also depends much on implicature (Ji-lin, NaN).

Effective communication is mostly relying on the correct understanding of conversational implicatures. Mutual understanding is attained (Abdullah, 2020), (Ya-lin, NaN) when both speaker and listener effectively negotiate the implied meanings; data is passed effectively. This helps people interact more easily and have better relationships with others. Still, misunderstandings of implicatures can result in misunderstandings and communication breakdowns (Cdved, NaN), (Indarti, 2024). A small tone misunderstanding, for instance, can spiral into a confrontation; thus, accurate interpretation is vital in keeping good interactions (Aminah, 2022).

Implicature interpretation (Cdved, NaN), as well as (Guo, NaN), is much affected by shared knowledge, cultural background, and context. Successful inference of the intended messages comes more easily when speaker and listener have more shared knowledge and understanding. Conversely, misperceptions and communication breakdowns can result from a lack of common knowledge. Different cultures have unique expectations and standards about indirect communication, further complicating this process (Yang, 2023). Particularly in cross-cultural situations, this drives home the requirement of cultural sensitivity and knowledge in communication. When there is a lack of common knowledge or cultural grasp, the potential for practical failure—a communication act failing to achieve its intended goal because of an interpretation of implicature—is much higher.

Humor is also greatly influenced by conversational implicature (Hartana, 2022), (Xiu-mei, NaN) (Suhaeni, 2019). Many jokes use the infringement of Grice's maxims to cause a comedic impact. The surprising or jarring quality of the remark, along with the listener's capacity to grasp the intended meaning, induces laughs and entertainment in Wang (2018). The humorous nature of the joke comes from the successful interpretation of the implicature; otherwise the joke would fall flat. The use of irony, sarcasm, and wordplay all add to the funny effect and emphasize the tight link between implicature and humor (Sheng-y) 2019 (Jamilah).

Conclusion. Further research is needed on the influence of implicature in particular communication contexts—for example, on-line contacts and multimodal communication—(Indarti, 2024). Given how little non-verbal cues are available and how less evident the context may be, the rising popularity of internet communication calls for an understanding of how implicature operates in digital surroundings. Another major field for future study is the difficulties of computationally modeling implicature and its linkage with other elements of pragmatics (George, 2020). Significant consequences for artificial intelligence and natural language processing would arise from creating computational models able to predict and correctly interpret implicatures. A more thorough understanding of the cognitive processes at play in implicature interpretation could derive from combining ideas from cognitive linguistics (Shan-min, NaN) and relevance theory (Wang, 2018), (Rahmawati, 2014). Future studies can help to give a more sophisticated and complete understanding of conversational implicature and its place in effective communication by taking into account the interaction of cultural, cognitive, and linguistic elements (Henkemans, 2014), (, 2017).

Implicature is Essential Part in Efficient Communication. Finally, effective communication absolutely depends on conversational implicature. Its power to carry sophisticated ideas beyond the straightforward adds much to cooperation, fast information transfer, and the emergence of good personal ties (Cdved, NaN), (Hartana, 2022). Successful communication, on the other hand, depends on the proper translation of these implied meanings, which calls for a great knowledge of the context,

cultural norms, and practical principles. Misunderstandings can cause communication breakdowns and highlight the requirement for cultural sensitivity and knowledge.

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LANGUAGE, MEMORY, AND HISTORY IN POST-COLONIAL LITERATURE

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Annotatsiya. Postkolonial adabiyot ko'pincha til, xotira va tarixning kesishishini o'rganadi, chunki ilgari mustamlaka qilingan xalqlarning yozuvchilari ushbu elementlardan o'zligini tiklash va mustamlakachilik merosiga qarshi chiqish uchun foydalanadilar. Til madaniy rivoyatlar qayta tiklanadigan vositaga aylanadi va xotira mustamlakachilikning travmatik tajribalarini qayta ko'rib chiqish vositasi bo'lib xizmat qiladi. Ushbu maqolada postkolonial mualliflar ushbu mavzulardan tarixni qayta yozish, mustamlaka hukmronligi travmalarini hal qilish va madaniy va milliy o'ziga xosliklarni muhokama qilish uchun qanday foydalanishlari ko'rib chiqiladi.

Kalit so'zlar: mustamlakadan keyingi adabiyot, til, xotira, tarix, shaxsiyat, travma, dekolonizatsiya.

Аннотация. Постколониальная литература часто исследует пересечение языка, памяти и истории, поскольку писатели из бывших колонизированных стран используют эти элементы, чтобы вернуть себе идентичность и бросить вызов наследию колониализма. Язык становится средством, с помощью которого реконструируются культурные нарративы, а память служит инструментом для пересмотра травмирующего опыта колонизации. В этой статье рассматривается, как постколониальные авторы используют эти темы для переписывания истории, устранения травм, вызванных колониальным правлением, и обсуждения культурной и национальной идентичности.

Ключевые слова: постколониальная литература, язык, память, история, идентичность, травма, деколонизация.

Abstract. Post-colonial literature often explores the intersection of language, memory, and history, as writers from formerly colonized nations use these elements to reclaim identity and challenge the legacy of colonialism. Language becomes a medium through which cultural narratives are reconstructed, and memory serves as a tool for revisiting the traumatic experiences of colonization. This article examines how post-colonial authors utilize these themes to rewrite history, address the trauma of colonial rule, and negotiate cultural and national identities.

Keywords: Post-colonial literature, language, memory, history, identity, trauma, decolonization.

Introduction: Post-colonial literature emerges from the aftermath of colonial domination, addressing the complex, enduring impacts of colonization on both individual and collective identities. In many ways, the relationship between language, memory, and history in post-colonial texts is not just a literary concern but a political act. Colonization often imposed the colonizer's language, history, and cultural norms onto the colonized people, resulting in a loss of indigenous languages, histories, and cultural practices. In post-colonial societies, the task of reclaiming and reimagining history through literature is vital to the healing and reconstruction of national identities. Language, in

particular, becomes a powerful tool in the post-colonial struggle. Writers often have to grapple with the fact that the language of the colonizer has become the dominant means of communication, and thus, the medium through which history, memory, and identity are shaped. In this context, post-colonial writers might either subvert the colonizer's language or embrace it as a vehicle for resistance. By manipulating language, these authors give voice to marginalized histories, asserting their own narratives while simultaneously challenging colonial discourses that have historically silenced indigenous voices.

Memory plays a crucial role in post-colonial literature, as it is through memory that individuals and communities reconstruct their pasts, reclaim lost or distorted histories, and build a more coherent identity. For many post-colonial writers, literature becomes a space for the collective memory of trauma, displacement, and resistance to be preserved and transmitted across generations. Memory is not static, and in the post-colonial context, it is often fluid and fragmented, reflecting the ruptures caused by colonial violence and the struggle for independence. History in post-colonial literature is also contested, as colonial histories are often written by the victors, obscuring the true experiences of the colonized. Post-colonial writers seek to re-write these histories, focusing on the lived experiences of colonized peoples and offering alternative versions of the past that confront historical injustices. Through their works, they challenge the colonial legacy and its continued influence on contemporary societies, advocating for a more inclusive and accurate representation of history.

Thus, the themes of language, memory, and history are deeply interconnected in post-colonial literature. They reflect the ongoing struggles to reclaim, reinterpret, and reshape identities and histories in the aftermath of colonial rule. This article explores how prominent post-colonial writers engage with these themes to address the colonial legacy and its effects on both personal and collective identity. By analyzing the works of authors such as **Ngũgĩ wa Thiong'o**, **Chinua Achebe**, and **Salman Rushdie**, we will explore the ways in which language and memory operate within post-colonial narratives, revealing the larger historical processes at play in the rebuilding of national and cultural identities.

Literature review. The role of language in post-colonial literature has been one of the central points of discussion among scholars. One of the most influential voices in this debate is **Ngũgĩ wa Thiong'o**, who has consistently argued for the reclamation of indigenous languages as a way of resisting colonial domination. In his influential essay "The Language of African Literature" (1986), Ngũgĩ advocates for the use of native languages in literature, stating that writing in the language of the colonizer—such as English—perpetuates the colonial mindset and erases African cultural identities. By rejecting colonial languages and embracing indigenous languages, Ngũgĩ emphasizes the potential for literature to serve as an act of cultural decolonization, allowing post-colonial societies to reconnect with their heritage and assert autonomy over their narratives [1]. Similarly, **Homi K. Bhabha** in *The Location of Culture* (1994) explores the concept of the "third space," where language becomes a site of hybridization. Bhabha argues that the collision between the languages of the colonizer and the colonized does not simply lead to the subjugation of the colonized's identity but rather creates new forms of cultural expression and identity. In post-colonial texts, language is often used to subvert colonial authority by blending elements of both the colonizer's and the colonized's languages, creating a "hybrid" form that resists full assimilation into the dominant culture [2].

Analysis and Results. Language plays a central role in post-colonial literature, particularly in how writers negotiate their colonial pasts and express their cultural identities. **Ngũgĩ wa Thiong'o**, in his work *Decolonising the Mind* (1986), argues that language is a key site of colonial domination, with colonial powers often imposing their own languages on the colonized to solidify their control. For Thiong'o, writing in the language of the colonizer, such as English, is an act of cultural betrayal. In response, he advocates for the use of indigenous African languages in literature as a means of resisting the cultural and psychological subjugation caused by colonialism. Thiong'o's own novels, like *Petals of Blood* (1977), reflect this stance by offering a narrative of political and social resistance, emphasizing the importance of cultural authenticity and the role of language in preserving heritage [1]. On the other hand, **Salman Rushdie**, in *Midnight's Children* (1981), uses the English language in a subversive and hybridized manner, blending it with local vernaculars, to reflect India's complex

post-colonial reality. Rushdie's incorporation of magical realism and linguistic playfulness in English challenges colonial hierarchies and reflects the hybridization of identity in post-colonial societies. By infusing the English language with Indian cultural references and folklore, Rushdie creates a space for reclaiming power and rewriting the cultural narrative, demonstrating how colonial languages can be reappropriated for subversive purposes [2]. **Chinua Achebe** also addresses the role of language in post-colonial literature. In his novel *Things Fall Apart* (1958), Achebe uses English to tell the story of Igbo society before and after colonialism. While Achebe's decision to write in English was initially criticized by some, he defended his choice by explaining that he was taking ownership of the language to present African realities to the world. By adopting English, Achebe strategically challenged colonial dominance, using the language as a medium to offer an African perspective and preserve traditional knowledge, thus creating a dialogue between the colonial and indigenous cultures [3].

Conclusion. In conclusion, language, memory, and history are intricately woven together in post-colonial literature, serving as vital mechanisms for authors to challenge colonial legacies and rebuild national and cultural identities. Post-colonial writers use language not only as a tool for artistic expression but also as a site of resistance and reclamation, often subverting the colonizer's language to create new, hybrid forms that reflect their own lived experiences. Memory, particularly the trauma of colonial rule, becomes a means of recovering and preserving the lost or forgotten histories of colonized peoples. Through literature, the past is revisited, deconstructed, and reimagined, offering alternative narratives that resist colonialist portrayals of history. Moreover, these authors are committed to the rewriting of history, asserting the agency of the colonized in constructing their own stories and challenging dominant historical narratives. By confronting the psychological scars of colonization and the continuing impact of colonialism on contemporary societies, post-colonial literature fosters a deeper understanding of the complex interplay between memory, identity, and history. Ultimately, post-colonial literature is not only an act of cultural resistance but also a powerful force for healing and reparation, as it allows for the reclamation of history and the construction of a more inclusive, multi-faceted cultural identity.

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UDC 801

SEMANTIC FIELD OF THE CONCEPT "SURPRISE/HAYRAT" IN ENGLISH AND UZBEK

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Annotatsiya. Mazkur maqolada ingliz va o'zbek tillarida "hayrat" va "surprise" konseptlarining semantik maydoni tahlil qilinadi. Ushbu ikki konseptlar har ikki tilda turli semantik jihatlariga ega bo'lib, ular sinonimiya, antonimiya va pragmatik jihatlariga bo'yicha farqlanadi. Tadqiqotda "hayrat" hissining ingliz tilidagi "surprise, amazement, astonishment" kabi ekvivalentlari va ularning o'zbek tilidagi mos tushunchalari qiyosiy tahlil qilinadi. Bundan tashqari, har ikki tildagi semantik o'xshashlik va farqlar, shuningdek, ushbu konseptning pragmatik qo'llanilishi ko'rib chiqiladi.

Kalit so'zlar: hayrat, semantik maydon, konsept, ingliz tili, o'zbek tili, sinonimiya, antonimiya, pragmatika.

Аннотация. В данной статье анализируется семантическое поле концептов «сюрприз» и «неожиданность» в английском и узбекском языках. Эти два понятия имеют разные семантические аспекты в обоих языках, которые различаются с точки зрения синонимии,

антонимии и прагматики. В исследовании будут сравниваться английские эквиваленты чувства «удивление», такие как «удивление, изумление, удивление», и соответствующие им понятия в узбекском языке. Кроме того, рассматриваются семантические сходства и различия в обоих языках, а также прагматическое применение этого понятия.

Ключевые слова: чудо, семантическое поле, концепт, английский язык, узбекский язык, синонимия, антонимия, прагматика.

Abstract. This article analyses the semantic field of the concepts "hayrat" in Uzbek and "surprise" in English. These two concepts possess various semantic features in each language and differ in terms of synonymy, antonymy, and pragmatics. The study presents a comparative analysis of the emotional concept of "surprise" through its English equivalents, such as amazement, astonishment, and wonder, and their corresponding Uzbek counterparts. Additionally, the semantic similarities and differences between the two languages, as well as the pragmatic usage of the concept, are examined.

Keywords: surprise, semantic field, concept, English, Uzbek, synonymy, antonymy, pragmatics.

Introduction. A semantic field refers to a domain that encompasses all concepts within a language system and interconnects their meanings. Although the words within a semantic field relate to a common general concept, they can carry different meanings and may be used in various ways depending on the context. According to E.A. Selivanova, the semantic field is a part of the conceptual system and “possesses linguistic signs” [1, p. 406]. A.S. Gerd emphasizes that the conceptual worldview is “depicted” through the linguistic worldview in the form of semantic fields, classes, and their interrelations [2, p. 59]. A.A. Nefedova, on the other hand, believes that the worldview is primarily reflected in lexical semantics [3, p. 258]. The issue of semantic fields is one of the key research objects in comparative typology. According to modern linguists, a semantic field represents a set of lexemes belonging to different parts of speech, conveying various meanings, yet sharing a common semantic and synchronic feature [1, p. 406]. These features are related to the system of interrelated meanings within the semantic field, the presence of hyponyms and hypernyms, and genetically-diachronic characteristics such as recurring motivational models, word formation methods, and the development of etymological nests. In linguistics, there exists the concept of “concept,” which reflects the connection between the general and specific meanings of a word based on human experience. In this framework, cognitive linguistics views language as a cognitive (understanding) function of humans, meaning that language receives, processes, and transmits information. A systematic conceptual analysis of language leads to a new interpretation of lexical meanings, grouping general and universal meanings of words within a specific conceptual framework [5, p. 67]. Language is considered a vital expression of human thought and culture. Each language uniquely represents particular concepts. The concept of “surprise” is one of the essential semantic units reflecting a person’s emotional and psychological state across different languages. In English, the words “surprise,” “amazement,” and “astonishment” serve as the primary expressions of this concept, while in Uzbek, lexemes such as *hayrat*, *ajablanish*, and *lol qolish* fulfill this role. This article presents a comparative analysis of the semantic fields of the English concept *surprise* and the Uzbek concept *hayrat*.

Research methodology. This article is aimed at conducting a comparative analysis of the lexical-semantic field of the concept of "surprise" in English and Uzbek. The study employed a descriptive-analytical method to identify how the concept of “surprise” is expressed in different languages and to describe its semantic field. Componential analysis was used to determine the structural components of the concept and their semantic features. Additionally, pragmatic analysis was applied to examine how the concepts of “hayrat” and “surprise” are used in various speech contexts in both English and Uzbek.

Research results. In order to identify the semantic fields of the Uzbek concept *hayrat* and the English concept *surprise*, the semantic interrelations of lexical units within the scope of these concepts were first examined. Various explanatory dictionaries were analyzed to determine the definitions of the words *hayrat* and *surprise*. In Uzbek, the core lexical unit representing the concept

of surprise is *hayrat*. This word is often used in a positive sense, referring to astonishment caused by beauty, magnificence, or something wonderful:

In examples like “Tabiatning go‘zalligi meni hayratga soldi” (“The beauty of nature astonished me”) or “Uning iste’dodidan hayratdaman” (“I am amazed by his talent”), *hayrat* reflects a positive emotion. On the other hand, expressions like “Hayratdan qotib qoldi” (“He was frozen in astonishment”) or “Bunday ish bo‘lishi mumkinligiga hayron” (“He was surprised that such a thing could happen”) portray shock or emotional paralysis caused by injustice or unexpected bad news.

To determine the core lexeme, a number of authoritative Uzbek sources were analyzed, including *O‘zbek tilining izohli lug‘ati* (1981, 2006–2008), the websites uzschoolcorpara.uz, www.izoh.uz, www.izohli.uz, the mobile app *O‘zbek tilining izohli lug‘ati* (by Jasur Shukurov), and *Hozirgi o‘zbek tili faol so‘zlarining izohli lug‘ati*. According to these sources, *hayrat* is defined as “a strong sense of amazement or surprise; being struck speechless due to strong emotion; feelings caused by an extraordinary or unexpected event.” In English, the central lexical unit of the astonishment concept is *surprise*. This word has a broad semantic structure encompassing several layers of meaning:

In “*He surprised me with a gift*,” surprise conveys the sense of being astonished by something unexpected. In “*The movie’s ending was a real surprise*,” the word expresses excitement or emotional impact. The context plays a crucial role in interpreting *surprise*. For instance, the phrase *pleasant surprise* denotes a positive emotion, whereas *unwelcome surprise* implies a negative experience. To analyze the English word *surprise*, dictionaries such as the *Oxford English Dictionary* (OED), *Merriam-Webster Dictionary*, *Collins English Dictionary*, *Longman Dictionary of Contemporary English*, and online resources like www.lingvo.ru and www.thesaurus.com were consulted. These sources define *surprise* as “the feeling caused by something unexpected or unusual; an unexpected or astonishing event or fact; something amazing; a state of amazement.” It is worth noting that both concepts being studied belong to the noun class, and in both languages, the core meanings refer to a feeling caused by an unexpected event or phenomenon. Moreover, the concept in both languages encompasses a broad semantic field. Throughout the study, their synonyms were identified, their definitions analyzed in explanatory dictionaries, and some notable differences were observed. According to the analysis, the Uzbek synonyms for *hayrat* include *hayron*, *taajjub*, *ajablanish*, *lol qolish*, *mayliyo bo‘lish*, *larzaga tushish*, *entikish*, *gangib qolish*. English synonyms for *surprise* include *amazement*, *astonishment*, *awe*, *bewilderment*, *consternation*, *curiosity*, *disappointment*, *jolt*, *miracle*, *revelation*, *shock*, and *wonder*. Each synonym’s meaning is described as follows:

In Uzbek, *hayrat* denotes general astonishment, while *taajjub* refers to wonder that arises from deep reflection and understanding, often used in a more philosophical context: “Hayotning sirlaridan taajjubdaman” (“I marvel at the mysteries of life”).

The word *ajab* is widely used to express surprise or amazement and is often used in interrogative or exclamatory tones: “Ajab, bu qanday bo‘ldi?” (“Wow, how did this happen?”)

The expression *lol qolish* indicates being extremely astonished or emotionally affected, and sometimes implies being left speechless: “Bu mitti bilag‘onning javobi meni lol qoldirdi.” (“The little genius’s answer left me speechless.”)

According to A. Hojiyev’s *Explanatory Dictionary of Uzbek Synonyms*, *hayron* as a synonym of *hayrat* and *taajjub*. It is defined as “a state of surprise and curiosity caused by not understanding the essence or reason of something,” while *hayrat* is more literary and expresses a stronger degree of feeling.

In English, while *surprise* denotes the general idea, *astonishment* indicates deeper shock, and *amazement* often expresses a more positive feeling. For example:

Amazement: “To my amazement, it was just about as easy and even more fun than writing about real events.”

Astonishment: “You should have seen the look of astonishment on his face!”

Awe: Describes a mixed feeling of reverence, fear, and wonder. “Most people stand in awe of these agglomerations of power, admit their inability to fight them, and submit.”

Shock: Refers to an emotional state triggered by an unexpected and disturbing event, often negative. “We got a terrible shock when the police rang to say that they had arrested our daughter.”

Wonder: A feeling of admiration or amazement caused by something unfamiliar or extraordinary. “Sometimes I wonder now whether I dreamed some of it, so much was just unbelievable, so grotesque.”

Based on the analysis of the core and peripheral lexical units belonging to the *hayrat* and *surprise* concepts in Uzbek and English, semantic fields were created. According to these, *hayrat* and *surprise* form the core, while associated words like *hayron bo'lish*, *taajjublanish*, *ajablanish*, *lol qolish*, *gangib qolish* (Uzbek) and *amazement*, *astonishment*, *awe*, *bewilderment*, *consternation*, *disappointment*, *jolt*, *revelation*, *shock*, *wonder* (English) make up the **inner periphery**. Lexemes such as *mayliyo bo'lish*, *larzaga tushish*, *entikish*, *qo'rqib ketish*, *hursand bo'lish* (Uzbek) and *curiosity*, *miracle*, *confusion*, *fear*, *delight*, *anxiety*, *admiration* (English) form the **outer periphery**.

Throughout the research, the lexical-semantic fields of the *surprise* concept in both English and Uzbek were comparatively analyzed. Based on the results, the following similarities were identified:

- Both languages perceive *surprise* as an emotional state of varying degrees.
- Semantic similarities exist among synonymous sets in both languages.
- Emotional impact and the element of unexpectedness are fundamental in both languages.

The following differences were also revealed:

- In English, the concept of *surprise* is more clearly defined and pragmatically bounded, while in Uzbek, *hayrat* embraces a broader and more philosophical range of meanings.

- In Uzbek, *hayrat* often carries a positive tone, and expressions like *taajjub* or *lol qolish* suggest deeper reflection.

- English lexemes such as *shock* and *bewilderment* denote negative astonishment, while the Uzbek language lacks clearly defined equivalents for such nuances.

Conclusion. This article presents a comparative analysis of the lexical-semantic field of the concept of “surprise” in English and Uzbek, examining the core lexical units, their synonyms, and semantic differences in both languages. The analysis revealed that in both languages, the concept of “surprise” constitutes a broad semantic field that reflects emotional and psychological states.

In English, words such as “surprise, amazement, astonishment, awe, shock” represent different levels of the concept, whereas in Uzbek, it is expressed through words like “hayrat, ajablanish, taajjub, lol qolish.” In both languages, astonishment is defined as an emotional reaction arising from an unexpected event or situation.

Comparative analysis led to the following conclusions: both languages reflect the concept as an emotional-psychological state, and there are similarities in the synonymic rows. However, there are differences in semantic depth and stylistic use. English lexical units tend to have clearer pragmatic boundaries, while Uzbek equivalents often encompass broader, sometimes philosophical or poetic meanings.

This research not only highlights the semantic and structural differences in how the concept of astonishment is expressed in two languages but also reveals how cultural cognition and emotional expression shape language. The findings of the study are of practical importance in the fields of translation, language education, and intercultural communication.

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THEORETICAL ISSUES IN COMPARATIVE STUDY OF ENGLISH AND KARAKALPAK PHRASEOLOGY

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Annotatsiya. *Ushbu maqola frazeologiyaning nazariy asoslarini o'rganib, ingliz va qoraqalpoq frazeologik birliklarini qiyosiy tahlil qilishga qaratilgan. Unda frazeologiya va leksikologiyaning o'zaro bog'liqligi ta'kidlanib, frazeologik derivatsiyaning til lug'at boyligini kengaytirishdagi roli yoritib berilgan. Tadqiqotda frazeologik birliklarning tuzilish, semantik va funksional xususiyatlari tahlil qilinib, ularning idiomatiklik, motivatsiya va barqarorlikka asoslangan tasnifi muhokama qilingan.*

Kalit so'zlar: *Frazeologiya, leksikologiya, frazeologik birliklar, idiomatiklik, frazeologik derivatsiya, tuzilmalarga oid semantika, qiyosiy tilshunoslik, frazeologik tasnif, tilshunoslik tahlili, idiomalar.*

Аннотация. *Данная статья исследует теоретические основы фразеологии, с акцентом на сравнительное изучение английских и каракалпакских фразеологических единиц. Особое внимание уделяется взаимосвязи фразеологии и лексикологии, подчеркивается роль фразеологической деривации в обогащении словарного запаса языка. В исследовании рассматриваются структурные, семантические и функциональные характеристики фразеологических единиц, а также их классификация на основе идиоматичности, мотивации и стабильности.*

Ключевые слова: *Фразеология, лексикология, фразеологические единицы, идиоматичность, фразеологическая деривация, структурная семантика, сравнительное языкознание, классификация фразеологизмов, лингвистический анализ, идиомы.*

Abstract. *This article explores the theoretical foundations of phraseology, focusing on the comparative study of English and Karakalpak phraseological units. It highlights the interdependence of phraseology and lexicology, emphasizing the role of phraseological derivation in enriching a language's vocabulary. The research investigates the structural, semantic, and functional characteristics of phraseological units, discussing their classification based on idiomaticity, motivation, and stability.*

Keywords: *Phraseology, lexicology, phraseological units, idiomaticity, phraseological derivation, structural semantics, comparative linguistics, phraseological classification, linguistic analysis, idioms.*

Introduction. Phraseology, like lexicology, has a unique subject, approach, and set of challenges. The units of these language subsystems are intricately connected because phraseological units are produced from lexical units, and phraseology, in turn, extends the language's vocabulary via a phenomenon known in linguistics as "phraseological derivation." The systematic nature of linguistic occurrences and facts allows researchers to approach them from a variety of perspectives, establishing varied study goals and isolating distinct language microsystems.

One type of vocabulary enrichment is phraseological units, which are multi-word formulations that become coherent, repeated language units after being partially or completely reinterpreted in their component meanings. Stable word combinations form when we use existing words to convey new ideas rather than inventing new words from language phonemes. In fact, nearly no language lacks phraseological units.

The relevance of the topic. For decades, academics at various levels have studied stable word combinations whose combined meanings exceed the sum of their component words' meanings. Phraseological units were studied from phonetic, morphological, syntactic, and lexico-semantic perspectives. Synonymy and antonymy were investigated within phraseological units, as well as their expressive-stylistic applications, and the level of coherence between words inside them was assessed. Phraseological units have been studied using both synchronic and, less commonly, diachronic (etymological and historical) approaches. Historical examination of phraseological units might be

purely linguistic or extralinguistic. The initial way of study analyzed vocabulary from different historical eras when ancient written documents were accessible in the language. The second category incorporated cultural, historical, and anthropological information in addition to linguistic data. This strategy illustrated the connection of extralinguistic and linguistic elements while also highlighting the reasons for vocabulary limits in phraseological units.

Many linguists researching phraseology argue that defining a phraseological unit and finding phraseological limits are controversial linguistic issues.

Most linguists understand the need of identifying phraseology as a distinct discipline, although there is still no consensus among students of phraseological units on many problematic questions. Disagreements occur about what defines the object of phraseology and what key characteristics this linguistic unit should possess. Any researcher investigating these units must answer the question of what they mean by phraseological units of the language.

The structural quality of stability, the semantic quality of "integrity of meaning," which describes the relationship between a phrase and a single word, idiomaticity - the inability to infer the meaning of word combinations from the meanings of the individual words that make them up - lexical indivisibility - the inability to infer the meaning of the whole from the meanings of its constituent parts - and other traits are highlighted by different linguists as distinguishing features of phraseological units.

Only a small number of works in the English and American linguistic literature focus exclusively on phraseology theory. Problems with phraseological units are mostly descriptive in character and are frequently discussed in idiom dictionary prefaces and semantics textbooks.

The structural-semantic classification of idioms is presented in the foreword of the "Oxford Dictionary of English Idioms," which was compiled by A.P. Cowie, R. McKin, and I. R. McCaig [1]. P. Cowie, for instance, divides stable formulations with complex semantics into four categories: limited collocations, open (or unrestrained) collocations, figurative idioms, and pure idioms. Let's examine this classification in more detail. "Kick the bucket" is one of the most common examples of a pure idiom. A pure idiom, according to the author, is the result of a process whereby a phrase that is frequently used in writing and speech acquires a metaphorical meaning before "freezing," or becoming a fixed word. Phraseologizing word pairings is a process that many English-speaking linguists who have studied stable language units have seen. A.R. Cowie classifies figurative idioms as pure idioms since some speakers do not associate them with the original meaning of the word because they are stable terms that are no longer used in their literal sense. Some examples are "a narrow shave," "beat one's breast," and "bum one's boats." Therefore, one may argue that they are almost ready to be categorized as pure idiomatic idioms. In the classification of V. Vinogradov, this class is similar to a group of phraseological units [2].

Constrained collocations, also referred to as semi-idioms in some English-speaking authors' works, make up the third category of idioms. It is implied that the lexical environment is strictly defined or governed by the figurative meaning of one of the components of these stable phrases, which only applies in a certain context. The literal meaning of the other element can be reduced if it has already been used in full in previous sentences or replaced with a pronoun. Restricted collocations are similar to idioms, according to the writers of the aforementioned dictionary. For instance, in no other context can the term "jog" in the phrase "jog one's memory" make sense. Their inclusion in a dictionary of idiomatic expressions is justified by this attribute. In the English language, examples of these idioms include "jog one's memory" and "a blind alley."

According to the authors, open collocations are the easiest to differentiate from idioms. They differ in that they contain words with free meanings that readily blend with other linguistic components, even though they are both stable word combinations. There are "fill," "empty," and "drain the sink" as well as "fill the sink," "basin," and "bucket." Each component is used in these expressions in its literal, straightforward sense.

V.V. Vinogradov's classic and well-known classification, which is based on the varying degrees of idiomaticity, motivation, or absence of motivation of the components that constitute phraseological

units, is essentially comparable to the classification discussed above. He makes a distinction between the following groups:

1. Phraseological fusions, also known as idioms (which are pure idioms under Cowie's categorization), are unmotivated entities whose cohesive and generalized meaning cannot be inferred from the meanings of their constituent parts. It can be challenging to ascertain the meanings and derivations of the words that comprise such units due to their sometimes obscure origins.

2. Phraseological unities are motivated units having a single, cohesive meaning that emerges from the blending of the meanings of their lexical components. A.R. Cowie claims that these units correlate to figurative idioms.

3. Phraseological combinations (what Cowie calls restricted collocations) are statements where one of the constituents has a meaning that is phraseologically related and only occurs in connection with a collection of concepts and their verbal designations that are strictly defined. Since each component of such combinations has a distinct meaning, Cowie does not consider them to be the equivalent of single words.

Analysis of the obtained results. It is evident that idiomatic statements are distinguished from less idiomatic and non-idiomatic stable word combinations by both local and foreign linguists using a range of vocabulary, often giving them nearly the same substance. The first three kinds of phraseological units are understood and distinguished by nearly all linguists, regardless of differences in nomenclature. However, there is disagreement among local linguists and English speakers regarding how to recognize the fourth group.

The discursive function of phraseological units has recently been emphasized by linguists who research phraseology, and different categories have been proposed based on this function type. These diverse approaches to the study of phraseological units can be explained by the intricacy and multilayered nature of the units that are typically classified as phraseology, as well as their variety and heterogeneity. The differences among linguists on the scope of phraseology can also be explained by this. While some lexicographers only consider the three commonly recognized types of phraseological units, others use all of the language's stable combinations, including sayings, set phrases, and proverbs. For instance, stable units from the first three classes that Cowie described are documented in the "Oxford Dictionary of English Idioms," which was edited by Cowie and R. McKin. Additionally, units that Cowie classified as belonging to the fourth class are selectively included [3].

According to the dictionary compilers, "some units with literal meanings of their components are included in the dictionary because there are units that occupy a borderline position." The phrase "a fair question," for instance, is commonly used in speeches at debates and meetings even though the adjective and noun can be used in different contexts (such as "a fair settlement" or "a reasonable question"). Statements using the modal verb "can't help doing something" are also included by the compilers for ambiguous reasons.

Conclusion. There is ongoing debate on the inclusion or exclusion of specific stable combination types from the realm of phraseology. There have been disagreements on what should be included in dictionaries based on phraseological units ever since they were first established and incorporated. The number of phraseological units given in dictionaries differs from one lexicographic source to another due to the lack of agreement among linguists on this topic [4].

A historically stable word combination with complex semantics that does not arise from the creation of structural-semantic models of variable combinations is what we refer to as a phraseological unit. We anticipate that this method will make it possible to identify any phraseological unit in Karakalpak and English that has antonymous components.

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ZAMONAVIY XITOIY ILMIY FANTASTIKASI JANRIDA “INSON OMILI” NING IFODALANISHI

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Annotatsiya. Ushbu maqolada XXI asr Xitoy adabiyotining eng ommabop “ilmiy fantastika” janriga xos bo‘lgan romanlarda “inson omili” ning badiiy ifodasi va tasviri haqida fikr yuritiladi. Shuningdek, ilmiy fantast yozuvchilarning “inson” ga xos bo‘lgan motivlarni qanday yoritib berganlari haqida ma’lumotlar beriladi.

Kalit so‘zlar: XXI asr xitoy adabiyoti; ilmiy fantastika; “inson omili”; badiiy tasvir; g‘ayritabiiy personajlar;

Аннотация. В статье рассматривается художественное выражение и изображение «человеческого фактора» в романах, типичных для самого популярного жанра «научной фантастики» китайской литературы XXI века. В статье также представлена информация о том, как писатели-фантасты освещали мотивы, присущие «человечеству».

Ключевые слова: Китайская литература XXI века; научная фантастика; «человеческий фактор»; художественный образ; сверхъестественные персонажи;

Abstract. This article discusses the artistic expression and depiction of the “human factor” in novels typical of the most popular “science fiction” genre of 21st-century Chinese literature. It also provides information on how science fiction writers have illuminated the motifs inherent in “humanity.”

Key words: 21st century Chinese literature; science fiction; “human factor”; artistic depiction; supernatural characters;

Ilmiy fantastika (fantastika ilmiy asoslarga tayangan badiiy janr) da “inson omili” – bu insonning ruhiyati, axloqi, hissiyotlari, qadriyatlar va ijtimoiy-psixologik xatti-harakatlarining kelajak texnologiyalari, sun’iy intellekt, kosmik kashfiyotlar yoki g‘ayrioddiy hodisalar fonida qanday namoyon bo‘lishini anglatadi.

Xitoy fantastikasida “inson omili” ko‘pincha murakkab tarixiy tajriba, kollektiv ong va kelajakka nisbatan mas’uliyat bilan uyg‘unlashgan holda aks ettiriladi.

Ilmiy fantastika janri “inson” masalasini mulohaza qilganda “o‘zlik” asosiy masala hisoblanadi. G‘arb faylasufi Haydegger nazarida kundalik hayot doimiy ravishda o‘rtamiyona holatda bo‘lgan nomsiz, shaxssiz makon sifatida tasvirlanadi. Garchi bu dunyo odamlarga tanishdek ko‘rinsa-da, aslida u insoniyatning tub ma’nodagi mavjudlik holatidan chetga chiqib, notanish va begonalashgan vaziyaga tushib qolgan. Bu kundalik hayotdagi dunyoda odamlar haqiqiy shaxsiy erkinlikka erisha olmaganlar, balki mas’uliyatdan qochish natijasida ommaviy ravishda xavfsizlik hissini yo‘qotganlar. Bunday mas’uliyatdan qochish harakati esa odamlarning o‘ziga xosligini yo‘qotishini yanada kuchaytirib, har bir inson boshqa inson bilan almashtirilishi mumkinligiga, o‘zining o‘ziga xos bo‘lgan mavjudlik ahamiyatini yo‘qotishiga zamin yaratadi. Shuning uchun kundalik hayotda odamlar ko‘pincha “qo‘g‘irchoqqa aylantirilgan” (傀儡化) deb atash mumkin bo‘lgan passiv va harakatsiz mavjudlik holatida bo‘ladi.

Shu ma’noda yangi avlod yozuvchilari ilmiy fantastik asarlarida ko‘p marotaba “qo‘g‘irchoq” mavzusini o‘rganadilar. Chen Chiufan 陈楸帆 ulardan biri bo‘lib, u ko‘pincha o‘z ijodining boshlang‘ich nuqtasi sifatida nonormal “insonni” oladi. Uning fikricha, “yaqin kelajakdagi ijtimoiy fon, shubhasiz, begonalashuv (异化) hodisasi uchun eng yaxshi tajriba maydonidir. [4] Bu begonalashuv nafaqat ijtimoiy tizimlar va shaxslararo munosabatlarning uzilishida namoyon bo‘ladi, balki shaxs psixologiyasining buzilishi, dissotsiatsiyasi va tarkibiy ajralishida chuqurroq namoyon bo‘ladi, hatto jismoniy kasalliklar, mutatsiyalar, deformatsiyalar va boshqa ko‘plab jihatlar bilan bog‘liq bo‘ladi”.

Chen Chiufan asarlarida zamonaviy texnologiyalar tanamizga qanday bostirib kirishi va o‘zgartirishini aniqlik bilan yozadi, shu bilan bir qatorda ta’rifga til o‘jizlik qiladigan taajjubli hissiyot va begonalik kayfiyatini uyg‘otadi. Yozuvchi zamondoshlari duch keladigan til bilan to‘liq tasvirlash

qiyin bo'lgan ko'plab va murakkab muammolarni chuqur o'rganadi hamda qayta-qayta ularni asarlarida tilga oladi. Ushbu sa'y-harakatlar orqali Chen Chiufan ma'lum darajada an'anaviy ilmiy fantastik asarlaridagi "ong – tana" qarama-qarshilik tuzilmasini muvaffaqiyatli buzdi, "tana" darajasiga e'tibor va katta ahamiyat qaratdi hamda ilmiy fantastika janri rivojlanishi va innovatsiyasini targ'ib qildi. [2]

Chen Chiufan asarlarida biz ko'pincha "o'zligi" yetishmaydigan qo'g'irchoq (傀儡 / marionetka) obrazini ko'rishimiz mumkin. Masalan, "*Lijiang baliqlari*" 《丽江的鱼儿们》dagi biologik soatlar ish beruvchilar tomonidan xohlaganidek boshqariladigan va sog'liqni tiklash uchun belgilangan vaqtda Lijiangga borishga majbur bo'lgan kompaniya xodimlari zamonaviy ish tizimining shaxsiy hayotga bo'lgan shafqatsiz tajovuzini oshkor etadi. [6]

Inson tabiati ilmiy fantastik adabiyotning "inson" muammosi haqidagi mulohazasining yana bir jihati hisoblanadi. Klassik ilmiy fantastik adabiyotlarda yovuz va ko'p qirrali murakkab inson tabiati qayta va qayta tilga olinadi. Yangi avlod ilmiy fantastik romanlari G'arb ilmiy fantastikasining inson tabiatiga bo'lgan e'tiborini va tafakkurini davom ettiradi. Han Song 韩松 aytganidek, "Inson tabiati dunyo, kelajak, texnologiya, kapitalizm va qudratdan iborat besh qatlamli doira ostida begonalashuvga uchraydi, "4 may" harakatidan keyingi demokratik va ilmiy ruh hali to'laonli ravishda voqelikka aylanmagani sababli vatandoshlarning bema'ni hayotga bo'lgan qo'rquvini ko'rsatish kerak."

Vang Jinkang 王晋康 shunday degan: "Adabiyot insonni o'rganishdir. Sof adabiyot inson tabiatiga ichkaridan qarashga intilib, inson qalbining go'zalligini sinchkovlik bilan o'rganadi. Ilmiy fantastika esa inson tabiatiga ko'proq tashqi nazar bilan qarab, "xudo" ning sovuq nazari bilan inson tabiati haqida chuqur mulohaza qiladi." [1]

Han Songning "*Metro*" 《地铁》 romanida muallif mohirlik bilan yopiq yashash makonini – metro vagonini barpo etadi. Metro kontekstida inson tabiatining oxirgi chegarasidagi qorong'u tomonlarini ayon qiladi. Normal ratsional tartibdan ajralgan bu makonda odamlarning xatti-harakati o'ta vahshiy va shafqatsiz tus olib, odamxo'rlik, guruh bo'lib jinsiy zo'rlash va zo'ravonlik kabi jinoyatlar tez-tez sodir bo'ladi. Bu xatti-harakatlar nafaqat inson tabiatining oddiy hayotda olgan bosimi va inkor etilishini ko'rsatadi, balki inson tabiatidagi eng qorong'u va yashirin borliqni, ya'ni zo'ravonlikni ham ochib beradi. Han Song ana shu grotesk yozuv uslubi orqali inson tabiatining begonalashuvini yovuz ishlar ko'rinishida taqdim etadi va inson tabiatining kundalik hayotda ko'rish qiyin bo'lgan ekstremal tomonlarini eksperimental tasavvur yordamida yoritib beradi.

Yangi avlod ilmiy fantastika yozuvchilari texnologiyaning inson tabiatiga bo'lgan murakkab ta'sirini chuqur darajada anglab yetib, o'zlarining ilmiy fantastik asarlarida uning xavfli ehtimollarini (可能性) tadqiq qilishdi: texnologiyaning jadal rivojlanishi bilan odamlar asta-sekin o'z xatti-harakatlari ustidan boshqaruvni yo'qotishlari mumkin, hatto texnologiya ta'sirida tushib qolishligi mumkin.

"*Chumolilar hayoti*" 《蚁生》 da ayol va erkak bosh qahramonlar "chumoli elementi" (蚁素) texnologik vositasidan foydalanib, inson tabiatini o'zgartirishga va altruizm tamoyiliga to'laonli amal qiladigan chumolilar jamiyatiga o'xshash utopik jamiyat qurishga harakat qiladilar, ya'ni texnologiya yordamida inson tabiatidagi xudbinlikni va egoizm (利己主义) elementlarini yo'qotadilar. Biroq, tashqi zarbalar hamda erkak va ayol bosh qahramonlar (chumoli elementidan foydalanmagan) o'z-o'zini anglashi borasidagi taraddudi tufayli texnologiya tomonidan tirab turilgan bu utopik jamiyat parchalana boshlaydi va oxir-oqibat vayron bo'ladi. Texnologiyaning inson tabiatini o'zgartirishdagi muvaffaqiyatsizligi haqida yozish orqali "*Chumolilar hayoti*" muallifning texnologiyalarning inson tabiatini boshqarishi haqidagi chuqur xavotirini ifoda etib, bizga insoniyat tabiati va odob-axloq bilan bog'liq masalalarda ehtiyotkor va oqilona bo'lishimiz kerakligini eslatadi. [5] Inson tabiati texnologiya tomonidan o'zgartiriladigan obyekt sifatida tasavvur qilingandan buyon odob-axloq tomonidan cheklanmay qo'yadi. Bunday mulohaza inson tabiatining nazariy mazmunini boyitibgina qolmay, balki jamoatchilikni fan va texnologiyaning rivojlanishi va uning insoniyatning o'ziga bo'lgan ta'siri to'g'risida muhokama qilishiga turtki bo'ldi. Bu esa xitoylik ilmiy fantastik

yozuvchilarining inson tabiatiga bo'lgan chuqur darajali tergovini hamda "inson" tushunchasiga bo'lgan chuqur izlanishlarini aks ettiradi.

Ko'plab distopik ilmiy fantastik romanlar yoki filmlarda bosh qahramon odatda juda adolatli va qudratli bo'lgan bir odam yoki guruhdan iborat "kumir" (偶像) qahramonlardir. Bu "kumir" lar hikoyaning hal qiluvchi daqiqalarida doim ulkan ta'sir ko'rsatishi, hattoki ba'zan butun vaziyatni o'zgartirib yuborishi mumkin bo'lib, kuchli ramziy ma'noga va qahramonlik ruhiga egadir. Ammo yangi avlod yozuvchilarining distopik dunyosida qahramonlarning aksariyati kichik qahramonlar, oddiy odamlar, hatto marginal shaxslar bo'lib, ularning qalami tilga olgan "kumirlar" Xitoyning an'anaviy baxtli yakunidan ajralib, muvaffaqiyatsizlik yoki o'lim bilan o'z yakunini topishadi. [2]

Yangi avlod yozuvchilarning ijodida an'anaviy "kumir" obrazi hozirda qayta shakllantirilmoqda. "Kumirlar" endi mukammal va oliy maqomli qahramon sifatida shakllantirilmasdan, oddiy odamlarning his-tuyg'ulari va noilojligiga ega bo'lgan oddiy qahramonlar asl holatida tiklantirilmoqda, bunday qahramonlar ko'proq qochib qutula olmaydigan umidsizlik va bema'nilikni ifodalaydi. Ushbu o'zgarish nafaqat o'quvchilarga "kumir" ning haqiqiy ko'rinishini ko'rsatdi, balki ularda "kumir"ga nisbatan yanada murakkab hissiy rezonans uyg'otib, o'quvchilar "kumir" holatini g'amgin va mardonavor deb o'ylashi bilan bir qatorda kulgili den ham his etishadi.

Insoniy fazilatlar — axloq, fidoyilik, muhabbat va vijdon texnologik yuksalish fonida sinovdan o'tadi. Ayniqsa, global tahdidlar qarshisida insoniyatning birligi, aqliy va ruhiy qarorlarining roli muhim o'rin tutadi. Xitoy fantastikasida inson omili nafaqat texnik yoki ilmiy g'oyalarning markazida, balki butun mavjudotning asosiy ilhom manbai sifatida gavdalanadi.

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UO'K 811

GENDER TILSHUNOSLIKNING SHAKLLANISH ASOSI VA TARAQQIYOTI

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Annotatsiya. Gender tilshunoslik tilshunoslikning yangi yo'nalishi bo'lib, lingvistika sohasida o'zining o'rni va ahamiyatiga ega. Bu sohada genderning til va nutq bilan aloqasi, nutq shakllantirishda gender tafovut va ijtimoiy rollar munosabatda gender ahamiyati masalalar o'rganiladi. Ushbu maqolada gender tilshunoslikning shakllanishi va taraqqiyoti, uning asoslari va rivojlanish bosqichlari tahlil qilinadi.

Kalit so'zlar: Gender, genderlingvistika, erkak, ayol, jamiyat, gender tilshunosligi, stereotip, gender rol.

Аннотация. Гендерная лингвистика — это новое направление лингвистики, которое занимает свое место и имеет значение в области лингвистики. В этой области изучаются вопросы соотношения гендера с языком и речью, влияние гендерных различий и социальных ролей на формирование речи, а также значимость гендера в этих контекстах. В данной статье анализируются процессы формирования и развития гендерной лингвистики, ее основы и этапы эволюции.

Ключевые слова: Гендер, гендерная лингвистика, мужчина, женщина, общество, гендерные исследования, стереотип, гендерная роль.

Abstract. Gender linguistics is a new branch of linguistics that holds its own place and significance within the field of linguistics. This area of study investigates the relationship between gender and language and speech, the impact of gender differences and social roles in speech formation, and the significance of gender in these contexts. This article analyzes the formation and development of gender linguistics, its foundations, and its stages of evolution.

Keywords: *Gender, gender linguistics, man, woman, society, gender studies, stereotype, gender role.*

Kirish. Gender tilshunoslik (yoki Genderlingvistikasi) – bu tilshunoslikning zamonaviy sohasi bo‘lib, til va gender o‘rtasidagi o‘zaro munosabatlarni o‘rganadi.

“Gender” atamasi 1968-yilda amerikalik olim Stoller tomonidan ilmiy muomalaga kiritilgan. Ilmiy adabiyotlarda “gender” tushunchasining bir necha talqini mavjud. “Gender” inglizcha so‘z bo‘lib, “jinsga mansublikning ijtimoiy jihatlari” ma’nosini bildiradi. Bu tushuncha erkak va ayol o‘rtasida nafaqat biologik farqni, balki jamiyatning jinsiy taqsimotida ijtimoiy va madaniy tavsiflarni to‘liq qamrab oladi. Erkak va ayollarga tegishli ijtimoiy bog‘liqlik, xulq-atvor va kutilgan natijalarni ifodalaydi. “Gender feministik nazariyaning davomi sifatida vujudga kelgan yondashuvlar, feminizm (fransuzcha “feministe”, lotincha “femina” – ayol) xotin-qizlarni kamsitishlardan xalos etishni targ‘ib etuvchi, ular mavqeyini jamiyatdagi ijtimoiy voqealar hosilasi sifatida o‘rganuvchi oqimdir”.

Gender tilshunoslikning shakllanishi ikki muhim bosqichga bo‘linadi. Birinchi bosqich 1970-1980-yillarda boshlanadi. Ushbu davrda feminist harakatlar va gender tengligi talablarining kuchayishi tilshunoslikka katta ta’sir ko‘rsatdi. Ledi-suz va jamiyatdagi ayollar va erkaklar o‘rtasidagi lingvistik farqlarni o‘rganish boshlanishi bilan gender tilshunoslik paydo bo‘ldi. Mukammal shaxslarning ijtimoiy rollari va genderning tilga ko‘rsatilishidagi o‘zgarishlar bilan shug‘ullanish boshlandi.

Ikkinchi bosqich esa 1990-yillarda boshlanadi. Bunda genderni faqat biologik ajratishdan tashqari, ijtimoiy va madaniy faktorlar orqali ham tushunish zarurati tug‘iladi. Genderning ijtimoiy konstrukt sifatida ko‘rilishi, til orqali genderni shakllantirish va ijtimoiy normativlarning tilda aks etishi masalalari muhokama qilinadi. Bu davrda genderga oid yangi nazariyalar, masalan, Judith Butlerning “gender performativligi” kontseptsiyasi tilshunoslikda keng tarqaladi.

Gender tilshunoslik zamonaviy tilshunoslikning muhim va kerakli sohalaridan biri sifatida shakllanib, ijtimoiy, madaniy va ilmiy jihatlarida keng tahlil qilinmoqda. Bu soha tildagi genderning o‘zgarishini, gender tengligini va ijtimoiy rollarni anglashda muhim ahamiyat kasb etadi. Gender tilshunoslik kelajakda til va jamiyatning o‘zaro munosabatlarini yanada chuqurroq o‘rganishga va gender asosidagi diskriminatsiyani kamaytirishga hissa qo‘shishi kutilmoqda.

Feminist tilshunoslikning roli. 1960-1970-yillarda feminist harakatlar tilshunoslikda ham kuchli ta’sir ko‘rsatdi. Feminist tilshunoslik genderni til va ijtimoiy tizimlarda tenglik va adolat nuqtayi nazaridan o‘rganishni maqsad qildi. Aynan shu davrda genderning til va nutqdagi ifodalari, masalan, erkak va ayol rollarining tilda qanday aks etishi kabi masalalar keng muhokama qilindi.

Strukturalizm va poststrukturalizmning ta’siri. Strukturalizm va poststrukturalizm tilni ijtimoiy va madaniy tizim sifatida qarashni taklif qildi. Shuningdek, poststrukturalistlar til va gender o‘rtasidagi munosabatlarni yanada chuqurroq o‘rganishdi.

Gender tilshunoslik (yoki gender lingvistikasi) – bu til va gender o‘rtasidagi aloqalarni o‘rganadigan fan sohasidir. Bu yo‘nalish tilshunoslikning eng muhim va dolzarb tarmoqlaridan biri sifatida o‘zining ijtimoiy va siyosiy ahamiyatini tobora oshirib bormoqda. Gender tilshunoslik, tilning jamiyatda, xususan erkaklar va ayollar o‘rtasidagi kuch munosabatlarini qanday aks ettirishi va tashkil etishi haqida bilim beradi. Mazkur maqolada gender tilshunoslikning ijtimoiy va siyosiy ahamiyati tahlil qilinadi.

Gender va Til: Asosiy tushunchalar. Gender tushunchasi, biroz kengroq bo‘lib, biologik jinsdan farq qiladi. Jins biogenetik xususiyatlarni ifodalaydi, gender esa ijtimoiy va madaniy normativlar orqali shakllanadi. Bu yerda tilni o‘rganishning ahamiyati shundaki, til jamiyatda jinsiy roli va ularning o‘zaro munosabatlarini aks ettiradi. Gender tilshunoslik, tilning ijtimoiy roli va gender identifikatsiyasining shakllanishidagi ahamiyatini o‘rganadi.

Ijtimoiy ahamiyat. Gender tilshunoslik, ayniqsa, jamiyatdagi gender tengsizligini aniqlashda muhim rol o‘ynaydi. Misol uchun, ba’zi tillarda ayollar va erkaklar uchun turli xil grammatik shakllar mavjud (erkaklar uchun hokimiyatni ifodalovchi so‘zlar, ayollar uchun esa kamroq ijtimoiy mavqega ega so‘zlar). Bu til shakllari jamiyatdagi gender tengsizlikni mustahkamlashi mumkin.

Siyosiy ahamiyati. Gender tilshunoslikning siyosiy ahamiyati ham juda katta. Siyosiy til va diskurslar orqali gender mavzulari siyosatdagi yirik o'zgarishlar va munosabatlarga ta'sir ko'rsatadi. Siyosiy til orqali ayrim gender guruhlarining ahvoli va huquqlari yoritilishi yoki inobatga olinmasligi mumkin. Shu sababli, gender tilshunosligi siyosiy qatlamda ham muhimdir. Misol uchun, siyosiy hukumatlar va xalqaro tashkilotlar gender tengligini targ'ib qilish uchun yangi qonunlar va siyosatlar ishlab chiqayotganda, tilning rolini yaxshi tushunish kerak.

Gender va tilga oid stereotiplar. Stereotiplar tilning jinslar o'rtasidagi tafovutlarni qanday aks ettirishi va mustahkamlashi haqida gapirganda, gender tilshunoslikning o'zni muhimdir. Odatda, ayrim so'zlar yoki iboralar faqat bir jinsga tegishli deb qaraladi, bu esa jamiyatdagi gender tengsizlikni kuchaytiradi. Misol uchun, ayollarga nisbatan ishlatiladigan ba'zi so'zlar, ularning ijtimoiy pozitsiyasini kichiklashtiradi yoki ularni "pastki" darajaga qo'yadi. Masalan, leksik stereotiplar, ayniqsa, so'zlar va iboralar genderga asoslangan farqlarni aks ettiradi. O'zbek tilida ko'plab erkak va ayolga oid so'zlar mavjud. Masalan, "erkak" va "ayol" so'zlari bilan bog'liq an'anaviy rollar va stereotiplar mavjud: "Ota" va "ona". Bu so'zlar har doim erkak va ayolning jamiyatdagi farqli rollarini ifodalaydi. Ota ko'pincha iqtisodiy mas'uliyatni, ona esa bolalarni tarbiyalash va uy ishlarini bajarishni anglatadi. Bu stereotiplar, ijtimoiy rollarning kutilgan tasvirlarini tilda mustahkamlaydi. **"Erkaklar" so'zi:** O'zbek tilida ba'zan "erkaklar" so'zi kuchli, ishonchli, va mas'uliyatli sifatlarni aks ettiradi. Bu til orqali erkaklarning faolligini va kuchini ta'kidlaydi. **"Ayol" so'zi:** Aksincha, "ayol" so'zi yumshoq, g'amxo'r va sezgir sifatlar bilan bog'liqdir. Bu so'z ayollarni an'anaviy tarzda uyda va oilada mas'uliyatli qilib ko'rsatadi, bu esa stereotiplarni yaratadi.

Sintaksis, ya'ni so'zlar o'rtasidagi bog'lanish, erkaklar va ayollarni qanday ifodalashdagi farqlarni ko'rsatishi mumkin. Masalan, ba'zi so'zlar erkaklar va ayollarni tasvirlaydigan jummalarda farq qiladi. **"Ayollar ko'proq gapiradi":** Ba'zan bu stereotipli fikr o'ziga o'zgaruvchan jummalarni keltirib chiqaradi, masalan: "Ayol gapirishni yaxshi ko'radi". Bu ayolni passivroq va faqat suhbatga faollik qo'shuvchi sifatida tasvirlaydi. **"Erkaklar ko'proq qarorlar qabul qiladi":** Erkaklar haqidagi stereotipga asoslangan jumlar, masalan, "Erkaklar muhim qarorlar qabul qilishda qat'iydir", bu esa ularni liderlik va hokimiyatga egadir deb ta'kidlashdir.

Pragmatik stereotiplar esa, ayniqsa, jinsi asosida tilning qanday ishlatilishi va kimgadir nisbatan hurmat yoki kamsitish shakllarida ko'rinadi. Erkaklar va ayollar o'rtasidagi suhbatlarda ba'zi stereotipik farqlar mavjud: **Ayollarning ehtiyotkorligi:** Ayollar ko'pincha o'z fikrlarini ifodalashda ehtiyotkorroq bo'lishadi, masalan, "Menimcha..." yoki "Balki..." kabi so'zlar ishlatilishi keng tarqalgan. Bu esa ayollarga o'z fikrini boshqalar tomonidan tasdiqlanishi kerak degan stereotipni yaratadi. **Erkaklar va avtoritarizm:** Erkaklar ba'zan ko'proq buyuruvchi yoki qat'iyroq tilda gapiradi. Misol uchun, "Bu ishni shunday qilish kerak" yoki "Buning ustida ishlashni boshlaymiz" kabi jumlar erkaklarning rahbarlik sifatlarini ta'kidlaydi.

O'zbek tilida gender stereotiplari, ayniqsa, an'anaviy oilaviy rollarda va ijtimoiy munosabatlarda keng tarqalgan. Ba'zi iboralar va so'zlar erkak va ayolning turmushdagi va ijtimoiy rollarini aks ettiradi: **"Ayolning joyi uyda"**. Bu jumla ayollarning oilada va uy ishlarida faol bo'lishi kerakligini aks ettiradi. Bunday stereotiplar jamiyatda ayollarning faqatgina uy-ro'zg'or ishlariga mo'ljallanganligini ko'rsatadi. **"Erkak – ko'chaning odami"**. Erkaklar tashqi ishlar, iqtisodiyot, siyosat va ijtimoiy faoliyat bilan shug'ullanishi kerakligi haqidagi stereotiplar mavjud. Bunday stereotiplar ham jamiyatda, ham siyosatda ayollar va erkaklar o'rtasidagi tengsizlikni yanada kuchaytirishi mumkin.

Xulosa. Gender tilshunoslikning ijtimoiy va siyosiy ahamiyati tobora ortib bormoqda. O'zbek tilshunosligida ham ma'lum darajada gender lingvistikasi sohasida izlanishlar olib borilmoqda. Til va gender o'rtasidagi aloqalar, jamiyatda gender tengsizligini tahlil qilish va bartaraf etish uchun zarur vositalarni taqdim etadi. Ijtimoiy va siyosiy kontekstlarda genderning til orqali aks ettirilishi, gender tengligini ta'minlash va stereotiplarni yengishda muhim rol o'ynaydi. Shu sababli gender tilshunoslik nafaqat ilmiy, balki ijtimoiy va siyosiy nuqtayi nazardan ham katta ahamiyatga ega.

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OGAHIIY G'AZALIYOTI LINGVOPOETIKASI: MAVJUD TADQIQOTLAR VA YANGI ISTIQBOLLAR

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Annotatsiya. Ushbu maqolada Ogahiy g'azaliyoti lingvopoetikasi ilmiy-nazariy jihatdan tahlil qilinib, mavjud tadqiqotlar va yangi istiqbollar o'rganiladi. Badiiy asarlar tilining lingvopoetik xususiyatlari haqida jahon va o'zbek tilshunosligida olib borilgan tadqiqotlar ko'rib chiqilib, Ogahiy asarlari ustida amalga oshirilgan lingvopoetik tadqiqotlar tahlil qilinadi.

Kalit so'zlar: lingvopoetika, g'azaliyot, badiiy til, poetik sintaksis, metafora, leksik-semantik tahlil, korpus lingvistikasi, kross-kultural tahlil, semantik maydon, ritmik-strukturaviy tahlil, tarixiy asarlar, adabiy til, stilistika.

Аннотация. В данной статье проводится лингвопоэтический анализ газелей Огахий с научно-теоретической точки зрения. Рассматриваются существующие исследования и обозначаются новые перспективы в этом направлении. Анализируются труды в области мировой и узбекской лингвистики, посвященные лингвопоэтическим особенностям художественных произведений, а также исследуются лингвопоэтические изыскания, выполненные по произведениям Огахий.

Ключевые слова: лингвопоэтика, газели, художественный язык, поэтический синтаксис, метафора, лексико-семантический анализ, корпусная лингвистика, кросс-культурный анализ, семантическое поле, ритмико-структурный анализ, исторические произведения, литературный язык, стилстика.

Abstract. This article presents a linguistic and poetic analysis of Ogahiy's ghazals from a theoretical and scientific perspective. It examines existing studies and explores new prospects in this field. Research conducted in both global and Uzbek linguistics on the linguistic and poetic features of literary works is reviewed, and linguistic-poetic studies carried out on Ogahiy's works are analyzed.

Keywords: linguopoetics, ghazals, literary language, poetic syntax, metaphor, lexical-semantic analysis, corpus linguistics, cross-cultural analysis, semantic field, rhythmic-structural analysis, historical works, literary language, stylistics.

Lingvopoetika, adabiyotshunoslik va tilshunoslikning kesishgan sohasida muhim o'rin egallaydi. Bu ilmiy yo'nalish tilni nafaqat kommunikativ, balki estetik funksiyadagi vosita sifatida ham o'rganadi. O'zbek tilshunosligida lingvopoetika sohasidagi tadqiqotlar XX asrning 60-70 yillarida boshlanib, ayniqsa, 80-90 yillarda o'zining to'liq shakllanishini ko'rdi. Ushbu davrda tilshunoslar, asosan, adabiyotdagi tilning rolini, uning estetik imkoniyatlarini va badiiy asarlarni tahlil qilishda yangi metodologiyalarni ishlab chiqdilar. Lingvopoetikaning o'zbek tilshunosligidagi asosiy yo'nalishlari quyidagilardan iborat:

1. Badiiy til va stilistika: Lingvopoetika, adabiy asarlarning tilini o'rganishda stilistik tahlilni qo'llaydi. Bu usul orqali she'riyatdagi so'z tanlash, sintaktik tuzilmalar, fonetik vositalar va badiiy obrazlarning qanday shakllanishi tahlil qilinadi.

2. Semantik yondashuv: Lingvopoetika semantik tahlilni asosiy yo'nalishlardan biri sifatida qabul qiladi. Badiiy asarlarni o'rganishda so'zlarning zo'hiriy va botiniy ma'nolari, sinonimiya,

antonimiya, omonimiya kabi lingvistik hodisalar chuqur tahlil qilinadi. Ogahiy g'azallarini tahlil qilishda aynan semantik yondashuv uning she'riy ma'nolarini yanada oydinlashtiradi.

3. Poetik shakl va mazmun munosabati: Lingvopoetika badiiy asarda shakl va mazmunning birligini o'rganadi. O'zbek tilshunosligida badiiy asarlarning poetik shaklini va uning mazmun bilan bog'liqligini aniqlash va tahlil qilish keng qo'llaniladi.

4. Zamonaviy lingvopoetik tadqiqotlar: O'zbek tilshunosligida zamonaviy lingvopoetik tadqiqotlar ko'pincha badiiy asarlarning xususiyatlarini ko'rsatish, tilni estetik vosita sifatida o'rganish va adabiyotdagi yangi metodologiyalarni ishlab chiqishga qaratilgan. Bu tadqiqotlar tilshunoslarning adabiy tilni qanday shakllantirishini va uning janrlarda qanday ifodalanganini ko'rsatadi.

Badiiy asarlar tilining xususiyatlariga bog'liq tadqiqotlar uzoq yillik tarixga borib taqaladi. Ko'plab fan tarmoqlari, xususan, ritorika, stilistika kabilar lingvopoetika taraqqiyotiga sabab bo'ldi. Keyingi davr mobaynida o'zbek adabiyotshunosligi va tilshunosligi sohalarida ijodkorning individual mahoratini ko'rsatib berishda lingvopoetik hamda lingvostilistik tadqiqotlarga e'tibor berilmoqda. Shu boisdan badiiy asar tili va undagi badiiy tasvir vositalarining qo'llanilishi lingvopoetikaning tobora shakllanishiga sabab bo'ldi. Jahon tilshunosligida A. Xolodovichning «Adabiy til uslubshunosligi», «Poetikada lisoniy usul» asarlarida, nemis olimi E. Koseriuning poetik tilning yangi izohi kabi tushunchalarida, fransuz tilshunoslari D. Delas va J. Fiyollarning lingvistika va poetika bo'yicha yangi qo'llanmalarida, Y. B. Artemenkoning lingvofolkloristika bo'yicha olib borgan tadqiqotlarida lingvopoetikaning filologiya ilmidagi alohida fan sifatida o'rganilishi yuzasidan dastlabki qarashlar bayon qilingan.

Jumladan, o'zbek tilshunosligida lingvopoetikaning oyoqqa turishida va rivojlanishida X. Doniyorov, S. Mirzayev, Q. Samadov, I. Qo'chqortoyev, X. Abdurahmonov, N. Mahmudov, B. Umurqulov, I. Mirzayev, M. Yo'ldoshev kabi olimlarning xizmatlari katta bo'ldi. [1]

Shuningdek, XX asrning o'rtalaridan o'zbek tilshunosligi sohasida badiiy asar tilini o'rganish borasida muhim ishlar amalga oshirildi. [2]

Bugungi kunda lingvopoetik tadqiqotlar doirasida tarixiy asarlar tili va ularning til xususiyatlarini o'rganish borasida ko'plab tadqiqot ishlari olib borilgan. Xususan, Ogahiy ijodi o'zbek adabiyotining muhim qismini tashkil etadi, uning poetik xususiyatlarini o'rganish esa lingvopoetika sohasida muhim ilmiy ishlarni talab qiladi. Ogahiy asarlarini o'rganishda, ayniqsa, tilshunoslar va adabiyotshunoslar tomonidan qilingan ilmiy izlanishlar katta ahamiyatga ega. Ushbu sohada amalga oshirilgan tadqiqotlar orqali Ogahiy g'azallarining leksik, semantik, stilistik va badiiy xususiyatlari o'rganilgan. Ogahiy asarlarining til xususiyatlari borasidagi dastlabki ilmiy izlanishlardan biri Subutoy Dolimovning nomi bilan bog'liq. U 1957-yilda "Ogahiy poeziyasida omonim va sinonim so'zlar" maqolasini e'lon qilib, unda Ogahiy ijodidagi janrlarda qo'llanilgan sinonimiya va omonimiya hodisalariga doir birliklarni tadqiq qilgan.

Shuningdek, Z. Do'simov Ogahiy asarlarining leksik xususiyatlarini "Zubdat ut-tavorix" asari misolida o'rgangan.

A. O'razboyev Ogahiyning "Riyo ud-davla" asarida ijtimoiy-siyosiy leksika, shuningdek, "Ogahiy tarixiy asarlari leksikasi" kabi ilmiy ishlari orqali til birliklarining lingvoestetik jihatlarini tadqiq etdi. Shu qatorda, ko'plab o'zbek tilshunosligidagi tadqiqotlarda Ogahiy asarlari turli tomondan qisman lingvopoetik tahlil qilinganini ko'rishimiz mumkin.

Jumladan, Dadaboy X. tomonidan amalga oshirilgan "Ogahiy tarixiy asarlaridagi ijtimoiy-siyosiy terminlar tizimi" (2009) maqolasi Ogahiy asaridagi ijtimoiy-siyosiy terminlarning tilshunoslik nuqtai nazaridan tahlilini o'z ichiga oladi. Ushbu tadqiqot Ogahiy ijodida tarixiy va ijtimoiy terminlarning qanday ishlatilishini va badiiy asarda ularning qanday ma'nolar yaratishini ko'rsatadi. [3]

Yo'ldoshev R. ning bir nechta ilmiy ishlarida Ogahiy poeziyasining turli leksik xususiyatlari o'rganilgan. "Ogahiy poeziyasida sonning qo'llanilishi" (2004) maqolasida raqamlarning poetik ma'nolari va ularning she'riyatdagi estetik roli tahlil qilindi. Shuningdek, "Ogahiy poeziyasida sportga aloqador so'zlar" (2004) va "Ogahiy poeziyasida omonimlar" (2005) kabi tadqiqotlarda sport

terminlari, omonimlar va ularning poetik ishlatilishi haqida fikrlar bildirildi. Bu ishlar Ogahiy ijodining semantik va stilistik jihatlarini o'rganishda muhim manba hisoblanadi.

Yo'ldoshevning yana bir muhim ishida, "Ogahiy poeziyasida antonimlar" (2005) maqolasida, antonimlarning Ogahiy she'riyatidagi o'rini va ularning ma'no yaratishdagi roli tahlil qilindi. Tadqiqotlar, shuningdek, Ogahiy asaridagi leksik vositalarning ma'no qatlamlarini boyitishga va poetik xususiyatlarini aniqlashga qaratilgan. [4]

Ushbu ilmiy izlanishlar Ogahiy ijodining tilshunoslik, semantika va stilistika kabi yo'nalishlarda to'liqroq tushunilishiga yordam beradi. Lingvopoetik tadqiqotlar orqali Ogahiy asarlarini tahlil qilish, uning badiiy va tilshunoslik xususiyatlarini yanada chuqurroq o'rganishga imkon yaratadi.

Shuningdek, Ogahiy ijodini o'rganishda oldimizda turgan istiqbolli tadqiqot yo'nalishlari ham mavjud bo'lib, ular quyidagilar:

1. Korpus lingvistikasi asosida tadqiqotlar

Hozirgi zamon lingvistik tadqiqotlarida korpus lingvistikasi keng qo'llanilmoqda. Ogahiy g'azaliyotini kompyuter lingvistikasi yordamida tahlil qilish, undagi leksik-semantik xususiyatlar, metaforalar, takroriy birliklar va badiiy uslublarni avtomatik ravishda ajratish yangi ilmiy istiqbollarni ochadi.

2. Kross-kultural lingvopoetik tahlil

Ogahiy g'azaliyoti nafaqat o'zbek, balki fors-tojik, turkiy va arab poetik an'alaridan ta'sirlangan. Uning g'azallarini Nizomiy, Hofiz, Navoiy, Fuzuliy kabi shoirlarning she'riyati bilan qiyosiy-lingvopoetik tahlil qilish mumkin.

3. Poetik sintaksis va ritmik-strukturaviy tahlil

Ogahiy g'azallarida sintaktik parallelizm, inversiya, takrorlar kabi uslublar muhim rol o'ynaydi. Uning she'riy sintaksisini tizimli tahlil qilish lingvopoetik tadqiqotlarning yangi yo'nalishi hisoblanadi.

4. Semantik maydonlar va metafora tahlili

Ogahiy g'azaliyotida ishqi, so'fiy, falsafiy va ijtimoiy mavzular alohida semantik maydonlar hosil qiladi. Uning metaforik tizimini tahlil qilish va semantik maydonlarini belgilash yangi tadqiqotlar uchun muhim yo'nalish bo'lishi mumkin.

Bu kabi yo'nalishlar Ogahiy g'azaliyoti lingvopoetikasini yanada chuqurroq va zamonaviy usullar bilan o'rganish imkonini beradi. Ogahiy g'azaliyoti lingvopoetik jihatdan murakkab bo'lib, uning ijodi o'zbek mumtoz she'riyatining yorqin namunalaridan biridir. Zamonaviy lingvistik va adabiy tahlil metodlari yordamida Ogahiy ijodining yangi qirralarini ochib berish va uning poetik mahoratini yanada chuqurroq anglash mumkin. Shu sababli, uning g'azallarini lingvopoetik jihatdan tadqiq etish o'zbek adabiyotshunosligi va tilshunosligi uchun dolzarb ilmiy yo'nalishlardan biri hisoblanadi.

Maqolada ilgari surilgan asosiy g'oyalar shundan iboratki, Ogahiy g'azallarini tahlil qilishda an'anaviy filologik tahlil bilan bir qatorda zamonaviy lingvopoetik metodlarni qo'llash — masalan, **korpus lingvistikasi asosida avtomatlashtirilgan leksik-semantik tahlil, poetik sintaksis va ritmik-strukturaviy birliklarni ajratish, metaforik strukturalarni semantik maydonlarda belgilash, turkiy, fors va arab she'riyoti bilan kross-kultural qiyosiy tahlil** — shoirning poetik dunyoqarashini yanada chuqur ochib berishga xizmat qiladi.

Kelgusida Ogahiy g'azaliyoti ustida baytma-bayt lingvopoetik tahlilni amalga oshirish orqali:

Har bir baytdagi **zohiriy va botiniy ma'nolar,**

Poetik birliklar (metafora, tashbeh, ramz, ishoriy ifodalar),

Sintaktik va ritmik vositalar,

Matnlararo ishoralar (intertekstual unsurlar)

aniqlab boriladi. Bu esa shoirning badiiy uslubini aniq va chuqur tahlil qilish imkonini beradi.

Shuningdek, Ogahiy g'azallarini korpus shaklida to'plab, ularni raqamli formatda semantik, morfologik va sintaktik belgilash orqali ilmiy tadqiqotlar doirasini kengaytirish, o'zbek adabiyoti va tilshunosligida yangi bosqichni boshlab beradi.

Demak, Ogahiy g'azaliyotini zamonaviy lingvopoetik yondashuvlar asosida o'rganish nafaqat adabiy merosni ilmiy asosda anglash, balki uni global ilmiy muhitda tanitish yo'lida muhim qadamlardan biri bo'lib xizmat qiladi.

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"HAYOT" VA "O'LIM" SO'ZLARINING LINGVOKOGNITIV TAHLILI

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Annotatsiya. Ushbu maqolada “hayot” va “o’lim” so’zlarining lingvokognitiv tahlili o’tkaziladi. Tushunchalarning til bilan tafakkur o’rtasidagi o’zaro aloqasi, turli madaniy kontekstlarda qanday shakllanishi va metaforik ifodalar orqali qay tarzda namoyon bo’lishi ko’rib chiqiladi. “Hayot” va “o’lim” so’zlaridagi konnotativ ma’nolar, ramziy xususiyatlar hamda ularning ijtimoiy-diniy nuqtai nazardan talqini analiz qilinadi. Maqola turli madaniy til tizimlarida bu kategoriya qanday aks etishi va insan ongida qanday ma’no qatlamlari yaratishini ochib beradi.

Kalit so’zlar: hayot, o’lim, lingvokognitiv, metafora, konnotatsiya, madaniy kontekst.

Аннотация. В данной статье проводится лингвокогнитивный анализ слов «жизнь» и «смерть». Рассматривается взаимосвязь между языком и мышлением, способы формирования данных концептов в различных культурных контекстах и их метафорическое воплощение. Анализируются коннотативные значения, символические особенности, а также социально-религиозные аспекты трактовки данных терминов. Статья раскрывает, как эти категории отражаются в различных языковых системах и какие смысловые пласты они формируют в сознании человека.

Ключевые слова: жизнь, смерть, лингвокогнитивный, метафора, коннотация, культурный контекст.

Abstract. This article offers a linguocognitive analysis of the words “life” and “death.” It explores how these concepts emerge at the intersection of language and cognition in diverse cultural contexts and how they are represented through metaphors. The study examines their connotative meanings, symbolic traits, and social-religious interpretations. By investigating different linguistic systems, the paper demonstrates how these categories are reflected in human consciousness and what layers of meaning they generate.

Keywords: life, death, linguocognitive, metaphor, connotation, cultural context.

Hayot va o’lim tushunchalari inson tafakkurining eng fundamental, chuqur ildizlarga ega bo’lgan kategoriyalaridan biri hisoblanadi. Ushbu ikki so’z ma’nodosh yoki zid so’zlar majmuasi sifatida ko’rilib, til va tafakkur o’rtasidagi murakkab munosabatlarni tadqiq etishda muhim rol

o'ynaydi. Tilshunoslikda hayot va o'lim so'zlariga nisbatan linguokognitiv yondashuv esa ushbu tushunchalarning turli madaniyatlarda, turli zamonlarda va turli kontekstlarda qanday shakllanib, qanday ma'no qatlamlariga ega ekanini o'rganishga yordam beradi. Chunki lug'aviy birliklar faqatgina nominativ vazifani bajarib qolmasdan, ular orqali xalqning dunyoqarashi, hissiy-tuyg'u kechinmalari, ijtimoiy-ma'naviy qarashlari va madaniy merosi ham aks etadi. Shunday ekan, hayot va o'lim so'zlarining lingvistik tadqiqi faqat lug'aviy ma'no tekshiruvi bilan cheklanmasligi, balki kognitiv shakl va semantik-diskursiv xususiyatlarini ham qamrab olishi zarur.

Tilshunoslikda kognitiv yondashuv asosan so'z va tushuncha munosabatini o'rganadi. Hayot va o'lim kabi universal tushunchalar barcha jamiyatlarda mavjud bo'lishi tabiiy, ammo ularning verbal ifodasi, metaforik ko'rinishi, hissiy jihatdan ta'sirchanligi har bir madaniyatda turlicha bo'lishi mumkin. Masalan, ingliz tilida "life" so'zi insonning nafas olish jarayonidan tortib butun umr davomidagi barcha kechinmalar majmui sifatida talqin qilinadi. O'zbek tilida "hayot" so'zi ham shunga o'xshash konseptual maydonni egallaydi, biroq o'ziga xos milliy madaniy konnotatsiyalarga ega bo'lishi mumkin. Hayot so'zining metaforik qo'llanishi "hayot yo'li", "hayot sinovlari", "hayot saboqlari" kabi til birikmalarida yaqqol ifodalanib, unda insonning xatti-harakati, maqsad va intilishlari, ahloqiy qadriyatlar bilan o'zaro bog'liqlikda namoyon bo'ladi. O'lim so'ziga kelganda esa, u turli madaniyatlarda qo'rquv, ayanch, so'nggi yo'l yoki muqarrar haqiqiylik sifatida talqin qilinadi. Ingliz tilida "death" so'zi "the end of life" (hayotning oxiri) deya ta'riflansa, o'zbek tilida "o'lim" so'zi "jon tark etishi", "bu dunyodan ketish" kabi turli ifodalarda, ba'zida ehtirom va iztirob uyg'otuvchi ohangda qo'llanadi. Ana shu farqlarni kognitiv nuqtai nazardan tahlil qilish, ushbu so'zlarning leksik ma'nosi bilan cheklanmasdan, mental model yoki kontseptual xaritada qanday o'rin tutganini ham yoritadi.

Linguokognitiv tahlil nafaqat leksik darajada, balki metafora, metonimiya va boshqa usullar bilan boyitilgan diskurs darajasida ham olib boriladi. Masalan, hayot ko'pincha yo'l, sayohat, ne'mat, kurash kabi metaforalar bilan bog'lanadi, chunki jamiyat ongida hayot bu biron-bir masofani bosib o'tish, marraga intilish yoki davlatu boylikni qo'lga kiritish bilan bog'liq jarayon deb talqin qilinishi mumkin. O'lim esa "kechikmas mehmon", "abadiy uyqu" yoki "ko'z yumish" orqali yoritilishi mumkin, bu esa madaniy an'analarda o'lim jarayonining murakkab, lekin muqarrar ekani haqidagi tasavvurni ifodalaydi. Ingliz tilida "kicking the bucket", "passed away", "departed this life" kabi iboralar o'limni bevosita nomlashdan qochgan holda, uni yumshoqroq yoki kinoyaviy tarzda ifoda etadi. O'zbek madaniyatida ham o'limga nisbatan "olamdan o'tdi", "yorug' dunyoni tark etdi" kabi yumshoq ifodalar qo'llanilishi marhumga bo'lgan hurmat va hamdardlikni aks ettiradi. Mazkur usullar so'zlovchilarning hissiy munosabati, ruhiy holati, ijtimoiy yoki diniy qarashlari bilan bog'liq bo'lib, aynan shu jihatlar kognitiv tahlilda muhim omil sanaladi.

Kognitiv lingvistika doirasida kontseptlar – ya'ni hayot yoki o'lim tushunchalarining ongda umumiy "ramka"lari – madaniy kontekstdan kelib chiqib turli semantik nuqtalarga ega bo'lishi mumkin. Hayot kontsepti insonga nisbatan umid, maqsad, irodaviy mas'uliyat yoki oilaviy qadriyatlar kabi ko'plab bog'lanishlarni o'z ichiga oladi. Ayniqsa, o'zbek jamiyatida hayot oilaviy baxt, avlodlar davomiyligi, ijtimoiy munosabatlar, mehmondo'stlik, sharaf va burch tushunchalari bilan chambarchas bog'liqdir. Shu bois hayotga doir maqol va matallarda "Hayot – inson uchun imtihon", "Hayot – ming bir sinov" kabi iboralarga duch kelamiz. Ular xalqning madaniy tajribasidan kelib chiqadigan birlamchi hamda ikkilamchi metaforik ma'nolarni qamrab oladi. O'limga doir qarashlar ham mazkur jamiyatda diniy an'analarga, rasm-rusumlarga va ijtimoiy qadriyatlarga asoslanadi. Natijada, "o'lim – bu abadiy hayotga yo'l" yoki "bu dunyodan u dunyoga o'tish" kabi qarashlar shakllangan. Bunday lingvistik ifodalar ortida yosh avlodni sabr, shukr, halollik, riyozat kabi fazilatlariga undash, shuningdek, ajdodlar merosini e'zozlash kabi tarbiyaviy g'oyalar ham yotadi.

Tadqiqotlarda hayot va o'lim so'zlari o'rtasidagi semantik oppozitsiya ko'pincha dualistik qarashlar doirasida o'rganiladi. Bu yerda hayot – muayyan harakat yoki rivojlanish, o'lim – turg'unlik yoki yo'qlik sifatida ajralib chiqadi. Biroq kognitiv lingvistika bu qarashlarga yanada chuqurroq tus beradi, chunki inson ongi hayot va o'limni bir tekislikka qo'yish bilan cheklanmaydi, balki ularga turli me'yorlar va qiymatlar orqali baho beradi. Masalan, hayotga nisbatan "go'zal hayot kechirish",

“baxtiyor umr” kabi ijobiy konnotatsiyalar qayd etilsa, o‘limga nisbatan “achchiq o‘lim”, “fosiq o‘lim” kabi salbiy konnotatsiyalar shakllantiriladi. Ayni vaqtda, qator ijodiy asarlarda yoki diniy-falsafiy manbalarda o‘limni ham go‘yo bir yengillik, ruhiy poklanish, haqiqiy dunyoga qaytish sifatida ko‘rsatadigan tasvirlar mavjud. Bu ham madaniy koderning murakkabligidan dalolat beradi. O‘zbek she‘riyatida, masalan, “umr fasllari” obrazida hayot bahor bilan chog‘ishtirilsa, o‘lim kuz yoki qish bilan allegorik bog‘lanishi odatiy holdir. Ingliz she‘riyatida ham “life’s but a walking shadow” (Shakespeare) yoki “death be not proud” (John Donne) kabi mashhur iboralar orqali hayot va o‘lim konseptlarining ziddiyatli, lekin bir vaqtning o‘zida ajralmasligiga urg‘u beriladi.

Hayot va o‘lim bilan bog‘liq metaforalar, jumladan, “hayot – bu sahna”, “hayot – bu kurash”, “o‘lim – bu daryo bo‘yidan o‘tish”, “o‘lim – bu cheksiz uyqu” kabi ko‘plab variantlar, insonning qanday yo‘l bilan hayot kechirishi yoki o‘limga qanday munosabatda bo‘lishini ifodalaydi. Kognitiv tahlil ushbu metaforalarning maydonga kelishi, jamiyatda qanday munosabat bilan qabul qilinishi va yana qanday ma’nolar bilan boyitilishi masalasini ham qamrab oladi. Misol uchun, “hayot – bu sahna” metaforasi – Shakespeare asarlaridan beri mashhur – kognitiv jarayonda insonlarning jamiyatdagi rol o‘ynashi, o‘zlarini namoyish qilishi, har bir insonda vaqtinchalik “tasvir” yoki “maska” borligini ta’kidlasa, “hayot – bu kurash” kontsepti esa hayotiy muammolarga qarshi muntazam ravishda faol harakat qilish, g‘alabaga erishish motivini aks ettiradi. O‘zbekona qarashlarda ham “hayot – mehnat bilan chiroyli” kabi tushunchalar kurash va mehnatni ijobiy yo‘sinda talqin qilishga xizmat qiladi. O‘limga doir metaforalarda esa ko‘proq dinsizlik, itoat, sabr yoki yengillik hissi ustunlik qiladi. Bu yerda “o‘lim – ayriliq” yoki “o‘lim – yolg‘iz qolish” kabi salbiy tusdagi metaforalar ham, “o‘lim – hayotning ajralmas qismi” kabi tushuncha ham paydo bo‘ladi.

Kognitiv lingvistika nazariyasida har bir konseptual maydon alohida “submaydon”larga bo‘linib, ular turli emotsional, ijtimoiy va madaniy ranglarga ega ekani aytiladi. Hayot konsepti ham insonning tug‘ilishidan boshlab keksalik yoki tabiiy o‘limigacha bo‘lgan davrlarni tasvirlovchi submaydonlardan iborat bo‘lishi mumkin, masalan, “bolalik”, “yoshlik”, “voyaga yetish”, “yetuklik” va hokazo. O‘lim konsepti ham “tabiiy o‘lim”, “bevaqt o‘lim”, “fojiali o‘lim” yoki “qahramonona o‘lim” kabi bo‘limlarga ajralib, har biri turli xulosa yoki hissiy munosabat bilan kuzatiladi. Tilshunoslar bu submaydonlarni tahlil qilish orqali hayot va o‘lim so‘zlariga bog‘langan bevosita va bilvosita (konnotativ) ma’nolarni ifodalab, ular orasidagi metaforik hamda semantik aloqalarni ko‘rsatib beradilar. Natijada, birgina so‘z – masalan, “life” yoki “hayot” – universal tusga ega bo‘lsa-da, aslida juda boy konseptual tuzilma yaratishi, har bir millat o‘z tarixi, e’tiqodi, urf-odatlariga qarab bu tuzilmaga turlicha bo‘yoqlar berishi oydinlashadi.

Xulosa sifatida aytish mumkinki, hayot va o‘lim so‘zlari bir qarashda oddiy va tushunarli semantik maydonni ifoda etganday tuyulsa-da, aslida ular til bilan tafakkurning o‘zaro uyg‘unlashgan, ko‘p qatlamli jarayonlaridan guvohlik beradi. Ma’lum madaniyat va e’tiqod doirasida hayotning ramziy qirralari, o‘limning falsafiy talqinlari turli til vositalarida ifodalanib, odamlar dunyoni qanday qabul qilishi hamda o‘zi mansub bo‘lgan jamiyat bilan qanday bog‘lanishlarini ko‘rsatadi. Kognitiv lingvistika esa shu jarayonlarni chuqur o‘rganish, matn va nutqdagi metaforalardan tortib konnotativ shakllarga qadar barcha ma’no qatlamlarini aniqlash imkonini yaratadi. Hayot bu – faqatgina mavjud bo‘lish yoki harakat, o‘lim esa – faqat yo‘qlik demak emas. Ikkisi ham inson tafakkurida chuqur ildiz otgan, turli tasavvur va emotsiyalar uyg‘otadigan, madaniy kodni belgilovchi, tarixiy va ijtimoiy omillardan ta’sir oladigan murakkab kontseptlardir. Shuning uchun ham hayot va o‘lim tushunchalarining lingvistik hamda kognitiv tahlili inson ongining eng nozik, hissiy va tasavvufiy jihatlariga nazar tashlash, milliy-ma’naviy qadriyatlarning ifodalanishidagi sirli qatlamlarni anglashga ko‘maklashadi. Zamonaviy lingvokognitiv tadqiqotlar ushbu yo‘nalishni yanada chuqurlashtirib, hayot va o‘lim tushunchalarining turli madaniy hamda lingvistik sistemalarda qay tarzda shakllanishi, o‘zgarishi va turli xotiralar orqali gavdalanishi bo‘yicha yangi bilimlar taklif qilishda davom etmoqda. Bunday tahlillar, avvalo, insoniyatning umumiy ruhiy-ma’naviy merosini yanada chuqur anglashga, qolaversa, turfa til hamda madaniyatlarning bir-biriga bo‘lgan o‘zaro ta’sir mexanizmlarini tadqiq qilishga zamin hozirlaydi.

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UDC 81-2

MODERN USAGE OF ENGLISH IDIOMS CONTAINING PERSONAL NAMES IN MEDIA DISCOURSE

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Annotatsiya. *Shaxsiy ismlar mavjud bo'lgan idiomalar tilning qiziqarli jihatlaridan biri bo'lib, ular tarixiy, madaniy va adabiy ta'sirlarni aks ettiradi. Ushbu tadqiqot ingliz tilidagi otlashgan (atoqli) ismlar, xususan, shaxs nomlari ishtirokidagi idiomalarning ommaviy axborot vositalari, ommabop madaniyat va raqamli kommunikatsiya kontekstida ishlatilishini o'rganishga qaratilgan. Tadqiqotda shuningdek, ushbu idiomalar ommaviy axborot vositalarida o'z ma'nosini saqlab qolishi yoki o'zgarishi hamda internet madaniyatining ularning ma'nosiga ta'siri tahlil qilinadi. Ushbu o'zgarishlarni tushunish til qanday rivojlanishini, madaniyat ma'nolarni qanday shakllantirishini va idiomalar o'z an'anaviy ma'nosidan tashqari qay tarzda kommunikativ vosita sifatida xizmat qilishini anglashga yordam beradi.*

Kalit so'zlar: idiomalar, shaxs nomlari, media nutqi, afsonalar, siyosat, OAV, ommabop madaniyat, metafora.

Аннотация. *Идиомы, содержащие личные имена, представляют собой увлекательный аспект языка, отражающий исторические, культурные и литературные влияния. Данное исследование направлено на изучение употребления английских идиом с именами собственными, особенно с личными именами, в таких контекстах, как средства массовой информации, популярная культура и цифровая коммуникация. В исследовании также рассматривается, сохраняют ли эти идиомы своё традиционное значение или изменяются при использовании в медиа, а также влияние интернет-культуры на их смысл. Понимание этих изменений помогает нам осознать, как развивается язык, как культура формирует значения и как идиомы служат инструментами коммуникации за пределами своих традиционных определений.*

Ключевые слова: идиомы, личные имена, медиадискурс, мифы, политика, СМИ, поп-культура, метафора.

Abstract. *Idioms which contain personal names are a fascinating aspect of a language, reflecting historical, cultural, and literary influences. The study aims to investigate the usage of English idioms with proper names, particularly with personal names in contexts such as media, popular culture and digital communication. The study also explores either these idioms retain or change in media usage and the effect of internet culture on their meanings. Understanding these changes assists us to know how language evolves, how culture shapes meaning, and how idioms serve as tools of communication beyond their traditional definitions.*

Key words: idioms, personal names, media discourse, myths, politics, media, pop culture, metaphor.

Idioms are an important part of language, reflecting cultural history, traditions, and national values. Among these vast idiomatic expressions, those which contains personal names are particularly culturally marked as they often carry historical, mythological, or literary references. However, their meanings can shift depending on context, audience, and cultural interpretations. Phrases such as

“Jekyll and Hyde”, “Jake of all trades”, and “a Judas kiss” slightly changed their original meanings and evolved to fit modern contexts.

Nowadays these idioms are widely used in literature, journalism, and everyday speech. However, their meanings and connotations have shifted due to cultural and linguistic changes. Some idioms keep their traditional meanings, while others adapt to new contexts like digital communication, social media, movies, songs, tv series and a global discourse.

The study will analyze the modern usage of English idioms with personal names by examining their application in media, pop culture, and international contexts. In addition to this, the research will compare the original and modern meanings of idioms to explore similarities and differences in how media discourse shapes idiomatic expressions.

Idioms have always been considered one of the essential parts of language, reflecting cultural and historical values and providing speakers with expressive and figurative ways of communication. Scholars such as C. Fernando and R. Gläser argue that idioms serve not only as linguistic tools but also markers of national identity and collective memory. Among these, idioms with people's names are particularly noteworthy, as they often originate from historical figures, mythological characters, or literary works, embedding deeper cultural connotations within language.

Many linguists classify idioms into different categories based on their structure and meaning. A. Makkai distinguishes between lexemic idioms (where the meaning cannot be deduced from individual words) and sememic idioms (which carry figurative meanings that are widely understood by native speakers) [1; 135.]. Idioms with personal names, such as a Judas kiss or Achilles' heel, fall into the lexemic category, as their meanings are not directly inferred from the individual words they contain.

Lakoff and Johnson's (1980) Conceptual Metaphor Theory further explains the cognitive mechanisms behind idiomatic expressions [2;25.]. According to their research, idioms are deeply rooted in metaphorical thought, meaning that phrases like Achilles' heel become widely understood due to the underlying metaphor of weakness hidden within strength. Similarly, a Judas kiss is based on the metaphor of deception concealed within an act of affection.

