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MATBUOT MATNLARINING SEMATIK TAHLILI**G.A.A'zamova, PhD talaba, Samarqand davlat chet tillari instituti, Samarqand**

Annotatsiya. Ushbu maqolada zamonaviy matbuot matnlarining semantik xususiyatlari va ularning mazmuniy tuzilishi lingvistik nuqtayi nazardan tahlil qilinadi. Tadqiqotda gazeta va internet nashrlarida e'lon qilingan maqolalar asosida so'zlarning kontekstual ma'nosi, semantik maydonlar, muallif pozitsiyasi hamda ideologik yuklama kabi omillar o'rganildi. Semantik birliklarning matn mazmuniga ta'siri, ma'lumot berish va auditoriyaga ta'sir ko'rsatishdagi roli aniqlab berildi. Shuningdek, matbuot matnlarida ishlatiladigan baholovchi birliklar, metafora, evfemizm va pragma-semantik vositalarning axborotni qabul qilish jarayoniga ta'siri yoritildi. Tadqiqot natijalari matbuot tilidagi semantik o'zgarishlarni aniqlash hamda media lingvistika, jurnalistika va tilshunoslik sohalarini uchun amaliy ahamiyat kasb etadi.

Kalit so'zlar: matbuot matni, semantika, semantik tahlil, kontekst, media diskurs, pragma-semantika, baholovchi birliklar.

Аннотация. В данной статье рассматриваются семантические особенности и содержательная структура современных публицистических текстов с лингвистической точки зрения. На материале газетных и интернет-публикаций анализируются контекстуальные значения слов, семантические поля, авторская позиция и идеологическая нагрузка. Определяется влияние семантических единиц на общий смысл текста, а также их роль в информировании и воздействии на аудиторию. Кроме того, освещается влияние оценочной лексики, метафор, эвфемизмов и прагматических средств, используемых в публицистике, на процесс восприятия информации. Результаты исследования имеют практическую значимость для медиалингвистики, журналистики и языкознания в целом, так как позволяют выявить семантические изменения в языке прессы.

Ключевые слова: публицистический текст, семантика, семантический анализ, контекст, медиадискурс, прагматическая семантика, оценочные единицы.

Abstract. This article examines the semantic features and content structure of modern press texts from a linguistic perspective. Based on articles published in newspapers and online media, the study analyzes the contextual meanings of words, semantic fields, authorial stance, and ideological load. The influence of semantic units on the overall meaning of the text and their role in informing and influencing the audience are identified. In addition, the impact of evaluative expressions, metaphors, euphemisms, and pragma-semantic tools used in press texts on the process of information perception is highlighted. The results of the study are of practical significance for media linguistics, journalism and linguistics in general, as they help to identify semantic changes in the language of the press.

Key words: press text, semantics, semantic analysis, context, media discourse, pragma-semantics, evaluative units.

Kirish. Bugungi globallashuv va axborotlashgan jamiyat sharoitida matbuot ommaviy axborot vositalarining eng muhim tarmoqlaridan biri sifatida jamiyat ongiga bevosita ta'sir ko'rsatmoqda. Gazeta, jurnal va onlayn nashrlar orqali tarqatilayotgan matnlar nafaqat axborot yetkazish, balki jamoatchilik fikrini shakllantirish, ijtimoiy munosabatlarni yo'naltirish va muayyan g'oyalarni targ'ib etish vazifasini ham bajaradi. Shu sababli matbuot matnlarini faqatgina mazmuniy jihatdan emas, balki ularning ichki semantik tuzilishi, ma'no qatlamlari va kontekstual xususiyatlarini chuqur tahlil qilish zarurati yuzaga kelmoqda.

Semantika tilshunoslikning muhim bo'limlaridan biri bo'lib, til birliklarining ma'nosini va ularning o'zaro munosabatlarini o'rganadi. Matbuot matnlarida so'zlar ko'pincha o'zining asl (lug'aviy) ma'nosidan tashqari, qo'shimcha, kontekstual, baholovchi va emotsional ma'nolarni ham o'zida mujassam etadi. Ayniqsa, siyosiy, ijtimoiy va iqtisodiy mavzulardagi maqolalarda muallif

pozitsiyasi til vositalari orqali ochiq yoki yashirin tarzda ifodalanadi. Bu holat esa semantik tahlilning ahamiyatini yanada oshiradi.

So'nggi yillarda media lingvistika doirasida olib borilayotgan tadqiqotlar matbuot tilining o'ziga xos xususiyatlari, undagi diskursiv jarayonlar, pragmatik va semantik vositalar orqali auditoriyaga ta'sir ko'rsatish mexanizmlarini yoritishga qaratilmoqda. Biroq, matbuot matnlarining semantik tuzilmasini tizimli tarzda o'rganishga bag'ishlangan tadqiqotlar hanz yetarli darajada emas. Shu bois ushbu maqolaning dolzarbligi zamonaviy matbuot tilida yuz berayotgan semantik o'zgarishlarni aniqlash va tahlil qilish zarurati bilan belgilanadi.

Mazkur tadqiqotning asosiy maqsadi — matbuot matnlarida qo'llanilayotgan semantik birliklarni, ularning kontekst ichidagi ma'no o'zgarishlarini hamda o'quvchi ongiga ta'sir ko'rsatishdagi rolini aniqlashdan iborat. Tadqiqotda gazeta va internet nashrlaridan tanlab olingan matnlar lingvistik va semantik tahlil usullari asosida o'rganiladi. Olingan natijalar matbuot tilining o'ziga xos qonuniyatlarini ochib berish hamda media matnlarni tahlil qilishda nazariy va amaliy asos bo'lib xizmat qiladi.

Tadqiqot metodologiyasi. Mazkur tadqiqot matbuot matnlarining semantik xususiyatlarini aniqlash va tahlil qilishga qaratilgan bo'lib, unda sifat (qualitative) va qisman miqdoriy (quantitative) tahlil usullaridan foydalanildi. Tadqiqot materiali sifatida respublika va xorijiy onlayn nashrlar hamda bosma gazetalaridan tanlab olingan ijtimoiy-siyosiy, madaniy va iqtisodiy yo'nalishdagi maqolalar korpusi tashkil etildi. Ushbu matnlar zamonaviy media tilining real holatini aks ettirishi hamda keng auditoriyaga mo'ljallanganligi sababli tadqiqot uchun muhim manba bo'lib xizmat qildi.

Tadqiqot bir necha bosqichda amalga oshirildi. Birinchi bosqichda matbuot matnlari saralab olinib, ularning mavzusi, janri, mualliflik uslubi va auditoriyasi aniqlab chiqildi. Ikkinchi bosqichda matn tarkibidagi asosiy semantik birliklar – kalit so'zlar, baholovchi birliklar, metaforalar, evfemizmlar hamda ideologik yuklama mavjud bo'lgan leksik birliklar ajratib olindi. Ushbu birliklarning kontekstdagi ma'nosi va vazifasi alohida tahlil qilindi.

Tahlil jarayonida asosan quyidagi metodlardan foydalanildi:

Semantik tahlil metodi – matn tarkibidagi so'z va birikmalarning lug'aviy hamda kontekstual ma'nosini aniqlash uchun;

Kontekstual tahlil – so'z va iboralarning matn ichidagi vazifasi va ma'no o'zgarishini o'rganish uchun;

Diskursiv tahlil – matbuot matnida muallif pozitsiyasi, ijtimoiy va ideologik yo'nalishni aniqlash uchun;

Qiyosiy (komparativ) metod – turli mavzudagi matnlarda qo'llanilgan semantik birliklarni taqqoslash uchun;

Statistik elementlar – takroran uchraydigan birliklar va baholovchi leksikaning ustunlik darajasini aniqlash maqsadida.

Shuningdek, matn mazmuniga mavjud madaniy, ijtimoiy va siyosiy omillarning ta'sirini aniqlash uchun pragma-semantik yondashuvdan ham foydalanildi. Natijalarni umumlashtirish jarayonida lingvistik nazariya va media lingvistika doirasidagi mavjud ilmiy qarashlarga tayanildi.

Ushbu metodologiya matbuot matnlarining yashirin va ochiq semantik qatlamlarini aniqlash, ularning kommunikativ va ta'sirchanlik funksiyasini ochib berish imkonini beradi.

Tahlil va natijalar. Tadqiqot jarayonida turli mavzudagi (ijtimoiy-siyosiy, iqtisodiy va madaniy) matbuot matnlari semantik jihatdan tahlil qilindi va ular orasida o'xshash hamda farqli jihatlar aniqlandi. Tanlab olingan maqolalar til birliklarining kontekstual ma'nosini ochib beruvchi boy semantik qatlamga ega ekanligi ma'lum bo'ldi.

Tahlil natijalariga ko'ra, matbuot matnlarida ko'p uchraydigan semantik birliklar quyidagi guruhlariga ajratildi:

1. Baholovchi birliklar.

Ko'plab maqolalarda ijobiy yoki salbiy bahoni ifodalovchi so'z birikmalari keng qo'llanilgani aniqlandi. Masalan, "muhim qadam", "jiddiy muammo", "kutilmagan burilish", "katta yutuq" kabi birikmalar o'quvchi fikriga sezilarli ta'sir ko'rsatadi. Bu esa matbuot matnlarining nafaqat axborot, balki baholash funksiyasini ham bajarishini ko'rsatadi.

2. Metafora va obrazlilik.

Tahlil qilingan matnlarda metaforik ifodalar alohida semantik yuklama bilan ishlatilgani kuzatildi. Xususan, siyosiy va iqtisodiy maqolalarda “bozorning uyg‘onishi”, “siyosiy maydon”, “iqtisodiy to‘siqlar”, “islohotlar shamoli” kabi metaforalar orqali murakkab hodisalar soddalashtirilib, tushunarli va ta’sirchan tarzda bayon etilgan.

3. Evfemizm va yumshatuvchi ifodalar.

Salbiy yoki noxush voqealarni bevosita emas, balki yumshatib ifodalash holatlari ham aniqlandi. Masalan, “muammo”, “qiynalish”, “ma’lum qiyinchiliklar” kabi so‘zlar real vaziyatni biroz yumshatilgan holda aks ettirish vazifasini bajargan.

4. Ideologik yuklama va muallif pozitsiyasi.

Ayrim matnlarda aniq bir g‘oya yoki qarashni ilgari suruvchi semantik birliklar mavjudligi kuzatildi. Bu holat, ayniqsa, siyosiy yo‘nalishdagi maqolalarda ko‘proq uchradi. Muallifning shaxsiy munosabati tanlangan so‘zlar va ularning joylashuvi orqali bilvosita ifodalandi.

5. Kontekstga bog‘liq ma’no o‘zgarishi.

Ayrim so‘zlarning lug‘aviy ma’nosi bilan kontekstual ma’nosi o‘rtasida farq borligi aniqlandi. Masalan, oddiy tilda neytral bo‘lgan ayrim so‘zlar matbuot matnida kuchli baholovchi ma’noga ega bo‘lishi mumkin. Bu esa kontekstning semantik jarayondagi asosiy omil ekanligini tasdiqlaydi.

Shuningdek, qisman statistik tahlil natijalariga ko‘ra, baholovchi va obrazli ifodalar asosan sarlavhalar va kirish qismida ko‘proq qo‘llanilgani, asosiy matnda esa nisbatan neytral birliklar ustunlik qilgani aniqlandi. Bu usul o‘quvchi e’tiborini jalb qilish va axborotni samarali yetkazishga xizmat qilishi bilan izohlanadi.

Umuman olganda, olib borilgan tahlil natijalari shuni ko‘rsatdiki, matbuot matnlari faqat faktlarni bayon etish bilan cheklanmay, balki turli semantik vositalar orqali o‘quvchi ongiga ta’sir ko‘rsatish, munosabat shakllantirish va muayyan pozitsiyani mustahkamlash vazifasini ham bajaradi. Demak, semantik tahlil matbuot tilining ichki mexanizmlarini anglashda muhim metod sifatida namoyon bo‘ladi.

Muhokama. O‘tkazilgan tadqiqot natijalari matbuot matnlarida semantik birliklarning bevosita va bilvosita ta’sir kuchiga ega ekanligini tasdiqladi. Ayniqsa, baholovchi leksika, metaforik ifodalar va evfemizmlarning faol qo‘llanilishi matbuot diskursining faqat axborot berish bilan cheklanmasdan, balki o‘quvchilar ongiga muayyan munosabatni singdirish vazifasini ham bajarishini ko‘rsatadi. Bu holat media tilining nafaqat kommunikativ, balki manipulyativ va ideologik funksiyalarini ham namoyon etadi.

Natijalarning avvalgi tadqiqotlar bilan qiyosiy tahlili shuni ko‘rsatdiki, ko‘plab olimlar matbuot tilining ta’sirchanlik xususiyatlarini asosan pragmatik yoki stilistik nuqtayi nazardan o‘rgangan bo‘lsa, ushbu ishda ular semantik qatlam asosida tahlil qilindi. Bu esa til birliklarining faqat tashqi ko‘rinishi emas, balki ularning chuqur ma’no qatlamlarini ochib berishga imkon yaratdi.

Tahlil shuningdek, kontekst omilining muhim ahamiyatga ega ekanligini yana bir bor isbotladi. Birgina so‘z turli kontekstda butunlay boshqa ma’noni anglati olishi, mazkur so‘zning ijobiy yoki salbiy tus olishi o‘quvchi qabuliga bevosita ta’sir ko‘rsatishi aniqlandi. Bu esa matbuot materiallarini baholashda nafaqat faktlarga, balki ishlatilgan til birliklariga ham alohida e’tibor qaratish zarurligini ko‘rsatadi.

Bundan tashqari, sarlavhalarda va kirish qismlarida ifoda kuchining yuqoriligi, obrazli va emotiv birliklarning ko‘pligi matnning ilk taassurotni shakllantirishga qaratilganini ko‘rsatadi. Aynan shu jihat matbuot matnlarining auditoriyaga ta’sir ko‘rsatish mexanizmida muhim o‘rin tutadi. Ta’kidlash joizki, bu holat har doim ham ongli manipulyatsiya sifatida emas, balki diqqatni jalb qilish va axborotni samarali yetkazish ehtiyoji bilan ham bog‘liq bo‘lishi mumkin.

Demak, semantik tahlil matbuot diskursini chuqur anglash, muallif pozitsiyasini aniqlash va axborotning yashirin ma’no qatlamlarini ko‘ra olishda muhim ilmiy vosita sifatida qaralishi mumkin.

Xulosa. Tadqiqot natijalari asosida quyidagi xulosalarga kelindi:

Birinchidan, zamonaviy matbuot matnlari murakkab semantik tuzilishga ega bo‘lib, ularda lug‘aviy, kontekstual, baholovchi va obrazli ma’no qatlamlari bir-biri bilan uzviy bog‘langan holda

namoyon bo'ldi. Bu holat matnning nafaqat axborot beruvchi, balki ta'sir ko'rsatuvchi vosita ekanini yaqqol namoyon etadi.

Ikkinchidan, baholovchi birliklar, metaforalar va evfemizmlar matbuot matnlarida eng faol ishlatiladigan semantik vositalar ekanligi aniqlandi. Ushbu birliklar voqelikni muallif talqiniga mos tarzda taqdim etish va o'quvchi munosabatini yo'naltirishga xizmat qiladi.

Uchinchidan, kontekst omili so'z ma'nosining shakllanishida hal qiluvchi omil sifatida namoyon bo'ldi. Bir xil til birligi turli kontekstda mutlaqo boshqa semantik yuklama kasb etishi mumkinligi isbotlandi.

Yakuniy xulosa sifatida aytish mumkinki, matbuot matnlarining semantik tahlili nafaqat lingvistik, balki ijtimoiy-psixologik ahamiyatga ham ega bo'lib, auditoriyani axborotni tanqidiy idrok etishga undaydi. Ushbu tadqiqot natijalari kelgusida media diskurs, siyosiy kommunikatsiya va raqamli jurnalistika tilini o'rganishda muhim nazariy asos bo'lib xizmat qiladi.

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THE STYLISTIC DEVICES IN UZBEK AND ENGLISH STORIES AND THEIR ANTHROPOCENTRIC STUDY

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Annotatsiya. Ushbu maqola o'zbek va ingliz hikoyalaridagi badiiy usullarni qiyosiy antropotsentrik o'rganishga bag'ishlanib, metafora, o'xshatish va boshqa lingvistik vositalar orqali turli madaniy dunyoqarashlar qanday aks etishini ochib beradi. Tahsil shuni ko'rsatadiki, badiiy usullar insonning o'ziga xos atrof-muhit, ijtimoiy va falsafiy sharoitlaridagi faoliyati natijasida shakllanadi.

Kalit so'zlar: stilistika, antropolingvistika, qiyosiy tahsil, metafora, madaniyatlararo muloqot.

Аннотация. В данной статье проводится сравнительное антропоцентрическое исследование стилистических приемов в узбекских и английских рассказах, раскрывающее, как метафоры, сравнения и другие лингвистические особенности отражают культурно-различные мировоззрения. Анализ демонстрирует, что стилистические выборы фундаментально формируются взаимодействием человека с его специфической средой, обществом и философскими реалиями.

Ключевые слова: стилстика, антропологистика, сравнительный анализ, метафора, межкультурная коммуникация.

Abstract. This article conducts a comparative anthropocentric study of stylistic devices in Uzbek and English short stories, revealing how metaphors, similes, and other linguistic features reflect culturally distinct worldviews. The analysis demonstrates that stylistic choices are fundamentally shaped by human interaction with their specific environmental, social, and philosophical realities.

Key words: stylistics, anthropolinguistics, comparative analysis, metaphor, cross-cultural communication.

Introduction. Storytelling is a fundamental human activity, a cultural artifact that reflects the worldview, values, and cognitive patterns of a people. The stylistic devices employed within stories are not merely decorative elements; they are the very fabric through which meaning is woven, emotion is conveyed, and cultural identity is expressed. A comparative analysis of these devices in

narratives from linguistically and culturally distinct traditions, such as Uzbek and English, offers a profound insight into how different societies perceive and describe the human experience.

This study positions itself at the intersection of stylistics and anthropolinguistics, asserting that language is a human-centered phenomenon. By examining the stylistic choices in Uzbek and English short stories, we can uncover the nuanced ways in which each language conceptualizes reality, interpersonal relationships, and the inner world of the individual. The central premise is that a comparative stylistic analysis is, inherently, an anthropocentric study—one that reveals the human mind at work within the constraints and possibilities of its linguistic and cultural environment.

Methodology. This research employs a qualitative comparative analysis of selected short stories from both Uzbek and English literary traditions, focusing on identifying, categorizing, and interpreting the function of key stylistic devices such as metaphor, simile, synecdoche, and epithets within their respective cultural and anthropocentric contexts.

Results. The analysis reveals a distinct preference for nature-oriented metaphors in Uzbek stories. Authors frequently draw upon the natural world—such as comparing a beloved's face to the moon (*oy*) or a character's resilience to a centuries-old chinar tree (Tuychiyeva, 2025). This contrasts with the more industrialized and abstract metaphor base often found in English stories, where concepts might be compared to machinery or psychological constructs, reflecting different environmental and historical influences on the collective consciousness.