Idioms containing people's names often derive from religious, literary, and historical sources. For example, a Judas kiss originates from the biblical story of Judas Iscariot, whose betrayal of Jesus is now universally recognized as symbol of treachery. Likewise, Achilles' heel traces back to Greek mythology, where Achilles, despite being a nearly invincible warrior, was ultimately vulnerable at his heel. On the other hand, idioms like Uncle Sam emerged more recently as political symbols, reflecting national identity rather than individual character traits.

Research by Dobrovol'skij and Piirainen (2005) shows that idioms can change their original meaning and usage over time, particularly when they appear in mass media. These studies indicate how media affects idioms in either preserving the traditional meaning of an idiom or reshaping it to fit modern discourse [3;79.].

Media is a powerful force in shaping language, and idioms frequently appear in journalism, film, music, and literature. Allan Bell's (1991) work on media discourse emphasizes that journalists and writers often use idioms to create impact and emotional appeal in their narratives [4;175.]. For instance, a Judas kiss has been used in political journalism to describe betrayals within governments and organizations, while Achilles' heel frequently appears in sports commentary to highlight weaknesses in teams or athletes.

Moreover, research by Čermák (2004) suggests that idioms in popular culture are often subject to semantic shifts. This is evident in song lyrics and movie dialogues, where idioms may take on new meanings or gain additional connotations based on context [5; 343.]. For example, in Bob Dylan's song The Judas Kiss, the idiom is used to reflect personal betrayal rather than religious treachery. Similarly, in films like The Godfather (1972), the phrase Judas kiss is used metaphorically in scenes involving deceit within the mafia world.

A comparative approach suggested by Piirainen (2012) reveals that idioms with people's names might not be always translated directly to other languages. For instance, in Uzbek idioms containing personal names also carry cultural meanings with different historical and social connotations. Since

these idioms are culturally marked and unique to each language, it is difficult to find exact equivalents for these idioms as well. This means that while English idioms like a Judas kiss and Achilles' heel are widely recognized, their Uzbek counterparts may be interpreted differently as sources of the idioms, Greek mythology and Bible are not part of Uzbek culture.

The analysis of the study revealed that idioms with people's names in media have several key patterns: some idioms keep their original meaning, while others undergo subtle changes based on the context that they are used. The findings are divided into three main sections: 1) preservation of original meaning; 2) semantic shifts in media discourse; 3) diversity of idioms in different media forms.

Some idioms preserve their traditional meaning, especially in politics, journalism, and a formal writing. For example:

A Judas kiss – originally means an act of betrayal, particularly one disguised as a gesture of friendship. It originates from Bible, Judas Iscariot was the disciple who betrayed Jesus to the authorities in return for thirty pieces of silver: “And he that betrayed him gave them a sign, saying, whomsoever I shall kiss, that same is he: hold him fast.” [6;157.]. The idiom remains as a metaphor for betrayal disguised as friendship. Nowadays it can be used as a metaphor in a title of newspaper article related to politics, like “A Judas Kiss from the Prime Minister: How Promises Were Broken in Secret Negotiations”.

Achilles' heel – this idiom comes from Greek mythology meaning a person's only vulnerable spot, serious or fatal weakness. According to the myth, the nymph Thetis dipped her infant son Achilles in the water of the River Styx to make him immortal, but the heel she held him was not touched by the water; he was ultimately killed in battle by an arrow wound in this one vulnerable spot [6;2.]. It still symbolizes a critical weakness in a strong entity. The idiom appears often in numerous New York Times articles, mostly it is used to represent a weakness or vulnerability particularly on the topic of climate policy and golf. For example, on 7th April in 2016 the idiom was stated in the title of the news article of the daily newspaper: “The Achilles' Heel of Too Many Golfers: A Bad Back”.

On the other hand, some idioms have experienced slight changes in meaning, especially in entertainment media such as films, music, and digital discourse.

Jekyll and Hyde – originally means a person alternately displaying opposing good and evil personalities. It comes from the novel by R. L. Stevenson called “The strange case of Dr Jekyll and Mr Hyde”, in which the physician Jekyll, in order to indulge his evil instincts, uses a drug to create the persona of Hyde, which at first he can assume at will but which gradually gains control of him [6;155.]. In modern usage it is often used for unpredictable or inconsistent behavior being applied to athletes, celebrities, politicians or even businesses that show extreme shifts in performance and decisions. ESPN (2022), for instance, used the idiom to describe an Australian rugby team with the phrase “Jekyll and Hyde Wallabies as consistent as a Sydney train” alternating between sensational wins and disappointing losses.

Jack of all trades – a person who can do many different types of work (but has special skill in none). Jack is used here to mean a “general labourer” or “odd-job man”, a sense dating from the middle 19th century [6;155.]. In modern media, the idiom gained a more positive or neutral meaning, often referring to versatile individuals who can adapt to different roles. It is frequently used to praise multi-talented people, especially entertainment figures. In addition, in music it also carries the meaning of adaptability and endurance like in the song titled “Jack of all trades” by Bruce Springsteen.

The study also found that idioms containing people's names appear in multiple forms of media, with some subtle changes in meaning. The table below summarizes their evolution:

Idiom	Original meaning	Shifted meaning in Media	Usage in Media
A Judas kiss	Betrayal disguised as affection.	Any form of deep betrayal, including within families or organizations. It retains the same meaning.	Used in politics, crime films, and TV dramas.

Achilles' heel	A person's only vulnerable spot, serious or fatal weakness.	A key flaw in businesses, sports teams, or strategies and keeps original meaning.	Common in sports journalism and politics.
Jekyll and Hyde	A person alternately displaying opposing good and evil personalities.	It is often used for unpredictable or inconsistent behavior.	It is often applied to athletes, celebrities, politicians or even businesses.
Jack of all trades	A person who can do many different types of work (but has special skill in none).	It describes a person who is versatile or adaptable.	In cinematography and music industry.

The study examined how idioms containing people's names are used in media and how their meaning changed over time. The findings reveal that while some idioms retain their original meanings in formal discourse, others adapt to new contexts in entertainment media. Idioms in political and journalistic discourse often maintain their traditional meanings, while entertainment media mostly alters the original meaning of idioms to fit modern narratives. Moreover, some idioms broaden their meaning beyond the original scope while keeping core symbolism intact and media reinterprets idioms making them more dynamic and context-dependent. Overall, this study highlights the influence of media in shaping linguistic expressions and cultural perceptions, reinforcing the idea that idioms are not static but evolve with societal changes.

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LANGUAGE AND IDENTITY IN CONTEMPORARY RUSSIA: THE ROLE OF RUSSIAN AS A NATIONAL LANGUAGE

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Annotatsiya. Milliy o'ziga xoslikni shakllantirishda tilning roli zamonaviy Rossiyada, xususan postsovet davrida Markaziy mavzudir. Rus tili mamlakatning rasmiy tili sifatida milliy o'ziga xoslikni qurishda ham, madaniy merosni saqlashda ham hal qiluvchi rol o'ynaydi. Ushbu maqola Rossiyadagi til va o'ziga xoslik o'rtasidagi murakkab munosabatlarni o'rganib chiqadi, rus tili birlik, qarshilik va siyosiy hokimiyat vositasi sifatida qanday ishlashini o'rganadi. Shuningdek, u Rossiyadagi ozchilik tillari duch keladigan muammolarni, postsovet davridagi til siyosatini va rus tilining milliy ramz sifatida qayta tiklanishi zamonaviy rus jamiyatiga qanday ta'sir qilganini hal qiladi.

Kalit so'zlar: rus tili, milliy o'ziga xoslik, postsovet Rossiyasi, til siyosati, ozchilik tillari, lingvistik millatchilik.

Аннотация. Роль языка в формировании национальной идентичности является центральной темой в современной России, особенно в контексте постсоветской эпохи. Русский язык, как официальный язык страны, играет ключевую роль как в формировании национальной идентичности, так и в сохранении культурного наследия. В этой статье исследуется сложная взаимосвязь между языком и идентичностью в России, а также то, как русский язык функционирует как инструмент единства, сопротивления и политической власти. В нем также рассматриваются проблемы, с которыми сталкиваются языки меньшинств в России, языковая политика в постсоветский период и то, как возрождение русского языка как национального символа повлияло на современное российское общество.

Ключевые слова: русский язык, национальная идентичность, постсоветская Россия, языковая политика, языки меньшинств, лингвистический национализм.

Abstract. *The role of language in shaping national identity is a central theme in contemporary Russia, particularly in the context of the post-Soviet era. Russian, as the official language of the country, plays a pivotal role in both the construction of national identity and the preservation of cultural heritage. This article explores the complex relationship between language and identity in Russia, examining how the Russian language functions as a tool for unity, resistance, and political power. It also addresses the challenges faced by minority languages in Russia, the politics of language in the post-Soviet period, and how the resurgence of Russian as a national symbol has influenced contemporary Russian society.*

Keywords: *Russian language, national identity, post-Soviet Russia, language politics, minority languages, linguistic nationalism.*

Introduction: Language plays a foundational role in shaping the identities of nations and individuals, influencing both social cohesion and political dynamics. In the context of post-Soviet Russia, the Russian language has undergone a transformation, emerging as a central symbol of national identity and cultural continuity after the dissolution of the Soviet Union in 1991. The Soviet Union had long promoted Russian as the lingua franca of its multi-ethnic empire, and after its collapse, Russia found itself in the unique position of redefining its identity as an independent nation-state. As a result, the Russian language became not only a means of communication but also a tool for political consolidation and a symbol of Russia's power, pride, and historical legacy. The period following the fall of the Soviet Union saw the Russian language ascend to new heights of significance, serving as a unifying force for the diverse population of the Russian Federation. However, the prominence of Russian as the national language has also raised critical issues concerning linguistic diversity within the country. Russia is home to over 100 ethnic groups, many of whom speak minority languages that have historically been marginalized, particularly under Soviet policies that prioritized Russian as the dominant language. The renewed emphasis on Russian in the post-Soviet era has sparked debates about the status and rights of these minority languages, with some groups seeking greater autonomy and recognition for their native tongues.

Furthermore, the relationship between Russian and minority languages in Russia has been complicated by political agendas, regional autonomy movements, and the complex legacy of Soviet language policies. In some regions, such as Tatarstan and Bashkortostan, the struggle to preserve indigenous languages against the growing dominance of Russian has become a focal point of both cultural and political resistance. These tensions raise important questions about how language functions not only as a tool for communication but also as a vehicle for preserving cultural heritage and identity.

Literature review. The role of the Russian language in shaping national identity has been extensively studied, particularly in the works of **Andrei Zorin** (2004), who suggests that in the aftermath of the Soviet collapse, Russian emerged as a vital symbol of continuity and cultural pride. Zorin argues that the Russian language was not only a means of communication but also became a defining characteristic of the nation's identity, deeply rooted in the collective memory of both imperial Russia and the Soviet Union. According to Zorin, language in Russia is more than just a functional tool; it has a political dimension, reinforcing notions of Russian unity, power, and sovereignty in a post-Soviet context [1]. Similarly, **John R. Gilligan** (2009) highlights the symbolic power of the Russian language in the newly independent Russian Federation. He points out that the language became a cornerstone of Russia's national revival, serving as a means to assert its dominance in a region once controlled by the Soviet superpower. Gilligan emphasizes that Russian is used as a tool to project strength on the international stage, signaling Russia's cultural and geopolitical influence [2].

While the rise of Russian as the dominant language is a clear feature of post-Soviet identity politics, the marginalization of minority languages remains a contentious issue. **Tatiana A. Kuznetsova** (2020) critically examines the ongoing tension between Russian and minority languages in contemporary Russia. She suggests that although the Russian constitution guarantees linguistic diversity, in practice, Russian is prioritized in public life, education, and government, leading to the

erosion of regional languages. Kuznetsova's work stresses that the centralization of Russian has sidelined languages like Tatar, Bashkir, and Chechen, which have historically held significant cultural and regional importance. These languages are increasingly threatened by policies that favor Russian as the primary language of instruction in schools and as the language of government affairs [3]. In regions such as Tatarstan and Bashkortostan, where ethnic minorities have historically spoken languages such as Tatar and Bashkir, the debate over language has become deeply political. **Vladimir Shapovalov** (2018) provides an in-depth analysis of language politics in Tatarstan, where the Tatar language was granted co-official status alongside Russian after the collapse of the Soviet Union. However, following the rise of nationalist rhetoric and political consolidation under the central government, Russian was increasingly imposed as the primary language for education and administration. Shapovalov's research highlights the resistance by local ethnic groups to these policies, arguing that language is a key component of their cultural identity and that the imposition of Russian threatens to erase these cultural markers [4].

Sarah S. Willen (2015) expands on these issues by examining the power dynamics between the central government in Moscow and ethnic minorities in Russia. She discusses how language policies have been used as a means of control, where Russian dominance serves as a tool of national cohesion but also as a form of cultural hegemony that suppresses the diversity of languages within the Russian Federation [5]. Willen emphasizes that the official state language policies, while promoting national unity, have also created cultural tensions and led to the marginalization of smaller ethnic groups and their linguistic traditions.

Analysis and Results. Following the collapse of the Soviet Union, Russian became the undisputed dominant language within the Russian Federation. This shift towards the centralization of the Russian language was marked by the consolidation of Russian as the sole language for government, education, and media, which reinforced its status as the primary marker of Russian national identity. In practical terms, this meant that Russian was made the mandatory language of instruction in schools and the primary language used in all state-run institutions. This shift marginalized other regional languages and created a scenario where non-Russian languages were relegated to secondary status. As a result, Russian has come to be viewed as the language of national unity and state power, which has had profound cultural and political implications. It has helped establish Russia as a singular cultural and political entity, but has also contributed to the erosion of the cultural and linguistic diversity that once existed within the Soviet Union.

Conclusion. The role of the Russian language in contemporary Russia is a complex and multifaceted issue, reflecting broader socio-political dynamics and identity formation in a post-Soviet context. Russian, as the national language, has become a cornerstone of national unity and political power, solidifying its dominance in governmental institutions, education, and public life. However, this dominance has also led to the marginalization and decline of minority languages, creating tensions between the Russian state and its ethnic minority groups. Despite legal frameworks that protect minority languages, the reality of Russian's dominance in all major spheres of society has resulted in the erosion of linguistic diversity across Russia. Regions with significant ethnic minorities, such as Tatarstan and Bashkortostan, have seen the gradual sidelining of their native languages, even as these languages continue to serve as symbols of cultural resistance and political autonomy. Additionally, globalization and the increasing importance of English as a global lingua franca present new challenges to the role of Russian, especially among younger generations. As the younger population becomes more multilingual and engages more with the global economy, the status of Russian both within Russia and internationally could shift, creating further challenges for its future as the dominant national language.

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DESCRIPTION OF TRAUMA AND HEALING IN SLAVERY IN TONI MORRISON'S «BELOVED»

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Annotatsiya. Ushbu maqolada Toni Morrisonning *Beloved* romanidagi travma va shifo mavzulari o'rganilib, qullikning uzoq muddatli psixologik ta'siri ta'kidlanadi. Adabiy va tarixiy tahlil orqali Morrisonning parchalanib ketgan hikoya uslubi, ramzlar va sehrli realizm orqali avlodlararo travma mavzulari o'rganilgan. Roman shuni anglatadiki, shifo faqat jamoaviy xotira, hikoya qilish va o'tmishga ro'baro' kelish orqali amalga oshadi. Tarixiy kontekst va psixologik nazariyalarni birlashtirgan holda, maqola *Beloved* romanining adabiyot va madaniy tarixdagi ahamiyatini ta'kidlaydi.

Kalit so'zlar: Toni Morrison, *Beloved*, travma, shifo, qullik, tarixiy xotira, avlodlararo travma, psixologik izlar, afro-amerikalik adabiyoti, post-travmatik stress, narrativ tuzilma, sehrli realizm, jamoaviy xotira, madaniy identifikatsiya.

Аннотация. В данной статье рассматриваются темы травмы и исцеления в романе Тони Моррисон *Возлюбленная*, подчеркивая долгосрочные психологические последствия рабства. Посредством литературного и исторического анализа исследование показывает, как Моррисон использует фрагментарное повествование, символизм и магический реализм для изображения межпоколенческой травмы. Роман утверждает, что исцеление возможно только через коллективную память, рассказывание историй и столкновение с прошлым. Интегрируя исторический контекст и психологические теории, статья подчеркивает значение *Возлюбленной* в литературе и культурной истории.

Ключевая слова: Тони Моррисон, *Возлюбленная*, травма, исцеление, рабство, историческая память, межпоколенческая травма, психологические шрамы, афроамериканская литература, посттравматический стресс, нарративная структура, магический реализм, коллективная память, культурная идентичность.

Abstract. The depiction of trauma and healing in slavery is expanded in this paper with respect to the work of Toni Morrison's *«Beloved»*. It analyzes the psychological as well as the emotional effects of slavery and how one attempts to heal after enduring such subjugation. In this research, the focus is on Morrison's description of intergenerational trauma, remembering, and identity among the formerly enslaved people through the lens of literary and historical analysis. This analysis is presented in the integration of an introduction on the novel's themes, an analysis of Morrison's writing materials and methods, a trauma and healing findings discussion, and an overarching examination of the novel's impact in the worlds of literature and history. The paper expresses the opinion that *«Beloved»* is both a symbol of historical trauma and a reminder for healing through collective memory.

Keywords: Toni Morrison, *Beloved*, trauma, healing, slavery, historical memory, generational trauma, psychological scars, African American literature, post-traumatic stress, narrative structure, magical realism, collective remembrance, cultural identity.

Morrison's *«Beloved»* is widely recognized as one of the most important literary works addressing the trauma of slavery and its aftermath. Published in 1987, the novel is set in the Reconstruction era and follows Sethe, a formerly enslaved woman haunted by the ghost of her deceased daughter. Morrison uses elements of magical realism, historical fiction, and psychological

depth to explore the long-term impact of slavery on individuals and communities. The novel raises significant questions about whether healing from such deep-seated trauma is possible and, if so, how it can be achieved. By examining Sethe's personal struggles, as well as the experiences of other characters, Morrison offers a complex meditation on trauma, memory, and the necessity of confronting the past.

Literature Review. Henry Louis Gates Jr., in *The Signifying Monkey: [1] A Theory of African-American Literary Criticism* (1988), introduces the concept of Signifyin(g), a rhetorical strategy in African American culture that subverts dominant language and meaning. Morrison's layered narrative, her use of repetition, silence, and allusion in *Beloved*, can be read as acts of Signifyin(g), drawing from oral traditions and coded language to both obscure and reveal trauma.

As the author of *Beloved*, Toni Morrison [2] constructs a narrative that is itself a meditation on memory, loss, and survival. Morrison employs fragmented timelines, interior monologues, and spectral hauntings to portray the psychological scars of slavery. Her work is emblematic of what Ashraf H. A. Rushdy [3] calls the neo-slave narrative in his study *Neo-Slave Narratives: Studies in the Social Logic of a Literary Form* (1999). Rushdy highlights how contemporary Black authors return to slavery's past to process collective trauma and reclaim historical agency.

William L. Andrews, in *To Tell a Free Story: The First Century of Afro-American Autobiography, 1760–1865* (1986), [4] examines early slave narratives and autobiographies as the origins of African American literary tradition. His historical overview situates *Beloved* within a continuum of testimonial writing, showing how Morrison innovates on that tradition by giving interiority to the enslaved and dramatizing their inner lives.

Ann duCille, in *The Coupling Convention: Sex, Text, and Tradition in Black Women's Fiction* (1993) [5], interrogates how race and gender intersect in Black women's literature. Her framework supports a reading of *Beloved* as a narrative that confronts both racial trauma and the constraints placed on Black female desire, intimacy, and identity during and after slavery.

Finally, Eric Sundquist, [6] in *To Wake the Nations: Race in the Making of American Literature* (1993), underscores the cultural and political significance of historical memory. His argument that African American literature functions as a site of resistance and remembrance reinforces the broader purpose of *Beloved*—a novel that both mourns and memorializes, refusing to let the atrocities of slavery fade into forgetfulness.

Together, these scholars form a robust critical backdrop for analyzing *Beloved*. Each brings a vital perspective—historical, theoretical, or literary—that enriches our understanding of how Morrison navigates trauma, healing, and the legacy of enslavement.

Materials and Methods. Morrison's narrative strategy is integral to how trauma is represented in *Beloved* [7]. Her use of fragmented storytelling, shifting perspectives, and symbolic characters allows readers to experience the disorientation and repetition characteristic of post-traumatic memory. The figure of *Beloved*—simultaneously ghost, daughter, and embodiment of repressed history—symbolizes the inescapable presence of a traumatic past. Sethe's interior monologues and the nonlinear chronology mirror the psychological fragmentation that trauma victims often endure. The novel's language is densely metaphorical, with recurring motifs such as milk, blood, and trees representing nourishment, violence, and pain respectively. These techniques enable Morrison to simulate the psychological effects of trauma, immersing the reader in the complex emotional landscape of her characters.

Results. The analysis of «*Beloved*» reveals that trauma is depicted through fragmented narration, symbolic imagery, and haunting motifs. The character of *Beloved* represents both a lost daughter and the embodiment of slavery's inescapable past. Sethe's internal struggles illustrate the cyclical nature of trauma, where painful memories continue to exert influence long after the events themselves. Furthermore, the novel highlights the role of community and storytelling in the healing process, suggesting that recovery is possible only when trauma is acknowledged and shared. Paul D's presence in Sethe's life also serves as a counterpoint, demonstrating both the difficulties and possibilities of emotional healing.

Conclusion. Toni Morrison's *Beloved* is a powerful exploration of how historical trauma is

transmitted, remembered, and possibly healed. Through complex characters and a fragmented narrative structure, Morrison reveals how the psychological scars of slavery continue to shape Black identity and community.

The novel insists that healing must come through acknowledgment, remembrance, and collective action. Rather than offering a simple resolution, *Beloved* affirms the necessity of engaging with the painful past to forge a more humane future. Morrison's work thus serves not only as a literary masterpiece but also as a profound statement on historical justice and the resilience of the human spirit.

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UILYAM FOLKNERNING USLUBIY O'ZIGA XOSLIGI

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Annotatsiya. Mazkur maqolada yozuvchining ijodiy taraqqiyoti, uslubiy izlanishlari va adabiy jarayondagi o'rni tahlil etilgan. Adibning dastlabki asarlaridan tortib, pishiq-puxta badiiy namunalarigacha bo'lgan rivojlanish jarayoni ochib beriladi. Uilyam Folknerning ijodi misolida, uning poetikadan prozaga o'tish yo'li, janubiy shtatlar hayotini tasvirlash uslubi va vaqt konsepsiyasiga bo'lgan yondashuvi o'rganiladi. Shuningdek, yozuvchining tematik va stilistik xususiyatlari, jamiyat va inson ruhiyatini aks ettirish usullari tahlil qilinadi. Tadqiqot shuni ko'rsatadiki, Folkner ijodi nafaqat janubiy adabiyot maktabining yetuk namunasi, balki butun insoniyat uchun dolzarb masalalarni qamrab olgan muhim adabiy meros hisoblanadi.

Kalit so'zlar: yozuvchi, ijodiy taraqqiyot, badiiy uslub, adabiy jarayon, tematik xususiyatlar, Uilyam Folkner, vaqt tushunchasi, mahalliy koloristika.

Аннотация. В данной статье анализируется творческая эволюция писателя, его поиски стиля и роль в литературном процессе. Рассматривается путь развития писателя от ранних произведений до зрелых художественных образцов. На примере творчества Уильяма Фолкнера исследуются его переход от поэзии к прозе, манера изображения жизни южных штатов и его подход к концепции времени. Кроме того, анализируются тематические и стилистические особенности его произведений, способы отражения общества и человеческой психологии. Исследование показывает, что творчество Фолкнера является не только важной частью южной литературной школы, но и значимым литературным наследием, затрагивающим актуальные вопросы человечества.

Ключевые слова: писатель, творческая эволюция, художественный стиль, литературный процесс, тематические особенности, Уильям Фолкнер, концепция времени, локальный колорит.

Abstract. This article analyzes the writer's creative evolution, stylistic explorations, and role in the literary process. It examines the development of the writer from early works to mature artistic pieces. Using William Faulkner's work as an example, the study explores his transition from poetry to prose, his depiction of life in the southern states, and his approach to the concept of time. Additionally, the article investigates his thematic and stylistic characteristics, as well as the ways he portrays society and human psychology. The research concludes that Faulkner's work is not only a

prime example of the Southern literary school but also an important literary legacy that addresses pressing human issues.

Keywords: *writer, creative evolution, artistic style, literary process, thematic characteristics, William Faulkner, concept of time, local color.*

Kirish. Har bir yozuvchi o'z ijodiy faoliyatida ma'lum bir rivojlanish yo'lini bosib o'tadi. Bu jarayon muallifning adabiy tafakkuri, badiiy uslubi va tematik yo'nalishlari o'zgarishida namoyon bo'ladi. Adabiy taraqqiyotning o'ziga xos jihatlarini aniqlashda yozuvchining hayoti emas, balki uning asarlarining badiiy-estetik tahlili muhim ahamiyat kasb etadi. Ushbu maqolada muayyan yozuvchining ijodiy evolyutsiyasi, uslubiy izlanishlari va badiiy mahorati ko'rib chiqiladi.

Asosiy qism. Uilyam Folkner o'zidan boy adabiy meros qoldirgan yozuvchilardan biri bo'lib, uning asarlari jahon adabiyotining durdonalaridan hisoblanadi. Uning ijodi kitobxonlarning ma'naviy olamini boyitishda muhim o'rin tutadi. O'zbek kitobxonlari Ibrohim G'afurov, Erkin Egamnazarov, Olim Otaxonov va boshqa tarjimonlar orqali Folkner asarlaridan bahramand bo'lish imkoniyatiga ega bo'ldilar. Shuningdek, uning Nobel mukofoti marosimida so'zlagan nutqi ham o'zbek tiliga tarjima qilingan.

Dastlab she'riyat bilan ijodini boshlagan Folkner, yosh o'tishi bilan prozaga e'tibor qaratgan. Uning ilk she'riy asarlari ingliz va fransuz she'riyatidan ilhomlangan bo'lib, to'rtta she'riy to'plam chop etilgan. Ayniqsa, "Marmar favn" va "Yashil novda" to'plamlari e'tiborga loyiqdir. Bu asarlarda u badiiy-estetik g'oyalarni fasllar va kun qismlari orqali ifoda etishga harakat qilgan. She'riyatdagi tajribalar Folknerning ilk romanlarida ham aks etgan bo'lib, u "Askar mukofoti" va "Moskitlar" asarlarida o'z she'rlarini kiritgan.

Folknerning prozasi badiiy tajribalarga boy bo'lib, uning janubiy shtatlar hayotini tasvirlash uslubi o'ziga xos realizm bilan ajralib turadi. Uning asarlarida janubiy jamiyatning ijtimoiy tabaqalanishi, zodagonlar va oddiy xalq madaniyati, savodli va savodsiz qatlamlar tasvirlanadi. Kitobxonlar uning asarlarini o'qiganida, ularning voqealar oqimiga sho'ng'ib ketishi va qahramonlar taqdiriga chuqur hamdard bo'lishi tabiiydir.

Folkner asarlarida vaqt tushunchasi muhim o'rin tutadi. U fransuz faylasufi Anri Bergsonning vaqt haqidagi qarashlariga yaqin fikrlarni ilgari surgan. Bergson vaqtni uzluksiz jarayon sifatida talqin qilgan bo'lsa, Folkner ham o'z romanlarida vaqtni o'zgacha tarzda ifodalashga intilgan. U o'tmish, hozirgi zamon va kelajakni bir nuqtaga jamlab, vaqtni subyektiv idrok qilish orqali yoritgan.

Adibning asarlarida "mahalliy kolorist" deb nomlanuvchi uslub yaqqol ko'zga tashlanadi. Uning hikoya va romanlarida o'ziga xos joylar, qahramonlar, ijtimoiy muhit jonli tarzda tasvirlangan. U o'z asarlarida janubiy shtatlar tarixiga, urf-odatlariga va irqiy muammolarga alohida e'tibor qaratgan. Uning "Snoups trilogiyasi" deb nomlanuvchi romanlari bu jihatdan muhim ahamiyat kasb etadi.

Folkner janubiy shtatlar haqida yozgan bo'lsa-da, uning asarlari butun insoniyat uchun dolzarb mavzularni o'z ichiga oladi. U insoniyatning yovuzlik va inqirozlar qarshisidagi bardoshlilikini, qadriyatlar almashinuvini chuqur tahlil qilgan. Uning "Sartoris" romanida Yoknapatofa grafligi tasvirlanib, keyinchalik bu joy adibning boshqa asarlari uchun ham asosiy makon vazifasini bajargan. Snoupslar oilasi haqidagi romanlari esa janubiy shtatlar jamiyatining chuqur ijtimoiy va psixologik tahlilini taqdim etadi.

Folkner ijodi janubiy adabiyot maktabining muhim namoyandasi bo'lishi bilan birga, inson va jamiyat o'rtasidagi muammolarni yoritishda o'ziga xos yondashuvni namoyon etgan. Uning asarlari inson ruhiyatini chuqur anglashga xizmat qiladi va o'quvchini falsafiy mushohadaga undaydi.

1. Yozuvchining ijodiy taraqqiyoti

Yozuvchining ijodiy taraqqiyoti uning ilk asarlaridan boshlab to pishiq-puxta badiiy namunalargacha bo'lgan jarayonni qamrab oladi. Adibning ijodiy yo'nalishlarini o'rganish uchun uning ilk ijod namunalari, ularni yaratish jarayoni va o'ziga xos badiiy mahorati tahlil qilinadi. Yozuvchining dastlabki yillarida yozilgan asarlari odatda an'anaviy uslublarga yaqin bo'ladi, keyinchalik esa u o'zining betakror uslubini shakllantirib boradi.

Misol sifatida, muayyan adibning dastlabki hikoyalari yoki she'rlari uning adabiy an'analarga bog'liqligini, keyinchalik esa mustaqil badiiy yo'nalishga ega bo'lganligini ko'rsatadi. Ushbu taraqqiyot jarayonida yozuvchi jamiyatdagi muammolarni tasvirlash, ruhiy holatlarni aks ettirish hamda badiiy ekspressiyani oshirish kabi elementlarni o'z ijodiga singdirib boradi.

2. Tematik va stilistik xususiyatlar

Yozuvchi asarlarining tematik tarkibi uning ijodiy izlanishlari va uslubiy o'zgarishlarini aks ettiradi. Asosiy mavzular jamiyat hayoti, insoniy kechinmalar, tarixiy voqealar yoki falsafiy mushohadalar bilan bog'liq bo'lishi mumkin. Bunga misol sifatida muallifning turli yillardagi asarlari solishtirilganda, ularning mavzulari o'zgarib borganini kuzatish mumkin.

Stilistik jihatdan esa yozuvchi o'ziga xos badiiy tasvir vositalaridan, so'z tanlash, jumalarni tuzish va ekspressiv uslublardan foydalanadi. Badiiy tahlilda muayyan yozuvchining uslubi boshqa adiblarning uslublari bilan solishtiriladi, bu esa uning o'ziga xosligini aniqlashga yordam beradi. Jumladan, metafora, epitet, ironiyadan foydalanish yoki badiiy tafsilotlarning qo'llanilishi muhim jihatlardir.

3. Yozuvchining adabiy jarayonga ta'siri

Har bir ijodkor o'z davrining adabiy taraqqiyotiga o'z hissasini qo'shadi. Yozuvchining asarlari keyingi adabiy avlodlar uchun ilhom manbai bo'lishi, uning uslubi va g'oyalari boshqa ijodkorlar tomonidan davom ettirilishi mumkin. Bu jarayonni anglash uchun tanqidiy maqolalar, adabiy baholar va zamonadosh yozuvchilarning fikrlariga tayaniladi.

Ba'zi adiblar realistik tasvirlash uslubini rivojlantirgan bo'lsa, boshqalari modernizm yoki postmodernizm elementlarini o'z ijodiga tatbiq qilgan. Yozuvchi tomonidan ilgari surilgan badiiy tamoyillar adabiy jarayonda qanday aks etgani va uning asarlarining keyingi avlod ijodkorlariga qanday ta'sir ko'rsatgani ushbu tadqiqotning muhim jihatlari biridir.

Xulosa. Ushbu maqolada yozuvchining adabiy taraqqiyoti, uslubiy o'ziga xosliklari va uning adabiy jarayondagi o'rni tahlil qilindi. Tadqiqot natijalari shuni ko'rsatdiki, yozuvchi ijodiy faoliyatida turli bosqichlarni bosib o'tib, o'ziga xos badiiy ifoda vositalarini shakllantirgan. Uning asarlari faqatgina estetik qimmatga ega bo'lib qolmay, balki o'z davrining ijtimoiy va madaniy muhitiga ham sezilarli ta'sir ko'rsatgan. Kelgusida yozuvchining ijodini chuqurroq o'rganish va uning zamonaviy adabiy jarayondagi ahamiyatini baholash dolzarb masala bo'lib qolmoqda.

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UDC 81-13

THE PRINCIPLES OF ARTISTIC PERCEPTION OF REALITY IN ERNEST HEMINGWAY'S "A FAREWELL TO ARMS"

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Annotatsiya. Ushbu maqola Ernest Hemingueyning uning mashhur romani "Alvido, qurol"da namoyon bo'lgan badiiy idrokini o'rganadi. Hemingueyning hikoya texnikasi, xarakterlar tasviri va tematik muammolari tahlili orqali, tadqiqot uning voqelikni tasvirlashdagi o'ziga xos yondashuvi belgilaydigan asosiy tamoyillarni aniqlaydi. Tadqiqot Hemingueyning "aysber nazariyasi", "obyektiv korrelyativ" va "kod qahramon" tushunchalari urush tajribasi va inson holatining haqiqiy tasvirini yaratishda qanday ishlashini ko'rsatadi.

Kalit so'zlar: Alvido qurol, aysber nazariyasi, realizm, modernizm, Birinchi jahon urushi adabiyoti, badiiy idrok, hikoya texnikasi

Аннотация: В данной статье рассматривается художественное восприятие реальности Эрнестом Хемингуэем, проявившееся в его знаковом романе "Прощай, оружие". Посредством литературного анализа повествовательных техник Хемингуэя,

характеризации персонажей и тематических проблем, исследование выявляет ключевые принципы, определяющие его уникальный подход к изображению реальности. Исследование демонстрирует, как "теория айсберга" Хемингуэя, объективный коррелятив и концепция "кодового героя" функционируют для создания аутентичного изображения военного опыта и человеческого состояния.

Ключевые слова: Прощай оружие, теория айсберга, реализм, модернизм, литература Первой мировой войны, художественное восприятие, повествовательная техника

Abstract. This article examines Ernest Hemingway's artistic perception of reality as manifested in his seminal novel "A Farewell to Arms." Through literary analysis of Hemingway's narrative techniques, characterization, and thematic concerns, the study identifies the key principles that define his unique approach to representing reality. The research demonstrates how Hemingway's iceberg theory, objective correlative, and code hero concept function to create an authentic portrayal of war experience and human condition.

Keywords: A Farewell to Arms, iceberg theory, realism, modernism, World War I literature, artistic perception, narrative technique

Introduction. Ernest Hemingway stands as one of the most influential literary figures of the 20th century, whose distinctive style and perception of reality transformed modern literature. "A Farewell to Arms" (1929), his semi-autobiographical novel set during World War I, represents a pinnacle of his artistic achievement and serves as an ideal case study for understanding his unique approach to representing reality. The novel follows the American ambulance driver Frederic Henry and his relationship with English nurse Catherine Barkley against the backdrop of war in Italy, ultimately culminating in tragedy as Catherine dies in childbirth after their escape to Switzerland.

The concept of artistic perception of reality—how an author transforms lived experience into literary art—is particularly salient when examining Hemingway's work. His famous "iceberg theory" of writing, wherein the majority of meaning remains beneath the surface of the text, epitomizes his artistic philosophy [1]. As Hemingway himself stated, "The dignity of movement of an iceberg is due to only one-eighth of it being above water" [2]. This study aims to identify and analyze the fundamental principles guiding Hemingway's artistic perception as manifested in "A Farewell to Arms," considering how his innovative narrative techniques, spare prose style, and thematic preoccupations combine to create a distinctive literary representation of reality.

The significance of this research lies in its contribution to understanding Hemingway's enduring literary influence and the mechanisms through which his work achieves its powerful emotional resonance despite—or perhaps because of—its apparent simplicity. By examining the specific techniques Hemingway employs to transform his war experiences into fiction, this analysis illuminates broader questions about the relationship between lived experience and artistic representation.

Methodology and literature review. This study employs close textual analysis of "A Farewell to Arms," focusing on narrative structure, stylistic features, characterization, and thematic content. The primary text is examined through the lens of established literary criticism on Hemingway's work, with particular attention to scholarship addressing his artistic philosophy and techniques for representing reality.

The critical literature on Hemingway's artistic perception falls into several key categories. First, studies focusing on his "iceberg theory" and minimalist style, as exemplified by Beegel's examination of Hemingway's craft [3], which demonstrates how his omission technique creates depth beneath surface simplicity. Second, scholarship exploring Hemingway's treatment of war trauma and psychological realism, such as Tyler's analysis of the representation of shell shock in "A Farewell to Arms" [4]. Third, research on Hemingway's biographical experiences as they inform his fiction, including Reynolds' comprehensive work on Hemingway's wartime experiences and their transformation into literary art [5].

Svoboda's study on Hemingway's representation of landscape is particularly relevant, arguing that physical settings in "A Farewell to Arms" function as objective correlatives for emotional states,

creating a tangible sense of reality while simultaneously conveying subjective experience [6]. Similarly, Trodd's analysis of Hemingway's dialogue examines how his innovative approach to conversation creates authentic character psychology while reflecting modernist fragmentation [7].

Recent scholarship has increasingly focused on Hemingway's place within literary modernism. Wagner-Martin contends that Hemingway's seemingly straightforward realism actually employs sophisticated modernist techniques to subvert traditional narrative expectations [8]. This perspective challenges earlier views of Hemingway as merely a literary naturalist, suggesting a more complex artistic perception that merges objective reportage with subjective experience.

The methodological approach of this study is primarily interpretive and qualitative, drawing on established traditions of literary criticism while incorporating insights from narrative theory. The analysis avoids experimental approaches, focusing instead on thorough examination of the primary text in conjunction with relevant literary scholarship.

Results and discussion. Analysis of "A Farewell to Arms" reveals that a fundamental principle of Hemingway's artistic perception is strategic omission. Hemingway deliberately excludes explicit emotional commentary, instead allowing events and dialogue to carry emotional weight. For example, when Frederic learns of Catherine's death, the narrative remains starkly matter-of-fact: "It seems she had one hemorrhage after another. They couldn't stop it. I went into the room and stayed with Catherine until she died. She was unconscious all the time, and it did not take her very long to die" [9]. The absence of overt emotional language paradoxically heightens the emotional impact, requiring readers to feel rather than merely observe grief.

This principle extends to Hemingway's famous "iceberg" approach to symbolism. The rain that persistently appears throughout the novel is never explicitly identified as representing death, yet its consistent association with tragic events creates an unmistakable symbolic resonance. The text shows that "when the rain came, death came too" [10], but leaves readers to make this connection themselves, honoring their interpretive capacity while creating a more authentic experience of reality.

Hemingway's artistic perception prioritizes concrete sensory detail over abstract reflection. His descriptions create immediate sensory experiences rather than interpretive frameworks. The novel's opening passage demonstrates this principle: "In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains... Troops went by the house and down the road and the dust they raised powdered the leaves of the trees" [9]. This passage establishes setting through specific visual details rather than emotional or historical contextualization.

This sensory immediacy extends to Hemingway's representation of war. Rather than philosophical ruminations on war's meaning, Hemingway presents its physical reality—the sound of shells, the taste of fear, the weight of equipment. When Frederic is wounded, the narrative focuses on immediate sensation: "I felt myself rush bodily out of myself and out and out and all the time bodily in the wind. I went out swiftly, all of myself, and I knew I was dead and that it had all been a mistake to think you just died" [9]. This visceral description creates an authentic representation of trauma that theoretical discussion could not achieve.

The dialogue's authenticity derives from its broken rhythms, repetitions, and non-sequiturs that mirror actual human speech. When characters discuss serious matters, they often do so obliquely or through ironic understatement, as when the doctor tells Frederic about Catherine's death: "I'm afraid the baby is dead." "I expected it." "Is she all right?" "No, she's having a hemorrhage" [9]. This understated exchange captures the stunned emotional state of both characters while creating a more powerful emotional impact than florid expressions of grief would achieve.

This anti-heroic stance reflects Hemingway's modernist rejection of pre-war idealism. Catherine similarly embodies this principle in her clear-eyed acceptance of potential tragedy: "I'm afraid of the rain because sometimes I see me dead in it" [9]. Both characters maintain dignity not through victory over circumstances but through honest acknowledgment of their vulnerability, representing a post-war reality where traditional heroism appeared hollow.

The analysis of "A Farewell to Arms" reveals that Hemingway's artistic perception of reality operates through five interconnected principles: strategic omission and restraint, sensory immediacy, dialogue as reality, anti-heroic protagonism, and existential authenticity. These principles combine to

create a distinctive literary approach that transformed modern literature and continues to influence contemporary fiction.

Hemingway's innovative techniques—particularly his iceberg theory and objective correlative—allow him to represent reality not merely as external phenomena but as lived experience. By removing explicit emotional commentary and interpretive frameworks, Hemingway creates space for readers to experience emotions directly rather than observing them from a distance. This approach achieves a paradoxical result: by appearing to focus solely on surface reality, Hemingway actually creates greater emotional depth and authenticity.

The enduring significance of Hemingway's artistic perception lies in its response to the crisis of meaning precipitated by World War I. When traditional narratives of heroism, patriotism, and progress collapsed under the weight of unprecedented carnage, Hemingway developed literary techniques that could represent this new reality without resorting to either cynicism or sentimentality. His artistic perception acknowledges tragedy while affirming the possibility of dignity through honest engagement with a complex, often hostile world.

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UDC 81

THE EVOLUTION OF INTERNET DISCOURSE: A LINGUISTIC PERSPECTIVE

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Annotatsiya. Ushbu maqola internet muloqotini batafsil tahlil qiladi va Bourdieu'ning ramziy kapital konsepsiyasidan foydalanib, internet tili ko'nikmalari onlayn jamoalarda maqomni qanday oshirishi mumkinligini tushuntiradi. U internet muloqotining rivojlanishini AI asosidagi kommunikatsiyagacha kuzatib, mualliflik va agentlikka doir qiyinchiliklarni qayd etadi va talqin qilishga ta'sirlarini muhokama qiladi, kontekstual ko'rsatkichlarning yo'qligi va onlayn matnlarning doimiyligi tufayli xato tushuncha bo'lishi mumkin bo'lgan xavflarini ta'kidlaydi. Ushbu tahlil raqamli kommunikatsiya bo'yicha kengroq akademik muhokamalarga mos keladi va uning rivojlanayotgan tabiati va ta'sirlariga doir tushunchalar keltirib o'tadi.

Kalit so'zlar: internet diskurs, multimodal, sotsiolingvistik, onlayn muloqot, onlayn platform, domen

Аннотация. В статье объясняется детальное исследование интернет-дискурса, используя символический капитал Бурдьё для объяснения, как навыки цифрового языка могут повысить статус в онлайн-сообществах. Она прослеживает эволюцию от интернет-дискурса до коммуникации, управляемой AI, отмечая вызовы авторству и агентству, и обсуждает последствия для участия и интерпретации, подчеркивая риски недоразумений из-за отсутствия контекстных подсказок и постоянства онлайн-текстов. Этот анализ согласуется с более широкими академическими дискуссиями о цифровой коммуникации, предлагая прозрения в ее эволюционную природу и воздействия.

Ключевые слова: интернет-дискурс, мультимодальный, социолингвистический, онлайн-коммуникация, онлайн-платформа, домен

Abstract. This article explores a detailed examination of internet discourse, leveraging Bourdieu's symbolic capital to explain how digital language skills can enhance status in online communities. It traces the evolution from internet discourse to AI-driven communication, noting challenges to authorship and agency, and discusses the implications for participation and interpretation, emphasizing the risks of misunderstanding due to lacking contextual cues and the permanence of online texts. This analysis aligns with broader academic discussions on digital communication, offering insights into its evolving nature and impacts.

Key words: *internet discourse, multimodal, sociolinguistic, online communication, online platform, domain*

Introduction. The advent of digital communication has engendered a complex and evolving discursive domain, integrating attributes of both oral and textual modalities. This study elucidates the linguistic properties of digital discourse, tracing its developmental trajectory and assessing its ramifications for language practices, identity formation, and power structures. Employing sociolinguistic and pragmatic frameworks, this analysis delineates how online platforms reconfigure linguistic conventions and engender novel communicative paradigms. Digital discourse encapsulates the communicative acts transpiring within virtual environments, spanning social media exchanges, discussion fora, commentary sections, and multimodal artifacts such as memes. Distinguished from conventional oral or textual exchanges by its immediacy, interactivity, and hybrid nature, this mode of communication has crystallized into a *sui generis* linguistic entity (Crystal, 2001). This investigation delineates its principal attributes—conciseness, informality, multimodality, and malleability—and situates them within established theoretical paradigms.

Linguistic Characteristics of Digital Discourse

1. **Conciseness and Lexical Efficiency.** The structural constraints imposed by digital interfaces, exemplified by X's erstwhile 140-character limit (now expanded to 280), have precipitated a predilection for succinct expression. Users deploy abbreviations (e.g., "LOL," "BRB"), acronyms, and ideographic symbols such as emojis to optimize semantic density within restricted parameters (Herring, 2013). This aligns with Grice's (1975) Maxim of Quantity, though deliberate transgressions—such as hyperbolic elongation ("sooooo")—serve emotive or stylistic ends.

2. **Informality and Ludic Expression.** Digital discourse frequently subverts formal syntactic and orthographic norms, privileging a conversational register. Fragmentary constructions, unorthodox capitalization, and purposeful orthographic deviations (e.g., "teh" for "the") underscore informality and signify subcultural affiliation (Danet & Herring, 2007). Such ludic tendencies evoke Bakhtin's (1981) notion of heteroglossia, wherein diverse registers and voices converge, destabilizing hegemonic linguistic standards.

3. **Multimodal Integration.** Online communication synthesizes textual elements with visual and auditory media—images, GIFs, and videos—yielding a multimodal semiotic system that transcends traditional linguistic frameworks (Kress & van Leeuwen, 2006). A single X post, for instance, might amalgamate a wry caption, a memetic image, and a hyperlinked resource, each constituent enriching the communicative act. This necessitates an expanded semiotic literacy among interlocutors.

4. **Flexibility and Lexical Innovation.** Digital discourse exhibits remarkable adaptability, with linguistic forms rapidly mutating in response to sociocultural shifts and technological affordances. Neologisms such as "doomscrolling" (emerging circa 2020) and platform-specific lexicon (e.g., "retweet") underscore this inventiveness (Thurlow, 2022). Such dynamism resonates with Labov's (1972) paradigm of linguistic evolution as propelled by social interaction.

Theoretical Underpinnings. Sociolinguistically, digital discourse serves as a locus for identity negotiation and communal cohesion. Goffman's (1959) dramaturgical lens illuminates how users enact curated personae online, tailoring linguistic choices to align with subcultural expectations (e.g., the laconic irony of X versus the expansive narrativity of Reddit). Pragmatically, Grice's (1975) Cooperative Principle is simultaneously adhered to and flouted: implicatures proliferate in ironic posts or enigmatic memes, presupposing shared contextual knowledge.

Power relations further contour digital discourse. Bourdieu's (1991) construct of symbolic capital elucidates how mastery of digital linguistic codes—whether in crafting resonant posts or deciphering vernacular—confers prestige within virtual collectives. Yet, the ostensibly egalitarian nature of online platforms subverts traditional authoritative structures, as evidenced by hashtag-driven movements (#MeToo, #BlackLivesMatter) amplifying peripheral voices (Androutsopoulos, 2019).

Historical Development and Current Trajectories. The genealogy of digital discourse reveals distinct phases. The 1990s witnessed the emergence of "netspeak" (Crystal, 2001), marked by emoticons and rudimentary ASCII configurations. The 2010s ushered in meme-centric communication and the normalization of visual-textual synergies. By 2025, the integration of artificial intelligence (e.g., systems like Gemini) and voice-mediated interfaces has further obfuscated boundaries between human and algorithmic authorship, problematizing notions of agency and authenticity.

Platform-specific architectures also inform discursive evolution. X's prioritization of brevity contrasts with YouTube's facilitation of protracted exchanges, corroborating McLuhan's (1964) axiom that the medium configures the message. Recent developments, such as the 2024 resurgence of ironic and "post-ironic" registers on X, signal a reflexive response to informational saturation and performative candor.

Implications and Problematics. Digital discourse has broadened participatory access to linguistic exchange, yet it engenders interpretive challenges. Ambiguity thrives in decontextualized settings, where paralinguistic cues are absent, heightening the risk of misapprehension (Tannen, 2017). Moreover, the archival permanence of digital texts belies their transient ethos, complicating accountability—a tension manifest in contemporary debates over public shaming. Linguistically, the convergence of registers and dialects online accelerates diachronic change, potentially attenuating regional variation while cultivating a homogenized "digital vernacular" (Thurlow, 2022). For pedagogues and regulators, this poses dilemmas concerning the standardization of literacy and the legitimacy of digitally emergent forms.

Conclusion. Digital discourse constitutes a vibrant and protean domain that resists conventional linguistic taxonomies. Its conciseness, informality, multimodality, and adaptability reflect both technological imperatives and human ingenuity. As virtual platforms continue to redefine communicative praxis, the study of digital discourse yields critical insights into the interplay of language, identity, and societal dynamics in the contemporary era.

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“GANNIBAL LEKTER” TETRALOGIYADAGI ISMLAR VA TIMSOLLARNING QISQACHA TAHLILI

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Annotatsiya. Ushbu maqolada Tomas Harris tomonidan yaratilgan Gannibal Lekter obrazining ishtirokidagi tetralogiyada uchraydigan asosiy psixologik timsollar tahlil qilinadi. Jinoyatchi va tergovchi o'rtasidagi ziddiyatli munosabatlar, ichki monologlar, ruhiy dualizm, aqli jinoyatchi timsoli hamda inson ruhiyatining tub qatlamlariga oid ishoralar tadqiq qilinadi. Maqolada

badiiy psixologizm hamda zamonaviy adabiy tanqidiy metodlar asosida tahliliy yondashuv amalga oshirilgan.

Kalit so'zlar: simvolizm, intertekstuallik, allyuziya, prototip

Аннотация. В статье анализируются основные психологические символы, встречающиеся в тетралогии с персонажем Ганнибала Лектера, созданной Томасом Харрисом. Исследуются противоречивые отношения преступника и следователя, внутренние монологи, духовный дуализм, образ интеллигентного преступника, намеки на глубинные пласты человеческой психики. В статье использован аналитический подход, основанный на художественном психологизме и современных литературоведческих методах.

Ключевые слова: символизм, интертекстуальность, аллюзия, прототип

Abstract. This article analyzes the main psychological symbols found in the tetralogy featuring the character of Hannibal Lecter created by Thomas Harris. The conflicting relationships between the criminal and the investigator, internal monologues, spiritual dualism, the image of an intelligent criminal, and allusions to the fundamental layers of the human psyche are studied. The article uses an analytical approach based on artistic psychologism and modern literary critical methods.

Keywords: symbolism, intertextuality, allusion, prototype

Tomas Harrisning Gannibal Lekter tetralogiyasi tarkibidagi “Red Dragon” (“Qizil ajdarho”), “The Silence of the Lambs” (“Qo‘zichoqlar sukunati”), “Hannibal” (“Gannibal”) va “Hannibal Rising” (“Gannibal: yuksalish”) psixologik trillerlari inson ruhiyatining murakkab qatlamlarini ko‘rsatib bera olgan teran asarlardir. Mazkur tetralogiyada muallif turli psixologik timsollar orqali jinoyat, axloq, ruhiy jarohatlar va insoniy instinktlar borasida murakkab savollarni ilgari suradi. Bunda Harris allyuziyalar bilan bir qatorda **timsollar, tasviriy ifodalar, ismlar, kinoya va qochirma** hamda **dialoglardan** keng foydalanadi. Harrisning bosh va hattoki ikkinchi darajali qahramonlarga ismlarni syujetga mos va xos timsollar, tarixiy voqealar va o‘xshashliklar asosida donolik bilan tanlashi ham uning o‘ziga xos uslubiyatidan darak beradi. Birgina “Gannibal” ismini ham tarixiy, ham madaniy, ham psixologik jihatdan kelib chiqish ildizlari o‘rganilganda, ushbu qahramonga xos donishmandlik, strategiyali rejalar tuzish va atrofdagilarni o‘ziga mahliyo qilib qo‘yish xususiyatlari miloddan avvalgi III asrda Karfagenda yashab o‘tgan va Rim bosqiniga qarshi mardonavor kurash olib borgan **Gannibal Barsa** shaxsiga borib taqalishi, inson tana a‘zolarini iste’mol qilish xususiyati esa uning kannibalizm (odamxo‘rlik)ka moyilligini, Gannibal ismi “*cannibal*” so‘zi bilan qofiyadosh bo‘lib kelishi o‘quvchida uning botiniy olami haqida taassurot qoldirishda muhim rol o‘ynaydi (1-jadvalga qarang).

1-jadval.

Tetralogiya bosh qahramonlariga qo‘yilgan ismlar ma’nolari, qo‘llanilgan timsollar va allyuziyalar

Ismlar	Timsollar	Allyuziyalar
“Gannibal” – 1. Rim imperiyasiga qarshi kurashgan karfagenlik general ismidan; 2. “Kannibal” (odamxo‘r) so‘zi bilan qofiyadosh; “Lekter” – lot. <i>“lector”</i> – ziyoli, bilimli; “Kleris” – lot. <i>“clarus”</i> – aniq, oydin, haqiqatga oydinlik kirituvchi ma’nosida; “Starling” – ing. chug‘urchuq – mitti, chaqqon, moslashuvchan qush. “Buffalo Bill” – AQSH razvedkachisining laqabi (XIX asr); “Chilton” – ing. <i>“chilly”</i> dan, toshbag‘ir, qattiqqo‘l inson ma’nosida. “Dolarhayd” – R.L. Stivenzon asari qahramoni Haydga ishora.	Qizil ajdarho Qo‘zichoqlar Kapalak g‘umbagi O‘likbosh tungi kapalak Cho‘chqalar Qassobxona va ferma Qamoqxona Gannibalning himoya niqobi Florensiya va Uyg‘onish davri tasviriy san’ati	Uilyam Bleykning “Begunohlik navolari”, “Kechinmalar sadosi”, “Jannat va do‘zaxning nikohi”, “Qiyomat” asarlari va “Buyuk qizil ajdarho va quyosh nuriga chulg‘angan ayol” portreti (XIX asr) Iso payg‘ambarning chormixga tortilish voqeasi tasviri; E.E.Kammings “Buffalo Bill” she’ri; Murasaki Shikibuning “Shahzoda Genji haqida qissa”si (XI asr); Stivenzonning “Doktor Jekill va janob Xayd” asari (XIX asr).

Harris Bleykning asarlaridagi parchalardan asosan yovuz qahramon ko‘rinishida sifatlanuvchi personajlar ruhiyatini, ularning ichki kechinmalarini va xayollarini ifodalashda foydalanadi. Shu jumladan, Dolarhaydning Bleyk chizgan suratga ham shunday muhim vazifani yuklaydi: *“Bu suratni*

ilk marotaba ko'rganida u qattiq hayratda qolgan edi, chunki u oldinlari hech qachon o'zining go'zallar haqidagi tushunchasini mukammal aks ettira olgan asarni uchratmagandi. Dolarhaydga xuddi Bleyk uning ichki dunyosiga ko'z tashlab josuslik qilish uchun o'zining Qizil ajdarhosini qulog'i ichiga yuborgandek tuyulgandi"[1 ;266]. Bleyk uning ruhiyatiga shu qadar chuqur singib ketganki, maxfiy jurnaliga navbatdagi suratlarni joylab, izoh yozayotgan Dolarhaydning ingichka, nozik husnixati Bleyknikidan zarracha farq qilmaydi. Lekterga maktub yozganidan keyin ham u o'zini Bleykning asaridagi ajdarhoga o'xshatadi: *"Lekter, xuddi baptist Avliyo Jon o'z safdoshini taniganidek, Dolarhaydni ham darrov tanib olgan bo'lardi. Uilyam Bleykning "Qiyomat" asarida Ajdarho "666" ustidan hukmronlik qilgani kabi, u ham Lekterni bo'ysundirardi. Doktor so'nggi nafasini chiqarmasdan oldin Ajdarho bilan birlashadi, o'shanda Dolarhayd ushbu muqaddas voqeani videoga olishi kerak"* [1;317].

"Qo'zichoqlar sukunati"da ham ezgulik va yovuzlik tabiatiga nisbatan o'sha qarashning ustuvorligi saqlansa-da, endilikda Harris Bleykka to'g'ridan-to'g'ri murojaat qilmaydi [2;]. Uchinchi romanda qarashlardagi mushtaraklik aniq ko'zga tashlanadi va alohida uqtirib ketiladi hamda Meyson Vergerning uyidagi Bleyk chizgan boshqa bir suratning – "Qadim zamonlar"ning tasvirini qo'shish orqali tag'in ochiqdan-ochiq unga ishora qilinadi [3;]. Harrisning romanlarida Bleyk ijodiga yashirin va oshkora havolalar berib ketishidan maqsadi ezgulik va yovuzlik borasidagi muayyan falsafani ta'kidlab, unga urg'u berishdan iborat. Uningcha, ushbu ikki tushuncha bir-biriga o'zaro bog'langan, ular bir vaqtda, bir joyda mavjuddir va ularni shunchaki bir-biriga qarama-qarshi juftlik sifatida ko'rish mantiqsizlikdir.

Aksariyat tadqiqotlarda Gannibal Lekter haqidagi romanlarning birinchisi bo'lmish "Qizil ajdarho"dagi Bleyk ijodiga havolalar to'g'risida gap ketganda, Dolarhaydning uning muxlisiga aylanganligi, o'z "shakllanishi"da Qizil ajdarhodan kuch-quvvat olishi e'tirof etiladi. Vaholanki, Harrisning nima uchun boshqa bir rassomni emas, aynan Uilyam Bleykni tanlaganligi haqida izlanishlar va muhokamalar deyarli yo'q. Shu o'rinda Nikolas Uilyamsning 1999-yilda e'lon qilgan esssidan Harrisning tanlovi borasida bir qancha mulohazalar o'rin olganligini aytib ketish joiz. U ilgari surgan qarashga binoan, yuksak va o'rtamiyona darajadagi san'at asarlari o'rtasidagi tafovutlar sababli Harris Bleyk intertekstidan foydalangan [4;140]. Harris o'zining ezgulik va yovuzlikka nisbatan qarashini Bleykka ishora qilish orqali ifodalagan ekan, unda Bleykning qarashi qanday mohiyatga ega ekanligini ham ko'rsatish lozim.

Insonning ichida doimo ikki kuch o'rtasidagi o'zaro murosasiz kurash ketishini Uilyam Bleyk she'rlarida botinan his etish mumkin. Aynan shu botiniy mohiyatni Harris o'z qahramonlari ruhiyatiga ko'chirgan. Buni nafaqat Gannibal Lekter obrazi, balki Uill Grexem va Kleris Starling obrazlari ham tasdiqlaydi. Grexem va Starling hali ikkinchi (yovuz) tomonlari bilan qanday murosas qilishni, bostirish yoki yuzaga chiqarishni bilishmaydi. Uill Grexem ham o'z instinktlariga qarshi chiqish o'rniga kutadi va oxir-oqibat qattiq yarador bo'ladi. Shu o'rinda Lekterning Grexemga yozgan maktubidagi *"Biz xuddi na bir shafqatsizlik va na bir donolik bo'lgan ibtidoiy davrga qaytib qolgandekmiz. Ibtidoiy davr deganimga qarshi chiqishing mumkin, lekin bu haqiqat. Kalta o'ylash davr balosiga aylanib qolyapti, to'g'rimi? Har qanday aqli raso jamiyat meni yo o'ldirib yuborgan yoki kitoblarimni qaytarib bergan bo'lardi"* [1], degan so'zlari uni shafqatsiz maxluq deb bilsa ham undan voz kechmaydigan jamiyatning ikkiyuzlamachi ekanligini ochiqlaydi [1;228]. Qiziqarlisi, jamiyat nazdida Lekterning zehni, fikrlari va bilimi daholarnikidan qolishmaydi, biroq, undan deyarli hech qayerda foydalanishmaydi.

"Qo'zichoqlar sukunati"da Bleyk ijodining bevosita ta'siri sezilmaydi, aksincha, Harris asarlaridagi o'tkir satira bilan shuhrat qozongan amerikalik yozuvchi va shoir Edvard Kammings (1894-1962), ingliz shoiri va mutafakkiri Jon Don (1572-1631) ijodiga nisbatan ko'proq va ochiqroq yondashgani ma'lum bo'ladi [2;8]. Seriyali qotil uchun tanlangan nom – "Buffalo Bill" Kammingsning shu nomdagi she'ridan olingan bo'lib, mazkur she'rda inson qanchalik qudratli bo'lmasin, baribir o'lim oldida tiz cho'kish g'oyasi ilgari suriladi. Kammingsning she'ridagi qahramon Buffalo Bill ham aslida allyuziya bo'lib, u amerikalik ovchi Uilyam Frederik Kodi (1846-1917) ning laqabi hisoblanadi. Ushbu laqabga Kodi bir kunda rekord miqdordagi bizon (buffalo)larni o'ldirib, terisini shilganligi tufayli sazovor bo'ladi. Kodi AQSH armiyasida razvedkachi sifatida

xizmat qilgan, keyinchalik shou-biznes sohasiga o'tib ketib, sayyor tomoshalarda yovvoyi G'arbni gavalantirgan. Harris seriyali qotil Jeym Gamga ham qisqa muddatda ko'plab ayollarni o'ldirganligi uchun "Buffalo Bill" laqabini bergan [2;119]. Jeym Gam ham xuddi Dolarhayddek buyuk o'zgarish jarayonini amalga oshirish ilinjida yashayotgan bo'lsa-da, uning o'zgarish yo'lidagi harakatlari nisbatan dahshatliroq tus oladi. Dolarhayd o'z qurbonlariga ma'lum darajada inson sifatida qarasa, Gam ularni terilarining holatiga qarab tanlangan material deb biladi, xolos. Dolarhayd o'zini erkaklikning eng yuqori cho'qqisida ko'rishni orzu qilsa, Gamda buning aksi ekanligini kuzatamiz – u o'zida onasining siymosini qayta yaratishni istaydi. Vaholanki, ularning ikkalasi ham onalari bilan bog'liq noxush voqealarni va hayot qiyinchiliklarini boshdan kechirgan. "O'lik bosh" kapalakning g'umbak ichida rivojlanib, keyinchalik uni yorib chiqishidan iborat biologik rivojlanish jarayoni Jeym Gamning erkaklikdan ayollikka o'tishini ifodalovchi o'xshatmadir.

To'rtinchi romanda ham intertekstuallikdan foydalanishni lozim ko'rgan Harris Parijga amakisini qora tortib kelgan o'smir Gannibal Lekterning yangi jamiyat va yangi insonlar bilan kechadigan hayotini tasvirlashda yapon mumtoz adabiyotining eng yorqin namunalaridan biri bo'lgan "Shahzoda Genji to'g'risida qissa" asariga murojaat qiladi. Buni u adabiy suhbatlarda e'tirof etib o'tgan [6;169]. Qiziq jihati shundaki, Gannibalning amakisi graf Robert Lekterning rafiqasi sifatida gavalanuvchi yapon millatiga mansub Murasaki Shikibuning ismi 986-1011-yillarda Yaponiyani boshqargan imperator Syosi saroyida xizmat qilgan va yuqoridagi qissani yozgan shoira Murasaki Shikibu (978-1025) ning ismidan olingan.

Shahzoda Genji obrazini Gannibal Lekterga ko'chirgan Harris uning yoshlik yillarini ham shahzodaning hayot yo'liga monand tarzda tasvirlaydi. Tomas Harrisning tadqiqot uchun tanlangan tetralogiyasida gotik adabiyot an'analari va timsollari ko'p ko'zga tashlanadi. Ular orqali qahramonlarning o'zligida kechayotgan evrilishlar, boshqa bir odamga aylanishga bo'lgan istaklari (Frensis Dolarhayd, Jeym Gam) bilan gotik adabiyotning mashhur namunalari orasidagi badiiy mushtaraklik yuzaga keladi. Stivensonning "Doktor Jekyll va janob Xayd" romanidagi qahramonlarga o'xshab, Harrisning qahramonlari ham jismoniy jihatdan o'zgarish ilinjida harakat qilishadi va bu holatni ijtimoiy me'yorlardan tashqariga chiqib ketish sifatida baholashmaydi. Jekyll o'zining shaxsiyatida namoyon bo'luvchi ikkinchi shaxs–janob Xaydning nafaqat jismonan, balki ruhan ham hukmronlik qilishini anglab yetadi. "Qizil ajdarho"dagi Dolarhayd, "Qo'zichoqlar sukunati"dagi Jeym Gamning ularga o'xshash jihati shundaki, ikkalasi ham ularni nazar-pisand qilmaydigan jamiyatda o'rnatilgan axloqiy me'yorlarni buzish orqali ozodlikka erishishni ko'zlaydi. O'zgarish falsafasi xayollarini tamoman band etib, jilovlangan istaklarning amalga oshishiga faqatgina zo'ravonlik va majburlash orqali erishish mumkin, deb bilishadi. Tomas Harris tomonidan yaratilgan psixologik timsollar triller janrida yangi bosqich yaratdi. Gannibal Lekter obrazidagi murakkab dualizm, tergovchilar bilan bo'lgan ichki ruhiy aloqalar, estetik yondashuv va o'tmish travmalari asosida qurilgan psixologik portretlar zamonaviy adabiyotda badiiy psixologizmning eng yorqin namunalaridandir.

Xulosa o'rinda shuni aytish mumkinki, psixologik yo'nalishda yozilgan asarlarda adibning ijodkor shaxs sifatida namoyon bo'lishi favqulodda kam kuzatiladigan holat emas. Har bir asar ijodkorning shaxsiyatini, uning tajribasini hamda ijodiy qarashlarini uslubiyat vositasida o'zida mujassam etadi. Harris falsafasining asosini tashkil etuvchi ezgulik va yovuzlik o'rtasida muttasil kurash uning ushbu masalaga o'z asarlarida e'tibor qaratgan jahonning mashhur adiblari va rassomlarining ijod namunalaridan oziqlanganini aks ettiradi. Harrisning to'rtta romanida ham mashhur diniy kitoblardan parchalar, shoir va yozuvchilar, rassomlar tomonidan yaratilgan ijod namunalari keng qo'llanishini e'tiborga olsak, tetralogiya miqyosida intertekstual birliklarni aniqlash va tahlil qilish bo'lajak adabiyotshunoslar oldidagi muhim vazifalardan biri, deyish mumkin.

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XX ASR YEVROPA NASRIDA NOVELLA JANRINING O'ZBEK ADABIYOTIGA TA'SIRI VA USULBIY-SHAKLIY O'ZIGA XOSLIK**G.N.Samatova, o'qutuvchi, O'zbekiston Finlandiya pedagogika instituti, Toshkent**

Annotatsiya. Mazkur maqolada XX asr Yevropa nasrida keng tarqalgan novella (hikoya-novella) janrining o'zbek adabiyotiga ko'rsatgan ta'siri va natijada shakllangan uslubiy-shakliyl xususiyatlar tahlil etiladi. Yevropa adabiyotida, xususan, Kafka, Sveyg, Kamyu, Satr singari adiblar ijodida mavqe topgan novellaga xos minimalizm, ramziylik, psixologizm hamda "show, don't tell" prinsipidan foydalanish o'zbek yozuvchilari ijodiy izlanishlariga turtki bo'lgan.

Kalit so'zlar: Yevropa nasri, Novella janri, XX asr o'zbek adabiyoti, minimalizm, ramziylik, psixologizm

Аннотация. В данной статье анализируется влияние жанра новеллы, широко распространенного в европейской прозе XX века, на узбекскую литературу и связанные с этим стилистико-структурные особенности. В европейской литературе, в частности в творчестве таких писателей как Кафка, Швейг, Камю, Сартр, использование минимализма, символизма, психологии и принципа "показывай, а не рассказывай" в новелле оказало влияние на творческие поиски узбекских писателей.

Ключевые слова: Европейская проза, жанр новеллы, узбекская литература XX века, минимализм, символизм, психология.

Abstract. This article analyzes the influence of the novella genre, which was widely spread in European prose in the 20th century, on Uzbek literature and the resulting stylistic and structural characteristics. In European literature, particularly in the works of writers like Kafka, Zweig, Camus, and Sartre, the use of minimalism, symbolism, psychology, and the "show, don't tell" principle in the novella genre has inspired the creative explorations of Uzbek writers.

Keywords: European prose, novella genre, 20th-century Uzbek literature, minimalism, symbolism, psychology.

XX asr Yevropada novella (novella) janri adabiyot olamida keng tarqalgan, an'anaviy tushunchalarni buzgan, shaklan va usluban yangicha rivojlantirishda muhim ahamiyat kasb etgan adabiy tur sifatida e'tiborni tortadi. Ushbu janr, jumladan Frans Kafka, Tomas Mann, Stefan Sveyg, Alber Kamyu, Jan-Pol Sartr kabi yozuvchilar asarlarida shakllangan, sotsial, falsafiy, psixologik va madaniy masalalarni o'zining ixcham, biroq kuchli taassurot uyg'otadigan uslubda yoritib berish qobiliyati bilan ajralib turadi. Yevropaning adabiy muhitida novella turining rivojlanishi XX asrdagi jahon adabiyotida mazmunan ham, shaklan ham katta yutuqlarga erishganini ko'rsatadi. Shu bilan birga, bu jarayon Markaziy Osiyo, xususan, o'zbek adabiyotiga ham sezilarli ta'sir o'tkazgan. Mazkur maqolada XX asr Yevropa nasridagi novella janrining o'zbek adabiyotiga ko'rsatgan ta'siri va ushbu ta'sir natijasida shakllangan uslubiy-shakliyl xosliklar haqida fikr yuritiladi.

XX asr boshlari Yevropa adabiyoti, ayniqsa, mafkuraviy o'zgarishlar tufayli jiddiy tarzda yangilanib, ekspressionizm, modernizm, ekzistensializm kabi adabiy yo'nalishlarning shakllanishiga zamin tayyorladi. Mazkur adabiy oqimlar adabiy turlar sifatida novella janrida ham iz qoldirdi. Yevropada ta'sirchan kuylagan novellistlar tarzida yozish mahorati asarlarquvvatini belgilab berdi: oddiy voqea yoki kichik bir hayotiy epizod orqali keng ma'naviy, madaniy, psixologik jarayonlarni ko'rsatish, fikrni juda qisqa, biroq sarmazmun shaklda izhor etish, ramziylikdan foydalanish, personajlar ichki dunyosidagi keskin ziddiyatlarni ochib berish kabi xususiyatlar bu janrga xos bo'ldi. Qisqacha aytganda, novella an'anaviy rivoyat yoki hikoyadan farqli tarzda bir vaqtning o'zida minimal shakl bilan maksimal ma'no uzatadigan, aksariyat hollarda simvolika, psixologik teranlik, hazin yoxud odamni kayfiyatbuzar holatga tushiradigan syujet ifodasi bilan ajralib turadi.

O'zbekistonda XX asr boshlaridan e'tiboran jadidchilik harakati, madaniy-ma'rifiy taraqqiyotga bo'lgan intilish, adabiyotda yangi mavzular va uslublarni izlash jarayonlari tizimli ravishda rivojlanib borar ekan, jahon adabiyotidagi yangiliklar ham e'tibordan chetda qolmadi. Xususan, Yevropa adabiyoti, jumladan, rus tili orqali tarjimalar orqali kirib kelgan fransuz, nemis,

italyan yozuvchilarining qisqa prozasi mahalliy adiblarga yetarlicha ta'sir ko'rsata boshladi. Abdulla Qodiriy, Cho'lpon, Abdulla Avloniy, Fitrat, Hamid Olimjon, Aybek, G'afur G'ulom kabi yozuvchilar o'ziga xos to'lqin bilan yevropacha fikrlash, simbolika, uslublardan xabardor bo'lgan holda yozishni boshladilar. Shubhasiz, bu jarayonda Yevropada keng tarqalgan novella janri ham muhim manba vazifasini o'tadi.

Yevropacha novellaning qisqalik, jo'yalilik, bir vaqtda bir necha ma'noli qatlamlarni bir syujetda mujassamlashtirish, dushuntirishdan ko'ra ko'rsatishga urg'u berish (show, don't tell) kabi xosiyatlari o'zbek adabiyotida yangi bir badiiy yondashuvni shakllantirdi. Masalan, Cho'lpon yoki Fitrat asarlarida temuriylar davri tarixi, millat taqdiri, shaxsiy erkinlik va jamiyat bilan munosabat kabi keng mavzular ko'tarilgan bo'lsa-da, qisqa nasr namunalarida simvollarga yo'g'rilgan birguncha voqealar orqali ichki drama – inson tafakkuri, ruhiyati, tushkunligi yoki umidi ochib beriladi. Bu yevropacha minimalizm yoki ramziylik ta'sirida paydo bo'lgan ko'rinish edi. Yevropadagi modern, postmodern adabiyot korifeylarining asarlari tarjima yoki sharh orqali ulashtirilganda, o'zbek yozuvchilari uchun yorqin bir g'oya manbaiga aylandi. Bu hol novella janrida ham eksperimental uslublar, nestandart syujetlar, psixologik portretlar, mohiyatan axborotni qisqa iboralarda chuqur mujassamlashtirish imkonini berdi.

Novellada xarakterli bo'lgan muhim jihatlardan biri – yozuvchi o'z fikrini muntazam sharhlashdan ko'ra, o'quvchini mustaqil xulosa chiqarishga chorlash maqsadida subtekstlar bilan ishlashidir. Yevropacha novella an'anasida bu ko'p hollarda personajlar ichki qarama-qarshiliklari yoki biror ramziy detal orqali ifoda etiladi. O'zbek adabiyotida XX asrda yangi bir estetik qarashlar shakllantirgan adiblar ushbu usulni qabul qilib, milliy mentalitet, tarixiy-falsafiy meros bilan uyg'unlashtirib yozdi. Xususan, Abdulla Qodiriy asarlarida o'ziga xos qisqa nasr shtrixlarini ko'rish mumkin, garchi u ko'proq roman janrida qalam tebratgan bo'lsa-da, roman ichida ham qisqa novellaviy elementlarga xos bo'lgan syujet burilishlari, ramzlar, axborotni qisqa ifoda qilish evaziga chuqur psixologik manzaralar xosdir. Cho'lpon esa kamida bir necha asarida (masalan, bir necha qisqa tarzida yozilgan publitsistik hikoyalarida) yevropacha hissiy teranlik, shaklda ixchamlikka e'tibor berganini ko'rish mumkin.

Bundan tashqari, Yevropa novellarida ko'p uchraydigan, sirlikka moyil, o'quvchida taajjub yoki shubha uyg'ota oladigan syujetlar ham o'zbek adabiyotida XX asrdagi ayrim yozuvchilar asarlarida ko'rina boshladi. Misol uchun, G'afur G'ulom yoki Hamid Olimjon kabi adiblar o'z hikoyalarida so'nggida kutilmagan yakun, yoki charxpalak tarzida aks etishi mumkin bo'lgan syujet aylanishi bilan ayrim tajribalar o'tkazgan. Bu ham, shubhasiz, yevropacha novella janri qatlamlarida kuzatilishi mumkin bo'lgan bir uslubiy o'zaldiga ildamlashuvdir. Shu tariqa syujetni oqarib kelayotgan an'anaviy joylashuvdan chetlashib, hayot haqiqatlarini bir necha galda tiklash orqali yangi bir taassurot uyg'otish maqsadi ko'zlanadi.

Uslubiy jihatdan qaraydigan bo'lsak, XX asr Yevropa adabiyotida simbolika va psixoanalitik yondashuv (masalan, Freyd ta'limoti ta'siri) sezilarli ahamiyatga ega bo'lgan. Novella qulay shakl bo'lganligi tufayli shunday psixologik-chuqur obrazlar yaratishda qulay test-sohasini tashkil etdi. Bu uslubda yozuvchi sirtqi voqeani qisqa bayon qiladi, biroq o'quvchi xarakter, personajlar tilaklari va ichida kechayotgan ziddiyatlarni tushunib olishi uchun alohida talqin qilishi zarur bo'ladi. Bunday jarayon o'quvchining bevosita hissiy tartibini harakatga keltiradi, chunki yozuvchi har bir voqea oldida ziyoda izoh bermaydi, balki ramz yoki ramziy harakat orqali ochiqlik qoldiradi. XX asrda o'zbek adabiyoti ham yangi izlanishlar ortidan bu uslubiy xarakterdan bahramand bo'lib, qisqa nasrda metafora, ramz, psixologik monolog, ichki monolog singari adabiy usullardan keng foydalana boshladi.

Albatta, Yevropa adabiyotidan ta'sirlanish jarayonida maxalliy muhit, tarixi, milliy an'analar kabi omillar tub o'zbek adabiy andozalarining yo'qolib ketishiga olib kelmadi. Balki aksincha, yevropacha adabiy tajriba an'anaviy o'zbek qarashlariga uyg'unlashib, yangi sintez hosil qildi. Tilda ilk bora mavjud bo'lgan she'riylik, naql qilish san'ati, maqol-matallar, dostonchilik an'anasi kabi ildizlar saqlab qolinganda, so'z singdirishda hozirgi zamon ehtiyojlariga mos tushadigan ramziy, qisqa, mantiqiy, jamoaviy muhokamaga savol tashlaydigan yozuv uslubi shakllandi. Shu boisdan, XX asrda yangicha uslubni ifoda qilish uchun aynan novella janri qulay imkoniyat sifatida ko'rildi.

Shu o'rinda sobiq sho'ro mafkuraviy muhitining ta'siri ham biroz qayd etilishi lozim. Adabiyotda ko'proq sotsialistik realizm g'oyalari yoyilishi, marksistik karashlar bilan bog'liq mafkuraviy dosh berishi jazm etilgan bir pallada, ko'plab adiblar ixcham nasrda, shu jumladan novella yoki hikoya janrida, to'g'ridan-to'g'ri siyosiy "murat" dan ko'ra, shaffof badiiylik bilan o'z fikrini bildirishga urindilar. Bu holat o'zbek adabiy muhitida Yevropa nasrida kuzatilgan ramziylikka bo'lgan ehtiyojni kuchaytirdi: bevosita haqiqiy muammoni takrorlash imkoni cheklangan bir sharoitda, ramzlar, monologlar, serqirra detallar orqali asarlarida e'tirozni ifoda etish yoki real haqiqatni ko'rsatish mumkin edi. Bu borada Yevropa adabiyotida tajriba orttirgan adiblar, ayniqsa, Chexov, Sveyg, Kamyu, Sartr asarlaridagi poetika va psixologizmdan ilhomlangan holda, mahalliy sharoitga moslashgan yangi qirralarni kashf qilishdi. Ushbu jarayon bir tomondan keng qamrovli qarashlarni shakllantirgan bo'lsa, ikkinchi tomondan, mahalliy adabiy metodologiyada ruhiy sharhlash, ichki kechinmalarni ifoda etish, monolog bilan ishlash ko'nikmalari rivojiga turtki bo'ldi.

Shunday qilib, XX asr Yevropa nasridagi novella janri tasavvur qilinganidan ham keng qadriyatlarining o'zbek adabiyotida maydonga chiqishiga xizmat qildi. Shaklan qisqalik, biroq illyuziya, ramziylik va psixologizm bilan boyitilgan yozish imkoniyatlari mahalliy yozuvchilarga kuchli ta'sir ko'rsatdi. Bu ta'sir tufayli o'zbek adabiyotida tajribaviy asarlar, sinkretik uslublar, tasvirda zamonaviy psixologiya yutuqlaridan foydalanish ko'zga tashlandi. Qolaversa, aqliy, tarixiy yoki ijtimoiy muammolarni somon bolalaricha tadbirkorlik bilan yoritib beruvchi kichik hajmdagi nasr asarlari paydo bo'ldi. Jamiyatda illyuziya, norozilik, shubha bilan yo'g'rilgan bir vaziyatda ushbu uslub yangi fikr alangalari uchun qulay vosita edi.

Novella janridagi uslubiy-shakliy o'zgarishlar, eng avvalo, ixchamlik va bir vaqtda chuqurlikni ta'minlash bilan bog'liq. Yevropacha torrijimonlar yoki adabiyotshunoslar qayd etganidek, tushuncha, ramz, psixologiya, syujet – bular hammasi bir necha sahifa ichida bitta nuqta atrofida birlashadi, ammo ushbu nuqta ba'zan turtki g'oyani berib, boshqa ma'nolarni o'quvchining tasavvufiga qoldiradi. Mazkur yondashuvni mahalliy adiblar asosan ko'proq she'riy an'anaga ega bo'lgan o'zbek adabiyotida ham samarali qo'llash mumkinligiga amin bo'lishdi. Chunki she'rda bevosita ko'p gapirish o'rniga ramzlar bilan ko'proq ma'no berish an'anasini bor. Endi shu an'ana kichkina prozada, novella shaklida ham joriy bo'la boshladi. Bu esa adabiyotimizda shaklan ham, mazmunan ham ramziy-qisqa yozuv usulini chuqurlashtirib berdi.

Xulosa qilib aytganda, XX asr Yevropa nasrida novella janrida shakllangan uslubiy va shakliy xosliklar o'zbek adabiyotiga bir qancha muhim qayta shakllanishlarni olib kirdi. Yevropa adabiy tajribasi mahalliy an'analar bilan uyg'unlashgan holda, qisqa nasrda ramz, psixologizm, simvolika, subtekst orqali chuqur fikr berish, kam so'z bilan ko'p ma'no ifoda etish, drammatizm va hissiy teranlikni natijali yo'sinda qo'llash imkonini yaratdi.

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NOVELLA JANRINING JAHON HIKOYACHILIGI BILAN VOBASTALIGI

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Annotatsiya. Novella janri - dunyo adabiyotida asrlar mobaynida malakaviy jihatdan takomillashib kelgan janrlardan biri hisoblanadi. Mazkur maqolada biz, har qanday janr o'zining mazmun va mohiyati, shakliy tuzilishidan kelib chiqib, o'zidan oldingi janrlar qurshovida toblanishi va ijodkor biror janrni kashf qilganda voqelik (fabula) hali hayotning ma'lum bir tomonini ifoda qilishga qaratilgani bilan o'lchanadi, shu bilan birga ijodkor davriy silsilalar negizida yuzaga kelgan botiniy axloq normalari hamisha inson mayllarining faqatgina bir tomonini idroklashga qodirligini talqin qilish muhimligini ilgari surilishi xususida so'z boradi.

Kalit so'zlar: novella, zamon va makon, ijodkor, fabula, hikoya, qahramon, g'oya, psixika, polifunksionallik, konsepsiya.

Аннотация. Жанр новеллы — один из жанров мировой литературы, мастерство которого на протяжении столетий совершенствуется. В данной статье мы обсудим важность интерпретации того факта, что любой жанр по своему содержанию, сути и формальной структуре формируется его предшественниками, и что при открытии жанра творцом действительность (фабула) все равно направлена на выражение определенной стороны жизни, в то же время творец подчеркивает важность интерпретации внутренних нравственных норм, сложившихся на основе периодических рядов, которые всегда способны воспринять только одну сторону человеческих наклонностей.

Ключевые слова: новелла, время и пространство, создатель, фабула, история, герой, идея, психика, многофункциональность, концепция.

Abstract. The novella genre is one of the genres that has been improving in terms of quality over the centuries in world literature. In this article, we will talk about the fact that any genre, based on its content and essence, formal structure, is developed in the environment of its predecessors, and when the creator discovers a genre, reality (fabula) is still aimed at expressing a certain aspect of life, while the creator emphasizes the importance of interpreting the inner moral norms that have arisen on the basis of periodic series, which are always capable of perceiving only one aspect of human inclinations.

Keywords: novella, time and space, creator, fabula, story, hero, idea, psyche, multifunctionality, concept.

Inson psixikasi bilan bog'liq epik asar arixtektionikasida asrlar osha sayqallanib kelayotgan, muammo va masalalar, estetik qamrov hamda hissiy tovlanishlar o'z ifodasini topishi tayin. Yozuvchi qaysi davr farzandi bo'lishidan qat'iy nazar, epik vaqt tig'izligini talqin etar ekan, zamon va makonda kechuvchi estetik olam ichidagi voqeliklarni tasvirlashga o'zida katta ehtiyoj tuyadi. Chunki yozuvchi o'z davrining farzandi, o'zidan oldingi salafilar ijodini taraqqiy ettiradi yoki unga yangicha shakl, ifoda hamda tasvir kriteriyalarini tuhfa qiladi. Mana shu taqdimotda hayotning o'ziga tan sinovlari, aqidalari, nazariyalari tajassumini topib boradi. Antik yunon madaniyatidan oziqlangan har bir janr modifikatsiyasida "vaqtning intensiv ko'rinishi" namoyon bo'ladi. Ijodkorlar an'anaga yondashuvda quyidagi jihatlarga e'tibor qaratarkan, davriy silsilalar negizida yuzaga kelgan botiniy axloq normalari hamisha inson mayllarining faqatgina bir tomonini idroklashga qodirligini talqin qilish muhimligini ilgari suradi. Aristotel qayd etishicha: "Asar voqeasi – fabulalarning ayrimlari oddiy, boshqalari esa o'zaro chirmashib ketgan bo'ladi. Chunki rivoyatlarda aks etgan voqealar ham xuddi shundaydir. Men, shunday to'xtovsiz va yagona voqeani sodda deb aytamanki, unday voqea davomida (yuqorida aytilganidek) taqdir o'zgarishi keskin burilishsiz va to'satdan anglashsiz sodir bo'ladi, chirmashgan fabulada esa voqealar keskin burilish va to'satdan anglash yoki ularning har ikkisi vositasida sodir bo'ladi. Buning hammasi voqea mantiqidan, avvalgi voqeaning zaruriyat yo ehtimollik asosidagi davomi tarzida kelib chiqishi kerak. Chunki biron narsa sababli boshqa narsaning kelib chiqishi bir narsadan keyin boshqa narsaning yuz brishi o'rtasida katta farq bor", - deya alohida ta'kidlaydi. deydi. Keltirilgan iqtibosdan anglashiladiki, har qanday janr o'zining mazmun va mohiyati, shakliy tuzilishidan kelib chiqib, o'zidan oldingi janrlar qurshovida toblanib, yo davom etadi, yoki o'zgacha bir yo'sinda namoyon bo'ladi. Demak, ijodkor biror janrni kashf qilarkan, voqelik (fabula) hali hayotning ma'lum bir tomonini ifoda qilishga qaratilgani bilan o'lganadi. Ana shu konsepsiya biror bir janr qotib qolgan emasligini dalolatlaydi.

Barchamizga ma'lumki, har qanday janr ildizi, shakllanishi, taraqqiyot bosqichlari o'zidan oldingi hayotda bo'layotgan voqelikning qaysidir jihatini yuzaga chiqarishga qodirligini dalolatlaydi. Ayni shu damda, inson obraziga katta e'tibor qaratish lozim. Voqelikning asrlar davomida qayta ifoda etilishi, davrning og'riqlari, inson ehtiyojining o'ziga xosligi, muammoning nimaga qartilgani bilan ham o'lganadi. Jahon adabiyotida – novella janri genezisi haqida so'z yuritganda ham yuqoridagi talqinlarning konseptual mohiyatini tushunib yetish mumkin. Uyida janrning estetik va kompozision mohiyati borasida nazariy qarashlarga to'xtalib o'tamiz. "Novella janri - dunyo adabiyotida asrlar

mobaynida malakaviy jihatdan takomillashib kelgan janrlardan biri xisoblanadi. Uning tarixiy ildizlari lotincha *exemplum*, *fabulum*, masal, xalk ertaklariga tutashadi. Binobarin, XIII asrdagi oksitan tilida avvaldan mavjud, an'anaviy materiallar taxrirlangan yangidan bayon etilgan mushoxada «nova» tarzida kullangan. Shundan sung italyancha "novella" atamasi xosil bulgan, XV asrdan boshlab esa istilox Yevropa davlatlarida keng ommalashgan" – degan qarashlarni bir qator olimlar ilgari surgan degan to'xtamga keladi. Adabiyotshunoslik lug'atida esa: "Italyancha "yangilik" so'zidan olingan **novella** ham dastlab mazmun hodisasi edi: **novella** deyilganda, jonli qiziqish uyg'otuvchi yangi voqeani hikoya qiluvchi asar tushunilgan. Ayni chog'da, novella o'ziga xos shakl xususiyatlariga ham ega bo'lgan: qisqalik, syujet o'tkirligi va b. Keyincha novellaga xos shakliyl xususiyatlar muqimlashib, o'ziga xos shakl novella yuzaga keladi. Shuningdek shakl va mazmunning bir-biriga o'tishi, bir asar doirasida ham kuzatiladi. bu badiiy asar **sistema** ekani, har qanday sistema quyi va yuqori darajadagi strukturaviy bo'laklardan tarkib topishi bilan bog'liq", - degan to'xtamga keladi. Akademik M.Qo'shjonov janrning modusiga diqqat qaratib: "Novellaning o'ziga xos xususiyatlari ham yo'q emas, ba'zilar tasavvur qilganidek, asarning hajmi kichikligida ham emas. Hozirgi kun adabiyotshunosligida novellaning o'ziga xos xarakterli holati va voqealarning keskin burilishida ixcham, pishiq syujet, kutilmagan yechim asosida ko'rsatib berishdan iborat deb hisoblanadi", -deya mantiqiy urg'ulaydi. Adabiyotshunos A.Muxtorov janrning estetik mohiyati haqida: "Mumtoz arab adabiyotida novella" asarida "Latifa va novella tasvir usuliga ko'ra juda yaqin janrlar va ba'zan bu latifa yoki novella ekanligini aytish qiyin bo'ladi. Latifa og'zaki bayonga, novella esa yozma bayonga moyildir. Ko'pincha, yozma ko'rinishdagi novella latifaning rivojlantirilgani bo'ladi", qabilidagi nazariy qarashlarni ilgari suradi.

Dos. A.Toshpo'latov janriy-kompozision tuzilishiga baho berar ekan quyidagi mulohazalarni keltirib o'tadi: "Dastlabki novellalarning personajlari hayvonlardan emasligi, majoziy timsollarning aralashmasligi, pand-nasihat yo'nalishining, hikmatli so'zlarning deyarli qo'llanilmasligi novellaning latifa janridan o'sib chiqqanligini tasdiqlaydi. Kichik novellada kulguli voqea-hodisalar bayoni bilan birga taqdirlar, bosib o'tilgan achchiq-chuchuk hayot, soxta obro'-e'tibor lahzada fosh qilinadi. Yaxshilik bilan yomonlik, nafrat bilan oqibat to'qnashadi. Adolat g'alaba qozonadi. Shuning uchun ham mitti novella (latifa) ko'rinishlari xalqimiz yozma adabiyotida novellistik xususiyatlar bilan kengayib janr imkoniyatini optimal darajada oshirishga xizmat qilgan". Darhaqiqat, shakliyl bo'lmagan yangilik esa mazmuniy jihatdan o'quvchida kulgi yoki yig'ini hosil qilishi tayin. Tinglovchi, o'quvchi, tomoshabin ana shu uchlikning bittasiga mansubdir. Negaki, janrning o'zi yangilikni namoyon qilishga yetaklamogda. Yangilik yozuvchi yoki ijodkorning olamni estetik qabul qilish va uni o'ziga xos tarzda inkishof etish manerasi bilan belgilanadi. Jarayon shuni ko'rsatmogdagi, hayotning har bir lahzasida turlanib, tuslanib borayotgan modifikatsiya inson mayllarining bir tomoninigina aks ettirishga qodirdir. G'oya – ana shu mezonlarning **polifunksionallik** jihati bilan yanada o'ziga xos tarzda jilvalanadi.