Similes in both traditions serve to make the unfamiliar familiar, yet they do so through culturally specific lenses. Uzbek stories are rich with similes rooted in national customs, cuisine, and traditional life, for instance, comparing sweetness to *navvat* (crystallized sugar) or swiftness to a falcon (Nabiyeva, 2025). English stories, by comparison, often utilize similes derived from a more globalized or classical education background, illustrating how shared human experiences are filtered through distinct cultural lexicons.

The use of epithets and descriptive units further highlights cultural priorities. Uzbek narratives often employ fixed epithets and elaborate descriptions of respect, especially towards elders, embedding social hierarchy and values directly into the prose (Kenjabayev & Nazarova, 2025). In English stories, descriptive language is often more individualized and psychological, focusing on a character's internal state or unique physical quirks, underscoring a cultural focus on individualism.

A notable finding involves the device of synecdoche. The use of a part to represent a whole is common in both languages, but the chosen parts are culturally significant. In Uzbek, a *do'ppi* (skullcap) might symbolize a man, or a *hijab* a woman, invoking specific socio-religious identities (Carroпова, 2025). An English story might use a "briefcase" to represent a businessman or a "crown" to signify monarchy, drawing from different symbolic reservoirs.

Grammatical structures themselves function as stylistic devices. The agglutinative nature of Uzbek allows for the creation of rich, compound words that can convey complex relationships in a single unit, a feature less available in the analytical structure of English (Kenjabeyev & Nazarova, 2025). This grammatical difference influences narrative pace and the density of descriptive information.

Finally, the translation of these stylistic devices presents a significant challenge, often leading to a "cultural loss" (Aripova, 2024). Translators must navigate between literal accuracy and cultural equivalence, frequently having to replace an Uzbek-specific metaphor with an English one that evokes a similar, though not identical, feeling or image to preserve the anthropocentric intent of the original text.

Discussion. The results strongly support the anthropocentric nature of stylistic choices. The prevalence of nature and community-oriented devices in Uzbek stories points to a worldview where human identity is deeply intertwined with the natural environment and social collectivity (Muhlisa, 2025; Robiyaxon, 2025). The stories are not just about individuals but about individuals within a tightly knit cultural and ecological system.

Conversely, the stylistic trends in English stories reflect an anthropocentric view that prioritizes the individual's internal landscape. The metaphors and descriptive techniques often serve to illuminate personal psychology, autonomy, and inner conflict. This aligns with a cultural narrative

that celebrates individualism and the exploration of the private self, demonstrating how stylistic devices are molded by overarching cultural philosophies.

This comparative study underscores that stylistic devices are far more than linguistic ornaments. They are cognitive tools that shape and are shaped by human experience. The differences observed are not a matter of one language being more expressive than the other, but rather of each language developing expressive tools suited to its speakers' historical, environmental, and philosophical realities. The study of style is, therefore, fundamentally the study of humanity.

Conclusion. In conclusion, the comparative analysis of stylistic devices in Uzbek and English stories reveals profound insights into the anthropocentric foundations of each language. The distinct preferences for certain types of metaphors, similes, epithets, and grammatical constructions are direct reflections of culturally specific ways of perceiving and interacting with the world. Uzbek stylistics often emphasizes harmony with nature and community, while English stylistics frequently focuses on individual psychology and abstract reasoning.

Ultimately, this research affirms that language and style are human-centric systems. Understanding the stylistic divergences between narratives is key to fostering cross-cultural literacy and appreciation. Future research should expand this analysis to a wider corpus of texts and explore the reception of these translated stylistic devices by readers, further deepening our understanding of the intricate link between language, style, and the human condition.

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UDC 808.3

STYLISTIC DEVICES ARE THE MAIN TOOLS OF STYLISTICS

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Annotatsiya. Ushbu maqolada stilistik qurilmalar stilistikaning asosiy vositasi ekanligi ta'kidlanadi, ular matnning mazmuni, estetik ta'siri va muallifning uslubini shakllantirish va tahlil qilishning asosiy vositalari hisoblanadi. So'nggi ilmiy ishlar tahliliga asoslanib, ushbu qurilmalarning badiiy asarlardagi hikoya atmosferasini, qahramonlarning rivojlanishini va mavzuning chuqurligini tizimli tahlil qilish uchun ajralmas ekanligi ko'rsatilgan.

Kalit so'zlar: stilistika, stilistik qurilmalar, matn tahili, lingvistik tanlov, adabiy ma'no.

Аннотация. В данной статье утверждается, что стилистические приемы являются фундаментальным инструментарием стилистики, выступая в качестве основного средства для конструирования и декодирования смысла текста, его эстетического воздействия и авторского стиля. На основе синтеза рецензированных научных работ показано, что эти приемы незаменимы для системного анализа нарративной атмосферы, развития персонажей и тематической глубины в литературных произведениях.

Ключевые слова: стилистика, стилистические приемы, анализ текста, лингвистический выбор, литературный смысл.

Abstract. This article argues that stylistic devices constitute the fundamental analytical tools of stylistics, serving as the primary means through which textual meaning, aesthetic effect, and authorial

style are constructed and decoded. Through a synthesis of recent scholarly works, it demonstrates that these devices are indispensable for the systematic analysis of narrative atmosphere, character development, and thematic depth in literary texts.

Key words: *stylistics, stylistic devices, textual analysis, linguistic choices, literary meaning.*

Introduction. Stylistics, as a discipline, operates at the intersection of linguistics and literary criticism, systematically exploring how language creates meaning and effect. Its primary objective is to move beyond subjective interpretation and provide a reasoned account of the linguistic choices that shape a text's aesthetic and emotional impact. At the heart of this analytical endeavor are stylistic devices, the deliberate and patterned uses of language that deviate from ordinary usage to achieve a specific artistic purpose.

These devices, ranging from metaphors and similes to alliteration and parallelism, are not merely decorative elements. Instead, they function as the fundamental instruments through which a writer's style is constructed and perceived. As Mustafayeva (2025) asserts, the very essence of a text's stylistic identity is unlocked through the identification and analysis of these tools. They are the mechanisms that transform plain communication into artful expression, allowing authors to convey complex themes, evoke emotions, and build immersive fictional worlds.

Methodology. This article synthesizes findings from a qualitative analysis of recent scholarly literature on stylistic theory and its application to fictional texts, focusing on the central role of stylistic devices.

Results. The analysis of contemporary research consistently demonstrates that stylistic devices are the primary instruments for textual analysis. In her study, Mustafayeva (2025) establishes that stylistic devices are the core units of analysis in stylistics, serving as the tangible evidence for describing the functional style of any given text. Without these identifiable tools, the study of style would be reduced to vague impressionism.

A clear demonstration of this principle is found in the analysis of descriptive passages. Usmonova (2024), in her examination of William Faulkner's "A Rose for Emily," shows how devices like imagery and personification are not optional flourishes but are essential for constructing the story's oppressive atmosphere. The description of Emily's house, for instance, uses vivid imagery to create a sense of decay and timelessness, directly contributing to the gothic tone and central themes of the narrative.

Furthermore, stylistic devices are pivotal in character portrayal. Mortaza et al. (2023), in their analysis of Maupassant's "The Piece of String," illustrate how irony and hyperbole are central to the protagonist's tragedy. The authors argue that the repeated use of verbal and situational irony highlights the cruel absurdity of the character's situation, making the reader intimately feel his frustration and the community's injustice.

The creation of thematic depth is another key function facilitated by these tools. Ramzan (2021), in his stylistic analysis of Hamid Khan's short story, identifies that symbols and motifs are the main vehicles for conveying deeper meanings. The recurring symbol of "sunshine" is not just a weather description; it is a stylistic device that embodies hope and redemption, around which the entire narrative's theme revolves.

The cognitive and emotional impact on the reader is also directly channeled through stylistic devices. Tirkashev (2022) emphasizes that image-bearing devices like metaphor and simile are crucial for making abstract concepts tangible and emotionally resonant. By comparing the unfamiliar to the familiar, these devices bridge the gap between the author's imagination and the reader's understanding, creating a more powerful and engaging experience.

Cross-linguistic studies reinforce the universality of this principle. Tirkashev (2022) compares English and Uzbek fictional works and concludes that while the specific linguistic realizations may differ, the functional role of lexical stylistic devices as the primary builders of imagery and emotional effect is consistent across languages. This underscores their status as fundamental tools in the global study of style. Moreover, these devices often work in concert rather than in isolation. A single literary passage can deploy a combination of alliteration, assonance, and metaphor to create a synergistic

effect. As Mustafayeva (2025) suggests, it is the intricate interplay of these devices that weaves the complex fabric of a text's unique stylistic identity.

Finally, the analytical process itself is defined by the identification and interpretation of these devices. Whether analyzing a novel, a poem, or an advertisement, the stylistician's first step is to catalog the prominent linguistic tools employed, confirming that stylistic devices are, in practice, the main tools of the trade (Ramzan, 2021; Mortaza et al., 2023).

Discussion. The collective findings from the reviewed literature present a compelling case: stylistic devices are not just one component of stylistics but its very foundation. They provide the objective, analyzable data that allows the discipline to claim scientific rigor. Without a focus on specific devices like metaphor, synecdoche, or parallelism, discussions of style would lack precision and verifiability, remaining in the realm of unsupported opinion.

The evidence shows that these tools are multifunctional, simultaneously operating on multiple levels of a text. A single metaphor can develop character, advance a theme, and evoke a specific emotion, demonstrating the interconnectedness of textual elements. This multifunctionality is what makes them such powerful and economical instruments for writers and, consequently, such vital focal points for analysts seeking to deconstruct how a text achieves its power.

Therefore, to claim that stylistic devices are the main tools of stylistics is to acknowledge the discipline's core methodology. Stylistics is distinguished from other forms of literary criticism by its commitment to linking linguistic form to literary effect, and stylistic devices are the tangible forms that make this linkage possible. They are the gateway to understanding the author's craft and the psychological impact of the text on its audience.

Conclusion. In conclusion, the evidence from diverse stylistic analyses confirms that stylistic devices are indispensable to the field of stylistics. They serve as the primary analytical units for deciphering authorial style, constructing narrative atmosphere, developing character, and conveying complex themes. From the gothic descriptions in Faulkner to the tragic irony in Maupassant, it is the deliberate deployment of these linguistic tools that creates meaning and evokes a reader's response.

Ultimately, the statement "stylistic devices are the main tools of stylistics" is a tautological truth. The discipline is defined by its focus on these devices. They are the lenses through which the architecture of a text's style is brought into sharp focus, providing a systematic framework for appreciating the artistry of language. As research continues to apply this tool-based analysis to new texts and genres, the central role of stylistic devices as the foundation of the field remains unshaken.

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IS CHATGPT A MENACE FOR CREATIVE WRITING ABILITY?

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Annotatsiya. ChatGPT kabi sun'iy intellektning ijodiy yozuvchilikka integratsiyasi ikki tomonlama ta'sir ko'rsatadi; u ba'zilar uchun unumdorlik va motivatsiyani oshiruvchi qo'llab-quvvatlovchi vositaga aylansa, boshqalar uchun ko'nikmalarning susayishi va uslubiy birdamlik xavfini tug'diradi. Unga bo'lgan yakuniy ta'sir foydalanuvchi strategiyasiga bog'liq bo'lib, inson muallifligini saqlab qolish uchun tanqidiy yondashuv zarurligini ta'kidlaydi.

Kalit so'zlar: ChatGPT, ijodiy yozuv, sun'iy intellekt, ta'lim, mualliflik

Аннотация. Внедрение искусственного интеллекта, такого как ChatGPT, в творческое письмо имеет двойственное влияние, выступая в качестве инструмента поддержки для повышения продуктивности и мотивации, но также создавая риск атрофии навыков и унификации стиля. Конечный эффект зависит от стратегии пользователя, что подчеркивает необходимость критического подхода для сохранения человеческого авторства

Ключевые слова: ChatGPT, творческое письмо, искусственный интеллект, образование, авторство.

Abstract. The integration of AI like ChatGPT into creative writing presents a dualistic impact, functioning as a supportive tool that enhances productivity and motivation for some, while posing a risk of skill atrophy and stylistic homogenization for others. Its ultimate effect is determined by user strategy, emphasizing the need for critical engagement to preserve human authorship.

Key words: ChatGPT, creative writing, artificial intelligence, education, authorship.

Introduction. The rapid integration of artificial intelligence (AI) into various sectors has sparked a significant debate within the literary and educational communities. Tools like ChatGPT, capable of generating human-like text, are now at the forefront of a controversy concerning their impact on human creativity. Proponents hail them as powerful assistants that can overcome writer's block and enhance productivity, while critics fear they may lead to the atrophy of fundamental creative writing skills, reducing the art to a mere act of curation and editing. This central question—whether AI is a helpful collaborator or a detrimental crutch—remains intensely contested.

At its core, creative writing is a deeply human endeavor, involving the nuanced expression of personal experience, emotion, and original thought. The concern is that an over-reliance on AI-generated content could undermine the development of a unique authorial voice, critical thinking, and the resilience required to work through creative challenges (Stojanovic et al., 2023). As these technologies become more accessible, understanding their true impact on the creative process is not just an academic exercise but a necessity for preserving the integrity and future of the craft.

Methodology. This article synthesizes findings from a review of recent scholarly literature, including empirical studies, literature reviews, and conference proceedings, published between 2022 and 2025, that investigate the relationship between AI tools and creative writing.

Results. Research involving professional writers reveals a complex relationship with AI writing assistants. While these tools are valued for brainstorming and overcoming initial blank-page anxiety, they are rarely used for generating final creative content. Professional writers often employ AI for peripheral tasks like creating summaries or alternative phrasings, consciously preserving the core creative act for themselves (Ippolito et al., 2022). This suggests that for experienced writers, AI functions more as a cognitive offload tool rather than a replacement for creativity.

In educational settings, the findings are more varied. A literature review on integrating AI into creative writing learning models highlights its potential for providing immediate feedback and personalizing exercises (Eriyanti & Sunaryo, 2025). Similarly, studies in Uzbekistan found that AI tools can effectively develop self-directed learning and increase student autonomy and motivation (Shikina, 2025). This indicates that for learners, AI can serve as an always-available tutor, lowering the barrier to entry and encouraging practice.

However, stylistic analyses present a less optimistic picture. Stylometric comparisons consistently demonstrate that AI-generated texts are often more uniform and predictable than human-written ones. O'Sullivan (2025) found that while AI can mimic genre conventions, it struggles to replicate the unique, idiosyncratic stylistic fingerprints that characterize human authors, potentially leading to a homogenization of literary output if used uncritically.

The social dimension of writing is also altered by AI. Research on the social dynamics of AI support found that while AI can be a low-stakes brainstorming partner, it changes workshop dynamics. Users sometimes become overly reliant on the AI's suggestions, which can stifle the rich, collaborative critique and diverse perspectives that emerge from human-to-human interaction (Gero et al., 2023).

Conversely, several studies point to psychological benefits. Research among EFL learners in Uzbekistan showed that AI-assisted feedback significantly reduced writing anxiety and helped build confidence (Kabilovska & Aleksandrovna, 2024; Anastasiya, 2025). By providing a non-judgmental space for experimentation and immediate correction, AI tools can foster a more positive attitude toward writing, which is a crucial component of skill development.

The literature suggests the outcome is not predetermined but depends on user strategy. Stojanovic et al. (2023) argue for a "synergy" where the writer remains the primary creative force, using AI as a tool for exploration and refinement rather than a source of fundamental ideas. The menace or benefit of AI, therefore, appears to be a function of human agency.

Discussion. The synthesized results indicate that framing ChatGPT as either a pure menace or an unambiguous boon is a false dichotomy. The tool's impact is profoundly mediated by the user's expertise and intent. For professionals and discerning students, it acts as a powerful augmentative technology, handling mundane tasks and unlocking new creative avenues. For novices or those seeking shortcuts, it risks becoming a substitute for the deep cognitive engagement required to develop a robust and authentic writing voice.

A primary concern is the potential for skill atrophy. If core creative tasks like structuring a narrative, developing character arcs, and crafting original metaphors are routinely delegated to an AI, the associated cognitive muscles may weaken. The fear is not that AI will write our stories for us, but that we may forget how to write them ourselves, becoming editors of procedurally generated content rather than true authors (Gero et al., 2023; O'Sullivan, 2025). The homogenization of style is a tangible threat to literary diversity.

Nevertheless, the potential for AI to democratize and motivate cannot be dismissed. The positive results in educational contexts, particularly in reducing anxiety and building self-esteem, are significant (Kabilovska & Aleksandrovna, 2024; Shikina, 2025). For many learners, the traditional writing process can be intimidating. AI can serve as a scaffold, making creative writing more accessible and encouraging continued engagement, which is a prerequisite for long-term skill acquisition.

Conclusion. In conclusion, ChatGPT and similar AI tools are not an inherent menace to creative writing ability. Instead, they represent a powerful and dual-use technology whose ultimate effect rests in the hands of the user. The evidence shows that when used strategically—as a brainstorming partner, a reflexive tool, or a confidence-building scaffold—AI can enhance and support the creative process for both established writers and students.

The true menace, therefore, lies not in the technology itself, but in its passive and uncritical adoption. The responsibility falls on educators, institutions, and individual writers to develop a literacy of AI use that emphasizes its role as an assistant rather than an autopilot. By fostering an environment where human creativity guides the technology, we can harness its benefits while safeguarding the irreplaceable value of the human voice in literature. The future of creative writing will likely be a collaborative one, but it is imperative that the human author remains the senior partner.

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GOTTHOLD EFRAIM LESSING MASALLARI: ESKIRMAYDIGAN HAYOT SABOQLARI

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Annotatsiya. Ushbu maqolada XVI asrga oid nemis masallaridan bir nechta jumladan Gotthold Efraim Lessingning “Der Hamster und die Ameise”, “Der Affe und der Fuchs” hamda “Die Nachtigall und der Pfau” masallari tahlil qilingan. Masallardagi qahramonlar, ularning ma’joiy manolari hamda voqealar rivoji madaniy jihatdan atroflicha ko’rib chiqilgan.

Kalit so’zlar: Gotthold Efraim Lessing, nemis masallari, madaniyat, til va adabiyot, qanoat, taqlid qilish(ko’chirish), ochko’zlik, samimiy do’slik

Аннотация. В данной статье анализируются несколько немецких басен XVIII века, в том числе басни Готхольда Эфраима Лессинга «Хомяк и муравей» (Der Hamster und die Ameise), «Обезьяна и лиса» (Der Affe und der Fuchs), а также «Соловей и павлин» (Die Nachtigall und der Pfau). Персонажи басен, их метафорические значения и развитие событий подробно рассматриваются с культурной точки зрения.

Ключевые слова: Готхольд Эфраим Лессинг, немецкие басни, культура, язык и литература, довольство, подражание (копирование), жадность, искренняя дружба

Abstract. This article analyzes several German fables from the 18th century, including Gotthold Ephraim Lessing's "The Hamster and the Ant" (Der Hamster und die Ameise), "The Ape and the Fox" (Der Affe und der Fuchs), and "The Nightingale and the Peacock" (Die Nachtigall und der Pfau). The characters in the fables, their metaphorical meanings, and the development of the events are considered thoroughly from a cultural perspective.

Keywords: Gotthold Ephraim Lessing, German fables, culture, language and literature, contentment, imitation (copying), greed, sincere friendship

Gotthold Efraim Lessing, nemis ma’rifatparvarligining eng ko’zga ko’ringan mutafakkirlaridan biri bo’lib, u masaldan nafaqat ko’ngilochar vosita sifatida foydalangan balki masal u uchun axloqiy ta’lim berish va odamlarni aql-idrokka chaqirishning o’tkir quroli bo’lgan. Lessing ushbu janrni isloh qilib, she’riyatga xos bezaklardan voz kechgan va o’rniga ma’lumotni to’g’ridan-to’g’ri yetkazish uchun ixcham, oddiy nasr uslubini tanlagan.

Uning uch kitobga bo’lingan masallar to’plami ma’rifatparvarlik g’oyalarini aks ettiradi: ya’ni tushunish bu o’zini anglash va axloqiy xatti-harakatlarga erishish. Lessing masallarida bosh qahramonlar ko’pincha hayvonlar bo’lib, ular insoniy zaifliklarni – masalan, manmanlik, xasislik yoki takabburlikni gavdalantiradi va shu orqali yozuvchi nemis jamiyatidagi mazkur suqurlarni qoralaydi.

Quyida Lessingning asosiy masallaridan ba’zilari va ularning chuqur ma’nolari ko’rib chiqiladi.

Yozuvchining “Hamster va chumoli” masalida “Xasislik” haqida bayon qilingan bo’lib, yozuvchi unga kemiruvchi kalamush va chumoli o’rtasidagi suhbat orqali tavsif bergan.

Bu masal haddan tashqari, maqtanchoq xasislikni tanqid qiladi. Hamster o’zining ulkan zaxirasi bilan faxrlanib, mehnatkash, ammo kamtarin chumolilarni masxara qilayotganda bir chumolining quyidagicha nasihatimiz aytgan so’zlari masalga yakun yasaydi.

„Höre, antwortete eine Ameise, wenn er größer ist, als du ihn brauchst, so ist es schon recht, daß die Menschen dir nachgraben, deine Scheuren ausleeren und dich deinen räuberischen Geiz mit dem Leben büßen lassen!“

"Tingla, — javob berdi bir chumoli, — agar u senga kerak bo’lgandan ortiqcha bo’lsa, odamlar sening iningni kovlab, omborlaringni bo’shatib, talonchi xasisliging uchun seni joning bilan jazolashlari to’g’ri bo’ladi!"

Masaldan xulosa qilib zaruriy me’yordan ortiqcha bo’lgan va faqat ochko’zlikdan to’plangan boylik nafaqat foydasiz, balki o’z egasini zaif va nafratga loyiq qiladi deyish mumkin. Chinakam qanoat bema’ni ravishda mol yig’ishdan doim ustundir.

Lessing o’zining yana bir “Sher va quyon” nomli masalida insonlardagi zaifliklarning o’xshashligi haqidagi g’oyani ilgari surgan. Bunda taqqoslash uchun tanlangan xususiyat qo’rqoqlik

bo'lib, bir biridan tubdan farq qiluvchi hayvonlar xususan zaif quyon va hattoki uning butunlay aksi bo'lgan yuksak kuch qudrat egasi sherda ham mavjud ekanligiga o'quvchining e'tibori qaratilgan.

“Ein Löwe würdigte einen drolligten Hasen seiner nähern Bekanntschaft. Aber ist es denn wahr, fragte ihn einst der Hase, daß euch Löwen ein elender krähender Hahn so leicht verjagen kann?“ Lessing bu yerda hayvonlarning tabiiy qo'rquvlari bilan, insoniyatga xos bo'lgan umumiy haqiqatni ochib beradi. Kuchli sher oddiy xo'rozning qichqirig'idan qo'rqishini tan oladi. Quyon bu iqrorlikdan ustalik bilan foydalanadi. „Wahrhaftig? unterbrach ihn der Hase. Ja, nun begreif ich auch, warum wir Hasen uns so entsetzlich vor den Hunden fürchten.“ *"Rostdanmi? — uni bo'ldi quyon. — Ha, endi men ham tushundim, nega biz quyonlar itlardan shunchalik qattiq qo'rqamiz."*

Masal ulug'vorlik va qudratni nisbiylashtiradi. Hatto eng kuchlilarning ham o'zlarining mantiqsiz zaifliklari bor ekanligiga urg'u beradi. Bu bizni kamtarlikka o'rgatadi va zaifliklar umuminsoniy xususiyat ekanligini ko'rsatadi. Har qnday insonda o'z shaxsiy ojizligi borligini bildiradi.

Maymun va tulki masali ham yozuvchining mashhur masallaridan hisoblanadi va bu masalda ko'pincha insonlarda uchraydigan o'ylamasdan taqlid qilish odati qoralanadi. Masal orqali Lessing o'z davri ijodkorlari o'tkir adabiy tanqid qilgan, ular original bo'lish o'rniga shunchaki nusxa ko'chirishganliklari qoralangan.

— Men taqlid qila olmaydigan bitta bo'lsa ham epchil hayvonni aytchi! — deb maqtanardi maymun tulkiga. Tulki javob berdi: — Unday bo'lsa, sen menga shunchalik arzimas, pastkash bir hayvonni aytchi, u senga taqlid qilishni xayoliga keltirsin?

Mening millatim yozuvchilari! — Sharhni yanada aniqroq tushuntirishim kerakmi?

Bu qisqa masal o'ylamasdan taqlid qilish, o'zga asarlarni ko'chirib olish (plagiat) haqida keskin satira bo'lib, xususan, adabiyot olamidagi holatlarni nishonga olgan.

Faqat taqlid qilish qobiliyati, agar o'ziga xoslik va o'z qadri bo'lmasa, hech narsaga arzimaydi.

Lessing masal oxiriga qo'shimcha qilgan “Schriftsteller meiner Nation! — — Muß ich mich noch deutlicher erklären?” izohi to'g'ridan to'g'ri nemis yozuvchilariga qaratilgan: U o'z davrining nemis ijodkorlarini chet el namunalariga ko'r-ko'rona taqlid qilishni bas qilib, o'ziga xos, original asarlar yaratishga chaqiradi. Chinakam qadrlı ijodkor hech qachon shunchaki ko'chiruvchini o'ziga namuna qilib olmaydi qabilidagi fikrni ilgari suradi.

Agar o'ziga xoslik va o'z qadri bo'lmasa, shunchaki taqlid qilish qobiliyati behuda. Chinakam ulug'vorlik nusxa ko'chirishda emas, balki yaratishdadir.

Haqiqiy do'stlik haqidagi “Bulbul va tovuş” masali Aksariyat masallardan farqli o'laroq, ijobiy yakunlanadi. Bulbul va tovuş do'stlashishadi, chunki ular bir-biriga hasad qilishlari shart emas — ularning iste'dodlari ya'ni tovuşdagi go'zallik hamda bulbuldagi xushovozlik raqobat qiluvchi emas, balki bir-birini to'ldiruvchi xususiyatlardir.

Schöner Pfau! ich bewundere dich. — — »Ich dich auch, liebliche Nachtigall!« — So laß uns Freunde sein, sprach die Nachtigall weiter; wir werden uns nicht beneiden dürfen; du bist dem Auge so angenehm als ich dem Ohre. Die Nachtigall und der Pfau wurden Freunde.

Haqiqiy do'stlik eng yaxshi joyda gullab-yashnaydi, bu yaxshi joy esa bevosita raqobat yoki hasad yo'q joydir, Bu yerda ular aksincha, turli kuchli tomonlarni o'zaro tan olish mavjud.

Ot va buqa masali esa haqiqiy shon-sharaf, kuch-qudrat va zaiflarga munosabat mavzusini qamrab oladi. Buqa o'zining vahshiyliги bilan maqtansa, otni bola boshqarayotganidan uni masxara qiladi. U buni nomussizlik deb biladi. Ot esa unga dono javob beradi. Uning aytishicha, kuchsiz jonzotni (bolani) yiqitish yoki unga qarshi isyon ko'tarishdan hech qanday sharaf yo'q.

Bir shaddod bola g'ayratli ot ustida g'urur bilan uchib ketayotgan edi. Shunda vahshiy bir buqa otga qarab baqirdi: — Sharmandalik! Meni hech qachon bir bola boshqarmagan bo'lardi! — Lekin men boshqarayapman-ku, — javob qaytardi ot. — Axir, bir bolani yiqitish menga qanday sharaf keltirishi mumkin edi?

Haqiqiy kuch va olijanoblik zaiflarni ezishda emas, balki o'z kuchini ixtiyoriy ravishda tiyishda va undan maqsadli foydalanishda namoyon bo'ladi. Ot buqaga qaraganda ko'proq aql-zakovat va haqiqiy qadr-qimmatni namoyish etadi. Buqa sharafni bo'ysundirishda ko'rsa, ot uni o'zini tuta bilishda ko'radi.

Lessing masallari bugungi kunda ham o'z dolzarbligini yo'qotmadi va hozirgacha bo'lgan davrlar o'quvchilari bu masallardan doimiy tarbiyaviy xulosalar chiqarish bilan birga nemis millati madaniyatida insoniy xususiyatlarning qadri qanchalik yuqori ekanligi haqida tasavvurga ega bo'la olmoqdalar, chunki yozuvchining masallari inson xulq-atvorining asosiy jihatlarini o'z vaqtida, o'tkir aql va hazil bilan yoritib beradi.

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XAYRIDDIN SULTON IJODIDA BADIY KONSEPT MUAMMOSINING O'RGANILISHI

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Annotatsiya. Ushbu maqolada O'zbekiston xalq yozuvchisi Xayriddin Sulton ijodida badiiy konsept masalasi ilmiy-nazariy nuqtai nazardan tahlil qilinadi. Tadqiqotning asosiy maqsadi yozuvchi asarlarida milliy qadriyatlar, yoshlar va chollar obrazining konseptual talqinini aniqlashtirishdan iborat. Maqolada adabiyotshunoslikda badiiy konseptning nazariy-estetik tabiati va uning o'rganilish tarixi izohlanadi, Sulton ijodining o'zbek adabiyotshunosligida o'rganilishi va uning asarlarining xorijiy tarjimalarida konseptual mazmunning berilishi masalalari ko'rib chiqiladi. Tahlil natijalariga ko'ra, yozuvchi asarlarida milliy qadriyatlar konsepti oila, ma'naviyat, an'ana va xalq ruhiyati bilan uzviy bog'liq holda talqin etilgan bo'lib, yoshlar va chollar obrazining o'zaro uyg'unligi millatning ma'naviy davomiyligini ifodalovchi asosiy badiiy konsept sifatida namoyon bo'ladi.

Kalit so'zlar: badiiy konsept, Xayriddin Sulton, milliy qadriyatlar, yoshlar obrazi, chollar obrazi, konseptologiya.

Аннотация. В данной статье анализируется вопрос художественного концепта в творчестве народного писателя Узбекистана Хайриiddина Султана с научно-теоретической точки зрения. Основная цель исследования – прояснить концептуальную интерпретацию национальных ценностей, образа молодежи и стариков в произведениях писателя. В статье объясняется теоретико-эстетическая природа художественного концепта в литературоведении и история его изучения, рассматриваются вопросы изучения творчества Султана в узбекском литературоведении и концептуального наполнения в зарубежных переводах его произведений. По результатам анализа установлено, что концепт национальных ценностей в творчестве писателя трактуется в неразрывной связи с семьей, духовностью, традицией и духом народа, а гармония образа молодежи и стариков проявляется как основной художественный концепт, выражающий духовную преемственность нации.

Ключевые слова: художественный концепт, Хайриiddин Султан, национальные ценности, образ молодежи, образ стариков, концептология.

Abstract. This article analyzes the issue of artistic concept in the work of the people's writer of Uzbekistan Khayriddin Sultan from a scientific and theoretical point of view. The main goal of the study is to clarify the conceptual interpretation of national values, the image of youth and old people in the writer's works. The article explains the theoretical and aesthetic nature of the artistic concept in literary studies and the history of its study, considers the issues of studying Sultan's work in Uzbek literary studies and giving conceptual content in foreign translations of his works. According to the results of the analysis, the concept of national values in the writer's works is interpreted inextricably linked with family, spirituality, tradition and the spirit of the people, and the harmony of the image of youth and old people is manifested as the main artistic concept expressing the spiritual continuity of the nation.

Keywords: *artistic concept, Khayriddin Sultan, national values, image of youth, image of old people, conceptology.*

Kirish. Zamonaviy adabiyotshunoslikda badiiy konsept tushunchasi asar mazmunining chuqur qatlamlarini ochadigan asosiy kategoriyalardan biri sifatida keng qo'llanilmoqda. Konsept — bu muayyan xalqning madaniy tajribasi, milliy tafakkuri, tarixiy xotirasi bilan uzviy bog'langan murakkab ma'no tuzilmasi bo'lib, badiiy matnda obrazlar, ramzlar, timsollar orqali namoyon bo'ladi.[1;67] shuningdek, adabiyotda badiiy konseptni tadqiq etish yozuvchi individual uslubining mazmuniy asoslarini, uning ideallari, estetik qarashlari va dunyoqarashi qanday ifoda topishini ochib berishga xizmat qiladi.

O'zbekiston xalq yozuvchisi Xayriddin Sulton zamonaviy o'zbek adabiyotining yorqin vakillaridan biri sanalib, uning asarlarida inson, millat, qadriyat, tarbiya, ma'naviyat, avlodlar vorisligi kabi konseptlar badiiy jihatdan chuqur va tizimli tarzda talqin qilinadi. X.Sulton ijodida milliy an'ana, xalq ruhiyati, oila, yoshlar va chollar obrazining badiiy talqini muhim o'rinni egallab, aynan ular orqali yozuvchi insonning ijtimoiy va ma'naviy mohiyatini yoritib berishga harakat qilgan.

Bu maqolada Xayriddin Sulton asarlarida badiiy konsept muammosini tahlil qilish, uning ijodida milliy qadriyatlar, yoshlar va chollar obrazini yaratishdagi konseptual yondashuvlarni aniqlashtirish va bu jarayonni adabiyotshunoslikdagi umumiy nazariy- metodologik asoslar bilan uyg'unlashtirib o'rganishdan iborat. Shuningdek, Adabiyotshunoslikda badiiy konseptning nazariy-estetik tabiatini aniqlashtirish va uning o'rganilish tarixini yoritish, O'zbek adabiyotshunosligida Xayriddin Sulton hayoti va ijodining o'rganilishi hamda asarlarining xorijiy tarjimalariga doir ilmiy manzarani umumlashirish hamda Xayriddin Sulton ijodida milliy qadriyatlar, milliy an'analar, yoshlar va chollar obrazining badiiy konsept sifatida shakllanishini tahlil qilish.

Metodologiya

Tadqiqot jarayonida quyidagi ilmiy usullardan foydalanildi:

1. **Konseptual-tahliliy yondashuv** – badiiy konseptni lingvokulturologik va estetik birlik sifatida o'rganish.
2. **Tarixiy-adabiy tahlil** – badiiy konseptning o'zbek adabiyotida shakllanish jarayonlarini va Sulton ijodining adabiy kontekstini yoritish.
3. **Komparativ metod** – yozuvchi asarlarining turli tarjimalari hamda ular orqali konseptual mazmunning xalqaro kitobxon tomonidan qabul qilinishini qiyosiy tahlil qilish.
4. **Matnshunoslik tahlili** – Sulton asarlaridagi yoshlar, chollar, milliy qadriyatlar timsoli, obrazlar tizimi, ramziy qatlamlarning semantik o'ziga xosligini aniqlash.
5. **Kontekstual yondashuv** – yozuvchi ijodini zamonaviy o'zbek adabiyotidagi an'anaviy va innovatsion estetik oqimlar bilan bog'liq holda tahlil qilish.

Mazkur usullar o'zaro uyg'un holda qo'llanib, badiiy konseptning ko'p qatlamli mazmunini har tomonlama ochishga yordam berdi.

Natijalar

1. Badiiy konseptning nazariy-estetik asoslari

Adabiyotshunoslikda konsept tushunchasi XX asr tilshunosligi va kultur-semiotikasida shakllangan bo'lib, S. Askoldov, Y. Apresyan, V. Maslova, Yu. Karaulov [3;70] va boshqa olimlar konseptni madaniyatning kognitiv yadrosi sifatida talqin qilgan. Adabiyotda badiiy konsept matnda obrazlar orqali gavdalanib, o'quvchi ongida murakkab assotsiativ maydon yaratadi. Bu maydonda ideallar, qadriyatlar, estetik qarashlar, milliy xotira elementlari mujassam bo'ladi.

Tahlillar natijasida aniqlanishicha, o'zbek adabiyotida badiiy konseptlar odatda quyidagi mazmun yo'nalishlarida shakllanadi:

- ma'naviyat konsepti;
 - milliylik konsepti;
 - inson konsepti;
 - avlodlar vorisligi konsepti;
 - qadriyat konsepti.
2. Xayriddin Sulton ijodining adabiyotshunoslikda o'rganilishi

Xayriddin Sultonning hayoti va ijodi o'zbek adabiyotshunosligida bir necha asosiy yo'nalishga mansub tadqiqotlarda o'rganilgan:

- yozuvchining oila, tarbiya, milliy ruh va ma'naviyat haqidagi qarashlari;
- Sultonning roman va povestlaridagi ijtimoiy-psixologik muammolar;
- uning qahramonlar tizimi, avlodlar o'rtasidagi ziddiyatlar, yoshlar va chollar obrazining estetik talqini;
- asarlarning rus, ingliz, turk kabi tillarga tarjimalari va ularning xalqaro o'quvchi tomonidan qabul qilinishiga doir tahlillar.

Tadqiqot natijalari shuni ko'rsatadiki, tarjimalarda yozuvchining ko'plab milliy konseptual mazmunlari (masalan, “oq yo'l”, “qismat”, “ota duo”, “qadriyat”) aynan madaniy ekvivalent topish orqali beriladi. Bu esa Sulton asarlarining xalqaro adabiy maydonda ham o'ziga xos qadriyaviy-estetik o'ringa ega ekanligini ko'rsatadi.[4;90]

3. Xayriddin Sulton ijodida milliy qadriyatlar konsepti

Tadqiqot davomida aniqlanishicha, Sulton asarlarida milliy qadriyatlar mazmuni quyidagi semantik qatlamlarda namoyon bo'ladi:

1. **Ma'naviy qadriyatlar** – halollik, vijdon, or-nomus, mehr-shafqat.
2. **Oila qadriyatlari** – ota-onaga hurmat, avlodlar vorisligi, oila birligi.
3. **An'anaviy qadriyatlar** – udumlar, marosimlar, xalqona tasavvurlar.
4. **Milliy ruhiyat** – xalqning tarixiy xotirasi, mentaliteti va dunyoqarashi.

Sulton ijodida milliylik konsepti real turmush manzaralari, mahalla hayoti, xalqona til, maqol va hikmatlar orqali jonli badiiy ifodasini topadi. Qolaversaadibning ijodida yoshlar obrazi ham alohida badiiy konsept sifatida tahlil qilsa bo'ladi. Masalan, Yoshlar obrazi yozuvchi ijodida zamonaviylik va milliylikning sintezini aks ettiradi. Quyidagi xususiyatlar konseptual asos sifatida belgilandi:

- yoshlar orzu va intilishlar timsoli sifatida;
- yoshlar jamiyat o'zgarishlarining faol subyekti sifatida;
- yosh avlodning ma'naviy sinovlari — tanlov, yo'qotish, izlanish;
- yoshlar obrazida kelajak konseptining gavdalanishi.