Rus olimi V.P.Skobelev "hikoya" va "novella" atamalarining janriy ayrichaligini o'rganar ekan: "Novella o'quvchida qiziqish uyg'otadigan g'aroyib maishiy hodisa, sarguzashtni tasvirlashi zarur: novelladan farqli o'laroq, hikoya – bu tipik maishiy munosabatlar va jamoat axloqiy holati haqidagi qisqa asar hisoblanib, u kundalik hayot manzaralarini tasvirlaydi. Novellada yozuvchi qahramonlar hayotidan g'aroyib voqeani ko'rsatmogchi bo'ladi, hikoyada bu aynan odatiy holga, ya'ni har kuni hayotda bo'ladigan narsaga e'tibor qaratiladi". Darhaqiqat, biror janrning tugal oltin qoidasi bo'lmaganidek, undagi voqelik silsilasi qaysi tomondan turib yondashilganini ko'rib chiqishga olib keladi. Masalan, o'zbek adabiyotida ilk novellalar "Qissasi Rabg'o'ziy"da ham uchratish mumkin. Kichik-kichik hikoyatlarning mazmuniy tashkillanishi, novellistik xarakterning bir-biriga mutanosibligini taqozolaydi. Ayni paytda, qotib qolgan biror qoidaning ham o'zgaruvchan mohiyatga evrilishi tayin. Masalan, **drabll** - qisqa hikoyalarning strukturaviy va mazmuniy kategoriyalarida ham "yangilik" bo'lishi tayin. Bunda idrok qilinayotgan voqealar hayotning o'zi kabi o'zgaruvchan, murakkab va yangiliklarga boyligi bilan ham belgilanadi. Ana shu konsepsiyaga e'tibor qaratadigan bo'lsak, Arastudan to shu bugunga qadar taraqqiy etib kelayotgan janrlar silsilasida novella ham juda ko'plab yllik tajribalarni o'zida jamlay oldi. Mustaqil janr sifatida jahon adabiyotida munosib yashash maydoniga ega bo'ldi.

Uning “Notanish ayol maktubi”, “Amok”, “Murabbiya”, “Yurakni o‘rtovchi sir”, “Leporella”, “Yangi kasb bilan tuyqus tanishuv”, “Kuygan ko‘ngil faryodi” kabi novellalari shular jumlasidandir). O‘z novellalarida Sveyg inson yuragi himoyasiz, mehrga tashnaligini, har qanday jasorat, qahramonlik, gohida jinoyat ham insonda kuchli his- tuyg‘ular toshqinini keltirib chiqarishini ta’kidlashdan charchamasdi. Uning birgina “Notanish ayol maktubi” novellasini o‘qigan Maksim Gorkiy Sveygni ayol kishining ichki kechinmalari, ruhiyati bilag‘oni, deya e’tirof etib, ushbu novellani ayolga bag‘ishlangan eng yaxshi asar ekanligini alohida ta’kidlaydi..” [1]. Darhaqiqat, Stefan Sveyg badiiy tafakkuridagi olg‘a siljishlar kuchli depressiya natijasi deb qarash ham mumkin bo‘ladi. U o‘z taqdirini doim nazorat qiluvchi Parvardigorga munojaat qilib, tavba va tazarru oralig‘ida umr kechiradi. Hayotning beshafqatligi, birinchi va ikkinchi jahon urushidagi mislsiz zulm va zo‘ravonliklar, qabohat va razillikning avj olishi kabilar adib ruhiyatida katta inqirozni keltirib chiqaradi. Demak, adib o‘z ko‘rgan-kechirganlarini, aniqsa, ayol zotiga hurmat-ehtiromini ta’kidlar ekan, ruhiy bosim ta’sirida voyaga yetgan qizaloqlar, ayollar xarakteriga alohida fetish sifatida yondoshganligida seziladi.

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THE ESSENCE OF THE LITERARY IMAGE AND THE WRITER'S CONCEPT

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Annotatsiya. Ushbu maqolada badiiy obrazning adabiy ijodning asosiy elementi sifatidagi mohiyati va uning yozuvchining kontseptual dunyoqarashi bilan uzviy bog‘liqligi ko‘rib chiqiladi. Maqolada badiiy obrazning ikki tomonlama roli - voqelikning badiiy tasviri va muallifning ichki dunyosining aksi sifatida e’tibor qaratilgan. Maqolada nazariy tahlil va matn misollari orqali badiiy obrazning oddiy ko‘rgazmali yoki hissiy tasvirdan oshib, yozuvchining falsafiy g‘oyalar, hissiy holatlar va madaniy tanqidlarni ifodalovchi vositaga aylanishi haqida so‘z boradi. Turli mualliflar o‘z kontsepsiyalarini tasvirga qanday kiritishiga, o‘quvchilarning idrokini va hikoya tuzilishini shakllantirishga alohida e’tibor beriladi. Maqola adibning g‘oyaviy-estetik niyatlarini ochib berishda adabiy obrazning talqiniy ahamiyatini ta’kidlab, adabiyot nazariyasiga hissa qo‘shadi.

Kalit so‘zlar: adabiy, obraz, tasvir, adabiy asarlar, yozuvchi, tushuncha.

Аннотация. В данной статье рассматривается сущность литературного образа как основного элемента литературного творчества и его внутренняя связь с концептуальным мировоззрением писателя. В статье основное внимание уделяется двойной роли литературного образа — как художественного представления реальности и как отражения внутреннего мира автора. С помощью теоретического анализа и текстовых примеров в статье обсуждается, как литературный образ выходит за рамки простого визуального или чувственного изображения, становясь средством, с помощью которого писатель выражает философские идеи, эмоциональные состояния и культурную критику. Особое внимание уделяется тому, как разные авторы встраивают свои концепции в образы, формируя восприятие читателя и структуру повествования. Статья вносит вклад в теорию литературы, подчеркивая интерпретационную ценность литературного образа в раскрытии идеологических и эстетических намерений писателя.

Ключевые слова: литературный, образ, образность, литературные произведения, писатель, концепция.

Abstract. *This article examines the essence of the literary image as a core element of literary creation and its intrinsic connection to the writer's conceptual worldview. The article focuses on the dual role of the literary image—as an artistic representation of reality and as a reflection of the author's inner world. Through theoretical analysis and textual examples, the article discusses how the literary image transcends mere visual or sensory depiction, becoming a medium through which the writer expresses philosophical ideas, emotional states, and cultural critiques. Particular attention is given to how different authors embed their concepts within imagery, shaping reader perception and narrative structure. The article contributes to literary theory by emphasizing the interpretive value of the literary image in revealing the ideological and aesthetic intentions of the writer.*

Keywords: *literary, image, imagery, literary works, writer, concept.*

Introduction. The study of literary imagery and the writer's conceptual vision plays a central role in understanding the philosophical, psychological, and aesthetic dimensions of literary texts. This article is significant as it explores how literary images function not merely as descriptive elements, but as symbolic and structural tools that convey the author's worldview, values, and artistic philosophy. Investigating the interrelation between literary image and writer's concept allows for deeper interpretation of texts across genres and periods, offering insight into how authors construct meaning, identity, and emotion through language. In the context of modern literary criticism, this topic is crucial for analyzing how writers reflect social realities and individual consciousness, thereby enhancing the reader's engagement with literature on both intellectual and emotional levels.

The literary image serves a dual and multidimensional function within a work of literature. On one hand, it operates as an artistic representation of reality, capturing the external world through vivid language, metaphor, and narrative structure. Through this lens, the literary image reflects societal, historical, or cultural truths, enabling readers to engage with the world in a mediated but meaningful way. It becomes a mirror of life—depicting human relationships, emotions, and environments with aesthetic precision and thematic depth. On the other hand, the literary image also functions as a reflection of the author's inner world—their philosophical beliefs, emotional experiences, worldview, and psychological landscape. It embodies not only what the author sees but how they see it. Through symbolic language, stylistic choices, and imaginative constructions, the literary image reveals the author's subjective interpretation of existence, often shaped by personal history, ideology, or artistic vision.

Thus, the literary image acts as both a window into reality and a mirror of the self, serving as a bridge between the objective and subjective, the concrete and abstract, the seen and the felt. Its dual nature is what gives literature its power to resonate with readers across time and space—anchoring meaning in both the shared world and the unique consciousness of the writer.

Literature review. In recent years, the advancement of the scientific paradigm has led scholars in the fields of literary studies, linguistics, and philology to propose new approaches to the interpretation of literary texts. These approaches prioritize and examine the text through the lens of the "human factor" in language, which integrates both linguistic and paralinguistic means within the context of pragmatic speech acts related to cognition and thinking. This has given rise to the argument that literary texts inherently possess linguistic, psychological, and communicative-pragmatic dimensions [4]. As masters of literary expression and psychological insight, these authors invite readers to reexamine the internal lives of individuals grappling with irreconcilable interpersonal conflicts, the pain of misunderstanding within close relationships, and unhappiness in marriage. Their works provide intimate access to the inner worlds of their characters, uncovering the deepest emotional and psychological layers of the human soul.

The concept of the **literary image** has long been central to literary studies, functioning as a lens through which writers express abstract ideas, emotional states, and cultural contexts. According to Lotman [8], a literary image serves as a "semiotic structure" that communicates layered meanings beyond literal representation. In English literary tradition, this notion has evolved through various forms—from the symbolic imagery in Romantic poetry to postmodern fragmentation of narrative identity.

David Mitchell's works exemplify this transformation. Scholars such as Childs and Green [7] argue that Mitchell redefines narrative imagery through "temporal multiplicity and narrative hybridity," blending past, present, and future into a single textual fabric. In *Cloud Atlas* [9], for instance, Mitchell employs a unique concentric narrative structure that reflects both literary image and authorial concept through genre-spanning stories, where each protagonist mirrors or reimagines the other, evoking echoes of recurring human conditions such as freedom, oppression, and interconnectedness.

Moreover, critics like Tew [11] have highlighted Mitchell's talent for conceptual layering, suggesting that the author's works serve as "metaphysical blueprints" where characters often become conduits for philosophical or ethical inquiries. This aligns with Barthes' [6] theory of the "writerly text," where meaning is not fixed but generated dynamically by the reader's interaction with the narrative.

Discussion. David Mitchell's use of the **literary image** is inherently tied to his **writer's concept**—a vision that traverses genres, timelines, and philosophical questions. His narratives are structured not only through traditional characterization or plot but through **symbolic echoes and thematic repetition**. For example, in *The Bone Clocks* [10], the recurring image of time as both enemy and salvation mirrors the metaphysical concerns embedded in Mitchell's broader conceptual framework.

A central theme in Mitchell's conceptual design is the **interconnectivity of lives and narratives**, often materialized through symbolic imagery. Characters across novels share names, souls, or memories—an approach that transforms the literary image into a **narrative device for continuity and transcendence**. Such techniques mirror Bakhtin's [5] idea of the "polyphonic novel," where multiple voices and perspectives coexist without being reduced to a single truth.

Additionally, the writer's concept in Mitchell's fiction is often articulated through **genre hybridization**—a literary image of narrative fluidity. *Cloud Atlas* moves from historical fiction to science fiction, from epistolary to dystopian narrative, suggesting that form itself becomes a symbolic structure. The **literary image** in this context is not merely visual or metaphorical, but structural and intertextual, contributing to the reader's experience of meaning-making.

Therefore, Mitchell's novels challenge conventional boundaries between character, time, and space, making the **literary image an extension of the author's philosophical and stylistic ambitions**. The writer's concept manifests in how he constructs reality—fragmented yet unified, diverse yet cyclical—offering a postmodern interpretation of what literary imagery can achieve in contemporary fiction.

In a literary work—as the product of the author's speech-creating activity that reflects their psychology, worldview, perception of reality, personal life experience, and emotional palette—the writer aims not only to articulate and convey their subjective understanding of the world but also to influence the reader in a specific way, establishing a meaningful connection with them [2]. In this regard, the analysis of cognitive and emotional characteristics of the individual within a literary text becomes particularly compelling, as the artistic work serves as a phenomenon of human speech activity—a means of representing reality through the structural elements of language [3]. In the compositional dynamics of the analyzed literary works, internal speech reveals the consciousness and behavior of characters, consistently filled with deep meaning, intense emotions, and psychological depth—often shaped by immediate desires or impulses. Upon interpreting the selected examples, it becomes clear that internal speech reproduces the individual linguistic style of characters and plays a crucial role in shaping the integrity of their literary images as envisioned by the author's creative concept.

Conclusion. Thus, study has explored the complex interplay between the literary image and the writer's conceptual framework in the English literary tradition, focusing particularly on the works of David Mitchell. The analysis has demonstrated that Mitchell's narrative style is distinguished by his innovative use of literary images, which are not merely decorative or symbolic, but integral to the thematic and structural coherence of his novels.

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O‘ZBEK VA TURK TILLARIDAGI GUL NOMLARINING LEKSIK- SEMANTIK HUSUSIYATLARI

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Annotatsiya. *Mazkur maqolada o‘zbek va turk tillaridagi gul nomlarining leksik-semantik xususiyatlari qiyosiy tahlil qilinadi. Unda ushbu nomlarning tarixiy shakllanishi, sinonimik qatlamlari, poetik nutq va folklordagi o‘rni hamda madaniy meros bilan bog‘liqligi yoritiladi. Tadqiqotda har ikkala tilda uchraydigan fonetik va semantik o‘xshashliklar, shuningdek, mahalliy madaniy kontekstda rang-barang nomlash an‘analariga e‘tibor qaratiladi.*

Kalit so‘zlar: *gul nomlari, leksik-semantik tahlil, o‘zbek tili, turk tili, etnolingvistika, sinonimiya, folklor, madaniy meros, sinonimlik, qiyosiy lingvistika.*

Аннотация. *В статье проводится сравнительный анализ лексико-семантических особенностей названий цветов в узбекском и турецком языках. В статье исследуется историческое формирование этих терминов, их синонимические слои, а также их роль в поэтическом дискурсе и фольклоре, подчеркивая их связь с культурным наследием. Кроме того, исследование фокусируется на фонетических и семантических сходствах, наблюдаемых в обоих языках, а также изучает местные традиции именования в различных культурных контекстах.*

Ключевые слова: *названия цветов, лексико-семантический анализ, узбекский язык, турецкий язык, этнолингвистика, синонимия, фольклор, культурное наследие, сравнительное языкознание, семантические параллели.*

Abstract. *This article provides a comparative analysis of the lexico-semantic features of flower names in Uzbek and Turkish. It explores the historical formation of these terms, their synonymic layers, as well as their role in poetic discourse and folklore, highlighting their connection with cultural heritage. Additionally, the study focuses on phonetic and semantic similarities observed in both languages and examines local naming traditions within distinct cultural contexts.*

Keywords: *flower names, lexico-semantic analysis, Uzbek, Turkish, ethnolinguistics, synonymy, folklore, cultural heritage, comparative linguistics, semantic parallels.*

O‘zbek va turk tillaridagi gul nomlarining leksik-semantik xususiyatlarini tahlil qilish ushbu tillarning tarixiy rivojlanishi, lug‘aviy boyligi va madaniy merosini chuqurroq anglashga zamin yaratadi. Gul nomlari, odatda, mazkur ikki xalq hayotida bevosita ishtirok etgan yirik semantik qatlamlardan biri bo‘lib, ular milliy an‘analar, madaniy-ma‘rifiy qarashlar va estetik didlar bilan o‘zaro chambarchas bog‘langan. Uzoq tarixiy jarayonlar mobaynida O‘zbek va turk tillarida shakllangan gul nomlarining kelib chiqishi turli manbalarga borib taqaladi. Ba‘zan bu manbalar qadimiy turkiy tildan o‘sgan arxaik so‘z qatlamlari bo‘lsa, ba‘zan arabcha va forscha ta’sirlar, shuningdek, ruscha yoki evropa tillaridan o‘zlashmalar ham ko‘zga tashlanadi. Shu nuqtai nazardan, turkiy tillar oilasida bir-biriga yaqin bo‘lgan O‘zbek va turk tillaridagi gul nomlari ana shunday ko‘p

qirrali lug'aviy almashinuvlar, tarixiy migratsiya va madaniy aloqalar jarayonlarining mahsuli sifatida namoyon bo'ladi.

Gul atamasi O'zbek va turk tillarida ham umumiy, ham xususiy ma'noni ifodalovchi leksik birlik sifatida shakllangan. Umumiy ma'noda gul barcha manbalarda eng avvalo estetik zavq beruvchi, xushbo'y ifori, turli shakl va ranglarga ega manzarali o'simlik sifatida tushuniladi. Xususiy ma'noda esa mazkur ikki tilda turli gul turlari, navlari, xususan, atirgul, lola, paqragul, nilufar kabi nomlar alohida e'tiborni jalb qiladi. Masalan, O'zbek tilida keng tarqalgan atirgul so'zi turk tilida gül shaklida umumiy ma'noni ham bildiradi, ham qo'shimcha ma'nolar yuklangan holda estetik, hissiy yoki ramziy anglashuvlarni uyg'otadi. Shuningdek, O'zbek tilidagi lola so'zi turk tilida lâle tarzida uchraydi, bu so'z turk madaniyatida ham alohida estetik tushuncha sifatida qadrlanib, an'anaviy san'at, jumladan, miniatyura va naqshlarda o'z ifodasini topgan. Shu tariqa, O'zbek tilida ma'lum bir gul nomi aniq dalalarda yoki bog'dorchilikda ko'proq ishlatilsa, turk tilida u ba'zan adabiy, poetik nutqda, folklor asarlarida takror-takror tilga olinishi kuzatiladi.

Leksik-semantik xususiyatlar deganda asosan bu nomlarning lug'aviy tarkibi, ma'no rivoji, sinonimik qatlamlari, konnotativ va denotativ ma'nosi, metaforik qo'llanilishi kabi jihatlar nazarda tutiladi. O'zbek tilidagi gul nomlari, xususan, atirgul, na'mugul, zambak, moychechak singari so'zlar ba'zan turk tilida fonetik va morfologik o'zgarishlar bilan uchraydi yoki umuman uchramasligi mumkin. Ba'zi holda esa turk tili leksikasida mavjud, biroq O'zbek tilida nisbatan kam qo'llanadigan so'z shakllariga duch kelish mumkin. Bunga sabab o'sha gul turi ma'lum bir mintaqaga xos bo'lgani yoki tarixiy-madaniy xususiyat tufayli boshqa nom bilan tanilgani bo'lishi mumkin. Masalan, O'zbek tilida yovvoyi tabiatda o'sadigan, ayniqsa, tog'lik hududlarda uchraydigan ayrim gullarning nomi turk tili adabiyotida yoki lug'atlarida kamroq aks etadi, chunki bu gul turlari Turkiyadagi iqlim, geografik sharoitga to'g'ridan-to'g'ri mos kelmasligi mumkin.

Gul nomlari tahlilida sinonimiya va variantlik, ayniqsa, e'tiborga molik. O'zbek tilida birgina gulga bir necha nom berilgan holatlar kuzatiladi, bu nomlar ba'zan sheva, lahja yoki tarixiy shakllar bilan bog'liq bo'ladi. Masalan, atirgul umumiy nomlanish bo'lsa-da, ba'zi mintaqalarda uni turlicha talaffuz qilinishi, boshqa nominativ birliklar bilan chalkashish ehtimolini keltirib chiqaradi. Turk tilida ham gül so'zi asosiy termin bo'lsa, müverrih, gonca, çiçek kabi so'zlar turli uslubiy yoki poetik kontekstlarda sinonimik vosita sifatida qayd etilishi mumkin. Bu esa leksik boylikning ko'lamini kengaytiradi va gul nomlarining ijtimoiy madaniyatdagi nufuzi naqadar baland ekanini ko'rsatadi. Muhimi shundaki, turk tili leksikasida gul nomlari turli ma'no turlari bilan boyitilgan: masalan, gül so'zi doim ham aniq bir gul turini emas, ba'zan umuman "gullash, chiroyli bo'lish" ma'nosida metaforik ishlatilishi ham kuzatiladi. O'zbek tilida ham shunday poetik uslublar mavjud, biroq ularning ishlatilish chastotasi yoki konnotatsiyasi turlicha bo'lishi mumkin.

Tarixiy-etimologik nuqtai nazardan olaylik. Qadimiy turkiy manbalarda gul nomlari, asosan, qadimgi turkcha ildizga ega so'zlardan iborat bo'lib, ular keyinchalik arabcha va forsa, shuningdek, ruscha ta'sirlar oqibatida turli o'zgarishlarga uchragan. Mahmud Qoshg'ariyning "Devonu lug'otit turk" asarida ayrim gullar nomi uchraydi, ammo u davrda gul nomlarining aksariyati hozirgidek boy va xilma-xil shaklda qayd etilmagan. O'z navbatida, Yaqin Sharq madaniyatining ta'siri kengaygani sari O'zbek tiliga forsa atirgul so'zining kirib kelishi, keyinchalik turk tilida gül so'zining etakchi o'ringa chiqishi kabi hodisalar kuzatilgan. Ba'zi tadqiqotchilar O'zbek tilidagi ayrim gul nomlari bilan turk tilidagi shakllar o'rtasida fonetik jihatdan yaqinlik bo'lsa-da, semantik jihatdan "torayish" yoki "kengayish" kabi hodisalar yuz berganini ta'kidlashadi. Chunonchi, bir tilda so'z aniq bir gul turiga nisbatan ishlatilsa, boshqa tilda uning semantik doirasi keng bo'lishi, umumiy "gullik, gullar dunyosi" ma'nosini ham qamrab olishi mumkin.

O'zbek va turk tillarida gul nomlarini bayon etishda poetik nutq alohida o'rin tutadi. Ayniqsa, lirik asarlar, folklor, xalq qo'shiqlari yoki maqollar, iboralar gul obraziga katta e'tibor qaratadi. O'zbek folklorida lola, atirgul, boychechak singari nomlar orqali oftob, bahor, sevgi, sadoqat kabi ramziy ma'nolar ifoda etilsa, turk folklorida gül, lâle, nergis kabi nomlar bahor faslining uyg'onishi, tabiat go'zalligi, muhabbat va hijron kabi tuyg'ularni aks ettiradi. Bunday poetik matnlar "gul" tushunchasini insonlarning ma'naviy olamiga, hissiy tajribalariga daxldor qilib, lug'aviy birliklarning semantik qirralarini yanada boyitadi. Shu asnoda, gul nomi ko'pincha sinonimik, metaforik, ramziy

ma'nolar qatlamida shakllanadi, shu bois bitta so'zning o'zi turli kontekstlarda turlicha semantik yukni tashishi mumkin. Bu ayniqsa, oila, muhabbat, sadoqat, sharaf kabi mavzularda o'z aksini topadi.

Etnolingvistik yondashuv gul nomlarining leksik-semantik xususiyatlarini kengroq nuqtai nazardan ko'rib chiqish imkonini beradi. Garchi O'zbek va turk xalqlari turli hududlarda yashagan bo'lsada, ular azaldan o'xshash ijtimoiy-iqtisodiy sharoit va mental xususiyatlarga ega bo'lib, dehqonchilik, chorvachilik, bog'dorchilikda Gulchilik sohasini rivojlantirgan. O'zbekistonda Surxondaryo, Farg'ona vodiysi, Toshkent atrofida, Turkiyada Istanbul, Bursa, Isparta kabi hududlarda atirgul plantatsiyalari yoki lola, boshqa manzarali gullar etishtirish an'anaviy soha sifatida shakllanib, bunga mos ravishda turli xalq urf-odatlarini, bayramlari, marosimlari rivojlangan. Bu jarayonda gullar bilan bog'liq nomlar ham madaniy tasavvurlarni ifodalovchi semantik boylik maqomiga ega bo'lib borgan. Misol uchun, lola O'zbek folklorida bahorning keldi-ketdi faslini ifodalovchi timsol sifatida, turk madaniyatida esa lâlê suhbatini deb ataladigan madaniy an'anaga asos bo'lgan. Bu madaniy kodlar tufayli gul nomlariga beriladigan poetik ma'nolar mazkur xalqlarning hayotida mustahkam o'rin egallagan.

O'zbek va turk tillarida gul nomlarining klassifikatsiyasi turli mezonlar asosida amalga oshirilishi mumkin. Ba'zan botanik tasnifga tayaniladi va oilasi, turi, naviga qarab gul nomlari ajratiladi, ba'zan esa xalqona, an'anaviy nomlash mezonlari ustunlik qiladi. Rasmiy ilm-fan sohasida lotincha terminlar bilan uyg'unlashtirish yoki standartlashtirish jarayoni turk tilida ham, O'zbek tilida ham dolzarb masala bo'lib qolmoqda. Xususan, yangi seleksiya navlari, xorijdan keltirilgan gullar turli fan-texnik atamalar bilan atalishi mumkin. O'zbekistonda iqlimga moslashtirilgan gul turlarining nomlashida ba'zan ruscha yoki inglizcha aslyatga sodiq qolish, ba'zan esa milliy nom berish amaliyoti kuzatiladi. Turkiyada ham Yevropa va Yaqin Sharq atamalarining o'zaro chatishishi natijasida yangi shakllar yuzaga keladi. Bunday jarayonlar, tabiiyki, semantik barqarorlik va variantlik orasidagi muvozanatni izlashni talab qiladi.

Gullarning milliy bayramlar va an'anaviy marosimlardagi o'rni ham leksik-semantik xususiyatlarni boyitadi. O'zbekistonda Navro'z bayramida lola kabi bahor gullari alohida e'zozlanar ekan, turk madaniyatida bayramlar vaqtida u yoki bu gul turidan foydalanish orqali mushohadaga ko'proq bahoriy, xush kayfiyat bag'ishlanadi. Gul nomlari shu tarzda marosimiy leksika qatlami bilan o'zaro uyqashib, turli poetik metaforalar va timsollar yaratishda xizmat qiladi. Ba'zan bitta gul turi ikkala tilda ham bir xil ramziy ma'noga ega bo'lishi mumkin, ba'zan esa ularning interpretatsiyasi turlicha namoyon bo'ladi. Bu madaniy farqlarni inobatga olgan holda gul nomlarining ahamiyati nafaqat tilshunoslik, balki sotsiolingvistika, folklorshunoslik, san'at tarixi singari sohalar uchun ham benihoya katta.

Zamonaviy leksikografiya va korpus lingvistikasi usullari O'zbek va turk tillarida gul nomlarining qo'llanish chastotasi va semantik konteksti haqida aniq ma'lumotlar olish imkonini bermoqda. Elektron lug'atlar, onlayn matn korpuslari, raqamli platformalar orqali qaysi gul nomi qaysi kontekstda ko'proq qo'llanishi, ularning poetik yoki ilmiy matnlarda tutgan o'rni, tarixiy davrlarga xos xususiyatlar aniqlanadi. Bularning barchasi leksik-semantik jarayonlarni puxta tahlil qilishga, so'zlarning tarqalishi hamda rivoji haqida dalillarga asoslangan xulosalar berishga xizmat qiladi. O'z navbatida, ushbu natijalar turk va o'zbek tillarining tarixiy aloqalarini, milliy-madaniy merosdagi o'xshashlik va tafovutlarni chuqurroq anglashga yordam beradi. Shu bilan birga, zamonaviy me'yoriy til siyosati jarayonida gul nomlarini standartlashtirish, sinonimlarni tartibga solish va ilmiy adabiyotlardagi nomlarni bir me'yorda qo'llashdek vazifalar ham ustuvor bo'lib qoladi.

Xulosa sifatida aytganda, O'zbek va turk tillaridagi gul nomlarining leksik-semantik xususiyatlari faqat lug'aviy birliklar ro'yxati emas, balki ikki xalq madaniyati, tarixi, estetik didi, folklori va adabiyotidagi boy qatlamning mujassam namunasidir. Ular tarixiy jarayonlarda yuz bergan lingvistik integratsiya, ma'rifat va san'at yo'nalishlarining birikish nuqtasida shakllanib, turli davrlarda arabcha va forsa, keyinchalik evropa tillaridan kirib kelgan so'zlar bilan birgalikda milliy lug'at xazinasini boyitgan.

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XX ASR INGLIZ ADABIYOTI DRAMATURGIYASI S. BEKET, G. PINTER, T.

STOPPARD ASARLARI ASOSIDA

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Annotatsiya. XX-asr ingliz adabiyoti dramaturgiyasi turli janrlar, yangi dramaturgik uslublar va ijtimoiy hamda siyosiy mavzularga qaratilgan asarlar bilan ajralib turadi. Ushbu maqolada XX asr ingliz dramaturgiyasining asosiy rivojlanish bosqichlari, yetakchi dramaturglarning ijodi hamda ularning adabiy jarayonga qo'shgan hissasi tahlil qilinadi. Shuningdek, ushbu davr dramaturgiyasining janr xususiyatlari, ijtimoiy va siyosiy mavzulari hamda postmodernistik tendensiyalariga alohida e'tibor qaratiladi. Maqola XX-asr ingliz teatrlarining zamonaviy adabiyotga ta'sirini ham ko'rib chiqadi.

Kalit so'zlar: XX-asr ingliz dramaturgiyasi, teatr, janr, realizm, absurd teatr, siyosiy dramaturgiya, postmodernizm, zamonaviy teatr.

Аннотация. Драматургия английского театра 20-го века отличается разнообразием жанров, новыми драматическими стилями и произведениями, посвященными социальным и политическим темам. В данной статье анализируются основные этапы развития английской драматургии 20-го века, творчество ведущих драматургов и их вклад в литературный процесс. Также особое внимание уделяется жанровым особенностям, социальным и политическим темам, а также постмодернистским тенденциям в драме этого периода. В статье рассматривается влияние английского театра 20-го века на современную литературу.

Ключевые слова: Драматургия 20-го века, театр, жанр, реализм, абсурдистский театр, политическая драматургия, постмодернизм, современный театр.

Abstract. 20th-century English drama is distinguished by its diverse genres, new dramatic styles, and works that focus on social and political themes. This article analyzes the main stages of development of 20th-century English drama, the works of leading playwrights, and their contributions to the literary process. The article also highlights the genre characteristics, social and political themes, and postmodern tendencies in the drama of this period. Moreover, the influence of 20th-century English theatre on modern literature is also examined.

Keywords: 20th-century English drama, theatre, genre, realism, absurd theatre, political drama, postmodernism, contemporary theatre.

XX-asr ingliz dramaturgiyasi o'zining rang-barangligi va janrlar xilma-xilligi bilan ajralib turadi. Bu davrda realizm, absurd teatr, ijtimoiy va siyosiy mavzularga oid asarlar keng tarqaldi. Dramaturgiya faqatgina sahnaviy ijroni emas, balki jamiyatning muhim masalalarini ham aks ettiruvchi san'at turi sifatida shakllandi.

XX asrning boshlarida Bernard Shaw, Jeyms Joys, T.S. Eliot kabi yozuvchilar teatrga yangi uslub va falsafiy yondashuvlar olib keldi. Keyinchalik, Ikkinchi jahon urushidan so'ng Samuel Bekket, Harold Pinter, Tom Stoppard kabi dramaturglar absurd teatr, tajribaviy dramaturgiya va siyosiy teatrlarni rivojlantirdi. Ushbu maqolada XX-asr ingliz dramaturgiyasining rivojlanish bosqichlari, asosiy dramaturglar va ularning asarlarining ahamiyati tahlil qilinadi.

XX-asr ingliz dramaturgiyasi tarixiy, ijtimoiy va madaniy o'zgarishlar bilan chambarchas bog'liqdir. Ushbu davrda dramaturgiya janr jihatidan boyib, yangi teatr maktablari va eksperimental sahna texnikalari paydo bo'ldi.

Birinchi jahon urushi davrida va undan keyin realizm asosiy oqim bo'lib qoldi, biroq 1950-60-yillarga kelib absurd teatr va tajribaviy dramaturgiya keng tarqaldi. Bu jarayonda Samuel Bekketning 'Godotni kutib' asari va Harold Pinterning dramatik asarlari yetakchi o'rin tutdi.

Shuningdek, XX asr dramaturgiyasi jamiyatdagi ijtimoiy o'zgarishlarni aks ettirdi. Britaniya teatrida mehnatkash sinf vakillarining hayotini tasvirlovchi asarlar, inson psixologiyasini chuqur yorituvchi dramatik uslublar rivojlandi.

XX asr ingliz dramaturgiyasida Samuel Becket, Harold Pinter va Tom Stoppard kabi adiblar o'ziga xos o'rin egallaydi. Ularning asarlari dramaturgiyaning rivojlanishiga, janr va uslublarning yangilanishiga, shuningdek, ijtimoiy va siyosiy temalarni ochishda muhim rol o'ynagan. Ushbu uch nafar dramaturgning asarlarida o'rin olgan o'ziga xos xususiyatlarni tahlil qilish orqali, dramaturgiyaning o'rnini va ahamiyatini yaxshiroq tushunish mumkin.

1. **Samuel Becket:** Becketning asarlari, ayniqsa "Waiting for Godot" ("Godotni kutish") kabi asarlar, absurdizmning rivojlanishiga katta ta'sir ko'rsatdi. Uning dramaturgiyasi insonning mavjudligini, uning maqsadsizligini va umidsizlik holatini o'rganadi. Becketning asarlari tashqi va ichki qarama-qarshiliklarni, vaqtni va xotirani, shuningdek, tilning va muloqotning cheklanganligini o'rganadi. Becketning dramaturgiyasida odamning individual tajribasi va undan chiqariladigan umumiy falsafiy savollar asosiy o'rinda turadi.

2. **Harold Pinter:** Pinterning asarlari ko'pincha ma'no va tilning noaniqligi, insonlar o'rtasidagi tashqi va ichki qarama-qarshiliklar bilan bog'liq. Uning dramaturgiyasi "Pinter's Pause" deb ataladigan uslubga asoslanadi – bu, odamlarning so'zlashuvdagi tutilishlari va noaniqliklari orqali o'zaro munosabatlarni namoyon etish usulidir. Pinter siyosiy va ijtimoiy mavzularni, ayniqsa totalitarizm va hokimiyatni o'rganadi. Uning asarlarida tilning manipulyatsiyasi, zulm, va insonning o'z-o'zini anglash jarayonlari muhim o'rin tutadi.

3. **Tom Stoppard:** Stoppardning dramaturgiyasi ko'pincha aqliy, falsafiy va ilmiy mavzularni o'z ichiga oladi. Uning asarlari ko'pincha postmodernizmning elementlarini, ayniqsa, til va mantiqni sinashni o'zida aks ettiradi. "Rosencrantz and Guildenstern Are Dead" asarida Stoppard Shekspirning "Hamlet" asarini yangi badiiy ko'rinishda taqdim etadi, bunda personajlarning mavjudligi va ularning voqealar orasidagi noaniqligi asosiy mavzular sifatida o'rganiladi. Stoppard dramatik formatni yangilaydi va esda qoladigan aqliy va metafizik savollarni kiritadi.

Becket, Pinter va Stoppard o'z asarlarida XX asr ingliz dramaturgiyasining markaziy mavzularini – inson mavjudligining ma'no izlash, til va muloqotdagi noaniqliklar, va siyosiy/sotsial qarama-qarshiliklar kabi masalalarni o'rganishadi. Ularning asarlari teatrning yangi shakllarini yaratish, fikr va tilni yangi uslubda ifodalashda muhim rol o'ynaydi. Bu dramaturglar teatrni faqat ko'ngilochar san'at sifatida emas, balki ijtimoiy va falsafiy savollarni ko'taruvchi o'ziga xos bir shakl sifatida qayta tikladilar. Postmodernizm davrida dramaturgiya yangi shakl va usullarni qabul qildi. Tom Stoppardning murakkab intertekstual dramalari va boshqa yozuvchilarning eksperimental sahna asarlari ingliz teatrining zamonaviy shakllarini shakllantirdi. XX asr ingliz dramaturgiyasi bugungi kunda ham o'z dolzarbligini saqlab qolgan bo'lib, uning ta'siri zamonaviy teatr va adabiyotda yaqqol ko'rinadi.

Samuel Bekket, Harold Pinter va Tom Stoppardning asarlari tahlili

Samuel Bekket (1906-1989) – irlandiyalik dramaturg va yozuvchi bo'lib, absurd teatrning asoschilaridan biri hisoblanadi. Uning asarlarida inson hayotining befoydaligi, yolg'izlik va umidsizlik motivlari ustunlik qiladi. Bekket o'zining eng mashhur asari 'Godotni kutib' (1953) bilan teatr dunyosida inqilob qildi. Bu asar mavjudlikning ma'nosizligi va insonning abadiy kutish holatini aks ettiradi. Bekketning boshqa asarlari, jumladan, 'Oxirgi o'yin' (1957) va 'Krappning so'nggi lentasi' (1958), insonning vaqt va xotira bilan bo'lgan murakkab munosabatlarini ochib beradi. Uning asarlari kam so'zli, ammo mazmun jihatidan chuqur bo'lib, tomoshabinning o'z xulosalarini chiqarishiga undaydi.

XX-asr ingliz dramaturgiyasining eng muhim vakillaridan biri bo'lib, uning asarlarida absurd teatr elementlari yetakchilik qiladi. Uning 'Godotni kutib' (1953) asari absurd teatrning asosiy namunalaridan biri hisoblanadi. Asarda ikkita personaj – Vladimir va Estragon noaniq vaqt va makonda Godot nomli kishini kutishadi. Bu esa insonning mavjudlik haqidagi falsafiy savollariga ishora qiladi. Bekketning boshqa asarlari, jumladan, 'Oxirgi o'yin' (1957) va 'Krappning so'nggi lentasi' (1958) ham inson hayotining befoydaligini va vaqtning cheksizligini aks ettiradi.

Harold Pinter (1930-2008) – ingliz dramaturgi, stsenarist va aktyor bo'lib, u Pinteresque uslubining asoschisi hisoblanadi. Uning asarlarida odatda kuchli psixologik zo'riqish va sirli tahdid mavjud. Pinterning ilk asarlaridan biri 'Xizmatkor' (1957) bo'lib, unda shaxs va hokimiyat o'rtasidagi murakkab munosabatlar aks etadi. 'Tug'ilgan kun' (1957) esa uning eng mashhur asarlaridan biri bo'lib, unda kundalik hayotga sirli va qo'rqinchli unsurlar aralashtirilgan. Pinter o'zining 'Xoinlik' (1978) asarida retrospektiv hikoya qilish uslubidan foydalangan. U 2005-yilda adabiyot bo'yicha Nobel mukofotiga sazovor bo'ldi va butun umr davomida jamiyatdagi noaniqlik va kommunikatsiyaning qiyinchiliklarini yoritishga intildi.

O'zining o'ziga xos dramatik uslubi bilan mashhur bo'lib, u Pinteresque deb ataladi. Uning asarlari ko'pincha absurdlik va qo'rqinchli jimlik bilan ajralib turadi. 'Tug'ilgan kun' (1957) asarida noaniq tahdid muhitini yaratib, personajlar o'rtasidagi g'alati va anglashilmas munosabatlarni ko'rsatadi. Pinterning 'Xoinlik' (1978) asari esa retrospektiv uslubda yozilgan bo'lib, vaqt va xotira mavzulariga urg'u beradi. Uning dramaturgiyasi jamiyatdagi noaniqlik va tushunarsiz munosabatlarni aks ettiradi.

Tom Stoppard (1937-yilda tug'ilgan) – chex asli ingliz dramaturgi va stsenarist bo'lib, uning asarlarida murakkab intellektual mavzular, intertekstual yondashuv va hazil muhim o'rin tutadi. Stoppardning 'Rosenkrants va Gildenshtern o'ldi' (1966) asari Shekspirning 'Gamlet' dramasi asosida yozilgan bo'lib, unda ikkinchi darajali qahramonlar markazga chiqarilgan. Uning 'Arkadiya' (1993) asarida esa matematika, san'at va falsafa mavzulari uyg'unlashgan. Stoppard shuningdek, 'Shakespeare in Love' (1998) kabi mashhur filmlar stsenariylari muallifi hamdir. Uning dramaturgiyasi zamonaviy teatrga katta ta'sir ko'rsatib, klassik va zamonaviy adabiyot o'rtasidagi bog'liqlikni o'rganishga yo'naltirilgan.

Tom Stoppard o'zining intellektual dramalari va intertekstual yondashuvlari bilan tanilgan. Uning eng mashhur asari 'Rosenkrants va Gildenshtern o'ldi' (1966) bo'lib, u Shekspirning 'Gamlet' asariga parodiya sifatida yozilgan. Asarda ikkita ikkinchi darajali qahramonning fojiali taqdiri ko'rsatilib, mavjudlik va tasodifiylik mavzulari yoritiladi. Stoppardning 'Arkadiya' (1993) asari esa ilm-fan va san'at o'rtasidagi bog'liqlikni tahlil qiladi. Uning asarlarida ko'p hollarda murakkab falsafiy va ilmiy g'oyalar sahnada ifodalanadi.

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UO'K 81-13

PROFESSIONAL VOKAL QO'SHIQLARINI RUS TILIDA IJRO ETISH MASALALARI

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Annotatsiya. Ushbu maqolada muallif san'at Oliy o'quv yurtlarida vokal qo'shiqchiligini rus tilida ijro etish masalalari va ularning yechimlari haqida fikr yuritgan.

Kalit so'zlar: vokal, rus tili, matn, ovoz, fonetik talqini, ijro muammosi, ohang, musiqa, nutq, artikulyatsiya, tovushlar, undoshlar, orfoepiya masalalari.

Аннотация. В данной статье автор размышляет о проблемах исполнения вокального пения на русском языке в вузах искусств и их решениях.

Ключевые слова: вокал, русский язык, текст, голос, фонетическая интерпретация, исполнительская задача, мелодия, музыка, речь, артикуляция, звуки, согласные, проблемы орфографии.

Abstract. In this article, the author reflects on the problems of performing vocal singing in Russian in art universities and their solutions.

Key words: vocals, Russian language, text, voice, phonetic interpretation, performance task, melody, music, speech, articulation, sounds, consonants, spelling problems.

Kirish. Ijrochi-vokalchilarni kasbiy yoʻnalishdan tayyorlash chet tillarida ogʻzaki va musiqa sanʼati asarlarini ijro etish koʻnikmalarini shakllantirishni nazarda tutadi. Jahon vokal ijrochiligi madaniyati fondida F.Shalyapin, V.Obodzinskiy, G.Vishnevskaya, L.Kazarnovskaya, M.Gulegina, A.Shagimuratova, N.Baskov kabi ajoyib vokal ijrochilarining qoʻshiqlari oʻrin olgan. Ushbu vokal durdonalari anʼanaviy ravishda yosh vokal ijrochilarining asosiy akademik repertuariga kiritilgan. Koʻpgina asarlarning oʻzbek tiliga tarjimalari mavjud boʻlishiga qaramay oʻzbek tili, shuningdek, jahon amaliyotida “asl tilda” ijro etishga ustunlik beradi.

Xorijiy tildagi matnni toʻgʻri ovoqli talaffuz qilish ilmiy adabiyotlarda umuman yoritilmagan muammo boʻlsa-da, qoʻshiqchilikdagi orfoepiya masalalari bilan L.B. Dmitriev, V.I. Sadovnikov [1], tilshunos olimlar R.I. Avanesov [2], E.-M. Kreh[3; 4] kabi mashhur olimlar, vokalistlar shugʻullangan.

Koʻrinib turibdiki, vokal oʻqituvchilari ovoz ishlab chiqarish, ovoz chiqarish sifati, artikullar apparatlarning toʻgʻri ovoz holati, matn kuylanganda chet tilining normalari va qoʻshiq diksiyasi vazifalariga koʻproq eʼtibor qaratadilar va talaffuzga rioya qilish masalasiga unchalik ahamiyat bermaydilar.

Muammoning dolzarbligi. Har birimiz xorij qoʻshiqlarining oʻzbek tiliga tarjima qilingan holatdagi ijrosini tushunarsiz, buzilgan talaffuzidan maʼlum bir "noqulaylik" hissi bilan tanishmiz, bu esa vokal asarini estetik idrok etishni murakkablashtiradi. Eʼtibor bering, notanish tilda ovoqli matnning fonetik talqinining nomuvofiqligi asl (haqiqiy) amalga oshirishdan u yoki bu darajada (baʼzan juda muhim) ogʻishda namoyon boʻlishi mumkin. “Ohangning milliy xususiyati va nutq intonatsiyasi bilan chambarchas bogʻliqligi tufayli”, deb yozadi M.Ashrafiy, — Oʻzbek tinglovchilari uchun (hatto hech qanday musiqiy tayyorgarligi boʻlmaganlar uchun ham) oʻzbek tilida ijro etilgan ozarbayjon yoki tojik qoʻshigʻi koʻpincha gʻayritabiyy taassurot uygʻotayotganini payqadim...[9,67-70]

Erik Burdonning rus tilidagi “Bahor” asarida, garchi hamma narsani tushunmasangiz yoki umuman tushunmasangiz ham (lekin berilgan epizodning mazmunini bilsangiz), oʻzbek tiliga qaraganda, rechitativ oʻrtasidagi tafovut tufayli rus intonatsiyasiga asoslangan va oʻziga xos intonatsiyaga ega boʻlgan oʻzbek nutqi kuchli seziladi” [8, 237].

Soʻnggi paytlarda akademik va estrada vokalidan dars beradigan baʼzi oʻqituvchilar bu boʻshliqni toʻldirishga harakat qilmoqdalar. Masalan, Oʻzbekiston davlat konservatoriyasining tajribali ustozlari oʻquv yili davomida vokalistlar va vokal oʻqituvchilari uchun trening-darslar oʻtkazib kelishayotganligi diqqatga sazovordir. Masalan, fil.fan.nom. dotsent S. Hamdamova chet tilidagi (xususan, rus, ingliz, fransuz) matnlarning ovoqli ijrosi muammosiga toʻxtalib, matnni iloji boricha asl amalga oshirishga yaqinroq, masalan, uni yozish orqali oʻrganish mumkin, - degan fikrga eʼtiroz bildirib oʻtdi. Bunday keng tarqalgan amaliyot, afsuski, hatto musiqa maktablarida ham mavjud.

Ovoqli nutqning xususiyatlari: Muayyan tildagi ovoqli yoki qoʻshiq aytishning oʻzi shu til tovushining oʻziga xos, alohida shaklidir. Musiqiy zarba nuqtai nazaridan soʻzlarning ovoqli artikulyatsiyasi ritmik va balandlikda tashkil etilgan. Til nutqda ishlaydigan unlilar va undoshlar tizimi sifatida oʻz talaffuz normalariga ega boʻlgan musiqiy shaklda oʻz oʻzgarishini oladi. Rus tilining vokal orfoepiyasi boʻyicha klassik asarni V.I. Sadovnikov " Орфоэпия в пении " [1, 22-24], 1958 yilda nashr etilgan asari qator ijrochilik va nutq muammolarini oʻz ichiga oladi

Bizningcha, ovoqli nutqning talaffuz meʼyorlari "toʻgʻri artikulyatsiya" asosida shakllanadi va bu nutqdan juda farq qiladi. Qoʻshiq aytishda, nutqdan farqli oʻlaroq, unli tovushlar ustunlik qiladi,

ularning artikulyatsiyasi ma'lum bir unli uchun rezonatorlarning xarakterli holatini saqlab qoladi, bu esa qo'shiqchiga fonatsiyada aniqroq ovoz ishlab chiqarishga erishishga imkon beradi. Haqiqiy ko'rsatkich me'yorlarga yaqin bo'lishi yoki ulardan sezilarli darajada chetga chiqishi mumkin. Tilning tizimli belgilarining fonetik o'zgarishlari ijro uslubiga (akademik, kundalik) va vokal asar janriga (qo'shiq, opera ariyasi) qarab farqlanadi.

Biz yuqoridagi fikrlarga asoslanib, vokal ijrochilarimizga qo'shiq aytishda o'tish mexanizmi ishlashi kerakligi hamda har doim quyidagi fikrlarga amal qilishlari kerakligini o'qtirmoqchimiz: "Men bu tilda qanday gapiraman" dan "Men bu tilni qanday kuylayman". Men bu (xorijiy) tilda gaplashamanmi? "

Boshqa tilga o'tish boshqa tizimga (fonemik va ritmik bo'g'inga) o'tishni anglatishini tushunish juda muhimdir [7, p. 116–117]. Tovushlar, undoshlar va birinchi navbatda unli fonemalarning artikulyatsiya holati ona tilidagi artikullar apparatlarning odatiy harakatlari bilan mos kelmaydi. Ovozni amalga oshirishda tillar o'rtasidagi farqlar tenglashtirilgan,- deb taxmin qilish xato. O'xshashlik va o'xshashliklardan "hech qayerga yo'l" sifatida foydalanishni mahalliy tilshunoslar A.V. Sobirova, E.V. Po'latovlar muhim tadqiqotlar qilishgan.[4]. Ovozni amalga oshirishdagi ba'zi ko'rinadigan fonetik tasodiflar ona tilida so'zlashuvchi tomonidan ko'pincha uning idrok etish bazasidagi me'yoriy variantlardan og'ish sifatida aniqlanadi va baholanadi, ular bilan ongsiz taqqoslash sodir bo'ladi. Shunday qilib, rus tili profilida tahsil olayotgan talabalarimiz o'zbek ijrochilari tomonidan qo'shiq aytishda rus unllarining qo'llanilishini "o'ta qizg'in", "juda uzun", "juda ochiq", "yetarlicha yumaloqlanmagan" deb ta'rifladilar [8,29-31].

Musika maktabida o'qiyotganda vokalistlar bilan muloqot qilish tajribamizdan va bugungi voqelikdan shuni bilamizki, vokal o'qituvchilari maktabda rus tilini o'rgangan o'quvchilari kabi o'zbek tilining tovush tizimi haqida juda zaif fonetik ko'nikma va g'oyalarga ega. Shu munosabat bilan bu muammoni yechish bir muncha qiyinlik tug'diradi. Ijrochi o'zi o'rganmagan tilda qo'shiq kuylashi kam uchraydi.

Chet tilida vokal musiqasining fonetik jihatining ilmiy rivojlanishi, ko'rinib turibdiki, quyidagi majburiy bosqichlarni nazarda tutadi:

- ikki tilning qiyosiy fonologik tahlili (mahalliy va xorijiy til),
- vokalni ilmiy eksperimental o'rganish. O'rganilayotgan tilning vokal shaklining fonetik (talaffuz-artikulyatsiya va ritmik intonatsiya) o'ziga xosligi:
- qo'shiq aytishda me'yorlarning bajarilishini o'rganish,
- xorijiy tilda ovoz shakli bilan ishlash bo'yicha uslubiy tamoyillar va tavsiyalar strategiyasini shakllantirish.

- maxsus vokal-fonetik mashqlar tizimini qurish,
- musika materialining akademik inventarini aniqlash.

Xulosa: Xulosa qilib aytganda, qo'shiq nutqi tempo-ritmik nuqtai nazardan ham, artikulyatsiya nuqtai nazaridan ham o'z nutqiga o'xshamaydi. Xorijiy tilda bajariladigan ovozli nutqdagi talaffuz xatolari va noaniqliklari artikulyatsiya aspektida barqaror interferensiya mavjudligi bilan bog'liq. [6,56-60] Vokal musiqasining urg'uli ijrosi nafaqat umumiy estetik tarkibiy qismga ta'sir qiladi, balki to'g'ri semantik farqlanishning oldini oladi. Kichik vokal materialga asoslanib, rus vokal musiqasini ijro etishda fonetik aralashuv haqida faqat ba'zi savollarga aniqlik kiritish mumkin edi.

Artikulyar shovqin belgilarini tahlil qilish vokalistik yo'nalishni, jumladan, turli xil vokal janrlari va uslublarini olishi mumkin. Ushbu qisqacha tadqiqotlar, shubhasiz, amaliy yo'nalishga ega va qo'shiqchilikda xorijiy tillarni talaffuz qilishni o'rgatishning yangi usullarini ishlab chiqishda boshlang'ich nuqta bo'lib xizmat qilishi mumkin. So'nggi yillardagi amaliyot shuni ko'rsatadiki, professional vokalistlar va vokal o'qituvchilari fonetik jihatni o'qitishning yangi texnologiyalariga katta qiziqish bildirishdi.

Vokal musiqasi fonetikasini tadqiq etishning amaliy maqsadi hozirgi uslubiy tavsiyalarni ishlab chiqishda va kelajakda "Vokalist uchun chet tilining amaliy fonetikasi" zamonaviy darsligini yaratishda ko'rinadi. [5] Bu yerda, albatta, tilshunos va musiqashunos olimlar, vokal o'qituvchilarining bilim va tajribasi muhim bo'lib, nutq va qo'shiq ovozi fiziologiyasi sohasidagi mutaxassislarning bilimi, psixoaustika va psixolingvistika ma'lumotlari ham talab qilinadi. Xorijiy

(Rus) vokal musiqasini ijro etish uchun qo'shiq artikulyatsiyasini o'rgatishning zamonaviy usuli vokalchining maxsus fonetik kompetentsiyalarini shakllantirishning ilmiy asoslangan modelini ko'rsatishi kerak. Vokal fonetikasini o'qitishda innovatsion texnologiya multimedia materiallaridan foydalanish bilan bir qatorda, masofaviy o'qitishni ham o'z ichiga oladi.

Ishonchimiz komilki, o'ttiz yildan buyon amalga oshirilayotgan rus (xorijiy) tili fonetikasini o'qitish metodikasi vokalistarni kasbiy yo'naltirilgan holda tayyorlash uchun foydali bo'lishi va bolalar musiqa maktablarida ham, musiqa Oliy o'quv yurtlarida ham qo'llanilishi mumkin.

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UO'K 81-13

O'G'IL BOLALAR NUTQINING LEKSIK-SEMANTIK XUSUSIYATLARI

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Annotatsiya. *ushbu maqolada o'g'il bolalar nutqining leksik-semantik xususiyatlari, ushbu jarayonning ijtimoiy, psixologik va fiziologik omillarga bog'liq holda shakllanishi va rivojlanishida yoshga bog'liq o'zgarishlar batafsil tahlil qilingan. Hususan, nutqning leksik boyligi, undagi foydalanilgan vositalar, bola nutqida uchrashadigan individual xususiyatlar bilan birga, yangi so'zlar o'zlashtirilishi, ularning kontekstda ishlatilishi va bu jarayonning o'yin harakteri haqida kengroq ma'lumotlar berilgan. Shuningdek, bola nutqining rivojlanishida muhim omillar bo'lgan til o'rganishning genetik va ijtimoiy mexanizmlari ham ko'rib chiqilgan. Mazkur maqola, o'g'il bola nutqi xususiyatlarini chuqur tahlil qilishga intilib, mazmunli va boy nutq shakllanishining ichki va tashqi omillarini ochib berishga qaratildi.*

Kalit so'zlar: *o'g'il bolalar, leksik-semantik xususiyatlar, yosh omili, nutq uslubi*

Аннотация. *в данной статье подробно рассматриваются лексико-семантические особенности речи мальчиков, процесс их формирования, а также возрастные изменения, которые наблюдаются со временем. Детально проанализированы лексическое богатство речи, используемые средства выразительности, их разнообразие и влияние на коммуникацию, а также отдельные индивидуальные характеристики, встречающиеся у разных мальчиков. Кроме того, особое внимание уделяется сопоставлению с возрастными и социальными факторами, которые могут оказывать существенное влияние на развитие речевых навыков.*

Ключевые слова: *мальчики, лексико-семантические особенности, возрастной фактор, стиль речи*

Abstract. *this article delves deeply into the lexical-semantic features observed in boys' speech, paying close attention to the intricacies of its development and variation with age. The discussion encompasses an exploration of the wide spectrum of the boys' lexical choices, the array of linguistic tools employed in their communication, and distinctive individual traits that emerge within this demographic group. Furthermore, it sheds light on the dynamic nature of linguistic expression in boys, documenting how their speech evolves through various developmental stages and assessing the broader implications of these changes on their communicative competence.*

Key words: *boys, lexical-semantic features, age factor, speech style*

Kirish. Bolalar nutqi lingvistika ilmining muhim yo'nalishlaridan biri hisoblanib, nutqning shakllanish jarayoni va uning xususiyatlari juda ko'p omillarga bog'liq. Bunda bolaning jinsi, yoshi, ijtimoiy muhit va boshqa individual ko'rsatkichlar asosiy ahamiyatga ega bo'ladi. Ayniqsa, o'g'il bolalar nutqi o'ziga xosliklarga ega bo'lib, undagi semantik ko'rsatkichlar va leksik boylik keng tahlilni talab qiladi. O'g'il bolalar so'z boyligining rivojlanishida ularning qiziqishlari, o'rganish jarayonidagi faoliyati, ijtimoiy va oilaviy sharoiti ham muhim ahamiyat kasb etadi. Ushbu maqola aynan o'g'il bolalar nutqining leksik-semantik tahlilini chuqur o'rganishga qaratilgan bo'lib, bunda nutqdagi yosh xususiyatlari, individual rivojlanish omillari, shuningdek, bola nutqidagi o'ziga xosliklarni batafsil yoritishga e'tibor qaratilgan. Shuningdek, maqola doirasida o'g'il bolalar nutqining rivojlanish bosqichlari, bu jarayonda yuzaga keluvchi muammolar va ularning yechimlari xususida ham fikr yuritiladi.

Metodologiya. Tadqiqotda eksperimental kuzatishlar, ota-onalar bilan so'rovnomalar o'tkazish hamda maktab yoshida foydalanilgan bolalar adabiyoti tahlili asos qilib olindi. Kuzatuvlarda eksperimentlar tanlangan namunalar asosida olib borildi. Shu bilan birga, ota-onalar ishtirokida olib borilgan so'rovnomalar bolalarning so'zlashuv yoki nutqni o'zlashtirishdagi xususiyatlarini atroflicha o'rganishga xizmat qildi. Makro va mikro tahlillar uchun maktab yoshida foydalanilgan bolalar adabiyotlariga tegishli turli janrdagi asarlar mukammal tahlil qilindi. Ma'lumotlar yig'ish jarayonida tadqiqot doirasidan kelib chiqib, 5-12 yosh oralig'idagi 100 nafar o'g'il bolaning kundalik nutqidan namunalar olindi va dekorativ ma'lumotlar konteksti bo'yicha sinchkovlik bilan tahlil qilindi. Tushunchalar semantik guruhlariga bo'linib, ular turlicha darajada tahlil qilindi, ulardagi foydalanish chastotasi oralig'idagi farqlarni aniqlash uchun grafik va statistik usullardan foydalandi va kuzatuvda asosiy e'tibor mazkur natijalarga qaratildi.

Natijalar. Olingan natijalar shuni ko'rsatadiki, 5-7 yosh oralig'ida o'g'il bolalar nutqi oddiy semantik birliklardan foydalanish bilan cheklangan bo'lib, unda emotsional ifodalar ustunlik qiladi. Ularning nutqida o'z his-tuyg'ularini ifodalash yetakchi ahamiyat kasb etadi, bu esa ularning fikrlash doirasining cheklanganligini ko'rsatadi. Shuningdek, bu yosh oralig'idagi bolalarda lingvistik ko'nikmalarning rivojlanishida individual farqlar bo'lishi mumkinligiga ham e'tibor qaratish lozim. 8-12 yosh oralig'ida esa leksik-semantik xilma-xillik sezilarli darajada ortib, mavhum tushunchalar, kengaytirilgan gaplar va murakkab grammatika konstruksiyalaridan tez-tez foydalanilishni kuzatish mumkin. Ushbu yosh oralig'idagi bolalar o'z fikrlarini aniqroq va ravshanroq ifodalashga intiladilar, bu esa ularning ijtimoiy va akademik muvaffaqiyati uchun muhim omil hisoblanadi. Bundan tashqari, texnologik rivojlanish tufayli yosh avlod o'rtasida texnik terminlarning qo'llanishi, jumladan, internet va texnologiyap bilan bog'liq so'zlarning nutqqa integratsiyalashuvi sezilarli ravishda oshgan. Bu jarayon esa ularning bilim doirasini kengaytirishga va zamonaviy texnologiyadan foydalangan holda o'z salohiyatlarini oshirishga xizmat qiladi.

Natijalar shuni ko'rsatdiki:

1. **Erta yoshdagi nutq xususiyatlari:** 5-7 yosh oralig'ida o'g'il bolalar nutqida qisqa va ifodali jumlar ustunlik qiladi. Masalan, "Men bu o'yinni yaxshi ko'raman", "Bu mening mashinam". Undagi so'z boyligi cheklangan bo'lishi evaziga emotsional so'zlar ko'proq qo'llaniladi.

2. **Katta yoshdagi leksik imkoniyatlar:** 8-12 yosh oralig'ida bolalar nutqida mavhum tushunchalarga ega murakkab gaplar uchraydi. Masalan, "Bu kitobni o'qish foydali, chunki unda qiziqarli hikoyalar bor". Texnologik terminlar, masalan, "internet", "mobil telefon" singari so'zlarning ishlatilishi faol kuzatilgan.

3. **Ijtimoiy ta'sir:** Bolalar nutqida oilada o'zlashtirilgan so'zlar soni katta ta'sir ko'rsatadi. Misol uchun, ba'zi o'g'il bolalar do'stlaridan yangi so'zlarni tezda o'zlashtirish qobiliyatiga ega bo'lganlari kuzatildi.

Muhokama. Tadqiqot davomida o'g'il bolalar nutqi qator omillar bilan bog'liq ravishda o'zgarishi aniqlangan. Nutq shakllanishida ta'sir etuvchi omillar orasida nafaqat biologik, balki psixologik va sotsial faktorlar ham muhim ahamiyat kasb etadi. Xususan, nutq uslubi ko'proq oilaviy, ijtimoiy va texnologik muhitga mos ravishda shakllanadi. Oilaviy muhitda bolaning ota-ona va yaqinlari bilan o'zaro munosabatlari, ularning nutq madaniyati va boyligi bolaning lingvistik

rivojlanishiga katta ta'sir ko'rsatadi. Shuningdek, ijtimoiy muhitdagi muloqot doirasi kengaygani sayin, bola yangi so'z va iboralarni o'zlashtiradi. Texnologik muhit esa, ayniqsa zamonaviy sharoitda, bolalar nutqining rivojlanishiga sezilarli ta'sir qiladi, masalan, kommunikatsiya vositalari va internet orqali yangi tendensiyalar paydo bo'ladi. Yosh o'tishi bilan nutqda yangi semantik birliklar paydo bo'lishi va ularning mantiqiy tuzilishi qat'iyroq bo'lishi kuzatiladi. Bola kattalar bilan muloqotda bo'lishi va kitob o'qishga bo'lgan qiziqishi uning tafakkuri va lingvistik imkoniyatlarini boyitadi.

Kuzatuvlar davomida aniqlanganki, o'g'il bolalar o'z hayot tajribalari, qiziqishlari va ularga ta'sir qiluvchi omillar asosida turli xil nutq tarkiblarini rivojlantiradilar. Ularning nutq rivojlanishidagi jarayonlar turli omillar ta'sirida o'zgarib boradi. Misol uchun, hozirgi zamonaviy texnologiyalarning rivojlanishi ushbu jarayonlarni keskin va samarali ravishda boyitib boradi. Internet va zamonaviy o'yinlar orqali bolalarda nafaqat yangi so'zlar shakllanadi, balki ularda mazmun jihatidan chuqurroq tushunchalar ham paydo bo'ladi. Shu bilan birga, texnologiyalar yoshlarni ilm-fanga yanada yaqinlashtiradi, ular orasida fanga oid sohaviy atamalarni anglash va ulardan foydalanish malakalarini rivojlantiradi. Yosh bolalarning bu jarayonga qiziqishlari tabiiy ravishda ularning lug'at tarkibini sezilarli darajada kengaytirishga yordam beradi. Biroq, bolalar nutqini rivojlantirishda boshqa muhim omillar ham borligi ta'kidlanadi. Masalan, oilaviy muhit va ijtimoiy muhiti bolaning so'z boyligini shakllantirishda va unga qanot berishda hal qiluvchi ahamiyatga ega. Oilada to'g'ri nutq madaniyati va ifoda erkinligi ta'minlangan bo'lsa, bolalar bu yerdan ko'p narsa o'rganadi. Shuningdek, ijtimoiy muhit orqali o'zga bolalar bilan muloqot, ijtimoiy faoliyatlarda ishtirok etish bolalar nutqiy rivojida yetakchi omillardan biri sifatida ko'riladi. Shunday qilib, yukoridagi barcha omillar birgalikda bola nutqining shakllanishini shakllantirib boradi.

Xulosa. O'g'il bolalar nutqining leksik-semantik xususiyatlari ularning yoshiga mos o'zgarib boradi. Bu jarayon o'g'il bolalar nutqida paydo bo'ladigan yangi semantik guruhlarining birin-ketin yuzaga kelishi va mavjudlarining yanada boyib borishi bilan xarakterlanadi. Har bir yosh davri til boyligi va nutqning murakkablik darajasida ma'lum bir rivojlanish bosqichlari bilan ajralib turadi. Semantik guruhlarining ko'payishi va ularning qo'llanilishidagi murakkablashuvi esa ayni paytda ular nutq rivojlanishining eng muhim indikatorlaridan biri hisoblanadi. Tadqiqotimiz davomida olingan natijalar maktab ta'limi jarayonida til va nutqni o'rgatish bo'yicha mavzularni yanada boyitish, rivojlantirish va takomillashtirish uchun mustahkam asos yaratadi. Shu orqali bolaning til va nutq rivojlanishidagi o'ziga xos jarayonlar yanada chuqurroq o'rganilib, amaliy tadbirlar uchun keng imkoniyatlar ochiladi.

O'g'il bolalar nutqining leksik-semantik xususiyatlari yoshga, qiziqishlariga va atrof-muhitning ta'siriga qarab o'zgaradi. Tadqiqotlar shuni ko'rsatadiki, texnologik taraqqiyot, ijtimoiy o'zaro ta'sirlar va boshqa omillar natijasida nutqning murakkabligi va boyligi oshib boradi. Masalan, zamonaviy texnologiyalar bilan tanishib borayotgan bolalar o'zlarining kundalik muloqotlarida juda murakkab atama va iboralardan foydalanishni boshlaydilar. Shu bilan birga, bola psixologiyasidagi o'zgarishlar ham til o'zgarishlariga turtki bo'lishi mumkin. Ushbu tahlil maktab dasturlarini boyitish, til rivojlanishini qo'llab-quvvatlash hamda bolalar uchun samarali muloqot usullarini ishlab chiqishda juda foydali bo'lishi mumkin.

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INGLIZ VA O'ZBEK TILLARIDA XOHISH-ISTAK KATEGORIYASINI IFODALASHNING SINTAKTIK USULLARI

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Annotatsiya. Ingliz va o'zbek tillarida xohish-istak kategoriyasi semantik, pragmatik va milliy-madaniy jihatdan o'ziga xos xususiyatlarga ega. Ingliz tilida individuallik va aniq ifoda usullari ustun bo'lsa, o'zbek tilida yumshoqlik, istihola va diniy-madaniy omillar muhim ahamiyat kasb etadi. Ushbu farqlar ikki tilning madaniy asoslari va dunyoqarashi bilan bog'liq bo'lib, tarjima va til o'rganish jarayonida e'tiborga olish lozim. Ushbu maqolada ham ingliz va o'zbek tillarida xohish-istak kategoriyasini ifodalashning sintaktik usullari tahlil qilinadi. Taqqoslash usuli orqali tillardagi muhim farqlar va o'xshashliklar aniqlanadi, bu esa tilshunoslikda yangi yondashuvlarni taklif etadi.

Kalit so'zlar. xohish-istak, sintaktik usullar, taqqoslash, tilshunoslik, kategoriyalar, ifodalash, farqlar va o'xshashliklar.

Аннотация. В английском и узбекском языках категория желания имеет свои особенности в семантическом, прагматическом и национально-культурном аспектах. В английском языке преобладают индивидуальность и четкие способы выражения, тогда как в узбекском языке важны мягкость, адаптация, религиозно-культурный фактор. Эти различия связаны с культурными основами и мировоззрением двух языков и должны учитываться в процессе перевода и изучения языка. В данной статье также анализируются синтаксические способы выражения категории желания в английском и узбекском языках. Сравнительный метод выявляет важные различия и сходства между языками, что предлагает новые подходы в лингвистике.

Ключевые слова. желание, синтаксические приемы, сравнение, лингвистика, категории, выражения, различия и сходства.

Abstract. The category of desire in English and Uzbek has its own semantic, pragmatic, and national-cultural features. While individuality and clear ways of expression prevail in English, softness, idiomatcity, and religious-cultural factors are of great importance in Uzbek. These differences are related to the cultural foundations and worldview of the two languages, and should be taken into account in the process of translation and language learning. This article analyzes the syntactic methods of expressing the category of desire in both English and Uzbek. The method of comparison reveals important differences and similarities in the languages, which suggests new approaches in linguistics.

Keywords. syntactic methods, comparison, linguistics, categories, expression, differences and similarities.

Kirish. Ingliz va o'zbek tillarida xohish-istak kategoriyasini ifodalashning sintaktik usullari muhim ilmiy tadqiqot mavzusidir. Bu soha nafaqat tilshunoslik, balki madaniyatshunoslik va psixolingvistika uchun ham ahamiyatga ega. Xohish-istak kategoriyasi insonlarning ichki motivatsiyalarini, niyatlarini va hissiyotlarini ifodalaydi, bu esa tilning ijtimoiy va psixologik funksiyalarini tushunishga yordam beradi. Har bir til o'ziga xos sintaktik qurilmalarga ega bo'lib, bu tillar orasidagi farqlarni tushunish orqali, til o'rganish va o'qitish jarayonlarini samarali tashkil etish mumkin.

Bundan tashqari, ingliz va o'zbek tillaridagi xohish-istak kategoriyasini taqqoslash, ikki madaniyat o'rtasidagi farqlarni ochib berishi mumkin. Har bir tilning o'ziga xos ifoda vositalari va sintaktik strukturalari, tilning o'ziga xosligini va uning rivojlanish tarixi bilan bevosita bog'liqdir. Shu sababli, bunday tadqiqotlar nafaqat tilshunoslik, balki translatologiya va intercultural communication sohalarida ham muhim ahamiyatga ega.

Xohish-istak kategoriyasini o'rganish, til o'rganuvchilarga to'g'ri ifoda qilish va muloqotda muvaffaqiyatga erishish uchun zarur bo'lgan bilimlarni beradi. Shuningdek, bu tadqiqotlar orqali o'zbek va ingliz tillarining o'zaro ta'siri va translingvistik jihatlarini ham o'rganilishi mumkin, bu esa bilimlarning kengayishiga va xalqlararo muloqotni kuchaytirishga xizmat qiladi. Olingan natijalar, til

o'qitish metodologiyasida yangi yondashuvlar va strategiyalarni ishlab chiqishga yordam beradi, natijada, til o'rganish jarayoni yanada samarali bo'ladi.

Adabiyotlar tahlili. Tilshunos olimlar til va madaniyatni o'zida mujassamlashtiruvchi lingvomadaniyatshunoslik sohasining lisoniy tadqiqi masalalari bilan XX asrning 90-yillaridan shug'ullana boshladilar hamda til, madaniyat, inson shaxsiyati orqali tadbiq etila boshlagan ushbu yo'nalishning muammolari ilmiy izlanishlarda aks eta boshladi. Til va madaniyat munosabatlari haqidagi muhim ma'lumotlar dastavval V.fon Gumboldt [1], keyinchalik E.Sepir [2], B.Uorf [3] kabi taniqli olimlarning ilmiy asoslangan asarlarida o'z ifodasini topgan va ushbu nazariya yuzasidan izlanishlarning rivojlanishiga turtki bo'lgan. Hozirda lingvomadaniyatshunoslik sohasining keng ko'lamli ilmiy tadqiqotlari orasida rus tilshunoslari N.F.Alefirenko [4], A.Vejbitskaya [5], S.G.Vorkachev [6], V.V.Vorobyov [7], V.I.Karasik [8], O.A.Kornilov [9], Y.S.Kubryakova [10], V.A.Maslova [11], E.M.Vereshagin [12], V.N.Teliya [13], V.V.Krasnix [14], E.I.Kukushkina [15] kabi olimlarning xizmatlari beqiyosdir.

Binobarin, olamning lisoniy manzarasida leksik birliklarni o'rganishga qaratilgan bir qancha izlanishlar amalga oshirilgan va xulosalar taqdim etilgan bo'lsada, chog'ishtirish orqali ularning o'ziga xos semantik maydonlari, lingvomadaniy xususiyatlarining o'xshash va farqli jihatlari ochib berilmagan hamda ularning konseptual tasnifi ishlab chiqilmagan.

Tahlil va natijalar. Tadqiqot natijalari ingliz va o'zbek tillarida xohish-istak kategoriyasini ifodalashning sintaktik usullarini o'rganish jarayonida olingan ma'lumotlar asosida shakllandi. Ushbu tadqiqot davomida aniqlangan natijalar, ikki til o'rtasidagi o'xshashliklar va farqlarni, shuningdek, xohish-istak kategoriyasining ifodalash usullaridagi madaniy va psixologik jihatlarni yoritishga yordam berdi.

Tadqiqot natijalari shuni ko'rsatdiki, ingliz va o'zbek tillarida xohish-istak kategoriyasini ifodalashda sintaktik usullar ancha farq qiladi. Ingliz tilida, xohish-istak ko'pincha modal fe'llar va ifodalarning keng spektri yordamida amalga oshiriladi. Masalan, "I want to go", "I would like to eat" va "I wish you were here" kabi jumlar xohish va istakni aniq ifodalaydi. O'zbek tilida esa, xohish-istak ko'proq "men xohlayman", "men istayman" yoki "men xohlardim" kabi shakllarda ifodalanadi. Bu farqlar, til o'rganuvchilarning ingliz va o'zbek tillarida xohish-istakni ifodalash jarayonida qiyinchiliklarga duch kelishiga sabab bo'lishi mumkin.

Tadqiqot davomida aniqlangan yana bir muhim natija shuki, xohish-istak kategoriyasining ifodalashida madaniy kontekst va psixologik omillar muhim ahamiyatga ega. O'zbek madaniyatida xohish-istak ifodalari ko'pincha odob-axloq qoidalariga mos ravishda shakllanadi. Masalan, xohish-istakni ifodalashda ehtiyotkorlik va samimiylilik talab etiladi. Ingliz tilida esa, xohish-istak ko'proq ochiq va bevosita ifodalashga yo'naltirilgan. Bu farq, ikki madaniyat o'rtasida xohish-istakni qanday ifodalashda qiyinchiliklar tug'dirishi mumkin.

Tadqiqot natijalari shuni ko'rsatdiki, an'anaviy o'qitish usullari xohish-istak kategoriyasini o'rganishda yetarli samaradorlikni ta'minlamaydi. O'quvchilar xohish-istakni ifodalashda qiyinchiliklarga duch kelishadi, chunki an'anaviy usullarda ko'proq nazariy bilimlar beriladi. Shuning uchun, interfaol o'qitish metodlarini qo'llash, o'quvchilarni xohish-istakni amaliyotda ifodalashga tayyorlashda samarali bo'ladi. Interaktiv mashg'ulotlar, rolli o'yinlar va guruhli muhokamalar orqali xohish-istakni o'rganish, til o'rganuvchilarning muloqot ko'nikmalarini rivojlantirishga yordam beradi.

Tadqiqot natijalari nafaqat ilmiy, balki amaliy jihatdan ham ahamiyatga ega. Olingan natijalar, til o'qitish jarayonida yangi yondashuvlar va metodologiyalarni ishlab chiqishga xizmat qiladi. Masalan, o'quvchilarga madaniyatlararo aloqalarni hisobga olib, xohish-istakni ifodalashni o'rganishga imkon beradigan dasturlar ishlab chiqish mumkin. Bu, til o'rganuvchilarning kommunikativ kompetensiyalarini oshirishga yordam beradi.

Bundan tashqari, tadqiqot natijalari tilshunoslik sohasida yangi ilmiy yondashuvlarni taklif etadi. Xohish-istak kategoriyasini o'rganish, kognitiv lingvistika va madaniyatshunoslik nuqtai nazaridan o'rganilishi, tilni tushunish va qabul qilish jarayonidagi psixologik omillarni aniqlashga yordam beradi. Bu esa til o'rganish jarayonini yanada samarali qilish imkonini beradi.

Tadqiqot natijalarini muhokama qilish jarayonida, olingan ma'lumotlar asosida xulosa chiqarish va yangi yondashuvlar taklif etish zarur. Ingliz va o'zbek tillarida xohish-istak kategoriyasini ifodalashda sintaktik farqlarni aniqlash, til o'rganuvchilarning qiyinchiliklarini tushunishga yordam beradi. Bunday yondashuv, til o'rganuvchilarning xohish-istakni ifodalash ko'nikmalarini rivojlantirishda asos bo'lib xizmat qiladi.

Madaniy kontekstni hisobga olish va psixologik omillarni tahlil qilish, xohish-istakni ifodalash jarayonida yanada chuqurroq anglash imkonini beradi. Bu, til o'rganuvchilarga muloqotda muvaffaqiyatga erishish uchun zarur bo'lgan bilimlarni beradi. Natijalar va muhokamalar asosida, ingliz va o'zbek tillarida xohish-istak kategoriyasini ifodalashning sintaktik usullarini o'rganish jarayoni, ilmiy va amaliy jihatdan muhim ahamiyatga ega.

Xulosa. Natijalar tilshunoslik va madaniyatshunoslik sohalarida yangi ilmiy yondashuvlarni taklif etadi. Xohish-istak kategoriyasini o'rganish jarayonida kognitiv lingvistika va psixologik omillarni hisobga olish, tilni tushunish va qabul qilish jarayonini yanada chuqurroq anglash imkonini beradi. Olingan natijalar, til o'rganuvchilarga muloqotda muvaffaqiyatga erishish uchun zarur bo'lgan bilimlarni beradi.

Shunday qilib, tadqiqot natijalari ingliz va o'zbek tillarida xohish-istak kategoriyasini ifodalashning sintaktik usullarini o'rganishda muhim ilmiy va amaliy ahamiyatga ega. Olingan natijalar, til o'qitish jarayonini yanada samarali qilishga xizmat qiladi va madaniyatlararo aloqalarni kuchaytiradi. Bu tadqiqotlar, tilshunoslik va madaniyatshunoslik sohalarida yangi bilimlar va yondashuvlar keltirib chiqarishi kutilmoqda, natijada til o'rganish jarayoni zamonaviy talablarga javob beradigan darajada rivojlanadi.

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UO'K 80

THE COGNITIVE STRUCTURING OF THE “EDUCATION AND UPBRINGING” CONCEPT IN UZBEK AND ENGLISH PROVERBS

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Annotatsiya. Ushbu maqola o'zbek va ingliz maqollarida “ta’lim-tarbiya” konseptining kognitiv tuzilishini o'rganadi. Tadqiqot kognitiv lingvistika hamda konseptual metafora nazariyasiga asoslanadi. Maqolada har ikki til materiallari asosida asosiy metaforik modellar aniqlanib, ularning madaniy xususiyatlari taqqoslab tahlil qilinadi. Tadqiqot natijalari shuni ko'rsatadiki, “ta’lim-tarbiya” tushunchasi o'zbek va ingliz tilida turlicha kognitiv asosda shakllangan bo'lib, bu farqlar

madaniyatga bog'liq. Tahlil til va madaniyat o'rtasidagi o'zaro aloqalarni ochib berishga xizmat qiladi.

Kalit so'zlar: *konseptual metafora, ta'lim, tarbiya, maqollar, kognitiv lingvistika, o'zbek tili, ingliz tili*

Аннотация. *Данная статья посвящена когнитивному анализу концепта «образование и воспитание» в узбекских и английских пословицах. Исследование основано на принципах когнитивной лингвистики и теории концептуальной метафоры. На основе языкового материала обеих культур выявлены доминирующие метафорические модели и проведён сравнительный анализ. Результаты показывают, что концепты «образование» и «воспитание» структурируются по-разному в зависимости от культурных особенностей. Работа подчёркивает важность межкультурного подхода при изучении языковых образов мышления.*

Ключевые слова: *концептуальная метафора, образование, воспитание, пословицы, когнитивная лингвистика, узбекский язык, английский язык*

Abstract. *This article investigates the cognitive structuring of the concept of “education and upbringing” in Uzbek and English proverbs. The research is grounded in cognitive linguistics and the theory of conceptual metaphor. Based on linguistic material from both languages, the study identifies key metaphorical models and analyses them from a cross-cultural perspective. The results indicate that the concept of education and upbringing is cognitively structured differently in each language due to cultural influences. The analysis provides insights into how language reflects cultural worldviews and cognitive patterns.*

Keywords: *conceptual metaphor, education, upbringing, proverbs, cognitive linguistics, Uzbek language, English language*

Introduction. The concepts of education and upbringing are central to the development of individuals and societies, representing not only institutional processes but also deeply embedded cultural values. These values are often passed down through generations in the form of proverbs—short, traditional expressions that capture societal beliefs, norms, and collective wisdom. Proverbs play a crucial role in encoding the way communities understand abstract concepts, making them a rich source for cognitive and linguistic analysis (Mieder, 2004). However, how such culturally loaded concepts are cognitively structured in different languages, such as English and Uzbek, remains underexplored.

Cognitive linguistics offers a framework through which abstract domains like education and upbringing can be investigated. According to Conceptual Metaphor Theory (Lakoff & Johnson, 1980), human beings understand and structure abstract concepts via metaphors grounded in physical and cultural experiences. These metaphorical structures are shaped not only by universal cognition but also by culturally specific experiences and worldviews (Kövecses, 2010). For instance, while one culture may conceptualize education through metaphors of construction or discipline, another may view it through the lens of nurturing or collective growth. This variation reflects how different communities experience, transmit, and prioritize educational values.

This study adopts a cognitive linguistic approach to examine how the concept of **education and upbringing** is metaphorically structured in **Uzbek and English proverbs**. Uzbek and English are linguistically and culturally distinct languages: the former is part of the Turkic language family, characterized by high-context, collectivist communication styles, while the latter belongs to the Germanic language group and is associated with low-context, individualistic communication traditions (Hofstede, 2001; Hall, 1976). By examining proverbs in both languages, we can identify the metaphorical mappings that underpin the conceptualization of education and upbringing and how they reflect the cognitive and cultural models of their respective speech communities.

Although metaphor studies have been extensively applied to political discourse, media language, and education-related texts (Charteris-Black, 2011; Deignan, 2005), little attention has been given to traditional discourse forms such as proverbs, especially in non-Western languages like Uzbek. Given the proverb's role in shaping social cognition, a comparative cognitive analysis of

Uzbek and English proverbs offers valuable insights into both universal and culturally specific ways of thinking about education and upbringing.

The main objective of this research is to identify and analyse the **dominant conceptual metaphors** used in Uzbek and English proverbs related to education and upbringing, and to determine the **w** they represent. By focusing on metaphorical expressions in proverbs, this study contributes to the understanding of how language encodes culturally shaped cognition. It also offers implications for cross-cultural communication, language teaching, and translation studies, where recognizing the underlying conceptual frameworks of such key notions is essential for meaningful interpretation and cultural competence.

Methods. This study follows a qualitative, cross-linguistic approach based on cognitive linguistics to examine how the concept of education and upbringing is metaphorically conceptualized in Uzbek and English proverbs. The research is grounded in Conceptual Metaphor Theory (Lakoff & Johnson, 1980), which argues that abstract concepts are understood via concrete experiences through metaphorical mappings. Proverbs, as culturally embedded expressions of collective knowledge, offer a unique opportunity to investigate these mappings across languages and cultures (Mieder, 2004; Kövecses, 2010).

The data set includes several proverbs from both Uzbek and English - selected through purposive sampling. The Uzbek proverbs were collected from verified sources such as “*Tarbiya va odat haqida maqollar, Ilm, kasb-hunar va ilmsizlik haqida maqollar*”, and *xalq maqollarida ta’lim-tarbiyaga oid atamalar*”. English proverbs were drawn from *The Oxford Dictionary of Proverbs* (Speake, 2015) and *The Wordsworth Dictionary of Proverbs* (Manser, 2007). All selected proverbs reflect themes directly related to education and upbringing, including knowledge, learning, moral instruction, child-rearing, and discipline.

Several examples from the Uzbek corpus include: “*Bola — loy, ona — kulol*,” which highlights the mother’s role in shaping the child, and “*Ona suti bilan kirmagan, tana suti bilan kirmas*,” emphasizing the importance of early moral instruction. Similarly, “*Ilm — yorug’lik, jaholat — zulmat*” metaphorically portrays knowledge as light and ignorance as darkness. The proverb “*Kitob — aql qayrog’i*” implies that reading sharpens the mind, while “*Ilm olish — nina bilan quduq qazish*” equates the learning process with a difficult and slow but rewarding effort. These expressions reflect not only traditional wisdom but also deep-rooted metaphorical thinking in Uzbek culture.

For the English corpus, proverbs such as “*Spare the rod and spoil the child*” reflect discipline as a form of guidance. “*As the twig is bent, so grows the tree*” metaphorically expresses the formative influence of early upbringing. “*Education begins at home*” suggests the foundational role of the family in learning, while “*A child is not a vase to be filled but a fire to be kindled*” frames education as the development of internal motivation rather than passive absorption.

All proverbs were analysed using the Metaphor Identification Procedure (MIP) as developed by the Pragglejaz Group (2007). This procedure includes identifying the literal and contextual meanings of words and determining whether a metaphorical mapping exists. Each metaphor was then interpreted within its cultural and cognitive context. For example, in the Uzbek proverb “*Bola — loy, ona — kulol*,” the child is conceptualized as a pliable substance and the parent as a shaper. This suggests that upbringing is cognitively viewed as a process of careful molding. In “*Ilm — yorug’lik*,” knowledge is associated with illumination, implying cognitive enlightenment.

After identification, metaphors were grouped into conceptual categories. In Uzbek, upbringing is frequently framed as shaping, and education is described as a source of light or as a challenging task requiring patience. In English, upbringing is often associated with guidance and discipline, while education is seen as something internal and motivational. These metaphorical structures were then compared to identify both similarities and culturally specific differences.

To ensure accuracy and reliability, metaphor interpretations were reviewed by a second researcher familiar with both languages and cultural contexts. English proverbs were verified using authentic examples from the Corpus of Contemporary American English (COCA), while Uzbek proverbs were cross-checked with their use in printed folklore and educational sources, as comprehensive Uzbek corpora are currently limited.

This methodological approach allows for a deep exploration of how speakers of two different languages metaphorically conceptualize education and upbringing. By focusing on authentic proverbs and culturally grounded metaphorical expressions, the study highlights how language reflects both shared human cognition and culture-specific values.

Results. The analysis of Uzbek and English proverbs revealed several metaphorical patterns that structure the concept of education and upbringing in distinct yet occasionally overlapping ways. Despite cultural and linguistic differences, both languages conceptualize these ideas through metaphors rooted in shared human experience, such as parenting, shaping, growth, discipline, and enlightenment. The findings of this study support the core assumptions of Conceptual Metaphor Theory, which suggests that metaphor is a central cognitive mechanism for structuring abstract concepts like education (Lakoff & Johnson, 1980; Kövecses, 2010).

In the Uzbek corpus, one of the most salient conceptualizations of upbringing was the metaphor of shaping or molding. Proverbs such as “*Bola — loy, ona — kulol*” (The child is clay, the mother is a potter) frame upbringing as a careful and skilled act of forming a child’s future. Similarly, the proverb “*Bola boshidan*” (A child is shaped from the beginning) emphasizes the importance of early moral guidance. These examples suggest that in Uzbek culture, the child is seen as a soft, formable substance, and the parent—especially the mother—is perceived as the primary agent responsible for shaping moral and behavioral traits. This reflects a broader collectivist worldview in which familial and communal roles in upbringing are heavily emphasized (Hofstede, 2001).

Uzbek proverbs also frequently construct education as a difficult and enduring process. For example, “*Ilm olish — nina bilan quduq qazish*” (Learning is like digging a well with a needle) conceptualizes education as an arduous journey requiring patience and effort. This metaphor aligns with the idea of education as a long-term investment rather than an instant result. Other proverbs, like “*Kitob — aql qayrog'i*” (A book sharpens the mind), suggest that knowledge acquisition is cognitively enriching, likening reading to sharpening a blade. These examples reflect a strong cultural emphasis on perseverance, respect for intellectual labor, and the instrumental value of education.

Another dominant metaphor in the Uzbek set is the association of knowledge with light and ignorance with darkness. “*Ilm — yorug'lik, jaholat — zulmat*” clearly presents this dualism, reinforcing the notion that education brings clarity, wisdom, and progress, while ignorance leads to limitation and backwardness. Similar metaphors appear in English as well, such as “*Learning is the eye of the mind*,” which illustrates a cross-cultural tendency to associate education with vision and light (Deignan, 2005).

In the English corpus, upbringing is often framed as guidance and correction. The proverb “*Spare the rod and spoil the child*” metaphorically supports the idea that discipline is necessary to ensure moral development. Although contemporary values may challenge the literal meaning, the underlying metaphor of parenting as structured control still persists in many Anglophone cultural contexts. Moreover, “*As the twig is bent, so grows the tree*” reflects a metaphor nearly identical to “*Bola boshidan*” in Uzbek, emphasizing that early childhood influences are formative and long-lasting. This parallel suggests a shared cognitive model of early moral and behavioral shaping.

Unlike Uzbek proverbs, many English ones conceptualize education as inner growth and motivation. “*A child is not a vase to be filled but a fire to be kindled*” indicates that education is not about external imposition but about inspiring curiosity and independent thinking. This aligns with more individualistic educational ideologies common in Western cultures, where learners are encouraged to become autonomous and self-driven (Holliday, 1999).

In both languages, knowledge is highly valued, but the routes to acquiring it differ metaphorically. Uzbek proverbs emphasize hard work and respect for elders as sources of wisdom, while English proverbs highlight curiosity, early discipline, and inner development. The cross-linguistic comparison reveals not only common conceptual metaphors—such as *upbringing as shaping* or *education as enlightenment*—but also culturally grounded differences in how responsibility, agency, and learning are framed.

These findings demonstrate that while metaphorical structures often reflect universal experiences, their specific linguistic realizations are shaped by culture. As Kövecses (2010) points

out, conceptual metaphors are both universal and variable—universal in cognitive origin, yet variable in cultural instantiation. This study confirms that education and upbringing are cognitively grounded concepts, but their metaphorical framing differs significantly across Uzbek and English proverbial discourse.

Discussion. The findings of this study confirm that metaphorical expressions in Uzbek and English proverbs reflect deeply rooted cultural models of education and upbringing. While both languages conceptualize education and upbringing through metaphorical structures such as shaping, guiding, and enlightening, the ways in which these metaphors are framed differ significantly based on cultural values, educational philosophies, and social norms. These differences align with previous research on cultural variation in metaphor usage (Kövecses, 2010; Charteris-Black, 2004).

In Uzbek proverbs, upbringing is often metaphorically framed as shaping a malleable substance, with the child depicted as clay and the parent, especially the mother, as the potter—as seen in “*Bola — loy, ona — kulol.*” This reflects a collectivist cultural orientation where family and parental authority play a central role in moral and behavioral formation (Hofstede, 2001). Similarly, the frequent use of metaphors such as “*Ilm — yorug‘lik*” and “*Kitob — aql qayrog‘i*” illustrates a cultural belief in knowledge as both enlightening and empowering, but only attainable through hard work and persistence, as shown in “*Ilm olish — nina bilan quduq qazish.*” These metaphors support a worldview in which education is a lifelong, effortful process, rooted in respect for tradition and authority.

In contrast, English proverbs often present education as a form of inner awakening and upbringing as early guidance. For instance, “*As the twig is bent, so grows the tree*” shares structural similarities with Uzbek metaphors about early formation but focuses on the long-term impact of discipline. Meanwhile, proverbs like “*A child is not a vase to be filled but a fire to be kindled*” highlight an individualistic and constructivist perspective, viewing education as the development of personal potential and self-direction (Holliday, 1999). This metaphorical framing suggests that learning is not about passive reception but active engagement—a perspective aligned with Western pedagogical approaches that emphasize learner autonomy.

The comparison reveals that while similar conceptual metaphors exist—such as *education as light* or *upbringing as shaping*—their connotations and cognitive emphasis differ across cultures. In Uzbek, metaphors are grounded in collective responsibility and perseverance, whereas in English, they are more likely to reflect self-motivation and the nurturing of individual abilities. As Lakoff and Johnson (1980) suggest, metaphors do not simply decorate language but structure thought, and this study illustrates how these structures differ even when addressing universally important concepts.

Conclusion. This study investigated how the concept of education and upbringing is cognitively structured in Uzbek and English proverbs. Using the framework of Conceptual Metaphor Theory, the research identified key metaphorical models in both languages and compared how these models reflect differing cultural values. While both languages share some universal conceptual structures, their metaphorical realizations reveal distinct worldviews shaped by collectivist and individualist traditions.

Uzbek proverbs tend to emphasize collective responsibility, early formation, and respect for authority in the process of education and upbringing. English proverbs, on the other hand, often stress personal development, inner motivation, and structured guidance. These differences highlight how metaphor serves not only as a linguistic tool but also as a window into culturally embedded ways of thinking.