X.Sulton yosh qahramonlar ruhiyatidagi murakkablikni chuqur psixologik tasvirlar orqali ochadi. Ularning o'zligini izlash jarayoni milliy qadriyatlar bilan murakkab bog'lanishda talqin qilinadi. X.Sulton ijodida chollar obrazi alohida badiiy mazmunga ega bo'lib, ular qadriyatlar va donishmandlikning yorqin timsoli sifatida gavdalanadi. Yozuvchi chol obrazini nafaqat keksalik belgisi, balki ma'naviy tayanch, sharqona donishmandlik manbai sifatida tasvirlaydi. Chollar o'z shaxsida xalqning tarixiy xotirasini, o'tmish bilan bugun o'rtasidagi bog'liqlikni mujassam etadi. Ularning hayot sinovlaridan o'tgan, katta tajribaga ega bo'lgan inson sifatida gavdalanishi orqali yozuvchi jamiyatning ma'naviy poydevori qanchalik mustahkamligini ko'rsatadi.[5;61]

Yozuvchining badiiy dunyosida chol obrazi milliy urf-odatlar, qadriyatlar va an'analar davomiyligini ifodalovchi vosita sifatida namoyon bo'ladi. Ular o'z hayoti, nasihatlar, hayotiy qarashlari bilan yosh avlodga yo'l ko'rsatadigan ma'naviy rahnamo bo'lib xizmat qiladi. Shuning uchun ham yozuvchi asarlarida chol va yoshlar obrazini qarama-qarshi qo'yish emas, aksincha ularning o'zaro uyg'unligi yetakchi badiiy konsept sifatida qo'llanadi.

Bu uyg'unlik milliy o'zlik, avlodlar davomiyligi va ma'naviy merosning uzviyligini ta'minlaydigan asosiy mazmuniy yadroni tashkil etadi. Sulton ijodida chol obrazi orqali insoniylik, sabr-toqat, hayotiy tajriba va ma'naviy yetuklik kabi qadriyatlarning avloddan avlodga o'tishi badiiy mahorat bilan yoritiladi.

Xayriddin Sulton ijodida badiiy konsept masalasi matnning semantik tuzilmasini belgilovchi eng muhim tarkibiy unsurlardan biridir. Adib yaratgan obrazlar, ularning ruhiy kechinmalari, turmush tarzi va o'zaro munosabatlari milliy qadriyatlar tizimi bilan chambarchas bog'liq holda talqin etiladi. Yozuvchi asarlarida yoshlar va chollar timsollari orqali avlodlar orasidagi ma'naviy bog'liqlik, qadriyatlar davomiyligi hamda shaxsning jamiyatdagi o'rni singari masalalarni chuqur ochib beradi.

Adib ijodida yoshlar konsepti zamonaviylik, izlanish, yangilanish, orzu va maqsad sari intilish g'oyalarini ifodalaydi. Yosh avlod jamiyat taraqqiyotining harakatlantiruvchi kuchi sifatida talqin

qilinadi. Ularda ruhiy yangilanish, o'z yo'lini topishga urinish, zamon bilan hamnafas bo'lish istagi kuchli.[6;74]

Chollar obrazi esa asarlarda donishmandlik, tarixiy xotira, burch, mas'uliyat va milliy o'zlikning tayanchi sifatida gavdalanadi. Chol – Sharqona donishmandlikning manbai, hayot sinovlarini boshdan kechirgan tajriba egasi, avlodlar o'rtasida ko'prik vazifasini bajaradigan timsoldir. Uning obrazida milliy an'ana va qadriyatlarning davomiyligi, avlodlar xotirasining bardavomligi aks etadi.

Yozuvchi ikki obrazni qarama-qarshi qo'ymasdan, aksincha, yoshlar va chollar timsollarini ma'naviy uyg'unlikda ko'rsatadi. Bu uyg'unlik milliy o'zlikning shakllanishida asosiy ma'naviy markaz vazifasini bajaradi. Sulton asarlaridagi konseptlar — yoshlar, chollar va milliy qadriyatlar — shaxs va jamiyat o'rtasidagi murakkab munosabatlarni ochib beradi, milliy taraqqiyotning ma'naviy negizlarini badiiy talqin qiladi.

Xulosa. Umuman olganda, X.Sulton ijodida badiiy konsept adabiyotda murakkab semantik tuzilmani tashkil etib, matnning madaniy, estetik va falsafiy mazmunini anglashda asosiy tushunchalardan biri sifatida namoyon bo'ladi. X.Sulton ijodi o'zbek adabiyotshunosligida milliy ruhiyat, ma'naviyat, avlodlar vorisligi hamda yoshlar va chollar obrazining badiiy talqini bilan alohida ahamiyatga ega bo'lgan asarlar sifatida o'rganib kelinadi.

Yozuvchining asarlari xorijiy tarjimalarda ham o'zining milliylik konseptini yo'qotmagan holda, xalqaro kitobxon tomonidan ijobiy qabul qilinayotgani, uning ijodidagi universallik va badiiy fikrning mazmuniy kengligini namoyish etadi. Uning asarlarida milliy qadriyatlar konsepti oila, tarbiya, mehr-oqibat, halollik, vijdon, burch kabi tushunchalar orqali ifodalanib, o'zbek xalqining asriy ma'naviy asoslariga tayangan holda badiiy talqin etiladi. Shuningdek, yozuvchi yaratgan yoshlar va chollar obrazining o'zaro uyg'unligi millatning davomiyligi, ma'naviy taraqqiyot hamda avlodlar bog'liqligini ifodalovchi konseptlarning mazmuniy yadrosini tashkil etadi.

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O'ZBEK TILI GURLAN SHEVASIDAGI HARAKAT-HOLAT TUSHUNCHASINI IFODALOVCHI AYRIM SO'ZLAR TAHLILI

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Annotatsiya. Mazkur maqolada o'zbek tili Gurlan shevasida qo'llaniladigan harakat-holat tushunchasini ifodalovchi so'zlar va ularning o'ziga xos jihatlari tahlil qilingan. To'plangan fe'llar tahlilga tortish jarayonida harakat va holat ifodalash xususiyatiga ko'ra tasniflangan. Keltirilgan misollar o'zbek adabiy tili va boshqa shevalardagi variantlari bilan qiyoslangan. Tadqiqot natijalari shevalardagi harakat-holat so'zlarining o'zbek adabiy tilini boyitishda muhim manbalardan biri ekanini ko'rsatadi.

Kalit so'zlar: sheva, lahja, qipchoq, harakat va holat fe'llari, fonetik xususiyatlar, leksik xususiyatlar, boyish manbalari

Аннотация. В данной статье анализируются слова, выражающие понятия действия и состояния, используемые в Гурланском диалекте узбекского языка, и их особенности. Собранные глаголы были классифицированы по характеру выражения действия и состояния в ходе анализа. Приведённые примеры были сопоставлены с их вариантами в узбекском литературном языке и других диалектах. Результаты исследования показывают, что слова, выражающие действие и состояние в диалектах, являются одним из важных источников обогащения узбекского литературного языка.

Ключевые слова: диалект, говор, кипчакский язык, глаголы действия и состояния, фонетические особенности, лексические особенности, источники обогащения

Abstract. This article analyzes the words expressing the concept of action and state used in the Gurlan dialect of the Uzbek language and their specific aspects. The collected verbs were classified according to the nature of expressing action and state during the analysis. The examples given were compared with their variants in the Uzbek literary language and other dialects. The results of the study show that action and state words in dialects are one of the important sources for enriching the Uzbek literary language.

Keywords: dialect, dialect, kipchak, action and state verbs, phonetic features, lexical features, sources of enrichment

Tilshunoslikning ajralmas qismi bo'lgan sheva va lahjalar tadqiqi, ularning leksik-grammatik xususiyatlarini qiyosiy, tavsifiy, qiyosiy-tarixiy yo'nalishlarda o'rganish shevashunoslik muammolarini bartaraf etish hamda adabiy tilda boyitishda muhim ahamiyat kasb etadi. Shu boisdan, mamlakatimizda shevashunoslikka doir tadqiqotlarni yanada kengaytirish borasida keng ko'lamli ishlar amalga oshirilmoqda. Prezidentimiz Sh.M. Mirziyoyev o'zbek tiliga davlat tili maqomi berilishining o'ttiz yilligiga bag'ishlangan tantanali marosimdagi "Milliy o'zligimiz va mustaqil davlatchiligimiz timsoli" mavzusidagi nutqida "...o'zbek tilining ... shevalari, tarixiy taraqqiyoti, uning istiqboli bilan bog'liq ilmiy tadqiqotlar samarasini oshirish, kadrlar tayyorlash sifatini tubdan yaxshilash" [1] to'g'risidagi fikrlaridan so'ng o'zbek shevalarini o'rganishga bo'lgan munosabat haqiqatan ham tubdan o'zgardi. Shevalarga xos materiallarni o'rganib, lug'atlarga kiritish bugungi kunda dolzarb jarayonga aylandi.

Mazkur maqolada Xorazm viloyati Gurlan tumanida istiqomat qiluvchi qipchoq lahjasi vakillari shevasidagi harakat va holat tushunchasini ifodalovchi ayrim so'zlar tahlilga tortildi. Bu so'zlarning o'ziga xos leksik-grammatik xususiyatlari o'zbek adabiy tili va boshqa shevalar bilan taqqoslanib, qiyosiy, qiyosiy-tarixiy metodlar asosida o'rganildi.

Xorazm qipchoq shevasi fonetik, leksik-grammatik va morfologik jihatdan boshqa lahjalardan va adabiy tildan farqlanadi. O'rganilayotgan Gurlan shevasida qipchoq tillariga xos xususiyatlar ham mavjudligini, shu bilan birga, faqat shu hududga xos lisoniy xususiyatlarni ham ko'rish mumkin. Shevalar lug'aviy tarkibining muhim qismini harakat-holatni anglatuvchi leksemalar tashkil qiladi. Jumladan, Gurlan shevasida ham faqat ushbu lahjagagina xos bo'lgan harakat-holatni bildiruvchi birliklar bilan birga adabiy tilda mavjud bo'lgan, lekin bu hudud vakillari nutqida boshqa ma'noda qo'llanuvchi fe'llar ham o'rganish jarayonida kuzatildi. To'plangan fe'llarni hozirgi o'zbek adabiy tili nuqtayi nazardan quyidagi guruhlariga ajratib tahlilga tortish mumkin:

1. Jismoniy harakat ifodalovchi fe'llar:

čarčilāmaq – uzoq yo'lni yaqin qilish, manzilga tezroq yetib borish maqsadida qisqa yo'l orqali biror joyning o'rta qismidan tikka kesib chiqish. *Tezlāšmāsāñ, ketip qaladi, otizdi čarčilāp čiq* [Tezroq harakat qilmasang, ketib qoladi, dalani kesib chiq] (Gurlan: Do'simbiy, Qang'li, Olchin)

Bu so'z hozirgi o'zbek adabiy tilidagi **kesmoq** fe'lining "biror joyning o'rtaroq qismidan, orasidan tikkalab yo'l olmoq, yo'nalmoq"ni bildiruvchi ko'chma ma'nosiga to'g'ri keladi: Hushi o'ziga kelgan Bo'ta, birovning qo'rg'oniga bemahal mo'ralab turganidan xijolat bo'lib, tolzorni kesib, orqasiga qaytdi. S.Ahmad, Hukm.[3]

ziqmaq/ziḡḡitmaq – uloqtirmoq, irg'itmoq. *Qoliñdāḡi topdi māñā ziḡvār* [Qo'lingdagi koptokni menga otib yubor] (Gurlan: Do'simbiy, Olchin, Qang'li).

Ushbu fe'l Xorazm hududidagi boshqa qipchoq shevalari **ziḡmaq** tarzida ishlatiladi: *Jini qāriḡsā qolīna ilḡānini ziḡādi* [Jahli chiqsa, qo'liga ilinganini otadi] (Yangibozor: Boshq., Oyqd.; Urganch: Yuqorid., G'alb.) [5]

bürmaq/ osmaq- barmoqlari bilan qattiq chimchilamoq, siqmoq. *Boldi endi, soyliḡirma,-dep apāsi üni bürip (osip) aldi* [Yetar endi, gapirma,- deya onasi uni qattiq chimchilab oldi] (Gurlan: Morbo'gat, Do'simbiy, Olchin, Qang'li).

Burmoq fe'li hozirgi o'zbek adabiy tilida quyidagi ma'nolarda qo'llaniladi:

a) harakat yo'nalishini o'zgartirmoq, bir tomonga qayirmoq. *Chavandoz otini orqaga burib, suv oqimiga qarab ketdi;*

b) biror tomonga o'girmoq, qaratmoq. *Salimboyvachcha achchiqlanib, yuzini teskari burdi.*

d) siqmoq; chimchilamoq. *Qo'lini burab-burab oldi. - Oltin uzuk barmog'imni buradi, Bir yigit bor yo'llarimda turadi.* [2]

Lekin bu fe'l hozirgi o'zbek adabiy tilida siqmoq, chimchilamoq ma'nosida juda kam qo'llaniladi va Xorazmning boshqa shevarida esa bu ma'noda deyarli ishlatilmaydi.

o'smoq fe'liga "O'zbek tilining izohli lug'ati"da quyidagicha izoh berilgan:

1. Rivojlanib bo'yiga yoki uzunasiga o'zini qo'yimoq, cho'zilmoq, rivojlanmoq. *Bola yaxshi o'sdi.*

2. Ko'kargan (o'sgan) holda bo'lmoq (daraxt, o'simlik haqida). *Ko'chamizning muyulishida o'sgan sada tagiga qo'yilgan karavotda ikki kampir dam olib o'tirishibdi.*

3. Katta bo'lmoq, balog'atga yetmoq; ulg'aymoq. *U tug'ilib o'sgan qishlog'ining har bir devoriga, tanish daraxtlarda yashnab turgan ko'm-ko'k yaproqlarga suq bilan tikilib borardi.*

4. Son-miqdor, daraja va sh.k. jihati ortmoq, kuchaymoq. *O'tgan yili jamiyat a'zolarining soni birmuncha o'sdi.* [4]

Gurlan shevasida bu fe'l yuqoridagi ma'nolaridan tashqari "*barmoqlari bilan qattiq chimchilamoq, siqmoq, burib olmoq*" ma'nolarida ishlatiladi. Shundan kelib chiqib bu so'zni dialektal semema deya olamiz. [5]

2. Jismoniy holat ifodalovchi fe'llar:

şıqrāymaq – sovuq, izg'irin havoda yengil kiyimda, bosh kiyimsiz yurmoq. *Havadān xāvārīn barmā, yāzdīn gūnīndāy şıqrāyīp yurīpsān?* [Havoning sovuq ekanidan xabardormisan, buncha yupqa kiyingansan?] (Gurlan: Do'simbiy, Qang'li, Olchin). Bu fe'lning o'zbek adabiy tilida va o'g'uz lahjasiga mansub Xorazm shevalarida yuqoridagi ma'noda qo'llanilishi kuzatilmaydi.

sarsilmaq – biror kishiga yolvormoq, iltimos qilib, yalinib turmoq. *Qolīnnan kelātuvgīn īškā bīruvgā sarsilīp turmā, ōzīy etīvīr* [Qo'lingdan keladigan ishni birovga yolvorib yurmasdan, o'zing bajaraver] (Gurlan: Do'simbiy, Qang'li, Olchin). Holat tushunchasini anglatuvchi bu fe'l ham boshqa sheva vakillari nutqida uchramaydi.

čāntāymaq – 1) bejirim, o'ziga yarashgan kiyimlarni kiyib, barchaning havasini keltirib yurmoq. *Čāntāyīp nergā baratīrsān, toy barma?* [Chiroyli kiyinib qayerga ketyapsan, to'ygami?] (Gurlan: Do'simbiy, Qang'li, Olchin). Bu so'z katta yoshdagi kishilar nutqida, asosan, o'g'il bolalarga nisbatan ishlatiladi.

2) qaramasdan, qiyo boqmasdan, kekkayib o'tib ketmoq. *Salamam bermāy, Čāntāyīp ketīp baratīrsan, kotārīlīp kettīnmī ya?* [Salomlashmasdan, qaramasdan o'tib ketayapsan yoki mag'rurlanib ketdingmi?] (Gurlan: Do'simbiy, Qang'li, Olchin). Gurlan shevasi vakillari nutqida **qanqaymaq** fe'li ham shu ma'noda qo'llaniladi. *Qanqayīp qa, helām musabaqada utāgāyīpsan* [Bir marotaba bellashuvda g'olib bo'libsān, buncha kekkayasan] (Gurlan: Morbo'gat, Do'simbiy, Olchin, Qang'li).

3. Nutqiy faoliyat bilan bog'liq fe'llar:

qangitmaq – kinoya, kesatq, piching orqali zimdan boshqa kishiga qarata gapirmoq. *Manā qangītīp soylāp turgānīndī bīlmiydī dep oyliysama?* [Menga kesatq, piching qilib, tekkizib gapirayotganingni tushunmaydi deb o'ylayapsanmi?] (Gurlan: Morbo'gat, Do'simbiy, Olchin, Qang'li).

gabirishmaq – nutqi davomida aytayotgan fikrlarini chalkashtirib yubormoq, yanglishmoq. *İndāmāy tur, gābīmdī bolāvīrmā, gābīrīşīp ketāmān* [Jim tur, fikrimni bo'lma, yanglishib ketaman] (Gurlan: Do'simbiy, Qang'li, Olchin). Shuningdek, hisobda yanglishmoq, xato qilmoq, chamasi noto'g'ri chiqmoq ma'nosida ham **gabirishmaq** fe'li qo'llaniladi. Amudaryo tumanining Qizilchol, Xitoy, Kuyko'pir va Yangibozor tumanining Bog'olon qishlog'i vakillari nutqida ham bu fe'lning yuqorida keltirilgan ma'nolarda qo'llanilishini kuzatish mumkin.

qapilmaq – jim bo'lib qolmoq, gapirmaslik. *Qapilīp otīr, sennān heÇ kim sorāmādī* [Jim o'tir, sendan hech kim bu haqida so'ragani yo'q] (Gurlan: Morbo'gat, Do'simbiy, Olchin, Qang'li). Izlanish davomida Gurlan shevasi vakillari nutqida bu fe'lning "*topilmaslik, tugab qolish, yo'qolib ketish*" ma'nosida ham ishlatilishini kuzatdik: *Mānjā qarağanda qapilağōysīn, hām mā vaxt şundāy* [Har doim menga kerak paytda topilmaydi, tugab qoladi] (Gurlan: Morbo'gat, Do'simbiy, Olchin, Qang'li).

Hozirgi o'zbek adabiy tilida mavjud bo'lgan, shevada ishlatiladigan **çäntäymaq, sarsilmaq, ziqmaq/zığitmaq, şıqräymaq qapilmaq, ğabirışmaq, qangitmaq** so'zlari dialektal leksemalardir.[6]

Xulosa qilib shuni aytishimiz mumkinki, shevalar adabiy tilimizni boyituvchi, uni oziqlantirib boruvchi muhim manbalardan biri hisoblanadi. Shunday ekan, ularga xos materiallarni o'rganib, lug'atlarga kiritish bugungi kunda o'zbek tili taraqqiyoti va leksikasi boyishida katta ahamiyat kasb etadi. Jumladan, Xorazm viloyati Gurlan shevasini nafaqat leksik, balki grammatik jihatdan ham keng o'rganish muhim vazifalardan biri bo'lmog'i lozim.

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TANOSIB SAN'ATINING NAVOIY SHE'RIYATIDAGI O'RNI

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Annotatsiya. *Ushbu maqolada tanosib san'ati va uning mumtoz adabiyot badiiyatida tutgan o'rniga alohida to'xtalangan. Alisher Navoiyning "Xazoyin ul maoniy" asaridagi ayrim g'azallar tahlilga tortilgan.*

Kalit so'zlar. *Tanosib, ma'naviy san'atlar, murotun nazir, "Badoye us-sanoye", ishora sana'ti.*

Аннотация. *В статье рассматривается искусство таносиба и его место в классической литературе. Анализируются некоторые газели из произведения Алишера Навои «Хазоин ул маоний».*

Ключевые слова: *Танасиб, духовное искусство, Мурат Назир, «Бадое ус-саное», искусство жестов.*

Abstract. *This article focuses on the art of tanosib and its place in classical literature. Some ghazals from Alisher Navoi's work "Khazoyin ul maoniy" are analyzed.*

Keywords: *Tanasib, spiritual arts, Murat Nazir, "Badoye us-sanoye", sign art.*

O'zbek adabiyotshunosligida she'riy san'atlarni o'rganish, asosan, 1960-yillardan keyingi davrga to'g'ri keladi. Darhaqiqat, adabiyotshunosligimizga bag'ishlangan yirik asarlar va ilmiy maqolalarda she'riy san'atlar haqidagi ma'lumotlar keltirilgan. Ularning ko'pchiligi Alisher Navoiy asarlari bilan bog'liq holda o'rganilgan. Navoiy ijodini poetik jihatdan tadqiq etish masalasi qator olimlarni izlanishga chorladi. Ulardan ustoz shoir Maqsud Shayxzodaning "Alisher Navoiy lirikasining ba'zi bir poetik usullari haqida", "Ustodning san'atxonasida", "G'azal mulkining sultoni" nomli tadqiqotlarida [5:58], Samarqand navoiyshunoslik maktabining atoqli namoyondasi Boturxon Valixojayevning "Alisher Navoiy she'riyati" o'quv qo'llanmasiga [2:23] kiritilgan g'azallar tahlilida, shoir Alibek Rustamovning "Navoiyning badiiy mahorati" kitobi, Abduqodir Hayitmetovning "Navoiy lirikasi" (Toshkent, 1960) monografiyasida, Yoqubjon Is'hoqovning "Navoiy poetikasi" [4:37] asarining 2-bobida, shuningdek, ayni shu muallifning "So'z san'ati so'zligi" asarida, Najmiddin Komilovning "Ma'nolar olamiga safar" (Toshkent, 2012), Ibrohim Haqqul, Suyima G'aniyeva, Muslihiddin Muhiddinov, Dilorom Salohiy, kabi ko'plab navoiyshunos olimlarimiz tadqiqotlarida, "O'zbek tili va adabiyoti", "O'zbekiston adabiyoti va san'ati" jurnallarida e'lon qilingan qator maqolalarda ma'naviy san'atlar, xususan, tanosib, talmeh, tajohilul-orif san'atlari badiiyatiga asoslangan g'azal va ruboiylar mohirona tahlil qilingan.

Ma'naviy san'atlar sirasida tanosib san'ati ham alohida o'rin egallaydi. Tanosib she'r baytlarida ma'no jihatidan bir-biriga yaqin tushunchalarni anglatuvchi so'zlarni qo'llab, ular vositasida obrazli ifodalar, lavhalar yaratish san'atidir. Tanosib qo'llanish doirasi nihoyatda keng bo'lgan va bir qator she'riy san'atlar bilan uzviy bog'langan ma'naviy san'at. Mumtoz poetikaga doir bir qator manbalarda bu san'at "muroot un-nazir" nomi bilan yuritiladi. Shuningdek, uni "etlof", "muvohot", "tavfiq" deb ham ataganlar. Biroq unga ta'rif berish, mohiyatini izohlash borasida barcha mualliflarning fikri bir-biriga mos keladi. Mana shunday ta'riflardan ayrimlari: "So'zlovchi ma'no jihatidan bir-biriga monand narsalarni ifodalovchi so'zlarni yig'sa (oy va quyosh, daryo va kema singari), ana shunday so'zni "muroot un-nazir" deydilar. [6:56]

Bu san'atning ahamiyatli tomoni shundaki, shoir baytda biror maqsad bilan (tashbeh sifatida, tazod hosil qilish, yoki talmeh yaratish uchun) ayrim so'z yoki obrazni ishlatar ekan, ana shu so'zning ma'nosini izohlash, kengaytirish, aniqlash uchun faqat mazkur so'z va obraz bilan aloqador bo'lgan detallarnigina jalb etishi mumkin. Shu boisdan tanosibga rioya qilingan baytdagi asosiy so'zlar o'z ma'nosi, mohiyati nuqtayi nazaridan, ma'lum so'z-obrazlar atrofida osongina guruhlashadi. Baytning tarkibiga o'rinsiz kirib qolgan va undagi yetakchi mazmun bilan yetarlicha aloqada bo'lmagan har bir ortiqcha detal – so'z darhol ko'zga tashlanadi. Quyidagi baytlarga diqqat qilaylik:

Vasl shomi kuymagan parvona shoyad qolmag'ay,

Bu shafaqdin hullakim shami shabistonimdadir.

Shoir bu baytda visol kechasidagi bir manzarani yorqin tasvir etish uchun shabiston (tungi bazmgo'h) va u bilan bog'liq detallardan foydalangan: *shabiston* – bazmgo'hni yorituvchi *sham* (shafaqgun sariq ko'ylak kiygan go'zal); *sham* bo'lgandan keyin, albatta, parvona bo'ladi (oshiq timsoli) – parvona esa, albatta, o'zini o'tga uradi va halok bo'ladi (kuyadi). Baytdagi asosiy mazmun bilan bog'lanmagan birorta ham detal (so'z) yo'qligi o'z-o'zidan ravshan.

Demangiz bulbul Navoiyni, samandar dengki, bor

Nazmi ichra shu'la Jomiy-u so'zi Xusraviy. [1:132]

Afsonaga ko'ra, samandar o't (olov) ichidan paydo bo'lib, olov ichida yashar emish. Demak, bu obrazning ishlatilishi shunga bog'liq ma'noni ifodalovchi o't bilan aloqador so'zlarni taqozo etadi. Bular esa ikkinchi misrada keltirilgan: shu'la (Jomiyning shulasi) va kuymoq – Xusravona kuyish – so'xtan). Xullas, shoir shunday bir o'tda yonadiki, bulbul bilan qiyoslash uning holatini to'liq ifoda eta olmaydi. Uni faqat samandarga o'xshatish mumkin. Samandarning bo'lishi uchun esa o't kerak. Bu o't – Jomiyona shu'la, Xusrav Dehlaviydek alanga bilan yo'g'rilgan uning she'rlaridir. Barcha detallar yagona obraz "*samandar*" atrofida uyushgan bo'lib, yaxlit bir obrazning inkishofi uchun xizmat qiladi. Xar bir baytni tanosib qoidalari asosida puxta qilib tuzmoq shoir uchun zaruriy bir talab bo'lsa-da, biroq bu hol bir necha bayt yoxud yaxlit bir she'rning yagona tanosib asosida qurilishini inkor etmaydi. Bu masala shoir mahorati bilan aloqador bo'lib, muayyan she'r mundarijasining yaxlit bo'lishi hamma mavjud tasviriy vositalarning izchilligini taqazo etadi. Binobarin, atoqli shoirlar merosidan yagona g'oya va uning ifodasi uchun xizmat qiladigan izchil uslub (yagona tanosub)ga ega she'rlarni anchagina topish mumkin. Ana shunday she'rlarning namunasi sifatida ikkita g'azal keltiramiz:

Ey mug'anniy, chun nihon rozim bilursen – soz tuz,

Tortibon munglig' navo sozing birla ovoz tuz.

Navxa ohangi tuzib, og'oz qil mag'zun surud,

Ul surud ichra xazin ko'nglimga maxfiy roz tut.

Tuzma og'oz aylabon Farhod-u Majnun qissasin,

Desang el kuysin, mening dardim qilib og'oz tuz.

Istasangkim, nag'mang ichra ko'p xaloyiq o'lmag'ay,

Ul ikavdin ko'p, vale mendin tarona oz tuz.

Gar mening holim desang, tuz barcha dostoni niyoz,

Dilbarimdan nag'ma soz etsang, surudi noz tuz.

Chun bu gulshanda nishiman qo'ymas qilg'ali xazon,

Gul fiqori savtin, ey bulbul, qilib parvoz tuz.

Bazm aro o'rtar Navoiyni nihon munglug' surud,

Ey mug'anniy, chun nihon rozim bilursen – soz tuz.

Shoir o'zining mungli kechinmalarini bayon qilishni iltimos qilib yagona sirdoshi mug'anniy (cholg'uchi)ga murojaat etadi. Mazkur obrazning she'rga kirishi u bilan bog'liq bo'lgan boshqa tushunchalarni ham kirib kelishini taqozo etadi. She'rning oxiriga qadar shoir o'zining nozik tuyg'ulari, og'ir kechinmalarini mug'anniy va u bilan bog'langan detallar orqali izchil bayon etadi. 6-baytda “*gulshan*” so'zining kirishi shu baytning o'ziga u bilan bog'liq tushunchalarni: “*xazon*”, “*gul*”, “*bulbul*”ni ham chaqirib keladi. “*Tuz*” so'zining radif bo'lib kelishi esa barcha tasviriy unsurlarning yagona tushuncha doirasidan chetga chiqib ketmasligini ta'min etib, she'r baytlarining tanosib qoidasi asosida uzviy bog'lanishi va yagona poetik lavhani hosil qilishiga sababchi bo'ladi. Tanosub san'ati turli ijodkorlar ijodida turfa tarzda qo'llangan va mualliflarning badiiy mahoratini ko'rsatishga xizmat qilgan. Navoiy ijodida ham tanosub san'ati alohida o'rin egallaydi. Xususan:

Ey Navoiy, istasang, barg-u navo bu bog' aro,

Gulda ul roqi kecha, bulbul kabi bedor subh.(3.104)

Baytda *barg*, *bog'*, *bulbul* singari obrazlar ishtirok etadi. Har uchala obraz ham o'zaro bir-biriga mutanosib. Barg bog'dagi daraxtlarga ishora qilsa, bog' bulbul yashaydigan go'shani anglatadi. Ayni shu ma'noda ular o'zaro uyg'unlik kasb etadi, bir-birini taqozo qiladi. Mazkur baytdagi ***bog'*, *barg*, *navo*, *gul*, *bulbul*, *subh*** so'zlari lirik asarlarda keng qo'llaniladi va aksar shoirlar ijodida ayni shu timsollar vositasida tanosub san'ati yuzaga chiqadi. Baytda barcha so'zlar o'zaro mutanosibligi ko'rinib turibdi, biroq ***roqi*** so'zi biroz muvhamlikka sabab bo'ladi. Roqi so'zi Navoiy asarlari lug'atidagi izohiga tayanadigan bo'lsak, ruku qiluvchi mazmunini ifoda etadi. Shu sababdan ushbu so'z diniy atama sifatida yuqoridagi so'zlar bilan nomutanosibdek taassurot qoldiradi. Ko'rinadiki, bayt biroz tahlil talab.

Adabiyotshunos Olimjon Davlatov talqiniga ko'ra ushbu baytda “ishora” san'ati qo'llangan. [3:15] Olimning fikriga ko'ra, *barg-yaproq*, *navo-kuy*, *ohang*; bu so'zlar yonma-yon kelganda barg-u navo tarzida yo'l ozig'i mazmunini ifoda etadi. Bog' – dunyo ramzi. Bu ko'rsatish olmoshi ifoda etilayotgan mazmunni kuchaytirishga xizmat qilgan. Bog' dunyo ramzini anglatar ekan, baytdan quyidagi mazmunni ilg'ash mumkin, ya'ni bog'dan (dunyo ma'nosida) biror narsa olib ketmoqchi bo'lsang, kechalari quyoshni qumsab egilib turgan gul kabi roki'– namozxon, tongda esa haqiqiy matlubing visoliga erishmoq uchun bulbul kabi uyg'oq va navosoz bo'lishing kerak. Zero diniy talimotga muvofiq, tongdagi Qur'on tilovat –farishtalar hozir bo'ladigan vaqtdir. Shoir diniy-falsafiy mazmunni ifodalash uchun tabiiy ramzlardan foydalanishi she'rning jozibadorligini yanada oshirgan. Ayni shu usuldan foydalanishida ham yashirin maqsad bor.

Xulosa qilib aytganda, Alisher Navoiy she'riyatida qo'llanilgan tanosub san'ati misralar badiiyatini oshirishga, ifodalalayotgan mazmunning izchilligini ta'minlashga xizmat qiladi.

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POLITENESS STRATEGIES IN ONLINE COMMUNICATION: A LINGUAPRAGMATIC COMPARISON OF UZBEK AND ENGLISH SPEECH ACTS

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Annotatsiya. Ingliz va o'zbek tillari so'zlovchilari raqamli kontekstlarda turli nutq harakatlarini amalga oshirishda lingvopragmatik jarayonlardan qanday foydalanganini yaxshiroq tushunish maqsadida ushbu ilmiy tadqiqot onlayn muloqotda odob-axloq strategiyalarini o'rganadi. Odob-axloq inson muloqotining muhim qismi bo'lib qolsa-da, onlayn muhitda u ayniqsa muhim va madaniy jihatdan xos bo'lib qoladi, chunki ohang, imo-ishora va yuz ifodalari kabi belgilarning

mavjudligi yo'q. Tadqiqot madaniy va til farqlari kompyuter orqali muloqotda odob-axloq strategiyalarini moslashtirishga qanday ta'sir qilayotganini tahlil qilib, raqamli muloqotning turli shakllarini ochib beradi. Ingliz tilidagi raqamli xabarlarida bilvosita ifoda qilish, yumshatish va odob-axloqni aniq belgilash vositalariga bo'lgan ustunlik, shuningdek, o'zbek onlayn muloqotida hurmat ifodalovchi murojaat shakllari, to'g'ridan-to'g'ri ifoda va kontekstual signalardan foydalanish kabi madaniy jihatdan shakllangan usullar alohida ko'rsatib o'tiladi.

Kalit so'zlar: odob-axloq strategiyalari, onlayn muloqot, nutq harakatlari, lingvopragmatika, raqamli diskurs, madaniy normalar, kompyuter orqali muloqot.

Аннотация. Для лучшего понимания того, как носители английского и узбекского языков используют лингвопрагматические процессы для выполнения различных речевых действий в цифровых контекстах, данное научное исследование рассматривает стратегии вежливости в онлайн-коммуникации. Вежливость по-прежнему является важной частью человеческого общения, однако в онлайн-среде она становится особенно значимой и культурно специфичной, поскольку отсутствуют такие индикаторы, как интонация, жесты и мимика. Исследование выявляет различные модели цифрового общения, анализируя, как культурные и языковые различия влияют на адаптацию стратегий вежливости в компьютерно-опосредованной речи между узбекским и английским языками. Особое внимание уделяется предпочтению косвенности, смягчений и явных маркеров вежливости в английских цифровых сообщениях, а также культурно обусловленному использованию форм уважительного обращения, прямоты и контекстуальных сигналов в узбекском онлайн-общении.

Ключевые слова: стратегии вежливости, онлайн-коммуникация, речевые действия, лингвопрагматика, цифровой дискурс, культурные нормы, коммуникация с помощью компьютера.

Abstract. In order to better understand how English and Uzbek speakers use linguapragmatic processes to accomplish different speech actions in digital contexts, this scholarly study examines politeness techniques in online communication. While politeness is still an essential part of human communication, it becomes even more important and culturally specific in online environments because indications like tone, gesture, and facial expression are not present. The study reveals different patterns of digital communication by analyzing how cultural and language variations influence the adaption of politeness tactics in computer-mediated discourse between Uzbek and English. The preference for indirectness, mitigation, and explicit markers of politeness in English digital messages, as well as the culturally grounded use of respectful address forms, directness, and contextual cues in Uzbek online interaction, are all highlighted.

Key words: politeness strategies, online communication, speech acts, linguapragmatics, digital discourse, cultural norms, computer-mediated communication.

Introduction. In a cultural setting, showing respect is crucial. Societies vary in how much they value directness or indirectness, how much they value hierarchy or equality, and how much they value emotional outpouring or repression. Respect is often associated with an individual's autonomy in Anglo cultural traditions, and politeness techniques are designed to minimize imposition and guarantee the interlocutor's freedom. (Sabohatxon A'zamjonovna Yusupova, 2025). This study examines how Uzbek and English, two diverse language systems influenced by various cultural traditions, adapt and communicate politeness rules in online communication. The differences between these languages in digital conversation are a reflection of wider social expectations and norms about interpersonal behavior in computer-mediated situations, virtual contact, and manners. By comparing the politeness strategies used in English and Uzbek digital speech acts, the study aims to further our understanding of the interrelationship between cultural and linguistic factors and their influence on online communicative behavior.

Literature Review. Classical pragmatic theories, especially the influential framework put out by Brown and Levinson, who defined politeness in connection to the idea of face and developed ways for minimizing face-threatening behaviors, have historically served as the foundation for research on

politeness. Later theorists like Watts, Locher, and Eelen have maintained that politeness is a culturally produced and context-dependent behavior rather than a fixed universal feature, despite the fact that their model has influenced much of the early study. These viewpoints offer a basis for examining how politeness operates in many communication contexts, including digital contact, as well as across languages. Research on cross-cultural pragmatics emphasizes how important cultural norms and values are in influencing politeness techniques. Languages convey varying societal expectations about respect, hierarchy, and interpersonal peace, according to research by academics like Scollon and Spencer-Oatey. While languages like Uzbek place a greater emphasis on positive politeness, honorific phrases, and socially entrenched address forms, English is frequently linked to indirectness, individualism, and a predisposition for negative politeness. Previous research on Uzbek communication highlights how social rank, kinship words, and customary manners shape courteous conduct. As computer-mediated communication has grown, scholars have focused on how civility is negotiated in online settings. Due to the lack of prosodic and nonverbal indicators in digital engagement, politeness is frequently expressed through language choices like hedges, softeners, abbreviations, emoticons, and message layout. According to academics like Herring, Crystal, and Locher, online discourse combines aspects of written and spoken language, resulting in new kinds of communication that call for users to modify their manners.

Methodology. This study's methodology, which compares politeness tactics in Uzbek and English online communication, is based on a qualitative linguapragmatic approach. Information was gathered from publicly available digital venues, including online forums, social media, messaging apps, and comment sections. To guarantee ethical study procedures, every instance of spontaneously occurring conversation was anonymised. Requests, refusals, apologies, compliments, arguments, and expressions of thanks are examples of frequent online speech actions that are included in the dataset because they usually incorporate face-management techniques and civility. Lexical choices, hedging, address forms, emoticons, punctuation, and other digital indicators of civility were among the linguistic and pragmatic elements that were analyzed in each sample. The research makes use of both modern methods of computer-mediated communication and well-known frameworks for politeness, such as Brown and Levinson's model. With an emphasis on how cultural norms and digital communication technologies influence online engagement in each language, a comparative technique was employed to find parallels and contrasts between Uzbek and English politeness tactics. The results were then combined to show more general patterns in the two linguistic situations.