Overall, the study confirms that proverbs are valuable resources for exploring culturally specific cognitive models. The findings contribute to the fields of cognitive linguistics, paremiology, and intercultural communication, and may serve as a foundation for further cross-cultural metaphor research.

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PROVERBS AND IDIOMS OF FRIENDSHIP: A LINGUOCULTURAL COMPARISON BETWEEN ENGLISH AND UZBEK

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Annotatsiya. Maqolada do'stlik tushunchasi tadqiqotini muxokama qilish uchun turli o'zbek va ingliz idiomalari va maqollari taqqoslanadi. Tadqiqotda do'stlikka oid maqol va idiomalarning o'zbek va ingliz tillarida qanday qo'llanishi qiyoslanadi va taqqoslanadi. Ilgari tilning madaniyatlararo o'zaro munosabatlardagi ahamiyati ko'rsatilgan, so'ngra do'stlikka qaratilgan maqol va iboralar bo'yicha ikki til o'rtasidagi farqlar muxokama qilingan.

Kalit so'zlar: maqol va idiomalar, til madaniyatini taqqoslash, madaniy kontekst, ekvivalent, qadriyatlar.

Аннотация. Статья сравнивает различные узбекские и английские идиомы и пословицы, чтобы обсудить исследование концепции дружбы. Исследование сравнивает и противопоставляет, как пословицы и идиомы, касающиеся дружбы, используются в узбекском и английском языках. Значение языка в межкультурных взаимодействиях было ранее проиллюстрировано, а затем были обсуждены различия между двумя языками в отношении пословиц и выражений, сосредоточенных на дружбе.

Ключевые слова: пословицы и идиомы, культурное сравнение языков, культурный контекст, эквивалент, ценности.

Abstract. The article compares various Uzbek and English idioms and proverbs to discuss the research of friendship conception. The study compares and contrasts how proverbs and idioms regarding friendship are used in the Uzbek and the English language. The significance of a language in cross-cultural interactions was previously illustrated, and then the differences between the two languages were discussed regarding proverbs and expressions that centred on friendship.

Keywords: proverbs and idioms, lingua cultural comparison, cultural context, equivalent, values.

Introduction. In every culture, friendship is a universally significant relationship that has maintained its significance and worth since the creation of humans. It symbolises a type of interpersonal interaction built on closeness, understanding, respect, and shared interests. Finding a true friend requires us to think about how we may be good friends and be kind to others. Friendship is a psychological concept in Uzbek, there is a saying 'Xalq do'stligi-yurt boyligi' (the population's friendship is the country's welfare) and this means friendship is considered globally important since it can bond true relationships. The nation can be powerful where friendly relationships are built. Every humankind needs a true friend in their life and having that helps to maintain their life balance. The significance of friendship is seen in the saying "Do'stingni kimligini ayt, sening kimligingni aytib beraman" (Tell me who your friends are, then I will tell you who you are). This represents how a person must be careful when choosing friends. A great Turkic poet, statesman, and thinker A.Navai wrote one of his ghazals about friendship. This ghazal does not tell praise for a good friendship but also it tells us how a good friend must not behave. (Navai 1491-96.)

Culture is inextricably linked to language. Without language, culture cannot be completely acquired, nor can it be effectively expressed and transmitted. Without culture, language cannot exist.

(Naik, A. R., Baker, S., Changiz Mohiyeddini, & Boston Symphony Orchestra, 2023). Naik (2023) states that culture has many definitions. It is a set of beliefs, values, norms, customs, traditions, rituals, and a way of life that differentiates one group from another. According to Clifford (1986), culture is neither described as an object, nor is it “a unified corpus of symbols and meanings that can be interpreted. Culture is contested, temporal, and emergent”. Kim (2024), language is a dynamic process, and it is the general view of culture. The role of language is to maintain one's own culture and to acquire a new culture and new knowledge. Second or foreign language learning enables one to understand life through the lens of another culture. It is often observed that ‘if you learn one foreign language, the second one will be easier to learn.’ We cannot imagine any nation without its proverbs and idioms, since they represent cultural understandings, differences, traditions, and peculiarities. The roots of proverbs are associated with giving advice based on tested experiences, whereas idioms represent cultural perceptions and traditions. Language is considered as a mirror of a nation. Proverbs and idioms, in turn, represent the lifestyle and critical thinking of those people.

According to Vula and Tyfekçi (2024), idioms can bond friendship relationships among natives since they serve as shared references and inside jokes. Learning and understanding idiomatic expressions demands people to deeper understanding of a language and its culture.

As every culture has its significance and cultural beliefs English and Uzbek culture are rich in their cultural contexts. Uzbek culture highlights collectivism while the English lifestyle emphasizes an individual approach. In Uzbek culture, family ties are strong, social gatherings are important, and extended families play a significant role. Uzbeks highlight respect for elderly people and give great value to their parents and families. English people emphasize personal freedom, and they have strict rules in terms of punctuality, politeness, queuing, and respect for elders. British humour is featured by its wit, irony and understatement. The influence of religion also varies greatly between the two nations.

The semantic analysis was highlighted as the basis of the research. It analyzes the comparison and translation problems in the two languages. Respect, responsibility, honesty, and mutual understanding are all important components of friendship in Uzbek culture. In the two cultures, friendship is valued among family members as well as between two individuals. Being a good friend requires being sincere, encouraging, and committed to one another. “Do'stlik bir shahardirki, kaliti vafo, aholisi esa vafodorlardir” is an Uzbek proverb. According to folk proverbs, “Loyalty is the key to friendship, and its citizens are the loyal.” In two cultures, friendship is highly regarded as a unique bond among two or more individuals. We can gain a greater knowledge of cultural variations by comprehending and contrasting common idioms and proverbs. In English, they say: “Better lose a jest than a friend”, in Uzbek, “Do'stsiz boshim-tuzsiz oshim” (My head without a friend is like plov (Uzbek food) without salt). We can find a lot of similar proverbs in the two languages such as: “A friend in need is a friend indeed” in English and in Uzbek, “Do'st boshga kulfat tushganda bilinadi” (A friend is known in hardship). “Old friends are best” vs “Eski do'st-oltin, yangi do'st-kumush” (An old friend is gold, a new friend is silver) which highlights the value of long-term relationships in the two cultures. English proverbs tend to be more direct while Uzbek ones rely on more contextual understanding. *A man is known by the company he keeps-Do'stingni kimligini ayt, sening kimligingni aytaman.* In Uzbek, there are some proverbs, and we cannot find their equivalents in English since they represent one nations' culture. For example, *Sipohiydan oshnang bo'ladi- yoningda bolting bo'ladi.* (If your friend is sipohiy (a type of soldier in Uzbek culture) warrior, you should carry an axe). *Mard kurashda bilinar, do'st tashvishda.* (A brave man is tested in a Kurash (Uzbek sport) battle, and a friend in trouble)

English and Uzbek idiomatic expressions are also differentiated or can be found in similar: *Friends in high places-Yog'li joyda tanish va do'stlari bor* (A person who has some friends working in higher positions). *Birds of a Feather flock together- O'xshatmasdan uchratmas* (People who have a lot in common). *In the same boat-Kemaga tushganni joni bir.* To be thick as thieves-Ikkisining orasidan qil o'tmaydi (A hair wouldn't pass between the two of them) which means two friends are extremely close.

Proverbs and idioms contribute to the unique linguistic character of a culture. As Uzbeks say, “Yuz so‘m puling bo‘lguncha, yuzta do‘sting bo‘lsin” (Instead of having a hundred sums of money, have a hundred friends). This shows that friends are dearer than money. Here we can see cultural values and unique traditions. Uzbek proverbs often show imagery and metaphors from communal living: “Arpa-bug‘doy bir kuninga yaraydi, sodiq do‘sting o‘lguningcha yaraydi” (Barley and wheat suffice for one day, but a loyal friend is valuable for a lifetime). “Bir ko‘rgan tanish, Ikki ko‘rgan-bilish.” (Meaning: Meeting someone once makes them an acquaintance but meeting them twice leads to a greater level of familiarity). Meanwhile, English proverbs reflect imagery related to commerce: “A friend in court is better than a penny in a purse”. English and Uzbek proverbs connecting with the concept of “friendship” reflect the mentality, culture and traditions of a nation and take an important place in the language of this nation. (Abdullaeva, 2017)

Methodology. According to the study, proverbs and idioms were sourced from monolingual and bilingual dictionaries, folk sayings, and linguistic studies. As Abdullayeva (2017) states, proverbs reflect practically a great deal of details of the everyday life of even ordinary people. According to Mukhtarov (2018), the findings were analyzed to identify patterns, similarities, and differences between English and Uzbek proverbs and expressions related to the concept of friendship.

Discussion. Proverbs are used differently in Uzbek and English cultures, and their origins are connected to relationships, customs, and cultural understanding. In both languages, proverbs and idioms about the idea of friendship are used to emphasise loyalty, honesty, and support. Now, let's discuss one proverb closely. “A broken friendship may be soldered but will never be sound” This proverb is used to express that everyone must give great value to their friendship and defend it with loyalty and honesty, otherwise it can damage the relationships. Maybe as time passes, it can be repaired, but it cannot be exactly as strong as it was in the past. This English proverb can be equivalent to Uzbek proverbs: 1) “Do‘st ziyonkor bo‘lmas, ziyonkor do‘st bo‘lmas” (A friend is never harmful, otherwise he is not a friend). 2) “Do‘st og‘ir kunda bilinar” (A friend in need is a friend indeed). 3) “Jon og‘ritgan do‘st bo‘lmas” (Who harms you is never a friend). 4) “Chin do‘st boringni oshirar, yo‘g‘ingni yashirar” (A true friend hides your secrets)/ (A real friend builds you up and covers your weaknesses.)

Conclusion. Since they enhance the clarity and fluidity of sentences, proverbs and colloquial expressions are an integral part of human speech in both cultures. In the two languages, they highlight and represent the customs, way of life and cultural background. As a result, both countries use proverbs and idioms in ways that are both similar and different. Furthermore, because of social and temporal dynamics, they may be employed in different ways, and we may not be able to identify perfect translations. Although many of the proverbs have exact translations, it is important to note that some do not, as the two languages do not belong to the same linguistic groups. Nevertheless, cultural similarities and beliefs make it easier for us to understand and translate the meanings of these proverbs.

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FIGURATIVE LANGUAGE IN PRE-ELECTION PROGRAMS

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Annotatsiya. Ushbu tadqiqot saylovoldi dasturlarida obrazli tildan foydalanishning rolini o'rganadi, uning saylovchilarning idrokiga va siyosiy ta'sirga qanday ta'sir ko'rsatishini tahlil qiladi. Tadqiqot siyosiy kommunikatsiyada ishlatilgan metaforalar, gipertbola, personifikatsiya, simbolizm va boshqa obrazli ifodalarni o'rganish uchun diskurs tahlili va kognitiv lingvistika usullaridan foydalanadi. Tadqiqotda O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning saylovoldi nutqlariga alohida e'tibor qaratilib, uning obrazli tildan foydalanishi siyosiy narrativlarni qanday shakllantirishi, jamoatchilik fikriga qanday ta'sir ko'rsatishi va saylovdagi muvaffaqiyatga qanday hissa qo'shishi tahlil qilinadi.

Kalit so'zlar: obrazli til, siyosiy diskurs, saylov kampaniyalari, ta'sir qilish, retorika, kognitiv lingvistika

Аннотация. В этом исследовании изучается роль образного языка в предвыборных программах, анализируется его влияние на восприятие избирателей и политическое убеждение. В исследовании используется анализ дискурса и когнитивная лингвистика для изучения риторических приемов, таких как метафоры, гиперболы, персонификации, символизм и другие образные выражения, используемые в политической коммуникации. Особое внимание уделяется предвыборным речам президента Республики Узбекистан Шавката Мирзиёева, анализируется, как его использование образного языка формирует политические нарративы, влияет на общественное мнение и способствует успеху на выборах.

Ключевые слова: образный язык, политический дискурс, избирательные кампании, убеждение, риторика, когнитивная лингвистика

Abstract. This study explores the role of figurative language in pre-election programs, analyzing its impact on voter perception and political persuasion. The research uses discourse analysis and cognitive linguistics to examine rhetorical devices such as metaphors, hyperbole, personification, symbolism, and other figurative expressions used in political communication. A particular focus is placed on the pre-election speeches of the Republic of Uzbekistan President Shavkat Mirziyoyev, analyzing how his use of figurative language shapes political narratives, influences public opinion, and contributes to electoral success.

Keywords: figurative language, political discourse, election campaigns, persuasion, rhetoric, cognitive linguistics

Introduction. Figurative language is a powerful tool in political discourse, particularly in pre-election campaigns, where it shapes public perception, influences voter emotions, and reinforces ideological narratives. Since politicians dedicate time and effort to crafting eloquent speeches for voters, their arguments frequently incorporate rhetorical devices such as irony, allusion, parallelism, metaphor, and simile[1] [2]. In the context of Uzbekistan's political landscape, the candidates' pre-election programs play a crucial role in defining their visions for national development. By analyzing the figurative language used in the Uzbekistan Liberal Democratic Party's (O'zLiDeP) 2024 pre-election program, this study aims to uncover the rhetorical techniques employed to engage voters and shape electoral discourse[3]. The research will explore how linguistic devices enhance the persuasiveness of political messaging and contribute to voter mobilization. Understanding these rhetorical strategies not only provides insights into political communication but also highlights the broader implications of language in shaping public opinion.

Literature Review. Political discourse has long been a subject of linguistic and rhetorical analysis, with scholars recognizing the role of figurative language in persuasion, emotional appeal, and ideological framing. Numerous studies have examined how political leaders use metaphors to simplify complex issues, hyperbole to amplify urgency, and symbolism to strengthen national identity. Gerard Steen asserts that the strategic use of metaphorical language is a potent tool for

politicians, enabling them to gain or maintain power[4]. He further emphasizes that metaphor in political discourse functions as a "fundamentally persuasive discourse act." Several researchers have also highlighted the use of hyperbole and personification in political speeches. Charteris-Black (2018) discusses how political figures employ exaggerated claims to generate emotional responses and build a sense of immediacy in electoral campaigns[5]. Similarly, Chilton (2004) explores how the personification of the state or democracy itself reinforces a collective identity among citizens, making abstract political concepts more tangible[6]. Studies on Uzbek political rhetoric remain relatively scarce, but emerging research suggests that Uzbekistan's political leaders frequently employ figurative speech to evoke national pride and continuity. Central Asian researchers, such as Taubaldiyev[7], Fayziyeva[8][9], and Normukhamedova[10], highlight how different functional language elements are integrated into modern electoral campaigns or political speeches to legitimize leadership and foster national unity. However, there has been little systematic analysis of how figurative language is specifically utilized in Uzbekistan's contemporary pre-election programs. By bridging the gap between global rhetorical theory and regional political discourse, this research provides a unique perspective on how linguistic strategies function within an evolving democratic framework.

Research Methodology. This study employs a qualitative research approach utilizing discourse analysis and rhetorical criticism to examine the use of figurative language in the Uzbekistan Liberal Democratic Party's (O'zLiDeP) 2024 pre-election program. The methodology focuses on identifying and interpreting rhetorical devices used to shape political narratives, influence voter perception, and evoke emotional engagement. The study follows a descriptive-analytical model, systematically analyzing the textual elements of the election program to classify different types of figurative language. This approach enables an in-depth exploration of how linguistic techniques contribute to the persuasive power of political discourse. The primary data source is the official text of the O'zLiDeP's pre-election program, as published on its official website. The document was selected due to its significance in shaping public opinion and voter decision-making during the 2024 election campaign. No secondary media interpretations were used to ensure direct analysis of the authentic political discourse.

The analysis was conducted in three key stages:

1. Identification of Figurative Language: The text was examined for instances of metaphor, simile, hyperbole, personification, symbolism, and other rhetorical devices.
2. Categorization and Classification: Each identified instance was classified based on its rhetorical function—whether it served to inspire, persuade, establish national identity, or evoke emotional response.
3. Contextual and Functional Interpretation: The identified rhetorical devices were analyzed within the political and cultural context of Uzbekistan, evaluating their intended impact on voter perception and political mobilization.

To ensure accuracy and objectivity, the study employed a context-driven approach, interpreting each figurative expression within its broader political and ideological framework. Additionally, findings were cross-verified with existing studies on political rhetoric to maintain consistency in classification and interpretation.

Results and Analysis. Shavkat Mirziyoyev's speech makes extensive use of **metaphors** to depict Uzbekistan's progress as an ongoing journey of transformation. One notable example is his statement: "*Yangi O'zbekiston – inson qadri ulug'lanadigan mamlakat bo'lmog'i kerak.*" (New Uzbekistan must be a country where human dignity is honored.) This phrase functions metaphorically because a country does not literally "honor" dignity; instead, it suggests that Uzbekistan is evolving into a place where human rights and individual worth are prioritized. By framing Uzbekistan as something that can develop and change, Mirziyoyev presents his leadership as a key force guiding this transformation. This metaphor reassures voters that their nation is moving forward under his leadership and that reforms are actively shaping a better society. Another example of metaphor in his speech is "*O'zbekiston – bu olamda bitta, yagonadir! Bizga boshqa joyda Vatan yo'q.*" (Uzbekistan is the only one in the world! We have no other homeland.) While this might seem like a literal

statement, it functions metaphorically by elevating Uzbekistan's uniqueness beyond a simple geographical or political entity. The implication is that Uzbekistan is not just a nation but an irreplaceable home, an emotional and cultural identity that cannot be replicated elsewhere. This metaphor intensifies national pride and unity by reinforcing the idea that citizens have a special duty to protect and develop their homeland.

Hyperbole is another prominent rhetorical strategy in the speech. Mirziyoyev's declaration, "*Va'da emas, natija! Ertaga emas, bugun!*" (Not a promise, but a result! Not tomorrow, but today!) exemplifies this. The phrase exaggerates the immediacy of change, suggesting that results can be seen instantly, which is not realistic in governance and policy implementation. By insisting that reforms are happening "today" rather than in the distant future, Shavkat Mirziyoyev reassures voters that his leadership is not just about making promises but delivering tangible results in the present moment.

Personification is also present in his speech, particularly in the way he describes Uzbekistan's national development. The phrase "*Yangi O'zbekiston taraqqiyoti uchun birlashaylik!*" (Let's unite for the progress of New Uzbekistan!) personifies the country as an entity that can progress and develop. In reality, a nation itself does not physically "progress"—it is the people and policies that drive change. However, by attributing human-like qualities to the country, Mirziyoyev strengthens the emotional appeal of his message, encouraging collective responsibility and participation in national reforms. This rhetorical approach positions Uzbekistan as a shared project that every citizen is actively shaping.

Symbolism is another powerful tool in his speech. When Mirziyoyev states, "*Kelgusi avlodlarimiz bizga ana shu muqaddas burchni qanday uddalaganimizga qarab baho beradi*" (Future generations will judge us by how we fulfill this sacred duty), he invokes deep cultural and historical symbolism. The phrase "sacred duty" transforms governance into something more than just political responsibility—it becomes a moral and almost spiritual obligation. This kind of symbolic language reinforces the idea that the reforms being undertaken are not just policies but a historical mission that will define the legacy of the current generation.

In conclusion, Mirziyoyev's speech skillfully employs figurative language to enhance its persuasiveness and emotional depth. Metaphors frame Uzbekistan's transformation as a journey, creating a sense of direction and progress. Personification encourages national unity by making Uzbekistan seem like a living entity, while symbolism ties modern political objectives to historical and moral legacies.

Conclusion and Recommendations. The analysis of figurative language in the Uzbekistan Liberal Democratic Party's (O'zLiDeP) 2024 pre-election program reveals the strategic use of rhetorical devices to influence voter perception and enhance political messaging. Through the use of metaphors, hyperbole, personification, and symbolism, the speech frames national progress as a journey, amplifies the urgency of reforms, and strengthens collective identity. These rhetorical strategies not only simplify complex political narratives but also evoke emotional responses, fostering a deeper connection between the electorate and the political agenda. The findings demonstrate that figurative language plays a crucial role in political persuasion, shaping how voters interpret leadership qualities, policy proposals, and national vision. Metaphors of renewal and strength create an image of a dynamic, evolving Uzbekistan, while hyperbolic statements intensify the importance of electoral decisions. Similarly, personification of the nation and symbolism rooted in historical and cultural references reinforce national unity and pride. Future research should expand beyond a single party's election program to conduct a comparative analysis of multiple candidates and political parties in Uzbekistan. Additionally, a quantitative study on voter responses to figurative speech could provide deeper insights into its effectiveness in political mobilization. Understanding these rhetorical strategies will not only enhance scholarly discussions on political linguistics but also contribute to media literacy and critical thinking among voters, helping them recognize the persuasive techniques embedded in political messaging.

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METAFORANING LINGVISTIK VA KOGNITIV TALQINI**M.I.Sotvoldiyeva, tayanch doktorant, Farg'ona davlat universiteti, Farg'ona**

Annotatsiya. Metafora mavzusi tilshunoslar uchun uzoq vaqt davomida diqqat markazida bo'lib kelmoqda, ham mahalliy, ham xorijiy olimlar tomonidan chuqur o'rganilmoqda. Ushbu maqolada metaforaning lingvistik va kognitiv jihatlarini tahlil qilingan.

Kalit so'zlar: metafora, kognitiv metafora nazariyasi, metaforaning semantik mazmuni, haqiqiy ma'no, metaforik ma'no, metaforaning lingvistik jihatlarini, metaforaning pragmatik xususiyatlari.

Аннотация. Метафора является темой, которая долгое время находится в центре внимания лингвистов и глубоко изучается как отечественными, так и зарубежными учеными. В данной статье анализируются лингвистические и когнитивные аспекты метафоры.

Ключевые слова: метафора, когнитивная теория метафоры, семантическое содержание метафоры, буквальное значение, метафорическое значение, лингвистические аспекты метафоры, прагматические свойства метафоры.

Abstract. Metaphor has been a subject of focus for linguists for a long time and has been thoroughly studied by both domestic and foreign scholars. This article analyzes the linguistic and cognitive aspects of metaphor.

Key words: metaphor, cognitive metaphor theory, semantic content of metaphor, literal meaning, metaphorical meaning, linguistic aspects of metaphor, pragmatic properties of metaphor.

Kirish. Dunyo tilshunosligida lingvokognitiv, lingvomadaniy munosabatni o'rganishga e'tibor kuchayganligi ularni o'zida yaqqol aks ettiruvchi kognitiv metaforaning tadqiqi zarurati muhim masala ekanligini ko'rsatadi. Metafora mavzusi tilshunoslar uchun uzoq vaqt davomida diqqat markazida bo'lib kelmoqda, ham mahalliy, ham xorijiy olimlar tomonidan chuqur o'rganilmoqda. U semantik va stilistik nazariyada muhim o'rin tutadi, shuningdek, psixolingvistika, sintaktika va pragmatika sohalarida ham tadqiqotlar olib boriladi. Metafora va uning ishlash mexanizmlariga bag'ishlangan ilmiy ishlar soni oshib bormoqda, bu esa metaforizatsiya jarayonining murakkabligini va uning yanada chuqurroq o'rganilishi zarurligini ko'rsatadi.

Metafora dastlab antik davrda ritorikada vujudga kelib, insonning intellektual sohalarini zabt etgan. Eng kuchli tasvir vositasi hisoblanadi. Metafora tushunchasining ilmiy talqini qadimgi grek faylasufi va olimi Arastuning tadqiqotlarida uchraydi. Uning fikricha, "inson boshqa jonli mavjudotlardan o'xshatish qobiliyatiga ega ekanligi bilan ham farqlanadi, hatto dastlabki bilimlarni

u o'xshatishdan oladi va bu jarayon samaralari barchaga huzur bag'ishlaydi" [1]. Bundan tashqari metafora atamasi ilk bor Izokratning "Evagorus" asarida qo'llangan. Metaforik ma'nolar turli narsalarga asoslanib vujudga keladi. Ular insonning tashqi ko'rinishi, jismoniy va ruhiy holati, hayot bosqichlari, tana a'zolari va boshqalar. Bugungi kunda metafora kategoriyasi o'zining yangidan-yangi qirralarini namoyon qilmoqda. Turli fanlarning kesimida kognitiv, nominativ, kommunikativ, etnomadaniy, jihatlaridan keng va atroflicha tadqiq etilmoqda. Antik davr donishmandlaridan yana biri Kvintilianning yozishicha, "metafora yaratuvchining inoyati va borliq hodisalarini nomlash uchun xizmat qiladigan cheksiz xazinadir" [2]. Sitseron esa "Metaforani bilimlarning mukammallashuvi asosi va paydo bo'lib boraveradigan cheksiz ma'nolarning hosil bo'lish usuli sifatida baholaydi. Tilning tejamkorligi til sohiblarining dialektik tafakkuri asosida nomlash va ifodalash usuli sifatida metaforaga tayanib, til boyligi iqtisodi va "saranjom-sarishtaligi" ni vujudga keltiradi" [3]. Bu fikrlarni chuqurroq tahlil qiladigan bo'lsak, metafora tilni boyitish va yangi ma'nolar hosil qilishda foydalaniladigan qudratli vosita sifatida ko'riladi.

Adabiyotlar tahlili va metodologiya. XX asr jahon tilshunosligining mashhur vakili M.Blek "tilning bilish vositasi sifatidagi rolini mutlaqlashtiradi va hodisalardagi o'xshashlik metaforalarni keltirib chiqarmaydi, aksincha, metafora uyg'unlik va mosliklarni yaratadi" [4] degan fikrni ilgari suradi. Albatta, M.Blek antik davrda yaratilgan qiyosiy metaforadan oziqlangan holatda metafora ustida tadqiqotlar olib borgan, ammo u yangi konsepsiya – semantik o'zaro ta'sir dasturini yaratish bilan uni inkor qilmoqchi bo'lgan. M.Blekning fikriga ko'ra, "Tilning bilish vositasi sifatidagi roli metaforaning o'ziga xosligini oshirishda muhim ahamiyatga ega. U zamonaviy metaforalar nafaqat o'xshashliklarni, balki o'zaro uyg'unlik va mosliklarni yaratish" [5] ni ta'kidlaydi. Til, M.Blekning nazarida, nafaqat fikrni ifodalash vositasi, balki bilish jarayonining o'zida muhim rol o'ynaydi. Metafora esa dastlabki ko'rinishlari orqali his-tuyg'u va tajribalarni bir joyga jamlaydi. E.Makkormakning "metaforaning kognitiv nazariyasi" asari metaforani kognitiv tilshunoslik doirasida fikrlash usuli sifatida batafsilroq ko'rib chiqishga bag'ishlangan bo'lib, unda u metaforani atrofda dunyo haqida yangi bilimlarni olishni o'z ichiga olgan kognitiv jarayonning bir turi sifatida tavsiflaydi. Bu shuni anglatadiki, metaforani ichki tahlil qilishda biz undagi kognitiv jarayonlarni topamiz, bu bizga yangi ma'lumot olish imkonini beradi. Bundan tashqari metafora ikki xil semantik mazmundan iborat bo'ladi. Biri — haqiqiy, real ma'no, ikkinchisi — metaforik ma'no. Haqiqiy ma'no berilgan so'z yoki ifodaning umumiy qabul qilingan ma'nosini anglatadi, metaforik ma'no esa u orqali berilgan yangi, tasavvuriy, ko'rsatkich sifatida ishlatiladi. XX asr jahon tilshunosligining mashhur vakili M.Blek "tilning bilish vositasi sifatidagi rolini mutlaqlashtiradi va hodisalardagi o'xshashlik metaforalarni keltirib chiqarmaydi, aksincha, metafora uyg'unlik va mosliklarni yaratadi" [6] degan fikrni ilgari suradi.

Makkormakning fikricha, metafora paydo bo'lishining sababi inson ongi tomonidan hayotda bir-biridan farq qiladigan semantik tushunchalarni taqqoslashdir. Bir tomondan, metafora uning tarkibiy qismlarining xususiyatlari o'rtasidagi o'xshashlikni anglatadi, chunki uni tushunish kerak, boshqa tomondan, ular orasidagi o'xshashliklar, chunki metafora ma'lum bir yangi ma'no yaratishga qaratilgan.

J.Lakoff va M.Johnson asar avvalida kognitiv metaforaga quyidagicha ta'rif beradi: "Bizning fikrimizni boshqaradigan faqat aql masalalari bo'libgina qolmay, kundalik faoliyatimizning eng oddiy tafsilotlariga qadar boshqaradi. Bizning konseptual tizimimiz kundalik voqelikni aniqlashda markaziy rol o'ynaydi" [7]. Bundan ko'rinadiki, kundalik hayotimizda duch keladigan voqealar va vaziyatlar, bizning ichki fikrlarimiz va tushunchalarimiz orqali shakllanadi. Bundan tashqari J.Lakoffning so'nggi "The Contemporary Theory of Metaphor" nomli asarida metaforik ifodalarni konseptual metaforadan jiddiy farqlanishini aytib o'tgan.

Muhokama va natijalar. Slavyan tilshunosligida ham kognitiv metaforaga oid ko'plab izlanishlar olib borilgan. Rus tilshunosi va kognitiv metafora sohasidagi taniqli mutaxassis N. D. Arutyunova o'zining "Метафора и дискурс" nomli maqolasida rus olimi Yu.S. Stepanovning shunday so'zlarini keltiradi: "Metaforasiz ko'rinmas dunyoning (insonning ichki dunyosi) leksikasi, abstrakt tushunchalarni ifodalovchi ikkilamchi predikatlar mavjud bo'lmagan bo'lar edi. Ularsiz esa keng qo'llaniluvchi fe'llar (harakatni ifodalovchi fe'llar) ham, nafis semantikasini ifodalovchi fe'llar

ham mavjud bo'lmas edi" [8]. Bu fikrlardan olamdagi barcha narsa til va ong bilan bog'liqligini, metafora orqali nafaqat tilning estetik jihatlarini, balki insonning ichki dunyosini tushunish va anglash mumkinligini tushunib yetamiz. Metaforalarning yo'qligi tilni, muloqotni va tushunishni cheklashi, insonlar orasidagi muloqotni qiyinlashtirishi mumkin. Kognitiv metaforani chuqurroq o'rganilganda, bunday metaforalarda maqsadli konsepsiya va manba konsepsiya terminlari mavjudligini kuzatishimiz mumkin. Bu terminlarni izohlaydigan bo'lsak, maqsadli konsepsiya sifatida ko'proq abstrakt tushunchalar, manba konsepsiya sifatida esa aniq tushunchalar ifodalanadi [9]. Bu, konkret tushunchalar abstrakt tushunchalarni yanada aniqroq bayon etishga yordam berishi bilan bog'liqdir va natijada yaxshiroq tushunishga olib keladi. Boshqacha aytganda, manba sohasini maqsad sohasini tasavvur qilish uchun qabul qilinadi.

Keyingi yillarda o'zbek tilshunoslari tomonidan ham metaforaning lingvomadaniy, lisoniy, semantik va lingvokognitiv xususiyatlarini qiyosiy aspektda o'rganishga bag'ishlangan tadqiqotlar ko'lami kengayib bormoqda. Tilshunos olim B. Mengliyevning ta'kidlashicha, o'zbek tilshunosligida metaforalarning o'rganilishi o'zbek tilshunosligining istiqbolli yo'nalishlaridan biri maqomiga ko'tarildi [10].

O'zbek tilshunosligida so'zlarning ko'chma ma'nolarini o'rganishga bag'ishlangan ko'plab tadqiqotlar olib borilgan. Shu o'rinda taniqli tilshunos olim M. M. Mirotojiyevning so'zning ko'p ma'noligi, unga yondosh hodisalar va ularning yuzaga kelish sabablariga oid tadqiqotlarini alohida ta'kidlash lozim. Olim so'zning leksik ma'nosi ikkinchi bir leksik ma'noni hosil qilish hodisasini hosila deb ataydi va hosila ma'no yuzaga kelishining besh ko'rinishini (metafora, metonimiya, sinekdoha, vazifadoshlik, tobelilik) sanab o'tadi. U metaforani hosila ma'no yuzaga kelishi hodisalarining eng faolidir deb hisoblaydi [11].

Xulosa. Metaforaning lingvistik va kognitiv jihati tahlil qilinganda, avvalo antik davrdan to hozirgi kungacha bo'lgan muddatda tilshunoslar va ko'plab olimlar tomonidan olib borilgan tadqiqot ishlari ko'rib chiqildi. Bugungi kunda tilshunoslikda kognitiv metaforaning ahamiyati kun sayin ortib bormoqda. Chunki kognitiv metafora til va fikrning o'zaro bog'liqligini ko'rsatadi. U faqatgina, badiiy adabiyotda emas, balki kundalik hayotda til va fikrlash jarayonida muhimdir. Kognitiv metaforalar yordamida insonlar aniq tushunchalar yordamida mavhum tushunchalarni ham ifodalay oladi. Umumiy qilib aytganda, kognitiv metaforalar, umuman metaforalar, odamlarning tajribasidan kelib chiqib, o'zaro aloqalarni, tilni va muloqotni chuqur anglashga yordam beradi.

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CHALLENGES IN TRANSLATING FANTASY GENRE

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Annotatsiya. Fentezi janrdagi badiiy tarjima muallif uslubi, estetikasi va xayoliy olam muhitini aniq yetkazishni talab qiladi. Neologizmlar, okkazional birliklar va sehrli elementlarni tarjima qilishda alohida qiyinchiliklar mavjud. Janr mifologiya, ertak va folklorga tayanib, o'z qonun-qoidalariga ega bo'lgan muqobil dunyolarni yaratadi. Tarjimon asl matnga sodiqlik va boshqa madaniyatdagi o'quvchi uchun tushunarlilik o'rtasida muvozanatni saqlashi kerak.

Kalit so'zlar: fentezi, badiiy tarjima, muallif uslubi, neologizmlar, okkazional birliklar, xayoliy olam, sehr, badiiy obrazlar, tarjima strategiyalari, madaniy moslashuv, ikkilamchi haqiqat, estetik ta'sir

Аннотация. *Художественный перевод в жанре фэнтези требует точной передачи авторского стиля, эстетики и атмосферы вымышленного мира. Особые трудности вызывает передача неологизмов, окказионализмов и магических элементов. Жанр фэнтези опирается на мифологию, сказки, фольклор и создает альтернативные реальности с собственными законами. Переводчику необходимо сохранять баланс между верностью оригиналу и доступностью для читателя другой культуры.*

Ключевые слова: *фэнтези, художественный перевод, авторский стиль, неологизмы, окказионализмы, вымышленный мир, магия, литературные образы, переводческие стратегии, культурная адаптация, вторичная реальность, эстетическое воздействие*

Abstract. *Pragmatic feature of translation in literary texts associates with the analysis of the relationship between the original and the translation, the article considers the work of following: the pragmatics of the text of a fantasy novel and its reflection in translation, the relationship between language units and the pragmatic aspect, clarification of the dependence of the transmission of pragmatics of a literary text on transfer of its components.*

Key words: *fantasy, literary translation, author's style, neologisms, occasionalisms, fictional world, magic, literary imagery, translation strategies, cultural adaptation, secondary reality, aesthetic effect*

Literary translation is a captivating and intricate art form that bridges cultures, languages, and imaginations. As an interplay between creativity and fidelity, it goes beyond mere transfer of words and delves into the realm of capturing the soul of a literary work. Literature is an artistic phenomenon in its own right. Literary translation with its profound connection to the artistic realm, transcends the boundaries of conventional translation. Consequently, the translation of literary works becomes an act of creation, a dynamic process that intertwines languages and cultures. It is a unique and distinctive form of verbal art, standing as a testament to its independence. In this intricate dance between languages, literary translation assumes the role of a “secondary” art – an art of “re-expressing” the original masterpiece in the rich tapestry of another language, where words have the power to evoke emotions, paint vivid landscapes, and illuminate the human experience [8].

The distinctiveness of literary translation primarily stems from the challenge faced by translators when working with literary texts, which possess a unique mode of functioning within linguistic units, presenting itself as a source of specialized information. Notably, literary texts exhibit specific characteristics, such as the lack of direct correspondence between the expressive and substantive aspects [5]. Translators engaged in literary translation are tasked with the reinterpretation of the author's reflected reality. A.V.Fedorov defines translation as “the reflection of the secondary reality that was a reflection of the primary reality as seen by the author” [14]. In other words, literary translation can be defined as an “aesthetically conditioned and faithful to the author's style re-expression of the verbal-artistic information of the original, allowing the profound meaning of the work and the individuality of the author's manner to be conveyed to the foreign-language and foreign-cultural reader” [6]. During translation process it is necessary to translate the work from the culture of the original into the culture of the target language. “Translation contributes to making the work of one national literature become a work belonging to other national literatures” [3].

Translation can be considered complete in a functional sense when it captures the entirety of a literary work, which reflects the unique creative essence of the writer [3]. When translating literary literature “the task arises to reproduce the individual originality of the source text”. The important factor is not the accuracy of the translation itself, but the effect of the translated text on the reader. “A translation cannot be equal to the original, but it must be equal to its impact on the reader”. The translator of literary literature should possess the ability to experience the emotions that the original text evokes in readers, and they should employ various methods to effectively convey those emotions in the translation. The main function of literary texts is not information but “aesthetic impact on readers or listeners. It is precisely for literary works that it is more important not what is communicated, but how it is communicated”[1].

In literature each literary genre has its own thematic scope, the possibility of imagery, and methods of expression. This should also be taken into account in translation. Each literary content

requires a suitable approach that corresponds to it. Every artistic content demands a specific aspect that suits it [10]. Therefore when analyzing literary work it is necessary to take into account the genre as well. Any fantasy literature, whether it be a fairy tale or fantasy, not only creates a new magical world but also reflects the reality on which it was based [9].

Literary translation of the fantasy genre holds a distinctive position in translation process and are actively translated into different languages due to their popularity, which raises the question of features and specifics of the translation of this genre. There are certain difficulties of translating this particular genre, one of which is preserving literary concept of fantasy, keeping authors unique style and intention, its aesthetics, literary images, the richness of linguistic means of expression, and also the atmosphere, character, mood, humor embedded in the original text [13].

St.Todorov introduced the concept of “grotesque-fantastic” genre. He suggests that there are texts in which a specific rule and pattern is followed in constructing this genre. The grotesque-fantastic genre involves creating a narrative that oscillates between two explanations for events: a natural explanation and a supernatural - fantastic. This oscillation creates a sense of ambiguity and uncertainty for the reader, blurring the boundaries between the real and the unreal.

The challenge in translating such works lies in capturing and conveying this oscillation, the tension between the natural and the supernatural explanations. The translator must find a way to recreate the same experience for the reader in the target language, ensuring that the translated version maintains the same level of ambiguity and uncertainty as the original. To achieve this, the translator needs to carefully consider the cultural and communicative aspects of the target language. They must craft a foreign-language equivalent that aligns with the literary and linguistic conventions of the target culture at a specific historical stage. By doing so, they can elicit the same kind of reader engagement and participation as the original work.

Fantasy literature similar to other forms of fiction, possesses a distinct genre and a set of stylistic features that set it apart. These distinguishing characteristics play a significant role in determining the intricacy involved in translating fantasy works and underline their unique nature. Fantasy literature builds upon a rich tapestry of literary traditions, including mythology, folklore, fairy tales, and epic narratives. These traditions provide a foundation of archetypes, motifs, and storytelling techniques that have influenced the development of the fantasy genre. Authors of fantasy often draw inspiration from mythological creatures, legendary heroes, and magical elements found in ancient myths and folklore. They weave these elements together with their own imaginative ideas to create unique and original narratives. By incorporating and reimagining elements from these literary traditions, fantasy authors breathe new life into familiar concepts, creating fresh and captivating stories.

Furthermore, fantasy literature often explores universal themes and addresses contemporary issues through the lens of imaginative worlds. It allows authors to delve into philosophical, moral, and social questions in ways that transcend the boundaries of traditional realism. By combining elements from various literary traditions with their own unique perspectives, fantasy authors create works that are both innovative and thought-provoking.

The fictional world of a literary work, especially fantasy literature can be analyzed within the framework of the theory of “possible worlds”. According to this theory, the fictional world is considered as one of the possible worlds, where reality (our real world) can also be seen as one of the possible worlds in the entire universe of possible worlds [7]. Additionally, fantasy works often involve the presence of parallel worlds or dimensions that coexist with the real world. This can be a parallel realm accessible through portals or an alternative reality governed by different laws and rules. Traveling between these worlds and interacting with them is an important aspect of fantasy genre. Fantasy genre poses particular obstacles for translators due to these distinctive features. It involves the presence of a fictional world with properties that are impossible in our reality, the obligatory inclusion of magic and magical creatures and mystical phenomena, and complete freedom of the author. The translator is faced with the task of conveying a fantastical element that represents a deep organizing principle in the concept of a fantasy novel. Translators need to convey these aspects while preserving the meaning and atmosphere of the original work. This may require additional explanations or contextualization for readers who are unfamiliar with the author’s world. Translators

of fantasy works often have to balance preserving the author's style and the peculiarities of the world, while ensuring clarity and accessibility for readers in other languages. This calls for a creative approach and a deep understanding of the original text.

V. Vinogradov defines authors individual style describing it as a system of individually aesthetic application of linguistic means that are characteristic of a specific period in the development of artistic literature. According to a renowned linguist, this system is subject to changes that are associated with the evolution of artistic literature over time [4]. Individual style is a profound mechanisms which are the underlying elements and processes that contribute to the author's individual style. They are the distinctive creative choices, approaches and perspectives that set the author apart from others [1].

In the context of fantasy literature author's individual style may encompass imaginative world-building, the creation of fantastical creatures or settings, the use of magical or supernatural elements, and the incorporation of themes and motifs commonly found in fantasy storytelling. The linguistic means employed by the author may include the use of rich and descriptive language, specialized vocabulary related to the fantasy world, and the crafting of unique dialogue for different characters or species. It may be influenced by shifts in literary trends, the author's own growth and development, and the evolving expectations and preferences of readers. These changes can manifest in various ways, such as shifts in narrative structure, the exploration of new subgenres within fantasy, or the experimentation with different themes and storytelling techniques.

To create a magical world in which the events of the novel take place, writers invent various magical elements and choose linguistic means to name them, including their own created neologisms. Undoubtedly, a significant challenge is presented for translators such as a number of occasionalism's and expressions, abdication from the real world and give the work a magical atmosphere. These researchers have highlighted the intricate and multifaceted aspects of the fantasy genre, which present challenges to translators. The genre encompasses a wide range of subgenres, themes, and styles, making it difficult to define and categorize precisely. This diversity requires translators to navigate through various imaginative worlds, unique characterizations, and complex storylines.

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XORIJIY TIL LINGVISTIK VOSITALARI YORDAMIDA YARATILGAN MATNNI ONA TILI MATERIALI ASOSIDA QAYTA YARATISH**D.K.Temirova, assistent, Iqtisodiyot va pedagogika universiteti, Qarshi**

Annotatsiya. *Tarjima nazariyasi keyingi paytlarda jadal sur'atlar bilan rivojlanib bormokda. Olimlar tarjimashunoslik oldida turgan dolzarb muammolarni tadqiq qilish va tarjima amaliyoti ravnaqi uchun zarur ilmiy umumlashmalar yaratish ishiga chinakkam kirishishgan. Mazkur sa'y-harakatlar, asosan, tarjimaning tadqiqotchilar tomonidan nutq faoliyatining alohida ko'rinishi sifatida tan olinayotganligi bilan chambarchas bog'liq bo'lib, endilikda tarjima masalalari ko'proq tilshunoslarni o'ziga tortib kelmoqda.*

Kalit so'zlar: stilistik vosita, metaforani qayta yaratish, til vositalari, lingvistik vositalari, badiiy-estetik va poetik jihatlar.

Аннотация. *Теория перевода в последнее время бурно развивается. Ученые действительно приступили к исследованию современных проблем, стоящих перед переводоведением, и созданию научных обобщений, необходимых для развития переводческой практики. Эти усилия тесно связаны с тем, что перевод признается исследователями особой формой речевой деятельности, а вопросы перевода привлекают сейчас все больше лингвистов.*

Ключевые слова: *стилистический инструмент, воссоздание метафоры, языковые средства, лингвистические средства, художественно-эстетический и поэтический аспекты.*

Abstract. *The theory of translation has been developing rapidly in recent times. Scientists have really begun to research the current problems facing translation studies and create scientific generalizations necessary for the development of translation practice. These efforts are closely related to the fact that translation is recognized by researchers as a special form of speech activity, and translation issues are now attracting more and more linguists.*

Keywords: *stylistic tool, re-creation of metaphor, language tools, linguistic tools, artistic-aesthetic and poetic aspects.*

Kirish. Ingliz badiiy asarlarini vositachi rus tilidan o'zbek tiliga tarjima qilishda stilistik vosita – metaforani qayta yaratish muammolarini aniqlash, vositachi tildan amalga oshirilgan tarjimalarda yo'l qo'yilgan nuqsonlarni tahlil qilgan holda, chet tilidan o'zbek tiliga to'g'ridan-to'g'ri bevosita tarjima qilishni yurtimiz tarjima amaliyotiga keng miqiyosda tadbiq qilish va bilvosita tarjimalar soni va sifatini yaxshilash. [1]

Mavzuning dolzarbligi: Insoniyat faoliyatining murakkab shakli bo'lmish tarjima – bir tilda yaratilgan nutqiy matnni, uning shakl va mazmun birligini saqlagan holda, o'zga til vositalari asosida qayta yaratishdan iborat ijodiy jarayondir. Asliyatga mansub bo'lgan til vositalari yordamida yaratilgan nutqiy matn tarjima tili qonuniyatlari asosida vujudga kelgan shunday ifoda, ya'ni matn bilan almashtiriladi. Shu yul bilan asliyat va tarjima tillari matnlarning mazmuniy-uslubiy adekvatligi yuzaga keltiriladi.

Lingvistik tarjima xilma-xil turlarga bo'linadiki, badiiy adabiyot tarjimasi ular orasida alohida o'rin egallaydi. O'girilayotgan matnning xususiyati badiiy tarjimaning o'ziga xos o'rnini belgilaydi. Badiiy adabiyot namunalari boshqa nutqiy ifodalardan shunisi bilan farq qiladiki, unda badiiy-estetik va poetik jihatlar hukmronlik qiladi. Bunday asar turining asosiy vazifasi muayyan estetik ta'sirchanlikka erishishdan, badiiy obraz yaratishdan iboratdir. Ayni estetik yo'nalish badiiy nutqni axborot tarqatish vazifasi ustun boshqa nutqiy faoliyatlardan ajratib turadi. O'girilgan matnlarni vazifalarga qarab “badiiy” va “nobadiiy” (axboriy) kabi turlarga bo'lish mumkin.

Tarjimaning maqsadi – xorijiy til lingvistik vositalari yordamida yaratilgan matnni ona tili materiali asosida qayta yaratishdan iborat. Eng avvalo, tarjimon asl nusxani to'la-to'kis idrok etishi, so'ngra uni o'z tilida bekamu-ko'st qayta ifodalashi darkor.

Ijodkor yaratgan badiiy-estetik voqelikni to'laligicha idrok etish uchun tarjimon keng mushohadali bo'lgani holda, badiiy asar tarkibidagi lingvistik vositalarning mazmuniy va uslubiy-

estetik jihatlarini to'g'ri anglashi, shu bilan birga muallif nazarda tutgan bosh g'oyani, uning niyat va maqsadlarini, ochiq-oydin ko'zga tashlanib turgan voqea-hodisalar tasviridan tashqari yana matn ortida turgan voqelikni, bir so'z bilan aytganda nafaqat lingvistik, balki g'ayrilingvistik omillarni ham to'la-to'kis tasavvur etishi zarur. Natijada tarjima shunday bo'lishi kerakki, asliyat o'z kitobxoniga qanday badiiy-estetik zavq baxsh etsa, uning tarjimasi ham asarni asliyatda mutolaa qila olmaydigan kitobxonda ham xuddi shunday taacsurot qoldirishi lozim.

Kitobxon tarjimada zavq-shavq uyg'ota olmaydigan asarni muallif tomonidan past saviyada bitilgan deb baholaydi, ya'ni xom-xatala qilingan tarjima kitobxon tasavvurini chalg'itadi.

Tarjimaning vazifasi – asliyat va tarjima tillari leksik, grammatik va stilistik hodisalari o'rtasidagi uyg'un hamda tafovutli jihatlarini puxta o'zlashtirib olgan xolda, asliyatning shakl va mazmun birligini ona tili vositalari yordamida qayta yaratishdan iborat. Bunga rioya qilinmas ekan, tarjimada aniqlikning, to'la-to'kislikning va ifoda me'yorining buzilishiga olib keladi.

Asl nusxada muallifdan voqelikni to'g'ri aks ettirish talab etilsa, tarjimondan asl nusxani bekami-ko'st talqin etish talab qilinadi.

Tarjimon asl nusxaning shakl va mazmun birligini, yaxlitligini bejirim ifoda etish uchun tarjima tilida muqobil ifoda vositalarini qidirib topishi zarur bo'ladi. Bu jarayon asl nusxa mazmunini o'zga tilda ifoda etishning qator imkoniyatlari orasidan eng ma'qulini tanlab olishni taqazo etadi.

Tarjima muammolarini hal qilish tarjimondan puxta filologik bilim va tegishli nazariy tayyorgarlikni talab qiladi. Tarjimon nazariy bilimni tarjima amaliyoti tahlili asosida ehtiyoj tufayli vujudga kelib, keng ko'lamda faoliyat ko'rsatayotgan tarjima nazariyasidan oladi.

Tarjima nazariyasining vazifasi – asl nusxa bilan tarjima o'rtasidagi nisbiy qonuniyatlarni kuzatish, xususi tarjimaviy xodisalaridan hosil bo'lgan xulosalarni ilmiy dalillar asosida umumlashtirish, shu yo'l bilan tarjima amaliyotiga ta'sir o'tkazib, uning sifatini yaxshilashga ko'malashishdan iborat.

Tarjima amaliyoti maqbul ifoda vositalarini izlab topish yo'li bilan muayyan tarjima muammolarini hal qilishda zarur andoza, qoida, dalil va isbotlarni tarjima nazariyasidan oladi.

Tarjima nazariyasining predmeti – lingvistik-uslubiy xodisalarni qiyoslash orqali asl nusxaning shakl va imkoniyatlarini qidirib topish va shu asosida tarjima amaliyotining sifat o'zgarishiga olib keladigan nazariy umumlashmalarni belgilashdan iborat.

Tarjima nazariyasining predmeti – ikki til lingvistik-uslubiy xodisalarini qiyoslash orqali asl nusxaning shakl va mazmun birligini tarjimada muqobil lingvistik vositalar yordamida qayta yaratishning yo'l va imkoniyatlarini qidirib topish va shu asosida tarjima amaliyotining sifat o'zgarishiga olib keladigan nazariy umumlashmalar yaratishni belgilaydi.

Tadqiqot metodologiyasi. Tarjimashunoslik nazariyasining ahamiyati shundaki, ayrim tarjimonlarning sub'ektiv mayliga, matn tarjimasiga "intuisiya" yo'li bilan yondashib, o'zboshimchalarcha ish ko'rishlariga to'siq qo'yadi. "Tarjima – bu ilhom, yuksak iste'dod va intuisiya bilan chuqur filolog bilim, tinimsiz lug'aviy mehnat hamda o'rinli ilmiy sharhning qorishmasidan iborat nazariy-ijodiy jarayondir".

Tarjima yoki tarjimon uchun san'atkor katta yoki kichik xalq yozuvchisi bo'lishining ahamiyati yo'q: u hamma uchun barobar xizmat qiladi.

Tahlillar va natijalar. Tarjima mutaxassislaridan Isak Zinger tarjimon sinchkov o'quvchi, ajoyib stilist, so'z ustasi, psixolog, har tomonlama bilimdon bo'lmog'i kerakligini aytadi. Xo'sh, u holda shunday ist'edodli odam nima sababdan o'zini "xor" qilib tarjimon bo'lib qolaveradi? Hamma gap shunda-da, "Yaxshi tarjimon, – deb yozadi Isak Zinger, – ayni vaqtda ham dono, ham telba bo'lishi kerak".

"Zo'r tarjimonlar – bular jahon madaniyatida kishilarning oliy ittifoq tuzishlariga xizmat qiluvchi, xalqlarning umumbashariy va badiiy-barkamol vakillaridir". Tarjimon faoliyatiga berilgan bunday to'liq ta'rifdan so'ng P.I.Poponev quyidagi xulosaga keladi: "Tarjimon masalasi muammolar muammosi bo'lib qolmoqda, negaki, uning yozuvchilik, zakiylik qobiliyatlariga, etuk ma'lumot olgan filolog bilimiga ega hamda o'zi tarjima qilayotgan sohasida mutafakkir kishi bo'lishi" talabi qo'yiladi. Aynan shu sababli, muallining fikricha, dunyodagi barcha mamlakatlarning oliy o'quv

yurtlarida badiiy asarlar tarjimonlarini maxsus tayyorlash tajribasini hozirgiga qaraganda kengroq miqyosda olib borish lozim.

“...Tarjimonlarni o‘qitib tayyorlanadi, – deydi professor B.Tohirboev, – biroq bu ta’lim “menday o‘gir, men bilan birga o‘gir, mendan yaxshiroq o‘gir” qabilidagi quruq maslahatdan nariga o‘tmaydi. Ammo bo‘sh kelmaslik kerak. Hamma gap shundaki, tarjimon bo‘lish uchun tahsil ko‘radilar, zotan, bittadan ko‘p tilni egallash tarjima qilish uchun faqatgina zaruriy, lekin sira ham etarli bo‘lmagan shart. Tarjimonning professional ko‘nikmalari uning o‘qishi va mustaqil mutolaasi natijasida yoki har ikkala usulni qo‘shib olib borish orqali egallanadi, sayqallanadi, takomillashadi”.

Tarjima nazariyasi keyingi paytlarda jadal sur‘atlar bilan rivojlanib bormokda. Olimlar tarjimashunoslik oldida turgan dolzarb muammolarni tadqiq qilish va tarjima amaliyoti ravnaqi uchun zarur ilmiy umumlashmalar yaratish ishiga chinakkam kirishishgan. Mazkur sa’y-harakatlar, asosan, tarjimaning tadqiqotchilar tomonidan nutq faoliyatining alohida ko‘rinishi sifatida tan olinayotganligi bilan chambarchas bog‘liq bo‘lib, endilikda tarjima masalalari ko‘proq tilshunoslarni o‘ziga tortib kelmoqda.

Xulosa o‘rnida aytish mumkinki, tarjima nazariyasini tom ma’nodagi tilshunoslik muammosi tarkibiga kiritish joizligi tadqiqotning kommunikativ nuqtai nazardan olib borilishini taqozo etadi. Kommunikativ munosabat tillararo muloqot jarayonida ishtirok etadigan barcha omillarni hisobga oladi.

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TOHIR MALIKNING “SHAYTANAT” ROMANIDAGI QAHRAMONLAR XARAKTERIDAGI ZIDDIYATLAR

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Annotatsiya. *Ushbu maqolada Tohir Malikning “Shaytanat” romani va undagi qahramonlar xarakteri asar syujeti davomida ruhiyatlaridagi o‘zgarishlar natijasida o‘ziga xosliklarni namoyon qilishlari tahlil qilinadi va bu borada tadqiqotchining shaxsiy fikrlari bayon qilinadi.*

Kalit so‘zlar: *Ezgu o‘y, ezgu so‘z, ezgu amal, jinoiy guruh, qasos, haqiqat.*

Аннотация. *В статье анализируется роман Тахира Малика “Шайтанат” и то, как герои романа проявляют свою индивидуальность в результате изменений в их психике на протяжении сюжета произведения, а также излагаются личные размышления исследователя по этому поводу.*

Ключевые слова: *Добрая мысль, доброе слово, доброе дело, преступная группа, месть, правда.*

Abstract. *The article analyzes Tahir Malik's novel "Shaitanat" and how the characters of the novel manifest their individuality as a result of changes in their psyche throughout the plot of the work, and also presents the researcher's personal reflections on this matter.*

Keywords: *Good thought, good word, good deed, criminal group, revenge, truth.*

Atoqli yozuvchi Tohir Malikning “Shaytanat” romani qabohat bilan ezgulik o‘rtasidagi kurashni aks ettiruvchi asar hisoblanadi. Asarning muqaddimasida yozuvchi “*Alloh subhanahu va taolo bandalariga “shayton yo‘ldan yurmanglar, degan. Nadomatkim, haq yo‘l turganida shayton yo‘li bizga durustroq ko‘rinib, u tomon og‘amiz. Oyoqlarimiz yaxshilik emas, zulm sari yurishni ma‘qul ko‘radi. Peshonamiz devorga urilganda esa, “Shayton yo‘ldan ozdirdi, deb ko‘ksimizni dog‘laymiz”*[1.4.],- deya kitobxonlarga asar g‘oyasi haqida biroz tushuncha berganday bo‘ladi.

Yozuvchi e'tirof etganidek, yon atrofimizda shaytonni yenga olganlar ko'p. Biroq shayton yo'lidagilar ko'zimizga ko'pdek ko'rinadi. Chunki ular ekkan yomonlik daraxti tez shoxlaydi, mo'l meva beradi.

Inson qachon shayton izmiga kirib boshlaydi? Bu savolning javobi uzun. Unga javob berish uchun qabihlik yo'liga kirgan insonni bolalik davridan boshlab taftish qilish mumkin. Barchaga birdek ayonki, kim qaysi sharoitda va muhitda dunyoga kelmasin, u farishtadek beg'ubor bo'lib tug'iladi. "Boladek beg'ubor" iborasi behuda aytilmagan.

"Shaytanat"ning qabohat botqog'iga botgan qahramonlari ham bundan mosuvo emas. Ular ham farishtadek begunoh, beg'ubor bo'lib dunyoga kelishgan. Biroq turli sabablar bois bolalik chog'laridanoq hayotning achchiq qismatini tatib ko'rishgan. Ushbu qahramonlarning hayotini o'rganib chiqqan, to'g'rirog'i asar orqali tanishgan har bir o'quvchi nazarimizda bitta xulosaga kelgandek tuyuladi: ya'ni, taqdir taqozosi bilan ko'chaga uloqtirilgan, qalbi bolaligidan zaha yegan odam borki, ulardan ezgulik kutib bo'lmaydi. U alamzada bo'lib qoladi, qo'llari musht bo'lib tugilganicha "hap senimi" deb yomonlik qilishga chog'lanadi.

Romanning birinchi kitobi "Qasos" deb nomlanadi. Qasoskorlar yuqorida aytganimizdek alamzadalardir. Alamzadaliklari shu darajadagi, ular qabohatning ulkan girdobiga o'ralib olishgan. Ezgu amallar bilan shug'ullanish, inson bo'lib dunyoga keldimi, yaxshilar safidan o'rin olish degan tushunchalar ular uchun begona bo'lib qolgan.

Ezgulik va yovuzlik tushunchalari asrlar davomida insonlarning fe'l atvori va hayot tarzini ifodalashda, oddiy insonlardan tortib o'z davrining va keyingi davrlarning ham mashhur insonlarini baholashda qo'llanib kelinayotgan vositadir. Ayniqsa, ezgulik ahloqshunoslikdagi eng muhim kategoriyalardan sanaladi. U inson faoliyatining asl mohiyatini anglatadi.

"Ezgu o'y, ezgu so'z, ezgu amal" uchligi "Avesto" dan tortib barcha muqaddas kitoblarda yetakchi o'rinni egallashi ham shundan, albatta. Chunki, ezgulik - insonga eng kuchli ma'naviy lazzat bag'ishlaydigan, uni ijtimoiy shaxsga aylantirib, haqiqiy baxtga olib boruvchi fazilat, shaxsni komillikka, jamiyatni esa yuksak taraqqiyotga yetkazuvchi yuksak qadriyat.

Ezgulik va unga qarama-qarshi kuch bo'lgan yovuzlik odatiy, kundalik hayot mezonlari bilan o'lchanmaydi, bu ikki tushuncha bir-birini tamomila inkor etadi. Nafaqat inkor etadi, balki ular orasida hayot-mamot kurashi ketadi va bu kurash abadiy kurash sifatida, olamni harakatga keltiruvchi kuch tarzida namoyon bo'ladi. Ezgulik va yovuzlikning yana bir o'ziga xos tomoni shundaki, bu juftlik tushuncha inson faoliyatini baholash xususiyatiga ega. Uni odam bolasining ulug'ligi va tubanligini o'lchaydigan muqaddas taroziga o'xshatish mumkin.

Bu ikki juftlikning farqli tomoni shundaki, sodir qilingan ezgulik hech qachon yovuzlikka aylanmaydi, yovuzlik esa har qanday zamonda, har qanday sharoitda ham yovuzlik bo'lib qolaveradi.

Bugun biz ezgulik va yovuzlikning o'zaro kurashiga bag'ishlab yozilgan asar haqida fikr yuritarkanmiz, avvalambor bu g'oyani paydo bo'lish sababi haqida muallifning o'zi aytgan sharhlarga to'xtalib o'tishni joiz deb bildik.

Jamiyatdagi barcha insonlarni ogohlikka chorlovchi ushbu asarning birinchi kitobida ezgulik va yovuzlik o'rtasidagi o'zaro kurash tasviridan oldin asar qahramonlari, ularning xarakter xususiyatlari bilan tanishamiz. Tanishish jarayonida ularning o'tmishi va hozirgi hayotlarida uchragan turli voqealarga, nohaqlik va haqiqatlarga guvoh bo'lamiz, hayotning turli ko'chalariga qanday kirib qolganligining asl sabablariga ham oydinlik kiritib boramiz.

Tanishtirish jarayoni asarning asosiy qahramoni Asadbek bilan emas, balki bizning fikrimizcha asarda keyingi o'rinlarda turishi lozim bo'lgan Elchin bilan boshlanadi va hofizning hayotidagi eng ayanhli va eng dahshatli voqea – sevimli jufti halolining ko'ksiga pichoq sanchilib yotgan holati tasvirlanadi. Bu holatni ko'rishdan oldin Elchin tush ko'radi. Tushida u oldin momiq bulut parchasida rohatlanib suzib borayotgan bo'ladi va "*birdan bulut choki so'kilib*" shiddat bilan pastga qulaydi. Elchin ko'rgan mana shu dahshatli tushning o'zi o'tgan davrdagi hayoti va kelgusida ro'y beradigan voqealar haqida boshlang'ich ma'lumotni beradi desak yanglishmaymiz.

Ayniqsa, Noilaning holatini ko'rib, "*shoshilib borib ko'krakdagi pichoqni sug'urib olishi*" voqealar rivoji uchun turtki bo'ladi. "*Kim Noilaning ko'kragiga sanchdi?*" degan o'z-o'ziga berilgan

savol esa Elchin qalbida qasos olish tuyg'usini paydo bo'lishi uchun zamin bo'lganligini zukko kitobxon anglab oladi, albatta.

Biz asarning boshlanishidagi Elchinga bag'ishlangan kichik lavha bilan tanishar ekanmiz, bunday holatda o'zini inson deb bilgan, qalbida imoni va vijdoni bo'lgan har qanday insonda o'ch olish va haqiqatni bilish istagi paydo bo'lishini his qilamiz.

Tohir Malikning ushbu asaridagi qahramonlar xarakterlari naqadar murakkabligini asosiy qahramonlardan biri Elchin obrazining tahlili orqali ham talqin qilishimiz mumkin. Chunki deyarli barcha qahramonlar ham yaxshi, ham yomon xarakterlarga ega bo'lib, kurash ham aynan shu ikki xarakter o'rtasida kechadi. Asar syujeti shu kurashlar asnosida davom qiladi. Demak, inson ham yaxshi, ham yomon bo'lishi mumkin emas ekan. Uning xarakteridagi bu ikkiliklar uni qabohatga eltadi. Buni asosiy qahramonlardan biri Elchin xakteri tahlili isbotlab turibdi.

Asarning asosiy qahramoni Asadbek bilan tanishuv urushdan keyingi og'ir yillarda, 1949 yildan 1950 yilga o'tar kechasi, 31 dekabr kungi uning hayotida keskin o'zgarish yasagan voqea bilan boshlanadi.

Urushdan keyingi og'ir sharoitlarda yashayotgan ko'pchilik oilalar singari Asadbeklar oilasi ham turmush mashaqqatlarini totib yashayotgan bo'ladilar. Birgina uyni istish imkoni bor. Uydagi yolg'iz tanchaning uch tomonidan oilaning uch nafar a'zosi, Asadbek, otasi va onasi uxlaydilar. Dasturxonda ham bir kunga yetarli non va boshqa yeyimliklar bor, xolos. Buni asardagi *"Sandal ustini qoplab turgan to'rt burchakli katta patnisda bir burda non, bir siqim turshak bor edi"* [2.8.] jumlasidan zukko kitobxon darhol fahmlab oladi. Ayniqsa, uyga bostirib kirgan ikki nafar begona kishini ko'rib, Asadbekning *"Bular o'g'ri, yaxshi ham nonni yeb qo'yganim"* [3.8-9] deb o'ylaganining o'zi hayot tarzining naqadar og'ir ekanligidan dalolat beradi.

Stalin davridagi qatag'on yillarida atayin qurbon qilingan insonlar haqiqiy xalq g'amini o'ylaydigan, ziyoli va faol insonlar bo'lgan. Qatag'on qilish jarayonida kimning ustidan bir varaq ariza tushsa yoki o'z fikrini erkin bildirib, davr muammolari haqida fikr bildirib, boshqalarni o'z izidan ergashtirish qobiliyati bor bo'lgan insonlar qurbon bo'lganlar. Indaganning, bahslashganning esa foydasi yo'q.

O'smir Asadbek esa dadasi har ikkalasini ham urib-urib ko'chaga otib yuborishini juda istaydi. *"Nimaga urmayptilar, kuchlari yetmaydimi? Men borman-ku!"* deb o'ylaydi va shu o'y tufayli uning jajji yuragida eng dastlabki isyon vulqoni uyg'onadi. U *"Dadamga tegmang! Tegmang dadamga! – daf'atan kelgan hayqiriqni to'xtata olmadi. Irg'ib turib, uzun bo'yligining yelkasiga tirmashdi"* [4.9.].

Mana shu tasvirning o'zi Asadbekning biz kelgusi boblarda guvoh bo'ladigan qat'iyatlilik va rejasini amalga oshirmaguncha to'xtamaslik odatining ilk debochasi sifatida namoyon bo'ladi, Asadbekning shu voqeadan keyin hayotining yengil bo'lmaganligi, lekin otasi uchun hamisha qalbida yomonlardan o'ch olish tuyg'usi mahkam joylashib olganligini zukko kitobxon anglab yetadi.

Tohir Malik asarning muqaddimasida *"Men asarda sizga hamroh bo'lguvchi fuqarolarning ayrimlarini avvaldan tanishtiray. Shu maqsadda bir oz ortga qaytishimizga to'g'ri keladi"* deb yozadi.

Asarda adib yozganidek, bizga hamroh bo'ladigan yana bir qahramon – Zohiddir.

U yoshligida to'yi bo'lishi kutilayotgan akasining o'rtoqlari bilan birgalikda ularning ziyofatida qatnashadi va shu kuni o'z akasidan ayriladi. Eng ta'sir qiladigan joyi akasining qotillari uning birga yeb-ichib yurgan, yaxshi-yomon kunlarda hamrohlik qilayotgan o'rtoqlari edi. *"...Fotiha to'yiga atab yopilgan non janozaga kelganlar uchun yozilgan dasturxonga qo'yildi. Murda yuviladigan uyga gullar sochildi. Chimildiq tutildi"* [5.11].

Zohid asosiy guvoh sifatida *"Nega, nima uchun?"* degan savollar girdobida qoladi. Qotillar sudi jarayonida haqiqat bir tarafda qolib ketib, nohaqlik va yolg'onning g'alabasini, akasining o'rtoqlarini nomardligining guvohi bo'ladi. *"To'rtta edi ular. Qora kursida esa yolg'iz jo'raboshi o'tiribdi. U aka-uka bilan mushtlashib, "bexos urib o'ldirib qo'yibdi". Jinoyat qasddan qilinmagan. Davlat qorlovchisi ham, oqlovchisi ham shu fikrda. Marhum xotirasi ham bulg'anib tashlandi. To'rtovlon akasini urayotganda mard edi. Endi, javob berishga kelganda nomard kimsaga aylanishdi. Jon shirin ekan. Shu shirin jon uchun xoinlik qilish oson ekan, juda oson ekan..."* [6.11].

Mana shu jarayondagi nohaqlik kitobxon anglab yetganidek, Zohidda huquqni himoya qilish tashkilotlarida ishlash va qachon bo'lmasin haqiqatni, faqat haqiqatni yuzaga chiqarib ishlash, shu yo'sinda akasining qotillarini ham elga tanitish istagini paydo qildi desak yanglishmaymiz.

Biz asarning uch qahramoni bilan oz-moz tanishdik. Lekin shu ozgina tanishuv jarayonida ularning kelgusi hayot yo'llaridagi ayrim maqsadlarini ham anglab yetdik.

Tohir Malikning o'zi yozganidek, *“Bayon qilganim – uch voqea ularning hayotidagi alg'ov-dalg'ovning boshlanishi, xolos. Shu voqealardan so'ng ularning ahvollari ne kechdi, boshlariga yana ne savdolar tushdi? Ana endi muqaddimani yakunlab, asosiy muddaoga o'tsak bo'lar”* [7.11].

Tahlil qilingan qahramonlar xarakteridagi ziddiyatlar davr va undagi fojeali voqealar rivoji bilan bog'liq. Qahramonlar xakteri talqini ularning ham ijobiy, ham salbiy xarakterga ega ekanligini ko'rsatadi va bu qarama qarshilik ular hayotining so'nggi nuqtasigacha davom qiladi. Ushbu ziddiyat doim kurashda, bir-birini yo yengadi, yo yengiladi. Qahramon ikki o't orasida yonadi, lekin ortga chekinolmaydi. Chunki ularning hayot tarsi shakllanib bo'lgan, ular faqat ziddiyatlar gurboni bo'lishlari mumkin.

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INTERPRETATION OF EAST THROUGH THE ANALYSIS OF PEARL BUCK

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Annotatsiya. Ushbu maqolada amerikalik yozuvchi Pearl Bakning asarlari orqali Sharq madaniyati va jamiyatining talqini tahlil qilinadi. Bakning asarlari, xususan *The Good Earth* (Saxiy Yer) romani, Sharq xalqlarining insoniy fazilatlari, qadriyatlari va kundalik hayotini g'arbiy o'quvchiga tushunarli va empatiya uyg'otuvchi tarzda yoritadi. Muallif Sharq hayotining murakkabliklarini, ayniqsa patriarxal tizim va ayollar holatini chuqur ko'rsatgan.

Kalit so'zlar: Sharq madaniyati, madaniy tafovut, patriarxat, ayollar huquqlari, empatiya, insoniylik, adabiy tahlil.

Аннотация. В данной статье рассматривается интерпретация восточной культуры и общества через произведения американской писательницы Перл Бак. Её роман *The Good Earth* (Земля) представляет собой глубокое и сочувственное изображение жизни на Востоке, понятное западному читателю. Бак очеловечивает китайских персонажей и критически освещает такие темы, как патриархат и неравенство женщин, тем самым раскрывая традиционные восточные ценности.

Ключевые слова: восточная культура, культурные различия, патриархат, права женщин, эмпатия, человечность, литературный анализ.

Abstract. This paper explores the interpretation of Eastern culture and society through the literary works of American author Pearl S. Buck. Her novels, particularly *The Good Earth*, provide a nuanced and empathetic portrayal of Eastern life, making it accessible to Western readers. Buck humanizes Chinese characters and critically reflects on issues like patriarchy and gender inequality, offering a deep insight into traditional Eastern values.

Key words: *Eastern culture, cultural contrast, patriarchy, women's rights, empathy, humanity, literary analysis.*

Introduction. The cultural divide between East and West has long fascinated writers, scholars, and thinkers. Few Western authors have attempted to bridge this gap with the empathy, depth, and authenticity seen in the works of Pearl S. Buck. A Nobel Prize-winning author and daughter of American missionaries, Buck spent much of her early life in China, gaining a rare insider's perspective on Eastern life, philosophy, and social structure. Through her literary works—especially *The Good Earth*—she offered Western readers a nuanced portrayal of Chinese society, challenging stereotypes and fostering a more humanized understanding of the East. This article explores how Pearl Buck interpreted and conveyed Eastern culture, values, and struggles to the Western world, analyzing the literary techniques and personal experiences that shaped her unique narrative voice.

Methods and Literature review. This article employs a qualitative literary analysis method to explore Pearl Buck's interpretation of Eastern culture, particularly Chinese society. The primary focus is on her most influential novel, *The Good Earth*, supported by close readings of selected passages from other works such as *East Wind: West Wind* and *Pavilion of Women*. By examining character development, setting, dialogue, and thematic elements, this study seeks to uncover how Buck conveyed Eastern values, traditions, and worldview to a predominantly Western readership. The analysis is contextualized within the socio-historical backdrop of early 20th-century China and Buck's own bicultural upbringing. In addition, secondary scholarly sources, including literary criticism and historical interpretations of her work, are integrated to provide a more nuanced and balanced analysis.

Pearl Buck's contribution to intercultural understanding has been widely recognized in literary scholarship. Many scholars regard her as a cultural mediator who translated Chinese life for Western audiences without exoticizing or simplifying it. According to Kang Liao (1997), Buck's works offer a "compassionate realism" that brings humanity to the forefront of cultural representation. Similarly, Peter Conn (1996) emphasizes her role in shaping American perceptions of China during a time when few Westerners had direct knowledge of the region.

Scholars have also debated the extent to which Buck's portrayal of China was shaped by her missionary background and Western sensibilities. Critiques by Yun Mee Chang (2010) and others argue that while Buck sought to humanize the Chinese people, her perspective was inevitably influenced by her outsider status and the colonial lens of her era. Nevertheless, her bilingual upbringing and emotional ties to Chinese society granted her insights that were rare among her contemporaries.

Overall, the literature reveals a complex dialogue surrounding Buck's work: while she is praised for her empathy and advocacy, she is also subject to critical scrutiny for the limitations of her cross-cultural portrayals. This study positions itself within this discourse by re-examining her narratives with attention to both their literary artistry and cultural implications.

Results. The analysis of Pearl Buck's works, particularly *The Good Earth*, reveals a consistent effort to depict the Eastern-specifically Chinese-worldview with authenticity, empathy, and literary depth. Several key themes emerge from the textual examination:

- **Humanization of Eastern Characters.** Buck portrays her Chinese protagonists not as distant or exotic figures but as relatable human beings with universal emotions—love, fear, pride, and resilience. Characters like Wang Lung reflect both individual struggles and broader social dynamics, allowing readers to see beyond cultural differences.

- **Representation of Traditional Values.** Confucian ideals, family hierarchy, respect for land, and the role of women in society are recurring elements in Buck's narratives. Rather than romanticizing or criticizing these values in simplistic terms, Buck presents them in their complexity, showing both their beauty and the constraints they impose.

- **Critique of Social Injustice.** Although respectful of Chinese traditions, Buck does not ignore social issues such as poverty, gender inequality, and class division. Her portrayal of these issues often

evokes sympathy and moral reflection among readers, encouraging a more critical but informed perspective on Eastern society.

- **Bridging Cultural Understanding.** Buck's narrative voice serves as a bridge between East and West. By writing in English while drawing on deeply Eastern contexts, she creates a space for Western readers to access and appreciate a world previously misunderstood or misrepresented in Western literature.

- **Influence of Personal Experience.** The realism and emotional depth in Buck's work are directly influenced by her lived experiences in China. Her bilingual background and firsthand observations contribute to the authenticity of her portrayals and distinguish her from other Western authors writing about the East during the same period.

These results suggest that Pearl Buck's literature plays a significant role in reshaping Western perceptions of the East. Her ability to convey cultural nuance without reducing it to stereotype makes her work an important case study in cross-cultural interpretation.

Analysis. Buck's bicultural upbringing becomes the lens through which her characters and settings gain emotional and cultural depth. Unlike many Western writers who constructed distant and often inaccurate images of Asian life, Buck wrote from lived experience. Her understanding of Chinese customs, language, and rural life enabled her to create characters that are not only believable but deeply rooted in their socio-historical context. This authenticity challenges prevailing stereotypes and replaces them with multifaceted representations.

Narratively, Buck employs realism to bring out the rhythms of Chinese rural life. She uses simple yet powerful prose to echo the quiet dignity of her characters' daily struggles. This stylistic choice helps Western readers connect with Chinese society on a human level, rather than through the filters of colonialism or superiority. In portraying themes such as land ownership, filial piety, arranged marriage, and female subjugation, Buck does not impose Western moral judgments but instead allows these issues to unfold naturally within the cultural context.

However, it is essential to recognize the dual position Buck occupies-both as an insider and an outsider. While her portrayals often display sensitivity and empathy, they are inevitably influenced by her identity as a Westerner and the expectations of her audience. Her choice to write in English and publish for a Western readership means her interpretation is, in part, shaped by what she believes will resonate or be understood. This sometimes leads to a simplification of complex cultural issues or a subtle reinforcement of Western norms, despite her overall intentions to promote understanding.

Discussion. Buck's contributions to cross-cultural dialogue are undeniable. She carved a literary space where the East was no longer seen solely through foreign eyes but was instead humanized, contextualized, and respected. Her work serves not only as literature but also as a tool of cultural diplomacy-building bridges in a time of profound misunderstanding between civilizations.

Pearl Buck's interpretation of the East, particularly China, invites an important discussion about cultural translation, literary representation, and the role of narrative in shaping cross-cultural perceptions. Her work demonstrates the power of literature to transcend geographical and ideological boundaries, yet it also reveals the complexities and limitations inherent in representing another culture-especially from a bicultural position. One of the most significant contributions of Buck's work is her ability to humanize the Eastern experience. At a time when China was frequently portrayed in the West as either backward or exotic, Buck provided an intimate portrayal of Chinese people as complex individuals. Her characters are not symbols or caricatures; they are human beings with agency, dreams, and moral struggles. This approach helped to counteract the dominant Orientalist discourse and opened a space for empathy and mutual respect between East and West.

However, this cultural mediation is not without tension. Buck's dual identity-rooted in both Western ideology and Eastern experience-places her in a unique but conflicted position. On the one hand, she possessed rare insight into Chinese culture; on the other, she was still writing for a Western audience, and that may have subtly influenced her narrative framing. The discussion among scholars about whether Buck truly represented Chinese voices or filtered them through a Western lens is central to understanding the broader implications of her work.

Buck's portrayal of social issues-such as the plight of women, poverty, and rigid traditions-can be interpreted both as a critique from within and a projection from without. While her intent was to highlight human suffering and resilience, some critics argue that her emphasis on these struggles risks reinforcing a view of the East as a space defined by hardship and stagnation. Nonetheless, these portrayals also reflect real issues that Buck observed firsthand, and her willingness to confront them head-on is a testament to her moral and literary courage.

In modern literary and cultural studies, Buck's work continues to be a point of reference in debates around representation, cultural hybridity, and postcolonial theory. Her writing exemplifies the potential of literature to act as a bridge between worlds, even when that bridge is built on contested ground. Understanding her legacy requires both appreciation for her contributions and a critical awareness of the historical and ideological context in which she wrote.

Conclusion. Pearl Buck's literary works, particularly *The Good Earth*, serve as a powerful lens through which to understand the complexities of Eastern culture, values, and society. Her portrayal of China, influenced by her personal experiences and her deep engagement with the country's rural life, offers a rich and multifaceted interpretation that challenges Western stereotypes while simultaneously bridging cultural divides. By humanizing Chinese characters and presenting their struggles and triumphs with empathy and nuance, Buck provides a more authentic, compassionate portrayal of Eastern life than many of her contemporaries.

However, Buck's work is not without its criticisms. Her dual position as a Western writer with intimate ties to China means that her representation is shaped by both cultural empathy and the expectations of her Western audience. This creates a tension between authenticity and the limitations imposed by her outsider status, suggesting that no narrative is ever fully free from the influence of the storyteller's own cultural biases. Still, her ability to evoke a sense of universality within the specificities of Chinese life makes her work valuable for its cross-cultural appeal.

In examining Buck's contributions to literature and cultural diplomacy, it is clear that her works occupy a unique space in the history of intercultural communication. She opened a window for Western readers to appreciate and understand a vastly different society, while also challenging them to reflect on their own cultural assumptions. While Buck's representations of China may not be entirely free from the colonial mindset of her time, her dedication to portraying the East with dignity and humanity has left an enduring impact on both the literary world and the field of cultural exchange.

Ultimately, Pearl Buck's work remains relevant today as a point of reflection on the complexities of cultural representation, the potential for literature to foster empathy, and the ways in which cross-cultural narratives shape global understanding.

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RUS VA O'ZBEK LINGVOMADANIYATIDA "AN'ANA" KONSEPTINING QIYOSIY- RAQAMLI TAHLILI

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Annotatsiya. Ushbu maqolada zamonaviy raqamli texnologiyalar va kompyuter lingvistikasi usullari asosida rus va o'zbek lingvomadaniyatlarida "an'ana" konseptining qiyosiy konseptual tahlili keltirilgan. Rus tili milliy korpusi hamda S.S.Avezov tomonidan ishlab chiqilgan o'zbek va rus tillarining parallel korpusi materiallari asosida o'tkazilgan korpus tahlili orqali o'rganilgan konsept ifodasining leksik-semantik va kognitiv xususiyatlari aniqlandi. Shuningdek, "an'ana" konseptini

idrok etishning statistik jihatdan ahamiyatli qonuniyatlari va o'ziga xos madaniy-milliy modellari tavsiflandi.

Kalit so'zlar: *“an'ana” konsepti, raqamli tilshunoslik, korpus tahlili, rus lingvomadaniyati, o'zbek lingvomadaniyati, kognitiv semantika, madaniyatlararo muloqot, leksik ifodalar, chastota tahlili.*

Аннотация. *В статье представлен сравнительный концептуальный анализ понятия «традиция» в русской и узбекской лингвокультурах, осуществлённый на основе современных цифровых технологий и методов компьютерной лингвистики. Посредством корпусного анализа на материале Национального корпуса русского языка и параллельного корпуса узбекского и русского языков, разработанного С.С.Авезовым, выявлены лексико-семантические и когнитивные особенности репрезентации изучаемого концепта, описаны статистически значимые закономерности и специфические культурно-национальные модели его восприятия.*

Ключевые слова: *концепт «традиция», цифровая лингвистика, корпусный анализ, русская лингвокультура, узбекская лингвокультура, когнитивная семантика, межкультурная коммуникация, лексические репрезентанты, частотный анализ.*

Abstract. *The article provides a comparative conceptual analysis of the notion of “tradition” within Russian and Uzbek linguocultures based on contemporary digital technologies and computational linguistics methodologies. Through corpus-based analysis utilizing data from the Russian National Corpus and a parallel corpus of Uzbek and Russian languages developed by S.S.Avezov, the study identifies lexical-semantic and cognitive features of the representation of the analyzed concept, outlines statistically significant patterns, and describes culture-specific models of its perception.*

Keywords: *concept of “tradition”, digital linguistics, corpus analysis, Russian linguoculture, Uzbek linguoculture, cognitive semantics, intercultural communication, lexical representations, frequency analysis.*

Введение. В условиях цифровизации гуманитарных наук концепт «традиция» рассматривается как ментально-дискурсивный феномен, формирующийся через историческую память, этнокультурные установки и языковые репрезентации. Как отмечает В.А.Маслова, «концепты функционируют как культурные коды, передающие ценности между поколениями и внутри социума» [8. с. 91]. В русской традиции концепт «традиция» ассоциируется с преемственностью и духовным наследием, в то время как в узбекской оно связано с коллективной идентичностью и сакральными нормами поведения. Применение цифровых методов, таких как тематическое моделирование и анализ коллокаций, позволяет выявлять скрытые семантические связи, что, как подчеркивает И.М.Кобозева, «способствует глубокому пониманию ментальных структур» [4. с. 39]. Цифровой подход расширяет теоретическую базу лингвокультурологии и открывает перспективы для разработки практических инструментов межкультурной коммуникации и образования.

Методы. Исследование базируется на комплексной методологии, включающей корпусный анализ с использованием Национального корпуса русского языка и электронных баз узбекоязычных текстов. Применяются методы частотного и контекстуального анализа, а также тематического моделирования для выявления ключевых лексем и их семантических связей. Когнитивно-дискурсивный подход анализирует метафорические модели и ассоциативные поля концепта «традиция», а сопоставительный анализ выявляет общие и специфические черты этого феномена в русской и узбекской лингвокультурах.

Результаты. Динамика лексических репрезентаций показала значительный разброс употреблений концепта «традиция» в обеих лингвокультурах. На русском материале наблюдалась высокая частотность «традиция» (20.708 вхождений, IPM = 53,17) и его дериватов, тогда как «обычай» (15.342 вхождения, IPM ≈ 40,19) раскрывал конкретизированные градации, связанные с ритуальной обрядностью [2. с. 112] (Рис. 1, Рис. 2).

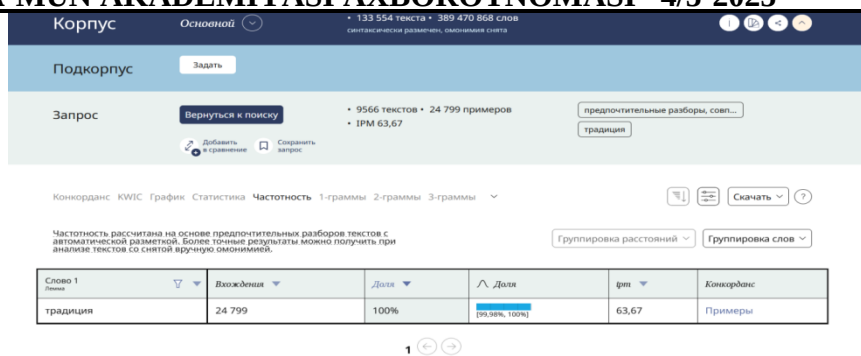


Рис. 1. Результаты частотного анализа концепта «традиция» в НКРЯ

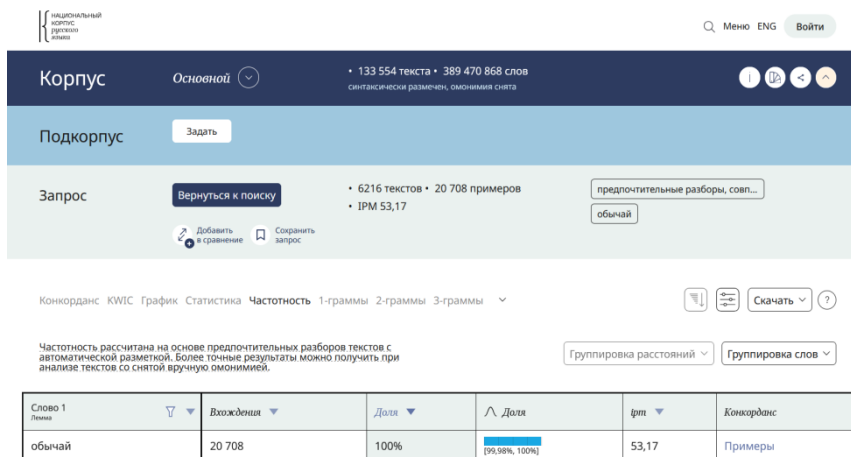


Рис. 2. Результаты частотного анализа концепта «обычай» в НКРЯ

В узбекском дискурсе лексема «an'ana» зафиксирована 18.456 раз (IPM=47,82) и сопровождается как идеей передачи опыта, так и религиозно-духовными коннотациями. Анализ проводился на параллельном корпусе, созданном С.С.Авезовым [1, с. 51], где фиксировались также формы «odat», «udum» и «milliy qadriyat». Результаты согласуются с гипотезами В.А.Масловой, отражающими связь традиции с историческими пластами мышления [7. с. 82].

Частотный анализ слова «an'ana» (Узбекский национальный корпус)

Слово (лемма)	Вхождения	Доля	IPM	Конкорданс
an'ana	18 456	100%	47,82	Примеры

Рис. 3. Результаты частотного анализа концепта «an'ana» в ПКУР Авезова С.С.

Высокочастотные лексемы на русском материале дополнялись сочетаниями «духовное наследие», «коллективная память» и «социальная преемственность», при этом расширенные коннотации, такие как «исторически переданный уклад», выявлялись у исследователей, в том числе по Е.В.Рахилиной [9. с. 81]. В узбекской практике дополнительно отмечались семейно-клановые векторы («oila udumlari», «xalq an'analari») и феномен «madaniy meros», что подтверждается Е.С.Кубряковой [6. с. 4]. Соотношение светских и религиозных факторов выявлялось через сопоставление данных: в русской лингвокультуре прослеживалась противоречивость между официально признанными обычаями и локальными практиками, как отмечают Т.В.Булыгин и А.Д.Шмелёв [3. с. 52], а в узбекском контексте историческая доминанта исламской культуры устанавливала более строгую связь между национальными обрядами и религиозными предписаниями. Применение статистических методов (корреляционный анализ и кластеризация с $R^2 > 0,75$) позволило выделить группы лексических единиц, характеризующих историческую преемственность и социальную

нормативность в русском языке, а также разделение на светские и ритуально-религиозные компоненты в узбекском дискурсе.

Обсуждение. Цифровой анализ концепта «традиция» посредством интеграции когнитивно-семантических гипотез и межкультурного сопоставления подтвердил устойчивость когнитивных моделей (Н.Д.Арутюнова, В.А.Маслова, Е.С.Кубрякова) и выявил тесную связь между лексико-семантическими вариациями и культурными архетипами (Ю.Д.Апресян, А.А.Зализняк). Сравнение русских и узбекских текстов продемонстрировало, что структурирование понятия определяется социокультурными и историческими факторами, а методы корреляционного анализа и кластеризации ($R^2 > 0,75$) выявили статистически значимые связи между лексическими единицами и социальными индикаторами традиционности.

Закключение. Цифровой анализ концепта «традиция» выявил ключевые аспекты его концептуализации в русской и узбекской лингвокультурах, определив универсальные и этноспецифические компоненты семантики. Эмпирические данные подтверждают значимость когнитивного и корпусного подходов, открывая перспективы для межкультурной коммуникации, образовательной практики и разработки программ изучения языков с учётом национально-культурной специфики.

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UDC 81-13

STRUCTURE OF THE LINGUOCULTURAL CONCEPT: METHODS OF LINGUISTIC AND DISCURSIVE REPRESENTATION

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Annotatsiya. Maqolada ilmiy adabiyotlarda keng tarqalgan lingvomadaniy kontsepsiya tuzilishini tahlil qilishning zamonaviy usullari muhokama qilinadi. Bu yondashuvlarga ko'ra, lingvomadaniy tushuncha obrazli, assotsiativ, konseptual, qiymat, etimologik va tarixiy komponentlarni o'z ichiga olgan murakkab tuzilmadir. Tushunchaning milliy o'ziga xosligi uning majoziy, qimmatli va assotsiativ tarkibiy qismlari orqali aniq namoyon bo'ladi, asosan etimologik xususiyatlar bilan belgilanadi. Tushunchaning assotsiativ jihati uning til vakillari ishtirok etadigan dominant assotsiativ aloqalar (tematik, paradigmatic, sintagmatic) ta'sirida shakllanadi.

Kalit so'zlar: tushuncha, tushuncha sohasi, tushuncha tarkibi, tushunchaning assotsiativ komponenti, tushunchaning leksik-semantik sohasi.

Аннотация. В статье рассматриваются современные методы анализа структуры лингвокультурного концепта, широко представленные в научной литературе. Согласно данным подходам, лингвокультурный концепт представляет собой сложную структуру, включающую образную, ассоциативную, понятийную, ценностную, этимологическую и историческую компоненты. Национальная специфика концепта наиболее ярко проявляется через его образную, ценностную и ассоциативную составляющие, во многом определяемые этимологическими особенностями. Ассоциативный аспект концепта формируется под

влиянием доминирующих ассоциативных связей (тематических, парадигматических, синтагматических), в которых участвуют его языковые репрезентанты.

Ключевые слова: концепт, концептосфера, структура концепта, ассоциативная составляющая концепта, лексико-семантическое поле концепта.

Abstract. This article examines modern methods for analyzing the structure of the linguocultural concept, widely represented in scientific literature. According to these approaches, the linguocultural concept is a complex structure that includes figurative, associative, conceptual, value-based, etymological, and historical components. The national specificity of the concept is most vividly manifested through its figurative, value-based, and associative components, largely determined by etymological features. The associative aspect of the concept is formed under the influence of dominant associative connections (thematic, paradigmatic, syntagmatic) in which its linguistic representatives participate.

Key words: concept, concept sphere, structure of the concept, associative component of the concept, lexical-semantic field of the concept.

Introduction. In modern linguistics, most approaches to defining the structure of a concept are based on its representation through semantic structures of varying complexity and abstraction, as well as through units of the lexical system of language. The multilayered nature of the concept is due to the presence of several qualitatively different components (layers, dimensions, levels, etc.) in its structure. [3]. However, researchers differ in their opinions regarding their number and characteristics. The theoretical foundation for modern linguoconceptological studies was laid by the works of Y.S. Stepanov, V.I. Karasik, I.A. Sternin, S.G. Vorkachev, and G.G. Slyzhkin. [5]

Linguocultural Concept Structure. Y.S. Stepanov considers the structure of the concept as multilayered, distinguishing three levels: (1) 'actual layer,' (2) 'passive' features that have lost their relevance and become historical, and (3) 'internal form of the concept' or its etymological feature. [1]

G.G. Slyzhkin proposes an associative model of the concept, according to which constant nomination and renaming of objects occur in its functioning, along with the formation of new and loss of previous associative connections between linguistic units and nominated objects. In this approach, the main characteristic of the concept's intrazone (including all associated associations) is nominative density, while the key feature of the extrazone (the totality of outgoing associations) is metaphorical diffuseness. [6]

I.A. Sternin and Z.D. Popova develop a field model of the concept. Based on the idea that the meaning of a word has a field structure (an archiseme in the core, differential semes in the near periphery, hidden semes in the far periphery), the authors conclude that the concept has a multilayered organization, which can be identified through the analysis of linguistic means representing it.

V.I. Karasik, characterizing the structure of concepts of spiritual values, identifies, in addition to the figurative component, conceptual and value-based components. The figurative component is interpreted by the author as 'a trace of sensory representation in memory in unity with metaphorical transfers'; the conceptual component – as 'a set of essential features of an object or situation and the result of their cognition.' From a linguocultural perspective, V.I. Karasik defines the value-based component as dominant since it is the most culturally significant.

S.G. Vorkachev, generally accepting V.I. Karasik's approach to modeling the structure of the concept, distinguishes, in addition to the figurative, value-based, and conceptual components, a 'significance' component, 'determined by the place that the name of the concept occupies in the linguistic system,' integrating etymological and associative characteristics. The term 'significance' in Vorkachev's concept traces back to the works of F. de Saussure, who called the totality of inherent characteristics determining the place of a linguistic unit in the lexical-grammatical system 'valeur'.

The features of the associative component of the concept can also be identified based on the analysis of a significant corpus of contexts as a result of a quantitative count of lexemes that are distinguished by the highest frequency of use in a narrow context with representatives of the concept under study. The following two contexts illustrate this idea.

As noted above, the value component of a linguacultural concept can be broken down into two measurable aspects: relevance and evaluativeness. It is important to note that the relevance of an abstract entity concept is often determined not only by the number of its representatives in the lexical system of the language, and, in particular, in phraseology, but also, and sometimes to a greater extent, by the number of representatives of its opposition. [7]

Conclusion. In conclusion, it is necessary to emphasize that the figurative component of the concept together with its inherent cognitive features is the core of the concept. At the same time, it seems problematic to talk about the structure of the concept in terms of the field approach. It would be groundless to assert that one of the components of the concept is more firmly connected with the core than others. In terms of the field approach, it is advisable to reason by reconstructing the associative component of the concept, since it is isomorphic to the lexical-semantic field representing it. The associative component is a significant construct of the concept, reflecting its existence in the current context, but the entire content of the concept is not reduced to it alone. This is what allows the concept to "outlive" its nominees and not to dissimilate along with the disintegration of the lexical microparadigms that actualize it. [8]

In summary, the structure of the linguocultural concept includes figurative, associative, conceptual, value-based, etymological, and historical components. The etymological component ('etymological layer,' according to Y.S. Stepanov) of the concept is determined by the internal form of the word, which serves as the key representative of the concept. The associative component is formed by dominant associative relationships (thematic, paradigmatic, syntagmatic) in which the linguistic representatives of the concept participate. [9]

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COGNITIVE LINGUISTIC PERSPECTIVE ON LANDSCAPE TERMINOLOGY IN ENGLISH AND UZBEK LANGUAGES

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Annotatsiya. *Ushbu maqolada ingliz va o'zbek tillaridagi landshaft terminologiyasining strukturaviy va semantik jihatlari kognitiv tilshunoslik nuqtai nazaridan o'rganiladi. Unda landshaft elementlarining konseptuallashtirilishi va kategoriyalashtirilishi ikki tilda qanday farqlanishi, hamda bu farqlarga madaniy va kognitiv omillar qanday ta'sir qilishi tahlil qilinadi. Tadqiqotda landshaft bilan bog'liq atamalarda metaforik va metonimik kengayishlar ajratib ko'rsatiladi va ularning tarjima hamda til o'rganishga ta'siri muhokama qilinadi. Natijalar til orqali dunyoni idrok etish va terminlar shakllanishida kognitsiyaning o'rnini chuqurroq tushunishga hissa qo'shadi.*

Kalit so'zlar: Kognitiv tilshunoslik, landshaft terminologiyasi, konseptuallashtirish, kategoriyalashtirish, metafora, metonimiya, tarjima, til orqali dunyoni idrok etish, kognitsiya, terminologiya shakllanishi.

Аннотация. В данной статье исследуются структурные и семантические аспекты ландшафтной терминологии в английском и узбекском языках с когнитивно-лингвистической точки зрения. Рассматривается, как концептуализация и категоризация элементов ландшафта различаются в двух языках с учетом культурных и когнитивных факторов. В исследовании подчеркиваются метафорические и метонимические расширения терминов, связанных с ландшафтом, а также обсуждаются их последствия для перевода и изучения языков. Полученные результаты способствуют более глубокому пониманию языковой картины мира и роли когниции в формировании терминологии.

Ключевые слова: Когнитивная лингвистика, ландшафтная терминология, концептуализация, категоризация, метафора, метонимия, перевод, языковая картина мира, когниция, формирование терминов.

Abstract. This article explores the structural and semantic aspects of landscape terminology in English and Uzbek through a cognitive linguistic perspective. It examines how conceptualization and categorization of landscape elements differ between the two languages, considering cultural and cognitive factors. The study highlights metaphorical and metonymic extensions in landscape-related terms and discusses their implications for translation and language learning. The findings contribute to a deeper understanding of linguistic worldviews and the role of cognition in terminology formation.

Keywords: Cognitive linguistics, landscape terminology, conceptualization, categorization, metaphor, metonymy, translation, linguistic worldview, cognition, terminology formation.

Language reflects human cognition, shaping how we perceive and categorize the world. Landscape terminology, a key aspect of linguistic study, is influenced by cultural and cognitive factors. Cognitive linguistics provides insights into how different languages conceptualize landscape elements, revealing variations in perception and categorization. This study examines landscape terminology in English and Uzbek, focusing on structural and semantic differences. It explores how metaphorical and metonymic extensions shape meaning, influenced by environmental and cultural contexts. By comparing these linguistic frameworks, the research highlights cognitive mechanisms in terminology formation. The findings contribute to understanding linguistic worldviews, aiding translation studies and language learning. Recognizing cognitive and cultural nuances enhances cross-linguistic communication and pedagogical methods. This study ultimately deepens our comprehension of how language encodes human thought and experience, reinforcing the link between cognition, culture, and linguistic expression.

Cognitive linguistics has provided significant insights into how language reflects conceptual structures and cognitive processes. Scholars such as Lakoff and Johnson (1980) argue that metaphor plays a crucial role in shaping human thought, influencing how abstract and concrete concepts are expressed across languages. Their theory of conceptual metaphor is particularly relevant in the study of landscape terminology, as natural features are often described through metaphorical extensions. Research on linguistic worldviews (Whorf, 1956) highlights the role of language in shaping perception and categorization.

In Uzbek and other Turkic languages, landscape-related terms often reflect a deep connection with nomadic and agricultural traditions. Scholars such as Johanson (1998) have examined the influence of cultural and historical factors on Turkic lexicon formation. Comparatively, English landscape terminology has evolved through interactions with various linguistic influences, including Old Norse and Latin, as noted by Crystal (2003). Recent studies have explored cognitive categorization in bilingual settings, shedding light on how multilingual individuals navigate different conceptualizations of landscape elements (Pavlenko, 2014). Additionally, translation studies have examined the challenges of conveying culturally embedded landscape terms across languages, emphasizing the importance of cognitive and cultural awareness in translation (Baker, 2018).

By synthesizing these perspectives, this study contributes to the ongoing discussion of how cognition and culture shape landscape terminology. Understanding these factors enhances our knowledge of linguistic diversity and supports more effective language learning and translation practices.

1. **Structural Analysis of Landscape Terminology.** The comparative analysis of English and Uzbek landscape terminology reveals notable structural differences influenced by linguistic typology. English landscape terms predominantly exhibit an analytic structure, where meaning is often conveyed through compounding and adjective-noun constructions (e.g., "mountain range," "river delta"). In contrast, Uzbek landscape terms tend to be synthetic, relying on agglutination and suffixation to indicate meaning (e.g., "tog'lik" (mountainous area), "daryo vodiysi" (river valley)). This structural contrast aligns with broader typological differences between Germanic and Turkic languages.

2. **Semantic Categorization of Landscape Terms.** From a cognitive linguistic perspective, landscape terminology in both languages can be grouped into several semantic categories: **Topographic Terms:** Encompassing natural landforms such as "hill," "plateau" (English) vs. "qir" and "tekislik" (Uzbek). **Hydrological Terms:** Covering bodies of water, e.g., "lake," "stream" vs. "ko'l," "ariq." **Ecological and Vegetative Terms:** Addressing vegetation types and ecological zones, e.g., "savanna," "marsh" vs. "cho'l," "botqoqlik." **Cultural Landscape Terms:** Representing human-influenced landscapes, e.g., "farmland," "pasture" vs. "ekin maydoni," "yaylov." While some categories align across both languages, English features more borrowed terms from Latin and French, whereas Uzbek incorporates Persian and Arabic influences.

3. **Cognitive Conceptualization and Metaphorical Extension.** Cognitive linguistics highlights how speakers of different languages conceptualize landscapes. In English, landscape terms frequently extend metaphorically into abstract domains (e.g., "mountain of problems," "desert of loneliness"). Uzbek exhibits similar metaphorical mappings, but with cultural variations (e.g., "cho'ldek hayot" (a barren life), "tog'dek orzu" (a dream as vast as a mountain)). The embodiment of landscape terms also differs. English often relies on spatial orientation metaphors, such as "uphill struggle," whereas Uzbek employs animate conceptualizations, such as "daryo yuragi" (the heart of a river) to indicate a central or vital part.

4. **Cross-Cultural and Cognitive Implications.** The findings demonstrate that landscape terminology is deeply intertwined with cultural cognition. English speakers, influenced by an empirical and exploration-driven linguistic tradition, tend to name landscapes based on function and form. In contrast, Uzbek speakers, with a historically agrarian and poetic linguistic tradition, emphasize environmental interconnectivity and the human-nature relationship. Furthermore, language contact and globalization are leading to shifts in terminology. For example, English loanwords such as "park," "canal," and "oasis" are increasingly integrated into Uzbek usage, while Uzbek terms like "buloq" (spring) may be seen in regional English dialects influenced by Turkic languages.

Moreover, the metaphorical extensions of landscape-related terms demonstrate how cultural narratives and collective experiences are embedded in language, reinforcing the idea that cognition is not universal but is shaped by linguistic and cultural contexts. These metaphorical mappings offer insight into how different linguistic communities conceptualize nature, space, and human interactions with the environment, providing valuable perspectives on the intersection of language and ecological cognition.

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**HUNARMANDCHILIK ATAMALARI: HOKIMIYAT, MAHORAT VA GURUH
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Annotatsiya. Ushbu maqolada hunarmandchilik atamalarining hokimiyat, mahorat va guruh kimligini shakllantirishdagi roli tahlil qilinadi. Maxsus terminlar hunarmandlar o'rtasidagi ijtimoiy ierarxiyani belgilash, kasbiy mahoratni namoyon etish va guruhga tegishlilikni ta'minlash vositasi sifatida xizmat qiladi. Maqolada hunarmandchilik jargonining ushbu jihatlari misollar bilan yoritilib, til va madaniyat o'rtasidagi bog'liqlik tahlil qilinadi.

Kalit so'zlar: hunarmandchilik terminlari, kasbiy jargon, hokimiyat, mahorat, guruh kimligi, hunarmandchilik tili, ijtimoiy identifikatsiya.

Аннотация. В данной статье анализируется роль ремесленных терминов в формировании авторитета, мастерства и групповой идентичности. Специальные термины служат инструментом для обозначения социальной иерархии среди ремесленников, демонстрации профессионального мастерства и подтверждения принадлежности к профессиональному сообществу. В статье рассматриваются эти аспекты ремесленного жаргона на примерах, а также анализируется связь языка и культуры.

Ключевые слова: ремесленные термины, профессиональный жаргон, авторитет, мастерство, групповая идентичность, ремесленный язык, социальная идентификация.

Abstract. This article analyzes the role of craft terminology in shaping authority, expertise, and group identity. Specialized terms function as tools for establishing social hierarchy among craftsmen, demonstrating professional skills, and reinforcing group belonging. The article explores these aspects of craft jargon through examples and examines the connection between language and culture.

Key words: craft terminology, professional jargon, authority, expertise, group identity, craft language, social identification.

Kirish. Til – bu nafaqat aloqa vositasi, balki ijtimoiy identifikatsiya va kasbiy mahorat belgisi hisoblanadi. Hunarmandchilik atamalari esa, o'z navbatida, hunar egalari orasida nafaqat kasbiy muloqot vositasi, balki hokimiyat, mahorat va guruh kimligini belgilovchi element sifatida ham xizmat qiladi.

Hunarmandchilik atamalarining tahlili shuni ko'rsatadiki, ular quyidagi uchta asosiy funktsiyani bajaradi:

Ijtimoiy differentsiallashtirish va ierarxiyani belgilash. Har qanday kasbda tajribali mutaxassislar bilan yangi boshlovchilar o'rtasida ma'lum bir farq mavjud. Bu farq nafaqat hunar yoki bilim darajasi, balki til darajasida ham aks etadi. Maxsus terminlarni ishlata olish, ularning chuqur ma'nolarini tushunish va aniq qo'llash – tajriba belgilaridan biridir. Masalan, tajribali hunarmandlar o'z ishining nozik jihatlari ifodalash uchun murakkab jargonlardan foydalanadi, yangi boshlovchilar esa buni tushunishga qiynalishi mumkin.[3]

Kasbiy identifikatsiya va tajriba almashinuvi. Hunarmandchilik atamalari ma'lum bir kasb vakillarini ajratib turuvchi til kodlari bo'lib, ular orqali hunarmand o'z kasbiy kimligini namoyon etadi. Bu atamalar nafaqat texnik ma'noga ega, balki ustoz-shogird tizimida bilim almashinuvining asosi bo'lib xizmat qiladi.[2] Misol uchun, zargarlik sohasida "misni yumshatish" degan oddiy tushuncha bor, lekin tajribali ustalar uni "chillash" deb atashadi. Agar shogird bu so'zni tushunmasa, u hali kasbga to'liq kirib kelmagan hisoblanadi.

Madaniy meros va milliy identitetni aks ettirish. Hunarmandchilik atamalari ko'pincha milliy madaniyat va tarix bilan uzviy bog'liq bo'ladi. Har bir xalqning o'ziga xos hunarmandchilik usullari va ularni ifodalovchi maxsus terminlari mavjud. O'zbek hunarmandchiligida "zardo'zi", "chirog'bon", "ganch o'ymakorligi" kabi tushunchalar nafaqat kasbiy jarayonlarni, balki milliy san'atning o'ziga xosliklarini ham ifodalaydi. Shu sababli, ushbu terminlarni tushunish va ishlatish ma'lum bir madaniy guruhga tegishlilikni anglatadi.[1]

Lingvistika nuqtayi nazaridan, hunarmandchilik jargonining *asosiy funksiyalari* quyidagilar: *Identifikatsiya* – hunarmandlar ma'lum terminlarni ishlatish orqali o'z kasbining vakili ekanligini bildiradi.

Ekskluzivlik – jargon yangi kelganlarni ma'lum bir sinovdan o'tkazish vositasi sifatida ishlaydi.

Ijodiy tafakkurni shakllantirish – maxsus terminlar ijodiy jarayonni osonlashtiradi, ularning har biri muayyan texnikani yoki uslubni ifodalaydi.

Bilim almashinuvi – ustozlar va shogirdlar o'rtasida bilim berish terminlar orqali amalga oshadi.

Hunarmandchilik atamalarining kasbiy amaliyotdagi ahamiyati. Hunarmandchilik jargonining til tizimidagi o'rni quyidagi jihatlar bilan belgilanadi:

Til boyligini kengaytirish: Hunarmandchilik terminlari o'zbek tilining leksik boyligini oshirib, til ifoda imkoniyatlarini kengaytiradi.

Madaniy va tarixiy merosni saqlash: Ko'plab hunarmandchilik atamalari qadimiy tarixga ega bo'lib, xalq an'analari va tarixiy rivojlanish bosqichlarini aks ettiradi.

Texnik tafakkurni rivojlantirish: Har bir maxsus termin hunarmand uchun aniq ma'no va jarayonni ifodalash imkonini beradi, bu esa texnik tafakkurni rivojlantirishga xizmat qiladi.

Tadqiqot metodologiyasi. Ushbu tadqiqot lingvistik va ijtimoiy tahlil metodlariga asoslanadi. Asosiy metodlar quyidagilardan iborat:

1. Leksik-semantik tahlil – Hunarmandchilik atamalarining lug'aviy va semantik xususiyatlarini aniqlash.

2. Kasbiy jargon tahlili – Hunarmandchilik sohalarida ishlatiladigan maxsus terminlarning kasbiy aloqa vositasi sifatidagi roli.

3. Ijtimoiy tilshunoslik usuli – Terminlarning hunarmandlar o'rtasidagi ijtimoiy mavqeni qanday belgilashi va guruh kimligini shakllantirishdagi ahamiyatini o'rganish.

4. Tarixiy-madaniy tahlil – Hunarmandchilik jargonining tarixiy ildizlari va uning milliy madaniyat bilan bog'liqligini tadqiq qilish.

Natija va muhokama. Ushbu tadqiqot natijalari shuni ko'rsatadiki, hunarmandchilik atamalari kasbiy muloqot vositasi bo'lish bilan birga, ijtimoiy ierarxiya, kasbiy identifikatsiya va madaniy merosni shakllantirish kabi muhim funksiyalarni ham bajaradi. Tadqiqot davomida hunarmandchilik tilining asosiy uch jihati – hokimiyat, mahorat va guruh kimligi bo'yicha quyidagi natijalarga erishildi.

Hunarmandchilik atamalari va hokimiyat

Til – bu nafaqat aloqa vositasi, balki jamiyatda hokimiyat va mavqeni belgilovchi muhim omildir. Hunarmandchilik sohasida maxsus terminlarni bilish va ularni to'g'ri ishlatish hunarmandning kasbiy darajasini ko'rsatadi.[4]

Hunarmandlar orasida til "bilim quroli" sifatida xizmat qiladi. Tajribali hunarmandlar murakkab terminlarni ishlatib, o'z kasbiy mavqeini tasdiqlaydi.

Terminlarni tushunmagan yangi boshlovchilar esa tabiiy ravishda "kattalar" (tajribali ustalar) va "kichiklar" (shogirdlar) orasidagi ierarxik tizimga moslashishga majbur bo'ladi. Masalan:

Zargarlikda: Tajribali ustalar "chillash", "nayzalash", "zarxal qoplash" kabi atamalarni ishlatadi. Bu atamalarni tushunish va ishlata olish usta hunarmandning obro'sini oshiradi.

Tikuvchilikda: "Frantsuz chok", "pichoq bilan bichish", "g'ily chok" kabi terminlar tajribani namoyon qiladi.

Demak, terminlarni bilish va ishlata olish – bu kasbiy tajribani ko'rsatish bilan birga, hunarmandlar orasida hokimiyatni ta'minlovchi asosiy omildir.

Hunarmandchilik atamalari va mahorat

Kasbiy til faqat bilimni ifodalash vositasi emas, balki mahorat belgisi hamdir. Hunarmandchilik terminlari usta va shogirdlar o'rtasidagi bilim almashish, tajribani mustahkamlash va ish sifatini oshirishda muhim rol o'ynaydi.

Kasbiy terminlarni bilish nafaqat texnik jarayonni tushunishga, balki aniq hunar sirlarini egallashga ham yordam beradi.

Leksik tahlillar shuni ko'rsatadiki, "oddiy nutq" va "kasbiy nutq" o'rtasida katta farq bor. Masalan: *Tikuvchilikda*: Yangi boshlovchi "matoni yaxshi kesish" deb aytsa, tajribali usta "pichoq bilan bichish" degan aniq terminni ishlatadi.

Yangi boshlovchi "ipni noto'g'ri qo'yibman" desa, tajribali ustalar "g'ilay chok tushdi" deb tushuntiradi.

Kulollikda: Yangi boshlovchilar "loy yaxshi aralashmagan" deb ifodalaydi, tajribali hunarmandlar esa "xom loy" yoki "loy yaxshi pishmagan" deb tushuntiradi.

Demak, kasbiy jargonni o'zlashtirish – hunarmand uchun ustozlik va shogirdlik jarayonidan o'tish, hunar sirlarini egallash va professional darajaga yetish uchun zarur bosqichdir.

Hunarmandchilik atamalari va guruh kimligi. Hunarmandchilik jargonidan foydalanish hunarmandlar orasida ijtimoiy guruhlarni shakllantiradi. Terminlarni ishlata olish shaxsning guruhga tegishlilikini tasdiqlaydi, ularni tushunmaslik esa "tashqaridan" bo'lish belgisidir.[8]

Sotsiologik tadqiqotlar shuni ko'rsatadiki, har bir kasb o'ziga xos leksik tizimga ega bo'lib, bu tizim ichki guruhni mustahkamlash va tashqi odamlardan ajralib turish uchun xizmat qiladi.

Terminlarni to'g'ri ishlatish shaxsning "o'zimizdan" yoki "begona" ekanligini aniqlashga yordam beradi. Masalan: *Tikuvchilikda*: Ustalar orasida "Juki" so'zi ishlatilsa, faqat kasbiy tajribaga ega bo'lganlar bu so'zning mashhur sanoat tikuv mashinasi brendi ekanligini tushunadi.

Yangi boshlovchilar esa "Bu nima?" deb so'rashi mumkin.

Zargarlikda: "Chillash" atamasi faqat mutaxassislar orasida tushunarli. Agar kimdir "misni yumshatish" deb aytsa, u hali kasbiy jargonni o'zlashtirmaganligi ko'rinadi.

Kulollikda: "Raku pishirish" atamasi faqat tajribali kulollar uchun tushunarli bo'lib, bu maxsus kulolchilik usuli hisoblanadi.

Demak, hunarmandchilik terminlarini ishlata olish – bu faqat til ko'nikmasi emas, balki kasbiy guruhga mansublikning isboti. Xulosa qilib aytganda, hunarmandchilik atamalarining til tizimidagi roli nafaqat kasbiy muloqotni shakllantirish, balki ijtimoiy mavqe, mahorat va guruh identifikatsiyasini ham belgilashga xizmat qiladi. Bu atamalar lingvistik, sotsiologik va madaniy kontekstda muhim ahamiyatga ega bo'lib, hunarmandlarning kasbiy tajribasi, ustoz-shogird an'analari va kasbiy ierarxiyani aks ettiradi.

Xulosa. Yuqoridagi misollar shuni ko'rsatadiki, hunarmandchilik atamalari faqat texnik jarayonni ifodalash bilan cheklanmay, balki ijtimoiy stratifikatsiya, bilim almashinuvi va kasbiy identifikatsiyaning asosiy omillaridan biri hisoblanadi. Hokimiyat – Terminlarni bilish ustaning kasbiy mavqeini belgilaydi. Mahorat – Terminlarni ishlata olish shaxsning tajribasini namoyon qiladi. Guruh kimligi – Jargon kasbiy hamjamiyat ichidagi bog'liqlikni ta'minlaydi.

Shunday qilib, hunarmandchilik atamalari til tizimining muhim tarkibiy qismi bo'lib, kasbiy va madaniy merosni saqlash va rivojlantirishda muhim rol o'ynaydi.

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INGLIZ VA O'ZBEK TILLARIDA ZIYORATGOH NOMLARINING ETIMOLOGIK TAHLILI

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Annotatsiya. Ushbu maqolada ingliz va o'zbek tillarida ziyoratgoh nomlarining etimologik kelib chiqishi har tomonlama tahlil qilinadi. Tadqiqot doirasida bu nomlarning shakllanish jarayoni, ularning tarixiy va diniy kontekstdagi o'rni, hamda lingvistik xususiyatlari batafsil o'rganiladi. Xususan, ziyoratgoh nomlarining semantik tuzilishi, ularning paydo bo'lishiga ta'sir etgan omillar va tarkibiy qismlari chuqur tahlil qilinadi. Maqolada o'zbek ziyoratgoh nomlarida arabcha va forscha unsurlar bilan mahalliy o'zbek tilining o'zaro uyg'unlashuvi qanday sodir bo'lgani o'rganilib, ingliz tilidagi ziyoratgoh nomlarining paydo bo'lishi va ularning tarixiy jarayonlar bilan bog'liqligi yoritiladi.

Kalit so'zlar: etimologiya, ziyoratgoh, toponimika, lingvistika, semantika, tarixiy kontekst.

Аннотация. В данной статье проводится всесторонний этимологический анализ названий паломнических мест в английском и узбекском языках. Исследование детально рассматривает процесс их формирования, их роль в историческом и религиозном контексте, а также их лингвистические особенности. В частности, анализируется семантическая структура этих названий, факторы, влияющие на их возникновение, и их составные элементы. В статье рассматривается, как арабские и персидские элементы интегрировались в узбекский язык при наименовании паломнических мест, а также исследуется историческое развитие и формирование подобных названий в английском языке. В ходе исследования определяются способы наименования паломнических мест в английском и узбекском языках, а их семантические и лингвистические характеристики анализируются на примерах.

Ключевые слова: Этимология, паломничество, топонимика, лингвистика, семантика, исторический контекст.

Abstract. This article provides a comprehensive etymological analysis of pilgrimage site names in English and Uzbek. The study examines the process of their formation, their role within historical and religious contexts, and their linguistic characteristics in detail. Specifically, the semantic structure of these names, the factors influencing their emergence, and their compositional elements are thoroughly analyzed. The article explores how Arabic and Persian elements have integrated with the Uzbek language in the naming of pilgrimage sites, while also investigating the historical development and formation of such names in English.

Key words: Etymology, pilgrimage, toponymy, linguistics, semantics, historical context.

Kirish. Toponimika, ya'ni joy nomlarini o'rganish, tilshunoslikning muhim yo'nalishlaridan biri bo'lib, u tarix, madaniyat va diniy an'analar bilan uzviy bog'liqdir. Joy nomlari nafaqat lingvistik hodisa, balki o'sha hududning tarixiy-madaniy merosi haqida muhim ma'lumot beruvchi omildir. Ayniqsa, ziyoratgoh nomlari muayyan millat va din tarixining o'ziga xos belgisi hisoblanadi. Ular diniy e'tiqodlar, geografik xususiyatlar va tarixiy shaxslar nomi bilan bog'liq bo'lib, ziyoratchilar ongida muqaddas timsollarni shakllantiradi. Ingliz va o'zbek tillarida ziyoratgoh nomlarining shakllanishi turlicha bo'lib, ularning kelib chiqishini o'rganish orqali turli xalqlarning madaniy aloqalarini chuqurroq tushunish mumkin. Ushbu tadqiqot ingliz va o'zbek tillaridagi ziyoratgoh nomlarining etimologiyasini, ularning nomlanish usullarini va tarixiy-madaniy jihatlarini qiyosiy tahlil qilishga qaratilgan.

Adabiyotlar tahlili va metodlar. Mazkur tadqiqotda ziyoratgoh nomlarining etimologik xususiyatlarini o'rganish uchun turli metodlardan foydalaniladi. Etimologik tahlil orqali ushbu nomlarning kelib chiqishi va tarkibiy tuzilishi aniqlanadi hamda ularning lingvistik taraqqiyoti kuzatiladi. Semantik tahlil yordamida nomlarning madaniy va diniy kontekstdagi ma'nolari o'rganilib, ularning tarixiy va ma'naviy mazmuni aniqlanadi. Qiyosiy lingvistik tahlil ingliz va

o'zbek tillaridagi ziyoratgoh nomlarini solishtirish, ularning o'xshash va farqli jihatlarini aniqlash uchun qo'llaniladi. Shuningdek, tarixiy-lingvistik yondashuv asosida ushbu nomlarning shakllanishi tarixiy manbalar orqali o'rganilib, ularning ijtimoiy-madaniy kelib chiqishi aniqlanadi.

Tahlil va natijalar. O'zbekistondagi ziyoratgoh nomlari ko'pincha islomiy, tarixiy va mahalliy madaniy omillar ta'sirida shakllangan. Bunday nomlarni quyidagi asosiy etimologik guruhlariga ajratish mumkin:

Diniy asoslangan nomlar. Diniy asoslangan nomlar bevosita Islom dinining muqaddas shaxslariga, mashhur diniy ulamolariga, hadis ilmi olimlariga va avliyolarga bog'liq bo'lib, ular islomiy e'tiqod va tarixiy merosning muhim qismi hisoblanadi. Bunday nomlar, odatda, Qur'onda tilga olingan shaxslar, payg'ambarlar, islomiy ilmlarning rivojiga hissa qo'shgan allomalar yoki diniy ta'sirga ega bo'lgan tarixiy arboblarning nomi bilan ataladi va ularning shakllanishi diniy e'tiqod, tarixiy voqealar va madaniy meros bilan uzviy bog'liqdir. Toponimik tadqiqotlarga ko'ra, ziyoratgoh nomlari islomiy merosning ajralmas qismi bo'lib, ular diniy ta'limot va avliyo-olimlarning e'tirof etilgan maqomlari bilan bog'liq. Islom geografiyasida muqaddas joylar va maqbaralar nomlarining shakllanishida Qur'onda tilga olingan shaxslar, Payg'ambar Muhammad (s.a.v.) sahobalari, buyuk hadis ilmi olimlari va tariqat yetakchilarining nomlari ko'p uchraydi. Masalan, *Imom al-Buxoriy maqbarasi* nomi hadis ilmining buyuk allomalaridan biri bo'lgan Muhammad ibn Ismoil al-Buxoriy (810–870) nomidan kelib chiqqan bo'lib, uning hadis to'plash va tasnif etish sohasidagi yutuqlari tufayli bu joy islom olamida katta e'tiborga ega. Shuningdek, *Bahauddin Naqshband maqbarasi* tasavvufdagi Naqshbandiya tariqatining asoschisi Bahouddin Naqshband (1318–1389) sharafiga nomlangan bo'lib, bu tariqat islomiy axloq va ruhiy tarbiyani rivojlantirishga katta hissa qo'shgan. Shunday qilib, diniy asoslangan ziyoratgoh nomlari nafaqat diniy e'tiqod bilan bog'liq, balki ular tarixiy va madaniy xotiraning saqlanishiga xizmat qiladi. Ushbu nomlar avliyolar, ulamolar va Payg'ambar avlodlari haqidagi diniy va tarixiy e'tiqodlarning tilshunoslikda aks etgan shaklidir.

Geografik omillar asosida shakllangan nomlar. Ba'zi ziyoratgoh nomlari u joyning tabiiy geografik xususiyatlari, atrof-muhit bilan bog'liq o'ziga xos jihatlari yoki tarixiy voqealar natijasida shakllangan. Masalan, tog'lar, daryolar yoki sahrolar bilan bog'liq joy nomlari odatda shu hududning landshaftiga asoslangan holda nomlanadi. *Chor-Bakr* ziyoratgohi nomi, masalan, “chor” (to'rt) va “Bakr” (Islom tarixida muhim shaxs ismi) so'zlaridan tarkib topgan bo'lib, bu joy to'rt avliyoning dafn etilgani bilan bog'liq.

Ingliz tilidagi *St. Michael's Mount* nomi tabiiy geografik omillarga asoslangan bo'lib, u dengiz sathidan baland ko'tarilgan orol shaklidagi joyda joylashgani va diniy ahamiyatga ega bo'lgani sababli muqaddas ziyoratgoh sifatida shakllangan. Tarixiy ma'lumotlarga ko'ra, bu joy avvaliga keltlar va anglo-sakslar davrida muqaddas deb hisoblangan bo'lsa, keyinchalik xristianlik ta'sirida avliyolar bilan bog'liq bo'lgan ziyoratgohga aylangan. *St. Michael's Mount* nomi esa xristian an'analarga ko'ra, osmonda paydo bo'lgan Avliyo Maykl (*St. Michael*) obrazi bilan bog'liq bo'lib, bu joy muqaddas shaxs bilan aloqador deb hisoblangan. Bunday ziyoratgoh nomlari ingliz tilida tabiiy geografik landshaft va diniy e'tiqodlarning o'zaro uyg'unligidan shakllangan. Xuddi shunday, *Lindisfarne Priory* nomi ham *Holy Island* (Muqaddas Orol) sifatida tanilgan bo'lib, bu joy Britaniya nasroniyligi tarixida muhim ro'l o'ynagan va monastir markazi sifatida shakllangan. Shunday qilib, *St. Michael's Mount*, *Glastonbury Tor*, va *Lindisfarne Priory* kabi ingliz ziyoratgohlari nomlari joyning tabiiy xususiyatlari bilan bevosita bog'liq bo'lib, ular diniy afsonalar va tarixiy voqealar natijasida muqaddas deb tan olingan. Bu kabi nomlar muqaddas shaxslar, geografik landshaft va diniy e'tiqodlarning sintezi natijasida shakllangan bo'lib, toponimika tadqiqotlarida muhim o'rinni egallaydi.

Muqaddas shaxslar nomiga bog'liq ziyoratgoh nomlari. Xristian an'analari muqaddas shaxslarning ismlari bilan nomlangan joylar keng tarqalgan bo'lib, bu holat monastirlar, soborlar va ibodatxonalar nomlanishida yaqqol kuzatiladi.

“... *St. Paul's Cathedral, located in London, is dedicated to Saint Paul the Apostle, one of the early and influential leaders in Christian history. The current structure, designed by Sir Christopher Wren, was constructed between 1675 and 1710, replacing the previous cathedral destroyed in the Great Fire of London in 1666*” Ushbu ziyoratgoh Avliyo Pavlus (*St. Paul*) sharafiga atalgan bo'lib,

u xristianlik e'tiqodining ilk targ'ibotchilaridan biri hisoblanadi. Sobor Londonning diniy va madaniy hayotida muhim o'rin tutib, ingliz cherkovining markaziy ibodatxonalaridan biridir.

Geografik omillar bilan bog'liq ziyoratgoh nomlari. Ba'zi ziyoratgoh nomlari bevosita ularning joylashgan hududi yoki geografik xususiyatlari bilan bog'liq bo'lib, bunday nomlar landshaft elementlari va diniy ahamiyatning o'zaro ta'siri natijasida shakllangan. *Canterbury Cathedral* – Kent grafligidagi Canterbury shahri nomidan olingan bo'lib, bu joy Anglikan cherkovining diniy markazlaridan biri hisoblanadi. U Angliyaning eng qadimiy cherkov majmualaridan biri bo'lib, XIII asrdan boshlab ziyoratchilar uchun muhim maskan bo'lib kelgan. *St. Michael's Mount* – Ushbu ziyoratgoh Angliyaning Kornuoll hududida joylashgan bo'lib, u dengiz bo'yidagi geografik landshaft va xristian e'tiqodi bilan bog'liq. Afsonalarga ko'ra, Avliyo Maykl osmonda paydo bo'lib, bu joyning muqaddasligini bildirgan. Shuningdek, u Fransiya'dagi *Mont-Saint-Michel* bilan bog'liq bo'lib, ikkala joy ham dengiz sathidan yuqori bo'lgan muqaddas tog'lar sifatida tanilgan.

Diniy tarix va afsonalar bilan bog'liq ziyoratgoh nomlari. Ba'zi ziyoratgoh nomlari tarixiy voqealar yoki diniy afsonalar asosida shakllangan bo'lib, bu joylar asosan an'anaviy e'tiqod va xalq rivoyatlari orqali muqaddas deb tan olingan. *Glastonbury Tor* – Ushbu nom "Tor" (qadimgi ingliz tilida "baland tepalik") so'zidan kelib chiqqan bo'lib, Glastonberi vodiysida joylashgan muqaddas joy hisoblanadi. Afsonalarga ko'ra, bu joy Qirol Artur afsonalari hamda Avliyo Iosif Arimateyalik bilan bog'liq bo'lib, bu yer xristianlikning ilk markazlaridan biri deb hisoblangan. Ingliz tilidagi ziyoratgoh nomlarining etimologiyasi ularning shakllanishiga ta'sir etgan muqaddas shaxslar, geografik landshaft va diniy tarix bilan bog'liq omillarni o'z ichiga oladi. Ushbu nomlar cherkov an'analari, afsonalar va joy nomlari orqali diniy e'tiqodni mustahkamlash hamda ziyoratchilar e'tiborini jalb qilish maqsadida yuzaga kelgan.

Xulosa. Ingliz va o'zbek tillaridagi ziyoratgoh nomlari ularning tarixiy, diniy va lingvistik rivojlanish jarayonlariga bog'liq holda shakllangan bo'lib, ularning kelib chiqish manbalari, nomlash usullari va diniy asoslari jihatidan muayyan o'xshashlik va farqlarga ega. O'zbek ziyoratgohlari nomlari asosan arabcha, forsha va o'zbekcha unsurlarni o'z ichiga oladi. Buning sababi O'rta Osiyo hududining islom madaniyatiga chuqur bog'liq ekani va ko'plab muqaddas joylar islom olamining yirik ulamolari, avliyolari hamda tarixiy shaxslar nomi bilan bog'liqligidir. Masalan, *Imom al-Buxoriy*, *Shah-i Zinda*, *Xoja Ahror Valiy* kabi ziyoratgoh nomlari arabcha va forsha tarkibiy qismlardan tashkil topgan bo'lib, islom an'analari asosida shakllangan. Ingliz tilidagi ziyoratgoh nomlari esa asosan lotin va eski ingliz tilidan olingan bo'lib, nasroniylik tarixi va muqaddas shaxslarning nomlari bilan uzviy bog'liq. Xristian diniy markazlari bo'lgan *St. Paul's Cathedral*, *Canterbury Cathedral*, *St. Alban's Abbey* kabi nomlar avliyolar va diniy rahnamo shaxslarning nomlari bilan atalgan bo'lsa, *St. Michael's Mount* kabi nomlar geografik joylashuv bilan bog'liq holda shakllangan. O'zbek ziyoratgoh nomlarining shakllanishida naqshbandiylik va sunniylik mazhabi ta'siri kuchli bo'lsa, ingliz ziyoratgohlari katoliklik va protestantlik an'alariga asoslangan. Shu sababli, har ikkala til guruhida ham diniy shaxslar, tarixiy meros va geografik landshaft muhim nomlash mezonlari bo'lib xizmat qilgan.

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RANGTASVIR VOSITALARINING TURLI TILLARDA IFODALANISHI

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Annotatsiya. Ushbu maqola rangtasvir vositalarining turli tillarda qanday ifodalanishini o'rganadi. Rangtasvir — tasviriy san'atning eng muhim unsurlaridan biri bo'lib, u obrazni yaratishda muhim rol o'ynaydi. Maqolada rangtasvirning semantik xususiyatlari va uning leksik va stilistik ifodalari tahlil qilinadi. Bunda ranglarning psixologik va estetik ta'siri, ularning madaniy kontekstdagi ahamiyati va turli tillarda qanday talqin etilishi masalalari ko'rib chiqiladi. Shuningdek, ranglar va rang tasvirlarining lingvistik o'ziga xosliklari, xalq tabiatidagi ranglar haqidagi tasavvurlar va ularning milliy va madaniy farqlari asosida, rangtasvirning ifodalanuvchi vositalari taqdim etiladi. Maqola rangtasvir vositalarini tahlil qilish orqali, til va san'at o'rtasidagi bog'liqlikni ochib beradi.

Kalit so'zlar: rangtasvir, semantika, stilistika, til, madaniyat, psixologik ta'sir, estetik tasavvurlar, milliy farqlar, lingvistika, tasviriy san'at

Аннотация. В этой статье рассматривается, как цветовые образы выражаются в разных языках. Живопись — один из важнейших элементов изобразительного искусства, играющий значительную роль в создании образа. В статье анализируются семантические свойства цветописы и ее лексико-стилистические выражения. В нем рассматриваются психологическое и эстетическое воздействие цветов, их значение в культурном контексте и то, как они интерпретируются на разных языках. Также представлены выразительные средства цветописы, основанные на языковых особенностях цветов и цветовых образов, восприятию людьми цветов в природе, их национально-культурных различиях. В статье исследуется связь языка и искусства посредством анализа изобразительных средств.

Ключевые слова: живопись, семантика, стилистика, язык, культура, психологическое воздействие, эстетическое восприятие, национальные различия, лингвистика, изобразительное искусство.

Abstract. This article studies how color means are expressed in different languages. Color is one of the most important elements of fine arts, which plays an important role in creating an image. The article analyzes the semantic properties of color and its lexical and stylistic expressions. It considers the psychological and aesthetic impact of colors, their significance in the cultural context and how they are interpreted in different languages. Also, the linguistic characteristics of colors and color images, folk ideas about colors in nature and their national and cultural differences, and the expressive means of color are presented. The article reveals the connection between language and art through the analysis of pictorial means.

Keywords: pictorial, semantics, stylistics, language, culture, psychological impact, aesthetic perceptions, national differences, linguistics, fine arts

Kirish. Rangtasvir — tasviriy san'atning eng muhim va ta'sirchan turlaridan biri bo'lib, u insonning ichki dunyosi, his-tuyg'ulari va ijodiy fikrlarini tashqi olamga ko'rsatishda muhim rol o'ynaydi. Ranglar orqali inson o'z his-tuyg'ulari, kayfiyati va fikrlarini ifodalaydi, shuningdek, atrof-muhit va tabiatning go'zalliklarini tasvirlaydi. Rangtasvirning tildagi ifodalanishi, ya'ni ranglar va ularning nomlarining tildagi aks etishi, har bir millatning madaniy va estetik qadriyatlarini, shuningdek, uning dunyoqarashini shakllantiradi. Masalan, turli tillarda bir xil rangning nomlari va ularga berilgan ma'nolar farq qiladi. Bu farqlar tilshunoslik va madaniyatshunoslik sohalarida muhim tadqiqot mavzusidir. Tadqiqotlar ko'rsatishicha, ranglar va ularning nomlari tildagi ma'nolarning shakllanishida muhim o'rin tutadi. Masalan, ingliz tilida "red" (qizil) rangining nomi ko'pincha xatar, ishtiyoq va muhabbat bilan bog'lansa, yapon tilida "aka" (qizil) rangining nomi ko'pincha baxt va farovonlik bilan bog'lanadi. Bu farqlar har bir millatning madaniy va estetik qadriyatlarini aks ettiradi. Shuningdek, ranglar va ularning nomlari tildagi ma'nolarning shakllanishida muhim o'rin tutadi. Masalan, ingliz tilida "red" (qizil) rangining nomi ko'pincha xatar, ishtiyoq va muhabbat bilan

bog'lansa, yapon tilida "aka" (qizil) rangining nomi ko'pincha baxt va farovonlik bilan bog'lanadi. Bu farqlar har bir millatning madaniy va estetik qadriyatlarini aks ettiradi.

Rangtasvirning tildagi ifodalanishini o'rganish, tilshunoslik va madaniyatshunoslik sohalarida muhim tadqiqot mavzusidir. Bu tadqiqotlar ranglar va ularning nomlarining tildagi ma'nolarining shakllanishini, shuningdek, har bir millatning madaniy va estetik qadriyatlarini tushunishga yordam beradi. Ushbu maqolada, rangtasvirning tildagi ifodalanishini o'rganish orqali, tilshunoslik va madaniyatshunoslik sohalaridagi muhim masalalarni muhokama qilamiz. Maqsadimiz, ranglar va ularning nomlarining tildagi ma'nolarining shakllanishini, shuningdek, har bir millatning madaniy va estetik qadriyatlarini tushunishga yordam berishdir.

Adabiyotlar tahlili. Rangtasvir vositalarining turli tillarda ifodalanishi sohasida olib borilgan ilmiy tadqiqotlar, asosan, ranglarning semantik xususiyatlari, ularning madaniy va lingvistik kontekstdagi talqinlari hamda rang atamalarining tilshunoslikdagi o'rni bilan bog'liqdir. Masalan, "Tilshunoslikda rang nomlari bilan bog'liq" nomli maqolada rang nomlari bilan bog'liq tadqiqotlar, jahon olimlarining bu borada olib borgan tadqiqotlari va rang atamalarining o'ziga xos xususiyatlari haqida so'z yuritiladi. Shuningdek, "Rangtasvir fanining ta'lim jarayonidagi ahamiyati va o'qitish usullari" nomli maqolada rangtasvirning ta'lim jarayonidagi o'rni va samarali o'qitish usullari tahlil qilinadi.

"Oliy ta'lim tizimida rangtasvir hamda rangshunoslik fanlarini yanada rivojlantirish" nomli maqolada rangtasvir va rangshunoslik fanlarining oliy ta'lim tizimidagi o'rni va rivojlanish istiqbollari muhokama qilinadi.

"Rangtasvir — tdpu" nomli qo'llanmada rangtasvir fanining nazariy va amaliy jihatlarini, jumladan, ranglarning xususiyatlari va spektr ranglar haqida ma'lumotlar keltirilgan.

"Realistik rangtasvirning maqsad va vazifalari. Rang tuslarining nomlari va ranglar gammasi xarakteristikasi" nomli maqolada rang va tus munosabatlarini aniqlash, guash bo'yog'ida ko'z bo'lagini ishlash, natyurmordagi ko'za, meva, matolar burmalarini ishlash kabi mavzular yoritilgan.

"Rangtasvir ustasi, Akmaljon To'rayevich Ikromjonov" nomli maqolada O'zbekiston xalq rassomi Akmaljon To'rayevich Ikromjonovning asarlari va ularning san'atdagi o'rni haqida so'z boradi.

Tadqiqot metodologiyasi. Ushbu tadqiqotda rangtasvir vositalarining turli tillarda ifodalanishini o'rganish uchun Taqqoslash ilmiy metodologik yondashuvdan foydalaniladi. Bunda turli tillardagi rang atamalarini solishtirish orqali ularning o'ziga xos xususiyatlarini aniqlash. Bu usul ranglarning lingvistik ifodalanishidagi o'xshashliklar va farqlarni aniqlash imkonini beradi. Ushbu metodologik yondashuvlar orqali rangtasvir vositalarining turli tillarda ifodalanishining lingvistik va madaniy jihatlarini chuqur o'rganish imkoniyati yaratiladi. Kelajakda, texnologiyaning rivojlanishi bilan rangtasvir vositalarining ifodalanishi yanada diversifikatsiyalashishi va yangi tillarda ifodalash usullarining paydo bo'lishi kutilmoqda. Shuningdek, rangtasvir vositalarining turli tillarda ifodalanishi sohasida yangi tadqiqot metodlarining ishlab chiqilishi va ularning amaliyotga tatbiq etilishi muhim ahamiyat kasb etadi.

Tahlillar va natijalar. Avvalo, rangtasvir vositalarining lingvistik tahlili muhim ahamiyatga ega. Rang atamalarining semantik va sintaktik xususiyatlari o'rganildi. Ranglar, nafaqat bevosita obyektlarning sifatlarini bildiruvchi atamalar, balki madaniyat va tarix bilan bog'liq bo'lgan semantik qatlamlarni ham o'z ichiga oladi. Masalan, turkiy tillarda "qizil" so'zi "qizimoq" fe'lidan kelib chiqqan bo'lib, bu rangning tilshunoslikdagi o'ziga xosligini ko'rsatadi. Rang atamalarining har bir tilda qanday ishlatilishi, ularning shakllanishi va turli kontekstlarda qanchalik keng tarqalganligi tahlil qilindi. Olingan natijalar ranglarning turli tillarda qanday o'zgarishini va umumiy semantik xususiyatlarini aks ettiradi. Madaniy kontekstual tahlil ham muhim ahamiyatga ega. Ranglarning madaniy va estetik ahamiyati har bir tilning ma'naviy xususiyatlariga bog'liq ravishda o'zgacha bo'lishi mumkin. Masalan, ba'zi madaniyatlarda qizil rang baxt va omadni, boshqalarda esa xavf va ogohlantirishni anglatadi. Turli millatlarning ranglarga bo'lgan munosabati, ularning estetik tasavvurlari va madaniy qadriyatlari o'ziga xos xususiyatlarga ega. Boshqa bir misol, yashil rangning musulmon madaniyatida jannatni anglatishi, Afrika va Janubiy Amerikadagi ba'zi madaniyatlarda esa hayot va o'sish bilan bog'liq bo'lishi kabi holatlar tahlil qilindi. Shuningdek, ranglarning

tilshunoslikda qanday ishlatilishini va ularning madaniyatga ta'sirini aniqlashda tahlil metodlari qo'llanildi. Rang atamalarining turli tillarda qanday ifodalanishini taqqoslash usuli orqali o'rganish bu tadqiqotning markaziy metodologik yondashuvlaridan biridir. Rang atamalarining o'xshashliklari va farqlari aniqlash uchun taqqoslash metodidan foydalanildi. Bu usul ranglarning lingvistik ifodalanishidagi umumiyliklar va farqlarni aniqlashga imkon beradi. Misol uchun, ingliz tilida "red" so'zi "danger" (xavf) bilan bog'lanadi, rus tilida esa "красный" (qizil) so'zi "baxt" va "ommaviy bayram" bilan bog'lanishi mumkin. Bunday tahlil rangtasvir vositalarining tilshunoslikdagi o'rni va ularning tillar orasidagi farqlarini aniqlashda muhim ahamiyatga ega.

Statistik tahlil, rang atamalarining ishlatilish chastotasi va ularning kontekstdagi taqsimoti orqali ranglar qanday ko'proq ishlatilishi, qaysi tillarda bu atamalar keng tarqalganligi tahlil qilindi. Statistik metodlar rang atamalarining o'zgarishini va vaqt o'tishi bilan ularning o'rinlarining qanday o'zgarishini aniqlashda yordam berdi. Ma'lumotlar to'plandi va tahlil qilindi, bu esa ranglar va ularning lingvistik ifodalari bo'yicha aniq statistika yaratishga imkon berdi.

Eksperimental metod yordamida ranglarning psixologik ta'siri o'rganildi. Ranglar inson psixologiyasiga qanday ta'sir qilishini, qanday ranglar muayyan his-tuyg'ularni uyg'otishini aniqlash uchun eksperimentlar o'tkazildi. Masalan, ko'k rangning tinchlantiruvchi ta'siri yoki qizil rangning jismoniy va ruhiy faollikni oshirishga olib kelishi kabi xususiyatlar kuzatildi. Ushbu eksperimentlar ranglarning psixologik jihatdan qanday ifodalanganini tushunishga yordam berdi va ranglarning inson his-tuyg'ulari va xulq-atvoriga qanday ta'sir qilishi haqidagi bilimlarni kengaytirdi. Tadqiqot natijalari rangtasvir vositalarining turli tillarda ifodalanganidagi o'xshashliklar va farqlarni, shuningdek, madaniy kontekstlarda bu ranglarning qanday qabul qilinishini ko'rsatdi. Ranglar bir xil bo'lishiga qaramay, turli madaniyatlarda va tillarda ular turlicha tushuniladi va ifodalanadi. Bu holat tilshunoslikda ranglarning lingvistik va psixologik jihatlarini o'rganishning muhimligini ta'kidlaydi. Ushbu tadqiqot natijalari ranglarning tilshunoslikda, psixologiyada va madaniyatda qanday ifodalanishini yanada chuqurroq tushunishga imkon beradi.

Xulosa. Ushbu tadqiqot rangtasvir vositalarining turli tillarda ifodalanishini o'rganishga qaratilgan bo'lib, ranglarning lingvistik, madaniy, psixologik va estetik jihatlarini keng qamrovda tahlil qilishni maqsad qilgan. Tadqiqot natijalari rang atamalarining har bir tilda o'ziga xos xususiyatlarga ega ekanligini ko'rsatdi, bu esa ranglarning faqat estetik ahamiyatini emas, balki til va madaniyatdagi rolini ham tushunishga imkon yaratadi. Lingvistik tahlil orqali ranglarning semantik va sintaktik xususiyatlari o'rganildi, turli tillarda rang atamalarining qanday o'zgarishini va ularning qanday semantik qatlamlarni o'z ichiga olishini aniqlash mumkin bo'ldi. Madaniy kontekstual tahlil, ranglarning o'zgaruvchi ma'nolarini va ularning turli madaniyatlarda qanday talqin qilinishini o'rganishga yordam berdi. Ranglarning psixologik ta'siri, o'z navbatida, ranglarning inson ruhiyatiga qanday ta'sir qilishini o'rganishda muhim metod sifatida qo'llanildi. Bundan tashqari, ranglarning tilshunoslikdagi o'rni va ularning boshqa tillardagi ifodalari, taqqoslash metodlari orqali aniqlandi. Statistik tahlil va eksperimental metodlar ranglarning ishlatilish chastotasi va ularning madaniy jihatlarini yanada chuqurroq tahlil qilishga imkon berdi. Shuningdek, tadqiqot natijalari rangtasvir vositalarining lingvistik ifodalanishini, madaniy o'zgarishlarni va psixologik ta'sirlarni inobatga olgan holda kelajakda yangi tadqiqotlar uchun asos yaratdi. Ranglar va ularning ifodalanishi haqidagi ilmiy tushunchalar kengayishi kutilmoqda, chunki ranglar faqat san'atda emas, balki ta'lim, marketing, reklama va boshqa ko'plab sohalarda ham muhim ahamiyat kasb etadi.

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UO'K 808.3

AGRONIMLAR TOPONIMIKANING MUHIM TARMOQLARIDAN BIRI SIFATIDA

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Annotatsiya. Bugungi kunda zamonaviy tilshunoslikda lingvistikaning onomastika bo'limiga oid juda ko'plab tadqiqotlar olib borilmoqda. Ko'plab olimlar toponimikaning turli jihatlarini qamrab oluvchi tadqiqotlari bilan o'zbek tili toponimiyasini o'rganishning ilmiy-nazariy asoslarini yaratishdi. Lekin shunday bo'lsa-da, bugungi kunda yurtimizning ko'plab hududlaridagi toponimlarning asosiy tarmog'i hisoblangan agronimlar qiyosiy chog'ishtirilib o'rganilmagan. Yurtimizdagi ko'plab hududlarning agronimlari bo'yicha hozirga qadar qiyosiy tadqiqot ishlari amalga oshirilmagan. Mazkur ishda muallif shunday hududlar agronimlari haqida so'z yuritadi.

Kalit so'zlar: toponim, onomastika, agronim, tilshunoslik, o'zbek tili, toponimik obyekt, etimologiya, etimologik tahlil.

Аннотация. Сегодня в современной лингвистике большое внимание уделяется исследованию ономастического раздела языкознания. Многие ученые своими исследованиями, охватывающими различные аспекты топонимики, создали научно-теоретические основы изучения узбекской топонимики. Однако, несмотря на это, агронимы, которые сегодня считаются основной ветвью топонимов во многих регионах нашей страны, до сих пор не изучались в сравнительном плане. Сравнительные исследования агронимы многих регионов нашей страны еще не проводились. В данной работе автор рассматривает агронимы таких регионов.

Ключевые слова: топоним, ономастика, агроним, языкознание, узбекский язык, топонимический объект, этимология, этимологический анализ.

Abstract. Today, in modern linguistics, a lot of researches are being conducted on the onomastic branch of linguistics. Many scientists have created the scientific and theoretical foundations of the study of toponymy of the Uzbek language with their researches covering various aspects of toponymy. However, despite this, agronyms, which are the main branch of toponyms in many regions of our country today, have not been studied in a comparative manner. Comparative research on the agronyms of many regions of our country has not yet been carried out. In this work, the author discusses the agronyms of such regions.

Key words: toponym, onomastics, agronym, linguistics, Uzbek language, toponymic object, etymology, etymological analysis.

Toponimika – onomastikaning keng qamrovli sohasi bo'lib o'z ichida oronim (tog', cho'qqi, dovon, nomlari), gidronim (okeanlar, daryolar, ko'llar, kanallar nomlari), xoronim (cho'lliklar, qumliklar, tabiiy maydon nomlari), oykonim (shahar, qishloq, mahalla nomlari), ekklezonim (maschit, cherkov, monastir nomlari), nekronim (mazor, qabriston, muqaddas qadamjolar nomlari), polinimiya yoki urbanomiya (shahar va qishloqlarning nomlari), mikrotoponimiya (kichik obyektlar: buloqlar, quduqlar, dalalar, o'tloqlar, daraxtzorlar, jarlar, yo'llar, ko'priklar va hatto atoqli otga ega bo'lgan ayrim daraxtlar nomlari. Bundan tashqari, turli xalq, urug'-aymoq nomlari bilan atalgan toponimlar etnotoponimlar kabilarni ifodalaydi.

Toponimlarda xalqning o'tmishi, urf-odatlar, boshidan kechirgan turli xil siyosiy-ijtimoiy, etno-madaniy jarayonlar o'z aksini topgan bo'ladi. Shunga binoan toponimiya muayyan til lug'at boyligining muhim tarkibiy qismi, o'tmish voqealari darakchisi sanaladi. O'zbek toponimikasini ilmiy jihatdan o'rganish XX asrning 60-yillarida boshlangan. O'tgan davr mobaynida o'zbek toponimikasini o'rganish bo'yicha juda salmoqli ishlar amalga oshirildi.

Qishloq xo'jalik ishlab chiqarishi eng qadimiy tarmoqlardan biri hisoblanadi. Shu sababdan, geografik nomlar tarkibida qishloq xo'jaligi ishlab chiqarishi bilan bog'liq joy nomlari (agronimlar) ko'p uchraydi. Buni O'zbekiston toponimiyasi misolida ham yaqqol ko'rish mumkin. Dengiz, daryo,

ko'l, buloq va boshqa yer osti va yer usti suv manbalariga tutash va yondosh hududlar azal-azaldan aholining dehqonchilik qiladigan sarhadlari bo'lganligi aniq.

Qishloq, mahalla nomlarida qadimiy dehqonchilik madaniyatini isbotlovchi maxsus so'z - atamalar mavjud. Qishloq xo'jalik madaniyati bilan bog'liq bo'lgan geografik nomlar tarkibida dala, maydon, bog', dasht, qo'riq, bo'z, marza, ariq, quduq kabi so'zlar toponimik terminlar sifatida faol qatnashgan. Chunonchi. Bog'zor, Bog'bon, Bog'iston, Bog'obod, Bog'ot kabi toponimlar xalqning bog'dorchilik madaniyati bilan bog'liq tarzda yuzaga kelgan.

Joy nomlarining shunday turlari borki, ularda ekin ekiladi - dehqonchilik qilinadi. Ularga ekinzorlar, ya'ni dala, angor, hayat, qo'riq yerlar kiradi. Bunday mikrotoponimlar onomastikada agronimlar hisoblanadi. "Agronim" grekcha "ἀγρόν" - "maydon" va "ὄνομα" "nom, atama" so'zlaridan olingan bo'lib, shahardagi ochiq maydonlar va xiyobonlar nomini ifodalash maqsadida qo'llangan.

Agronimlarning muhim xususiyatlaridan biri ularning o'zgaruvchan xarakterga egaligidir. Binobarin, ular boshqa toponimlarga nisbatan oson o'zgaradi yoki o'zgartirilishi mumkin.

Toponimlarning boshqa turlari kabi ularga ham hududiylik xos va chegaralangan kishilar nutqida qo'llaniladi. Agronimlarning "yashash" davri nisbatan qisqa bo'lganligi bois, ularning ma'no mazmunini aniqlash qiyin emas. [3; 130]

Agronimlar shaharlarning tarixiy va lisoniy qiyofasini jonlantirishda hamisha muhim o'rin tutib kelgan. Masalan, Toshkent shahridagi *Beshyog'och maydoni* 70-yillarda *Beruniy maydoni*, 80-yillarda *Komsomol maydoni*, 1991 yildan boshlab yana o'z holida *Beshyog'och maydoni* ko'rinishida qo'llana boshlangan. *Chorsu maydoni*, *Xadra maydoni*, *Registon maydoni* haqida ham shunday so'zlarni aytish mumkin.

"O'zbek tilining izohli lug'ati"da maydon so'zining 5 ta ma'nosi izohlangan bo'lib, aynan shaharlarda muayyan maqsadlarda tashkil etilgan, shahar aholisining savdo-sotiq qilishi, xursandchilik qilishi uchun mo'ljallanib tashkil etiladigan, maxsus quriladigan ochiq joy ma'nosi nazardan chetda qolgan. *Mustaqillik maydoni*, *Amir Temur xiyoboni*, *Adiblar xiyoboni*, *Shahidlar xiyoboni*, *Xotira xiyoboni* singari agronimlarda urbanizatsiya jarayonlarining zamonaviy shiddati, ko'lam, o'zbek xalqining bugungi dunyoqarashi, turmush tarzi namoyon bo'lib turibdi. [2; 57]

Toponimikada agronimlarning nomlanish jarayonini o'rganish quyidagi guruhlariga bo'lingan holda amalga oshirildi:

1) dasht so'zi agronimik topoobyektning nomlanishga asos bo'lgan agronimlar: Dashti bo'z, Siyohbo'z dashti, Qo'riq dashti, Dashti Rabot, Dashti Rog', Dashti Ayloq, Dashti Chinoriy va boshqalar;

Dasht so'zi keng, ochiq maydon, dala, cho'l ma'nolarini ifoda qiladi. Mazkur toponimlardan keltirilgan misollarda ham shu ma'nolarda qo'llanilgan. Mabalarda Ozarboyjon, Eron, Qozoqiston, Armaniston, Tojikiston kabi o'lkalarning hududlarida ham "dasht" so'zi bilan vujudga kelgan agronimlar ushrashi qayd etilgan. [4; 197]

2) bog' so'zi agronimik xususiyatli topoobyektning nomlanishga asos bo'lgan joy nomlari: Bog'ishaymon, Bog'izaxira, Sarkari bog' kabilar;

3) bo'z so'zi agronimik xususiyatli topoobyektning nomlanishga asos bo'lgan mikroagronimlar: O'rta bo'z, Siyohbo'z va hokazolar.

Ekin maydonlari nomlarining eng muhim tomoni o'zgaruvchanligidir. Shuning uchun ham ular mikrotoponimlar jumlasiga kiradi. Ma'lum bir vaqtdan so'ng ularda turli o'zgarishlar bo'ladi.

Turli landshaft komponentlarini aks ettiruvchi geografik nomlarni o'rganish, ilmiy tadqiq qilish muayyan hudud tabiati o'tmishda qanday bo'lganligi, landshaft komponentlarining o'zgarishi, transformatsiyasi haqida xulosa chiqarish imkoniyatini beradi. Muxtasar aytganda, har bir hududda joyning o'tmish tabiiy sharoiti bilan bog'liq toponimlar va geografik terminlar o'ziga xos qonuniyatlar asosida shakllangan. Ushbu hududiy qonuniyatlarni ilmiy jihatdan tadqiq qilish bugungi kunning dolzarb muammolaridan biridir.

O'zbek tilidagi toponimlarning etimologik tahlilida va unga xos xususiyatlarning mohiyati haqida ayni vaqtgacha yagona fundamental ilmiy ishlardan biri sifatida T. Enazarovning doktorlik

dissertatsiyasi hamda etimologik tahlilga tegishli jarayonlarning borishini lozim deb bilamiz. Bu masalalarda quyidagi holatlarni hisobga olish o'rinlidir: [1; 56]

1. Mavjud toponimik obyektlarni bir-biridan farqlash uchun ularga nomlar berish obyektiv va hayotiy ehtiyoj hisoblanadi. Aks holda, kishi o'ziga tegishli manzillarni topa olmasdan, ovorai sarson bo'lib yuradi. Shu sababdan ham mamlakatimizdagi shahar, tuman, ko'cha va mahallalar nomlangani kabi qishloq, soy, daryo, tepalik kabilarning nomlanishi tabiiy bir holdir.

2. Toponimik obyektlarga nomlar berish uchun appelyativ leksikadan onomastik leksika sathiga o'tgan lug'aviy asoslardan birining tanlanishi esa onomastik tasodif hisoblanadi.

Biz agronimlarni tadqiq qilar ekanmiz, ular toponimlarning bir qismi ekanligini ko'pchilik izlanishlar orqali bilib olganimiz sir emas. Toponimlar har bir xalq tili lug'at boyligining tarkibiy qismi sanalib, ularni mavjudligi va amalda bo'lishi o'sha tilning umumiy qonun-qoidalar doirasida bo'lsa ham uning o'ziga xos lingvistik xususiyatlari bor. Ularni tilning fonetik, leksik-semantik va grammatik xususiyatlari misolida kuzatishimiz mumkin. Joy nomlarining paydo bo'lishida shu geografik obyektning tashqi ko'rinishi, joylashish o'rni, tabiiy sharoiti, yer boyligi, hayvonot va o'simlik dunyosi, mahalliy xalqning shug'ullanadigan kasbkori, xo'jaligi yoki biror bir voqea-hodisa munosabati bilan ayrim shaxs yoki qabila, urug' nomiga va boshqa ko'plab sabablarga hamda belgi-xususiyatlarga binoan qo'yilishi mumkin. Bir joyning nomlanishi bilan bog'liq bir nechta sabablar bo'lsa ham ularning eng xarakterlisi tanlab olinadi.

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UO'K 81'42

“NAFS” KONSEPTINING PRAGMATIK OMILLAR TA'SIRIDA VOQELANISHI **D.I.Xakimova, metodist, Navoiy viloyati o'qituvchilarni qayta tayyorlash va ularni malakasini oshirish markazi, Navoiy**

Annotatsiya. Maqolada konsept jamiyat taraqqiyotiga, til va madaniyatdagi o'zgarishlarga bog'liqligi kuzatilib, “nafs” konseptini ifodalovchi til birliklari tadqiq etilgan, “nafs” konseptining dunyo, hayvon timsolida kelishi tahlil qilingan, konseptning voqelanishi lisoniy omillar orqali amalga oshishi yoritilgan Shuningdek, Alisher Navoiy asarlaridagi nafs borasida ibratli fikrlar badiiy tahlil qilingan.

Kalit so'zlar: nafs, konsept, til birliklari, ammora, timsollar, tazod, qalb, inson ruhiyati.

Аннотация. В статье рассматривается зависимость концепта от развития общества, изменений в языке и культуре, исследуются языковые единицы, репрезентирующие концепт «нафс», анализируется возникновение концепта «нафс» в образе богатство, животных, объясняется реализация концепта через языковые факторы. Также художественно анализируются поучительные мысли о нафсе в творчестве Алишера Навои.

Ключевые слова: душа, концепт, языковые единицы, память, символы, личность, душа, психика человека.

Abstract. The article observes the dependence of the concept on the development of society, changes in language and culture, researches the language units representing the concept of "nafs", analyzes the emergence of the concept of "nafs" in the form of the world, animals, explains the realization of the concept through linguistic factors. Also, the instructive thoughts about the nafs in Alisher Navoi's works are artistically analyzed.

Key words: soul, concept, language units, memory, symbols, identity, soul, human psyche.

O'zbek tilining izohli lug'atida “nafs” arabcha so'z bo'lib, qalb, ko'ngil, inson, maqsad, intilish, g'urur, mag'rurlik kabi ma'nolarni anglatadi. Nafs insonning o'zligidir. Bu haqda Imom G'azzoliy shunday yozadi: “Bilg'ilkim, seni kim xalq qilibdur? Ikki nimarsadin biri zohir badandurki,

ani tan atabdurlar, muni zohir ko'z birla ko'rgali bo'lur. Yana biri ma'ni botindurki, ani nafs derlar, jon atarlar va dil ham derlar”.

Nafsni diniy yoki faqat psixologik nuqtai nazardan baholash yetarli emas. Nafsni insonning ichki holati, ongi va ma'naviyati bilan bog'lash kerak. Uni nazorat qilish, tarbiyalash va uni to'g'ri yo'naltirish yo'llari ham ko'rsatilishi lozim. Nafsning insonda o'zgarishi va rivojlanishi uning tarbiyasi, ma'naviy yuksalishi bilan bog'liq. Shunday qilib, nafs haqidagi tasavvurlarni to'liq va chuqurroq tushunish uchun, uning murakkab tabiatini, psixologik, ma'naviy va etnik jihatlarini ham hisobga olish kerak.

Nafs insonning ichki dushmani sifatida namoyon bo'lishi mumkin. Nafs odatda insonni yomon ishlarga, g'azab va o'zini ustun qo'yishga undaydi. U ko'pgina manbalarda salbiy xislat sifatida qaraladi, chunki nafs insonni dunyoviy narsalarga bo'lgan orzularini amalga oshirishga, ba'zan esa nojo'ya yo'llarga kirishga undaydi. Nafsning zararli tomoni shundaki, u odamning o'z manfaatlari va xohishlarini haddan oshirish bilan yomonlikka boshlaydi. Inson o'z nafsini qondirish uchun yomon yo'llarga kirishi mumkin.

“Nafs” konsepti o'zida poklik, dunyoga ruju qo'ymaslik, iymonli bo'lish, hoyu havasga berilmaslik, gunohdan tiyilishni targ'ib qiluvchi tushunchalardan biridir. Nafs izidan ergashadigan inson uning quliga aylanadi. Badnafslilik yomon illatlardan biri sanaladi. Kishi nafsini jilovlash uchun nafsni tarbiya qilgan zotlarga yaqin yurishi va ilm o'rganib, unga amal qilishi zarur. Nafsni poklash, nafsni yengish, nafs bilan kurashish o'ta zarur va qiyin masalalardan sanaladi. Nafs tarbiyasi Qur'oni Karimda ham, hadislarda ham, xalq og'zaki ijodida ham eng ko'p murojaat etilgan mavzulardan biri bo'lib, ko'pchilik olimlar, jumladan, Alisher Navoiy asarlarida ham nafs borasida ibratli fikrlar keltirilgan.

Malak taslimi shayton kibridekdur buki, aql o'zin

Qilib ma'muri amr istar amorat nafi ammora.

Navoiy o'zining bu baytida nafsning ammora darajasi haqida fikr yuritgan. Nafi ammora o'zi nima? Nafi bu darajada bo'lganlar Haqni tan olmay, har doim yomon ishlarni qilishni rejalashtirib yuradi. Nafi ammora nafsning zulmatdagi bosqichi, tuban axloq manbayi deb ta'riflanadi.

Bu bayt malak (farishta) va shayton o'rtasidagi farq, ularning xususiyatlari haqida mulohaza qilishga chorlaydi. Farishtaning taslimi, ya'ni bo'ysunishi hamda shaytonning kibri, takabburligi bir-biriga qarama-qarshi qo'yilgan. Demakki, ruhiy barkamol inson farishtalar kabi iymonli, to'g'ri yo'lda bo'lishi zarur, kibrilik, xudbinlikdan-shaytonga xos xususiyatdan voz kechishi kerak.

Ermas ul farzonakim, tark etti dunyo hosilin,

Balki hosil qilg'ali mayl etmagan farzonadur.

Navoiy g'azalida keltirilgan, zikr etilgan dunyo so'zi ko'p o'rinlarda bizning tasavvurimizdagi butun borliq, koinot, olam emas, albatta. Ma'lumki, dunyo so'zi ko'chma ma'noda boylik, mol-mulk ma'nosida ham keladi. Shunga ko'ra, Navoiy fikricha, dunyo – boylik, mol-mulk yig'ishni tark etgan kishi emas, balki boylik yig'ishga mayl etmagan kishi dono, aqllidir. Farzona – ko'p narsadan xabardor, oqil, donishmand, ziyrak kishi degani. Shu o'rinda nafs dunyo timsolida tasvirlanib, mol-dunyoga hirs qo'yish eng xavfli yovdir, chunki bu har qanday odamni mansabparast, manfaatparast qilib qo'yadi. Aslida, boylikka ruju qo'yish hasaddan, ko'rolmaslikdan, kibrdan kelib chiqishi ma'lum.

Navoiy boylik yig'ish istagidan voz kechgan odamgina oxiratdan umidini uzmasligi sharti borligiga ishora qiladi, ya'ni agar senda oxiratga yetishish istagi bo'lsa, mol-dunyo murodi senda bo'lmasa, unda o'zingni oxiratdan noumid qilma.

Navoiy, istasang uqbo murodin, nomurod o'lg'il,

Agar dunyo murodi yo'qtur, o'zni nomurod etma.

Shoir nazdida kimki dunyoda musibat, badbaxtlik, faqirlik ko'rishni istamasa, u, ya'ni Alloh jamolini ko'rish istagidagi har qanday inson aslo molparast bo'lmaydi, mol-dunyo bilan ulfat bo'lmaydi. Chunki olloh jamolidan qalbning shodlanishi hamma narsadan ustun. Boylik, mol-dunyoga nafi baland odamlarning ko'pchiligi boqiy dunyoda xushchaqchqlikda, aysh-ishratda yashashni odat qiladiki, himmati bor inson bunday dunyo sho'xligidan xalos bo'lishi zarur. Makkorlik, aldoqchilik odati aqlilikdan, oqillikdan a'lo emas.

Adabiyotshunos olim Ibrohim Haqqul o'zining "Ruhoniyat va nafsoniyat tazodi" nomli maqolasida Navoiyning "Favoyid ul-kibar" devonidagi g'azallaridan bir baytga shunday ta'rif beradi:

Gar fano rasmin qilmoq tilar ersang mazbut,

Nafs ila ruhni zinhorki qilma maxlut.

Baytning asosiy mazmuni: fano rasm-ravishini agar egallayman desang, nafs bilan ruhni hech qachon bir-biriga qo'shma, ya'ni aralashtirma.

Navoiy o'z baytlarida boylikka ruju qo'yishni o'limga yuzlanish deb hisoblaydi. Tarixdan ma'lumki, "Alisher Navoiyning xazinasiga uning yer-mulkalaridan har kuni 75 ming dinor daromad tushib turgan..." Shoir shuncha boyligi bo'lishiga qaramay davlatidan g'ururlanmagan, nafsni jilovlashga da'vat etgan. "Vaqfiya" asari tufayli "Navoiy davlatidan g'ururlanib ketdi" degan ig'volarga barham bergan. Barcha boyligini xayrli va savobli ishlarga, qurilishlarga sarflagani, saxovati va bunyodkorligi uchun ham Husayn Boyqaro ijodkorni "Qahramon va sohibqiron" deb ulug'lashga haqli edi.

Olg'ali dunyo arusin, eyki, sotting naqdi din,

Umr sotib, marg olmoq angla, bu sotig'-olig'.

Navoiy boylikka ruju qo'yganni naq dinini sota turib, o'z umrini sotib o'limga yuzlanishdek savdo-sotiqqa aralashgan kimsa deb ta'riflaydi. Umr va o'lim – bir-biriga zid tushunchalar. Shoir tazod orqali baytdagi mazmun-mohiyatni teranroq tushunishga imkon beradi.

Bilish jarayonida har qanday konseptning lisoniy voqelanishi nutqiy tafakkur faoliyati mahsuli sifatida namoyon bo'ladi. Inson til va moddiy olamni bir xil uslubda hamda bir xil yo'nalishda o'zlashtiradi. Mavjud moddiy dunyo idroki narsa-hodisalar haqida tushuncha hosil bo'lishini, keyin esa bu tushunchaning konsept sifatida shakllanib, moddiy nom olishini talab qiladi. Voqelikni idrok etish jarayonida vujudga kelgan konseptni mavjud lisoniy zaxiradagi birliklar yordamida ifodalasa ham bo'ladi. Insonning lisoniy qobiliyati xotira bilan bog'liqdir.

Konseptlar, aslida, ma'lum bir millatning tarixini, dunyoqarashini, mentalitetini, hududiy til xususiyatlarini, hissiyotlari va emotsiyalarini o'zida namoyon etadi. Konsept jamiyat taraqqiyotiga, til va madaniyatdagi o'zgarishlarga bog'liq.

"Nafs" so'zi, asosan, tasavvufda insonning ichki ehtiyojlari, xohishlari, his-tuyg'ularini anglatadi. Nafs, bir tomondan, insonni yovuzlikka undashi mumkin bo'lgan ichki kuch sifatida qaraladi. Biroq hayvonlar timsolidagi talqin nafsni tabiatdagi instinktiv xulq-atvorlar va xohishlar orqali ko'rsatadi. Hayvonlar instinktiv ravishda ovqatlanish, ko'payish va o'zlarini himoya qilish kabi zarur ehtiyojlarni qondirishga harakat qiladilar, lekin ular o'z xatti-harakatlarini axloqiy yoki ruhiy jihatdan o'ylamaydilar, faqat biologik va fiziologik ehtiyojlarni bajarishadi.

"Nafs" konseptining voqelanishi, ya'ni uning shakllanishi va rivojlanishi, asosan, lisoniy omillar (til, nutq va muloqot) orqali amalga oshadi. Tilda va so'zlarda qanday o'zgarishlar bo'lsa, "nafs" konseptini ifodalovchi til birliklari ham o'zgarib boradi. Insonning ichki dunyosini ifodalovchi lisoniy omillar nafs konseptini chuqurroq anglashga yordam beradi.

Navoiy g'azallarida nafs ko'pincha timsollar orqali ifodalanadi. Bu timsollar nafsning zararli tomonlarini ko'rsatish va undan qochishga chaqirish uchun ishlatiladi. Mumtoz adabiyotda nafsning aks ettirilgan ba'zi timsollariga quyidagilar kiradi:

Hayvonlar: Nafs, ko'pincha yovuz, yirtqich hayvon sifatida tasvirlanadi. Bu nafsning insonni boshqarishi, uning yuragida qandaydir zararli, xavfli va o'ldiruvchi kuchni paydo qilishi bilan bog'liq.

Olov: Nafs ko'pincha olov yoki yong'in bilan solishtiriladi. G'azallardagi nafsning bu shakli uning yondiruvchi va zararlovchi xususiyatlarini ko'rsatadi.

Yo'l: Ba'zi g'azallarda nafsni sahroda yo'lsiz qolgan bir yo'lovchi yoki manzilsiz bir safar sifatida tasvirlaydi. Bu nafsning insonni to'g'ri yo'ldan ozdirib, yolg'on va noxush yo'llarga boshlashini anglatadi.

Ko'z: Ba'zan nafs ko'zga o'xshatilib, uning qarorlar va xatti-harakatlar bilan chalg'itilishi, haqiqatdan uzoqlashishi ko'rsatiladi. Nafs ko'rishda chalg'igan yoki ko'r bo'lgan bir ko'z sifatida ifodalanadi.

May, yemish: O'z xohishlariga qarshi turish g'azallarda ko'pincha nafsni tiyish demakdir. G'azallarda nafsning tuganmas ishtahasi, xohish-istagi, uning zararli xususiyatlari ifodalanadi.

Bu timsollar orqali nafsning inson ruhiyatiga qanday ta'sir qilishi, uni qanday xavfli holatlarga olib kelishi mumkinligini tushunish qiyin emas. Masalan, hayvonlar timsolidagi "nafs"ni tushunishning yana bir yo'li shundaki, bu instinktlar ular uchun tabiiy holatdir. Insonda esa ichki ehtiyojlar bilan birga, axloqiy tarbiya, bilim va ma'naviy o'sish jarayonlarini ham o'z ichiga oladi. Shuning uchun nafsni tiymaslik yoki uni yengish insonning ruhiy va axloqiy me'yorlari asosida amalga oshiriladi.

Xulosa shuki, Alisher Navoiyning g'azallarida nafsdan qochish, uning zararlaridan saqlanish va o'zini poklash g'oyalari muhim ahamiyatga ega. Ijodkor nafsni qattiq qoralab, insonlarning undan xoli bo'lishini istaydi. Zero, ma'naviy yetuklikka qanoat, mehnat, sabr, himmat kabi sifatlar bilan erishish mumkin.

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HISTORICAL DEVELOPMENT OF BORROWINGS AND THEIR LINGUISTIC SIGNIFICANCE

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Annotatsiya. Ushbu maqolada o'zlashma so'zlarning tarixiy rivojlanishi va ularning lingvistik ahamiyati tahlil qilinadi. Maqolada o'zlashma so'zlarning paydo bo'lishi, ularning tilshunoslikda tutgan o'rni, shuningdek, madaniyat va ijtimoiy hayotdagi roli ko'rib chiqiladi. Tarixiy kontekstda o'zlashma so'zlarning o'zgarishi va rivojlanishi, shuningdek, ularning zamonaviy tilshunoslikda qo'llanilishi haqida ma'lumot beriladi. Ushbu tadqiqot, o'zlashma so'zlarning lingvistik tadqiqotlarda ahamiyatini ochib beradi va ularni o'rganishning yangi yo'nalishlarini taklif etadi.

Kalit so'zlar: o'zlashma so'zlar, lingvistik ahamiyat, madaniyat, ijtimoiy hayot, til evolyutsiyasi, kommunikatsiya, tushuncha, semantika.

Аннотация. В статье анализируется историческое развитие заимствованных слов и их языковое значение. В статье рассматривается возникновение заимствованных слов, их место в языкознании, а также их роль в культуре и общественной жизни. Приводится информация об изменении и развитии заимствованных слов в историческом контексте, а также об их использовании в современной лингвистике. Данное исследование раскрывает важность заимствованных слов в лингвистических исследованиях и предлагает новые направления для их изучения.

Ключевые слова: заимствования, языковое значение, культура, общественная жизнь, эволюция языка, коммуникация, концепция, семантика.

Abstract. This article analyzes the historical development of borrowings and their linguistic significance. The article examines the emergence of borrowings, their place in linguistics, as well as their role in culture and social life. Information is provided on the changes and development of borrowings in a historical context, as well as their use in modern linguistics. This study reveals the significance of borrowings in linguistic research and suggests new directions for their study.

Keywords: borrowings, linguistic significance, culture, social life, language evolution, communication, concept, semantics.

Introduction. Borrowings are words that one language has adopted from another language and adapted to its own language. They often appear in connection with new concepts, technologies, or cultural elements. Borrowings are an important factor in expressing innovation and development in a

language, and their historical development is closely related to the culture, history, and social life of each people. Borrowings usually appear when new concepts, objects, or phenomena are introduced. They can include various words, such as technology, culture, science, and so on. Historically, Borrowings have been formed under the influence of many factors. As a result of trade, wars, migrations, and cultural exchanges, different languages have interacted. The geographical location of Uzbekistan, the presence of its multinational and multicultural population ensure the diversity and richness of Borrowings.

Research methodology. Borrowings have existed throughout human history. They have entered the language mainly as a result of cultural contacts, trade, wars and migrations. For example, the Uzbek language has adopted many words from Arabic, Persian, Russian and other languages.

In terms of linguistic significance, Borrowings reflect the dynamics, evolution and cultural ties of the language. They not only introduce new lexical units, but also enrich the semantic and syntactic structure of the language. Through Borrowings, we can obtain important information about the worldview, values and social life of the people. Thus, Borrowings are of particular importance in linguistics, and their study helps to understand the development of the language and the processes of cultural exchange more deeply.

Borrowings enter the language mainly through the following methods:

1. Direct adoption: A word is adopted from another language unchanged. For example, "internet", "computer". [1.58]
2. Adaptation: A word is borrowed from another language and adapted to the phonetic and grammatical rules of the native language. For example, the English word "computer" is used in Uzbek as "компьютер". [3.112]
3. Phraseological change: Sometimes Borrowings come with their meaning or context of use, and their phraseology may also change.

Analysis and results. Borrowings represent innovation and development in the language and play an important role in the process of cultural exchange. They contribute to the enrichment and development of the language. [6.117]

Arabic borrowings: With the spread of Islam in the territory of Uzbekistan, Arabic words also entered. These words are mainly used in religious, scientific and cultural contexts (e.g. "kitob", "ilm", "duo"). [2.82]

Persian borrowings: Due to Uzbekistan's historical close ties with Persian culture, Persian words have also entered the Uzbek language (e.g. "guli", "bosh", "dil"). [4.144]

Russian borrowings: In the 20th century, the influence of the Russian language increased during the Soviet Union. As a result, Russian words have entered the Uzbek language (e.g. "telefon", "komp'yuter", "sovet"). [8.93]

Borrowings play an important role in linguistics, as they reflect the evolution of language and cultural ties as lexical units transferred from one language to another. This literature review examines studies aimed at studying the historical development and linguistic significance of borrowings.

The history of borrowings has been studied by many researchers. For example, M. A. Miroshnichenko in his work analyzes the emergence of borrowings and their role in the context of history. He also shows how borrowings were formed as a result of trade and cultural exchange. The geographical location of Uzbekistan and the presence of a multinational population ensure the diversity of borrowings.

T. A. Shukurova in her study analyzes how borrowings developed in a social and cultural context. It also shows the importance of borrowings in social life and how they affect the worldview of the people.

Linguistically, borrowings reflect the dynamics of the language. They enrich the language by introducing new lexical units and expand its semantic structure. In the study conducted by N. A. Belyaeva, the importance of borrowings in linguistics and their role in language evolution are discussed in detail.

Also, in his article, A. R. Karimov analyzes the influence of borrowings on the syntactic structure. He discusses the syntactic integration of Borrowings and how they interact with other lexical units.

Borrowings affect not only the development of language, but also cultural exchanges. S. M. Kadirova in her study provides information about the values, traditions and culture of the people through borrowings.[2.82] She also shows what information we can obtain about the worldview and social life of the people with the help of borrowings.

Borrowings have played an important role in historical processes. They often appear under the influence of the following factors:

1. Trade and Economic Relations: During trade processes, the need for communication between different peoples arose. This process has introduced new words along with new products and concepts.

2. Cultural Exchange: Intercultural contacts have led to the proliferation of Borrowings, for example in the fields of art, literature, and education. Through this process, the culture of one people enters another.

3. War and Political Relations: During wars and colonialism, other languages have often been strongly influenced. For example, words borrowed from Russian were widespread in many countries during the former Soviet Union.

4. Science and Technology: New inventions and scientific discoveries lead to new concepts, which in turn lead to the emergence of new words.[7.117]

Loans are formed under the influence of many factors in the process of historical development and are of great importance in linguistics. The studies presented in this literature review provide a deeper understanding of the historical context, linguistic significance, and role of borrowings in cultural exchange. Further study of Borrowings in the future will help to further expand their place and significance in language.

Borrowings have several important functions in linguistics:

1. Cultural exchange: Borrowings reveal the influence and connections of one culture to another. This process increases intercultural communication and understanding.

2. Language Development: Borrowings allow us to express new concepts and enrich the language. This process shows the dynamics of the language.

3. Linguistic Research: Borrowings are an important source in the study of language history. Through them, we can observe how languages have developed and interacted.

4. Social Context: They show how borrowings are used in a social and cultural context. [5.79]This reflects changes in society.

Borrowings are important in linguistic significance:

1. Language Evolution: Borrowings show the development of a language. They add new semantic layers to the language and increase its richness.

2. Communication: Borrowings enable effective communication between peoples. This process creates opportunities for the exchange of new concepts and ideas.

3. Semantics: Borrowings are an interesting object of study in terms of semantics. Their meanings and connotations can vary depending on the culture.

4. Culture and social life: Borrowings play an important role in reflecting culture. They express the history, customs and values of a people.

Conclusion. The study of borrowings opens up new directions in modern linguistics. For example, by studying cross-linguistic influence, we can learn about the impact of globalization. By studying borrowings, we can also better understand the evolution of language and intercultural relations. Borrowings play an important role in language, and their historical development and linguistic significance form the basis for many studies. Through them, we can learn about the culture, history and social life of a people. The study of borrowings is important not only for linguistics, but also for cultural studies and history. Thus, borrowings are an integral part of language development, and their importance cannot be denied.

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HASAN BASRIYNING ARAB NOTIQLIK SAN'ATI VA TILSHUNOSLIGIGA QO'SHGAN HISSASI

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Annotatsiya. Ushbu maqolada taniqli islom mutafakkiri Hasan Basriyning arab notiqlik san'ati va tilshunosligiga qo'shgan hissasi o'rganiladi. Muallif uning tarixiy shaxsi, ilohiyot, tasavvuf va nutq madaniyatidagi o'rni haqida so'z yuritarkan, ayniqsa, u orqali arab tili va bayon san'atining takomiliga hissa qo'shgan jihatlarni yoritadi. Maqolada Hasan Basriyning axloqiy-ruhiy qarashlari va tilga bo'lgan yondashuvi ham nazarda tutilgan bo'lib, uning nutqidagi ma'no teranligi, tafsir va hadis ilmlariga ta'siri ham ko'rsatib o'tiladi.

Kalit so'zlar: Hasan Basriy, notiqlik san'ati, arab tili, tafsir, hadis, tasavvuf, tilshunoslik, bayon.

Аннотация. В данной статье рассматривается вклад выдающегося исламского мыслителя Хасана Басри в развитие арабского красноречия и лингвистики. Автор раскрывает историческую личность Хасана Басри, его роль в теологии, суфизме и культуре речи, акцентируя внимание на его влиянии на совершенствование арабского языка и искусства выразительности. Также затрагиваются его морально-духовные взгляды и лингвистический подход, включая глубину смысла в его речах и влияние на науки тафсира и хадиса.

Ключевые слова: Хасан Басри, риторика, арабский язык, тафсир, хадис, суфизм, лингвистика, красноречие.

Abstract. This article explores the contribution of the renowned Islamic thinker Hasan al-Basri to the development of Arabic rhetoric and linguistics. The author discusses his historical personality, his role in theology, Sufism, and the culture of speech, emphasizing his impact on refining the Arabic language and the art of eloquence. The paper also addresses his moral and spiritual perspectives and linguistic approach, highlighting the depth of meaning in his speech and his influence on tafsir and hadith studies.

Keywords: Hasan al-Basri, rhetoric, Arabic language, tafsir, hadith, Sufism, linguistics, eloquence.

Kirish. Abu Said al-Hasan ibn Abil-Hasan Yasor al-Basriy (arabcha: أبو سعيد الحسن بن أبي الحسن البصري taxminan 642-728-yillarda yashab ijod qilgan), Basralik Hasan nomi bilan mashhur ilk sunniy musulmon voiz, zohid, ilohiyotchi, tafsirchi, olim, qozi va tasavvufchi edi. U 642-yilda Madinada tug'ilgan. Hasan musulmonlarning ikkinchi avlodiga mansub bo'lib, ularning barchasi keyinchalik sunniy islom taqvosida tabi'un deb atalar edi. Darhaqiqat, Hasan tobeinlarning "eng mashhurlaridan" biriga aylandi va islom ilmida yanada ajoyib meros qoldirdi. O'zining qattiqqo'lligi va "taslim bo'lish" (zuhd) tarafdorligi bilan hurmatga sazovor bo'lgan Hasan Umaviylar xalifaligining ilk davrida dunyoviylik va moddiyatparastlikka qarshi targ'ib qilgan va jo'shqin va'zlari bilan zamondoshlarida chuqur taassurot qoldirgan sahoba edi. Uning bir qancha ko'zga ko'ringan sahobalar bilan yaqin munosabatdali islom ilmlari ustozlari va olimlari sifatidagi mavqeini yanada mustahkamladi. U Qur'oni Karim tafsirini juda yaxshi bilgan, shu sababli uning nomi mumtoz va o'rta asrlardagi muqaddas kitobning tafsirlari sharxlarida, shuningdek, ilohiyot va tasavvuf ilmiga oid asarlarda doimo uchraydi.

Material va metod. Shuni ta'kidlash kerakki, Hasan so'fiylik rivojida g'oyat muhim shaxs bo'ldi uning nomi Rasululloh Muhammad (s.a.v.)ga borib taqaladigan ko'plab

tasavvufiy silsilalarda (ustozlar va ularning shogirdlari zanjirlarida) uchraydi. Bir alloma ta'biri bilan aytganda, Hasan ilk tasavvufning "buyuk otasi" hisoblanadi. Olimlar ta'kidlaganidek, Hasanning asl asarlaridan juda oz qismi saqlanib qolgan, uning turli mavzudagi nutq va hikmatlari, asosan, ko'plab shogirdlari tomonidan og'zaki ijod orqali yetkazilgan. Uning mashhur va'zlaridan parchalar keyingi mualliflarning asarlarida saqlanib qolgan bo'lsa-da, uning nomi bilan atalgan yagona to'liq qo'lyozmalar „Risolat al-qadar ila Abdulmalik“ (Abd al-Malikka oldindan taqdirlarga qarshi maktub) asaridir. An'anaga ko'ra, Hasan barcha sunniy mazhablar tomonidan atoqli shaxs sifatida e'tirof etilgan va Abu Tolib al-Makkiy kabi muhim sunniy mutafakkirlarning keyingi asarlarida ko'pincha ilk islom jamoatchiligining hurmatli kishilaridan biri sifatida qayd etilgan. Abu Nu'aym (vaf. 1038), Ali Hujviriy (vaf. 1077), Ibn al-Javziy (vaf. 1201), va Nishopurlik Attor (vaf. 1221). Abu Tolib al-Makkiy Basron sunniy tasavvufining eng muhim asari bo'lgan mashhur "Hut al-Hulub" asarida Hasan haqida shunday deydi: "Biz vakillik qilayotgan bu ta'limotda Hasan bizning imomimizdir. Biz uning izidan yuramiz va uning yo'llaridan va uning izlaridan kelib chiqamiz".