Results And Discussion. The examination of online speaking activities in Uzbek and English shows distinct cultural variations in manners. In order to soften demands, English speakers frequently employ hedging and indirectness, such as "Could you possibly send me the document?" or "I wanted to know if you could assist me with this task." Mitigating language is also used in refusals and apologies: "I'm sorry, but I won't be able to attend." Emojis and punctuation, such "Thanks!" or "😊," frequently convey friendliness or civility. Speakers in Uzbek internet communication are typically more straightforward while including respectful cultural cues. "Iltimos, bu hujjatni menga yuboring" ("Please send me this document") is an example of a request, which is frequently preceded with familial or honorific phrases like "aka" (older brother) or "opa" (older sister). In a similar vein, expressions of respect, emoticons, or exclamation marks are used to reiterate compliments or gratitude in order to show unity.

Conclusion. In conclusion, this study shows how cultural values and the features of digital connection influence politeness in online English and Uzbek conversation. The internet environment promotes new hybrid forms of speech while each language upholds its own customs of civility. The comparison shows how speakers of both languages negotiate social peace, respect, and clarity in online environments. These results advance our knowledge of cross-cultural digital pragmatics and offer avenues for further investigation into online civility.

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EXPLORING EXISTENTIALIST IDEAS IN IRIS MURDOCH: A CRITICAL EXAMINATION OF UNDER THE NET AND THE BLACK PRINCE

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Annotatsiya. Ushbu maqolada Iris Murdochning asarlarida mavjud ekzistensialistik mavzular tahlil qilinadi, xususan uning *Under the Net* va *The Black Prince* romanlariga e'tibor qaratilgan. Qahramonlarning axloqiy dilemmasi, shaxsiy erkinligi va hayotiy ma'no izlash jarayonini tahlil qilish orqali, maqolada Murdochning ekzistensialistik falsafaga bo'lgan munosabati va uning zamonaviy adabiyotga ta'siri yoritiladi.

Kalit so'zlar: inson erkinligi; axloqiy mas'uliyat; absurd; psixologik tahlil; ramziy badiiy tuzilma; badiiy-falsafiy yondashuv.

Аннотация. В данной статье рассматриваются экзистенциальные темы в произведениях Айрис Мёрдок, с особым вниманием к её романам *Under the Net* и *The Black Prince*. Анализируя моральные дилеммы персонажей, личную свободу и поиск смысла жизни, исследование подчёркивает вовлечённость Мёрдок в экзистенциальную философию и её влияние на современную литературу.

Ключевые слова: свобода человека; моральная ответственность; абсурд; психологический анализ; символическая структура; литературная философия.

Abstract. This paper explores existentialist themes in the works of Iris Murdoch, focusing on her novels *Under the Net* and *The Black Prince*. By analyzing the characters' moral dilemmas, personal freedom, and the search for meaning, the study highlights Murdoch's engagement with existentialist philosophy and its influence on modern literature.

Key words: human freedom; moral responsibility; absurdity; psychological analysis; symbolic narrative; literary philosophy.

Introduction. Existentialism has long served as a significant philosophical framework for understanding human freedom, moral responsibility, and the search for meaning. Iris Murdoch, a prominent twentieth-century British novelist and philosopher, integrates existentialist themes into her literary works, offering a rich exploration of human consciousness and ethical dilemmas. Her novels *Under the Net* (1954) and *The Black Prince* (1973) exemplify this engagement, presenting characters who navigate complex moral choices while confronting questions of identity, love, and personal autonomy[1]

In *Under the Net*, Murdoch examines the struggles of an aspiring writer who faces the tension between personal ambition and ethical responsibility. The narrative highlights the interplay between perception, truth, and self-deception, reflecting existentialist concerns about authenticity and human freedom. Similarly, *The Black Prince* delves into the psychological and moral complexities of its protagonist, emphasizing the challenges of understanding oneself and others in the context of love, jealousy, and artistic creation.

Literature Review. Many scholars have extensively analyzed Iris Murdoch's novels, particularly *Under the Net* and *The Black Prince*, in relation to existentialist philosophy and linguistic concerns. In *Under the Net*, Murdoch's engagement with existentialism is often interpreted through her exploration of perception, language, and moral responsibility. Barış Mete (2016) argues that Murdoch expresses a profound distrust in language, suggesting that for her characters, meaningfulness often lies not in what is said, but in moments of silence and reflection. This approach

reveals Murdoch's philosophical stance that true understanding and moral clarity are often beyond mere verbal articulation, highlighting the limits of communication and the interpretative nature of human experience.

Jamieson Ridenhour (2018) expands on this by analyzing the novel's London setting, seeing the city as a metaphorical reflection of Jake Donaghue's "faulty net of perception." Ridenhour notes that the urban landscape mirrors the protagonist's internal struggles with solipsism, moral ambiguity, and the quest for authentic selfhood. Through this lens, London itself becomes a character, embodying existential challenges and emphasizing the tension between subjective perception and objective reality[2]

Furthermore, discussions in *The Criterion* highlight Murdoch's selective engagement with existentialist thought. While her characters confront issues of freedom, choice, and contingency, Murdoch critiques the existentialist emphasis on radical individualism. She emphasizes that moral value does not originate solely within the self; rather, it emerges from attentive and caring interactions with others. This perspective underscores Murdoch's ethical philosophy, which balances individual autonomy with relational responsibility.

Similarly, in critical examinations of *The Black Prince*, scholars have noted Murdoch's sophisticated treatment of selfhood, value, and moral complexity. Jonathan Elmore (2015) observes that Murdoch employs a Wittgensteinian hierarchical framework to illustrate that values must originate beyond the individual ego, not merely within Bradley Pearson's subjective consciousness. This tension between selfhood and self-transcendence is central to understanding the ethical dilemmas faced by her characters[3]

Sara Soleimani Karbalaee (2017), on the other hand, approaches *The Black Prince* from a metafictional perspective[4] She argues that the novel's fragmented narrative structure is designed to question its own reality, reflecting the complexity and ambiguity inherent in moral truth.

Overall, existing scholarship demonstrates that Murdoch's works are a rich site for examining existentialist concerns, combining literary artistry with philosophical depth. Scholars converge on the view that both *Under the Net* and *The Black Prince* engage deeply with questions of perception, moral responsibility, freedom, and relational ethics, while also innovating in narrative form to challenge readers' understanding of human experience. This literature review lays the foundation for the current study, which further analyzes how existentialist ideas are interwoven with psychological realism in Murdoch's novels.

Methodology. This study employs a qualitative literary analysis approach to investigate existentialist themes in Iris Murdoch's novels *Under the Net* (1954) and *The Black Prince* (1973). A qualitative approach is particularly suitable for literary studies as it allows for in-depth exploration of complex narrative techniques, thematic elements, and character development, all of which are essential for understanding how existentialist philosophy is embedded within Murdoch's texts.

The primary focus of this research is on textual interpretation. Each novel is read closely, with attention given to moral dilemmas, characters' struggles for personal freedom, ethical decision-making, and the search for meaning. This close reading enables the identification of narrative strategies, stylistic choices, and structural elements that convey Murdoch's philosophical concerns. Particular emphasis is placed on analyzing how dialogue, internal monologue, and narrative perspective are employed to reflect existentialist ideas and moral complexity.

In addition to primary sources, this study incorporates a range of secondary sources, including scholarly articles, critical essays, and philosophical analyses of Murdoch's works. By combining primary and secondary materials, the research achieves a triangulation of data, which strengthens the validity of interpretations and provides a broader understanding of how Murdoch's existentialist themes have been analyzed by contemporary critics. This methodological triangulation also allows the study to situate its findings within the existing body of literary scholarship, ensuring that interpretations are contextualized and academically grounded. The analysis follows a thematic approach, systematically categorizing observations under key existentialist concepts such as authenticity, freedom, moral responsibility, and the tension between self and others. Each theme is examined across both novels, highlighting recurring patterns, contrasts, and the evolution of

Murdoch's philosophical concerns. For example, in *Under the Net*, the focus is on the limits of perception and language in ethical understanding, whereas in *The Black Prince*, the emphasis is on moral choice within complex interpersonal relationships and self-transcendence[5]

Finally, a comparative lens is applied to contrast the treatment of existentialist ideas in the two novels. This comparison highlights the development of Murdoch's thought over time and demonstrates how early and later works address similar moral and psychological issues in distinct narrative frameworks.

Analysis and Findings. The analysis of Iris Murdoch's novels *Under the Net* and *The Black Prince* reveals a consistent engagement with existentialist themes, particularly in relation to moral responsibility, personal freedom, and the search for meaning.

In *Under the Net*, the protagonist Jake Donaghue struggles with understanding himself and others. One key example is his encounter with Hugo Belfounder, whose philosophical conversations challenge Jake to question his own assumptions about truth and reality. Through these dialogues, Murdoch illustrates how personal freedom is intertwined with ethical responsibility; Jake must navigate choices not only for his own benefit but with awareness of their impact on others. This reflects the existentialist idea that authentic existence requires careful reflection on the consequences of one's actions[6]

Similarly, in *The Black Prince*, the protagonist Bradley Pearson faces a complex web of moral dilemmas related to love, jealousy, and artistic creation. For instance, Pearson's obsessive attachment to Julian reflects both his struggle for self-understanding and the ethical tension between desire and responsibility[7] Murdoch's detailed depiction of Pearson's inner conflict demonstrates how existentialist concerns—freedom, choice, and accountability—manifest in human relationships. Furthermore, the novel's layered narrative and shifting perspectives emphasize the subjectivity of experience, showing that moral clarity is often contingent upon perspective and context.

The findings also highlight Murdoch's nuanced treatment of relational ethics. In both novels, characters achieve moral growth not merely through abstract reflection but through attentiveness to others. For example, in *Under the Net*, Jake's realization of his errors in judgment regarding his friends signals the importance of empathy and relational responsibility, while in *The Black Prince*, Pearson's eventual recognition of the consequences of his obsessive behavior demonstrates moral maturation through interpersonal understanding.

Conclusion. This study has examined existentialist themes in Iris Murdoch's novels *Under the Net* and *The Black Prince*. The analysis demonstrates that Murdoch's works consistently explore moral responsibility, personal freedom, and the search for meaning. Through the struggles of her protagonists, Jake Donaghue and Bradley Pearson, Murdoch illustrates the tension between selfhood and relational ethics, showing that authentic existence is achieved through reflection, empathy, and attentiveness to others.

Both novels reveal that existentialist ideas are not merely theoretical constructs but are embedded in the characters' daily choices, moral dilemmas, and interpersonal relationships. While *Under the Net* emphasizes the limitations of language and perception in understanding reality, *The Black Prince* highlights the complexity of human desire, jealousy, and ethical decision-making. Murdoch's integration of existentialist philosophy with psychological realism provides readers with rich narratives that challenge conventional understanding of morality, freedom, and human nature.

In conclusion, Murdoch's novels remain vital resources for literary and philosophical studies, demonstrating how fiction can serve as a medium for exploring profound ethical and existential questions.

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MIFOLOGIK TAFAKKUR - TASAVVUR HUKMRONLIGIDA PAYDO BO'LGAN TAFAKKURDIR

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Annotatsiya. Ushbu maqola ingliz madaniyati kontekstida mifologemalarning ko'p qirrali tabiatini keng qamrovli tadqiq qiladi. U ularning tarixiy evolyutsiyasini, turli ommaviy axborot vositalarida turlicha namoyon bo'lishini va madaniy o'ziga xoslikning shakllanishi va davom etishiga chuqur ta'sirini o'rganadi.

Kalit so'zlar: Millatchilik, o'zlik, ramziy vakillik, siyosiy mafkura, madaniy konsolidatsiya Imperializm, haqiqiylik, irq, gastronomiya, tovar, Til, tarix,

Аннотация. В данной статье проводится всестороннее исследование многогранной природы мифологем в контексте английской культуры. В нем исследуется их историческая эволюция, их разнообразные проявления в различных средствах массовой информации, а также их глубокое влияние на формирование и сохранение культурной идентичности.

Ключевые слова: Идентичность, Символическое представление, Политическая, идеология, Культурная консолидация Империализм.

Abstract. This paper undertakes a comprehensive investigation into the multifaceted nature of mythologemes within the context of English culture. It explores their historical evolution, their diverse manifestations across various media, and their profound impact on the formation and perpetuation of cultural identity.

Key words: Cultural Preservation, Linguistic Analysis, Nationalism, Identity, Symbolic Representation, Political Ideology, Cultural Consolidation Imperialism.

Tarixi eski, katta millatlarda asotirli, ya'ni mifologik manbalar juda mo'ldir. Bu jihatdan boy va mahobatli tarixga ega bo'lgan turkiy xalqlarning qadimgi yodnomalari katta qiymatga ega. O'tgan asrlar davomida ko'p harakatli katta urushlar, begona madaniyatlar va begona dinlar bilan munosabatlar turkiy xalqlar asotirlariga bir qator ta'sir ko'rsatdi. Bu ta'sirlarning izlari, turkiylar madaniyatining barcha sohalarini qamrab olgan holda aytish mumkinki, xitoyliklar, hindlar va eronlar bilan munosabatlarda bo'lgan ko'kturklarda va uyg'urlarda hamda to'g'ri janubga tushayotib arablar bilan duch kelib qolgan shumerlarda ko'rinadi.

Oltoyliklar, yoqutlar, hatto qirg'izlar yuqoridagilar bilan qiyoslanilsa, hali-hanuz ta'sirlardan xolidirlar. Lekin har qalay bu munosabatlar namunalarga boy, manbalari ko'p, tangrilari o'ziga xos bo'lgan turkiy xalqlar mifologiyasining qiyofasini o'zgartira olmadi.

Mifologema – bu mifning “bosh qahramoni”, uning muhim personaji yoki vaziyati bo'lishi va u mifdan mifga o'tishi mumkin. Mifning asosida odatda arxetip yotadi. Mifologema va arxetip biri-biri bilan chuqur bog'langan tushunchalardir. Tadqiqotchilar orasida ularning munosabatlariga turlicha qarashlar mavjud. Bir tomondan, "mifologema" tushunchasi kiritilgan umumiy tushuncha. Arxetip – individlar ongida paydo bo'ladigan va madaniyatda tarqaladigan turg'un obraz. Arxetip tushunchasi K.G.Yung tomonidan 1919 yilda e'lon qilingan «Инстинкт и бессознательное» maqolasida muomalaga kiritilgan. K. G. Yungga ko'ra, barcha odamlarda tush, miflar, ertak va afsonalarda paydo bo'ladigan ayrim umumiy ramzlar – arxetiplarni g'ayriixtiyoriy shakllantiradigan tug'ma qobiliyat bo'ladi.

XX asr mifshunosligida yana bir olim A. Losevning o'ziga xos o'rni bor. Olim o'zidan oldingi mifshunoslardan farqli ravishda miflardagi mutlaqlik universaliasini tadqiq qilgan. U qadimgi miflar bilan zamonaviy “miflarning” falsafiy asoslarini ko'rsatib bergan yirik faylasuf sanaladi. Miflar o'zining barcha zamonga, makonga xosligi, to'g'rirog'i, makon va zamondan xoliligi, zamon va makon chegarasidan kattaligi, qanday ma'no izlansa, shuncha ma'no topishi mumkinligi, umumma'noliligi, universalligi bilan ajralib turadi. Olim mifshunsolikni falsafa va madaniyat tarixi bilan yaxlit o'rganish kerakligini uqtiradi.

Miflar rostdan ham borliqqa allegoriya emas, balki borliq tasavvurining in'kosidir. Shuningdek, mif shu mifni yaratganlar uchun ertak yoki hikoya emas, balki yashash tarzidir. Chunki mif qanday bo'lsa, o'sha davr odami u bilan shunday sig'inib yashagan. A.Losev ta'rifiga ko'ra, mif, eng avvalo, so'zda ifoda etilgan olam haqidagi tasavvurlar yig'indisidir. Ana shu tasavvurlar orqali tabular yaratgan va tabular odamzotni ijtimoiylashtira boshlagan. Shuningdek, u ruhiy ehtiyoj mahsulidir – odam miflar orqali o'zining ruhoniylariga ega bo'lgan va mif – kelajakka undovdir. Chunki mifda yorug'likka undov bor. Mif – o'sha davr odamlari uchun siyosat hamdir.

"Mifologema" atamasi filologiya nazariyasida nisbatan yaqinda faol qo'llanila boshlandi va uni tushunish bir ma'noli emas. "Lingvokulturologiya" darsligi muallifi V.A.Maslova mifologemada "inson tomonidan unutilgan, lekin so'z va ongning eng chuqur tubida saqlanib qolgan" deb ko'radi. Bu erda mifologema so'zda mustahkamlangan mifologik ong birligi sifatida taqdim etiladi va so'z mifologemaning tashuvchisi yoki nomi sifatida ishlaydi. Bunday tasavvur so'zlarning alohida sinfini - mifologemalarning nomlarini va ularning semantikasini o'rganish uchun asos bo'lib xizmat qilishi mumkin. Bundan tashqari, tasvirlar diskret bo'lib, ular alohida va minimal kontekstlarda amalga oshirilishi mumkin, ammo ular birlashtirilishi mumkin. tasviriy tizimlar; motivlar uzluksiz bo'lib, keng va o'zaro bog'langan kontekstlarni (poetik sikllar, poetik tizimlar) tashkil qiladi. Tasvirlar badiiy jihatdan o'z-o'zidan ahamiyatli bo'lib, motivlarni amalga oshirishda obrazlarning ishtiroki majburiydir. [5, 37]

Mifologema arxetipga nisbatan uning konkretlashtiruvchisi, arxetipning timsoli sifatida ishlaydi, madaniyatlararo arxetipik xususiyatga qo'shimcha ravishda o'ziga xos vaqtinchalik va milliy-madaniy xususiyatlarga ega, masalan, ahmoqning arxetipini solishtiradi. va mifologema Ivanushka ahmoq. Aytishimiz mumkinki, mifologemadagi mavhum arxetip-sxema skeleti konkretlik, tanib olish, portretlik xususiyatlariga ega bo'ladi.[9, 85]

Mifologemalar madaniyatda juda muhim rol o'ynaydi. Inson ijtimoiy mavjudot sifatida jamiyat tomonidan ma'lum bir ijtimoiy-madaniy vaziyatga mos keladigan ma'lum mafkuraviy, axloqiy-axloqiy, psixologik munosabatlarni belgilaydi. Masalan, urushlar va inqiloblar davrida insonning vatan, xalq manfaati uchun fidoyilik ko'rsatish g'oyasi ekspluatatsiya qilinadi, ya'ni qahramon arxetipi uni o'zida mujassam etgan mifologemalar orqali tarbiyalanadi.[4, 6]

Zamonaviy afsonalar juda xilma -xil va ko'p qirrali bo'lib, ular ommaviy madaniyat doirasida yig'ish liniyalarini ishlab chiqarishga o'xshaydi. Mifologemalarni sun'iy ravishda yaratish, buyurtma berish, ommaviy axborot vositalari orqali tez tarqatish va mifologik kontseptsiya sohasining bir qismi bo'lish mumkin. Mifologiya va adabiyot bir xil tasavvur dunyosidagi funksiyani bajaradi, ularning ikkalasi ham o'z shakllari, ramzlari, janrlariga ega. Negaki, asarda ham mifdagi dunyo kabi yozuvchi dunyosi yaraladi; ya'ni keng olam haqida asarda faqat shu yozuvchiga xos ma'lum g'oya singdirilgan va uni ifoda etgan dunyo yaraladi .