Hasan 642-yilda Madinada tug'ilgan. Uning onasi Xayra Muhammad payg'ambarning xotinlaridan biri Ummu Salamaning (vaf. 683) cho'risi bo'lgan, otasi Peroz esa asli Iroq janubidan bo'lgan fors quli bo'lgan. Ma'lumotlarga ko'ra, Hasan Siffin jangidan keyin oilasi bilan Basraga ko'chib o'tgan, undam oldin hayotining katta qismini Madinada o'tkazgan. Ayrim olimlarning fikriga ko'ra, Hasanning ilm olishi va tanilishida birinchi o'rinda Madina shahri va madinaliklar bilan bo'lgan aloqasi, Rasululloh Muhammad (s.a.v.)ning ko'plab taniqli sahobalari va xotinlari bilan tanishishi Hasanning musulmon diniy va tarixiy nasabnomasida obro'li shaxs sifatidagi ahamiyatini oshirgan. Bizgacha yetib kelgan turli tarjimai hollarda Hasanni bir paytlar Ummu Salama emizganligi va onasi uni tug'ilgandan keyin xalifa Umarning (vaf. 644) huzuriga olib borganligi, u kishi Hasanga duo bilan duo qilganliklari haqida hikoya qiladi: "Ey Alloh! Iltimos, uni iymonda dono va hamma odamlarga suyuqli qilgin"! O'sib ulg'aygan sari, Hasan Rasululloh Muhammad (s.a.v.)ning o'rnaklariga so'zsiz sodiqligi bilan ko'pchilikning hayratiga tusha boshladi. Hasan hayotiga oid turli dastlabki manbalarda u bu davrda Ali (vaf. 661)dan ko'p saboq olgan.

Munozara. Aytilishicha, Hasan hali "o'smirlik chog'idayoq odamlarga saboq bera boshlagan. Hasanning ba'zi zamondoshlari uni haqiqatan ham o'sha davrning eng yetuk notiqalaridan biri deb ta'riflaganliklari haqida rivoyatlar mavjud. Hasan yoshligida Sharqiy Erondagi bosqinchilik yurishlarida qatnashgan (taxminan 663-yil) va zargarlik savdosi bilan shug'ullangan, keyinchalik zohidlik va olimlik uchun tijorat va harbiy hayotni tark etgan. Aynan mana shu keyingi davrda u Iroqdagi valiylarning siyosatini ochiqdan-ochiq tanqid qila boshladi, hatto hukumatni shu darajada qo'zg'atdiki, Hasan rahimahullohning g'azabiga uchragan Hajjaj o'z davrida hayoti xavfsizligi uchun qochishga majbur bo'ldi. Bu tanqidlarning boshi Hajjajning 705-yilda Vositga asos solganini ochiqdan-ochiq qoralagani tufayli uyg'ongan edi. Hasanning bu davrdagi eng yaqin hamrohlaridan biri uning safdoshi, tasavvufchi Farqad as-Saboxi (vaf. 729) bo'lib, islomni qabul qilgan nasroniy arman edi. Hasan as-Saboxiy va Robiya Basriy (vafoti 801) kabi arboblardan birgalikda boylarning boylik to'plashini ochiqchasiga qoralay boshladi va shaxsan o'zi boylikni shu darajada mensimaganki, hatto boyligi bilan mashhur bo'lgan shaxs qizining qo'lini so'rab sovchi qo'rganida ham faqat boyligi tufayli rad etgani aytiladi. Qolaversa, ayni shu davrda Hasan tasavvufda ko'plab shogirdlar olgani aytiladi, masalan, Habib al-Ajamiy (vafoti 8-asr), ularning Hasan bilan aloqalari turli xagiografiyalarda qayd etilgan. Hasan 728-yili Basrada sakson olti yoshda vafot etdi.

O'rta asrlar an'anachisi Qushayriy (vaf. 1074) keltirgan an'anaga ko'ra, al-Hasan al-Basriy vafot etgan kechada mahalliy odamlardan biri tushida jannat eshiklari ochilganini va u yerdan notiqning kirganini ko'rdi. Albatta, Hasan al-Basriy o'zidan rozi bo'lgan Alloh taolo huzuriga kelyapti, deb ovoza qildi. Bir olim tushuntirganidek, Hasan risolatining mohiyati oxirat, faqirlik va taqvo, Allohdan qo'rqishdan iborat bo'lgan, garchi u Alloh taoloning ilmi va muhabbati haqida gapirgan bo'lsa-da, uni dunyoga muhabbat va ilm bilan qarama-qarshi qo'rgan. Hasanning tasavvufga oid birorta to'liq asarlari saqlanib qolmagan bo'lsa-da, u "bir necha avlod talabalariga ham diniy ilmlar, ham yaqinda so'fiylik deb nomlanadigan ilmlarni o'rgatgani" e'tirof etiladi. Shunday ekan, u G'arb olimlari tomonidan ham so'fiylikning, tasavvufning otasi deb atalgan.

Darhaqiqat, Hasan hech qachon bu mavzuda to'liq asar yozmagan bo'lishi mumkin, chunki uning boshqa sohalaridagi asarlari ham saqlanib qolmagan; balki, olimlar ta'kidlaganidek, ehtimoldan ham ko'proq narsa shundaki, u o'z ta'limotini og'zaki ravishda yetkazgan. Uning keyingi islomiy asarlarda bizgacha yetib kelgan va'zlaridan parchalardan ma'lum bo'ladiki, Hasan tasavvufining birlamchi jihatlaridan biri uning zohidlik va o'zga dunyoviylikni kuchli qo'llab-quvvatlaganligidir. Bu xususiyat uning eng mashhur hikmatlarida ta'kidlangan, masalan: "Bu dunyoda go'yo bu yerga qadam qo'ymagandek, narigi dunyoda esa uni tark etmagandek bo'l". Uning hamma joyda keng tarqalgan yana bir gapi: "Allohn tanigan uni sevadi, dunyoni bilgan undan o'zini tiyadi" bo'lib, bir olimning fikricha, o'sha paytda Basradagi "tasavvufning eng yuqori cho'qqisi"ni ifodalaydi. Hasan o'zining yana bir mashhur iborasida shunday degan: "agar hohlasang, ular eziladilar: oxirat zikri ko'pchilikni mag'lub qiladi", bir olimning fikriga ko'ra, "bu holda turib keyingi hayotni aniq ko'rish" imkoniyatini eslatib o'tadi va buning abadiy izini tasvirlaydi. "Olimlar ta'kidlaganidek, Hasan o'zini ulardan biri deb bilishiga qaramay, "bunday ko'ruvchilar" haqida xolis gapirgan. Bir olimning so'zlariga ko'ra, Hasanning mashhur tasavvufiy qarashlari ko'p asrlar o'tgandan keyin ham "fors, turk va pushtu tasavvufiy misralarida o'z o'rnini saqlab kelmoqda". Hasan so'fiylar tarixida "ajoyib vositachi" sifatida ta'riflangan, chunki u havoriylar davrida sahoba asrida ulg'aygan bo'lsa-da, ilk islomda tasavvufiy tabiati bor edi. U 86 yoshiga qadar tasavvuvda yuqori cho'qqiga erishdi, aynan shu davrlarda islom tasavvufchilari alohida tabaqaga aylandi. An'anaviy sunniy tasavvuf asarlariga ko'ra, Hasan o'zining ichki bilimlarining ko'p qismini Alidan o'rgangan, shuning uchun ham „ko'pgina so'fiylik tariqatlari o'zlarining ruhiy nasl-nasabini Hasan orqali Aliga, Payg'ambarga bog'laydilar“.

Natijalar. Hasan Allohni zikk qilishda munchoqlardan (arabcha misbaha ; forsha, turkcha va urducha: tasbīh) foydalanishni targ'ib qilgani aytiladi. As-Suyutiy (vaf. 1505) rivoyat qiladilarki, Hasan munchoqlardan foydalanish haqida shunday degan: "Yo'lning boshida qo'llagan narsamizni oxirida qoldirishni istamaymiz. Men Allohni qalbm, qo'lim va tilim bilan zikk qilishni yaxshi ko'raman" Bu haqda as-Suyutiy shunday fikr bildirgan: "Bo'lmasa, qanday bo'lsinki, zikrlar Alloh taoloni eslatib tursa-yu, odam zikkni kamdan-kam ko'radi, magar Allohni zikk qiladi, bu uning eng katta foydalaridandir. "Hasan kabi ilk o'qituvchilarning misoli natijasida, sunniy va shia islomida namozlardan foydalanish juda keng tarqalgan. Biroq, bu amaliyot ko'pincha salafiylik va vahhobiylik tarafdorlari tomonidan dindagi bid'at bid'ati ekanligi sababli qarshilik ko'rsatadi. Islom olamida Hasan Basriy bilan bog'liq ko'plab keng tarqalgan hikoyalar va ibratli rivoyatlar mavjud. Ulardan eng mashhurlaridan biri uning diniga sodiqligi haqidagi hikoya bo'lib, unda "buyuk zohid o'zining kattalar hayotini muvaffaqiyatli zargarlik savdosi sifatida boshlaganligi haqida hikoya qiladi". Hagiografik olim Jon Renard bu hikoyani quyidagicha umumlashtiradi: "Bir kuni Hasan Vizantiya imperatorining saroyiga tashrif buyurdi va vazir uni sahroga sayohatga taklif qildi. Hasan o'sha yerda hashamatli chodirni ko'rди, unga birin-ketin katta qo'shin, to'rt yuzta olimlar, oqsoqollar va to'rt yuz nafar go'zal cho'rilar kelishdi. Vazirning tushuntirishicha, imperatorning chiroyli yosh o'g'li kasallikdan vafot etganidan keyin har yili Vizantiya fuqarolari o'lgan shahzodani hurmat qilish uchun shu yerga kelishgan. Barcha toifadagi qirol fuqarolari kirib-chiqib ketgandan so'ng, imperator va uning bosh vaziri chodirga kirib, o'z navbatida marhum bolaga na kuchlari, na bilimlari, na donoliklari va na boyliklari haqida qayg'urishlarini tushuntirdilar. Uning umidli umrini uzaytirish uchun na go'zallik, na hokimiyat yordam bera olardi. Bu hayratlanarli manzara Hasanni o'z o'limini doimo yodda tutish zarurligiga ishontirdi va u gullab-yashnagan tadbirkordan, dunyodan voz kechuvchi haqiqiy zohidga aylandi.

Xulosa. Manbalarda Hasan Basriyni Muhammad (s.a.v) bilan go'dakligida uchrashgani yozilgan. An'anaga ko'ra, „Ummu Salamaning uyiga chaqaloq borligida tashrif buyurgan Rasululloh (s.a.v.) kichkina Hasan uchun duo qildi va yana duo qildi“. Yana bir ma'lumotda Hasan Basriy Muhammad alayhissalomning ko'zasidan suv ichganligi aytiladi. Payg'ambar Hasanning suvni ichganini bilgach, „bola undan ichgan suvga mutanosib ravishda ilm olishini e'lon qilgan“, deyiladi. Turli tarixiy manbalarda aytilishicha, Hasan o'zining kelishgan qiyofasi bilan zamondoshlarini hayratga solgan. Shu munosabat bilan Ibn Qayyim al-Javziyya (vaf. 1350) qadimiy rivoyatni rivoyat qiladi, unda shunday deyiladi: "Bir guruh ayollar hayit kuni tashqariga chiqib, odamlarga qarab

yurishdi. Ulardan: “Bugun siz ko‘rgan eng chiroyli odam kim?” deb so‘rashdi. Ular: “Qora salla o‘ragan domla”, deb javob berishdi. Ular al-Hasan al-Basriyni nazarda tutganlar. Uning shaxsiyatiga kelsak, rivoyat qilinadiki, Hasan tez-tez yig‘lab yurar, atrofidagilar uni “gunohlariga achinib to‘kkan ko‘z yoshlari bilan” tanib qolishgan. Shunday rivoyatlardan birida aytilishicha, u bir kuni tomida namoz o‘qiyotganda shunchalik yig‘laganki, uning ko‘z yoshlari suv tozami yoki yo‘qligini so‘ragan o‘tkinchidan pastga oqib tusha boshlagan. Hasan shu zahoti pastdagi odamni chaqirib, unga: “Yo‘q, bu suv toza emas chunki bular gunohkorning ko‘z yoshlaridir” dedi. Shunday qilib, u o‘tkinchiga darhol yuvinishni maslahat berdi. Qushayriy ham xuddi shunday tarzda Hasan haqida shunday deydi: Hasan “barcha dinlarning zohidlariga xos bo‘lgan qayg‘u va qo‘rquvga chuqur singib ketgan”.

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REIMAGINING THE RHETORICAL FRAMEWORK OF SCIENTIFIC ENGLISH: A LINGUISTIC EXPLORATION

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Annotatsiya. Ilmiy adabiyotning uslub yaratuvchi omillari murakkab materialni taqdim etishning mantiqiy ketma-ketligiga bo‘lgan ehtiyoj, buyuk an‘anadir, shuning uchun sintaktik tuzilma to‘liq, uyg‘un va iloji bo‘lsa, qoliplashgan bo‘lishi kerak. Shu nuqtai nazardan, ingliz tilidagi matematik maqolalarning o‘ziga xos xususiyati murakkab sintaksis bo‘lib, uning bajarilishi turli xil tuzuvchi va ular orasidagi bo‘ysunuvchi munosabatlarga ega bo‘lgan umumiy jumlalardir. Biroq, so‘nggi paytlarda ingliz ilmiy uslubida soddalashtirish tendentsiyasi kuzatildi.

Kalit so‘zlar: ilmiy uslub, matn tahlili, grammatik assimilyatsiya, terminologiya

Аннотация. Стилеобразующими факторами научной литературы являются необходимость логической последовательности изложения сложного материала, большая традиция, поэтому синтаксическая структура должна быть полной, стройной и по возможности стереотипной. В связи с этим характерной чертой математических статей на английском языке является сложный синтаксис, реализацией которого являются распространенные предложения с различными типами сочинительных и подчинительных связей между ними. Однако в последнее время в английском научном стиле наметилась тенденция к упрощению.

Ключевые слова: научный стиль, анализ текста, грамматическое усвоение, терминология

Abstract. The style-forming factors of the scientific literature are the need for a logical sequence of presentation of complex material, a great tradition, therefore, the syntactic structure should be complete, harmonious and, if possible, stereotyped. In this regard, a characteristic feature of mathematical articles in English is the complex syntax, the implementation of which are common sentences with various types of composing and subordinate relationships between them. However, recently in the English scientific style there has been a trend towards simplification.

Keywords: scientific style, text analysis, grammatical assimilation, terminology

Depending on the form of communication, genres differ in topics and structural features, the predominance of certain types of speech, the order of their sequence. The paper analyzes the linguistic-stylistic features of a scientific text by the example of English dissertations for a master's degree. The scientific text occupies a special place in social communication. Scientific knowledge is the basis of scientific speech, which is fixed in the form of a text. Knowledge is a set of information, and not random facts, which are combined in the process of cognition into a certain harmonious system. The

cognitive science, which has its own differential characteristics, is engaged in the interpretation of the cognitive process. The processes of globalization, democratization of public life, openness and accessibility of the latest achievements of world science allow a huge number of people to receive and exchange scientific and technical information. Scientific texts are created with the aim of forming a certain system of reflection of the reality of the description of an object, phenomenon, knowledge system, proof of the existence of something: an object, the connection between objects or the absence of this connection.

The scientific text as a whole is the result of a scientific study with the characteristic features of oral and written communication. The problem of studying scientific texts occupied various scholars. Despite the large number of works devoted to this topic, the following definition of a scientific text stands out: "A scientific text is a unity of content, form and means of expression. The scientific text refers to the functional style of speech of a literary language, which has a number of features: preliminary reflection on the statement, monological character, strict selection of language tools, gravitation towards normalized speech. " The style of the scientific text is very similar to the artistic style of speech. In the Alexandrian period, the artistic style separated from the scientific one, and it was then that the scientific terminology began to form in the Greek language.

Incomplete grammatical assimilation of book words is expressed, for example, in maintaining the plural form adopted in the language from which the word is borrowed. The following examples show Latin scientific borrowings in English: automaton - automata, phenomenon - phenomena. Book words occupy a significant part of the lexical composition of English-language mathematical articles and are international for most languages: theorem, axiom, lemma, analysis, synthesis, statistics, combinatorics, geometrical, stereometry, endomorphism, parallelogram, parallelepiped, parabolical, extrapolate, factorial, gradient, homomorphism.

Another characteristic feature of the scientific style is the formation of neologisms. Under neologisms, following Halperin I.R. understood as "any new vocabulary and phraseological units that appeared in the language at this stage of its development and mean new concepts that arose as a result of the development of science and technology, new living conditions, socio-political changes." New concepts appearing as a result of research lead to the formation of new words for their designation, therefore it is scientific prose that is most conducive to the creation of neologisms. So, in the texts of mathematical articles, they include the following vocabulary that is not recorded in English dictionaries: poset - partially ordered set, half-life – period of semi decay.

Undoubtedly, the most striking feature of scientific texts at the lexical level is the use of scientific terminology. V. N. Komissarov defines the terms as "words and phrases denoting specific objects and concepts that are operated by specialists in a particular field of science or technology." Signs of the term are its objectivity, accuracy, as well as monosemantics, i.e. independence of context. English-language mathematical articles exhibit dense terminological saturation: function, theory, equation, segment, solution, graph, period, series, sequence, set, fraction, divergence, proof, theorem, endomorphism, factorial, matrix. It should be noted that, as in any other style, most of the vocabulary of the scientific literature is generally neutral words. Since the scientific style serves to transmit cognitive information, the numerous language tools used in scientific texts provide their objectivity. The need to transmit reliable information at the text level is expressed in its atemporality. So, in articles of a mathematical orientation, the absolute present prevails (Present Simple).

The main style features can be "distributed" by language levels into lexical (1), grammatical (2) and syntactic (3).

1. The first lexical feature of the scientific style can be described as the abstract-generalized character of the presentation, which is realized, first of all, in the widespread use of abstract vocabulary (in the examples we emphasized AM): "... in general the literature on adopted children shows overall that these youth are at greater risk for poor developmental outcomes when compared to their non-adopted peers of the same age "(" ... in general, information about adopted children shows that these young people are at greater risk of adverse consequences of the development of the organism compared to their "non-adapted" peers "); "... Finally, in addition to all of the changes that

come with adolescence, those children who are adopted, both internationally and domestically, have to incorporate their adoption into their self-conceptions of themselves."

The lexical feature is the emphasized accuracy of the statement, which is achieved by the use of terms (emphasized in the examples by A.M.): "... The term asset refers to the ability of a trait to provide access to positive outcomes; ... Peer victimization (ie, repeated acts of physical and relational aggression from peers); gratitude (a temporary cognitive and affective state resulting from experiencing positive events); dual-factor model of mental health (a conceptual model in which traditional indicators of poor mental health (eg, anxiety or depression) are considered alongside indicators of positive psychological outcomes, such as life satisfaction) .

2. The first grammatical feature includes the predominance of nouns in the text (emphasized in the examples by A.M.): "... the current study examined positive experiences (i.e., gratitude, life satisfaction, and hope) as well as character strengths (i.e., social competence, self-regulation, responsibility, and empathy), and grouped them together according to whether they are psychological states or psychological traits.

The second grammatical feature is the use of verbs in personal forms (in the examples we emphasized A.M.): "... This concept, dubbed the "Dual Factor Model" of mental health, has offered a perspective that may facilitate the incorporation of positive psychological research into mental health practice. This model appears particularly relevant to the school setting as students who experience complete mental health tend to experience greater academic success than students who are simply free from symptoms of psychological problems (Suldo & Shaffer, 2008).

The syntactic characteristics of a scientific text include the consistent construction of facts related to each other, which is achieved thanks to the first syntactic feature - the use of complex forms of conjunctions and adverbs, introductory words (in the examples, we emphasized AM): "... Furthermore, aggressive and withdrawn behaviors are more common in rejected children, while compliance and social behavior is more common in socially accepted children. And the consideration of social problems and associated negative outcomes is important, the third pillar of positive psychology emphasizes that the development of positive social circumstances is equally important.

Such style-forming factors of a scientific text as sequence and coherence are closely related to the logical presentation. So, English-language mathematical articles contain a large number of means of formal and semantic cohesion. You can even talk about the redundancy of these funds. A significant part of them is made up of unions and adverbs that perform the functions of connecting elements of speech, such as: according to, also, again, instead of, in consequence of, as a result, in connection with, thanks to, by means of, however, now, thus, alternatively, on the other hand, etc.

Thus, the scientific functional style in the English language has a number of linguistic and stylistic features, most of which are characteristic of the corresponding Russian style. However, the English scientific texts to a greater extent tend to be compressed and simplify the presentation.

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THE USE OF GREETINGS IN ENGLISH SPEECH COMMUNICATION

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Annotatsiya. *Ushbu maqolada ingliz tilidagi salomlashishlarning nutqiy muloqotdagi o'rni yoritilib, ularning lingvistik tuzilishi, pragmatik funksiyalari va madaniy ahamiyati tahlil qilinadi. Salomlashishlar muloqotni boshlash, xushmuomalalikni ifodalash va ijtimoiy munosabatlarni o'rnatish vositasi sifatida qanday xizmat qilishi ko'rib chiqiladi. Tadqiqotda shuningdek, rasmiy va norasmiy salomlashish shakllaridagi farqlar hamda ularning turli ijtimoiy va kommunikativ kontekstlardagi roli ham o'rganiladi.*

Kalit so'zlar: salomlashishlar, nutqiy muloqot, odob, pragmatika, madaniyatlararo muloqot, ijtimoiy aloqa, til odobi, rasmiy va norasmiy nutq

Аннотация. В данной работе рассматривается использование приветствий в английской речевой коммуникации с акцентом на их лингвистическую структуру, прагматические функции и культурное значение. Анализируется, как приветствия служат важным инструментом для начала общения, выражения вежливости и установления социальных связей. В исследовании также рассматриваются различия между формальными и неформальными формами приветствий, а также их роль в различных социальных и коммуникативных контекстах.

Ключевые слова: приветствия, речевая коммуникация, вежливость, прагматика, межкультурная коммуникация, социальное взаимодействие, языковой этикет, формальная и неформальная речь.

Abstract. This paper explores the use of greetings in English speech communication, focusing on their linguistic structure, pragmatic functions, and cultural significance. It analyzes how greetings serve as essential tools for initiating interaction, expressing politeness, and establishing social relationships. The study also considers variations in formal and informal greeting forms, as well as their roles within different social and communicative contexts.

Key words: greetings, speech communication, politeness, pragmatics, intercultural communication, social interaction, linguistic etiquette, formal and informal speech.

Greeting, often symbolic, plays an important role in establishing and maintaining contact between people. The form of greeting serves as a marker of relationships between people: it shows their vertical and horizontal relationships. Greeting is the main act of the strategy of rapprochement (in the terms of P. Brown and S. Levinson), which is key in establishing contact between interlocutors, creating a first impression, which often predetermines the further course of communication. "Politeness is clearly manifested already at the very initial stage of speech communication, when contact is established between the speaker and the addressee. Often the initial stage of communication predetermines the achievement of the speaker's communicative and social goals. Polite and appropriate establishment of contact with the help of stereotypical and conventional formulas, which reflect the model of politeness, is an integral element of interpersonal communication. The absence of greeting formulas can be interpreted by the communicant as a manifestation of an unfriendly and disrespectful attitude towards him.

N. I. Formanovskaya writes: "To greet means to show goodwill and respect, politeness in relation to sometimes a stranger." This definition reveals the function of the speech act of greeting, which comes down to creating a favorable tonality of communication. The creation of this tonality occurs through the use of various linguistic means" [Barinova 2013: 37-38]. Following J. Laver and T. V. Larina, V. V. Leontiev also speaks about the important role of greeting (including in English): "Greeting not only removes potential hostility in situations where verbal communication is assumed. Greeting serves as a signal of social solidarity of communicants and shows them what social role they assign to each other" [Leontiev 2006: 134]. In the theory of speech acts, greetings are classified as expressives (J. Searle). A complete review of various classifications of speech acts is given by V. V. Bogdanov [Bogdanov 1989: 27-37], let us consider some variants of categorization of the speech act of greeting. The convivial illocutionary function is noted by J. Leach, who also classifies the greeting itself as an expressive verb and expressive speech act. According to the classification of J. Austin, greetings belong to behabitives, G. G. Pocheptsov classifies greetings as performatives. According to the classification of illocutionary verbs by K. Bach and taking into account the attitude expressed by the speaker, greetings belong to acknowledgments. Taking into account the various approaches to the classification of speech acts, it can be noted that the characteristics of a greeting are their attitude towards the listener, the expression of politeness (a greeting personifies positive politeness), initiated by a certain situation. That is, it can be argued that in greetings, according to the terminology of J. Searle, there is no propositional content, denotation and there are no prerequisites for the implementation of the condition of sincerity.

According to lexicographic sources, greeting - a polite word or sign of welcome or recognition / something friendly or polite that you say or do when you meet or welcome someone [Oxford dictionaries] (A greeting is a polite word and sign of recognition / A polite or friendly sign that you show or do when meeting).

I. Goffman includes greetings (along with invitations, compliments and small favors) in presentation rituals, i.e. in prescribed models of respectful behavior that serve the purpose of encouraging and activating interaction [Goffman 1971: 62]. From the point of view of politeness theory, greetings are traditionally related to positive politeness due to the absence of a threat to face, communicative pressure and impossibility .

J. Leach attributes greetings to polite by their nature (intrinsically polite) [Larina 2009: 323], along with other expressives. The universal nature of the greeting, however, is not so unambiguous. Depending on the means of implementation, the greeting reflects social status and distance, horizontal and vertical relations. Also, the features of expression and use of greetings in various linguacultures are standardly distinguished .

In English greetings, three elements can often be distinguished: the greeting itself (Hi / Good morning , etc.), address (Mr. Potter / dear / Larry and other types depending on the type of relationship between the communicants) and the element small talk (remarks on the weather). The use of all three components is optional, the most typical is the use of the greeting itself. We should also note the frequent use of non-verbal elements. According to J. Laver , a greeting is an initial phatic utterance, however, it is not always used mechanically and serves as an important strategy for communication and control of social relations between participants in communication [Laver 1981: 304], as discussed above. The theory of P. Brown and S. Levinson does not cover the separately considered speech act, but it is obvious that greetings (if used correctly) are reputation-supporting speech acts due to the implementation of strategies of rapprochement, contact establishment and phatics . Nevertheless, neglecting the use of greetings can reveal a threat to the positive social image ("positive face") of the speaker.

A review of studies of greetings in English from the point of view of phonetics is given by N. P. Derevyankina : "G. Palmer gives 4 intonation models of English greeting. V. Cook not only gives intonation variants of greeting, but also comments on their connotative meanings. A. Gimson expands the range of greeting variants and their intonation structures. J. O'Connor and G. Arnold describe the intonation structure and modality of an utterance in terms of five types - narration, special question, general question, command and interjection . The latter category includes exclamations proper, interjections, remarks expressing gratitude, farewell and greeting. Almost any of the tone groups identified by the authors can be realized in all types of utterance, modifying their modality. One of the most detailed descriptions of the prosodic realization of the English greeting can be found in R. Kingdon (Kingdon R., 1958: 237-238).

There are several traditional classifications of greetings in English. When dividing into categories, a number of parameters are taken into account: the presence or absence of a time indicator, context and lexical semantic features. M. Halliday classifies greetings based on time binding: greetings with time syndication (Good morning ! Good afternoon), time-free greetings (Hello, Hi-ya , How are you?) and greetings on holidays (Happy New Year) [Halliday 1975]. Further, greetings can be divided into formal and informal [Leech,Svartvik 2002: 134-137]). Formal greetings are usually used in official situations, with colleagues, in asymmetrical social relations.

They are also used among strangers. V. V. Leontiev, considering compliments as components of greeting and gratitude formulas, notes the frequent use of emotive vocatives in equal-status compliments-greetings: “ Hello , Queen of my Heart ”, I said , taking a cup of tea . “It's always nice to see you. Every day you look more beautiful.” “The male addresser, expressing etiquette praise, the subject of which is the beauty of the female addressee, addresses her with the help of the emotive vocative queen of my heart = lady (conqueror) of my heart. It is known that this type of vocatives is distinguished by great pragmatic force” [Leontyev 2006: 134]. In a situation of status superiority of the addressees, one can also speak of the frequent use of compliments. When addressing (whether by name (the most frequent) or with the use of general status vocatives such as sir , Mr.) in relationships

of different statuses, the use of compliments speaks of "conventionality, formal politeness, and, as a result, the greater semantic emptiness of compliments-greetings in the English language compared to Russian etiquette analogues" [Larina 2009: 209]. One can also speak of an average degree of formality when using greetings. N. P. Derevyankina notes that the average degree "is observed in communication situations when it is necessary to observe the regulations of interpersonal distance between communicants, a kind of status of personal autonomy in the sphere of institutional business discourse, contact between unfamiliar or little-known speech partners (for example, in "impersonality" situations - in a hospital, in transport, in a store, etc.) with symmetrical and asymmetrical relations between them" [Derevyankina]. There the author cites the most typical greetings of this degree of formality: Good Morning, Good afternoon, good evening, hello, hi. Greetings can also be found in various social spaces: television and radio broadcasts, telephone calls to customer support, etc. Each situation has its own established forms of conversation initiation.

Thus, greeting as the main form of the initial act of communication plays a major role in successful communication. Without greeting, the beginning of a conversation cannot be called successful. Researchers identify many different greeting formulas that are considered traditional in the English language. However, over time, some of these greeting formulas are forgotten by native English speakers, others are modified, or new formulas appear that are considered more traditional today.

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LANGUAGE CHANGE AND SOCIAL MEDIA: A STUDY OF LINGUISTIC EVOLUTION IN THE DIGITAL AGE

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Annotatsiya. *Ijtimoiy tarmoqlar tilning rivojlanishiga sezilarli ta'sir ko'rsatib, yangi so'zlar, iboralar va muloqot uslublarining paydo bo'lishini tezlashtirdi. Ushbu maqola Twitter, Instagram va TikTok kabi platformalarning tilga ta'sirini o'rganib, ijtimoiy tarmoqlar qanday qilib tilning yangilanishini qo'llab-quvvatlashini tahlil qiladi. Mavjud adabiyotlar va sifatli tahlilga asoslanib, tadqiqot qisqartmalar, emojilar va internet jargoni kabi elementlarning muloqotdagi rolini o'rganadi. Tadqiqot natijalari shuni ko'rsatadiki, ijtimoiy tarmoqlar til taraqqiyotini tezlashtiruvchi omil sifatida faoliyat ko'rsatib, til yaratishni demokratlashtiradi va onlayn hamda oflayn muloqotga ta'sir qiladi.*

Kalit so'zlar: *til o'zgarishi, ijtimoiy tarmoqlar, internet jargoni, emojilar, qisqartmalar, til taraqqiyoti, raqamli muloqot*

Аннотация. *Социальные сети кардинально изменили процесс эволюции языка, ускорив появление новых слов, фраз и стилей общения. В этой статье рассматривается влияние таких платформ, как Twitter, Instagram и TikTok, на изменения в языке, с акцентом на то, как социальные сети способствуют лингвистическим инновациям. Опираясь на существующую литературу и качественный анализ, исследование изучает роль акронимов, эмодзи и интернет-сленга в формировании коммуникации. Результаты показывают, что социальные сети являются катализатором эволюции языка, демократизируя создание языка и оказывая влияние как на онлайн-, так и на оффлайн-коммуникацию.*

Ключевые слова: изменение языка, социальные сети, интернет-сленг, эмодзи, акронимы, лингвистическая эволюция, цифровая коммуникация

Abstract. Social media has dramatically transformed how language evolves, accelerating the emergence of new words, phrases, and communication styles. This article examines the influence of platforms such as Twitter, Instagram, and TikTok on language change, focusing on how social media fosters linguistic innovation. Drawing from existing literature and qualitative analysis, the study explores the role of acronyms, emojis, and internet slang in shaping communication. The findings indicate that social media acts as a catalyst for language evolution, democratizing language creation and impacting both online and offline communication.

Keywords: language change, social media, internet slang, emojis, acronyms, linguistic evolution, digital communication

Introduction. The rise of social media has sparked a dramatic shift in language evolution. Platforms like Twitter, Instagram, TikTok, and Facebook have become central to global communication, accelerating linguistic change. These platforms allow new words, expressions, and even grammatical structures to spread rapidly, making language more informal, abbreviated, and creative. Social media has not only introduced new ways of speaking but also reshaped how we view language as an ever-evolving system influenced by culture, technology, and global connectivity. While language change is natural, social media amplifies this process by providing a space where anyone with an internet connection can shape linguistic trends. From acronyms like "LOL" (laugh out loud) to emojis replacing words and hashtags defining collective identity, the digital age has revolutionized communication. This article examines the role of social media in language change, focusing on how linguistic innovations are created, spread, and transformed online.

Literature review. The impact of social media on language change has attracted growing interest in linguistic and communication studies. Crystal (2001) was among the first to explore how the internet impacts language, particularly in terms of abbreviations and emoticons, which made communication faster and more informal. He suggested that the internet fosters a new type of language that is both creative and efficient. Similarly, Baron (2008) highlighted how mobile communication, such as texting and tweeting, has led to the development of shorthand, creating new forms of expression that prioritize speed over traditional language conventions.

Androutsopoulos (2014) argued that social media democratizes language, allowing users from diverse backgrounds to create, popularize, and spread new words and phrases. This contrasts with traditional linguistic change, where new words typically spread through structured channels like literature or academia. Social media platforms, however, enable instant feedback and broad adoption of new language forms, resulting in faster and more fluid linguistic evolution. Seargeant (2012) noted that social media blurs the lines between formal and informal language, with the rapid spread of digital discourse fostering creative uses of language that challenge traditional norms.

Zappavigna (2012) analyzed the new communicative practices that have emerged on platforms like Twitter. She found that users employ strategies such as abbreviations, hashtags, and strategic punctuation to convey emotions or emphasize points—elements that have become essential to digital language. These forms of communication are not just creative; they are vital tools for shaping identity, building communities, and expressing opinions online. Consistent with Dörnyei's (2009) view of language as an adaptive system, these shifts show how language evolves to meet the demands of new technologies.

Methodology. This study employs a qualitative approach to analyzing language change on social media. The primary focus is on platforms such as Twitter, Instagram, and TikTok, where linguistic innovation is most evident. Data were collected over a six-month period from trending hashtags, memes, user comments, and viral content. Additionally, a set of interviews was conducted with linguists, social media influencers, and users to gather insights into the broader cultural and social impacts of these changes.

The analysis focused on three key areas: (1) the rise of new slang and internet jargon, (2) the role of emojis and visual elements in communication, and (3) the influence of memes and viral trends

on language use. These elements were selected because they represent some of the most significant ways in which social media has altered the structure and use of language.

Findings and discussion. Social media has introduced linguistic trends that have become common in everyday language. Acronyms like "LOL," "BRB," and "DM," initially used in online communities, are now widespread in both casual and formal communication due to the need for efficient exchanges. Emojis have also become a key part of digital communication, allowing users to express emotions and reactions without words, adding nuance to online interactions. Research by Derks et al. (2016) shows that emojis help fill emotional gaps in text, making communication more personal. Memes have introduced new expressions like "Ok Boomer" and "FOMO" that have spread beyond the internet and into everyday speech. These phrases reflect cultural trends and are easily shared across online communities. Additionally, social media has led to more fluid grammar rules, with fragmented sentences, missing punctuation, and unconventional capitalization becoming common to convey emotion or emphasis. For instance, lowercase letters can suggest casualness, while excessive punctuation signals excitement. These changes reflect how language adapts to a fast-paced, digital environment.

Globalization and cultural influence. Social media has played a key role in the globalization of language. As users from diverse backgrounds interact online, language barriers are often broken down by creating hybrid forms of communication. English, as the dominant language of the internet, blends with local languages to form new expressions. For example, Spanglish (a mix of Spanish and English) is common on platforms like Twitter and Instagram, while "Konglish" (Korean-English) and "Chinglish" (Chinese-English) have become popular among bilingual users. Memes and internet slang also highlight the global reach of social media. Korean terms like "Oppa" and Japanese words like "kawaii" (cute) have gained popularity outside their native cultures, showing how social media facilitates the blending of linguistic and cultural elements across the world.

Conclusion. Social media has dramatically accelerated language change, fostering the rapid spread of new words, phrases, and communication styles. Through the use of acronyms, emojis, memes, and informal grammar, social media has redefined how we communicate, making language more adaptable, creative, and global. While critics worry that the erosion of formal language standards may hinder communication in academic and professional settings, the linguistic evolution fueled by social media reflects the natural adaptability of human communication. As social media continues to influence language, it will undoubtedly remain a powerful force in shaping the future of how we express ourselves, both online and offline.

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UO'K 008

POSTMODERN ADABIYOT PARADIGMASINING XUSUSIYATLARI

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Annotatsiya. Hozirgi vaqtda postmodernizmni tushunish muammolari eng dolzarb muammolardan biri hisoblanadi. «Postmodernizm» atamasining turli talqinlari, adabiy amaliyotlar va badiiy olamlarning xilma-xilligi ana shu tushuncha doirasida birlashgani davrimizning eng muhim xususiyatlarini o'zida mujassam etgan ushbu hodisaning eng keng tarqalganligini tasdiqlaydi. Ushbu ishning maqsadi XX asr madaniyatida tarixiy adabiy jarayon sifatida ko'rib

chiqilgan postmodernizm kabi muhim hodisaning rivojlanishining murakkab panoramasini va eng muhim xususiyatlarini ko'rib chiqishdir.

Kalit so'zlar: Postmodernizm, poststrukturizm, post-avangardizm, neo-barokko, simulyakr, palimpsest, anti-adabiyot, she'riy tafakkur, meta-hikoya.

Аннотация. В настоящее время проблемы понимания постмодернизма являются одними из самых актуальных. Разнообразие трактовок термина «постмодернизм», многообразие литературных практик и художественных миров, объединенных в рамках этого понятия, подтверждает широкомасштабный характер этого явления, воплощающего в себе важнейшие черты нашего времени. Целью данной работы является рассмотрение сложной панорамы и важнейших особенностей развития такого важного явления, как постмодернизм, который рассматривается как качественный историко-литературный процесс в культуре XX века.

Ключевые слова: Постмодернизм, постструктурализм, поставангард, необарокко, симулякр, палимпсест, антилитература, поэтическая мысль, метанарратив.

Abstract. At present, the problems of understanding postmodernism are among the most pressing. The variety of interpretations of the term «postmodernism», the diversity of literary practices and artistic worlds united within this concept, confirm the large-scale nature of this phenomenon, which embodies the most important features of our time. The purpose of this work is to consider the complex panorama and the most important features of the development of such an important phenomenon as postmodernism, which is considered as a high-quality historical and literary process in the culture of the twentieth century.

Key words: Postmodernism, poststructuralism, post-avant-garde, neo-baroque, simulacrum, palimpsest, anti-literature, poetic thought, metanarrative.

Kirish. Postmodernizmni idrok etish muammosi nazariy jihatdan ham, badiiy amaliyotda ham eng dolzarb va munozarali muammolardan biridir. Hozirgacha «postmodernizm» atamasi to'liq o'rganilmagan, estetika va adabiyotshunoslik sohasida ayrim takroriy atamalar («poststrukturizm», «post-avangardizm», «transavangard» va boshqalar) bilan birga qo'llanilmoqda. Buning sababi, biz nisbatan yangi, hali yetarlicha o'rganilmagan, g'oyalari takomillashib borayotgan madaniy hodisa haqida fikr yuritamiz.

Keng ma'noda postmodernizm Yevropa madaniyatidagi o'ziga xos falsafiy asosga ega bo'lgan umumiy harakatdir. Bu o'ziga xos dunyoqarash, voqelikni alohida idrok etishdir. Tor ma'noda postmodernizm adabiyot va san'atdagi muayyan asarlar yaratishda ifodalanadigan harakatdir. Postmodernizm adabiy sahnaga tayyor harakat, monolit shakllanish sifatida kirdi [1;48]. Postmodernizm - bu neo-barokko deb ta'riflanishi mumkin bo'lgan harakat. Italiyalik nazariyotchi Omar Kalabrese o'zining «Neo-barokko» kitobida ushbu harakatning asosiy xususiyatlarini aniqlab berdi.

Adabiyotlar tahlili va metodologiyasi. Postmodernizm radikal, inqilobiy harakat sifatida vujudga keldi. U dekonstruksiya (bu atama 60-yillar boshida J. Derrida tomonidan kiritilgan) va desentratsiyaga asoslangan. Dekonstruksiya eskini butunlay rad etish, eskisini hisobiga yangisini yaratish, desentratsiya esa har qanday hodisaning mustahkam ma'nolarini tarqoqlikdir. Har qanday tizimning markazi fantastika bo'lib, markaz turli omillarga bog'liq bo'ladi [5;56]. Shunday qilib, postmodernizm estetikasida reallik **simulyakrlar (o'zligini yo'qotgan aslida mavjud bo'lmagan narsaning nusxasi, tasvir; haqiqatni uning ifodasi bilan almashtiradigan narsa)** oqimi ostida yo'qoladi (**Delyoz**). Dunyoda bir vaqtning o'zida birga mavjud bo'lgan va bir-biriga o'xshash matnlar, madaniy tillar va afsonalar xaosiga aylanmoqda. Inson o'zi yoki boshqa odamlar tomonidan yaratilgan simulyakrlar dunyosida yashaydi. Shu munosabat bilan, yaratilayotgan matn avval yozilgan matnlardan olingan iqtiboslar to'qimasiga, o'ziga xos **palimpsest (biror narsani o'zgartirish orqali yana qayta aniqlash)**ga aylanganda intertekstuallik tushunchasini eslatib o'tish kerak. Natijada cheksiz tasavvurlar paydo bo'ladi va ma'no cheksizgacha kengayadi [6;12].

Ba'zi G'arb tadqiqotchilarining asarlarida postmodernizm madaniyati «bo'sh bog'liq madaniyat» deb nomlangan. Teodor Adorno buni insonning harakat qilish qobiliyatini

kamaytiradigan madaniyat sifatida tavsiflaydi. Isaya Berlin insoniyatning qiyshiq daraxtiga o'xshatadi. Amerikalik yozuvchi Jon Bart ta'biri bilan aytganda, postmodernizm o'tmish madaniyatidan hayotni so'rib oladigan badiiy amaliyot, charchoq adabiyotidir. Ihab Hassan (Orfeyning parchalanishi) nuqtai nazaridan postmodernistik adabiyot mohiyatan anti-adabiyotdir, chunki u burlesk, grotesk, fantaziya va boshqa adabiy shakl va janrlarni zo'ravonlik, jinnilik va apokaliptisizm yukini ko'tarib, kosmosni xaosga aylantiradigan anti-formalarga aylantiradi.

Aksariyat nazariyotchilar postmodernizmni modernizm parchalanishining mahsuli sifatida ko'rsatishga urinishlarga qarshi. Ular uchun postmodernizm va modernizm bir-birini to'ldiruvchi tafakkur turlari bo'lib, antik davrdagi "barkamol" apolloniya va "vayronkor" Dionisiy tamoyillari yoki qadimgi Xitoydagi konfutsiylik va daosizmning mafkuraviy yonma-yon yashashiga o'xshaydi. Biroq, ularning fikricha, bunday plyuralistik, hamma narsani qamrab oluvchi baho berishga faqat postmodernizm qodir.

«Postmodernizm, - deb yozadi Volfgang Velsh, «tillarning asosiy plyuralizmi qo'llaniladigan joydadir». Postmodernizm nazariyasi eng nufuzli zamonaviy faylasuflardan biri (shuningdek, madaniyatshunos, adabiyotshunos, semiotik, tilshunos) Jak Derrida kontseptsiyasi asosida yaratilgan. Derridaning fikricha, «dunyo - bu matn», «matn haqiqatning yagona mumkin bo'lgan modelidir» [5;65]. Poststrukturalizmning ikkinchi muhim nazariyotchisi faylasuf va madaniyat nazariyotchisi Mishel Fuko hisoblanadi. Uning pozitsiyasi ko'pincha Nitshe tafakkurining davomi sifatida qaraladi. Shunday qilib, Fuko uchun tarix inson aqldan ozishning eng keng ko'lamli ko'rinishi, ongsizlikning umumiy tartibsizlikidir. Derridaning boshqa izdoshlari (ular hamfikrlar, muxoliflar va mustaqil nazariyotchilar): Frantsiyada – Jill Deleuz, Julia Kristeva, Roland Bart. AQShda – Yel maktabi (Yel universiteti).

Muhikama va natijalar. Postmodernizm nazariyotchilarining fikriga ko'ra, til o'zining qo'llanish sohasidan qat'i nazar, o'z qonuniyatlari asosida ishlaydi. Misol uchun, amerikalik tarixchi Xeden Uaytning fikricha, o'tmishni «ob'ektiv» qayta tiklaydigan tarixchilar o'zlari tasvirlagan voqealarni tartibga soluvchi janrni topish bilan band. Xulosa qilib aytganda, dunyoni inson faqat u yoki bu hikoya, u haqidagi hikoya tarzida idrok etadi. Yoki, boshqacha qilib aytganda, «adabiy» nutq shaklida (lotincha diskurlardan - «mantiqiy qurilish»). Ilmiy bilimlarning ishonchliligiga shubha (aytgancha, XX asr fizikasining asosiy qoidalaridan biri) postmodernistlarni voqelikni eng adekvat tushunish faqat intuitiv - «she'riy tafakkur» (postmodernizm nazariyasidan deyarli uzoq bo'lgan Martin Xaydeggerning ifodasi) uchun mumkin, degan ishonchga olib keldi. Ongga faqat tartibsiz bo'laklar ko'rinishida ko'rinadigan xaos kabi dunyoning o'ziga xos tasavvuri «postmodern sezgirlik» deb ta'riflangan.

Postmodernizmning asosiy nazariyotchilarining asarlari ilmiy asarlardan ko'ra ko'proq badiiy asar ekanligi bejiz emas va ularning ijodkorlarining jahon miqyosidagi shuhrati hatto postmodernistik lagerdan Jon Faulz, Jon Bart, Alen Robbe-Grillet, Ronald Sukenik, Filippsar, Korbe-Grill, Ronald Sukenik, Filippsar, Juravli kabi jiddiy nosirlarning nomlarini ham chetlab o'tgan.

Fransuz faylasufi Jan-Fransua Lyotard va amerikalik adabiyotshunos Frederik Jeymson «hikoya», «metatmatn» nazariyasini ishlab chiqdilar. Lyotardning («Postmodernist taqdir») so'zlariga ko'ra, «postmodernizmni metanarrativlarga ishonchsizlik deb tushunish kerak». Lyotard «metatmatn» ni (shuningdek, uning hosilalari: «meta-rivoyat», «meta-hikoya», «meta-diskurs») uning fikricha, burjua jamiyatini tashkil etuvchi va uning uchun o'zini oqlash vositasi bo'lib xizmat qiladigan har qanday «tushuntirish tizimlari» sifatida tushunadi: din, tarix, fan, psixologiya, san'at [1;24]. Postmodernizmni tavsiflashda Lyotard «barqaror tizim» tushunchasiga qarshi qaratilgan frantsuz matematigi Rene Tomning «halokat nazariyasi» kabi «barqarorliklarni qidirish» bilan shug'ullanayotganini ta'kidlaydi.

Agar modernizm, gollandiyalik tanqidchi T.Danning fikricha, «ko'p jihatdan metanarrativlarning nufuzi bilan, ularning yordami bilan oqlangan bo'lsa», «uning nazarida tartibsizlik va nigilizmdек tuyulgan narsa oldida tasalli topishni maqsad qilgan...» [5] demak, postmodernistlarning metanarratsiyaga munosabati boshqacha. Ular, qoida tariqasida, parodiya shakliga murojaat qilishadi. Shunday qilib, Richard Brotigan «Amerikada baliq ovlash» (1970) filmida Xemingueyning insonning bokira tabiatga qaytishining foydali tabiatiga bo'lgan ishonchini,

«V» (1963) romanida esa «qora hazil» maktabining asoschilaridan biri bo'lgan Tomas Pynchon - Uilyam Folknerning (Avessalom, Avessalom) haqidagi e'tiqodini parodiya qiladi.

Adabiy postmodernizm ko'pincha «iqtibos adabiyoti» deb ham ataladi. Shunday qilib, Jak Rivening «A.ning yosh xonimlari» (1979) roman-iqtibosi 408 muallifdan olingan 750 ta parchadan iborat. Qo'shtirnoq bilan o'ynash intertekstuallikni yaratadi. R.Bartning fikricha, uni «manbalar va ta'sirlar muammosiga tushirib bo'lmaydi; u kelib chiqishi kamdan-kam topilishi mumkin bo'lgan anonim formulalarning umumiy maydonini ifodalaydi, ongsiz yoki avtomatik tirnoqsiz qo'shtirnoqsiz beriladi» [6;80]. Boshqacha aytganda, muallifga faqat o'zi yaratayotgandek tuyuladi, aslida esa madaniyatning o'zi u orqali yaratib, uni o'z quroli sifatida ishlatadi. Bu g'oya hech qanday yangilik emas: Rim imperiyasining tanazzul davrida adabiy modani sentonlar (*o'quvchiga ma'lum bo'lgan boshqa she'rlardan satrlardan tuzilgan she'r*) deb atalgan - mashhur adabiy, falsafiy, folklor va boshqa asarlardan turli parchalar tashkil qilgan.

Postmodernizm nazariyasida bunday adabiyotlar R. Bart tomonidan kiritilgan «muallifning o'limi» atamasi bilan tavsiflana boshladi. Bu shuni anglatadiki, har bir o'quvchi muallif darajasiga ko'tarilishi, matnga ko'r-ko'rona har qanday ma'no, shu jumladan, uni yaratuvchisi tomonidan uzoqdan ko'zda tutilmagan ma'no qo'shish va kiritish huquqiga ega bo'lishi mumkin. Shunday qilib, Milorad Pavich «Xazar lug'ati» kitobining muqaddimasida o'quvchi undan «o'ziga qulay bo'lgandek foydalanishi mumkin» deb yozadi. Ba'zilar, har qanday lug'atda bo'lgani kabi, ayni damda o'zini qiziqtirgan ism yoki so'z izlasa, boshqalari bu lug'atni to'liq, boshidan oxirigacha, bir o'tirishda o'qilishi kerak bo'lgan kitob deb bilishi mumkin...» [2;36]. Bu o'zgarmaslik postmodernistlarning yana bir tasdig'i bilan bog'liq: Bartning fikriga ko'ra, yozuv, shu jumladan adabiy asar alohida shaxsning yaratilishi emas, balki «universal yozuv» ning o'ziga xos ko'rinishidir.

Postmodernizmda yana ikkita tushuncha yonma-yon mavjud: fallogotsentrizm (Jak Lakanning sof frantsuz nazariyasiga asoslanib, u fallusni yaxlitlik atributi, kuch belgisi sifatida taqdim etadi) va «ayollar yozuvi» deb ataladigan narsada o'z ifodasini topgan ushbu nazariyaning dekonstruksiya. G'arbda bu yo'nalishdagi klassik asarlar Julia Kristeva (Ayol, Har doim boshqacha, 1974), Lyus Irigaray («Boshqa turdagi ko'zgu»/«Boshqa ayol», 1974; Bu bir emas jins, 1977), Helen Sixous («Rus ayollari kulgisi», 1974) va boshqalar.

Xulosa. Postmodernizm 20-asrning ikkinchi yarmi adabiyotida juda xilma-xil va g'ayrioddiy hodisadir. Unda ko'plab «o'tish mumkin» asarlar, «bir kunlik» asarlar mavjud; Shubhasiz, aynan shunday ishlar butun harakatga eng ko'p hujumlarni keltirib chiqaradi. Holbuki, postmodernizm Germaniya, Shveysariya, Fransiya, Angliya adabiyotida badiiy nasrning chinakam yorqin, favqulodda namunalari ilgari surgan va ilgari surmoqda. Ehtimol, barchasi muallifni qanchalik «tajriba» bilan olib ketganiga, boshqacha aytganda, «chegara» uning asarida yoki alohida parchada qanday sifatda taqdim etilganiga bog'liq.

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PERIFRAZALARNING O'RGANILISH TARIXIGA BIR NAZAR

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Annotatsiya. Maqolada perifrazaning tilshunoslikdagi o'rni va uning rivojlanish tarixi haqida batafsil ma'lumot beriladi. Maqola, dastlab, perifrazaning ta'rifi va uning lug'aviy, grammatik va stilistik xususiyatlarini ko'rib chiqadi. Yozuvchining fikriga ko'ra, perifrazalar o'zining boy ma'nolari va o'ziga xos uslubi bilan adabiy tilning rivojlanishiga katta ta'sir ko'rsatgan. Maqola, perifrazaning o'rganilishi jarayonida yuzaga kelgan ilmiy qarashlar va metodologik o'zgarishlarni ham yoritadi.

Kalit so'zlar: so'zning o'z va ko'chma ma'nosi, ifoda-tasvir vositalari, ko'chimlar, troplar, perifraza, perifraz, parafraza, tasviriy ifoda, perifrazalarning metonimiya, metafora bilan munosabati, perifrazaning grammatik xususiyati, perifrazaning uslubi xususiyati.

Аннотация. В статье представлены подробные сведения о роли перифразы в языкознании и истории его развития. В статье впервые рассматривается определение перифразы, его лексические, грамматические и стилистические особенности. По мнению писателя, перифраз оказал большое влияние на развитие литературного языка с его богатым смыслом и неповторимым стилем. В статье также освещаются научные взгляды и методические изменения, произошедшие в ходе изучения перифразы.

Ключевые слова: прямое и переносное значение слова, средства выражения, метафоры, тропы, перифраз, перифраз, парафраз, образное выражение, связь перифразы с метонимией, метафора, грамматические особенности перифразы, стилистическая особенность перифразы.

Abstract. The article provides detailed information about the role of periphrasis in linguistics and the history of its development. The article is the first to examine the definition of periphrasis, its lexical, grammatical and stylistic features. According to the writer, periphrasis had a great influence on the development of the literary language with its rich meaning and unique style. The article also highlights scientific views and methodological changes that occurred during the study of periphrasis.

Key words: direct and figurative meaning of the word, means of expression, metaphors, tropes, periphrase, periphrase, paraphrase, figurative expression, connection of periphrase with metonymy, metaphor, grammatical features of periphrase, stylistic feature of periphrase.

Ma'lumki, har bir tilda ko'pgina so'zlar o'z ma'nosidan tashqari matn va davr talabi bilan xilma-xil ko'chma, okkazional ma'nolarni ifodalash xususiyatiga egadir. Tildagi so'zlarning bir ma'nolik xususiyati polisemiya deb yuritiladi. Birdan ortiq lug'aviy yoki grammatik ma'noga ega bo'lish, ya'ni polisemiya tilimizdagi deyarli barcha so'z turkumlari doirasida uchraydigan xususiyat sanaladi. Masalan: "Senga bir vazifa, — dedi geografiya o'qituvchimiz qo'linga qalin daftarni tutqazib..." "Bozor kuni bo'lganidan rastalarda odam qalin"; "Nizomjonning eng qalin oshnasi Karimjon ham frontga ketdi"; "Tashqari supurib sidirilgan, qalin qilib suv urilgan bo'lishi kerak" va boshqalar.

Keltirilgan misollarda "qalin" so'zi uch lug'aviy ma'noga ega, shulardan bittasi uning o'z lug'aviy ma'nosi bo'lsa, qolgani ko'chma (figural) ma'nolardir. Besh jildlik "O'zbek tilining izohli lug'ati"da bu so'zning jami yetti lug'aviy ma'nosi qayd etilgan. Xuddi shuningdek, mazkur lug'atda "qaramoq" fe'lining 18 ma'nosi; "yuz" so'zining 7, "turmoq" so'zining 13 ma'nosi ta'kidlab ko'rsatilgan va boshqalar. Yoki tilimizda "nomus" so'zi qonun, vijdon, diyonat; obro'-e'tibor; iffat, bokiralik kabi ma'nolarni ifodalaydi. Shoir Erkin Vohidovning ta'kidlashicha, tilimizda birgina "rang" so'zining o'ttiz bir ma'nosi bor, lekin lug'atlarda uning faqat yetti ma'nosi qayd qilingan, xolos [1, 24-25]. Yaqinda taniqli yozuvchi va publitsist Ahmad A'zam o'zining til haqidagi esse, maqolalar va suhbatlardan iborat ilmiy-ommabop risolasini "Til nomusi" deb atab, "nomus" so'zining ko'chma ma'noda qo'llanish doirasini kengaytirdi [2, 88]. Bu esa tilimizda polisemiya hodisasi, ya'ni ko'p ma'nolik keng tarqalganligidan dalolat beradi. Bu hodisani maxsus tadqiq etgan olim, prof.M.Mirtojiyev to'g'ri qayd etganidek, "polisemiya so'zlar, iboralar bilangina emas,

so'zlarning leksik ma'nolari bilan ham o'lganadi. ...so'zlarning ko'p ma'noligi-polisemiya til boyligida o'z o'rniga ega" [3, 3; 5].

Tilda keng tarqalgan ifoda-tasvir vositalari, ko'chimlar yoki troplar deb yuritiluvchi o'xshatish, metafora, sifatlash, metanomiya, sinekdoxa, perifraza (parafraza) kabi hodisalar ham so'zlarni ko'chma ma'noda qo'llashga asoslanadi. Bunday tasviriy vositalardan o'rinli foydalanish ayniqsa badiiy, publitsistik nutqni yangi tasvirlanayotgan narsaning yozuvchi yoki so'zlovchi xohlagan tomonini oydinroq, ta'sirchanroq qilib tasvirlashda, voqea-hodisani baholash momentini hosil qilishda katta ahamiyatga egadir. Prof.R.Qo'ng'urov "O'zbek tilining tasviriy vositalari" nomli asarida troplarga quyidagicha ta'rif bergan edi:

"Adabiy asarning badiiy qimmatini, ifodaliligini, ekspressivlikni kuchaytirish uchun bir narsaning nomini, belgisini ikkinchisiga ko'chirish yoki so'zlarni shu maqsadda, umuman, ko'chma ma'noda (asossiz ma'noda emas) ishlatishga troplar deyiladi" [4, 12-13].

Olim o'zining mualliflar bilan hamkorlikda yaratgan "O'zbek tili stilistikasi" (1983) hamda "Nutq madaniyati va uslubiyat asoslari" (1992) nomli asarlarida bu ta'rifni yanada to'ldirishga, konkretlashtirishga harakat qilgan. Bu jihatdan R.Qo'ng'urovning keyingi ishida berilgan quyidagi ta'rif e'tiborga molik: "Trop nutqda o'z yoki iboralarni ko'chma ma'noda ishlatishdir. Qandaydir xususiyati bilan bir-biriga yaqin ikki tushunchani qiyos qilish troplarga asos qilib olinadi" [5, 98].

Umuman, troplar ko'proq og'zaki nutq uchun xarakterli bo'lgan hodisalardan biridir. Ammo badiiy adabiyot tilida, xususan poetik asarlarda troplar tez-tez qo'llaniladi. Bu esa yozuvchi yoki shoirga tasvirlanayotgan voqea-hodisani individuallashtirish, ularni baholashda katta yordam beradi. Masalan, prof.O.Sharafiddinov "O'zbekiston adabiyoti va san'ati" gazetasida e'lon qilingan maqolasini "*Til ilmning darg'asi*" deb nomlagan edi. Bu sarlavha ko'chim asosida shakllangan bo'lib, marhum tilshunos olim, professor Ayub G'ulomov hayoti va ilmiy pedagogik faoliyatiga to'la mos bo'lib tushgan. Keyinchalik bu maqola O.Sharafiddinovning "Ijodni anglash baxti", "Domlalar" nomli kitoblari tarkibiga ham kiritildi [6, 504-511]. Maqola oxirida qo'llangan "*tilshunoslik ilmining inja zargari*" perifrasi ham bevosita A.G'ulomovning serqirra ilmiy faoliyatini xarakterlashga xizmat qiladi: "*Ayub G'ulom kimgadir manzurdir, kimgadir xush yoqmas. Lekin nima bo'lganida ham u katta olim edi, olim sifatida milliy ongimizning yuksalishida, madaniyatimiz rivojida katta o'rin tutadi. U tilshunoslik ilmining inja zargari sifatida yashashda davom etmoqda*" (O.Sharafiddinov. Domlalar, 161). O. Sharafiddinovning xuddi shu "Domlalar" kitobidan "*Geografiya ilmining sardorlaridan biri*" (Nu'mon Dolimov), "*Yangi adabiyotshunosligimizning to'ng'ich vakili*" (Abdurahmon Sa'diy), "*Izzatga munosib otaxon ijodkor*" (Izzat Sultonov), "*Xayollar bandasi*" (Solih Qosimov), "*A'lo hazratning hasratli kunlari*" (A'lo Ashrapov), "*Yurt qayg'usida yongan yurak*" (Alixonto'ra Sog'unii) kabi perifrazalar bilan nomlangan maqolalar ham o'rin olgan. N.Maxmudov va A.Nurmonovning prof.Ayub G'ulom haqidagi maqolasi esa "*O'zbek ilmiy tilshunosligining yorqin namoyondasi*" degan tasviriy ifoda bilan nomlangan hamda bu maqola tarkibida "*o'zbek tilshunosligining yorqin yulduzi*", "*o'zbek ilmiy tilshunosligining asoschisi*", "*o'zbek tilining izchil grammatikasini yaratish harakati yalovbardori*" kabi perifrazalardan foydalanilgan prof.N.Mahmudov besh jildlik "*O'zbek tilining izohli lug'ati*" haqidagi taqriz-maqolalariga "*Alifbo tartibidagi olam*", "*Tilimizning tillo sandig'i*" degan tasviriy ifodalarni sarlavha sifatida tanlagan. Xuddi shuningdek, "Zarafshon" gazetasida "Xotira uyg'onsa go'zaldir" rubrikasi ostida berilgan maqolalardan biriga "*Marketing fani darg'asi edi*" degan sarlavha qo'yilgan "Mohiyat" gazetasida "*muallim – millat murabbiysi. Milliy armiyamizning keyingi yillarda Vatanimiz sarhadlarini qo'riqlash sohasida faoliyatiga bag'ishlangan maqolaga "Sarhadlarimizning metin qalqoni*" deb sarlavha qo'yilgan. Yozuvchi B.Xudoyberganov "Oy nurlari so'nmaydi" romanida "*erkak – xonadonning ustuni*", *Xorazm – buyuk Ogahiyning yurti*" kabi perifrazalarni mohirlik bilan qo'llagan: "– *Erkak – xonadonning ustuni. Nurillo akang ketib hovlimiz ham, ko'nglimiz ham huvullab qoldi. Zulfiqor akangga suyanib yashayapman... "– Muhtaram mehmonlar! Oramizda buyuk Ogahiyning yurti – Xorazmdan safimizga kelib qo'shilgan ajoyib bir yigit bor! Ismi Yangiboy. Kelinglar, tabrik so'zini shu ukamizga beraylik!* va hokazo.

Lekin shuni unutmaslik kerakki, troplardan, jumladan tasviriy ifodalardan zo'rma-zo'raki, zarur bo'lmagan o'rinlarda ataylab nutqni bezab ko'rsatish uchun foydalanish yaramaydi. Ularga

notiq yoki yozuvchi zarurat tug'ilgandagina murojaat qilishi maqsadga muvofiqdir. Masalan yozuvchi Muhammad Alining "Shohruh Mirzo" romanida keltirishicha, o'z vaqtida Sohibqiron Amir Temur ham tarixiy asarlarda o'zi haqidagi ma'lumotlarni yoritishda ortiqcha jimjimadorlik holatlariga yo'l qo'yilayotganligini sezgan edi: "*Dodhoh Amir Temurning nimadandir ko'ngli xijilligidan taqjublandi. – Har ikki qadamda "Olampanoh", "Xoqon hazrati oliylari", "Olam adolati va e'tiqodining qutbi" degan kalomlar... "Qahr-u qasosda Zuhal, qadr-u qimmatda Jamshid, muruvvatda Mushtariy, kuch-quvvatda va shiddatda Mirrix..." emishmen. Bundog' mubolag'alarni qaydan olishadi? Tavba deb gapirmak lozim! Men xudoning suygan bandalaridan birimen, xoqonmas, oddiy amirmen xolos. Bu loflarning birontasi menga tegishli ermas! Payg'ambarga chiqarib qo'yibdi-ku!..*".

Darhaqiqat, badiiy va tarixiy matnlarda noo'rin qo'llangan perifrazalar asar badiiy qimmatini oshirish o'rniga unga salbiy ta'sir ko'rsatish ham mumkin. Bu jihatdan akademik S.Mamajonovning quyidagi fikrlari xarakterlidir: "...tasviriy vositalar ro'para kelgan odam minib ketaveradigan egarlab qo'yilgan ot emas. Qaysi tasviriy vositani qanday qo'llash shoirning dunyoqarashi, g'oyasiga, voqelikka munosabati, uning o'ziga xos uslubiga bog'liq. Haqiqiy san'atkor hech vaqt mana shu joyda falon usulga yoki falon tasviriy vositaga murojaat etayin degan o'yni xayoliga ham keltirmaydi, aksincha, o'z tafakkuri, g'oyaviy niyati, tushunchasi va materialning taqozosi bo'yicha ish ko'radi. Ijodkorning ruhiy olami, uni ilhomlantiradigan hayotiy voqelik qanday bo'la, uning tasviriy vositalari ham hunday bo'ladi" [7,79].

Biz tadqiq etmoqchi bo'lgan *perifraza//perifraz, parafraza//parafraz* yoki *taviriy ifoda* deb nomlangan ko'chim ham troplar orasida alohida o'rin tutadi. Bu tasviriy vosita turli qo'llanma va lug'atlarda turlicha nomlangan va ta'riflangan bo'lib, ining mohiyatini tushunish ham bir xil emas.

Masalan, "Adabiyotshunoslik terminlari lug'ati"da bu hodisa *perifraza* yoki *perifraz* deb atalgan hamda unga quyidagicha izoh berilgan: "Perifraza yoki perifraz (grekcha *peri* – atrof, *phraso* – so'zlayman so'zlaridan olingan) – majoziy ifodalardan biri bo'lib, narsa va hodisaning nomini uning ma'nosini tasvirlovchi boshqa so'z yoki ibora bilan almashtirish... Perifraza narsa va hodisaning asl nomi bilan yonma-yon ham ishlatiladi. Chunonchi: *Quyoshday mehribon // Vataning – onang Daryolar yaxbasta – billurday ko'prik. // Izg'irin bo'ronlar nurday yugurik.*

A.Hojiyevning "Lingvistik terminlarning izohli lug'ati"da bu hodisa "*perifraza*" deb nomlangan va unga quyidagicha ta'rif berilgan: "Perifraza narsa, hodisani o'z nomi bilan emas, tasviriy usul bilan ma'lum kontekst, situatsiyadagi xarakterli belgi-xususiyati orqali ifodalanadigan sintaktik priyom".

Ko'rinadiki, bu lug'atda perifraza (parafraza) stilistik (uslubiy) priyom deb atalgan. "Parafraza" atamasi esa yunoncha bo'lib, tavsifiy ifoda, tasvir ekanligi ta'kidlab ko'rsatilgan.

Xuddi shu olimning "Tilshunoslik terminlarining izohli lug'ati" da yuqoridagi ta'rif biroz o'zgartirilgan holda quyidagicha berilgan: "Parafraza (yunon. *paraphrasis* – tasviriy ifoda, tasvir). – Narsa, hodisani o'z nomi bilan emas, ularni xarakterli belgi-xususiyatlari asosida tasviriy usul bilan ifodalash, shunday ifoda. Mas., *dala malikasi* (makkajo'xori), *zangori olov* (gaz) kabi".

N.Hotamov, B.Sarimsoqovlarning "Adabiyotshunoslik terminlarining ruscha-o'zbekcha izohli lug'ati"da esa bu tasviriy vosita "perifraz" yoki "perifraza" deb nomlangan, uning yunoncha "perifrazis", ya'ni "yaqin gapiraman" so'zidan olingani ta'kidlangan. Bu lug'atda perifrazalarga quyidagicha ta'rif berilgan: "Perifraz yoki perifraza ko'chim turlaridan biri bo'lib, unda narsa yoki inson o'z nomi bilan emas, balki unga xos asosiy belgilar, xususiyatlar bilan yuritiladi". Kitobda "*Sharqning yulduzi – O'zbekiston*", "*Dunyo – o'qilmagan bir kitob*" kabi misollar perifraza sifatida keltirilgan.

"Ona tili" nomli qomusda "tasviriy ifoda" atamasiga quyidagicha ta'rif va izoh berilgan: "Tasviriy ifoda – predmet, voqea va hodisani o'z nomi bilan emas, balki muhim xususiyatini tasvirlash orqali ifodalovchi birikma: *oq oltin – paxta; oq oltin ijodkori – paxtakor; kumush tola – pilla; zangori kema kapitani – mexanizator* va hokazo.

Umumiy olganda, o'zbek xalqi iqtisodiy-ijtimoiy taraqqiyoti ko'plab yangi perifrazalar shakllanishi uchun manba bo'lib xizmat qiladi. Tilda mavjud perifrazalarning shakllanishi esa umumnutq madaniyati hamda ijtimoiy tilshunoslik sohalari tizimining ehtiyoji mahsulidir.

R.Normurodovning bu monografiyasidan, unda keltirilgan umumiy xulosalardan kelib chiqib shuni aytish lozimki, asarda o'zbek tilidagi perifrazalarning shakllanishi, bunda ikkilamchi nominatsiya hodisasining ishtiroki muammolari ilmiy-nazariy jihatdan to'g'ri, asosli va izchil tarzda yoritilgan. Bu ish o'zbek lug'aviy tarkibida keng tarqalgan ikkilamchi nominatsiya hodisasini yanada chuqurroq tadqiq etishga, o'zbek tilining to'la perifrazalar izohli lug'atini yaratishda yaqindan yordam berishi shak-shubhasizdir.

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PECULIARITIES OF THE PRINCIPLE OF POLITENESS IN DIFFERENT LINGUOCULTURES

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Annotatsiya. Ushbu tadqiqot o'zbek va rus lingvomadaniyatlarida xushmuomalik tamoyillarini o'rganib, muloqotga madaniy va tarixiy ta'sirlarni yoritadi. Unda kechirim so'rash, iltimos qilish va minnatdorchilik bildirish kabi lingvistik strategiyalar hamda globallashuv va raqamli kommunikatsiyaning ta'siri tahlil qilinadi. Natijalar shuni ko'rsatadiki, xushmuomalalik normalari an'analar, jamiyatdagi o'zgarishlar va avlodlar almashinuvi natijasida shakllanadi. Tadqiqot madaniyatlararo muloqot va xushmuomalalik strategiyalarining rivojlanishini ochib beradi.

Kalit so'zlar: xushmuomalalik, o'zbek madaniyati, rus madaniyati, muloqot strategiyalari, lingvistik me'yorlar

Аннотация. Это исследование изучает принципы вежливости в узбекской и русской лингвистике, освещает культурное и историческое влияние на общение. В нем анализируются лингвистические стратегии, такие как извинения, просьбы и благодарности, а также влияние глобализации и цифровых коммуникаций. Результаты показывают, что нормы вежливости формируются в результате изменений в обществе и смены поколений. Исследование раскрывает развитие стратегий межкультурного диалога и вежливости.

Ключевые слова: вежливость, узбекская культура, русская культура, стратегии общения, языковые аспекты.

Abstract. This study explores the principle of politeness in Uzbek and Russian linguocultures, highlighting cultural and historical influences on communication. It examines linguistic strategies such as apologies, requests, and expressions of gratitude while considering the impact of globalization and digital communication. The findings reveal both shared and distinct politeness norms, shaped by traditions, societal changes, and generational shifts. The study provides insights into intercultural communication and evolving politeness strategies.

Key words: politeness, Uzbek culture, Russian culture, communication strategies, linguistic norms

Politeness is a fundamental aspect of communication that shapes social interactions, reinforces cultural values, and maintains social harmony. In linguo-cultures like Uzbek and Russian, politeness is deeply embedded in language, influencing how individuals express respect, make requests, and navigate hierarchical relationships. Understanding politeness strategies in these cultures is essential

for effective intercultural communication, especially as globalization and digital communication continue to reshape traditional norms.

This study explores how Uzbek and Russian cultures express politeness linguistically, comparing their strategies in apologies, requests, expressions of gratitude, and indirect speech. It seeks to identify key similarities and differences, considering the role of historical, religious, and societal influences.

This study is based on a comprehensive literature review of existing works and online resources that examine politeness principles in Uzbek and Russian linguo-cultures. The selection criteria for sources included relevance to linguistic politeness, cultural and historical analyses, and academic credibility. Books, peer-reviewed articles, and linguistic studies focusing on politeness strategies, speech etiquette, and cultural norms were prioritized to ensure a well-rounded analysis. A comparative approach was employed to identify similarities and differences in politeness strategies, particularly in terms of honorifics, euphemisms, indirectness, and communicative taboos. This method allowed for a deeper understanding of how politeness functions in both cultures and how historical, religious, and social factors shape language use in different contexts.

Overview of politeness in Uzbek linguo-culture

Artikova highlights the centrality of politeness strategies in Uzbek family discourse, emphasizing age, hierarchy, and social roles. Uzbek family communication relies heavily on formal expressions and respectful address forms, particularly when addressing elders or individuals of higher social status. This reflects a broader cultural expectation of maintaining respect and harmony within the family unit. Positive politeness strategies, such as offering support, showing approval, and avoiding conflicts, are prevalent. For instance, the use of honorifics like "ota" (father) and "ana" (mother) reinforces hierarchical social structures and strengthens familial bonds. These linguistic markers are not merely courteous but are fundamental to maintaining respectful communication, deeply rooted in traditional Uzbek values [0, pp.98-100].

Alimov further elaborates on how Uzbek politeness is intertwined with religious and traditional values, particularly using euphemisms. Islam's emphasis on kindness and respect discourages harsh or offensive speech, leading to the substitution of direct expressions with more positive or neutral alternatives. This practice is especially evident in family and social interactions, where maintaining harmony and preventing discomfort are prioritized. Gender roles and hierarchical structures also shape the use of respectful address forms and euphemistic expressions. For example, women often use indirect and honorific terms to refer to their spouses and elders, reinforcing cultural expectations of obedience and reverence. Terms like *kelinposhsha* (queen-bride) and *kelinchak* (dear bride) illustrate how language elevates and softens traditional roles, making them socially acceptable. These linguistic adaptations highlight the Uzbek principle of politeness as a complex interplay of deference, social harmony, and religiously influenced communication norms [0, pp.322-323].

Alimov also notes that Uzbek politeness is closely tied to speech etiquette and communicative taboos. Unlike languages that rely on grammatical modifications for politeness (e.g., Russian's use of *вы* instead of *ты*), Uzbek politeness emphasizes the avoidance of directness and the use of honorifics and euphemistic expressions. For example, adults are rarely addressed by their names; instead, kinship-based honorifics like "ota" (father), "onaxon" (dear mother), and "bobo" (grandfather) are used, often combined with affectionate suffixes like *-xon* or *-jon*. These terms reinforce social harmony and respect for elders, even when referring to strangers [0, p.234].

Overview of politeness in Russian linguo-culture

Denisenko et al. highlight the dual emphasis on positive and negative politeness strategies in Russian culture. Positive politeness is expressed through attentiveness to the interlocutor, creating a sense of group identity, and fostering engagement in dialogue, often through informal linguistic means. However, in formal settings like business or pedagogical communication, excessive informality may be ineffective. Negative politeness, on the other hand, is characterized by indirectness, mitigation of direct speech acts, and deference to the addressee. This is evident in the frequent use of softeners, hedging, and expressions that raise the status of the interlocutor while downplaying the speaker's authority. The study also notes the complexity of politeness in business

communication, where interruptions, though often seen as impolite in Western cultures, can serve as a tool for dialogue control in Russian discourse, provided they are framed respectfully and with clear communicative intent [0, pp.581-586].

The studies collectively reveal that while both Uzbek and Russian linguo-cultures prioritize politeness, they do so in distinct ways shaped by their unique cultural, social, and religious contexts. Uzbek politeness is deeply rooted in hierarchical structures, traditional values, and religious influences, emphasizing indirectness, respect for elders, and social harmony. The use of honorifics, euphemisms, and kinship terms reflects a cultural expectation of deference and modesty, particularly in family and gender roles. In contrast, Russian politeness balances social harmony with communicative efficiency, employing both positive and negative politeness strategies. The high-context nature of Russian communication allows for nuanced, implicit expressions of politeness, often requiring shared cultural knowledge to interpret effectively.

Linguistic strategies for politeness in Uzbek and Russian also reveal key differences. Uzbek speech prioritizes indirectness and face-saving measures, as seen in the avoidance of direct disagreements and the preference for kinship-based honorifics. Russian politeness, particularly in phatic communication, relies on implicit cues, where intonation, silence, and body language play crucial roles in conveying respect and familiarity. Globalization and digital communication have begun reshaping politeness norms in both cultures, particularly among younger generations. These shifts highlight the dynamic nature of politeness, reflecting broader societal changes while maintaining deeply ingrained cultural values.

The study highlights the distinct yet equally significant principles of politeness in Uzbek and Russian linguo-cultures, shaped by historical, cultural, and social influences. Uzbek politeness is deeply rooted in Islamic traditions and hierarchical family structures, emphasizing respect through honorifics, euphemisms, and indirect speech. This reinforces social harmony, particularly in gendered interactions and family discourse. In contrast, Russian politeness balances collectivist traditions with pragmatic efficiency, employing both positive and negative politeness strategies depending on context. The reliance on implicit cues, such as intonation and body language, distinguishes Russian politeness from the more explicit honorific system of Uzbek communication. Despite these differences, both cultures prioritize indirectness and face-saving strategies, especially in hierarchical interactions.

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MODERN ART MARKETPLACES AS NEW OPPORTUNITIES FOR ARTISTIC CREATIVITY

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Annotatsiya. *Zamonaviy art-marketpleyslar rassomlarni targ'ib qilish va ularning asarlarini tarqatish uchun muhim vosita hisoblanadi. San'atning raqamlashtirilishi va globalizatsiyasi sharoitida bu platformalar barcha darajadagi rassomlarga o'z asarlarini keng auditoriyaga namoyish etish, xaridorlar va potentsial kolleksionerlar bilan muloqot qilish imkoniyatlarini yaratadi. Maqolada art-marketpleyslarning asosiy xususiyatlari, ular rassomlarning karerasiga*

ta'siri, shuningdek, bunday platformalardan foydalanish bilan bog'liq imkoniyatlar va muammolar muhokama qilinadi.

Kalit so'zlar: Art-marketpleyslar, rassomlarni targ'ib qilish, san'atni raqamlashtirish, onlayn-galereyalar, kolleksionerlar, bozorning globalizatsiyasi.

Аннотация. Современные арт-маркетплейсы представляют собой важный инструмент для продвижения художников и распространения их произведений. В условиях цифровизации и глобализации искусства эти платформы открывают новые горизонты для художников всех уровней, позволяя им демонстрировать свои работы широкой аудитории, создавать взаимодействие с покупателями и потенциальными коллекционерами. В статье рассматриваются основные особенности арт-маркетплейсов, их влияние на карьеру художников, а также возможности и вызовы, связанные с использованием таких платформ.

Ключевые слова: арт-маркетплейсы, продвижение художников, цифровизация искусства, онлайн-галереи, коллекционеры, глобализация рынка.

Abstract. Modern art marketplaces represent an important tool for promoting artists and distributing their works. In the context of the digitalization and globalization of art, these platforms open new horizons for artists of all levels, allowing them to showcase their works to a wide audience, interact with buyers, and potential collectors. The article discusses the main features of art marketplaces, their impact on artists' careers, as well as the opportunities and challenges associated with using such platforms.

Key words: art marketplaces, artist promotion, digitalization of art, online galleries, collectors, market globalization.

With the development of digital technologies and internet space, the art market in Uzbekistan, like in other countries, is undergoing significant changes. One of the most prominent manifestations of these changes is the emergence of art marketplaces — online platforms where artists can present their works and interact with potential buyers, collectors, and art enthusiasts. For Uzbekistan, a country with a rich cultural history, this phenomenon opens new horizons, creating opportunities for promoting Uzbek artists on the global stage and improving the accessibility of art to a wide audience. Although gallery and exhibition practices are traditionally strong in Uzbekistan, art marketplaces offer new paths that help develop contemporary art, combining culture and business. The article examines the main features of art marketplaces, their current state in Uzbekistan, as well as possible paths for their development.

Currently, art marketplaces in Uzbekistan are at the stage of active development. Modern technologies allow artists not only from major cities such as Tashkent but also from regional areas to present their works to a wide audience. However, despite their potential, art marketplaces in Uzbekistan have not yet become a mass phenomenon. This is due to several factors, such as insufficient digital literacy among some groups of artists, limited access to internet resources, and a certain undervaluation of the importance of online art sales. Nevertheless, the development of the internet and mobile technologies in recent years has significantly accelerated, contributing to the growth of young Uzbek artists who are increasingly using online platforms to sell their works. Popular platforms such as Saatchi Art, Artfinder, and Etsy have seen growing popularity among Uzbek artists in recent years, but the market in this country is still relatively small.

Popular International Art Marketplaces Used by Uzbek Artists. Among the most popular platforms that open up opportunities for Uzbek artists, the following can be highlighted:

1. xamar.uz — One of the largest platforms in Uzbekistan for selling artworks. This resource is actively used by Uzbek artists to showcase their works. The platform not only offers the opportunity to sell paintings but also attracts the attention of art collectors and critics.

2. artvernissage.art — An online gallery focused on unique artworks, which has become popular among Uzbek artists working in the genres of painting, graphics, and photography. This platform allows artists to create personalized stores and provides access to global markets.

Art marketplaces offer numerous advantages for artists from Uzbekistan:

1. Global Market Access — Platforms allow Uzbek artists to access international markets regardless of their location. This creates new opportunities for selling works abroad and expanding their audience, including collectors and investors.

2. Access to New Art Formats — For artists working in digital and multimedia art, art marketplaces provide unique opportunities to create and sell NFTs, which opens new sources of income and allows experimentation with innovative formats.

3. Low Entry Barrier for Beginners — For artists starting their careers, these platforms offer the opportunity to post their works with little or no cost and attract attention. This is especially important for young artists from Uzbekistan who cannot afford to participate in major international exhibitions.

4. Development of Local Communities — Many platforms create communities of artists, critics, and collectors, allowing Uzbek artists to exchange experiences, receive feedback, and expand their professional horizons.

Despite the immense opportunities, there are certain challenges for artists from Uzbekistan who wish to use art marketplaces:

1. Digital Literacy and Internet Access — Many artists, especially from the older generation, do not possess sufficient skills to work with online platforms and tools for selling art on the internet. This requires educational programs and the enhancement of digital literacy among artists.

2. Lack of Legal and Financial Support — Legal mechanisms for protecting intellectual property rights on the internet are still underdeveloped in Uzbekistan. Additionally, most platforms require fees for listing works or charge commissions on sales, which can be problematic for emerging artists with limited budgets.

3. Payment System Issues — Although online payments are actively developing in Uzbekistan, some international art platforms may face challenges in providing a stable and secure payment system, which creates additional difficulties for artists.

The prospects for the development of art marketplaces in Uzbekistan are very promising. In recent years, there has been growing interest in digital art, as well as a desire among Uzbek artists to embrace international online platforms. It is important for both government structures and private initiatives to support the development of such platforms in the country by providing support and training for artists and improving the conditions for secure transactions and intellectual property protection. Moreover, the development of the domestic art market and improvements in internet payment infrastructure will contribute to further growth in the popularity of art marketplaces in Uzbekistan and increase the demand for Uzbek art in the global art scene.

Art marketplaces in Uzbekistan serve as a powerful tool for promoting contemporary artists on the international stage. As digitalization and globalization continue to reshape the global art landscape, these platforms provide artists from Uzbekistan with unprecedented access to a global audience, thereby expanding the reach of their work far beyond local galleries or exhibitions. This development is especially significant for a country like Uzbekistan, which has a rich cultural and artistic heritage, but where artists often face challenges in accessing international art markets due to geographical, financial, and infrastructural barriers.

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КРИПТОГРАММЫ ДЕНА БРАУНА И ПЕРЕВОДЧЕСКИЕ ПАРАДОКСЫ

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Annotatsiya. Ushbu tadqiqot badiiy matnlarda muallif uslubining ajralmas qismi sifatida kriptogrammalarni fanlararo tahlil qilishga bag'ishlangan bo'lib, unda tarjima jarayonida intertekstuallik va transformatsion ekvivalentlik masalalari ko'rib chiqiladi. Ishda korpus, diskursiv va struktur-semiotik tahlil usullari qo'llanilgan. Bu esa asl matn tuzilmalarining xilma-xilligini aniqlash va nafaqat ochiq-oydin ma'no yukini, balki janr diskursining ko'p qatlamli tabiatiga bog'liq bo'lgan yashirin intensional ma'no qirralarini yetkazishning murakkabligini ta'kidlash imkonini berdi.

Kalit so'zlar: kriptogramma, transformatsion ekvivalentlik, madaniyatlararo munosabat, diskurs tahlili, strukturaviy-semiotik tahlil, kognitiv-lingvistik yondashuv, algoritmik modellar, ma'noviy konnotatsiyalar.

Аннотация. Представленное исследование посвящено междисциплинарному анализу криптограмм как интегрального элемента авторского стиля в художественных текстах, где рассматриваются проблемы интертекстуального воспроизведения и трансформационной эквивалентности при переводе. В работе использованы методы корпусного, дискурсивного и структурно-семиотического анализа, что позволило выявить неоднородность исходных текстовых конструкций и подчеркнуть сложность передачи не только явной смысловой нагрузки, но и скрытых интенциональных коннотаций, обусловленных многоуровневой природой жанрового дискурса.

Ключевые слова: криптограмма, трансформационная эквивалентность, межкультурное взаимодействие, дискурсивный анализ, структурно-семиотический анализ, когнитивно-лингвистический подход, алгоритмические модели, смысловые коннотации.

Abstract. The present study is dedicated to an interdisciplinary analysis of cryptograms as an integral element of authorial style in literary texts, addressing issues concerning intertextual reproduction and transformational equivalence in translation. The work employs methods of corpus analysis, discursive analysis, and structural-semiotic analysis, which enabled the identification of the heterogeneity of the source textual constructions and underscored the difficulty in transmitting not only the explicit semantic content but also the hidden intentional connotations determined by the multilayered nature of genre discourse.

Keywords: cryptogram, transformational equivalence, intercultural interaction, discursive analysis, structural-semiotic analysis, cognitive-linguistic approach, algorithmic models, semantic connotations.

Введение. Систематизация проблематики интертекстуального воспроизведения криптографических элементов в дискурсе художественных произведений выявляет структурную неоднородность авторского замысла, характерного для произведений Д.Брауна. Неоднозначность кодирующих элементов обусловлена синергетическим взаимодействием семантических и прагматических уровней художественной репрезентации, что обуславливает необходимость обоснования трансформационной семантики в условиях межкультурного взаимодействия. Аналитический обзор концептуальных конструкций, предложенных А.А.Кораблевым [1. с. 25], Н.Г.Гончар [2 с. 51], А.А.Роза, Х.Пьента, Р.Буэно Майя [3. с.129] и У.Эко [4. с. 63] демонстрирует, что проблемы адекватного воспроизведения авторской экспозиции криптограмм тесно связаны с когнитивно-лингвистической парадигмой, развиваемой мировыми исследователями. Историко-теоретическая ретроспектива дискурсивных практик, отраженная в трудах Р.Барт, А.Лаверс, К.Смит [5. с. 11], У.Эко [6. с. 94], М.Фуко [7. с. 12] свидетельствует о многоуровневой природе кодовых конструкций, где парадигматическое единство художественного замысла сталкивается с проблемами

трансформационной интерпретации на этапе перевода. Взаимопроникновение когнитивных и семиотических моделей позволяет осмыслить динамику текстовых преобразований.

Интерпретация феномена криптограмм в контексте переводческой практики раскрывается через призму междисциплинарных исследований, предлагаемых ведущими представителями современного направления. Работы этих авторов демонстрируют многоаспектность проблемы передачи не только эксплицитных смысловых конструкций, но и скрытых интенциональных коннотаций, обусловленных специфическим жанровым дискурсом. Методологическая платформа, построенная на результатах ряда эмпирических исследований, позволяет выявить структурные закономерности в функционировании криптографических элементов посредством лексико-семантического, синтаксического и дискурсивного анализа, а также эмпирически обосновать гипотезу о том, что оригинальные авторские коды в англоязычных текстах представляют собой сложный феномен трансформационной эквивалентности, затрудняющий переводческую адаптацию при передаче когнитивно-перцепционных особенностей.

Методология. Применение комплексного аналитического подхода характеризуется последовательным использованием методик корпусного анализа, дискурсивного и структурно-семиотического моделирования, дополняемого функциональной типологией, с параллельным задействованием компьютерных технологий для лингвостатистического моделирования, что обеспечивает объективность сопоставления оригинала с его переводными вариантами. Специфический алгоритм отбора текстовых единиц и параметры оценки трансформационной эквивалентности были обоснованы с позиций модели.

Результаты. Комплексное сопоставление эмпирических данных, извлеченных из произведений Д.Брауна, отражает структуру оригинальных криптографических элементов, проявляющихся в качестве интегральных признаков авторского стиля. В частности, в анализе произведения «Код да Винчи» были выявлены специфические текстовые модуляции, где вариационные структуры исходной лексико-семантической плотности оказались несопоставимыми с формально стереотипизированными переводческими парадигмами. Трудности интерпретации, замеченные в примерах, когда аллюзии, связанные с визуальными и фонетическими кодами, демонстрируют высокую степень интертекстуальности, были выделены на основе сравнительного анализа. При рассмотрении данных примеров наблюдалась условная корреляция между семантическими аномалиями и когнитивно-перцепционной активностью, что подтверждает мультиструктурное влияние межкультурных трансформаций.

Наблюдения, проведенные в рамках исследования «Ангелы и демоны», демонстрируют сложный процесс дискурсивной переконфигурации, обусловленной наличием скрытых шифровальных паттернов, являющихся центральными элементами текстовой метапродукции в рамках жанрового континуума. Примеры из оригинальных текстовых единиц, где за пределами эксплицитного текста сохраняется множественность смысловых планов, приводились в сопоставительном анализе с результатами переводческой адаптации, что позволило формализовать проблему эквивалентности знаковых систем. Неочевидное взаимодействие синтаксических структур, обусловленное наличием специфических фонетико-лингвистических переменных, выявлено посредством детального корпусного анализа с использованием методов дискурсивного моделирования.

Обсуждение. Когнитивно-перцепционные механизмы, выявляемые при трансформации криптограмм, подверглись тщательной интерпретации с использованием интегративных теоретико-методологических моделей. Практическая ценность эмпирического анализа раскрывается в возможности синтеза различных методологических подходов, что позволяет задействовать как дискурсивный, так и структурно-семиотический анализ для определения особенностей функционирования знаковых систем в условиях межъязыковой трансформации. Изложенные результаты демонстрируют, что комбинация качественных и количественных методов анализа способствует более детальному описанию интертекстуальных процессов в

переводческом дискурсе, акцентируя внимание на когнитивных аспектах, существенно влияющих на процесс интерпретации информационных кодов.

Критическая оценка эмпирической базы исследования выявила необходимость дальнейшей разработки алгоритмических моделей, направленных на совершенствование трансформационной эквивалентности, с учетом культурологических и когнитивных параметров. Методологические выводы стали основанием для формулирования рекомендаций по интенсификации междисциплинарных исследований. Разработка многоступенчатых алгоритмов, включающих машинное обучение и дискурсивное моделирование, представляет перспективное направление для дальнейшего углубленного анализа трансформационных процессов в переводах художественных текстов с повышением воспроизводимости эмпирических данных.