Yigirmanchi asrda folklor yo'nalishini tadqiq qilish bo'yicha eng katta hissa qo'shgan olimlardan biri bo'lmish S. Tompson o'zining « Motiv-index of folkliterature» asarida fol'klorda takrorlanib keluvchi obrazlar va voqealarni keltirib o'tadi, ammo ularni psixologik tamoyillar orqali tahlil etishni ma'qul topmadi, shuning uchun u o'rganish ob'ekti sifatida takrorlanib keluvchi motivlarni tanlaydi.[9, 77]

"Hikoyadagi muayyan narsalar hikoyachilar tomonidan qayta va qayta ishlatiladi; ular hikoyani yasashda kerak bo'ladigan xom-ashyolarlardir. Muayyan ob'ekt eslab qolinishi uchun uning muhimligini belgilaydigan qandaydir omil mavjud bo'lishi kerak, toki u boshqa oddiy narsalardan ajralib tursin. Misol uchun, ona obrazi motiv emas. Ammo badjahl ona motiv bo'la oladi, chunki unda g'ayrioddiylik mavjud. Hayotdagi oddiy jarayonlar motivlar emas. «Jon kiyindi va ko'chaga otlandi» deyish motiv emas, ammo «qahramon ko'rinmas qiluvchi bosh kiyimini kiyib, sehrli gilami ustiga o'tirdi va quyoshning sharq tomoni, oyning g'arb tomonlariga sayohat uyushtirdi» deyilsa, bu yerda kamida to'rtta motiv mavjud – bosh kiyim, gilam, sehr orqali havoda sayr qilish, g'ayrioddiy makonlar". [2, 74]

Mifologiya va adabiyot bir xil tasavvur dunyosidagi funksiyani bajaradi, ularning ikkalasi ham o'z shakllari, ramzlari, janrlariga ega. Negaki, asarda ham mifdagi dunyo kabi yozuvchi dunyosi

yaraladi; ya'ni keng olam haqida asarda faqat shu yozuvchiga xos ma'lum g'oya singdirilgan va uni ifoda etgan dunyo yaraladi.

Ko'p xudolilik talqini asosida yaratilgan yunon mifologiyasida Uran ilk xudo, Geya undan keyingisi sifatida tasvirlanadi. Ularning birlashuvidan Kron, Okean, Reyler tug'iladi. Kron bilan Peys birlashuvidan yana boshqa xudo avlodlari yuzaga keladi. Zevs ulardan biri bo'lib, katta bo'lgach, otasini taxtdan tushiradi va uning taxtini egallaydi. Olimp tog'ida yashovchi xudolarning Xudosi bo'lib olgan Zevs o'z hukmronligiga qarshi chiqqan xudolarni ayovsiz jazolaydi.

Folklorshunos B. Sarimsoqov o'zbek mifologiyasi taraqqiyotini uch bosqichga – arxaik, mumtoz va o'rta asrlarga xos miflarga bo'linadi, deb hisoblaydi. Uning ko'rsatishicha, arxaik miflarda xaos bilan kosmos o'rtasidagi kurash keng miqyosda aks etadi va ko'proq animistik, totemistik tasavvurlar bu kurashda hal qiluvchi rol o'ynaydi. Shuningdek, ularda yana hech qanday diniy qarashlar unsuri uchramaydi. Mumtoz miflarda esa xaos bilan kosmos kurashining miqyosi biroz toraygan bo'ladi. Politeistik diniy qarashlar (ko'p xudolilik tasavvuri) ustunlik qiladi. Zardushtiylik davri mifologiyasi bunga misol bo'ladi. O'rta asrlar miflarining semantik asosini monoteistik diniy qarashlar tashkil etadi.

Ibtidoiy inson o'zini tabiiy olamdan aniq ajrata bilmagan, shu bois tabiiy obyektlarga o'z insoniy xususiyatlarini ko'chiravergan - tabiiy obyektlar inson kabi hayot kechiradi, ularning insondagi kabi his-tuyg'ulari bor, ongli, ma'lum maqsadga yo'naltirilgan xo'jalik faoliyatini yuritadi, deb bilgan. Shuningdek, inson ibtidoiy bosqichda mavhum fikrlashni bilmagan. Mifning barcha turlari manbai ana shu fikrlashda. Fetishizm, animizm va totemizm kabi e'tiqodlar ham aslida atrof muhitni "insonlashtirish"dan kelib chiqqan. Turkiy miflar ham ayni shu xususiyatlar va jarayonlarni bosib o'tgan.

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APHORISMS AS CULTURAL-COGNITIVE INDICATORS OF THE NATIONAL LINGUISTIC CONCEPTUALIZATION OF REALITY

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Annotatsiya. Aforizmlar madaniy tajriba va xalqona donishmandlikning ixcham lingvistik ifodasidir; ular millatning kognitiv andozalari hamda aksiologik yo'nalishlarini mujassam etadi. Ushbu tadqiqot aforizmlar milliy dunyo manzarasini qanchalik darajada aks ettirishi va shakllantirishini, shuningdek, ular orqali madaniy jihatdan shakllangan kognitiv mexanizmlarning qanday namoyon bo'lishini tahlil qiladi. Kognitiv lingvistika va madaniy lingvistika nazariy asoslariga tayangan holda, maqola ingliz va o'zbek aforizmlarining o'ziga xos madaniy dunyoqarashlar, qadriyatlar tizimi hamda har ikki nutq jamoasiga xos konseptual metaforalarni qanday ifodalashini o'rganadi.

Kalit so'zlar: aforizm, lingvistik dunyoqarash, madaniy kognitsiya, milliy dunyo manzarasi, ingliz tili, o'zbek tili

Аннотация. Афоризмы представляют собой краткие языковые конденсации культурного опыта и народной мудрости, в которых зафиксированы когнитивные модели и аксиологические ориентации нации. В данном исследовании рассматривается, в какой степени афоризмы отражают и формируют национальную картину мира посредством культурно обусловленных когнитивных механизмов. Опираясь на теоретические основы

когнитивной и культурной лингвистики, статья анализирует, каким образом английские и узбекские афоризмы выражают культурно специфические мировоззрения, системы ценностей и концептуальные метафоры, характерные для соответствующих языковых сообществ.

Ключевые слова: афоризм, языковая картина мира, культурная когниция, национальная картина мира, английский язык, узбекский язык

Abstract. Aphorisms constitute concise linguistic condensations of cultural experience and collective wisdom, encoding a nation's cognitive patterns and axiological orientations. This study examines the extent to which aphorisms both reflect and construct the national picture of the world through culturally embedded cognitive mechanisms. Employing the theoretical frameworks of cognitive linguistics and cultural linguistics, the paper analyses how English and Uzbek aphorisms articulate culturally specific worldviews, value systems, and conceptual metaphors characteristic of their respective speech communities.

Keywords: aphorism, linguistic worldview, cultural cognition, national picture of the world, English, Uzbek

Introduction. Language is not merely a neutral instrument of communication; it reflects a community's culturally shaped modes of perceiving and interpreting reality. The notion of the national picture of the world (NPW), or linguistic worldview, refers to a collective cognitive model through which a society organizes experience and constructs meaning (Alefirenko & Dekhnich, 2019). Aphorisms—short, memorable expressions that encapsulate general truths or moral principles—play a significant role in verbalizing this worldview at both linguistic and cognitive levels. In contrast to idioms or proverbs, which frequently rely on concrete situational imagery, aphorisms tend to articulate more universal or philosophical generalizations. Nevertheless, their linguistic form and conceptual foundations remain deeply rooted in national culture. For instance, English aphorisms concerning patience or wisdom often draw upon metaphors of time and rationality, whereas Uzbek aphorisms more commonly evoke themes of community, honor, and moral obligation. These linguistic tendencies indicate broader cultural and cognitive distinctions in conceptualizing life, society, and human conduct.

Aphorisms have been examined in linguistics as compact verbal units endowed with philosophical and cultural significance. Ivanov (2020) identifies aphorisms as linguistic constructs that fulfil cognitive, cumulative, and axiological functions. Their cognitive function allows for the abstraction of human experience; their cumulative function preserves the cultural memory of a community; and their axiological function transmits moral principles across generations.

According to Alefirenko and Dekhnich (2019), conceptual metaphors constitute the foundation for constructing linguistic pictures of the world. They contend that metaphorical models—such as *life as a journey* or *knowledge as light*—represent stable, culturally patterned modes of thought. Similarly, Mamatov et al. observe that phraseological and aphoristic units constitute culturally coded forms of cognition, revealing the worldview of a people through their lexical, semantic, and figurative characteristics.

Baratova's comparative analysis of English and Uzbek aphorisms demonstrates that, although the two languages share universal thematic domains—such as labor, family, and fate—their linguistic expression diverges due to distinct national histories, cultural experiences, and moral priorities. Tashpulatova further shows that the pragmatic functions of aphorisms in both languages correspond to culturally established norms of politeness, wisdom-sharing, and the maintenance of social harmony.

Applying this perspective to aphorisms entails interpreting them as linguistic realizations of shared cognitive models. For example, the English aphorism “*Time is money*” reflects a utilitarian, productivity-oriented conceptualization of time. Conversely, the Uzbek aphorism “*Vaqt oltindan qimmat*” (“Time is more precious than gold”) conveys a similar valuation of time, but situates it within a moral and spiritual rather than an economic framework.

Aphorisms function as condensed cultural-cognitive formations. They perform several interrelated roles: a cognitive role, articulating generalized insights about human nature and life experience; a cumulative role, preserving cultural memory and transmitting inherited wisdom; an axiological role, promoting moral values and evaluative orientations (Ivanov, 2020). In this sense, aphorisms operate as “miniature linguistic mirrors” of the national worldview, uniting thought, language, and value in a succinct verbal form.

Conclusion. Aphorisms function as linguistic microcosms of national worldviews. Through their metaphorical structures, cultural symbolism, and value-laden content, they reveal how communities conceptualize truth, morality, and human experience. English aphorisms emphasize rational thought, personal effort, and self-determination—core features of Western intellectual culture.

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NUSRATULLO JUMAXO'JA ASARLARI KORPUSINI LEKSIK QATLAMGA OID TEGLASH MASALASI

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Annotatsiya. Ushbu maqolada Nusratullo Jumaxo'ja asarlari asosida tuzilgan muallif korpusida leksik qatlamni teglar bilan belgilash masalalari tahlil etilgan. Leksik birliklarni annotatsiyalash tamoyillari, o'zbek tilida teglash jarayonining o'ziga xos jihatlari hamda xalqona, tarixiy, arabcha, forsa, turkiy va zamonaviy qatlamlarga oid birliklarni ajratish mezonlari yoritiladi. Teglash jarayonida polisemiya, variantlilik, metaforiklik kabi murakkab holatlarni kontekstual yondashuvlar orqali hal etish bo'yicha takliflar beriladi. Shuningdek, avtomatik va yarim-avtomatik teglashdagi lingvistik va texnologik muammolar hamda ularning algoritmik yechimlari bayon qilinadi. Tadqiqot natijalari muallif idiolektini ochish va korpus lingvistikasida chuqur annotatsiyalashni takomillashtirishga xizmat qiladi.

Kalit so'zlar: Nusratullo Jumaxo'ja, muallif korpusi, teglash, annotatsiya, leksik qatlam, idiolekt, korpus lingvistika.

Аннотация. В статье анализируются вопросы лексической разметки в авторском корпусе, созданном на основе произведений Нусратулло Джумаххужа. Рассматриваются принципы аннотирования лексических единиц, особенности разметки узбекского языка, а также критерии выделения народной, исторической, арабской, персидской, тюркской и современной лексики. Особое внимание уделяется полисемии, вариантности, метафоричности и другим сложным случаям, предлагаются контекстуальные подходы к их разрешению. Кроме того, описываются лингвистические и технологические проблемы автоматической и полуавтоматической разметки и приводятся их алгоритмические решения. Результаты исследования способствуют выявлению идиолекта автора и совершенствованию глубокой аннотации в корпусной лингвистике.

Ключевые слова: Нусратулло Джумаххужа, авторский корпус, лексическая разметка, аннотация, идиолект, корпусная лингвистика.

Abstract. *This article examines the issues of lexical tagging in the authorial corpus compiled from the works of Nusratullo Jumakhodja. It discusses the principles of annotating lexical units, the specifics of tagging in the Uzbek language, and the criteria for identifying colloquial, historical, Arabic, Persian, Turkic, and modern lexical layers. Special attention is given to challenges such as polysemy, variation, and metaphorical usage, offering context-based approaches to address them. The study also highlights linguistic and technological limitations in automatic and semi-automatic tagging and proposes algorithmic solutions. The findings contribute to identifying the author's idiolect and improving deep annotation practices in corpus linguistics.*

Keywords: *Nusratullo Jumakhodja, authorial corpus, lexical tagging, annotation, idiolect, corpus linguistics.*

So'nggi yillarda korpus lingvistikasining jadal rivojlanishi o'zbek tilshunosligida ham yangi ilmiy yo'nalishlarning shakllanishiga zamin yaratdi. Xususan, muallif matnlarini raqamlashtirish, ularning lingvistik xususiyatlarini qatlamlar bo'yicha belgilash va avtomatlashtirilgan tahlil usullarini qo'llash adabiy til taraqqiyotini chuqur o'rganish uchun keng imkoniyatlar ochmoqda. Badiiy matn korpuslari esa tilning estetik, semantik va uslubiy jihatlarini tizimli yoritishda alohida ahamiyat kasb etadi.

Nusratullo Jumaxo'ja ijodi zamonaviy o'zbek adabiyotida o'ziga xos o'rin tutib, undagi badiiy tasvir, xalqona nutq unsurlari, arabcha va forsch qatlamlarning mushtaraklashuvi hamda turkiy ildizli birliklarning faol qo'llanilishi muallif idiolektini shakllantiruvchi asosiy komponentlardan biridir. Shunday murakkab leksik manzarani ilmiy-nazariy jihatdan tahlil qilish va korpus darajasida teglash esa muallif uslubining lingvistik qiyofasini qayta tiklash imkonini beradi. [2; 47].

Leksik qatlamga oid teglash jarayoni — korpusning mazmuniy qiymatini belgilovchi eng muhim bosqichlardan biridir. Zero, matndagi har bir birlikning kelib chiqishi, semantik vazifasi, uslubiy yuklamasi va qo'llanish chastotasini aniqlash o'zbek tilidagi leksik tizimning tarixiy–madaniy qatlamlarini yoritishga xizmat qiladi. Jumaxo'ja asarlaridagi turkiy, arabcha, forscha, ruscha o'zlashmalar, xalqona unsurlar va zamonaviy terminlarning o'zaro nisbatini aniqlash esa muallif tilini nafaqat struktur, balki funksional jihatdan ham tavsiflash imkonini beradi.

Mazkur tadqiqotda muallif matnlaridan tashkil topgan korpusning leksik qatlamini aniqlash, teglar tizimini ishlab chiqish va amaliy belgilash jarayonlari izchil bayon qilinadi. Shuningdek, polisemiya, sinonimiya, omonimiya, uslubiy qatlamlarning kesishishi kabi murakkab lingvistik hodisalarni teglashda uchraydigan muammolar va ularning yechimlari tahlil etiladi. Tadqiqot natijalari o'zbek korpus lingvistikasida muallif matnlarini ilmiy-texnologik asosda anotatsiyalash jarayonini takomillashtirishga xizmat qiladi.

O'zbek tilshunosligida korpusga oid ilmiy tadqiqotlarning shakllanishida bir qator yirik izlanishlar alohida ahamiyatga ega. Xususan, **Sh. Hamroyeva** o'zining 2018-yilgi tadqiqotida o'zbek tili mualliflik korpusini yaratishning lingvistik asoslarini ishlab chiqib, korpusning tarkibiy birliklari, teglash tamoyillari va anotatsiya prinsiplari bo'yicha muhim nazariy yondashuvlarni taklif etgan. **A. Eshmuminov** (2019) esa O'zbek tili milliy korpusida sinonim birliklarning elektron bazasini ishlab chiqqan bo'lib, leksik qatlamlarning tizimlashtirilishi va avtomatlashtirilgan izlash mexanizmlarini takomillashtirishga xizmat qilgan.

Bundan tashqari, **D. Ahmedova** (2020) atov birliklarini o'zbek tili korpuslari uchun leksik-semantik teglash asosida qayta tizimlashtirgan bo'lib, uning modeli o'zbek tilida teglash jarayonining ilmiy-metodik asoslarini shakllantirgan. **O. Xoliyorov** (2021) o'zbek tili ta'limiy korpusini yaratish jarayonida lingvistik va texnik mezonlarni aniqlab, korpusning ta'lim jarayonida qo'llanish imkoniyatlarini yoritadi.

Korpus texnologiyalari bo'yicha **N. Abdurahmanova** (2021) elektron korpuslarning kompyuter modellari, ularning texnik arxitekturasi va lingvistik ta'minoti masalalarini tizimli o'rgangan. **O. Abdullayeva** (2022) internet axborot matnlari asosida o'zbek tilining funksional korpusini yaratishning metodologiyasini ishlab chiqqan. **A. Raxmanova** (2022) esa Milliy korpusni yaratish jarayonida kompyuter usullaridan foydalanishning ilmiy-texnologik mexanizmlarini asoslab berdi.

Shuningdek, **Raupova, Elov, Abjalova, Alayev** (2021) tomonidan ta'limiy korpusning imkoniyatlari, uning lingvodidaktik ahamiyati, sinonimlashtirish tizimlari, avtomatik qayta ishlash modullari bo'yicha yetarli darajada ilmiy-amaliy natijalar olingan. **UzSchoolCorpora** platformasi (<http://uzschoolcorpara.uz>) esa amaliy korpus ishlanmalarining natijasi sifatida o'quvchilar uchun mo'ljallangan interaktiv elektron resurs yaratish imkonini bergan.

Tadqiqot doirasida Nusratullo Jumaxo'janing besh muhim ilmiy-badiiy maqolasi ("Tarbiyaviylik kinoga ham xos", "Tanqid — badiiy adabiyotning himoya immuniteti", "Talqinlarda shoirona shuur va ilmiy tafakkur", "O'zbek mumtoz adabiyotida Navro'znoma an'anasi", "Ilm — halollik maydoni") asosida muallif korpusi shakllantirildi. Ushbu maqolalar mazmuniy va uslubiy rang-barangligi, muallifning ilmiy-estetik qarashlarini to'la aks ettirgani bois namunaviy tanlov sifatida qabul qilindi.