Заключение. Эмпирический анализ продемонстрировал, что интеграция когнитивно-лингвистических и дискурсивных подходов позволяет аргументировать гипотезу о сложности трансформационной эквивалентности криптограмм в англоязычных текстах, что, в свою очередь, обуславливает необходимость дальнейшего развития алгоритмических моделей в переводе.

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ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ ПОТЕНЦИАЛ ЗАИМСТВОВАННЫХ СЛОВ В СИСТЕМЕ ФОРМИРОВАНИЯ ЯЗЫКОВОГО АКТИВА УЧЕНИКОВ ШКОЛ С УЗБЕКСКИМ ЯЗЫКОМ ОБУЧЕНИЯ

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Annotatsiya. Maqolada o'qitish o'zbek tilida olib boriladigan maktablarda rus tilini o'rganayotgan o'quvchilarning til aktivini boyitish vositasi sifatida olinma so'zlarning o'rni ko'rib chiqiladi. Olinma so'zlarning lingvistik-madaniy xususiyatlari, ularning lingvistik kompetentsiya va madaniy o'ziga xoslikni shakllantirishga ta'siri tahlil qilindi, shuningdek ularni o'quv jarayoniga integratsiyalashuviga uslubiy yondashuvlar taklif qilindi. Tadqiqot natijalari madaniyatlararo ta'lim va lingvistik amaliyot sohasidagi keyingi ishlanmalar uchun asos bo'lishi mumkin.

Kalit so'zlar: lingvomadaniyatshunoslik, olinma so'zlar, til kompetentsiyasi, madaniy kod, lingvistik moslashuv

Аннотация. В статье рассматривается роль заимствованных слов как средства обогащения языкового актива учащихся, изучающих русский язык в школах с узбекским языком обучения. Проанализированы лингвокультурологические особенности заимствований, их влияние на формирование языковой компетенции и культурной идентичности, а также предложены методические подходы к их интеграции в образовательный процесс. Результаты исследования могут стать базой для дальнейших разработок в области межкультурного образования и лингвистической практики.

Ключевые слова: лингвокультурология, заимствования, языковая компетенция, культурный код, лингвистическая адаптация

Abstract. *The article examines the role of borrowed words as a means of enriching the language asset of students studying Russian in schools with Uzbek as the language of instruction. The article analyzes the linguistic and cultural features of borrowings, their impact on the to their integration into the educational process. The results of the research can become the basis for further developments in the field of intercultural education and linguistic formation of linguistic competence and cultural identity, and suggests methodological approaches practice.*

Keywords: *linguoculturology, borrowings, linguistic competence, cultural code, linguistic adaptation*

Современные процессы глобализации и культурных контактов способствуют активному обмену языковыми ресурсами. Заимствованные слова играют значимую роль в развитии языка, так как отражают динамику социальных и культурных изменений. Особенно актуально это для школ, где обучение ведётся на узбекском языке, а русский язык изучается как иностранный или второй язык. В данной статье исследуется лингвокультурологический потенциал заимствований и их вклад в формирование языкового актива школьников, что способствует развитию их языковой и культурной компетенции.

Цель исследования заключается в выявлении влияния заимствованных слов на языковую практику учащихся и разработке методических рекомендаций для их эффективного внедрения в образовательный процесс. Задачи исследования включают анализ лингвокультурного содержания заимствований, определение факторов их успешного усвоения, а также оценку их потенциала для формирования богатого языкового актива.

Лингвокультурологический аспект заимствований. Заимствованные слова являются неотъемлемой частью любого языка, отражая процессы культурного обмена и исторические взаимодействия между народами. В теории языка выделяют два типа заимствований: прямые заимствования и кальки. Прямые заимствования сохраняют оригинальную форму и смысл, тогда как кальки представляют собой переводные аналоги, интегрированные в систему языка посредством адаптации. Лингвокультурологический анализ заимствований позволяет проследить влияние различных культур на развитие лексического запаса. Каждое заимствованное слово несёт в себе культурный код – историческую память, мировоззрение и ценностные ориентации того общества, из которого оно пришло. Например, заимствования из английского языка в современном русском языке отражают не только технический прогресс и глобализацию, но и определённые социокультурные изменения, связанные с внедрением новых технологий и методов коммуникации. Для учеников, чьим родным языком является узбекский, знакомство с заимствованиями может служить мостом между культурами. Понимание культурного контекста помогает им лучше усваивать как лексические, так и грамматические особенности русского языка, что положительно сказывается на их общей языковой компетенции.

Заимствованные слова в формировании языкового актива школьников. Языковой актив – это совокупность словарного запаса, фразеологии и устойчивых выражений, которыми владеет человек. Для формирования богатого языкового актива учащимся необходимо не только заучивать новые слова, но и осваивать их культурное содержание. Заимствования играют ключевую роль в этом процессе, расширяя горизонты восприятия языка и способствуя интеграции современных культурных реалий в образовательный процесс. Особенности восприятия заимствованных слов учащимися школ с узбекским языком обучения связаны с несколькими факторами:

Лингвистическая адаптация. Заимствованные слова, пройдя адаптацию, вписываются в систему фонетических и морфологических норм русского языка, что облегчает их усвоение.

Культурный контекст. Знакомство с историей и культурными особенностями стран-источников способствует более глубокому пониманию значений заимствований.

Методические подходы. Применение интерактивных и коммуникативных методов обучения, использование аутентичных материалов и межкультурных сравнений повышают мотивацию учеников и облегчают процесс интеграции новых слов в языковой актив.

Таким образом, заимствованные слова могут стать эффективным инструментом формирования языкового актива, если к их изучению подойти системно и с учётом межкультурного контекста.

Методические рекомендации по интеграции заимствований в образовательный процесс. Для успешного использования заимствованных слов в обучении русскому языку целесообразно применять комплексный подход, включающий следующие элементы:

Контекстуализация. Обучающие материалы должны включать примеры использования заимствований в реальных жизненных ситуациях, что способствует лучшему запоминанию и осмысленному применению.

Интерактивные задания. Дискуссии, ролевые игры и проекты позволяют учащимся самостоятельно исследовать культурный контекст заимствований и применять их в общении.

Лингвокультурологический потенциал заимствованных слов играет важную роль в формировании языкового актива учеников школ с узбекским языком обучения. Заимствования не только расширяют словарный запас, но и служат средством передачи культурного опыта, способствуя межкультурному диалогу. Важно, чтобы образовательный процесс включал методические подходы, позволяющие интегрировать заимствованные слова в языковую практику, делая изучение русского языка более живым и актуальным. Разработанные в статье методические рекомендации могут стать основой для дальнейших исследований в области межкультурного образования. Они помогут педагогам создать условия для эффективного усвоения заимствований, что, в свою очередь, будет способствовать развитию языковой и культурной компетентности учащихся, делая их активными участниками глобального культурного пространства.

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АРАБ ТИЛИДА МУСТАҚИЛ ВА ЁРДАМЧИ ФЕЪЛЛАР: НАҲВИЙ ВА СЕМАНТИК ТАҲЛИЛ

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Аннотация. *Мазкур мақолада араб тилидаги феълларнинг наҳвий (sintaktik) va семантик (ma'noviy) xususiyatlari таҳлил қилинади. Хусусан, феъллар мустақил (فعل تام) ва ёрдамчи (فعل ناقص) тоифаларга ажратилиб, уларнинг гапдаги вазифалари, эга ва кесимга таъсири ҳамда маъноларини англатишидаги роллари кўриб чиқилади. “Кана ва унинг ўртоқлари” (كَانَ وَأَخَوَاتُهَا) феъллари мисолида ёрдамчи феълларнинг гап тузилишидаги аҳамияти ва турли семантик ҳолатларни ифодалашидаги ўрни очиб берилган.*

Калит сўзлар: *Мустақил феъл, кўмакчи феъл, араб синтаксиси, Кана ва унинг опа-сингиллари, номинал гап, мукамал феъл, нуқсонли феъл, синтактик таҳлил, семантик таҳлил, араб тили.*

Аннотация. *В данной статье анализируются синтаксические и семантические особенности глаголов в арабском языке. В частности, глаголы делятся на самостоятельные*

(فعل تام) и вспомогательные (فعل ناقص), рассматриваются их функции в предложении, влияние на подлежащее и сказуемое, а также роль в передаче значений. На примере «Кана и её сёстры» (كَانَ وَأَخَوَاتُهَا) раскрывается значение вспомогательных глаголов в построении предложения и выражении различных семантических состояний.

Ключевые слова: Самостоятельный глагол, вспомогательный глагол, арабский синтаксис, Кана и её сёстры, именное предложение, совершенный глагол, дефектный глагол, синтаксический анализ, семантический анализ, арабский язык

Abstract. This article analyzes the syntactic and semantic features of verbs in the Arabic language. In particular, verbs are categorized into independent (فعل تام) and auxiliary (فعل ناقص) types, examining their roles in sentence structure, their impact on the subject and predicate, and their function in conveying meaning. Using the example of "Kana and its sisters" (كَانَ وَأَخَوَاتُهَا), the article highlights the significance of auxiliary verbs in sentence construction and their role in expressing various semantic states.

Keywords. Independent verb, auxiliary verb, Arabic syntax, Kana and its sisters, nominal sentence, perfect verb, defective verb, syntactic analysis, semantic analysis, Arabic language

Кириш. Араб тили грамматикасида феъллар синтактик ва семантик вазифаларига кўра икки тоифага бўлинади: мустақил феъллар (فعل تام) ва ёрдамчи феъллар (فعل ناقص). Ушбу мақолада араб тили наҳвидаги мазкур феълларнинг грамматик хусусиятлари, гап таркибидаги роли ва уларнинг маънолари таҳлил қилинади. Хусусан, “كَانَ” ва унга ўхшаш феъллар (كَانَ وَأَخَوَاتُهَا) мисоллари асосида уларнинг мустақил ва ёрдамчи феъл сифатидаги вазифаси, шунингдек, уларнинг келишикка таъсири ўрганилади. Мақола классик араб наҳви асарларига таяниб, замонавий лингвистик ёндошувларни ҳам инобатга олади. Мустақил феъллар араб тилида луғавий маънога эга бўлиб, гапнинг семантик юкини кўтарувчи асосий унсурдир. Улар наҳвда “فعل تام” деб аталади ва “ўзининг эгаси (فاعل) билан чекланадиган ва мустақил маънони ифодаладиган феъллар” сифатида таърифланади. Бу феъллар гапда мустақил бўлак сифатида келади ва қўшимча исмий кесим (خبر) талаб қилмайди. Масалан: كَتَبَ زَيْدٌ “Зайд ёзди”. Бу мисолда كَتَبَ феъли “ёзмоқ” деган маънони англатади ва эга (زَيْدٌ) билан бирга тўлиқ гапни шакллантиради.

Маждий Ваҳба “Муъжам ал-мусталаҳат ал-арабийя фил-луғати вал-адаб” асарида мустақил феълларнинг ўзига хос хусусиятини “улар гапда фоилни бош келишикка ва тўлдирувчини тушум келишикка қўяди” деб таъкидлайди. Шу билан бирга, мустақил феъллар замон ва шахс кўрсаткичларини ўз ичига олиб, гапнинг асосий ҳаракат ёки ҳолатни ифодалайди.

Мустақил феълларнинг яна бир хусусияти – уларнинг морфологик тузилишидаги бойликдир. Араб тилида феъллар уч замонда – ўтган (ماضي), ҳозирги-келаси (مُضَارِع) ва амр (أَمْر) шаклида келади. Масалан: كَتَبَ (ўтган замон) – “ёзди”. يَكْتُبُ (ҳозирги-келаси замон) – “ёзади”. أَكْتُبْ (амр) – “ёз!” Бу шакллар мустақил феълларнинг гапда мустақил семантик бирлик сифатида ифода топишини кўрсатади. Ёрдамчи феъллар гапда боғловчи ёки грамматик вазифани бажарувчи феъллар сифатида ишлатилади. Бундай феълларга “كَانَ وَأَخَوَاتُهَا” (كَانَ ва унга ўхшаш феъллар) ва “ظَنَّ وَأَخَوَاتُهَا” (ظَنَّ ва унга ўхшаш феъллар) деб аталувчи икки гуруҳ феъллар киради. Ушбу феъллар эга билан кесимдан ташкил топган гаплар таркибига кириб, наҳв атамаларига кўра, эга ва кесимнинг “ҳукми”ни ўзгартиргани сабабли “носиха феъллар” деб аталади.

Материал ва метод. “كَانَ ва унга ўхшаш феъллар” (كَانَ وَأَخَوَاتُهَا): Араб тилида “كَانَ ва унга ўхшаш феъллар” деб аталувчи ёрдамчи феъллар гуруҳи мавжуд бўлиб, улар “бўлиш” ва “айланиб қолиш” маъноларини ифодалайди. “Ажрумийя” асрида “كَانَ وَأَخَوَاتُهَا” феълларини эга билан кесимнинг ҳукмини бекор қилиб юборувчи “навосих феъллар” деб аталган. Ушбу феъллар эга ва кесимнинг “ҳукми”ни бекор қилувчи “носиха феъллар” деб аталишдан ташқари “нокис феъллар” деб ҳам аталади. Уларнинг шундай ном билан аталиши наҳв олимларининг уларга берган икки хил таърифига боғлиқ. Жалолуддин Ас-Суютий “Ҳамбул-ҳавомеъ” асарида: “Бу феъллар эга (فاعل) билан чекланмайди, балки исмий ёки феълий кесим (خبر) талаб

килади” деб таърифлайди. Бироқ аксар наҳв олимлари “Ноқис феълларнинг шундай ном билан аталиши уларнинг замонгагина далолат қилгани билан боғлиқ. Мустақил феъллар (فَعْلٌ تَامٌّ) эса замон билан бирга иш-ҳаракатнинг содир бўлишига ҳам далолат қилади” деб таъкидлашади. Ноқис феъллар гапда эга ва кесим ўртасидаги келишк муносабатларини ўзгартиради. Масалан:

(اسْمُ كَانٍ) زَيْدٌ – “Зайд ўқувчи эди”. Бу ерда كَان феъли ёрдамчи сифатида ишлаб, زَيْد ва (فَعْلٌ تَامٌّ) زَيْدٌ бош келишкда (رَفْعٌ) ўртасида грамматик боғланишни таъминлайди. (نَصْبٌ) эса тушум келишкда (نَصْبٌ) туриб, ноқис феълнинг синтактик таъсирини кўрсатади. Ёрдамчи феълларнинг асосий хусусияти уларнинг семантик мустақиллигининг камлигидир. Улар ўз-ўзидан тўлиқ маъно ифодаламайди, балки гапда мавжуд бўлган эга ва кесимнинг маъно қатламларини очиб беради. Масалан: صَارَ بَكْرٌ مُهَنْدِسًا – “Бакр инженер бўлди”. Бу ерда صَار феъли “айланиш” маъносини англатиб, Бакрнинг янги ҳолатини ифодалайди. Ушбу феъллар рўйхати ва уларнинг маънолари қуйида батафсил кўриб чиқилади:

1. (يَكُونُ) كَانٌ – “эди”, “бўлди”. Масалан: كَانَ الطَّالِبُ مُجْتَهِدًا – “Талаба тиришқоқ эди”. Семантик нуктаи назардан, бу феъл ўтган замондаги ҳолатни ифодалайди. “كَانَ” феъли араб тилида ўзига хос ўрин тутаяди, чунки у контекстга қараб ҳам мустақил, ҳам ёрдамчи феъл сифатида ишлатилади. Унинг вазифаси гап таркибидаги элементлар билан боғлиқ равишда ўзгаради.

Ёрдамчи феъл сифатида كَان исмий гапларда ишлатилиб, “бўлмоқ” маъносини англатади. Ўтган замонда эса “эди” ёки “бўлди” маъноларини ифодалайди. Бу ҳолда у эга (اسْمُ كَانٍ) ва кесим (خَبَرُ كَانٍ) билан бирга келади: كَانَ زَيْدٌ مَسْرُورًا – “Зайд хурсанд эди”. Бу мисолда زَيْد бош келишкда, (خَبَرُ كَانٍ) эса тушум келишкда туриб, كَان нинг грамматик таъсирини кўрсатади. Ибн Ақил “Шарҳ Ибн Ақил” асарида буни “كَان нинг исмий гапдаги кесимга насб ҳолатини юклаши” деб изоҳлайди.

Натижалар. Замонавий тилшуносликда “كَان” феъли ёрдамчи феъл сифатида копула (боғловчи) ролини ўйнайди деб қаралади. Масалан, Rarin G. Ryding “Modern Standart Arabic” китобида уни “субъект ва предикат ўртасидаги семантик боғловчи” деб таърифлайди. Мустақил феъл сифатида كَان “бирор жойда мавжуд бўлмоқ” ёки “содир бўлмоқ” маъноларини ифодалайди ва исмий кесим талаб қилмайди: أَطْلَبَ الْعِلْمَ حَيْثُمَا كُنْتُ – “Қаерда бўлсанг ҳам илм изла”. Бу ерда كُنْتُ “бор бўлмоқ” маъносини англатади ва мустақил феъл сифатида гапни шакллантиради.

2. (يُصْنَعُ) أَصْنَحَ بَكْرٌ طَالِبًا – “Бакр талаба бўлди”. Масалан: أَصْنَحَ بَكْرٌ مُهَنْدِسًا – “Бакр инженер бўлди”. Бу феъл куннинг чошгоҳ вақти билан боғлиқ маънони ҳам ифодалайди.

3. (يُضْحِي) أَضْحَى بَكْرٌ مَرِيضًا – “Бакр кечки пайт бўлди”. Масалан: أَضْحَى بَكْرٌ مَرِيضًا – “Бакр кечки пайт бемор бўлди”. Семантик жиҳатдан кечки вақтга хос ҳолатни кўрсатади.

4. (يَمُتِي) أَمْسَى بَكْرٌ مَرِيضًا – “Бакр кечки пайт бўлди”. Масалан: أَمْسَى بَكْرٌ مَرِيضًا – “Бакр кечки пайт бемор бўлди”. Семантик жиҳатдан кечки вақтга хос ҳолатни кўрсатади.

5. (يَمُتِي) بَاتَ بَكْرٌ مَرِيضًا – “Бакр кечки пайт бўлди”. Масалан: بَاتَ بَكْرٌ مَرِيضًا – “Бакр кечки пайт бемор бўлди”. Семантик жиҳатдан кечки вақтга хос ҳолатни кўрсатади.

6. (يُظَلُّ) ظَلَّ الْعِلْمُ نَافِعًا – “Илм фойдали бўлишда давом этди”. Бу феъл кун вақтидаги давомийликни кўрсатувчи ноқис феъл ҳисобланади.

7. (يَصِيرُ) صَارَ بَكْرٌ مُهَنْدِسًا – “Бакр инженер бўлди”. Бу феъл ўзгариш ёки трансформацияни ифодалайди.

8. (يَزَالُ) مَا زَالَ الْعِلْمُ نَافِعًا – “Илм фойдали бўлишда давом этди”. Бу феъл узлуксизликни таъкидлайди.

9. (يَبْرَحُ) مَا بَرَحَ بَكْرٌ شَجَاعًا – “Бакр довюрак бўлишда давом этди”. У مَا زَالَ феълига ўхшаш маъно билан узлуксизликни кўрсатади.

10. (يَنْفَكُ) مَا انْفَكَ الرَّجُلُ نَادِمًا – “Киши афсусланишда давом этди”. Бу феъл ҳам давомийликни ифодалайди, лекин кучли эмоционал маъно юклайди.

11. (يَنْفَكُ) مَا فَتَى بَكْرٌ مُجْتَهِدًا – “Бакр тиришқоқ бўлишда давом этди”. Бу феъл ҳам давомийликни ифодалайди, лекин кучли эмоционал маъно юклайди.

12. “модомики”, “вақтида”. Масалан: “У кибрли экан, у билан ҳамроҳ бўлмайман”.

Бу феъл шарт маъноси билан ишлатилади.

13. “эмас”, “йўқ”. Масалан: “Ёлғон макбул эмас”. *ноқис феъллар* орасида ўзига хосдир, чунки у фақат ҳозирги замонда ишлатилади ва инкор маъносига эга.

Ноқис феълларнинг кесими (*خَبَرُ كَانَ*) турли шаклларда келиши мумкин:

- Исмий кесим: *كَانَ زَيْدٌ مُسْرُورًا* – “Зайд хурсанд эди”.
- Ҳозирги-келаси замон феъли: *كَانَ زَيْدٌ يَتَكَلَّمُ* – “Зайд гапираётган эди”. Бу ҳолда қўшма кесим ўтган замондаги давомий ҳаракатни ифодалайди.
- Сўз бирикмаси (*شِبْهُ الْجَامِعَةِ*): *مَا بَرَحَ زَيْدٌ فِي الْجَامِعَةِ* – “Зайд хануз университетда”.

Ноқис феъллар орасида семантик фарқлар мавжуд. Масалан, *كَانَ* “умумий бўлиш” маъносини ифодаласа, *صَارَ* “трансформация”ни, *ظَنَّ* эса “давомийлик”ни кўрсатади.

Мунозара. Классик араб нахв олимлари мустақил ва ёрдамчи феълларнинг фарқини уларнинг синтактик мустақиллигига қараб ажратади. Ибн Ҳишом “мустақил феъл эга билан тўлиқ маъно ифодаласа, ноқис феъл кесимсиз маъно бера олмайди” деб таъкидлайди. Бу таҳлил араб тилининг исмий ва феълий гаплари ўртасидаги муносабатни очиб беради. Замонавий тилшуносликда мустақил феъллар “лексик феъллар” (*lexical verbs*), ёрдамчи феъллар эса (*auxiliary verbs*) сифатида талқин қилинади. “*كَانَ*” ва унга ўхшаш феълларни “копулятив феъллар” гуруҳига киради ва уларнинг асосий вазифаси субъект ва предикат ўртасидаги боғланишни таъминлашдан иборат бўлади.

“ظَنَّ ва унга ўхшаш феъллар” (*ظَنَّ وَأَخَوَاتُهَا*): Бу феъллар маъно жиҳатидан бирор нарса ҳақида тахмин қилиш, гумон қилишни ифодалайди ва синтактик жиҳатдан ўзига хос хусусиятларга эга. Улар араб тилидаги “*كَانَ وَأَخَوَاتُهَا*” ноқис феъллар каби эга (*мубтадо*) ва исмий кесимдан (*хабар исмий*) иборат жумланинг таркибида ишлатилади, лекин улардан факрли равишда эга ва кесимни тушум келишикка қўяди. *ظَنَّ وَأَخَوَاتُهَا* гуруҳига қуйидаги феъллар киради: *عَلِمَ، رَأَى، وَجَدَ، أَلْفَى، ظَنَّ، حَسِبَ، زَعَمَ، خَالَ، صَيَّرَ، جَعَلَ، رَدَّ*.

Ушбу носиха феъллар уч гуруҳга бўлинади:

1. *أَفْعَالُ الْيَقِينِ* “аниқликни ифода этувчи феъллар”. Буларга: *أَلْفَى، وَجَدَ، رَأَى، عَلِمَ* феъллари киради. Бу феъллар маъно жиҳатидан юқори даражадаги аниқлик ва ҳақиқатни ифода этади. Улар “билмоқ”, “кўрмоқ”, “топмоқ” каби маънолар орқали воқеликнинг тўғридан-тўғри тасдиқланишини англатади. Синтактик нуқтаи назардан, ушбу феъллар эга ва кесимни тушум келишикка қўйиб, жумлада аниқ маълумот беришга хизмат қилади.

2. *أَفْعَالُ الرَّجْحَانِ* “устун келиш маъносини ифода этувчи феъллар”. Буларга: *زَعَمَ، حَسِبَ، ظَنَّ* феъллари киради. Бу гуруҳ феъллари эса субъективлик ва тахминни ифода этиш билан хос бўлиб, “гумон қилмоқ”, “хисобламоқ” каби маъноларни ўз ичига олади. Улар аниқликдан кўра эҳтимолликни кўпроқ таъкидлайди ва шу сабабли маъно жиҳатидан аниқлик феълларидан фарқ қилади. Бу феъллар нутқда фикрнинг эҳтимолий ёки тахминий эканлигини кўрсатишда муҳим роль ўйнайди.

3. *أَفْعَالُ التَّحْوِيلِ* “айлантириш феъллари”. Буларга: *صَيَّرَ، جَعَلَ، رَدَّ* киради. Ушбу феъллар ўзгартириш, айлантириш ёки бир ҳолатдан бошқасига ўтказиш маъносини англатади. Улар жумлада эга ва кесим ўртасидаги муносабатни трансформация қилиш вазифасини бажариб, синтактик ва семантик ўзгаришни таъминлайди.

Хулоса. Араб тилида мустақил ва ёрдамчи феъллар гапнинг грамматик ва семантик тузилишини белгиловчи муҳим элементлардир. Мустақил феъллар гапда асосий ҳаракат ёки ҳолатни ифодаласа, ёрдамчи феъллар эга ва кесим ўртасида боғловчи вазифасини бажариб, гапга қўшимча маъно қатламларини олиб киради. “*كَانَ*” ва унга ўхшаш феълларнинг икки хил вазифага эга бўлиши, шунингдек, уларнинг келишикка таъсири араб тили синтаксисининг мураккаб ва бой тузилишини кўрсатади. Классик нахв олимлари ва замонавий тилшунослар таҳлили ушбу феълларнинг ўзига хос хусусиятларини янада чуқурроқ тушуниш имконини беради. Носиха феълларидан бўлган “*ظَنَّ وَأَخَوَاتُهَا*” феъллари араб тилида фикрнинг аниқлиги, эҳтимолийлиги ва ўзгарувчанлигини ифода этишда муҳим восита сифатида хизмат қилади.

Уларнинг маъно ва функция жиҳатидан хилма-хиллиги араб тили синтаксисининг чуқур ва мураккаб тузилишини янада бойитади.

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СРАВНИТЕЛЬНО-ТИПОЛОГИЧЕСКИЙ АНАЛИЗ ЖЕНСКОГО ОБРАЗА В СОВРЕМЕННОЙ УЗБЕКСКОЙ ПРОЗЕ

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Annotatsiya. Maqolada Maqsud Qoriyevning “Suluv” hikoyalari misolida zamonaviy o‘zbek nasrida ayol obrazi va uning ruhiy holati tahlil qilinadi. Said Ahmadning “Beshinchi” va Asqad Muxtorning “Ildizlar” qissalarida tabiat tasviri bilan parallellik chizib, qahramonlarning hissiy holati va manzara chizmalarining o‘xshashligini ko‘rsatadi. O‘zbek nasrida ayol obrazining badiiy talqini 20-asr boshlarida o‘rganilgan bo‘lsa-da, maqolada zamonaviy davrga alohida e‘tibor qaratilib, tabiat g‘oyalarni, personajlarning ruhiy holatini yetkazishning asosiy vositasi sifatida qaraladi. Adibning badiiy olamining xususiyatlari poetika jihatida ko‘rib chiqilib, bu zamonaviy nasrning muhim xususiyatlarini aniqlashga yordam beradi. Maqolada o‘zbek nasrida ayol nafaqat an‘ana timsoliga, balki jamiyat taraqqiyoti bilan bog‘liq yangi g‘oyalar va muammolar tashuvchisiga aylangani haqida so‘z boradi.

Kalit so‘zlar: o‘zbek nasri, ayol obrazi, an‘anaviy qadriyatlar, jamiyat, tafakkur, qishloq, oila, o‘zgarish.

Аннотация. В статье анализируется образ женщины и её душевное состояние в современной узбекской прозе на примере рассказов «Сулув» Максуда Кариева. Параллели проводятся с описанием природы в рассказах Саида Ахмада «Колыбельная» и «Корни» Аскада Мухтара демонстрируя схожесть эмоционального состояния героинь и пейзажных зарисовок. Хотя художественная интерпретация женского образа в узбекской прозе исследовалась ещё в начале XX века, статья фокусируется на современном периоде, рассматривая природу как ключевое средство передачи идей и душевного состояния героев. Рассматриваются особенности художественного мира писателя в аспекте поэтики, который способствует определению существенных особенностей современной прозы. В статье говорится о том, как женщина в узбекской прозе стала не только символом традиции, но и носителем новых идей и проблем, связанных с развитием общества.

Ключевые слова: Узбекская проза, образ женщины, традиционные ценности, общество, образ мышления, кишлак, семья, преобразования.

Abstract. The article analyzes the image of a woman and her state of mind in modern Uzbek prose using the example of the stories "Suluv" by Maksud Kariev. Parallels are drawn with the description of nature in the stories of Said Akhmad "Lullaby" and "Roots" by Askad Mukhtar, demonstrating the similarity of the emotional state of the heroines and landscape sketches. Although the artistic interpretation of the female image in Uzbek prose was studied at the beginning of the 20th century, the article focuses on the modern period, considering nature as a key means of conveying ideas and the mental state of the heroes. The features of the writer's artistic world are considered in the aspect of poetics, which helps to determine the essential features of modern prose. The article talks about how a woman in Uzbek prose has become not only a symbol of tradition, but also a bearer of new ideas and problems associated with the development of society

Keywords: *Uzbek prose, image of women, traditional values, society, way of thinking, village, family, transformations.*

Введение. Современная узбекская проза, отражая стремительные социальные и культурные трансформации последних десятилетий, претерпела значительную эволюцию. Такой процесс особенно ярко прослеживается в изображении женского образа, который перестал быть исключительно символом традиционных ценностей. Женщина в современной узбекской прозе предстает как многогранный персонаж, носительница новых идей и проблем, связанных с развитием общества и переосмыслением устоявшихся социальных норм. В данной статье предлагается сравнительно-типологический анализ образа женщины в современной узбекской прозе. **Методы.** Изучение проблемы художественного психологизма в узбекском литературоведении непосредственно связано с позициями учёных. В данный момент исследования в этом направлении всё более расширяются и усугубляются. Американский писатель Эрнст Хемингуэй отметил, что в художественной литературе есть вечных 5 тем. Это – человек, жизнь, любовь, война, труд и природа. Во всех этих темах, несомненно, участвует женщина. Без образа женщины все произведения кажутся неприглядными и непривлекательными. Поэтому в современных узбекских рассказах вопрос художественного описания и интерпретации женской психологии, всегда остаётся актуальным. Максуд Кариев в Своем рассказе «Сулув» рассказывает о молодой невестке Сулув, которая недавно вышла замуж за богатого парня в кишлаке. Было то время, когда в кишлаках только установилась Советская власть. «Ее муж, Нормурад, старался держаться подальше от всего, что в кишлаке в последнее время творилось, и не помогал, и не мешал деятельности Совета. Вставал он чуть свет и, вороша ногами дорожную пыль, носил в город то, чем богат кишлак, а вечером возвращался и приносил, чего тут не хватало»[2.]. Однажды он пришел домой и не встретил жену, мать готовила ужин. Нормурад узнал, что Сулув пошла в школу. Ему это совсем не понравилось. Так как, в те времена, жена не имела право выходить из дома без разрешения мужа. Он пошел в школу, которая открылась в доме одного из баев кишлака и забрал оттуда свою жену. По пути домой он ругал ее и бранил учительницу, а когда Сулув стала защищать свою учительницу он еще хуже разозлился. Нормурад не ожидал от своей жены этого. Так как она еще не перечила ему, она была самой покорной невесткой. От гнева он дал ей развод. А жители кишлака все видели и слышали. «Ишь ты какая! Поглядите-ка на нее, а... у нее и голос прорезался! Да какой там голос — язык с целый аршин вырос!.. Проклятье такой жене, как ты! И даже — «уч талак», троекратный развод! Да, да, развод! Троекатный! Не нужна мне такая, как ты!.. — не своим голосом заорал Пормурад и ногами затопал.»[2.]

Результаты. Если мы просмотрим произведение Саида Ахмада «Колыбельная», то тут совсем другой образ женщины. Озода это молодая женщина, которая из-за одной ошибки по молодости страдает теперь. Она не сможет стать матерью. Озода была когда-то очень счастливой. «Как же она была счастлива! Глядя в ночное небо, думала о Мураджане. С трепетом ждала всякий завтрашний день, сулящий встречу с ним. Волнительное ожидание у порога ЗАГСа, свадьба, звон бокалов, музыка, песни и, наконец, сладостные и безмятежные дни вместе...»[3.]. Как мы видим, это был один из счастливых женских образов. Но её счастье не длилось долго. Когда она забеременела, решила прервать беременность. Она считала, что еще не готова. «Привыкшая к украшениям, развлечениям женщина видела в ребенке помеху. Озода была очень хороша собой. Любила модную одежду, танцы, театр, развлечения. И еще не родившийся ребенок словно уже лишал ее этих наслаждений. Мурад устало опустился на стул. Схватился руками за голову и задумался. Потом поднялся, закурил и, сцепив руки за спиной, начал ходить по комнате. Подошел к жене, которая сидела на краешке дивана и всхлипывала, и долго стоял задумавшись»[3.]. Несмотря на настаивания мужа, она избавилась от не родившегося ребенка и просто ушла от Мурада. «Супруги долго смотрели друг на друга без единого слова. Озода встала и пошла в другую комнату. Когда она появилась переодетой с дорожной сумкой в руке, Мурад все еще сидел без движения. Озода вышла на

улицу, оглянулась на ворота дома, куда она вошла со всеми почестями, где провела в семейной идиллии счастливые дни, и стремительными шагами удалилась...»[3.]. Озода ушла, Мурад трижды приходил, умоляя её вернуться. Только после её вынужденного аборта он осознал глубину своей потери, словно часть его сердца была вырвана. Оставив сестру присматривать за домом, Мурад отправился в длительную экспедицию. Врачи сообщили Озоде о бесплодии, но она тогда не придавала этому значения. Два года спустя она вышла замуж за учителя Хамиджана. Теперь, оглядываясь назад, Озода впервые трезво оценивала свой поступок. Грустный вздох вырвался из её груди. Прошло много времени, и изменить прошлое невозможно. Пять лет спустя она окончательно осознала свою ошибку, непоправимую и неисправимую. Озода случайно проходила возле своего первого дома и услышала колыбельную песню, которая доносилась из их окошка. Потом она увидела Мурада и его молодую жену, которая с любовью смотрела на колыбель и пела колыбельную. «Какая-то колдовская сила привела ее сюда. «Может быть, в домовоей книге до сих пор значится мое зачеркнутое имя», – подумала она. Через окно окинула взглядом комнату, все на месте. Только вот с потолка свисает детская люлька. Молоденькая женщина, качая ее, поет колыбельную. Ее лицо исполнено материнского счастья. В тихой колыбельной отразились мечты, пожелания счастья, светлого будущего своему ребенку»[3.]. Осознав свою ошибку, она поняла что лишилась большого в мире счастья- счастья быть матерью. В произведении Саида Ахмада изображена женщина, которая в молодости любила больше себя, хотела красивой беззаботной жизни. Автор хочет показать образ женщины, которая уже поняла свою ошибку и кается в содеянном.

Обсуждения. Эволюция образа женщины в узбекской литературе советского и постсоветского периодов отражает масштабные социальные и культурные трансформации. Советский период ознаменовался идеологическим переосмыслением женского образа, превращающим его в символ социального прогресса и активного участия в коллективных процессах. Произведения таких авторов, как Абдулла Авджи, Султан Рахимов и Лейла Абдурашидова, демонстрируют многогранность женских характеров: женщины предстают не только как воплощение терпения и стойкости, но и как активные участницы общественной жизни, отражая официальную идеологию того времени. Как мы видим наши женские образы очень разнообразны. В произведениях последних десятилетий наблюдается отход от старых представлений о женщине как «жертве» семейных традиций и образов, часто ассоциирующихся с жертвенной любовью и преданностью. В современной литературе женщины начинают искать баланс между личной свободой и семьёй, между личной карьерой и ролью матери.

Закключение. В заключение необходимо отметить, что в годы независимости вопросы женской психологии и её тонкости широко использовались писателями узбекской прозы. Они изучали это в тесной взаимосвязи в отношениях женщины и общества, мужа и жены, вопросы женщины и любви с женским миром, её чувств, образа мышления и мыслями. В жизненно-обыденных событиях лежат важные человеческие идеи. Женщина своей судьбой и душевными болями указывает на то, что это тесно связано с социальными, духовновоспитательными, психологическими проблемами. Как отмечалось выше, образ женщины в каждом рассказе имеет индивидуально внешний и внутренний психологический портрет и этот образ неповторим.

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ФРАЗЕОЛОГИК БИРЛИКЛАРНИНГ ИККИЛАНГАН АКТУАЛЛАШУВИ*Н.Ю.Каримбоева, ўқитувчи, Урганч давлат университети, Урганч*

Аннотация. Ушбу мақолада француз тилида фразеологик бирликларнинг индивидуал-муаллифлик трансформациялари ва уларнинг прагматик хусусиятлари ҳақида сўз боради. Шунингдек, фразеологик бирликлар трансформациясининг иккиланган актуаллашуви ҳақида маълумот берилади.

Калим сўзлар: трансформация, нутқий лексик-грамматик қайта ўзгаришлар, иккиланган актуаллашув, прагматик самара, ўзгарувчан прототип, прагматик ўзгартириш, лексема.

Аннотация. В данной статье говорится об индивидуально-авторские трансформации фразеологизмов французского языка и их прагматические особенности. Также приводятся сведения о двойной актуализации трансформации фразеологизмов.

Ключевые слова: трансформация, лексико-грамматические изменения речи, двойная актуализация, прагматический эффект, изменение прототипа, прагматическое изменение, лексема.

Abstract. This article talks about individual-authorship transformations of phraseological units in the French language and their pragmatic features. It also provides information on the dual actualization of the transformation of phraseological units.

Key words: transformation, speech lexical-grammatical changes, double actualization, pragmatic effect, changing prototype, pragmatic change, lexeme.

Фразеологик бирликларнинг иккиланган актуаллашуви мулоҳазанинг прагматик жиҳатини шакллантиришда фразеологизмларнинг иштироки нуктаи-назаридан таҳлил қилинадиган фразеологизмлар окказионал актуаллашувининг энг теран ва мураккаб кўринишларидан бири саналади.

Иккиланган актуаллашув деганда фразеологизмларнинг шундай қўлланилиши тушуниладики, бунда фразеологик бирликнинг маъноси билан унинг ўзгарувчан прототипининг айнан маъноси ўртасида ёки фразеологик бирликнинг маъноси билан унинг компонентларидан биттасининг ёки иккитасининг сўзма-сўз маъноси ўртасидаги муносабатларнинг турли типлари ўрнатилади, унинг натижаси маъновий икки планлилиқ ва прагматик самарани шакллантириш ҳисобланади.

Иккиланган актуаллашув фразеологик бирликнинг лингвистик моҳияти билан муносабатдош саналади. Фразеологизм яхлит маънога эга бўлган мураккаб ва бири бошқасини инкор қиладиган бирликни ифода қилади, шу сабабли уни ташкил қилувчи компонентлар ушбу тил бирликларининг умумий мазмунида гўё кўринмай қоладилар. Бироқ аксарият фразеологик бирликларнинг компонентлари, тадқиқ қилинаётган материаллар кўрсатадики, кўпинча эркин қўлланиладиган сўз билан бир хил янграйдиган сўз ўзаро алоқани тўлиқ йўқотмайдилар, шунингдек, ўзгарувчан сўз бирикмасининг ёки алоҳида сўзларнинг — компонентларнинг фразеологик маъносини маромига етказиш юз беради. Бундай трансформацияларнинг дастлабки шартли бўлиб фразеологик бирликларнинг алоҳида шаклланганлиги хизмат қилади, бу уларни фразеология учун ўта теран специфик ҳодиса деб ҳисоблашга имкон беради. Фразеологик бирликларнинг окказионал трансформацияларига биз унинг нонорматив, индивидуал-муаллифлик характериға эга бўлган, аммо бу бирликнинг семантик айнан бир хиллигини бузмайдиган, балки мулоҳазани прагматик мазмун билан тўлдирадиган нутқий лексик-грамматик қайта ўзгаришларини киритамиз.

Л.Г.Безрукова изланишларига кўра, фразеологизмларнинг иккиланган актуаллашувининг иккита турини ажратиш кўрсатамиз: қисман иккиланган актуаллашув ва тўлиқ иккиланган актуаллашув. Қисман иккиланган актуаллашувда иккита манзаранинг биргаликдаги ҳис етилиши кузатилади. Ушбу ҳолда иккиланган актуаллашув иккита бир-бири билан ўзаро боғланишдаги фразеологизмларнинг битта умумий компоненти

тўлдирилишининг натижаси ёки эркин сўз бирикмаси фразеологизмининг умумий компоненти тўлдирилишининг натижаси, ёки фразеологизмни ва уни ташкил қилувчи ва энди эркин қўлланилишдаги сўз сифатида чиқадиган сўзлардан бирининг тўлдирилишининг натижаси бўлиши мумкин. Шу билан бирга, мураккаб коммуникатив-прагматик вазиятда иштирок етувчи фразеологик бирликлар бир қатор лексик-грамматик модификацияларни бошдан кечиришлари мумкин, бу мулоҳазаларнинг прагматик самарасини кучайтиришга олиб келади.

Куйидаги мисолларни кўриб чиқамиз: *Tu es licencié maintenant, assure M.Rezeau. Tu peux, grâce à nous, entrer dans un journal honorable, tu peux épouser une fille convenable... Nous te la trouverions assez vite. Allons! Laisse cette dactylo et nous t'ouvrons les bras.*

Ils sont croisés, ces bras, et Papa me regarde par-dessus son grand nez. Il a l'air très convaincu et aussi très ennuyé. [Hervé Bazin, «Mort du petit cheval», p.264]

Муаллиф томонидан жўрттага иккита **ouvrir les bras à qn « recevoir qn à bras ouverts »** ва **croiser les bras** фразеологизмларининг ушбу коммуникатив вазиятга киритилиши иккиланган актуаллашув ходисасини келтириб чиқаради. Юқорида кўрсатиб ўтилган фразеологик бирликлар учун умумий бўлган **les bras** сўзи, яъни компоненти семантик ривожланишининг куйидаги усули кузатилади: фразеологизм ҳосил қилар экан, ушбу компонент ўзининг предметли-денотатив маъносини йўқотади, яъни дезактуаллашади, бироқ, тегишли эркин сўз бирикмасига – прототипга қўшилган пайтида, у, яъни сўз-компонент, ўзининг предметли-денотатив маъносини қўлга киритади, яъни актуаллашади.

Шундай қилиб, фразеологик бирликнинг ва уларнинг умумий компонентининг маъноларини бундай маромига етказиш – муаллиф томонидан коммуникатив-прагматик йўл-йўриқни бажариш мақсадида амалга оширилаётган онгли фаолиятидир: қаҳрамонларнинг образли-психологик портретини бериш, ўғилнинг уни аристократик муҳитдаги қизга уйлантиришни орзу қилган отасига кинояли муносабатини акс эттириш; муаллиф, унинг ўзи Жан Резо романининг бош қаҳрамони, тилнинг фразеологик бойлигини моҳирона қўллаб, катта Резонинг таклифига ўзининг баҳосини етарли даражада ёрқин ифодалади, ҳозир кучоққа айланишга ваъда берувчи бу қўллар, отасининг кўксига қўйилган, унинг ўзи еса ўзининг узун бурни баландлигидан ўғлига қарайди, деб фикр юритади. Ўғлини ота ҳам унча хуш кўрмайди, бу таҳлил қилинаётган фразеологик бирликларнинг куйидаги қуршови билан тасдиқланади: **regarder par-dessus son grand nez, l'air très convaincu et aussi très ennuyé.**

Ушбу фразеологизмларнинг иккиланган актуаллашувининг семантик механизмини актуаллаштирувчи прагматик омил бўлиб маълум самарага эришишга ва уни кучайтиришга йўналтирилган муаллифлик мақсади ҳисобланади:

Je glose, en se moment je le sais. C'est un aspect de la question, qui doit être souligné. Un petit bourgeois peut aller au peuple avec le cœur sur la main: dans son autre main, il u a sacervelle moins naïvement offerte. [Hervé Bazin, «Mort du petit cheval», p.228]

Бу мулоҳазада иккиланган актуаллашув фразеологик бирликнинг ўзгарувчан прототипи маъносининг умумий сўз-компоненти **avoir le cœur sur la main – “être franc”** эллипсиси билан кейинги аниқлаштириш туфайли яратилган. Қаҳрамоннинг мулоҳазаси, у нима ҳақида (бир қўлида юрагини, бошқасида мияни тутиб халқ ичига кириб бориши мумкин бўлган буржуа; мияни у унчалик ҳам чин юракдан ишлатмайди) ҳикоя қилаётган бўлса, ҳамма нарса прагматик характерга эга, у ҳаётий фактларни ўзича талқин қилади, уларни тушуниб етишга ва танқидий баҳолашга тортади, ҳамма нарса унинг “кўзлари” билан ҳикоя қилинади, ҳаммаси унинг субъектив идрок қилиши орқали ўтади, унинг кинояли “тузатиши” орқали берилади.

Тўлиқ иккиланган актуаллашувда фразеологизмларнинг бир хил лексик-грамматик таркибдаги ўзгарувчан сўз бирликларига бутунлай қўшилиши кузатилади, бу иккита параллел имкониятни, идрок қилиш планларини ёки иккита манзаранинг биргаликдаги кўринишини келиб чиқишига сабаб бўлади, улардан бири иборанинг образли (кўчма) маъносини, бошқаси еса (сўзма-сўз) бошланғич маъносини яратади. Тўлиқ иккиланган актуаллашув ушбу фразеологик бирликнинг маъносини ҳамда унинг ўзгарувчан прототипининг сўзма-сўз

маъносини яхлит маромига етказишга кўмаклашадиган фақат контекстли вазият ҳисобигагина амалга ошади.

Масалан:

1) *Elle (la vipère) dormait trop, sans doute affaiblie par l'âge ou fatiguée par une indigestion de crapauds. Hercule au berceau étouffant les reptiles: voilà un mythe expliqué! Je fis comme il a dû faire; je saisis la bête par le cou, vivement. Oui, par le cou et ceci, par le plus grand des hasards. Un petit miracle en somme et qui devait faire long feu dans les saints propos de la famille.* [Hervé Bazin, «Vipère au poing», p.17]

2) *Les maris désintéressés comme vous sont rares. L'avantage des vieux est qu'ils ne font pas long feu.* [P.M. Jouir, p. 11]

faire long feu – “durer longtemps” фразеологик бирликнинг иккиланган актуаллашуви бу бирликнинг ва унинг прототипининг маъносини яхлит маромига етказишнинг натижаси ҳисобланади. Ушбу мисолларда иккиланган актуаллашув фақат фразеологик бирлик ва унинг прототипи маъносининг семантик тўқнашувига кўмаклашадиган контекст ҳисобига амалга ошади, бу комик самарани шарт қилиб қўяди. Контекст қуршови, жумладан, биринчи мисолда – **affaiblie par l'âge, fatiguée, saisir la bête par le cou.**, иккинчи мисолда – **désintéressés, des vieux** маълум иш-ҳаракатнинг, муомаланинг, воқеанинг тугалланганлиги ҳақида хулоса чиқаришга имкон беради. Фақат “билимларнинг умумий фонди”, хусусан, ушбу мулоҳазани олдиндан айтиб берадиган контекстуал вазият, қаҳрамонга, у билан бирга еса китобхонга ҳам, “узоқ вақт еса қоладиган” вазиятни ўзича баҳолаш имконини беради (яъни узоқ яшайди, 1) **faire long feu** + инкор фразеологизми еса, 2) қаҳрамон аёлнинг фикрини ифода қилади, “қарияларга турмушга чиқиш фойдали, чунки улар узоқ яшамайдилар”.

Тўлиқ актуаллашувдаги фразеологик бирликларнинг прагматик йўналтирилганлигини таҳлил қилар эканмиз, мулоқотнинг реал вазиятини ҳисобга олиш муҳимдир. Шу билан бирга назарда тутиш керакки, ушбу бирликларнинг асосий маънолари тортилган трансформациялар фақат прагматик омилларнинг таъсири остидагина емас, балки бутун бир дейктик вазифали тил воситаларининг, хусусан, равиш, модал сўзлар, ундолма, ундов сўзлар, лексик такрор, кириш сўзларининг ва ҳоказо, яъни сўзловчининг интенциясини (ниятини, мақсадини) қўшимча ифодалаш учун мўлжалланган ҳамда маълум коммуникатив йўналтирилган мазмунни янада аниқроқ етказиш имкониятини берадиган ҳамма нарсанинг таъсири остида содир бўлади. Агар мулоҳаза мураккаб ҳосилани ифодаласа, унинг асосий ташкил қилувчилари экстралингвистик кўрсаткичлар (сўзловчининг мақсади, унинг психологик ҳолати, коммуникантларнинг ижтимоий статусидаги фарқ, уларнинг кизиқишлари ва ҳоказо) ва тизимли тил фактлари (фразеологик бирликларнинг трансформациялари, уларнинг структураси ва семантик тўлдирилганлиги) бўлиб чиқсалар, у ҳолда контекстнинг қўшимча элементлари ўзининг “яширин семантикаси” билан мулоҳазанинг ҳақиқий маъносини шакллантиришга қандай қудратли прагматик самара киритишини тасаввур қилиш қийин емас. Кейинги мисолни кўриб чиқамиз:

Lui reste debout, dédaigne son bureau et, balance au souffle de sa propre haleine, se ploie pour les condoléances.

- Laissez-moi d'abord vous dire, Monsieur et Madame, toute la part que, je prends...

Nous savons qu'il prendra sa part: probablement plus grosse que la mienne. [Hervé Bazin, «Mort du petit cheval», p. 280-281]

Ушбу мулоҳазада мавжуд бўлган барча лексик-грамматик ва стилистик материал (лексик муносабатлар, сегментация ва **prendre part** фразеологизмнинг кўчма ва тўғри маъноларининг қўшилиши, **probablement** равишининг киритилиши) турли нозик маъно нозикликларини етказиш имкониятини беради: ушбу ҳолда коммуникантларнинг (нотариуснинг ва “низо солувчи” меросга даъвогарлик қилаётган қаҳрамонлардан бирининг) шахсий ўзаро муносабатлари. Нотариуснинг вазифасини аниқлаш учун Е. Базен романининг қаҳрамони маъноси мулоқотнинг конкрет вазиятига боғлиқ бўлган **faire part** иборасини эркинлик билан ўзгартиради.

Таҳлил қилинаётган материал кўрсатадики, иккиланган актуаллашув бир хилдаги лексик-грамматик таркибнинг генетик прототипларини намоён қилувчи ички жонли шаклли образли фразеологизмлар учун характерлидир; ўзининг категориал хусусиятлари ҳамда семантик-морфологик характеристикаси билан фразеологизмларнинг ушбу синфи иккиланган актуаллашувни ҳосил қилиш жиҳатдан энг сермахсул ҳисобланади.

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СРАВНИТЕЛЬНЫЙ АНАЛИЗ ЛЕКСИКО-ГРАММАТИЧЕСКИХ РАЗРЯДОВ ПРИЛАГАТЕЛЬНЫХ В РУССКОМ И КАРАКАЛПАКСКОМ ЯЗЫКАХ

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Annotatsiya. Maqolada rus va qoraqalpoq tillaridagi sifatlarning semantik, morfologik va sintaktik xususiyatlari qiyosiy jihatdan ko'rib chiqiladi, sifatlarning nutqning boshqa qismlari orasidagi o'zini aniqlanadi, leksik va grammatik kategoriyalar, qiyoslash darajalarini shakllantirish, to'liq va qisqa shakllardan foydalanish usullari tahlil qilinadi.

Kalit so'zlar: sifat, nisbiy, egalik, grammatik ma'no, o'ziga xos xususiyatlar, semantik guruh, qiyoslash darajalari, so'z yasash shakllari.

Аннотация. В работе рассмотрены семантические, морфологические и синтаксические особенности прилагательных в русском и каракалпакском языках в сопоставительном аспекте, определена роль прилагательных среди других частей речи, проанализированы лексико-грамматические разряды, способы образования степеней сравнения и употребления полных и кратких форм.

Ключевые слова: качественные, относительные, притяжательные, грамматическое значение, специфические признаки, семантическая группа, степени сравнения, словообразовательные формы.

Abstract. This paper examines the semantic, morphological, and syntactic features of adjectives in Russian and Karakalpak languages from a comparative perspective. It defines the role of adjectives among other parts of speech, analyzes lexical-grammatical categories, methods of forming degrees of comparison, and the use of full and short forms.

Key words: qualitative, relative, possessive, grammatical meaning, specific features, semantic group, degrees of comparison, word-formation forms.

Прилагательные играют ключевую роль в обеих языковых системах, выражая различные признаки и характеристики предметов, явлений, а также служат для создания ярких образов. В русском и каракалпакском языках прилагательные классифицируются в два основных разряда: качественные и относительные. Притяжательные прилагательные являются разновидностью относительных, но их особенности заслуживают отдельного внимания. Важно отметить, что в обоих языках прилагательные имеют не только лексическое, но и грамматическое значение, что является основой для их точного анализа в контексте перевода.

В настоящее время лингвисты выделяют только два основных разряда прилагательных: качественные и относительные прилагательные. А притяжательные прилагательные относят к разновидности относительных прилагательных (Е.М.Галкина-Федорук, Н.С. Валгина, Н.М. Шанский и др.). Есть также мнение о наличии переходных групп: качественно-относительные и относительно-притяжательные прилагательные.

Качественные прилагательные в русском языке выражают признак, который воспринимается органами чувств и может изменяться по степени интенсивности. «Качественные прилагательные обозначают признак, свойственный самому предмету, являющийся его неотъемлемым и «глубинным» настолько, что может проявляться в разной степени интенсивности» (Шанский, 1987). Примеры: *красивый* - *красивее*, *горячий* - *горячее*.

В каракалпакском языке качественные прилагательные также передают физические и эмоциональные признаки. Например, *sarı* - *sarıraq* (желтый - более желтый) и *qızıl* - *qızılław* (красный - более красный). Однако структура их образования может отличаться, что важно учитывать при сравнении с русскими аналогами.

Относительные прилагательные обозначают признак через его отношение к другому предмету или признаку. В русском языке такие прилагательные не образуют степеней сравнения и используются для обозначения материала или принадлежности. Например, *деревянный*, *летний*, *школьный*.

В каракалпакском языке аналогичные прилагательные также передают отношение объекта к другому объекту, например, *ağash* (деревянный), *güz* (осенний). В отличие от русского, каракалпакский язык может использовать различные суффиксы для образования этих прилагательных.

Притяжательные прилагательные в русском языке служат для выражения принадлежности объекта его владельцу и могут иметь краткую форму: *anamdiki*, *ákemdiki* и т.д. "Притяжательные прилагательные имеют в именительном и винительном падежах всех родов и чисел, а также в родительном и дательном падежах мужского и среднего рода единственного числа только краткие формы" (Виноградов, 2001).

В каракалпакском языке притяжательные прилагательные также указывают на принадлежность, например, *analıq* (материнский), *atalıq* (отцовский). Однако их склонение и образование форм могут отличаться, что важно учитывать при переводе.

Каждый из выделяемых в настоящее время разрядов имен прилагательных обладает своими специфическими особенностями, благодаря наличию которых имеется возможность разграничения имен прилагательных на разряды.

В русском языке качественные прилагательные могут выражать более широкий спектр субъективных оценок и эмоций, например, *милый*, *приятный*. "Качественные прилагательные часто выражают субъективные оценки и эмоциональные оттенки" (Шанский, 1987). В то время как в каракалпакском языке эмоциональная окраска прилагательных может быть менее выражена.

В русском языке качественные прилагательные могут изменяться по степеням сравнения, а в каракалпакском языке не все прилагательные могут образовывать степень сравнения. Например, в русском языке *красивее* и *красивейший* формируются от прилагательного *красивый*, в то время как в каракалпакском языке эти формы могут быть ограничены по количеству. Как в русском, так и в каракалпакском языке прилагательные могут изменяться по степеням сравнения, однако способы образования степеней сравнения отличаются:

➤ В русском языке существуют формы сравнительной и превосходной степени: *красивее*, *красивейший*.

➤ В каракалпакском языке степеней сравнения обычно меньше, и они образуются с помощью суффиксов -*raq* и -*irek* (например, *qızıl-qızılraq* - красный-более красный).

Качественные прилагательные в каракалпакском языке также выражают признаки, которые воспринимаются органами чувств или имеют эмоциональную окраску. Например, *qızıl* (красный), *sarı* (желтый), *aq* (белый). Степени сравнения прилагательных существуют, но форма сравнения может быть менее развитой. В каракалпакском языке часто используется суффикс -*raq* или -*ılaw* для образования сравнительных форм, например, *qızılraq* (более красный), *sarıraq* (более желтый). Абстрактные существительные образуются с помощью суффиксов, таких как -*lıq* или -*lik*: *tártiplik* (порядок), *balalıq* (детство). Наречия также могут образовываться: *jaqsı* (хорошо), *sulıw* (красиво), *áste* (медленно). Как и в русском, в

каракалпакском языке качественные прилагательные могут быть как производными, так и непроизводными: *jaqsı* (хороший) - производное, *tegis* (ровный) - непроизводное.

В обоих языках прилагательные могут быть частью более сложных конструкций, однако в каракалпакском языке они чаще всего используются в строгих грамматических структурах, что требует внимательного подхода при переводе.

«Русская грамматика» 1980 года в качестве отличительных признаков качественных прилагательных выделяет семантические и морфологические признаки. Рассмотрим их более подробно.

Так, качественные прилагательные обозначают признак, свойственный самому предмету, являющийся его неотъемлемым и «глубинным» настолько, что может проявляться в разной степени интенсивности: красивый – красивее, добрый – добрейший, бледный – бледноватый.

К качественным прилагательным можно отнести слова, передающие такие признаки, которые воспринимаются непосредственно органами чувств.

Это цветовые, пространственные, физические, временные и иные качества и свойства, являющиеся первоначальными характеристиками предмета (белый, длинный, утренний, умный, горячий, тихий, душистый и т.д.).

С точки зрения морфологии такие имена прилагательные обладают дополнительными признаками:

- наличием двух форм: полной (атрибутивной) и краткой (предикативной): зеленый - зелен; длинный – длинен, горячий – горяч;
- возможностью определять интенсивность проявления признака, то есть образуют степени сравнения (компаратив): красивый – красивее, красивейший; добрый – добрее – добрейший;
- способностью образовывать новые качественные прилагательные, передающие оттенки и степени качества (свойства) и эмоционально- экспрессивную оценку: здоровенный, беловатый, малюсенький, туповатый;
- образовывать наречия на – о, – е: красиво, бело, ярче, шире;
- образовывать абстрактные понятия: глубина, пустота, смелость.

Таким образом, можно согласиться с мнением Шанского Н.М., что «качественные прилагательные являются прямыми названиями различных признаков предметов. Чаще всего они представляют собой наименования таких свойств и качеств, которые непосредственно воспринимаются органами чувств: *сладкий, горький, горячий* и др.; обозначают свойства характера и особенности психологического склада: *мудрый, добрый, любезный* и др.; выражают оценку: *хороший, прочный* и др. Такие признаки обычно проявляются в разной степени в разных предметах, могут изменяться. Ср.: *очень горький, более горький* и т.п. Лишь немногие качественные прилагательные выражают абсолютный признак предмета, который является неизменным, постоянным: *глухой, хромой, женатый, пеший, карий* и т.п.» (Шанский 1987, с. 122).

Иными словами, качественные прилагательные являются «прямыми наименованиями признаков предмета» (Галкина-Федорук 2009, с. 254). Их можно разделить на:

- 1) прилагательные качественно-оценочного значения, обозначающие качественную оценку предмета говорящим;
- 2) прилагательные чисто качественной семантики, называющие признаки предмета, являющиеся реальными фактами объективной действительности.

По мнению Галкиной-Федорук Е.М., качественные прилагательные обладают специфическими грамматическими свойствами, среди которых способность образовывать степени сравнения, формы субъективной оценки, формы интенсивности проявления признака суффиксального и префиксального образования, а также форм удвоения или повтора: бледный – бледоватый, бледненький; глупый – глуповатый, глупенький; кислый, кисленький; злой – злющий, высокий – высоченный; веселый – развеселый; синий-синий; жидкий – прежидкий.

Несомненным специфическим признаком качественных прилагательных также служит их способность образовывать абстрактные существительные с продуктивным суффиксом – ость, - есть; непродуктивными суффиксами – от(а), - изн(а), - ин(а) или безаффиксным способом: аккуратность, гуманность, верность, задумчивость, ловкость, молодость, обширность, певучесть, густота, краснота, чистота, глубина, ширина, толщина, крутизна, желтизна, голубизна, богатство, лукавство, одиночество, синь, тишь, удаль.

Притяжательные прилагательные в каракалпакском языке также выражают принадлежность, как в примерах *analıq* (материнский), *atalıq* (отцовский), *qarındas* (сестринский). Эти прилагательные часто образуются с помощью суффиксов -lıq, -lik, -law, -lew, аналогично относительным прилагательным. Притяжательные прилагательные в каракалпакском языке склоняются, но склонение может иметь некоторые отличия по сравнению с русским языком. Например, они могут иметь определенные формы для различных падежей, но их использование может быть менее гибким, чем у русских притяжательных прилагательных.

Анализ лексико-грамматических разрядов прилагательных в русском и каракалпакском языках показывает, что хотя они и выполняют схожие функции, их семантика, морфология и грамматическое поведение имеют важные различия. Каракалпакский язык, как и русский, делит прилагательные на качественные, относительные и притяжательные, но способы их образования и использования могут варьироваться в зависимости от грамматической структуры каждого языка.

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ФИҚҲИЙ МАНБАЛАРДА ОМОНИМИЯНИНГ АҲАМИЯТИ

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Аннотация. Ушбу мақолада “муштарак лафз” (бир нечта маънога эга бўлган сўз) масаласи ва ундан ҳукм чиқаришидаги мазҳаблар орасидаги ихтилофлар таҳлил қилинган. Аҳли сунна уламолари ушбу мавзуда турли ёндашувларга эга бўлиб, айримлари муштарак лафздан биргина маъно ирода қилинишини, бошқалари эса барча маъноларни қамраб олиши мумкинлигини таъкидлаган. Ҳанафийлар ва баъзи шофеъийлар муштарак лафздан бир вақтнинг ўзида бир неча маънода фойдаланишини ман этган бўлсалар, имом Шофеъий ва унинг издошлари шартли ҳолларда барча маъноларнинг ирода қилинишини жоиз деб билганлар. Қуръони карим оятларидан келтирилган далиллар орқали ҳар бир фикрнинг асослари баён этилган.

Калит сўзлар: Муштарак лафз, ҳанафий мазҳаби, луғавий таҳлил, эъроб.

Аннотация. В данной статье анализируется вопрос "аль-муштарак ал-лафзи" (слова с несколькими значениями) и разногласия между мазхабами при выведении правовых норм (хукм) на его основе. Ученые Ахль ас-Сунна придерживаются различных подходов к этой теме: одни утверждают, что от слова аль-муштарак ал-лафзи подразумевается только одно значение, другие допускают охват всех значений. Ханафиты и некоторые шафииты запрещают использование аль-муштарак ал-лафзи для извлечения нескольких смыслов одновременно, в то время как имам Шафии и его последователи при определенных условиях допускают подразумевание всех значений. Аргументы каждой точки зрения подкреплены доказательствами из аятов Священного Корана.

Ключевые слова: аль-муштарак ал-лафзи, ханафитский мазхаб, лингвистический анализ, иъраб

Abstract. This article analyzes the issue of "al-mushtarak al-lafzi" (words with multiple meanings) and the differences between madhhabs in deriving legal norms (hukm) based on it. Scholars of Ahl al-Sunnah adhere to different approaches to this topic: some argue that the word al-mushtarak al-lafzi implies only one meaning, while others allow for the inclusion of all meanings. Hanafis and some Shafi'is prohibit the use of al-mushtarak al-lafzi to extract several meanings at the same time, while Imam Shafi'i and his followers allow the implication of all meanings under certain conditions. The arguments of each point of view are supported by evidence from the verses of the Holy Quran.

Keywords: al-mushtarak al-lafzi, Hanafi madhhab, linguistic analysis, i'rab

Кириш. Агар бирор далил ёки исбот муштарак маъноларидан бирига далолат қилса, унга амал қилинади ва бошқаси қолдирилади. Агар ундан нима назарда тутилганини билдирувчи (маъно) бўлмаса, унга тааллуқли ҳукм ҳар бири учун собит бўлиши жиҳатидан иккала маъносини ёки барча маъноларини биттасига нисбат берса бўладими?

А) Аксар ханафий ва баъзи шофеъийлар бунинг мутлақ ман этилиши, муштарак лафздан фақат унинг битта маъноси ирода қилинишини айтганлар. У нафй (инкор) ёки исбот бўлсин, барибир. Бирини бошқасидан *таржиҳ* қилиш (афзал билиш) намоён бўлмагунча у (яъни, муштарак лафзнинг бирдан ортиқ маъносини биргаликда ишлатиш)дан тўхташ лозимлигини айтганлар. Бунга қуйидаги ҳужжатларни (далил сифатида) келтирганлар:

1. Араблар ушбу лафзларни *мусаммо* (номланган нарса)ларда уни фақат бадал ўрнида қилганлар. Демак, муштарак (лафз)нинг бир қанча маънони биргаликда ифодалаши луғатда қўйилган асосга тесқари экани келиб чиқади.

2. Агар лафз умумий тарзда барча маънога қўйилган бўлса, уни (маъноларидан) бирида ишлатиш тўғри бўлмайди ва улар қабул қилган таъриф бузилган бўлади.

3. Агар уни икки (маъно)си ёки барчасида ишлатиш жоиз бўлса, икки бир-бирига қарама-қарши (маъно) ўртасини жамлаш лозим бўлар эди.

4. Уламолар Аллоҳ таолонинг Китобидаги “*قراء*” [қуръун] сўзининг иккала маънога нисбат бериш имкони бўла туриб, у иккисидан – “ҳайз” ва “поклик”дан бирига нисбат берилишини айтганлар. Чунки идда 3 та ҳайз ва 3 та поклик (даври)ни билан бўлади. Бу эса икки маънони ҳам ирода қилиш ботил эканига далилдир. Чунки оят (нинг маъноси) бир неча қавл (қараш)ларга кўра ихтилофли бўлса, уламолар тарафидан у (маъно)лардан бошқаси ботил эканига ижмо қилинган. Сабаби, муштарак (лафз) икки маънода ҳам барабар ишлатилмаслигини билдиради.

Материал ва метод. Б) Имом Шофеъий ва шофеъийларнинг кўпчилиги муштарак (лафз)нинг *исбот* ёки *нафй*да келишидан қатъи назар, барча маънолари ирода қилиниши жоизлигини айтганлар. Фақат икки маъно ёки (кўп) маънолар ўртасини жамлаш имконсиз бўлмаслиги шарт билан бўлиши лозим. Шунда у умумийлигида ҳар бир далолат қилган нарсасига кўра *ом* каби бўлади.

Унга қуйидаги далилларни келтирганлар:

1. Агар лафз қарина (далил)лардан холи бўлса, уни ҳар бир *мусаммо* (номланган нарса)ларга нисбат бериш тўғри бўлади. Бунда бирини бошқаси билан аташ афзал бўлмайди ва эҳтиётан ҳамда таржиҳдан сақланган ҳолда барчасига нисбат берилади.

2. Унинг жоизлигига Қуръонда келган далил бор. Масалан, ушбу оят:
 أَلَمْ تَرَ أَنَّ اللَّهَ يَسْجُدُ لَهُ مَنْ فِي السَّمَاوَاتِ وَمَنْ فِي الْأَرْضِ وَالشَّمْسُ وَالْقَمَرُ وَالنُّجُومُ وَالْجِبَالُ وَالشَّجَرُ وَالدَّوَابُّ وَكَثِيرٌ مِنَ النَّاسِ

“(Эй, Мухаммад!) Осмонлардаги ва Ердаги бор жонзот, Қуёш, Ой, юлдузлар, тоғлар, дарахтлар ва (барча) жониворлар ҳамда кўп инсонларнинг Аллоҳнинг ўзигагина сажда қилишини кўрмадингизми?” (Ҳаж сураси, 18-оят).

Бу ўринда саждадан икки хил маъно ирода қилинган. Чунки одамларнинг саждаси еттита суяк (аъзо)ни ерга қўйиш билан бўлади, одамлардан бошқаларнинг саждаси эса итоат ва бўйсунуш маъносини англатади.

Натижалар. Одамларнинг саждасидан етгита суякни ерга қўйиш эканлигига қўпчилик одамлар (мусулмонлар)нинг у ила хосланиши далилдир. Агар ундан итоатнинг ўзи назарда тутилса (маъно тўлиқ ифодаланмайди), чунки одамларнинг барчаси дарахтлар ва ҳайвонлар каби Аллоҳнинг борлиқдаги ҳукмига итоат этади, бўйсунди.

3. Аллоҳ таолонинг ушбу сўзи (ҳам уларнинг далилидир): **إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ**

“Албатта, Аллоҳ ва Унинг фаришталари Пайғамбарга салавот айтурлар” (Аҳзоб сураси, 56-оят).

“الصلاة” [ас-солату] (саловот) Аллоҳ таоло томонидан раҳмат, фаришталар томонидан дуо ва мағфират тилашдир. У иккиси бир-биридан фарқли ҳамда у иккисидан битта лафз ирода қилинган.

4. Қуръони каримда бу нафй (инкор) маъносида ишлатилиши: **يَا أَيُّهَا الَّذِينَ آمَنُوا لَا تَأْكُلُوا أَمْوَالَكُمْ**
بَيْنَكُمْ بِالْبَاطِلِ

“Эй, имон келтирганлар! Мол-мулкларингизни ўртада ноҳақ (йўллар) билан емангиз!” (Нисо сураси, 29-оят)

Бу ўринда (молни) ейишдан ҳақиқий ва мажозий маъноси ирода қилинган бўлиши мумкин.

Мунозара. В) Баъзи ҳанафийлар бунинг исботда эмас, нафй (инкор)да жоиз санаганлар. Буни васият бобидаги уни озод қилган “مولى” мавлолари ва уларни ҳам озод қилган мавлолари бор одамнинг молининг учдан бирини “مولى” мавлоларига васият қилиши (масаласи) асосига қурганлар. Агар васият қилувчи аниқ айтмасдан вафот этса, унинг васияти ботил бўлади. Чунки “مولى” мавло лафзи озод қилган ва озод қилинган ўртасида муштаракдир (яъни иккисига ҳам ишлатилади) ва иккала маъно ҳам назарда тутилиши тўғри бўлмайди. Сабаби, муштараклик исбот (маъноси)да келади. Агар у исбот (маъноси)да келса, умумни ифодаламайди, балки ундан фақат битта маъноси назарда тутилади. Нафй (инкор) маънода келса, аксинча. Кимки, “фалончилар мавлолари билан гаплашмайман” деб қасам ичса, қасами иккала (маъно)сини ҳам ўз ичига олади. Чунки “مولى” мавло лафзи инкор маъносида келган.

Муштарак (лафз)нинг бир-бирига зид бўлмаган турли маънолар ўртасидаги ишлатилишига мисол сифатида таяммумга тегишли қуйидаги оятларни келтириш мумкин:

وَإِنْ كُنْتُمْ مَرْضَىٰ أَوْ عَلَىٰ سَفَرٍ أَوْ جَاءَ أَحَدٌ مِنْكُمْ مِنَ الْغَائِطِ أَوْ لَامَسْتُمُ النِّسَاءَ فَلَمْ تَجِدُوا مَاءً فَتَيَمَّمُوا صَعِيدًا طَيِّبًا فَامْسَحُوا بِوُجُوْهِكُمْ وَأَيْدِيكُمْ

“Борди-ю, бетоб ё сафарда бўлсангиз ёки сизлардан бирортангиз ҳожатхонадан чиққан бўлса, ёхуд хотинларингиз билан яқинлик қилган бўлсангиз-у, (ғусл қилишга) сув топа олмасангиз, покиза ер (тупроқ, тош, қум, чанг кабилар) билан таяммум қилиб, юзларингиз ва қўлларингизга суртинг” (Моида сураси, 43-оят).

وَإِنْ كُنْتُمْ مَرْضَىٰ أَوْ عَلَىٰ سَفَرٍ أَوْ جَاءَ أَحَدٌ مِنْكُمْ مِنَ الْغَائِطِ أَوْ لَامَسْتُمُ النِّسَاءَ فَلَمْ تَجِدُوا مَاءً فَتَيَمَّمُوا صَعِيدًا طَيِّبًا فَامْسَحُوا بِوُجُوْهِكُمْ وَأَيْدِيكُمْ مِنْهُ

“Агар бемор ёки сафарда бўлсангиз ёки сизлардан бирор киши ҳожатхонадан (чиқиб) келса, ёхуд хотинларингиз билан суркалишган (қовушган) бўлсангиз-у, (лекин) сув топмасангиз, пок тупроққа таяммум қилиб, ундан юзларингиз ва қўлларингизга суртинг!” (Моида сураси, 6-оят).

Аллоҳ таоло сафарда сув топилмаганда ёки касаллик сабаб сувни ишлатиш имкони бўлмаган вақтда “الصعيد الطيب” [ас-соъийд ат-тоййиб] билан таяммум қилишимизни буюрган. “الصعيد” сўзининг маъноси нима, “الصعيد”дан нима ирода қилинган?

Араб тилида “الصعيد” сўзи бир неча маънода ишлатилади. Ер юзидаги тоза тупроқ “الصعيد” деб аталади. Ер юзи ҳам “الصعيد” дейилади. Яъни, кўзга кўриниб турадиган ернинг барча қисми, қандай жисм бўлишидан қатъи назар шундай аталади. Йўлга ҳам “الصعيد” дейилади. “الصعيد” лафзи эса ишлов берилган (деҳқончилик қилинадиган) тупроққа нисбатан ишлатилади. Яна у ҳалол маъносини ҳам англатади [9].

Хулоса ўрнида айтиш мумкинки оятдан чиқадиган ҳукм бир қанча омилларга боғлиқ бўлиб булар орасида сўзнинг луғавий маъноси, гапдаги грамматик вазифаси яъни эъроби

шунингдек унинг атрофида келган ёрдамчи омиллар яъни қариналар муҳим аҳамият касб этади. Шу жиҳатдан мазҳаблар ўртасидаги ҳукмлар хил хиллиги мазкур омиллар таъсири натижасида юз берган.

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СЕМАНТИКО-СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ ФУНКЦИОНИРОВАНИЯ АРХАИЗМОВ В РУССКОМ ЯЗЫКЕ

(на материале поэтических текстов XX века)

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Аннотация. Ушбу мақола XX аср рус адабиётининг поэзия асарларида архаизмларнинг семантик-стилистик хусусиятларини таҳлил қилишга бағишланган. Тадқиқот ушбу давр поэзиясида қўлланилган турли хил архаизмларнинг семантик ва стилистик ролини баҳолаш асосида олиб борилган. Архаизмлар ва уларнинг бошқа лексик бирликлар билан контекстаги ўзаро таъсирини таҳлил қилиш орқали поэзия асарларида архаик лексика яратган хусусиятлар ва таъсирлар аниқланади. Тадқиқот натижалари архаизмлар поэзия матнларининг маъносини қандай бойитиб, чуқурлаштириши, уларга тарихий чуқурлик ва эмоционал тўлишув атмосферасини қандай киритиши, шунингдек, XX аср асарларининг стилистик образини шакллантиришидаги роли аниқланишига ёрдам беради.

Калит сўзлар: эскирган сўзлар, кумуш аср, архаизмлар, семантик-стилистик хусусиятлар, лексик бирликлар

Аннотация. Данная статья посвящена анализу семантико-стилистических особенностей функционирования архаизмов в русском языке на примере поэтических текстов XX века. Исследование основано на анализе разнообразных архаизмов, используемых в поэзии указанной эпохи, и оценке их семантической и стилистической роли. Через анализ контекста использования архаизмов и их взаимодействия с другими лексическими единицами в поэтических произведениях выявляется специфика и эффекты, создаваемые архаичной лексикой, в поэзии. Результаты исследования позволяют установить, как архаизмы обогащают и углубляют смысл поэтических текстов, вносят в них атмосферу исторической глубины и эмоциональной насыщенности, а также выявить их роль в формировании стилистического облика произведений XX века.

Ключевые слова: устаревшие слова, серебряный век, архаизмы, семантико-стилистические особенности, лексемы.

Abstract. This article is dedicated to the analysis of the semantic and stylistic features of the functioning of archaisms in the Russian language, using poetic texts from the 20th century as an example. The research is based on the analysis of various archaisms used in the poetry of this period and the evaluation of their semantic and stylistic roles. Through the analysis of the context in which archaisms are used and their interaction with other lexical units in poetic works, the specific effects created by archaic vocabulary in poetry are revealed. The results of the study allow us to establish how archaisms enrich and deepen the meaning of poetic texts, bring an atmosphere of historical depth and emotional fullness, and also highlight their role in shaping the stylistic image of 20th-century works.

Keywords: obsolete words, Silver Age, archaisms, semantic-stylistic features, lexemes.

Язык постоянно развивается, и его лексический состав наиболее подвержен изменениям. Лексика активно реагирует на общественные изменения, постоянно обогащаясь новыми словами. Вместе с тем, термины, относящиеся к явлениям или предметам, выходящим из употребления, исчезают из активного лексического запаса.

Исследования лексики с учетом активного и пассивного употребления слов в современном русском языке занимают важное место. Такие работы, как «Курс лингвистической семантики» М.В. Никитина, «Устаревшие слова в лексике современного русского языка» Н.М. Шанского и «Стилистика. Теория поэтической речи. Поэтика» В.В. Виноградова, являются значимыми в этом контексте. Такие исследователи, как И.В. Арнольд, И.Р. Гальперин, З.Я. Тураева, М.П. Брандес, О.С. Ахманова, также рассматривали устаревшие слова и их стилистические особенности, функционирование в тексте. Несмотря на наличие значительного количества научных работ, интерес к архаической лексике все еще сохраняется.

Согласно определению «Лингвистического энциклопедического словаря», **архаизмы** – это слова, вышедшие из активного употребления, но оставшиеся в пассивном словаре и в основном понятные носителям языка. В совокупности они формируют систему устаревшей лексики, характеризуемую разной степенью устарелости, причинами архаизации и способом использования [ЛЭС, 540 с].

Архаизмы представляют собой устаревшие слова, старинные обороты речи или подражание старинному стилю в искусстве. Понятие устаревшего слова часто связывается с пассивной лексикой языка, при этом активный и пассивный словарь противопоставляются друг другу. Идея разделения активного и пассивного словаря присутствует в лингвистике уже давно. Например, М.В. Ломоносов в своем «Предисловии о пользе книг церковных в российском языке» отмечает, что существуют слова, которые, хотя и используются редко, особенно в разговорной речи, но все же понятны всем грамотным людям. Он предлагает ограничить избыточное использование архаичных слов в пользу более понятной лексики.

По мнению И.Б. Голуб слова, переставшие активно использоваться в языке, не исчезают из него немедленно. В течение некоторого времени они все еще понятны говорящим на данном языке, так как остаются известными благодаря художественной литературе, хотя повседневная речевая практика уже не требует их использования. Эти слова формируют лексику пассивного запаса и указываются в словарях с пометой «устар.» [Розенталь, 75 с].

Архаизмы имеют заметное место в словарном составе русского языка. Согласно высказыванию А.Д. Григорьевой, все, что постепенно перестает активно использоваться в речи, становится архаизмами. При этом степень архаизации зависит от времени и от живого языкового сознания говорящих. [Григорьева, 12 с].

Устаревшие слова играют важную роль в лексическом составе поэзии Серебряного века и требуют особого внимания современного читателя для правильного понимания произведений этого периода. Для изучения такой устаревшей лексики используется метод сводных словарей поэтического языка, причем основным источником является «Словарь языка русской поэзии XX века», описывающий язык 10 авторов – И. Анненского, М. Цветаевой и др. Анализ указанного словаря показывает, что устаревшие слова, встречающиеся в поэзии, преимущественно представлены архаизмами различных типов: лексическими (народоправство ‘демократия’), семантическими (ничтожество ‘небытие’), лексико-фонетическими (нейрастения) и лексико-словообразовательными (небрець) и др.

В данной статье мы рассматриваем семантико-стилистические особенности функционирования архаизмов в русском языке, т.е. их использование с целью создания определенного стилистического эффекта в тексте, а также передачи определенной смысловой нагрузки, которая может быть связана с характером архаизированного слова и его культурно-историческим контекстом. Это может включать в себя придание тексту архаичного или исторического оттенка, подчеркивание традиций, создание атмосферы или эмоциональной окраски. Важно также отметить, что семантико-стилистическое функционирование архаизмов может различаться в зависимости от контекста и целей автора.

Лексика, использованная в поэзии Серебряного века, представляет собой разнообразный набор слов разных стилей (книжные, просторечные и т. д.). Большинство устаревших слов встречается в отдельных случаях, некоторые у нескольких поэтов, а некоторые (общепоэтические) – у всех авторов. Роль устаревших слов в лексиконе этой эпохи определяется их соотношением с актуальными словами. В некоторых случаях употребляется только архаизм, становящийся основным выразителем определенного смысла, в других – используется пара слов (современное и архаичное), что усиливает смысловую нагрузку и мотивы.

В общем массиве устаревших слов выделяются лексемы, обладающие двойными стилистическими пометами. Например, в стихотворении И. Аннеского «Орианда»

Напрасно я души, своей души искал...
Я с нею встретился в картинном запустеньи (...)
Где в полдень старый сад печальней и темней,
А синие лучи струятся **невозбранно**.
По блеклости панно и забытью фонтана
[И. Анненский «Орианда», 175 с]

Слово «невозбранно» помечается как *устаревшее книжное слово*. В данном контексте оно означает «свободно», «безпрепятственно» и используется для описания спонтанного, естественного процесса, когда синие лучи света распространяются вокруг без каких-либо преград или препятствий. Это создает образ естественного, свободного движения света, который проникает через тень и мрак, что может символизировать светлые моменты или освещение во времена темноты или печали.

И вот уже сумеркам **невтерпь**,
И вот уж, за дымом вослед,
Срываются поле и ветер,
О, быть бы и мне в их числе! [Пастернак «Вокзал», 580 с]

А слово «невтерпь» обозначено как *устаревшее просторечное* и оно означает «невтерпеж», то есть «неподвижно», «неподвижно». В этом случае оно используется для описания того, как сумерки приближаются незаметно или медленно, без какого-либо активного действия. В стихотворении это создает образ плавного наступления сумерек, когда поле и ветер, кажется, также останавливаются или замирают перед наступлением темноты.

Стояло утро, летнего теплей,
И ознаменовалось первой крупной
Головоймойкой в жизни тополей,
Которым сутки стукнуло **невступно**
[Пастернак «Спекторский», 596 с].

Слово «невступно» в данном тексте имеет значение «беззвучно», «безударно». Оно используется в стихотворении для описания того, как сутки пролетели незаметно для тополей, то есть без какого-либо внешнего проявления. Стилистика этого слова в тексте выражает поэтическую орнаментированность и образность. В данном контексте «невступно» создает образ тихого, незаметного прохождения времени, что соответствует общей атмосфере утренней тишины и спокойствия в стихотворении.

Приведенные примеры иллюстрируют, что в поэзии Серебряного века устаревшие слова часто используются единично. Однако некоторые слова, как, к примеру можно привести слова «пения», «певец», «невечерние» и другие, встречаются в творчестве многих поэтов. Анализ этих слов позволяет выявить общие и индивидуальные особенности их использования. Это включает в себя особое образное толкование архаических слов, их взаимодействие с другими звуковыми элементами текста, а также их способность создавать аллюзии и афористические выражения. Например:

Благодатная, вспомяни,
Незакатные оны дни,
Материнские и дочерние,

Незакатные, **невечерние**.

[М. Цветаева «В оны дни ты мне была ..., 627 с]

В этих строках слово «**невечерние**» является архаизмом и оно употреблено в поэтическом контексте для создания образного выражения, отсылающего к идее благоприятного, светлого времени, дней, которые не подходят к вечеру, то есть не подходят к завершению или угасанию. Такое использование слова придает тексту поэтическую окраску и выразительность.

Прозрачный, фиалковый сон,

Жидкого фосфора мреянье,

Веянье **Невечернего** света

Топит зарей небосклон [М.Кузмин, с. 121]

Здесь «**невечерний**» также употреблено в поэтическом стиле. Оно образует часть поэтического образа, описывающего свет, который не принадлежит вечеру, не является характерным для наступающей темноты, а скорее ассоциируется с утренней или дневной яркостью. Такое употребление слова придает стихотворению эмоциональную и образную силу, что характерно для поэтического стиля.

Таким образом, исследование семантико-стилистических особенностей функционирования архаизмов в русском языке на материале поэтических текстов XX века позволило получить ценные выводы о их роли и значимости в современной поэзии. Мы обнаружили, что архаизмы несут на себе бремя исторического наследия, обогащая поэтический текст и придавая ему особый характер. Через использование архаичной лексики поэты создают атмосферу загадочности, таинственности и эмоциональной насыщенности, а также углубляют смысловые пласты произведений. Важно отметить, что архаизмы не просто устаревшие слова, но и мощный инструмент поэтического выражения, который способен обогатить и своеобразить текст. Это позволяет считать архаизмы важной частью лексического арсенала поэзии XX века и ключевым элементом ее стилистического многообразия.

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**ИМЯ СУЩЕСТВИТЕЛЬНОЕ ЯВЛЯЕТСЯ ВАЖНЕЙШЕЙ ЧАСТЬЮ РЕЧИ,
КОТОРАЯ СЛУЖИТ ДЛЯ ОБОЗНАЧЕНИЯ ПРЕДМЕТОВ, ЯВЛЕНИЙ И
АБСТРАКЦИЙ**

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Annotatsiya. Maqolada rus tilidagi ot mustaqil soʻz turkumi sifatida koʻrib chiqiladi, uning morfologik kategoriyalari (rod – jins, son – birlik/koʻplik, padesh – kelishik, odushevlyonnost – jonlilik/jonsizlik) va gapdagi sintaktik funksiyalari tahlil qilinadi. Otlar tizimining tarixiy rivojlanishi qadimgi rus tilidan to zamonaviy tilgacha kuzatilib, baʼzi grammatik shakllarning (ikkilik son, chaqiriq kelishigi) yoʻqolishi va otlar qoʻllanilishidagi oʻzgarishlar yoritiladi. Otlarning uslubiy xususiyatlariga alohida eʼtibor qaratiladi: rasmiy-ish yuritish va ilmiy uslublarda otlarning ustunligi, ularning ogʻzaki va badiiy nutqdagi roli, hamda zamonaviy tilga oid tendensiyalar (masalan, feminitivlarning paydo boʻlishi, baʼzi oʻzlashgan otlarning jinsi oʻzgarishi) koʻrsatib oʻtiladi. Misollar keltiriladi va nufuzli manbalarga (akademik grammatikalar, lugʻatlar va mashhur tilshunoslarning tadqiqotlari) tayaniladi.

Kalit soʻzlar: ot; grammatik kategoriyalar; egalanish; tarixiy rivojlanish; funksional uslublar; feminitivlar; zamonaviy rus tili

Аннотация. В статье рассматривается имя существительное русского языка как самостоятельная часть речи, анализируются его морфологические категории (род, число, падеж, одушевлённость) и синтаксические функции в предложении. Прослеживается историческое развитие системы существительных с древнерусского периода до современного языка, включая утрату некоторых грамматических форм (двойственного числа, звательного падежа) и изменения в склонении. Отдельное внимание уделено стилистическим особенностям использования существительных: выявляется преобладание существительных в официально-деловом и научном стилях, их роль в разговорной и художественной речи, а также современные тенденции употребления (например, появление феминитивов, изменение рода некоторых заимствованных существительных). Приводятся примеры и опора на авторитетные источники (академические грамматики, словари и исследования известных лингвистов).

Ключевые слова: имя существительное; грамматические категории; склонение; историческое развитие; функциональные стили; феминитивы; современная русская речь

Abstract. This article examines the noun in the Russian language as an independent part of speech, analyzing its morphological categories (gender, number, case, animacy) and syntactic functions in a sentence. The historical development of the noun system is traced from the Old Russian period to the modern language, including the loss of certain grammatical forms (the dual number, the vocative case) and changes in declension. Special attention is given to the stylistic features of noun usage: the predominance of nouns in official and scientific styles, their role in colloquial and literary speech, as well as current usage trends (such as the emergence of feminine forms of profession names—feminatives, and changes in the gender of some borrowed nouns). Examples are provided along with references to authoritative sources (academic grammars, dictionaries, and studies by well-known linguists).

Key words: noun; grammatical categories; declension; historical development; functional styles; feminatives; modern Russian language

Введение. Имя существительное в русском языке – это самостоятельная знаменательная часть речи, которая обозначает предмет (в широком смысле: объект, лицо, явление, понятие) и отвечает на вопросы «кто?» или «что?»

С точки зрения грамматики, существительное обладает развитой системой категорий, унаследованных от праславянского языка

Цель данной статьи – провести комплексный анализ имени существительного как части речи на университетском уровне. В первой части мы рассмотрим морфологические и

синтаксические характеристики существительных современного русского языка. Во второй части проследим историческое развитие системы существительных, включая изменения в категориях и формах. Третья часть посвящена стилистическим особенностям: как употребление существительных варьируется в разных стилях речи и жанрах. В четвёртой части проанализируем современные тенденции в употреблении существительных – в том числе в научной, разговорной, художественной речи – и некоторые недавние изменения нормы. Каждый раздел снабжён примерами и опирается на авторитетные лингвистические источники.

Методы. Морфологические и синтаксические характеристики имени существительного. Общее грамматическое значение. Имя существительное обозначает предметность в самом широком смысле слова. Это единственная часть речи, способная называть любые объекты и явления мира:

конкретные вещи и предметы (например: дом, дерево, книга),

живые существа (человек, инженер, олень),

вещества (вода, железо, кислород),

природные и общественные явления (буря, война, праздник),

отвлечённые качества (красота, смелость),

действия и состояния как процессы (бег, ожидание, сон).

Таким образом, семантический диапазон существительных охватывает как конкретные, так и абстрактные категории. Общее семантическое свойство – предметность, то есть способность обозначать то, о чём можно сказать «это кто» или «это что». Без существительных невозможно название объектов и формулирование мыслей; их использование является обязательным условием любой речевой деятельности

Морфологические категории. В современном русском языке существительное имеет следующие основные морфологические признаки Род – постоянный лексико-грамматический признак: большинство существительных относятся к одному из трёх родов – мужскому (*стол, день*), женскому (*река, ночь*) или среднему (*море, поле*). Особую группу составляют существительные так называемого общего рода (например, *сирота, плакса, умница*), которые могут обозначать лиц любого пола – грамматически они обычно согласуются как либо мужского, либо женского рода в зависимости от контекста. Род проявляется в согласовании: связанные с существительным слова (прилагательные, местоимения, глаголы в прошедшем времени) меняют форму согласно роду существительного. Число – грамматическая категория, выражающая количественную характеристику. Существительные изменяются по числам: имеют форму единственного числа (обозначает один предмет: *стол, река*) и множественного числа (несколько предметов: *столы, реки*)

Многие существительные способны образовывать обе формы числа, но имеются исключения: некоторые употребляются преимущественно в единственном числе (*singularia tantum*, напр. *молоко, смелость*), а некоторые – только во множественном (*pluralia tantum*: *ножницы, сутки, очаки*). Категория числа тесно связана с категорией рода: во множественном числе различия родов нивелируются (все формы множественного числа условно можно считать *общего рода*). Число также влияет на форму согласуемых слов (напр., *большой дом – большие дома*).

Результаты. Помимо указанных, существительные классифицируются и по другим лексико-грамматическим признакам, например: собственные и нарицательные (единичные имена vs. названия классов: *Москва vs город*), конкретные и отвлечённые, вещественные (*молоко, золото*) и собирательные (*студенчество, листва*), а также по типу склонения (см. ниже). Эти классы отражают семантические и формальные отличия, которые могут иметь стилистическое значение. Склонение (тип формоизменения). Совокупность форм падежа и числа образует парадигму склонения существительного. В русской грамматической традиции различают несколько основных типов склонения, зависящих от рода и окончания основы в именительном падеже единственного числа. Первое склонение: к нему относятся большинство существительных женского рода на *-а, -я* (*работа, книга, неделя*) и некоторые

слова мужского рода на *-а/-я* (чаще обозначающие лиц: *папа, дядя, мужчина* – исторически эти слова относятся к общему роду или являются исключениями). Характерный признак – окончание *-а/-я* в И.п. ед.ч.; в Р.п. ед.ч. окончание *-ы/-и* (книга – книги), в Т.п. ед.ч. *-ой/-ей* (книгой). Второе склонение: сюда входят существительные мужского рода с нулевым окончанием (оканчивающиеся на согласный или мягкий знак *-ь*) и среднего рода на *-о, -е*. Примеры: *стол, конь, день* (м.р.), *окно, море* (ср.р.). Для этого типа характерно окончание Р.п. ед.ч. *-а/-я* (стол – стола, конь – коня), Т.п. ед.ч. *-ом/-ем* (столом, конём). Слова мужского рода на *-ь* (*день, лось*) также склоняются по этому типу (Р.п. *дня*, Т.п. *днём*). Небольшая группа несколько особняком – мужские сущ. на *-й* (*герой, край*), но их формы также соотносимы со 2 скл. (Р.п. *героя, края*).

Третье склонение: включает существительные женского рода, оканчивающиеся на мягкий знак *-ь* в И.п. ед.ч. (например, *ночь, любовь*). Их особенность – нулевое окончание в И.п. ед.ч. при мягкой основе и характерное окончание *-и* в Р.п. и Д.п. ед.ч. (*ночи, любви*), *-ью* в Т.п. (*ночью*).

Обсуждение. Синтаксические функции. В предложении существительное может выполнять самые разные синтаксические роли. На формально-грамматическом уровне основные функции существительных – это роль подлежащего, именной части сказуемого (составного именного сказуемого) или прямого/косвенного дополнения. Фактически, существительное способно выступать любым членом предложения, кроме сказуемого-глагола. Приведём примеры различных позиций существительного в предложении:

Книга делает человека хозяином вселенной (П. Павленко) – существительное *книга* является подлежащим

Вся жизнь человечества оседала в книге (А. Герцен) – *книга* выступает в роли дополнения (прямого объекта)

Подводя итог разделу, подчеркнём: имя существительное имеет богатую парадигму форм и выполняет центральную роль в синтаксисе. Его морфологические характеристики (род, число, падеж, одушевлённость) определяют грамматические свойства и согласование, а синтаксическая универсальность позволяет существительному участвовать во всех структурных позициях предложения. Именно поэтому в русском языке существительные количественно преобладают над другими частями речи и являются основным средством номинации объектов действительности. Историческое развитие существительных в русском языке. Современная система имён существительных сложилась в результате длительной эволюции от праславянского и древнерусского языкового состояния. Древнерусский язык (XI–XIV вв.) унаследовал от праславянского развёрнутую систему склонения, которая отличалась от современной по ряду параметров. Рассмотрим ключевые исторические изменения: Падежная система. В древнерусском существовало не шесть, а семь падежей: кроме именительного, родительного, дательного, винительного, творительного и местного (предложного), активно употреблялся также звательный падеж (вокатив) – особая форма обращения. Например, в тексте древнерусской эпохи: «*Господи*» (вокатив от *Господь*), «*отче*» (от *отец*), «*брате*» (от *брат*) – эти формы использовались при прямом обращении к лицу. В современном русском литературном языке звательный падеж как самостоятельная форма практически утрачен: сохранились лишь отдельные церковно-книжные вокативы (*Боже, Господи, отче*), фамильярные обращения типа *Маш* (от *Маша*) в разговорной речи и фиксированные выражения (*друзья* в значении обращения). Остальные функции звательного падежа занял именительный (мы говорим «*Иван, иди сюда*» вместо исторического «*Иване, иди сюда*»). Тем не менее, следы двойственного числа заметны в современной системе: формы именительного-винительного падежа после числительных *два, три, четыре* фактически совпадают не с обычным множественным, а с историческим древним двойственным. Например, мы говорим: «*две жены*» (ср. И.п. ед.ч. *жена* и мн.ч. И.п. *жёны*, но форма *жены* без ударения на окончании – это продолжение древней формы дв.ч.) при том, что «*пять жён*» – уже форма множественного числа. Иначе говоря, форма «*брата*» в «*два брата*» – это не совсем родительный единственного (как может показаться), а исконная форма именительного-

винительного двойственного числа, которая совпала с родительным единственного и потому воспринимается как такая. Кроме того, некоторые древние двойственные формы парных объектов были переосмыслены как множественное число: сравним старославянское *очи* – буквально «пара глаз» – и современное *очи* (поэтизм множественного числа от *глаз*), *рата* (пара рук) – и русское диалектное *руки* (множественное). Даже местоимения *оба/обе* происходят от древних форм двойственного числа и до сих пор означают «двое из двух»

Вывод. Имя существительное, будучи одной из древнейших и самых развитых частей речи, сохраняет ключевое место в системе русского языка. Его морфологические формы, исторические корни, синтаксические функции и стилистические оттенки образуют сложный комплекс, освоение которого необходимо для высокого уровня речевой культуры. Для университетского уровня владения языком важно не только знать сухие правила (род, число, падеж), но и понимать функционально-стилевое варьирование существительных, уметь уместно применять их в разных видах речи – от научной статьи до дружеской беседы. Только такой целостный подход соответствует глубокому пониманию имени существительного как части речи в современном русском языке.

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СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ АНТРОПОНИМОВ В РУССКОМ И УЗБЕКСКОМ ЯЗЫКАХ

(на примере романа Л.Толстого «Война и мир» и произведения Н.Шами «Зафарнаме»)

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Annotatsiya. Maqolada Lev Tolstoyning “Urush va tinchlik” va Nizomiddin Shomiyning “Zafarnoma” asaridagi antroponimlar qiyosiy jihatdan tahlil etilgan.

Kalit soʻzlar: atoqli otlar, onomastika, qiyosiy tahlil, antroponim, ism, otaism, laqab.

Аннотация. В статье даётся сопоставительный анализ антропонимов романа Л.Толстого «Война и мир» и произведения Н.Шами «Зафарнаме».

Ключевые слова: имена собственные, ономастика, сопоставительный анализ, антропоним, имя, фамилия, отчество, прозвище.

Abstract. The article provides a comparative analysis of the anthroponyms of L. Tolstoy's novel "War and Peace" and N. Shami's work "Zafarnama".

Key words: proper names, onomastics, comparative analysis, anthroponym, name, surname, patronymic, nickname.

Имена собственные занимают значительное место в составе лексики каждого языка. Специфика собственных имен всегда привлекала внимание исследователей: историков, географов, лингвистов, культурологов. Среди имен собственных наиболее значимое место занимают антропонимы. Они являются, одним из важнейших компонентов языковой и концептуальной картины мира.

Антропонимика как раздел ономастики сформировалась в 60–70-е годы XX века. До 60-х годов XX века вместо термина «антропонимика» использовался общий термин

«ономастика». Антропонимика изучает информацию, которую может нести имя: характеристику человеческих качеств, связь лица с родом, отцом, семьей, информацию о национальности, роде занятий, происхождении из какой-либо местности, сословия. Также антропонимика изучает функции антропонима в речи: номинацию, идентификацию, дифференциацию, смену имен, которая связана с возрастом, изменением общественного или семейного положения, жизнью среди людей другой национальности.

Поскольку личные имена людей называют объект, они не приписывают ему никаких свойств, однако, в художественном тексте благодаря антропонимам, писатель скрывает некий смысл, который отражает характер героя.

Изучение языка художественной литературы невозможно без анализа имен собственных. Об этом свидетельствуют многочисленные работы, касающиеся исследования структурной организации ономастического пространства [Михайлов, 1981; Силаева 1986; Супрун 2000; Королева 2002 и др.]; стилистических функций онимов [Михайлов 1956; Карпенко 1970; Магазаник 1978; Карпенко 1986; Отин 1999; Крюкова 2002, 2004 и др.]; их ассоциативных связей, соотношенных с реализацией конкретного образа, авторской позиции, замысла произведения [Магазаник 1967; Климкова 1991; Катермина 1997; Костякова 2008 и др.].

В становлении узбекской ономастики как науки основой стали исследования и статьи таких ученых, как Э.Бегматова, З.Дусимова, Т.Нафасова, С.Караева, Н.Охунова, К.Хуррамова, Н.Хусанова, Ш.Якубова, Х.Сатторова, Ё.Ходжамбердиева, Т.Эрназарова, О.Бегимова. Узбекские ономасты провели серьезную работу по изучению системы узбекских собственных имен. Удовлетворительно изучена узбекская антропонимия, в частности прозвища и псевдонимы. Эти исследования служат ценным ресурсом для изучения материалов узбекской ономастики и антропонимики в узбекской ономастике. Некоторые работы, посвященные изучению ономастического материала в письменных источниках, в основном посвящены ономастике узбекского фольклора или анализу имен собственных персонажей узбекской художественной литературы.

В данной статье мы попытались сравнить антропонимы в произведениях великого русского писателя Л. Толстого «Война и мир» и историка Н. Шами «Зафарнаме».

Антропонимы Л. Толстого «Война и мир» и «Зафарнаме» Н. Шами можно разделить на следующие типы: 1) имя; 2) отчество; 3) фамилия; 4); имя + фамилия; 5) имя + отчество 6) прозвище.

1. Мужские имена: *Александр, Анатолий, Андрей, Борис, Василий, Илья, Инполит, Кирилл, Михаил, Николай, Павел, Петр (Пьер), Сергей* и др.

Миронишох, Абдибек, Улугбек, Ахмад, Амирак, Бадриддин, Дарвишак, Феруз, Хайдар, Исобек, Исфандиёр, Жамиид и др.

К русским женским именам высшего слоя общества прибавлялись женские титулы того времени, как *княгиня, княжна, графиня, герцогиня, барышня* и др.

В романе «Война и мир» можно встретить женские имена, как *фрейлина Анна Павловна Шерер, княгиня Анна Михайловна Друбецкая, княжна Элен, императрица Мария Федоровна, княжна Марья, мадам-уазель Амалия Карловна, графиня Наталья* и др.

В произведении «Зафарнаме» из женских имен династии Амира Тимура упоминается: *Хонзода бегим, Султонбахт бегим, Ого (Ўғи беги) бегим, Сарой Мулк хоним, Тўкал хоним, Улжой Туркон ого, Тумон ого, Милкат ого*. К женским именам династии тимуридов прибавлялись антропоиндикаторы *бегим, хоним, ого*.

2. Отчества. Русские отчества образуются при помощи суффиксов –вич, - ич, -овна, -евна: *Васильич, Савельич, Евстафьевич, Богданыч, Кондратьевна*.

3. Фамилии: *Боржовская, Иверская, Сеславина, графиня Юсупова, Пряничников, Магницкий, Миронов, Телянин, Соколов, Киселев, Тимохин, Тушин, Стольянинов, Соколов, Сидоров, Понятовский, Кутайсов, Козловский, Бранницкий, Бондаренко, Баденский, Балашев, Влоцкий, Вяземский, Верещагин, Валуев, Гурьев, Дохтуров, Дементьев, Ермолов*.

В узбекском языке, также в «Зафарнаме» отчества и фамилии в отдельной форме не встречаются.

4. В романе «Война и мир» можно встретить антропонимы имя+фамилия: *Василий Курагин, Пьер Безухов, Мария Болконская, Наташа Ростова, Платон Каратаев* и др.

В «Зафарнаме»: *Малик Фиёсиддин, Малик Хусайн, Жаҳон Малик, Иброҳим Султон, Носириддин Умар, Чўпон Сарбадор, Фиёсиддин Тархон* и др.

5. Имя+отчество в романе «Война и мир»: *Мария Федоровна, Амалия Евгеньевна, Андрей Севастьяныч, Макар Алексеевич, Иосиф Алексеевич, Иван Васильевич, Кирила Матвеич, Марья Карловна, Матрена Тимофеевна, Марья Антоновна, Настасья Ивановна, Прасковья Саввишна, Софья Даниловна, Александр Павлович, Василий Игнатьич*.

В «Зафарнаме» имя+отчество образуется при помощи лексем *ибн, ўгли, абу*: *Али ибн Абу Толиб, Фараж Баркук ўгли, Харту Эсин ўгли, Муҳаммад Ҳиммат ўгли, Пир Муҳаммад Умаршайх ўгли, Султон Муҳаммад Абу Саид ўгли, Тулак ўгли Хон Тойзий, Халил Султон Миронишох ўгли* и др.

6. Прозвища тоже являются антропонимами. Их употребляли вместе с именами. Прозвище указывало на род занятий, профессию, место рождения, особенности внешности или характера человека. Прозвища часто добавляли к именам, полученным при рождении. Прозвище могло сопровождать человека всю его жизнь и даже порой заменяло основное имя, по которому носителя узнавали окружающие. Оно отражало особенности характера и внешнего вида его обладателя, придавало ему индивидуальность и отличало его от других людей. В данных произведениях приводится немало прозвищ героев, исторических личностей, которые придавали им особенность занятий, профессий, характеров и внешности. Прозвища в романе «Война и мир»:

«*Мадам де Жанлис*» — прозвище Веры Ростовой, которое дал ей брат Николай. Оно считалось очень обидным и подтверждало заносчивость героини и её любовь к нравоучениям. «*Казак*» — прозвище Наташи Ростовской, которое дала ей Марья Дмитриевна Ахросимова за энергичность, весёлость и смелость. «*Прусский король*» — прозвище старшего Болконского, которое возникло из-за того, что он стилизовал себя под Фридриха Великого, короля Пруссии во второй половине XVIII века. «*Соколик*» — прозвище Платона Каратаева, которое дали ему на службе. Также его называли «Платоша». «*Маленькая княгиня*» — прозвище Лизы Болконской. «*Наш князь*» — прозвище Андрея Болконского, которое было получено от полка. «*Наш барин*» — прозвище Пьера Безухова, которое было получено от полка.

Прозвища в «Зафарнаме»:

«*Идиберди Бахши*» — прозвище одного из соратников Тухтамыш. У тюркских народов Средней Азии народного певца, исполнителя фольклора, который выступал на праздниках называли «*Бахши*». Неотъемлемая часть *бахши* — дутар, струнный щипковый музыкальный инструмент с длинным грифом, двумя жильными или нейлоновыми струнами и грушевидным резонатором.

«*Абдул Ахтачи*» — прозвище одного из близких друзей Амира Темура. Он спас его в одном из боев в Ширазе. *Ахтачи* — одна из десяти учрежденных Чингизханом придворных должностей «заведующего поставок овец».

«*Одилишох Жалойир*» — прозвище сына Бахрома Жалойира. После смерти отца Амир Темур поручил ему руководство народа Жалойир. *Жалойир* — название племени. Здесь означает принадлежность этому племени «жалойир».

«*Тагой Мерган*» — прозвище одного из бойцов Амира Темура. *Мерган* — отличный стрелок.

Таким образом, из приведенных примеров известно, что исторические личности и их имена, использованные в языке произведений «Война и мир» и «Зафарнаме» составляют ядро произведения. Исторические личности и их имена составлены из комплекса достоверных реальных антропонимических единиц, обеспечивающих художественную ценность произведения и включают в себя события, связанные с военными событиями XIX века, которые отражают историю России и связанные с походами великого полководца Амира Темура в начале XIV-XV вв. Несомненно, эти исторические события трудно представить без имен исторических деятелей.

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ЛЕКСИКО-СЕМАНТИЧЕСКИЕ ЗАМЕНЫ ПРИ ПЕРЕВОДЕ

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Annotatsiya. Ushbu maqolada ingliz tilidan rus tiliga tarjima qilishda leksik o'zgashtirishlar qo'llanilishi (leksik birliklarni qo'shish va tushirib qoldirish) ba'zi so'z va iboralar misolida ko'rib chiqiladi. Tahlil uchun misollar namunaviy tanlov orqali olingan. Har xil turdagi o'zgashtirishlar, jumladan sinonimiya, antonimiya va tarjimonlar tomonidan tilning madaniy, stilistik va kontekstual xususiyatlarini hisobga olish uchun qo'llaniladigan boshqa usullar tahlil qilinadi. Amaliyotda leksik-semantik o'zgartirishlar misollari va ularning tarjima qilingan matnning emotsional rang-barangligi va ta'siri muhokama qilinadi.

Kalit so'zlar. leksik-semantik o'zgashtirishlar, sinonimiya, semantik sohalar, tarjima qilinmaydigan elementlar, leksik ekvivalentlik, kontekstdagi ma'no.

Аннотация. В данной статье рассматривается применение лексических замен (добавление и опущение лексических единиц) при переводе с английского на русский на примере некоторых слов и словосочетаний. Примеры для анализа были взяты путём выборки. Анализируются различные типы замены, включая синонимию, антонимию и другие методы, применяемые переводчиками для учета культурных, стилистических и контекстуальных особенностей целевого языка. Обсуждаются примеры лексико-семантических замен на практике, а также их влияние на эмоциональную окраску и воспринимаемость переведенного текста.

Ключевые слова. лексико-семантические замены, синонимия, семантические поля, непереводимые элементы, лексическая эквивалентность, значение в контексте.

Abstract. This article analyses the use of lexical substitutions (adding and omitting lexical units) in translation from English into Russian using some words and phrases as examples. The examples for analysis were selected by sampling. Various types of substitution are analysed, including synonymy, antonymy, and other methods used by translators to take into account the cultural, stylistic, and contextual features of the target language. Examples of lexical-semantic substitutions in practice are discussed, as well as their impact on the emotional coloring and perceptibility of the translated text.

Key words. lexical-semantic substitutions, synonymy, semantic fields, untranslatable elements, lexical equivalence contextual meaning.

Введение. В связи с развитием международных контактов на всех уровнях переводческая деятельность во всех своих разновидностях приобрела невиданный ранее размах, благодаря возрастающей интенсивности международных контактов. Научно-технический прогресс, охватывающий все новые области жизни, и связанные с ним международное сотрудничество в различных областях, ожидаемый демографический взрыв и другие важнейшие явления цивилизации приводят к небывалому развитию всякого рода контактов, как между государствами, так и между разноязычными обществами людей. В этих условиях чрезвычайно возрастает роль перевода как средства, обслуживающего экономические, общественно-политические, научные, культурно-эстетические и другие отношения народов.

Основная часть. В этой связи актуальным представляется исследование проблемы использования технических приёмов при переводе. Основные принципы переводческой стратегии дополняются обоснованием правомерности применения ряда технических приемов, нарушающих формальное подобие перевода оригиналу, но обеспечивающих достижение более высокого уровня эквивалентности. Наиболее общими и широко распространенными из таких приемов являются добавление и опущение лексических единиц в процессе перевода.

В лексических системах английского и русского языков наблюдаются несовпадения, которые проявляются в типе смысловой структуры слова. Любое слово, т.е. лексическая единица – это часть лексической системы языка. Этим объясняется своеобразие семантической структуры слов в разных языках. Поэтому суть лексических трансформаций состоит в замене отдельных лексических единиц (слов и устойчивых словосочетаний) ИЯ (Исходный язык- язык с которого делается перевод) лексическими единицами ПЯ (Переводящий язык- язык на который делается перевод).

Существует много причин, вызывающие лексические трансформации, и полностью охватить все причины нет никакой возможности. Поэтому мы ограничим свой выбор лишь некоторыми основными причинами, вызывающие необходимость такого типа трансформаций.

Широкое применение в процессе перевода находит прием **лексических добавлений**. Многие элементы смысла, остающиеся в оригинале невыраженными, подразумеваемыми, должны быть выражены в переводе с помощью дополнительных лексических единиц на переводящем языке, в данном случае на русском. Например, *wage strike* - забастовка с требованием повышения заработной платы, *gun license* - удостоверение на право ношения оружия, *oil countries* - страны-производительницы нефти. При выборе дополнительного элемента в каждом конкретном случае переводчик руководствуется правилами сочетаемости слов в ПЯ. Теперь попробуйте перевести, не используя приём лексического добавления: *wage strike*- зарплатная забастовка, *gun-license*- оружейная лицензия, *oil-countries*- нефтяные страны.

В пользу использования приёма лексического добавления приведем англо-американские примеры: *Drug Institute* –Департамент по борьбе с незаконным оборотом наркотиков; *Financial Fraud Institute*- Департамент по борьбе с финансово экономическими преступлениями; *Driving under the influence* (DUI) вождение автотранспортного средства в состоянии алкогольного опьянения и т.д. Приведённые примеры демонстрируют использование лексического добавления в переводе для точной передачи значений. В английских терминах, таких как "Drug Institute" и "Financial Fraud Institute", добавляются уточняющие слова ("Департамент по борьбе с незаконным оборотом наркотиков", "Департамент по борьбе с финансово-экономическими преступлениями"), чтобы учесть особенности функционирования организаций в целевом языке и культуре. Это помогает обеспечить не только точность, но и соответствие реалиям целевой страны.

Контекстуальное значение слова во многом зависит от характера семантического контекста, от семантики сочетающихся с ним слов. Окаzionale значение слова, неожиданно возникающее в контексте, не является произвольным — оно потенциально заложено в семантической структуре данного слова. В контекстуальном употреблении слова в поэзии или художественной прозе часто проявляется проникновение автора в самую глубь его семантической структуры. Ведь слову свойственны как парадигматические, так и семантические связи, и лексические потенции слова могут быть раскрыты в обоих случаях. Но выявление этих потенциальных значений тесно связано со своеобразием лексико-семантического аспекта каждого языка, отсюда вытекает и трудность передачи контекстуального значения слов в переводе: что возможно в одном языке, невозможно в другом из-за различий в их семантической структуре и в их употреблении. Например, *In any war women and children will be the first hostages*. Слово *hostage*, согласно словарям, имеет только одно значение — «заложник». Однако в данном семантическом окружении это слово приобретает значение «жертва». Это контекстуальное значение, очевидно, присутствует в его

парадигматическом значении: каждый заложник может стать жертвой и погибнуть, поэтому в переводе приходится воспользоваться словом жертва, так как слово заложник в таком контекстуальном значении не употребляется. Правильный перевод звучит так: *Первыми жертвами в атомной войне будут женщины и дети*. Лексические трансформации нередко требуют внесения дополнительных слов. Введение дополнительных слов обуславливается рядом причин: различиями в структуре предложения и тем, что более сжатые английские предложения требуют в русском языке более развернутого выражения мысли.

Опущение - явление, прямо противоположное добавлению. При переводе опущению подвергаются чаще всего слова, являющиеся семантически избыточными, с точки зрения их смыслового содержания. Одним из примеров избыточности является свойственное всем стилям письменной речи английского языка употребление так называемых «парных синонимов». Русскому языку оно совершенно не свойственно, поэтому при переводе в этих случаях необходимо прибегнуть к опущению (т.е. не повторению синонима — замене двух слов одним). Например, *just and equitable treatment* - справедливое отношение; *brave and courageous* - храбрый; *regular and normal* -обычный; *null and void*-недействительный, например, The treaty was pronounced null and void. — Договор был объявлен недействительным.

Лексико-семантические замены при переводе – это приёмы, используемые переводчиком для передачи смысла исходного текста с учётом особенностей целевого языка. Эти замены необходимы, когда прямой перевод невозможен из-за различий в лексике, культуре, или грамматике между языками. Задача переводчика – найти такие эквиваленты, которые сохраняют не только буквальное значение, но и эмоциональную окраску, стиль и контекст оригинала. Одним из видов лексико-семантической замены является замена культурных реалий, когда объект или явление, упомянутое в оригинале, не имеет аналогов в целевом языке. Например, английское выражение *"Thanksgiving dinner"* часто переводится как "ужин на День благодарения", добавляя пояснение о празднике, поскольку в некоторых странах этот праздник не отмечается. Другим примером может быть перевод фраз типа *"to pass the buck"*, что дословно означает "переложить ответственность". В русском языке аналогичным выражением будет "перевести стрелки", что точно передаёт смысл фразы, но с учётом культурных различий. Такие замены позволяют сделать перевод более точным и естественным для носителей целевого языка, сохраняя при этом основные идеи оригинала.

Заключение. Таким образом, для достижения «адекватности перевода», переводчик использует трансформации «с тем, чтобы текст перевода с максимально возможной полнотой передавал всю информацию, заключенную в исходном тексте, при строгом соблюдении норм ПЯ. Переводчик никоим образом не должен стремиться сохранить оригинал. Трансформации нужны, чтобы соблюсти «правильность» языковых норм, чтобы речь или перевод переводчика воспринимались как «грамотная речь или грамотный перевод». Еще одна причина, вызывающая трансформации при переводе – предать речи естественность, чтобы речь переводчика соответствовала речевым привычкам носителей ПЯ. Лексико-семантические замены при переводе играют важную роль в обеспечении точности и адекватности перевода, учитывая различия в языковых и культурных контекстах. Использование замены может быть обусловлено необходимостью передать смысл оригинала с учетом особенностей целевого языка, его лексических и грамматических конструкций. Это требует от переводчика гибкости, способности находить эквиваленты, которые сохраняют как буквальное значение, так и эмоциональную окраску исходного текста. Важным аспектом является также учет стилистических особенностей, что делает перевод более естественным и понятным для носителей целевого языка. В заключении хотелось бы отметить, что любой перевод должен читаться как оригинал.

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ОБЩИЕ ЧЕРТЫ ПОЭТИКИ ДЕТСКОЙ АНГЛОЯЗЫЧНОЙ ЛИТЕРАТУРЫ**Ф.У. Собирова, преподаватель, Самаркандский Государственный Институт****Иностранных языков, Самарканд**

Annotatsiya. Maqolada bolalik kontseptsiyasining rivojlanishi va uning bolalar adabiyoti rivojlanishiga ta'siri ko'rib chiqilgan. Unda 17-asrda shakllana boshlagan bolalik tushunchasi bolalarga qaratilgan adabiyotning paydo bo'lishida qanday muhim omil bo'lganligi muhokama qilingan. Ushbu maqolada, shuningdek, 17-asrga qadar bolalar kichik kattalar sifatida qabul qilinganligi va bolalar uchun alohida kitoblarga ehtiyoj yo'qligi ta'kidlanadi.

Kalit so'zlar: bolalar adabiyoti poetikasi, ingliz tilidagi bolalar adabiyoti, adabiy xususiyatlar, bolalar uchun adabiy janrlar, bolalik tushunchasi, bolalar kitoblari, adabiy texnika.

Аннотация. В статье рассматривается эволюция концепции детства и её влияние на развитие детской литературы. Обсуждается, как понятие детства, которое начало формироваться с XVII века, стало важным фактором появления литературы, ориентированной на детей. Также в данной статье отмечается то, что до XVII века дети воспринимались как маленькие взрослые, и не было необходимости в отдельных книгах для детей.

Ключевые слова: поэтика детской литературы, детская англоязычная литература, литературные особенности, литературные жанры для детей, понятие детства, детские книги, литературные техники.

Abstract. The article examines the evolution of the concept of childhood and its impact on the development of children's literature. The article discusses how the concept of childhood, which began to form in the 17th century, became an important factor in the emergence of literature aimed at children. This article also notes that until the 17th century, children were perceived as small adults, and there was no need for separate books for children.

Keywords: poetics of children's literature, English-language children's literature, literary features, literary genres for children, the concept of childhood, children's books, literary techniques.

Переосмысленное понятие детства. В современном мире трудно представить книжную индустрию без массового выпуска литературы для детей. Продукция детских книг воспринимается как неотъемлемая часть издательской деятельности. Общество рассматривает детство как важнейшую фазу жизни и часто объясняет поведение взрослого человека через призму его детского опыта. Люди настолько привыкли к нынешнему пониманию детства и существованию книг, ориентированных на детей, что забывают, что эти явления являются относительно новыми, ведь наше представление о детстве сильно отличается от того, каким оно было всего два века назад. Более того, детская литература начала развиваться только после того, как взрослая литература уже стала полноценной частью культурной традиции. Книги, ориентированные специально на детей, стали появляться лишь в XVIII веке, а настоящая индустрия детской литературы начала активно развиваться лишь во второй половине XIX века. Это развитие не случайно связано с понятием детства, которое стало важной предпосылкой для появления детских книг, а также в значительной степени определило направление развития этой литературы.

Цель этой работы — рассмотреть, как и когда произошел процесс формирования понятия детства. Прежде чем детская литература могла начать развиваться, требовалась полная реформа представлений о детстве, которая была подробно рассмотрена в известной работе Филиппа Ариэса [2] и в современных исследовательских работах [7;10]. До того, как эта реформа произошла в XIX веке, общество имело совершенно другие взгляды на детство, которые начали изменяться в XVII веке. До этого момента, пока потребности детей не признали как отличные от потребностей взрослых, детская литература была невозможна. Как пишет Таунсенд: «Прежде чем появились книги для детей, должны были появиться дети —

дети, воспринимаемые как существа с особыми потребностями, а не как миниатюрные взрослые» [16,17].

Представление о детстве до XVII века. Понятие детства как исторический процесс начало развиваться в XVII веке и достигло своего пика в XIX веке, когда сформировалось новое понимание детства и потребностей ребенка. Ариэс утверждал, что до XVII века дети воспринимались как маленькие взрослые. Считалось, что у них нет специфических потребностей, и, следовательно, не существовало ни образовательных систем, ни книг для детей.

В средневековье и в последующие столетия господствовала теологическая точка зрения, которая не позволяла обществу воспринимать детство как самостоятельную фазу жизни. Концептуальная структура общества игнорировала различия между взрослыми и детьми. Хотя эти различия существовали, они не признавались. На религиозном уровне считалось, что жизнь — это цикл рождения, жизни и смерти, в котором детство было малозначимой частью. Условия жизни, высокая детская смертность и короткая продолжительность жизни лишь укрепляли игнорирование концепции детства: оно считалось слишком хрупким периодом, и дети, которые выживали, слишком рано становились частью взрослой жизни, так как продолжительность жизни была коротка. Поэтому, как только дети переставали быть младенцами, они воспринимались как полноправные взрослые, с такими же обязанностями и правами.

Однако с XVII века эта единственная концепция начала меняться, что привело к разделению взрослого мира и детства, создавая новое представление о детях.

Это новое представление о детстве возникло на фоне изменений в идеологических взглядах того времени, которые предшествовали социальным переменам, часто ассоциируемым с формированием концепции детства, таким как промышленная революция или появление буржуазного класса. Важно отметить, что изменения в идеологии, которые подготовили почву для осознания ребенка как отдельной личности, начались более чем за сто лет до социальных преобразований.

Дети начали восприниматься как обладающие особыми качествами, такими как невинность и доброта. Эти идеи, согласно Ариэсу, можно проследить еще в религиозных изображениях XVI века, где дети часто изображались как символы святости, как младенец Иисус или ангелы. Когда изображения детей стали встречаться в нерелигиозном контексте, идеи о детстве как самостоятельной стадии жизни начали укореняться в обществе.

Именно эти представления о детях как о существе с невинностью и добротой стали основой для формирования нового восприятия ребенка. Со временем дети стали восприниматься как источник удовольствия и развлечений для взрослых, что полностью опровергало старое мнение о детях как о «миниатюрных взрослых».

Таким образом, мир взрослых и детей начал разделяться, и некоторые вещи, такие как игрушки и одежда, ранее общие для всех, теперь стали прерогативой детей, подчеркивая границу между взрослыми и детьми.

Впервые это новое восприятие ребенка распространилось в рамках семейных отношений, и вскоре родители начали наслаждаться временем, проведенным с детьми. Некоторые рассматривали детей как домашних питомцев — постоянных источников радости и развлечений, что вызывало протесты со стороны таких мыслителей, как Клод Флери, который считал, что дети не должны служить лишь развлечением для взрослых [2;131].

Однако вскоре после этого появился другой взгляд, который утверждал, что хотя дети отличаются от взрослых, их следует защищать и воспитывать, обособив их от влияния взрослого мира. Это привело к новой концепции детства, которая была сосредоточена на духовном благополучии ребенка и требовала дисциплины и воспитания.

Таким образом, возникла образовательная концепция детства, впервые сделавшая акцент на потребности ребенка в образовании и воспитании. Эти изменения в восприятии детства стали основой для создания первой детской литературы. В ответ на это новое понимание

потребности детей в образовании, литература для детей начала развиваться как инструмент педагогики.

Так сформировалась вторая концепция детства, связанная с духовным благополучием ребенка. Эта концепция утверждала, что дети должны быть воспитаны и дисциплинированы, а также определяла новую роль для взрослых, которые несут ответственность за духовное развитие ребенка.

В рамках этой концепции впервые появился серьезный интерес к психологии ребенка, а также возникла потребность в организованной системе образования. Дети начали восприниматься как уязвимые существа, которые нуждаются в защите и преобразовании, и путь этого преобразования лежал через образование и книги, которые рассматривались прежде всего как педагогические инструменты. Вследствие этого новое понимание детства породило потребность в детских книгах. Эта образовательная концепция ребенка стала основой для развития детской литературы, которая с самого начала ориентировалась на определенное представление о детях, и по мере изменения этих представлений изменялись и сами книги.

Общество также считало, что дети нуждаются в особой одежде, игрушках и играх, и что ребенок-читатель отличается от взрослого как в восприятии, так и в образовательных потребностях. Поэтому было важно, чтобы произведения, созданные для детей, соответствовали их возможностям и нуждам.

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ЎЗБЕК ВА АРАБ ТИЛИДА ПРАГМАТИК МАЪНО ИФОДАЛАШ УСУЛЛАРИ

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Аннотация. мазкур мақолада ўзбек ва араб тилларида прагматик маънони ифодалаш масалалари атрофлича ва чуқур таҳлил қилинган. Бунда тиллардаги амалий жиҳатлар, уларнинг қўлланилиши доиралари ва амалий вазифаларига алоҳида эътибор қаратилади. Шунингдек, прагматик маънонинг турли воситалар орқали қандай ифодаланишини ва уларнинг ифодаланиши шаклларини ўрганиш жараёни ҳам ёритилган. Ушбу изланишнинг асосий мақсади ўзбек ва араб тилларидаги прагматик маъноларни ифода этишининг ўзига хос хусусиятларини ўрганиш, уларнинг қийёсий жиҳатларини аниқлаш ҳамда ўхшашлик ва фарқларини белгилашдан иборатдир. Танланган мавзу тилишунослик сифатидаги назарий фикрлар билан амалий тадқиқот ҳулосалари ўртасидаги узвий боглиқликни ҳам кўрсатиб беради ва халқаро социолингвистика илмий тадқиқотларида долзарб аҳамиятга эга деб топилади.

Калим сўзлар: ўзбек тили, араб тили, прагматика, маъно ифодалаш, лингвистика.

Аннотация. в статье рассматриваются вопросы выражения прагматического значения в узбекском и арабском языках с детальным анализом и сравнением. Особое внимание уделяется практическим аспектам применения и различным функциям этих языков, которые играют критически важную роль в межкультурной коммуникации. Цель исследования состоит в глубоких и всесторонних изучениях способов выражения прагматического значения в данных языках, а также выявлении их сходств, различий и культурных особенностей. Проанализированные данные раскрывают лингвистические и социолингвистические аспекты, демонстрируя значимость данной темы в современной науке. Выбранная тема имеет актуальное значение и способствует дальнейшему развитию исследований в области лингвистики и социолингвистики, а также расширению знаний о языковых особенностях разных культур.

Ключевые слова: узбекский язык, арабский язык, прагматика, выражение значения, лингвистика.

Abstract. this article provides an in-depth analysis of the expression of pragmatic meaning in both Uzbek and Arabic languages. The study delves into the practical aspects, features, and diverse functions of these rich and historically significant languages. Recognizing the nuances within their structures, the research aims to comprehensively explore various means and strategies employed to express pragmatic meaning in these languages. Furthermore, it seeks to highlight and analyze both the similarities and differences that emerge from their linguistic and cultural contexts. The chosen topic holds substantial relevance in the realm of modern research, particularly within the interdisciplinary fields of linguistics, sociolinguistics, and cross-cultural communication. By investigating these facets, the article contributes to a broader understanding of how unique linguistic elements serve critical functions in real-world communication, reflecting both shared human experiences and culturally specific expressions.

Key words: Uzbek language, Arabic language, pragmatics, meaning expression, linguistics.

Прагматик маънонинг тилшуносликдаги ўрни ва унинг турли назарий йўналишлар билан боғлиқлиги чуқур таҳлил қилинади. Шунингдек, ушбу масала бўйича замонавий илмий тадқиқотлар, уларнинг амалий жиҳатлари ва келажакдаги ихтиролари ҳақидаги маълумотлар келтирилади. Мақолада илмий аҳамият нафақат назарий, балки амалий нуктаи назардан ҳам очиқ берилади. Тадқиқотнинг мақсади ва долзарблиги айнан ушбу нуқтадан келиб чиққан ҳолда асослаб берилади. Асосий масалалар, таҳлил қилиш усуллари, изланишлар якунлари ва уларнинг тилшуносликка бўлган таъсири қамраб олинади.

Масалан, тилшуносликда муайян ҳолатлардан келиб чиқиб прагматик маъно фақатгина грамматик ёки лексик воситалар орқали эмас, балки феъл шакллари, мурожаат усуллари ва контекст билан боғлиқ ҳолда шаклланади. Бу айниқса араб ва ўзбек тилларида кузатиладиган муҳим жиҳатлардан ҳисобланади. Бундай шаклланиш жараёни тилнинг функционал имкониятлари ва умумий тузилиш хусусиятларига боғлиқ бўлиб, тилшунослар томонидан чуқурроқ тадқиқ этилиши талаб этилади. Шунингдек, контекстнинг теран таҳлили прагматик маъноларнинг тўғри тушуниш ва шарҳланишида муҳим ўрин тутди.

Методология. Тадқиқотда қиёсий-муқоисавий таҳлил, контент таҳлил ҳамда семантик ва прагматик методлардан фойдаланилди. Ушбу методлар нафақат тадқиқотнинг муҳим жиҳатларини очиқ беришда муҳим аҳамият касб этди, балки маълумотларнинг чуқур таҳлили учун кенг имконият яратди. Матнларда прагматик маънони ифодаловчи воситалар аниқланиб, уларнинг мантикий диди, тузилиши ҳамда лингвистик хусусиятлари ҳар томонлама таҳлил қилинди. Бу усул, ўз навбатида, прагматик маънонинг матнларда нақадар муҳим аҳамиятга эгалигини янада чуқурроқ очиқ бериш имконини берди.

Масалан, ҳар иккала тилда "дарсда қатнашиш" каби мавзуда амалга оширилган таъбирлар турли прагматик функцияларни бажариши мумкин. Ўзбек тилида бу "дарсга қатнашим шарт" (заруриятни билдирса), араб тилида эса «يجب أن أحضر الدرس» (таъкид ёки кераклилик кўрсатилади) шаклида ифодаланади. Ҳар хил тилларда бир хил мавзудаги

таъбирлар турли ўринларда ишлатилганда, уларни талқин этишда маданият ва тил хусусиятларининг таъсири катта. Масалан, араб тилидаги “يجب أن أحضر الدرس” таъбири кўпинча муаллимнинг талабини тасдиқлайдиган ёки унинг аҳамиятлилигини таъкидлайдиган ишорат деб қабул қилиниши мумкин. Бунга қараганда, ўзбек тилидаги “дарсга қатнашим шарт” таъбири шахсий бурчни ёки масъулиятни ифодалашга яқинроқ бўлиб, бу турли контекстларда ўз маъносига эга бўлиши мумкин.

Натижалар ва муҳокама. Ўтказилган таҳлиллардан маълум бўлишича, ўзбек ва араб тилларида прагматик маъно турли лексик, грамматик ва прагматик воситалар орқали ифодаланади. Бу тиллардаги таъкидланган истилоҳлар, фразалар ва жумла структуралари ҳар бир кўринган ғоянинг ҳам лексик уникум бўлишида, ҳам уларнинг реал ҳаётда қандай қабул қилинишида муҳим аҳамият касб этади. Мазкур жараёнда элементларнинг мураккаб ўзаро таъсири ва уларнинг ялпи лингвистик контекстдаги роли тез-тез баҳс қилиниб келинади. Келтирилган мисоллардан мутлақо турли конструктлар ва мантикий тузилмаларни кузатиш мумкин.

Ўзбек тилида: Прагматик маъно кўпинча оҳанг, жумла тузилиши ва иштирокчи муносабатлари орқали ифода этилади. Масалан, “Сизга ёрдам керакми?” саволи орқали сўров билдирилади. Шунингдек, прагматик маъно тингловчи ва гапириш процессининг контекстига ҳам боғлиқ. Айниқса, иштирокчиларнинг ўзаро мамлақати ёки ижтимоий кутилмалари прагматик маънони тушунишда муҳим ўрин тутати. Бунинг устига, оҳанг ва белгиланган вазифалар, тил воситалари прагматик маънода алоҳида аҳамиятга эгадир.

“Дарҳақиқат, бу жуда қизиқ!” каби қавсаковлоб жумлалар, улар қувонарли таассурот уйғотадиган, диққатни жалб этувчи, шунингдек, маъноли ғояларни намоён этувчи ифода воситалари сифатида тавсия этилади ёки қизиқишни янада кучайтириш вазифасини бажаради.

Араб тилида: “عليك أن تستمع جيداً” (“Сен яхши эшитишга мажбурсан”) шаклида ўргатиш ёки маслаҳат функциясини бажаради, чунки самарали мулоқотда тинглаш муҳим ўрин тутати. Ҳар қандай муваффақиятли алоқа учун аввал тинглаш ва мулоҳаза қилиш жараёни ўта муҳим саналади, чунки бу ёш болаларга ҳам, катталарга ҳам билим бериш жараёнида алоҳида аҳамият касб этади.

Кречес формаларида “إن شاء الله” (“Агар Аллоҳ хоҳласа”) маданий ва диний воситалардан бири бўлиб хизмат қилади ва у мусулмонлар ўртасида Аллоҳнинг иродаси ҳамма ишларни ҳал қилувчи эканини эсга солиш мақсадида қўллинилади. Бу ибора ҳар қандай режаларингиз, ҳаракатларингиз ва орзуларингиз Аллоҳнинг хоҳиш ва иродасига боғлиқ эканлигини таъкидлашга хизмат қилади. Ушбу ибора мусулмон маданиятида ва кундалик ҳаётда ўзига хос аҳамиятга эга бўлиб, унинг амалий қиймати ва тарбиявий руҳи ўта муҳимдир.

Мазкур тилларда прагматик маънонинг ифодаланишига маданий хусусиятлар ҳам сезиларли даражада таъсир қилади. Масалан, араб тилида “تفضل” (Марҳамат) сўзи турли вазиятларда, жумладан, меҳмондўстлик, ҳурмат кўрсатиш, ёки олдида турган бирон нарсани таклиф қилиш маъносида кўпроқ ишлатилади, ҳақиқий маданий ва маънавий мазмун билан бойитилган. Ўзбек тилида эса мазкур ибора кўпроқ қавсаковлик билан тоқат-назарда чиқарилишга маълум даражада эътибор қаратади, яъни, маданиятга хос табассум билан эътироф этишни кўзлаган. Бу жиҳатлар тилларнинг маданий замирида ётган асосий фарқларни кўрсатади ва улар ўртасидаги алоқа маданий хусусиятларни ҳам ўрганишни тақозо этади.

Хулоса. Тадқиқот натижалари шуни кўрсатадики, ўзбек ва араб тилларида прагматик маънони ифодалашнинг ўзига хос ва умумий томонлари мавжуд эканлиги аниқланди. Ҳар иккала тилнинг ўз маданий ва лингвистик бойликларига хос бўлган ҳолатлари бор экан. Келтирилган мисоллар орқали ушбу ифодалаш усуллариининг бой маданий ва лингвистик хусусиятларига янада аниқлик киритилгани таъкидланди. Бу ҳолат орқали маълум бўладиган нуқта шундаки, ушбу тилларда прагматик маънони ифода этиш воситаларининг турли хил кўринишлари нафақат уларнинг уникаллигини намоён қилган, балки хорижий тилларни ўрганишда ўзига хос ёндашувни талаб қилинишини ҳам кўрсатади. Қолаверса, хорижий тилларни ўрганиш жараёнида ушбу тилларнинг бой маданий ва маънавий хусусиятларини ҳам чуқурроқ идрок этиш учун асосий омил бўлиб хизмат қилиши мумкин.

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ПРОИЗВЕДЕНИЕ «МИРАДЖНАМЕ» НА ТЮРКСКОМ ЯЗЫКЕ

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Аннотация. “Меърож” Аллоҳ таоло сўнгги пайгамбари Муҳаммад соллаллоҳу алайҳи васалламни Қуддуси шарифдан юқорига яъни, Ўзининг ҳузурига кўтаришидир. Шу ҳодисага бағишлаб ёзилган асарлар “Меърожнома” деб аталади. Бунинг сингари асарлар дастлаб араб адабиётида яратилди. Кейинчалик форс ва туркий адабиётда ҳам “Меърожнома”лар мустақил асар сифатида шакллана борди. Шунингдек, ушбу асарнинг туркий таржималари ҳам пайдо бўла бошлади. Илмий мақоламизда туркий тилга таржима қилинган “Меърожнома” асарининг маншунослик тадқиқи ҳам ёритилди.

Калим сўзлар: *temuriylar, muqova, nastaliq, qolyozma, ilk manba, tarjima*

Аннотация. «Мирадж» - это вознесение последнего Пророка Мухаммада (мир ему и благословение Аллаха) из Иерусалима в небеса к Аллаху. Произведения, посвященные этому событию, называются «Мираджнама». Подобные произведения изначально были созданы в арабской литературе. Позднее в персидской и тюркской литературе «Мираджнама» сложилась как самостоятельное произведение. Также начали появляться тюркские переводы этого произведения. В нашей научной статье также рассматривается текстологическое исследование произведения «Мираджнама», переведенного на тюркский язык.

Ключевые слова: *Тимуриды, обложка, Насталик, рукопись, первоисточник, перевод*

Abstract. "Meraj" is the ascension of the last Prophet Muhammad (peace and blessings of Allah be upon him) from Jerusalem to heaven to Allah. The works dedicated to this event are called "Mirajnama". Such works were originally created in Arabic literature. Later in Persian and Turkic literature, Mirajnamas were formed as an independent work. Turkic translations of this work also began to appear. Our scientific article also examines the textual study of the work "Mirajnama", translated into the Turkic language.

Keywords: *Timurids, cover, Nastaliq, manuscript, the main source, translations*

Введение. Как известно все произведения, созданные на мусульманском Востоке, начинались с «хамд»а (восхваления всевышнего) и «наът»а (восхваление пророка). Необходимо отметить, что хамд и наът являются неотделимой частью произведения и помогают понять мировоззрение автора. По содержанию наът можно условно разделить на две группы:

1. Наътывасфа (описания, восхваления);
2. Наъты мираджнаме.

В наътахвасф описывались общие качества, характер и благие дела пророка.

После принятия турками ислама тема вознесения пророка на небо получила широкое распространение. Она представлена во многих произведениях турецкой литературы: в произведениях как авторов классической литературы: так и в турецком устном народном творчестве. Спектр произведений широк — от стихотворений, где тема вознесения только упоминается или описывается вкратце, до самостоятельных произведений, посвященных исключительно этой теме. Короткие стихотворения, повествующие о вознесении пророка Мухаммеда на небо, называются мираджийе, а стихотворения, содержащие детальное повествование — Мираджнаме.

Мираджнаме представляет собой произведение стихотворного или прозаического характера, в котором вознесение на небо описывается детально [Akar 1987, 7–61]. Особенно много произведений на эту тему было создано с XIV по XX вв. в Анатолии. Это в основном авторские произведения: либо мираджийе в сборниках стихотворений на разные темы, либо Мираджнаме, специально посвященные данному сюжету.

Материалы и методы. Одно из произведений, в котором освещаются события мираджа, называется «Мираджнаме», его тюркская версия дошла до нас. Науке известна тюркская версия произведения «Мираджнаме», рукописи которой написаны уйгурской и арабской письменностью: Рукопись, написанная уйгурскими буквами, в настоящее время хранится во Французской Национальной библиотеке в Париже (Suppl. Turc., 190). Эта рукопись состоит из произведений «Мираджнаме» и «Тазкирату-л-авлиё» Фаридидина Аттора. Произведение «Мираджнаме» начинается на 1b странице рукописи и заканчивается на странице 69a, а с 70 по 264 — «Тазкирату-л-авлиё». В части «Мираджнаме» 58 миниатюр, а части «Тазкирату-л-авлиё» миниатюр нет. Эта копия рукописи, написанная уйгурской вязью была переписана в 840 году хиджры (1436-1437 гг) в Герате Абу Маликомбахши. В конце рукописи есть следующее напоминание: *Tazkirada bitilgän maşayix avliyalarınñ hikayat süzlärü tügatildi. Tarix sekiz yüz qırqta at yıl jumadu-l-axira aynñ onıda Haruda Abu Malik baxşı bitidim.*

Версия произведения «Мираджнаме» на тюркском языке была переведена с «Нахжу-л-фарадис», об этом мы можем узнать из фразы переводчика, написанной после частей хамд и наът произведения: *Emdi bilgil-kim, bu kitabññ atı “Merajnama” türür. “Nahj ul-faradis” atlıq kitabdññ türk tiligü evürdük.* (знай теперь, что название этой книги «Мираджнаме». Перевели мы из книги «Нахджуль-фарадис» на тюркский язык).

Здесь возникает вопрос: «С какого языка переведено произведение «Мераджнаме»?». В рукописи переводчик не приводит данных об этом.

Для внесения ясности целесообразно привести некоторые сведения, связанные с названием и самим произведением «Нахжу-л-фарадис», упомянутым в предисловии «Мираджнаме».

Результаты. Одним из образцов тюркской прозы XIV века является произведение Махмуда бин Али бин ас-Саройи (Булгари) «Нахджуль-фарадис». Это произведение было написано на тюркском языке в столице Золотой Орды городе Сарой в 1357-1358 годах. До нас дошло несколько рукописей произведения, они хранятся в Стамбуле, в Крыме (в Ялте), в Казани и в Санкт-Петербурге.

Произведение «Нахжу-л-фарадис» состоит из четырёх глав, каждая из которых, в свою очередь, состоит из десяти частей. Каждую часть автор начинает хадисом на арабском языке. Несмотря на то, что произведение «Нахджуль-фарадис» — это произведение религиозно-нравственного содержания, дающее сведения о законах ислама, о предписаниях и о обязательствах ислама, в нём много этнографических и исторических сведений.

Стамбульский список очень хорошо сохранился и состоит из 222 листов, т.е. 444 страниц. Формат рукописи 34 x 25 см., а чистого текста 25 x 19 см. Каждая страница содержит по 17 строк. Как явствует из предисловия к опубликованному фото, бумага рукописи имеет темно-кремовый цвет. Основной текст написан черными чернилами, а название глав и разделов, а также некоторые собственные имена и выражения написаны красными чернилами. Почерк неразборчивый насх. Харакаты везде, даже над словами, написанными красными чернилами, черные, что свидетельствует о том, что они поставлены впоследствии, после

полной переписки всего текста. Зеки Велиди в вышеупомянутом сообщении по поводу этих харакатов пишет, что харакаты ставили в соответствии с произношением этих слов в Хорезме, другой человек, а не переписчик. Это – второй довод З.Велиди, говорящий в пользу написания рукописи в Хорезме. Однако вышеупомянутый нами факт о цвете чернил, которыми поставлены харакаты наталкивает на мысль о том, что сама рукопись могла быть написана в одном месте, а харакаты впоследствии в другом, быть может и в Хорезме, или просто хорезмийцем согласно своему произношению. Кроме того в данном случае речь может идти лишь о данной копии, а не об оригинале. Об этом более точно можно будет говорить после соответствующей текстологической работы над всеми имеющимися в нашем распоряжении рукописями.

Обсуждение. Значение названия книги можно понять по следующему пояснению, данному в конце произведения: *Bu kitābkā “Nahj ul-farādis” deyü ism qılındı, ma’nisi uṣṭaqlarnıñ aṣuq yolı temäk olur.*

Как видно из приведенного выше предложения, произведение написано на тюркском языке. Однако автор озаглавил своё произведение арабским «Нахджуль-фарадис», значение которого *“uṣṭaqlarnıñ aṣuq yolı”*, то есть «открытая дорога к раю// картины рая».

Э.Н.Наджип, исследовав это произведение, приводит следующие сведения: В вводной части известного «Мирадж-наме», который в XIII веке был переведен с арабского языка на тюркский, переводчик говорит, что данное произведение является переводом «Нахджуль-Фарадис». Однако, здесь мы имеем дело лишь со случайным формальным совпадением названий совершенно различных по содержанию произведений. Эти слова переводчика ввели в заблуждение и французского филолога Павет де Куртейля (Pavet de Courteille), который данное, вполне оригинальное произведение ошибочно считал переводом с арабского, откуда был переведен вышеупомянутый «Мирадж-наме».

Эта же оговорка переводчика или, быть может, мнение Павет де Куртейля в свою очередь ввело в заблуждение и С.Е. Малова, который на 96 странице своих «Памятников древнетюркской письменности» утверждал, что: «Кстати «Мирадж-наме» является переводом сочинения «Картины рая» (Нахджуль-Фарадис)». Далее на следующей странице С.Е.Малов пишет, что: «Не этого ли Мирадж-наме» автором является Али оглы Махмуд Булгарский (XIV в.), упоминаемый Марджани в его «Истории Казани и Булгар». По-видимому, С.Е.Малов не имел возможности проверить данное сообщение, сопоставляя содержание тюркоязычного «Нахджуль-Фарадис» с «Мирадж-наме».

Удивительно как легко распространяется иногда в научном мире не в достаточной степени проверенные факты. А.Самойлович в кратком своем предисловии к вышеупомянутому труду Якуба Кемаля пишет: «Представляет большой интерес также сделанное мне профессором С.Е.Маловым указание на то, что сочинение «Нахджуль-Фарадис» упоминается в предисловии к чагатайской обработке «Мирадж-наме», изданной французским тюркологом Павет де Куртейлем».

Однако мы не присоединяемся к его мнению о том, что «произведение «Мираджнаме» уже в XIII веке было переведено с арабского на тюркский», тем более, что ещё нет точных доказательств перевода произведения с арабского языка на тюркский. Ещё один важный факт: Как мы сказали выше, в «Мираджнаме», изданной Паветом де Куртейлем в Париже, в начале части о путешествии в рай и ад после фразы *“İmam Bağavî rahmatu’llahî ‘alayhî Masâbih atliq kitabında bü hâdisni keltirmiş türür”* «Имам Багавий в своей книге «Масобих» приводит этот хадис» написано *“Farsi bitildi”*, то есть «написано по-персидски». На наш взгляд, это может стать основой для вывода о том, что произведение «Мираджнаме» является переводом произведения «Нахджу-л-фарадис», написанного на персидском языке.

Об этом пишет также ученый тюрколог Янош Экман: «Арабский текст хадиса, который должен был быть перед частью о путешествии в рай и ад, пропущен из-за невнимательности переписчика-каллиграфа. Тюркский переводчик не посчитал нужным приведение этого хадиса на персидском языке и написал «написано на персидском языке», то есть сократил до

заметки. Если бы произведение было бы написано на арабском языке, то эта заметка ничего не значила бы».

Мнение Я. Экмана о том, что источник произведения «Мираджнаме» написан на персидском языке, на наш взгляд достойно внимания, но его мнение о том, что «арабский текст хадиса, который должен был быть перед частью о путешествии в рай и ад, пропущен из-за невнимательности переписчика-каллиграфа», не совсем правильное. По нашему мнению, не приведение хадиса на арабском языке не результат невнимательности переписчика, а отсутствие этого текста в произведении «Нахжу-л-фарадис», написанном на персидском и ставшем источником для тюркского «Мираджнаме», а точнее в произведении приведён хадис не на арабском, а на персидском языке.

Заключение. Однако до сих пор не найден персидский вариант произведения «Нахжу-л-фарадис», ставшего основой для произведения «Мираджнаме», а также не найдена копия «Нахжу-л-фарадис» на арабском языке. Уникальность текста «Мираджнаме» на тюркском языке показывает, что тюркская школа каллиграфии имеет долгую историю. «Мираджнаме» – один из редких письменных памятников в изучении узбекской текстологии, литературы и искусство каллиграфии, написанных в период Тимуридов.

Тюркская версия «Мираджнаме» – это не только произведение религиозно-нравственного содержания, он является ценным памятником истории тюркской литературы.

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ИННОВАЦИОННЫЕ МЕТОДЫ ПАРАЛЛЕЛЬНОГО КОРПУСА В ПЕРЕВОДЕ ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЫ

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Annotatsiya. Ushbu tadqiqotda badiiy matnlarni parallel korpus tahlili asosida o'rganuvchi tahliliy platforma ishlab chiqilgan. Bu platforma machine learning, statistik qayta ishlash va sintaktik ajratish usullaridan foydalanib, asarlarning asl va tarjima nusxalari o'rtasidagi funksional va uslubiy bog'liqliklarni aniqlash imkonini beradi. Metodologiyaning amaliy sinovlari sintaksisning aniqligini va uslubiy moslashuvning izchilligini oshirganini ko'rsatadi. Bu esa innovatsion algoritmik yechimlarni tarjimashunoslik amaliyotiga tatbiq etish istiqbollari ta'kidlaydi.

Kalit so'zlar: parallel korpus, badiiy tarjima, machine learning, statistik tahlil, sintaktik tahlil, algoritmik usullar, madaniy nozikliklar, uslubiy moslashuv

Аннотация. В настоящем исследовании разработана аналитическая платформа, базирующаяся на параллельном корпусном анализе художественных текстов с применением методов машинного обучения, статистической обработки и синтаксического разложения, что позволяет выявить функциональные и стилистические корреляции между исходными и переводными версиями произведений. Эмпирическая проверка методологии демонстрирует повышение точности синтаксиса и консистентности стилистической адаптации, подчеркивая потенциал интеграции инновационных алгоритмических решений в переводоведческую практику.

Ключевые слова: параллельный корпус, художественный перевод, машинное обучение, статистический анализ, синтаксический разбор, алгоритмические методы, культурные нюансы, стилистическая адаптация

Abstract. In the present study, an analytical platform has been developed based on the parallel corpus analysis of literary texts employing machine learning techniques, statistical processing, and syntactic parsing, which enables the identification of functional and stylistic correlations between

source and translated versions of literary works. Empirical validation of the methodology demonstrates enhanced syntactic precision and stylistic consistency in adaptation, thereby underscoring the potential of integrating innovative algorithmic solutions into the practice of translation studies.

Keywords: parallel corpus, literary translation, machine learning, statistical analysis, syntactic parsing, algorithmic methods, cultural nuances, stylistic adaptation, syntactic analysis, algorithmic methods, cultural nuances, stylistic adaptation.

Введение. В динамике эволюционных исследований параллельного корпуса наблюдается трансформация методологических подходов, инициированная эмпирическими трудами А.А.Авдеева [1. с. 143] и Е.В.Суровцевой [2. с. 155], когда первые модели сопоставления оригинальных и переводных версий художественных произведений уступали место комплексным алгоритмическим конструкциям, способным обнаруживать функциональные и стилистические корреляции между текстовыми единицами, выявляемыми посредством статистического синтаксического разложения и алгоритмов машинного обучения, как демонстрировали О.Н.Юсупов [3. с. 19] и А.Н.Гуров [4. с. 82]. Перевод художественных произведений всегда представлял собой проблематику, сопряжённую с множественными тонкостями языковой символики, метафорической структуры, культурных аллюзий и парадигмальных особенностей формирования авторского замысла, что зачастую вызывало диссонанс традиционных переводческих практик, неспособных адекватно адаптировать сложные стилистовые и семантические конструкции, описываемые в исследованиях В.Е.Чернявской [5. с. 138]. Историческая ретроспектива развития параллельных корпусов демонстрирует, как интеграция вычислительных методов и корпусных технологий позволяла достичь существенного прогресса в устранении переводческих инконсистенций, способствуя повышению синтаксической аккуратности и стилистической выверенности текстовых интерпретаций.

Методы. Выбор литературных произведений для формирования параллельного корпуса осуществлялся на основании строгих критериев жанровой и эпохальной принадлежности, языковой специфики и стилистической однородности, при чему использовались алгоритмы автоматизированного отбора и предварительной нормализации текстов; алгоритмический анализ базировался на интеграции модулей машинного обучения, статистической обработки и синтаксического разложения, поддержанных методами автоматического и полуавтоматического выравнивания текстовых пар, а оценка перевода проводилась посредством расчёта метрических параметров, таких как BLEU, в совокупности с экспертной оценкой, реализованной с помощью передовых программных инструментов и платформ.

Результаты исследования представляются посредством комплексной визуализации данных, охватывающей графическое и табличное представление примеров трансформаций, продемонстрированных на фрагментах оригинальных и переводных текстов. Приведённая ниже таблица содержит сравнительный анализ ключевых показателей, отражающих различия традиционных переводческих практик и новаторских методологических подходов, основанных на параллельном корпусном анализе:

Таблица 1.

Сравнительный анализ методов перевода

Показатель	Традиционные методы перевода	Предлагаемые методы параллельного корпуса	Обнаруженные улучшения
Точность синтаксиса	Ручное сопоставление с ограниченным автоматизмом	Автоматизированное выравнивание на основе статистических алгоритмов	Повышение синтаксической адекватности порядка 15 %
Стилистическая адаптация	Субъективная оценка без учета контекстуальных особенностей	Контекстуальное моделирование с использованием машинного обучения	Рост стилистической консистентности примерно на 20 %

Передача культурных нюансов	Ограниченный механизм трансформации метафор и аллюзий	Кросс-корреляционный анализ культурных аллюзий	Улучшение передачи культурного контекста порядка 18 %
Оценка качества перевода	Монокомпонентный метрический анализ	Мультиметрический подход в совокупности с экспертной оценкой	Объективное улучшение общего качества перевода порядка 25 %

Сравнительный анализ традиционных переводческих практик и предложенной параллельной методики выявил значительные преимущества в точности синтаксической реализации и стилистической эквивалентности переведённых текстов, продиктованные возможностями автоматизированного анализа. Применение современных статистических алгоритмов и методов машинного обучения позволило существенно сократить долю типичных ошибок, связанных с некорректной передачей сложных литературных структур, что подтверждается эмпирическими данными, демонстрирующими высокую динамику улучшения качественных показателей перевода при использовании параллельного корпуса. Указанные результаты, опирающиеся на измеримые количественные метрики, свидетельствуют о стабильной динамике повышения качества перевода, подтверждённой статистической достоверностью, что служит надёжным ориентиром для дальнейших исследований в области компьютерной лингвистики.

Обсуждение. Интерпретация полученных данных свидетельствует о существенной потенциале параллельного корпуса в пересмотре традиционных методологий. Сопоставление экспериментальных результатов с опубликованными исследованиями демонстрирует наличие устойчивых корреляционных зависимостей между структурными особенностями исходного текста и эффективностью преобразований, проводимых алгоритмами параллельного анализа, открывая перспективы для междисциплинарного синтеза методологических подходов в переводоведении. Ограничения, выявленные в выборке литературного материала и особенностях алгоритмической обработки текстовых единиц, требуют дальнейшего детального анализа с целью повышения обобщаемости результатов.

Заключение. Полученные экспериментальные данные свидетельствуют о высоком потенциале параллельного корпуса для оптимизации переводческих стратегий, обеспечивая качественную интерпретацию культурных и семантических нюансов художественных текстов. Выявленные ограничения выборки и специфичность алгоритмических процедур определяют необходимость дальнейшего междисциплинарного синтеза в области компьютерной лингвистики и переводоведения для совершенствования адаптивных технологий трансформации текста.

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ПРАГМАТИЧЕСКИЙ ПОТЕНЦИАЛ ЯЗЫКОВЫХ ЕДИНИЦ

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Annotatsiya. Ushbu maqolada insonning til ongining xususiyatlari, uning real dunyodan farqlari va til birliklarining pragmatik ma'nosi yoritilgan. Til pragmatikasi tilshunoslikning yangi yo'nalishlaridan biri bo'lib, nutq egasining real voqelikka, xabarning mazmuniga va tinglovchiga bo'lgan munosabatini o'rganadi.

Kalit so'zlar: til ong, pragmatika, pragmatik ma'no, lingvistik ma'no, ekstralingvistik ma'no, kontekst, sema.

Аннотация. В статье рассматриваются особенности языкового сознания человека, его отличия от реального мира, а также прагматическое значение языковых единиц. Прагматика как новое направление лингвистики изучает отношение говорящего к реальности, содержанию высказывания и адресату.

Ключевые слова: языковое сознание, прагматика, прагматическое значение, лингвистическое значение, экстралингвистическое значение, контекст, сема.

Abstract. This article explores the features of linguistic consciousness, its distinctions from the real world, and the pragmatic meanings of language units. Pragmatics is a relatively new branch of linguistics that examines the speaker's relationship to reality, the content of the message, and the addressee.

Keywords: linguistic consciousness, pragmatics, pragmatic meaning, linguistic meaning, extralinguistic meaning, context, sema.

Языковое сознание человека – удивительный мир, который во многом отличается от реального мира, построенного на теориях и гипотезах. Довольно часто ученые сталкиваются с тем фактом, что общепринятые в конкретном языковом обществе правила и постулаты расходятся именно в языковом сознании, представлении людей разных социальных слоев, возрастов, разного пола, различной гендерной принадлежности.

Прагматика и прагматический смысл языковых единиц в последние годы стали объектом пристального внимания множества отечественных и зарубежных лингвистов. Поскольку интенсивное изучение прагматической проблематики началось относительно недавно, прагматика не является вполне сформировавшейся и хорошо изученной наукой [Рыжова, 2005: 3]. Прагматика рассматривает разные аспекты, касающиеся говорящего, слушающего и взаимоотношений между участниками общения. В работах отечественных и зарубежных исследователей можно встретить много разных подходов к пониманию прагматического смысла. Истоки прагматики лежат в исследованиях Б. Рассела, Ч. Стивенсона, Р. Хэара, Ф. Кифера, Х. Грайса.

Она также была объектом анализа в трудах Д.Д. Каца, Д.Т. Лэнджэндоуэна, Е.М. Уленбека, Н.Д. Арутюновой, В.З. Демьянкова, акад. Ю.С. Степанова, акад. Ю.Д. Апресяна и других. Представим несколько дефиниций прагматики, предложенных различными учеными:

1) конкретизация значения в контексте. Тут прагматика отождествляется с теорией «семантической реализации». По мнению этих исследователей, данное направление лингвистики описывает взаимодействие контекста с грамматической структурой, что выражается как конкретизация смысла высказывания в конкретных условиях коммуникации (Д.Д. Кац, Д.Т. Лэнджэндоуэн);

2) соотнесение говорящим применяемых им языковых единиц со своим «Я» (Ю.С. Степанов, В.З. Демьянков); В.З. Демьянков разделяет «наиболее плодотворную», с его точки зрения, точку зрения академика Ю.С. Степанова, согласно которой к прагматике относится языковая функция локации - соотнесение говорящим используемых им знаков со своим «Я».[Степанов, 1981: 332]. Учёный определяет прагматику как «раздел науки, изучающий связный, достаточно протяжённый текст в его развитии — дискурс, который связан с основным субъектом, с «Эго» всего текста, с создающим текст человеком».

Н.Д. Арутюнова сравнивает семантику и прагматику: прагматические теории отличаются от семантических по объекту изучения, способу теоретических обобщений и задачам. Если семантика исследует стабильные отношения конкретных ситуаций употребления (смысловые инварианты), то цель прагматического исследования — анализ и объяснение конкретных случаев использования слов и выражений в речи. Семантика оперирует идеализированным объектом, «теоретической конструкцией», тогда как объект прагматики более индивидуален, эмпиричен. Прагматические теории направлены не столько на выявление связи между языком и действительностью (как семантические), сколько на

раскрытие (объяснение) такого знания субъекта, которое уже имеется в его имплицитной способности [Арутюнова, 1986]. Похожую точку зрения разделяет и Ю.Д. Апресян, трактующий прагматику как «зафиксированное в языковой единице отношение говорящего к реальности, к содержанию сообщения, к адресату» [Апресян, 1995: 136].

Под прагматическим значением, вслед за Ю.Д. Апресяном, мы подразумеваем позицию говорящего по отношению к объектам реальности - положительное или отрицательное восприятие им предметов, процессов или явлений окружающего мира. Прагматическое значение включает субъективное восприятие внеязыковой ситуации говорящим, испытываемые им эмоции и отношение - позитивное или негативное - к части реального мира.

Изучением прагматического значения занимается лингвистическая прагматика. Как область языкознания, эта дисциплина не имеет четких границ, включая комплекс вопросов, связанных с субъектом, адресатом, их взаимодействием в процессе коммуникации, а также ситуацией общения. Наибольшее внимание уделяется говорящему, ведь «категория субъекта - центральная категория современной прагматики» [Апресян, 1995: 226].

Прагматическое значение слова, словосочетания или предложения является компонентом речевых действий, своего рода инструментом, с помощью которого «достигается взаимодействие между общающимися людьми и производится воздействие со стороны говорящего или пишущего на партнеров по общению и совместной предметно-практической или теоретико-познавательной деятельности [Сусов, 1981]». Такое значение позволяет адресату понять, что адресант небезразличен к тому или иному объекту реального мира и желает передать слушателю свое отношение к данной части внеязыковой действительности.

Способность языковых единиц по-разному передавать смысл, который они обозначают, в разных условиях была замечена ещё А.А. Потебнёй, выделившим в слове два типа значений: прямое и переносное [Потебня, 1958: 19]. Прямое значение – это информация, которая ассоциируется с данным словом у всех носителей языка; переносное же значение у каждого представителя языкового сообщества индивидуально по своему составу смысловых элементов. Переносному значению соответствует та часть содержания, которая внеязыковая, экстралингвистическая. В нее входят «научные знания о денотате слова, личные ассоциации, связанные с ним в сознании говорящих...» [Кобозева, 2000: 63]. Переносное значение, в отличие от прямого, имеет столько же различий и особенностей, сколько носителей языка имеют с ним дело, поскольку «...для каждого субъекта речи языковая единица связана со специфической системой образов и представлений, сложившейся на основе личного жизненного опыта» [Кобозева, 2000: 64]. Очевидно, что под прямым значением А.А. Потебня понимал значение наиболее абстрактное, отвлеченное от любых контекстуально-обусловленных «добавлений», а под переносным — такое значение, которое лексическая единица может приобрести в контексте, особенно в усиливающем. Другими словами, прямое и переносное значения слова можно назвать потенциальным (парадигматическим) и фактическим (синтагматическим), соответственно.

Применяя данную классификацию значений лексем, мы, вслед за проф. И.М. Кобозевой, выделяем лингвистическое (ближайшее) и экстралингвистическое (дальнейшее) значения лексических единиц. Оба типа значений участвуют в процессах порождения и понимания лексических единиц в естественных условиях языковой действительности.

Границы экстралингвистического и лингвистического значений весьма неопределенны, и задачей исследования является не их разделение, а выявление точки соприкосновения [Вольф, 1979: 118]. Лингвистическое значение лексической единицы воспринимается практически одинаково всеми носителями языка. Оно основано не только на объективном (сигнификативно-денотативном) содержании лексического значения, но также на коннотации, поскольку в последней заложено отношение не индивидуального человека к элементу внешнего мира, а отношение, закрепленное в данном языковом коллективе [Кобозева, 2000: 92]. Оно вызывает одинаковые ассоциации, а также позитивные или негативные эмоции у всех

носителей данного языка. Экстралингвистическое значение отличается от лингвистического по двум основным признакам.

Во-первых, оно немыслимо без существования лингвистического значения, поскольку ни дополнительные знания об основном значении языковой единицы, ни индивидуальные ассоциации, навеянные языковым и/или внеязыковым контекстом, невозможны без той смысловой основы, которая является базой для наслоения любой добавочной информации. Именно лингвистическое значение выступает в роли настоящей смысловой базы.

Во-вторых, экстралингвистическое значение не имеет четкой смысловой структуры. Будучи зависимым не только от семантической основы языковой единицы – ее лингвистического значения, но и от конкретной ситуации, оно характеризуется актуальным именно в данном случае набором сем, который определяется не только лингвистическим контекстным окружением, но и внеязыковыми событиями, «паралингвистическим контекстом» [Колшанский, 1980: 32]. Настоящая относительная расплывчатость семантической структуры, определяется не только узуальными и системными семами, входящими в системное значение лексической единицы, но также окказиональными и личностными. Окказиональные семы в системное значение лексической единицы не входят, а присоединяются к нему в коммуникативном акте. Возникая в конкретном контексте, эти семы могут существенно изменить значение лексической единицы в речи. Личностные семы существуют только в индивидуальной компетенции говорящего и в число общеизвестных сем не входят. Не следует забывать, что в структуру лингвистического значения прагматическая информация включается, как правило, в том случае, если значение лексической единицы не характеризуется нулевой прагматикой.

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СИМВОЛИКА ЧИСЛА «12» В РОМАНЕ ЛИ САНА «12 ДЕКАБРЯ»

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Annotatsiya. Mazkur maqolada tadqiqotchi tomonidan Li Sanning “12 dekabr” nomli romanida 12 raqami xususiyatlari tahlil qilingan. Asarda takrorlanuvchi 12 raqami ichki hissiyotlar hamda o‘ziga xoslikni anglatadi. Shuningdek, asarning g‘oyaviy mazmunini chuqur anglashda qo‘l keladi, romandagi qahramonlar bilan bog‘liq voqealar mohiyatini tushunishda mihimlik kasb etadi.

Kalit so‘zlar: ramz, 12 raqami, leytmotiv, rok, kompozitsion qurum, nigilizm, taqdir, ma‘naviy tiklanish, falsafiy konsepsiya.

Аннотация. В данной статье автором предпринята попытка раскрыть символику числа «12» в романе Ли Сана «12 декабря». Анализ повторяющегося мотива числа 12 в произведении имеет внутреннее наполнение и особую смысловую нагрузку, позволяет глубже понять идейный замысел произведения, раскрыть скрытый смысл событий, происходящих с главным героем романа.

Ключевые слова: символ, число 12, лейтмотив, рок, композиционная структура, нигилизм, судьба, духовное возрождение, философская концепция.

Abstract. In this article, the author makes an attempt to reveal the symbolism of the number “12” in Lee San’s novel “December 12th”. Analysis of the recurring motif of the number 12 in the work has internal content and a special semantic load, allows you to better understand the ideological intent of the work, and reveal the hidden meaning of the events happening to the main character.

Keywords: symbol, number 12, leitmotif, rock, compositional structure, nihilism, fate, spiritual rebirth, philosophical concept.

На протяжении всей истории человечества числа играли важную роль в различных аспектах жизни. В разных культурах им придавали уникальные, мистические свойства, они обретали глубокий символический смысл: некоторые числа считались символами счастья и удачи, в то время как другие приносили неудачи. В древних цивилизациях, таких как вавилонская, индийская и пифагорейская, числа рассматривались как основа всего существующего. В китайской культуре нечётные числа связаны с *ян*, небом, стабильностью и позитивом, а чётные числа олицетворяют *инь*, землю, переменчивость и негатив.

С древних времен число 12 ассоциировалось с управлением мировой гармонией и всеобщим законом, предназначенным для человечества. Это число можно наблюдать повсюду, от мифологии разных народностей до современных систем измерения времени: 12 олимпийских богов и 12 подвигов Геракла; 12 колен Израиля и 12 апостолов Иисуса; 12 имамов в исламе и 12 колен в буддийской концепции колеса перерождений.

Само по себе число 12 наделено глубоким символическим значением во многих культурах. Его истоки напрямую связаны с самой ранней десятичной системой, созданной шумерами и впоследствии ставшей популярной на Востоке. Двенадцать месяцев в году, 12-летний цикл восточного гороскопа, выделяют 12 зодиакальных знаков и 12 солнечных месяцев (представляющих земные ветви). Существуют 12 лун, двенадцать часов на циферблате часов, при этом минутная стрелка движется в 12 раз быстрее часовой. Кроме того, двенадцатеричная система мер и весов продолжает функционировать в западных странах, – все это подчеркивает универсальность и значимость числа 12, которое связано с циклическими природными процессами и временными рамками.

В ряде культур число 12 ассоциируется с идеалом, целостностью и завершением цикла, так как оно включает как тройку (священное число в различных верованиях), так и четверку (символ стабильности и элементов Земли). В шестнадцатеричной системе, как правильно отмечается, 12, представленное как C, обозначает предел, завершенность и наивысшее значение, которое нельзя превысить в рамках этой системы.

В нумерологии число 12 обладает особым значением и сильным влиянием на личность. По мнению Н.Г. Вороновой «это число, олицетворяющее духовную полноту и гармоническую завершенность» [1, 372 с.]. Те, кто связан с числом 12, могут достичь успеха и духовного роста, благодаря своему уравновешенному и дипломатичному подходу к жизни и взаимодействиям с окружающими.

В этом контексте необходимо отметить, что числу 12 всегда придавалась особая ценность, в различных источниках это число также рассматривается как символ правды. Это вполне оправдано, поскольку оно связано с устройством мира, который никто не осмелится поставить под сомнение.

Исследуя вопросы творчества в модернистском искусстве Затонский Д.В. писал: «...модернистское творчество представляет собой процесс преобразования реальных явлений, событий и проблем в идиомы, символы и знаки – т. е. в абстрактные формы, которые не отображают реальность, а всего лишь символически реконструируют, создавая нечто вроде соответствующего ей настроения» [4, 80 с.].

Особую смысловую нагрузку имеет число 12 в романе известного корейского писателя Ли Сана «12 декабря» о судьбе отдельной личности в процессе его становления и развития в художественном времени и пространстве. Временной координат – 12 декабря, вынесенный в название романа имеет не конкретный, а абстрактный характер, благодаря тому, что число дня не сопровождается названием года. Это не просто случайное число, а скорее, мощный символический элемент, пронизывающий все повествование произведения и формирующий его глубинную композиционную структуру [2, 37 с.].

В рамках произведения повторение даты «12 декабря», связанное с важнейшими событиями в жизни главного героя Х. – его отъездом, возвращением и смертью, усиливает драматизм, акцентируя фатальность этих событий и предопределенность его судьбы.

На самом деле, число 12 выступает в роли своеобразного лейтмотива, который связывает эти три ключевые момента жизненного пути персонажа, создавая ощущение замкнутого

цикла, круговорота, из которого невозможно найти выход. Такой композиционный подход, где повторяющийся элемент числа 12 усиливает чувство судьбоносности, напоминает о цикличности времени и предопределенности, часто встречающийся в мифологических и философских концепциях.

Первое «12 декабря» фокусируется на «уходе» героя Х. из дома после смерти своей жены и ребенка. Он покидает родные места 12 декабря, полный радужных надежд и стремлением к познанию нового опыта: *«однажды 12 декабря, после смерти жены, герой оставил родину» (время «отъезда»)*.

– *«Господин М. без конца смотрел на отплывающий паром, несущий его друга по темно-синему морю, сквозь предрассветный туман, который не оставил ни следа. Это было раннее утро двенадцатого декабря уходящего года»*. [3, 113 р.].

Во второй части романа герой Х. после многолетних скитаний на чужбине возвращается на родину, о которой он так тосковал в первые годы странствий. Символично, что его возвращение в Корею также приходится на 12 декабря, но уже без прежнего энтузиазма, окрашенное горьким опытом и разочарованием. Наряду с неоднократной мыслью о самоубийстве, героя не покидала упрямая мысль о «духовном возрождении», о «жизни, бьющей ключом», он предостерегал себя от того, чтобы впасть в нигилизм.

– *«Часы в моей комнате внезапно пробили двенадцать. В то время слышен звук колокола снаружи. Я написал мой «побег» из тюрьмы. Время освобождения от современного механизма в тело свободы было двенадцать»* [7, 92 р.].

Число 12 – это цифра современных часов, – писатель делает намек на скрытую символику времени. Для буддистов перерождения есть зло и страдание, так что 12 ниданы (в которые входят ещё и факторы из предыдущих жизней) представляются в виде самоподдерживающегося порочного круга, из которого надо суметь выбраться, – это обуславливающие друг друга звенья сансары, колеса перерождений.

Третье «12 декабря» – роковое, кульминационная точка суицидальной смерти Х., уготованная судьбой, после банкротства и опустошения души.

– *«Это число, безусловно, казалось, было памятным (или даже более) праздником в моей жизни»*.

– *«Какое сегодня число?»*

– *«Сегодня? 12 декабря?»*

– *«Да!»*

– *«Прозвучали сигналы. В это время длинный состав движущегося поезда на юг направлялся в их сторону...»* [3, 86 р.].

Акт самоубийства героя – прыжок под поезд – можно рассматривать как окончательного растворения в беспредельности времени, как попытку выйти за пределы заданного жизненного цикла, но в итоге лишь подчеркивающего его неизбежность.

Сам выбор даты 12 декабря можно интерпретировать как художественный приём, позволяющий Ли Сану показать, что жизнь героя замкнута в фатальном круге, выбраться из которого ему не под силу. Данный повтор не просто календарная случайность. В нем, скорее всего, заложена глубокая символика, создающая угнетающую атмосферу предрешенности и несвободы.

Повторение в романе структурной схемы «уход – возвращение – смерть» усиливает это впечатление, превращая число 12 в символ неизбежной смерти и судьбы. Возможно, оно также отражает концепцию кармы и философские идеи о цикличности существования и ответственности за свои поступки.

Такое безнадежное восприятие создает возможности для творчества, чтобы продолжать находить способы разрушения, уничтожения и подрыва современных явлений. Творческий нигилизм трансформирует традиционное понимание «нигилизма» в концепцию возрождения, которая повторяется в романе, использующем 12 декабря в качестве метафорической хронологической точки отсчета.

– «В комнате время по-прежнему шло однообразно. Вдруг его внимание привлёк маленький календарь, который висел на стене напротив. 12 декабря. Эта дата, безусловно, казалась чем-то (и даже более) значимым в его жизни.

– Почему я вернулся сюда? Почему я вернулся сюда?

Но уже не имело смысла искать эту «причину». С трудом он заставил себя подняться. Затем, протянув руку, сорвал лист, на котором значилось число 12.

– Как давно это случилось?

Достав кошелек из одежды, оставленной у кровати, он бережно положил в него сложенный календарный лист и, словно человек, теряющий рассудок, лег, устремив взгляд в потолок. Казалось, кровь вновь медленно начала течь по его венам. Он находился в состоянии полной протрации». [3, 125 р.].

Автор мастерски передает переживание неосознанного животного страха героя Х., а монотонно повторяющиеся строки играют роль заклинания, «сюрреализуя» реальность, раздвоенность собственного «я», – символизируя самого Ли Сана, а также человечество на грани эпохального кризиса.

Все эти трактовки объединены тем, что иллюстрируют духовный мир человека, существующего в состоянии тревоги, поскольку настоящее время представляет собой период сомнений.

Исследование повторяющегося мотива числа 12 в романе Ли Сана «12 декабря» позволяет глубже понять идейный замысел произведения, раскрыть скрытый смысл событий, происходящих с главным героем, открывает новые горизонты для понимания художественного замысла автора и его критике современной западной цивилизации, которая по мнению писателя приводит к разрушению духовно-нравственных ценностей и к постепенной деградации личности.

Таким образом, числа не просто средства для счёта, но и мощные символы, которые пронизывают культуру, философию и даже духовность. В каждой культуре они приобретают свои уникальные значения, создавая богатую палитру интерпретаций и верований, которые продолжают влиять на нас и сегодня.

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МЕТОНИМИЯДА ЭЛЛИПСИСНИГ ТУРИ ВА ИШЛАТИЛИШИ

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Аннотация. Мақола илмий ва сифатли таснифга, медиа матнларини лингвистик ўрганишга асосланган. Нутқнинг функционал усулларини ўрганиш, уларнинг тил хусусиятларини аниқлаш, тил бирликларининг функционал хусусиятларини кашф этиш ва уларни лингвистик фактлар асосида ажратиш замонавий тилишуносликда ҳал қилинишини кутаётган вазифалардан биридир. Матнни яратиш, унинг тузилишини моделиштириш ва бундай фаолият жараёнини ўрганиш билан шуғулланадиган матн лингвистикаси бугунги кунда журналистларни фан сифатида қизиқтиради. Бунинг сабаби шундаки, тилишуослар турли хил тил ва оғзаки анъаналарга асосланган турли омиллар асосида тирик тилнинг ҳозирги ҳолатини тасвирлайдилар. Ишонтириш ва ишонтиришининг коммуникатив воситалари билан бир қаторда, журналистик матннинг бош қаҳрамони унинг баҳоси бўлиб

қолмоқда. Матннинг коммуникатив яхлитлиги муаллифнинг коммуникатив тузилиши ва матннинг асосий зояси ва унинг лингвистик ифодалари ўртасидаги боғлиқлик, шунингдек мақсадни белгилаш ва функционал-семантик нутқ турини танлаш билан таъминланади.

Калит сўзлар: медиа матн, ахборот, медиа, жамият, маданият, дискурсив, социолингвистик, лингвистик бўлмаган таҳлил.

Аннотация. Статья основана на научной и качественной классификации, лингвистическое исследование медиатекстов. Изучение функциональных приемов речи, выявление их языковых особенностей, открытие функциональных свойств языковых единиц и их разделение на основе лингвистических фактов - одна из задач, ожидающих своего решения в современной лингвистике. Текстовая лингвистика, занимающаяся созданием текста, моделированием его структуры и изучением процесса такой деятельности, сегодня представляет интерес для журналистов как наука. Это связано с тем, что лингвисты описывают современное состояние живого языка на основе различных факторов, основанных на широком диапазоне языковых и вербальных традиций. Наряду с коммуникативными средствами убеждения и убеждения главным героем журналистского текста остается его оценка. Коммуникативная целостность текста обеспечивается соотношением коммуникативной структуры автора и основной идеей текста и его языковых выражений, а также постановкой цели и выбором типа функционально-смысловой речи.

Ключевые слова: медиатекст, информация, медиа, общество, культура, дискурсивный, социолингвистический, нелингвистический анализ.

Abstract. The article is based on the scientific and classification of the quality, linguistic research of media texts. The study of functional methods of speech, the identification of their linguistic features, the discovery of the functional properties of linguistic units and their separation on the basis of linguistic facts is one of the tasks awaiting the Solution of modern linguistics. Text linguistics, which deals with the creation of text, the modeling of its structure, and the study of the process of such activity, is of interest to journalists today as a science. This is due to the fact that linguists describe the current state of living language on the basis of various factors, based on a wide range of linguistic and verbal traditions. Along with communicative means of persuasion and persuasion, the main character of a journalist's text remains its evaluation. The communicative integrity of a text is ensured by the relationship between the author's communicative structure and the main idea of the text and its linguistic expressions, as well as the goal setting and choice of the type of functional semantic speech.

Key words: media text, information, media, mass media, culture, discursive, sociolinguistic, non-linguistic analysis.

Мероним воситасида ҳосил бўлган когезия гипоним қўлланишидаги когезияга жуда яқин туради. Мероним ва унинг жуфти ишора қиладиган тушунча ҳам “қисм–яхлит” муносабатини акс эттиради. Мероним иштирокидаги когезия икки турга эга: мероним ва унинг манбаси ишора қиладиган тушунчалар ўзаро мутаносиблашади ёки улар ягона бир тушунчани ифодалайдилар. Ягона бир концептуал майдон бирликлари матнда турли усулларда ўзаро мослашув ва когезия тугунларини ҳосил қилиш имкониятига эга. Бундай муносабатлар лисоний ва концептуал қатламларда бир хилда юзага келади.

Олмошлар, субституциялар ва ҳатто тузилмаларнинг матндаги антецедентлари билан муносабати метономик хусусиятга эга. Ушбу семантик жиҳатдан тўйинмаган шакллар матннинг олдинги қисмида эслатилган яхлит шакл ўрнида қўлланилади. “Шакл ўрнига шакл” ва “тушунча ўрнига тушунча” моделида ҳосил бўладиган метономик кўчимлар когезиянинг грамматик турини воқелантиришда иштирок этади.

Метонимик когезиянинг яна бир грамматик воситаларидан бўлган эллипсис ҳодисаси нутқий тузилмани тўлиқ такрорлашдан сақланиш ҳаракати намунасидир. Эллипсис “айтилмасдан қолган фикр” бўлиб, бироқ ушбу фикр тағмаёнода имплицит тарзда англашилилади (Halliday, Hasan 1976: 142). Худди субституцияда бўлганидек, эллипсис ҳам уч турга бўлинади: от эллипсиси, феъл эллипсиси ва гап эллипсиси.

Қуйидаги мисолларни таҳлил қилиб кўрамиз.

Japan's Meltdown and the Global Economy's (NYT, March 18, 2018).

To test the relationship of laughter of this sort to pain resistance, he did a series of six experiments. In five, participants watched excerpts of comedy videos, neutral videos or videos meant to promote good feeling, but not laughter (NYT, September 13, 2018).

"We left school with a mountain of debt", said he. "Michelle I know had at least \$ 60.000, I had at least \$ 60.000. So when we got together we had a lot of loans no pay" (NYT, April 11, 2018).

Келтирилган мисоллардан биринчиси эълон қилинган мақоланинг сарлавҳаси бўлиб, у иккита отли бирикмадан иборат. Ушбу бирикмалардан иккинчиси "global economy's meltdown" иборасининг эллипсис шаклидир. Иборанинг қисқаришига "Meltdown" бирлигининг олдин эслатилгани туртки бермоқда. Уларнинг ифода планида номувофиклик мавжудлиги аниқ кўриниб турибди: "meltdown" Япония ядровий тизимидаги ҳолатга ишора қилса, унинг тушириб қолдирилган варианты эса ядро реакторида юзага келадиган эриш вазиятидек кескин ҳолатни ифодалайди.

Кейинги мисолдаги "five" ва "experiment number five" (бешинчи тажриба) маъносини тағмаёноли ифодаламоқда. Маълумки, эллиптик шаклларнинг маъносини англаш учун ўқувчи матндаги тўлиқ шаклни топиши лозим. А.Барселонанинг фикрича, сонлар иштирокидаги бирикмаларда сон миқдордан кўра кўпроқ нарса–ҳодисалар тартибига ишора қилади (Barcelona 2005). Шунга биноан, таҳлил қилинаётган гапдаги "five" аслида "the fifth experiment" кўринишини олиши керак. Бу йўсинда ҳосил бўладиган метонимияни А.Барселонага эргашган ҳолда "тартиб сон ўрнига санок сони" моделидаги метонимлар қаторига киритамиз. Бундай метонимик тузилмаларда санок сони бутун бир тузилма ўрнини олиш хусусиятига эгадир.

Учинчи мисолда \$ 60.000 элементи \$ 60.000 of debt ибораси ўрнида қўлланмоқда. Отли бирикманинг от қисми тушириб қолдирилганида тўлиқ бирикма ўрнига унинг алоҳида бир қисми қўлланади ва "қисм яхлит ўрнида" моделидаги метонимия воқееланади.

Феъл эллипсиси юзага келганида ҳам бирикманинг бир қисми тушириб қолдирилади:

A Palestinian attacker wounded seven Israel, one critically, near a Tel Aviv nightclub early Monday, hitting a police checkpoint with a stolen taxi and then stabbing others, police said (NYT, August 29, 2017).

Бу ҳолатда "one" бирлиги "one Israel" бирикмасининг қисқарган шаклидир. Бундай қўлланиш асосида "қисм яхлит ўрнида" метонимик кўчим турибди. Бундан ташқари, "one" ва "critically" узвлари ўртасида ҳам эллипсис муносабати мавжудлиги кузатилади ва бу "бўшлиқ"ни олдинги "a Palestinian attacker wounded seven Israels" тузилмасига таянган ҳолда тўлдириш талаб қилинади. Натижада, "one critically" шакли "one Israeli was wounded critically" кўринишидаги предикатив тузилмага айланади.

Тўлиқ шакл ўрнига унинг бир қисмининг фаоллашуви, одатда, ўқувчининг диққатини янги ахборотга жалб қилиш хизматини ўтайди.

Биз таҳлил қилган материалда гап эллипсиси намуналари жуда кам учради. Бундай ҳолат субституция ва эллипсис асосида юзага келадиган матн когезиясининг расмий мулоқот вазиятида кам қўлланишидан дарак беради. Афтидан, ушбу турдаги когезия воситалари оғзаки нутқ ёки норасмий мулоқот муҳитида кўпроқ фаол бўлса керак.

Ҳарҳолда, оммавий ахборот воситаларида эълон қилинаётган хабарларнинг сарлавҳалари кўпинча эллипсис шаклида бўлишини унутмаслик лозим. Бироқ ҳар қандай эллиптик шакл ҳам матн когезияси вазифасини бажаравермайди. Бундай вазифа бажарилишининг иккита шарт мавжуд, яъни эллипсис матнда фаоллашаётган муносабатлар билан алоқадор бўлиши ва когезияга мойиллик кўрсатиши талаб қилинади. Р.Квирк ва унинг ҳаммуаллифларнинг тушунтиришича, эллипсиснинг тўлиқ шаклини матндан келиб чиқиб тиклаш имконияти мавжуд бўлсагина у когезия воситаси ролини бажаришга қодир (Qurk, et al. 1985).

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