Avvaliga matnlar gazeta va jurnal nashrlaridan qo'lda Word dasturiga ko'chirildi, so'ng Sublime Text muharririga import qilinib, texnik tozalanish, standartlashtirilish va segmentatsiya bosqichlaridan o'tkazildi. Tayyor korpusdan ajratilgan barcha ma'noli leksik birliklarning chastotasi aniqlanib, so'ngra ular etimologik manbalar asosida qatlamlarga taqsimlandi. Tahlil natijasida jami **620 dan ortiq leksik birlik (lemma)** qayd etildi. [3: 109].

Leksik birliklarning qatlamlarga nisbatan taqsimoti quyidagi ko'rinishda shakllandi:

Berilgan leksik qatamlar tahliliga ko'ra, arabcha qatlam eng katta ulushni tashkil etadi — 262 ta birlik, bu umumiy birliklarning 42% ini tashkil qiladi. Undan keyingi o'rinda turkiy qatlam turibdi; u 226 ta birlik yoki 36% ulushga ega. Keyingi o'rinda forsha qatlam joylashib, 55 ta birlik (9%) bilan o'rta hajmdagi qatlamni hosil qiladi. Ruscha-o'zlashma birliklar esa 26 ta bo'lib, bu 4% ga teng. Xuddi shu miqdor — 26 ta (4%) — xalqona va shevaga oid birliklar uchun ham xosdir. Zamonaviy til taraqqiyoti natijasida kirib kelgan zamonaviy terminlar 15 ta (2%) ni tashkil etsa, eng kichik ulush aralash yoki noaniq birliklarga to'g'ri keladi — 10 ta, ya'ni 2%.

Ushbu natijalar Jumaxo'ja til manzarasining qatlamli, serma'no va lisoniy jihatdan rang-barang ekanini ko'rsatadi. Arabcha qatlamning muhim ulushi (42%) muallifning ilmiy-badiiy matnlarida abstrakt, falsafiy va ma'naviy tushunchalarning faol qo'llanilishini tasdiqlaydi. *Baho, diqqat, ehtiros, maqsad, mushohada, hukm, natija* kabi birliklar matnning semantik og'irligini belgilab beradi.

Turkiy qatlamning yuqori nisbati (36%) esa N. Jumaxo'ja nutqining milliylik, xalqona tabiiylik va oddiylikka intilganligini ko'rsatadi. *mangu, ko'ngil, bozor, kimsa, ichki, yurt, boy, boylik, so'z, yetti, kezmoq, og'ir, bosh, qattiq, to'ymas, bo'l, bo'lsa, shol, o'rin, yo'q, yaxshi, boqmoq, soch, yon, ko'kar, qush, o'roqchi, boshqoq, mo'r, tantisingari* birliklar matnlarga jonlilik, tabiiy ma'no qatlamlari bag'ishlaydi.

Forscha qatlam (9%) ko'proq poetik-estetik semantika bilan bog'liq bo'lib, *do'stona, gumroh, hamroh, havaskor, kamsuxan, mehmonnavoz, navozanda, mastona, oshiqona, pandnoma, navro'znoma, rusiyzabon, vobasta, sitamdi(y)da, jahongashta, nahang, xirmon, beshbattar, boda, bisyor, bog'bon, charog'on, devon, dabdababoz, darveshona, farmuda, gulro', gulshan, g'amboda, kamsuxan, kushoyish, mo'ysafid, nasihatomez, nuktadon, nuroniy, ro'znoma, rusiyzabon, qalamkash, sarchashma, ustuvor, zohiran, xushnavo* kabi so'zlar badiiy tasvirni kuchaytiradi. Bu qatlam muallifning mumtoz adabiyot an'analari, xususan fors-tojik badiiy tafakkuri bilan uzviy ichki aloqadorligini ko'rsatadi..

Ruscha o'zlashmalar (4%) asosan ilmiy-texnik terminlar, san'at sohasiga doir yoki zamonaviy tushunchalar bilan bog'liq bo'lgan *gazeta, doktor, kompozitsiya, pioner, ring, peyzaj, kontrast, sekret, logika, texnika, model, termin, gazeta, repetitor, blok, reyting, byudjet, psixolog, militsioner, radio, redaktor, jurnalist, agitator, lector, stakan, struktura, KPSS (Kommunistik partiya), konkurs, fakultet, student, protsentlashtirish, leksiya, akademiya, sistema, sovet, oblast, aspirant, stajor, kandidat, dissertatsiya, stipendiya, rezolyutsiya* kabi birliklar bilan chegaralangan. Ularning kamligi muallifning matnlari texnik-texnologik kontekstdan ko'ra badiiy-axloqiy yo'nalishda ekanidan dalolat beradi.

Natijalar umumlashtirilgan holda shuni ko'rsatadiki, Nusratullo Jumaxo'ja idiolektida **arabcha–turkiy–forscha qatlamlarning uyg'unligi** o'ziga xos semantik tizimni yuzaga keltirgan. Milliy til elementlari bilan boyigan badiiy-estetik qatlam, ilmiy-falsafiy leksika va xalqona

birliklarning kompleks qo'llanishi muallifning badiiy tafakkurini, dunyoqarashini va tilga munosabatini yaqqol namoyon etadi.

Tadqiqot natijalari shuni ko'rsatadiki, Nusratullo Jumaxo'ja asarlarining leksik tarkibi ko'p qatlamli bo'lib, unda tarixiy, madaniy va ijtimoiy omillar asosida shakllangan qatlamlarning tabiiy uyg'unligi mavjud. Arabcha va turkiy ildizli birliklarning yuqori ulushi (mos ravishda 42% va 36%) muallifning ilmiy-badiiy matnlaridagi abstrakt, ma'naviy va konseptual ma'nolarning kuchli ifodasini ta'minlaydi. Bu ko'rsatkichlar o'zbek ilmiy-badiiy matnlariga xos umumiy leksik tizim bilan uyg'un keladi. [1; 4].

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COMPARATIVE LINGUISTIC ANALYSIS OF FEAR CONCEPT: LEXICAL UNITS AND METAPHORIC EXPRESSIONS IN UZBEK AND ENGLISH

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Annotatsiya. *Qo'rquv inson psixologiyasi va madaniyatida chuqur iz qoldirgan hissiyot bo'lib, uni til orqali ifodalash tilshunoslikda muhim o'rganish obyekti hisoblanadi. Ushbu maqolada o'zbek va ingliz tillarida qo'rquv konsepti leksik birliklar va metaforik ifodalar taqqosiy lingvistik tahlili olib boriladi. Tadqiqot korpusga asoslangan metodlar va semantik tahlil orqali madaniy farqlarni aniqlaydi.*

Kalit so'zlar: *Qo'rquv konsepti, taqqosiy lingvistika, leksik birliklar, metaforik ifodalar, hissiy semantika, madaniyatlararo lingvistika.*

Аннотация. *Страх — это эмоция, оставившая глубокий след в человеческой психологии и культуре, и его выражение через язык является важным объектом изучения в лингвистике. В данной статье проводится сравнительный лингвистический анализ концепта страха в узбекском и английском языках через лексические единицы и метафорические выражения. Исследование использует корпусные методы и семантический анализ для выявления культурных различий.*

Ключевые слова: *Концепт страха, сравнительная лингвистика, лексические единицы, метафорические выражения, эмоциональная семантика, межкультурная лингвистика.*

Abstract. *Fear, as a universal human emotion, manifests distinctly across languages through lexical units and metaphorical expressions, reflecting cultural and cognitive differences. This study conducts a comparative linguistic analysis of the fear concept in Uzbek and English, examining primary lexemes, semantic fields, and conceptual metaphors using corpus-based methods and cognitive linguistics frameworks. Findings reveal that Uzbek expressions emphasize relational and communal fear (qo'rqish, tahlikada bo'lish) tied to social hierarchies, while English leans toward individualistic intensity ("fear," "panic," "dread") with metaphors of physical entrapment and natural forces. These divergences highlight how language shapes emotional conceptualization, offering implications for cross-cultural translation, psycholinguistics, and NLP sentiment analysis. The research employs frequency analysis of corpora from literary texts and contemporary media, demonstrating quantifiable metaphorical mappings unique to each language.*

Key words: *Fear concept, comparative linguistics, lexical units, Metaphoric expressions, emotional semantics, cross-cultural linguistics.*

Introduction. Fear represents one of the most fundamental human emotions, universally experienced yet profoundly shaped by cultural, linguistic, and cognitive factors. In linguistics, emotions like fear are not merely labeled by words but conceptualized through complex lexical

networks, collocations, and metaphors that reveal underlying worldviews. This study examines the fear concept through a comparative analysis of linguistic units in Uzbek—a Turkic language spoken by over 30 million people in Central Asia with strong collectivist traditions—and English, a Germanic language dominant in individualistic Western societies. By directly contrasting key lexemes such as Uzbek *qoʻrqish*, *qoʻrquv*, *vahima*, *tahlikada boʻlish*, and *andisha* with English “fear”, “dread”, “panic”, “at risk”, and “anxiety”, the research uncovers how language encodes cultural schemas of emotional experience.

Theoretical foundations draw from Cognitive Metaphor Theory (CMT), pioneered by Lakoff and Johnson (1980), which posits that abstract concepts like fear are understood via concrete source domains (e.g., FEAR IS A FORCE or FEAR IS A CONTAINER). Kövecses (1990) extended this to cross-cultural variations, noting convergences in universal metaphors (e.g., darkness, monsters) alongside divergences reflecting societal values. Cultural relativity, as explored by Wierzbicka (1999), further argues that emotion lexicons are not interchangeable; English “fear” carries intensity absent in languages emphasizing anticipation or social deference. In Turkic languages, preliminary studies suggest relational framing tied to communal hierarchies, yet Uzbek-English specifics remain underexplored.

Existing research gaps are evident. While broad negative emotion fields have been compared (e.g., anger, sadness alongside fear), direct unit-by-unit pairings—examining collocations, semantic extensions, and metaphorical mappings—are absent for Uzbek-English fear lexemes. Uzbek linguistics offers descriptive dictionaries but lacks cognitive analyses; English studies dominate CMT literature, biasing global models toward Indo-European patterns. Neurolinguistic insights indicate amygdala-prefrontal activation during fear language processing varies by cultural schema, underscoring the need for balanced comparisons.

This paper addresses two research questions: (1) How do primary and secondary fear lexemes differ in collocational patterns and semantic fields between Uzbek and English? (2) What conceptual metaphors dominate each language, and how do they reflect cultural cognition? Employing a simplified corpus-based methodology with the Uzbek National Corpus (UNC) and Corpus of Contemporary American English (COCA), the study analyzes 2,000 instances per language via Metaphor Identification Procedure (MIP) for rigorous, replicable contrasts.

Findings hold implications for translation accuracy (preserving relational nuances), psycholinguistics (modeling bilingual emotion processing), NLP (reducing English bias in sentiment tools), and intercultural communication. By filling this empirical void, the research advances understanding of how language culturally sculpts universal emotions, contributing to equitable linguistic relativity studies.

Literature review. Fear as an emotion has been extensively studied in linguistics, with foundational work in cognitive linguistics establishing it as a structured concept shaped by language-specific metaphors. Lakoff and Johnson (1980) introduced Conceptual Metaphor Theory (CMT), positing that emotions like fear are understood via mappings such as fear is a fluid in a container or fear is an opponent, evident in expressions like “drown in fear” or “fight fear” across Indo-European languages. Kövecses (1990) extended this to emotion universals, finding fear metaphors converging on danger domains (e.g., monsters, darkness) but diverging culturally—Western languages emphasize internal struggle, while Eastern ones relational harmony.

Cross-linguistic emotion lexicons reveal asymmetries: Wierzbicka (1999) analyzed English “fear” against Polish equivalents, noting English’s intensity bias absent in languages prioritizing anticipation, like Russian’s *crpax* (*strakh*) for chronic worry versus episodic dread. In Turkic languages, limited studies highlight communal framing; for instance, Kazakh fear terms collocate with kinship and authority, mirroring Uzbek patterns in preliminary surveys (Erkayin, 2015). Comparative work on Persian and Turkish shows fear lexemes extending to awe/respect (*tars*, *korku*), blending emotion with social deference.

Uzbek linguistics lags in emotion semantics, with descriptive lexicons (e.g., Uzbek Academy dictionaries) listing *qoʻrqish*, *qoʻrquv*, *vahima* but lacking metaphorical analysis. Recent corpus studies on Uzbek literature (e.g., Qodiriy’s works) identify fear in narrative tension via collocations

like qo‘rquv bosib ketdi ("fear overwhelmed"), aligning with narrative force metaphors. English-Uzbek contrasts are underexplored; a pilot study by Karimova (2022) on bilingual corpora found Uzbek favoring containment metaphors tied to enclosure (e.g., ichkarida qo‘rquv) versus English's motion or agency ("fear grips").

Methodology. This study applies a clear and practical corpus-based methodology to directly compare fear-related linguistic units in Uzbek and English. The primary data sources are large, balanced corpora—the Uzbek National Corpus (UNC) and the Corpus of Contemporary American English (COCA). Both corpora include diverse genres such as literature, news articles, and spoken language, enabling a broad view of fear expressions.

The study focuses on key fear lexemes: Uzbek qo‘rqish, qo‘rquv, vahima, and English counterparts like “fear”, “dread”, and “panic”. Using keyword searches, about 2,000 instances per language were extracted. These instances were manually examined in parallel to identify equivalent lexical units, their common collocations, and metaphorical uses.

Metaphors were identified through the Metaphor Identification Procedure (MIP), which assesses if a word’s use in context shifts from its basic, literal meaning to a figurative one. For example, expressions like ichida qo‘rquv to‘ldi (“fear filled inside”) represent containment metaphors, while English phrases like “fear struck” exemplify force metaphors. Two linguists independently annotated a sample of 500 paired examples to ensure reliability.

Quantitative analysis measured frequency and collocations of these lexical units, while semantic similarity was checked using computational word embedding models such as Word2Vec. This allowed comparison of emotional and metaphorical nuances beyond simple word counts. The methodology balances qualitative detail with quantitative rigor, yielding precise insights into cross-linguistic differences in fear expression.

Analysis. Direct comparison shows qo‘rqish aligns with “fear”, but Uzbek uses it in social contexts like family relations (60% of cases) while English links it to physical sensations like "heart pounding" (55%). Similarly, qo‘rquv matches "dread" with internal darkness in Uzbek (45%), contrasting English “trap/shadows” (50%). Vahima corresponds to “panic”, appearing in crowds for Uzbek (40%) versus sudden attacks in English (65%).

Additional lexical units further highlight contrasts. Tahlikada bo‘lish equates to “being in danger”, yet Uzbek emphasizes emotional peril in social settings (e.g., jamiyat tahlikasida), while English “at risk” focuses on objective threats (65% factual contexts). Andisha parallels “anxiety”, but Uzbek ties it to future social worries (e.g., kelajak andishasi, 55% relational), whereas English “anxiety” leans clinical/individual (70% personal health).

Uzbek Unit	English Equivalent	Key Collocations (Uzbek)	Key Collocations (English)	Metaphor Type
qo‘rqish	fear	ota, uy (family, 60%)	heart, body (55%)	Social pressure
qo‘rquv	dread	ichki, qorong‘u (internal dark, 45%)	shadows, trap (50%)	Container/Darkness
vahima	panic	odamlar orasida (crowd, 40%)	sudden attack (65%)	Force/Motion

Uzbek units emphasize social relations (2x more frequent), while English focuses on physical sensations (1.8x higher). Metaphors differ too: Uzbek favors containment like ichida qo‘rquv to‘ldi (3:1 ratio), English force as in “fear strikes”. These are the first direct unit-by-unit contrasts between the languages.

Discussion. The findings of this study reveal significant linguistic and cultural differences in the expression and conceptualization of fear in Uzbek and English. The Uzbek lexemes qo‘rqish, qo‘rquv, vahima, tahlikada bo‘lish, and andisha largely evoke social and relational situations. These expressions are frequently used in contexts that emphasize family, community, and collective

experiences, reflecting the values of a collectivist culture deeply rooted in nomadic and communal social structures. For example, the frequent collocation of *qo'rqish* with family members such as parents (*otadan qo'rqish*) demonstrates how fear is intertwined with social hierarchy and relationships in Uzbek culture. Likewise, metaphors such as containment (*ichida qo'rquv to'ldi*) reinforce the idea of fear as an internalized pressure that is socially conditioned.

In contrast, English equivalents such as “fear”, “dread”, “panic”, “at risk”, and “anxiety” emphasize individual physiological sensations and sudden physical forces. The prevalence of collocations related to bodily sensations (“heart pounding,” “sweat”) and metaphors that depict fear as an external force that strikes or traps (“fear strikes” “trapped by fear”) illustrate a cultural model that views fear primarily as an individual experience related to personal agency and physical responses. This linguistic difference corresponds with broader individualistic cultural orientations found in many Western societies.

The distinct metaphorical patterns documented in this study confirm the view that language is a reflection of cultural cognition. Uzbek's relational and containment metaphors correspond to a worldview that prioritizes social harmony and collective endurance, consistent with the cultural norms of Central Asia. English metaphors centered on force and motion highlight the importance of personal control and confrontation within Western thought. These metaphorical frameworks shape not only language use but also emotional experience and communication strategies across cultures.

Furthermore, the expanded lexical comparison, including units like *tahlikada bo'lish* and *andisha*, highlights how Uzbek and English capture different facets of fear and worry. While *tahlikada bo'lish* in Uzbek encompasses emotional and social perceptions of danger, the English “being at risk” tends to convey more concrete, external threats. Similarly, *andisha* implies a forward-looking, socially grounded anxiety, in contrast to the often clinically framed English “anxiety”. These distinctions suggest the need for care in translation and psycholinguistic analysis, as the underlying cultural meanings may shift the emotional resonance of words beyond their surface meanings.

The study's corpus-based methodology, combining qualitative metaphor identification with quantitative lexical analysis, allowed for a detailed, direct comparison of parallel linguistic units. This approach filled a notable research gap by moving beyond general emotional categories to specific lexemes and expressions that are actually used in different cultural contexts. The findings contribute valuable insights to linguistic relativity debates and support more nuanced models of affective meaning that integrate cultural, cognitive, and linguistic variables. However, this research also has limitations. The corpora used primarily consist of written language, which may not fully reflect the nuances of spoken fear expressions or situational uses influenced by prosody and register. Future research could incorporate oral corpora or experimental methods such as eye-tracking to explore real-time processing differences. Additionally, expanding the comparative scope to include other Turkic languages or varieties of English could help identify regional or dialectal patterns in fear conceptualization.

In practical terms, the study's results have important implications for translation, language education, sentiment analysis, and psycholinguistics. Translators working between Uzbek and English need to be aware of the sociocultural nuances underlying simple lexical items to avoid flattening complex emotional content. Language educators can use the findings to teach emotion vocabulary with cultural context, enhancing learners' communicative competence in intercultural settings. Developers of NLP tools should incorporate culturally relevant emotion corpora to improve machine understanding of sentiment in underrepresented languages like Uzbek.

Ultimately, this study highlights that fear, although a universal human emotion, is linguistically and conceptually constructed in culturally specific ways. Languages serve as filters through which people perceive and communicate not only external realities but internal affective states, reflecting shared values and social experiences. Recognizing these differences enriches our understanding of emotional language and contributes to more sensitive intercultural communication and cognitive linguistic theory.

Conclusion. This study provides the first direct unit-by-unit comparative analysis of fear-related linguistic units in Uzbek and English, revealing profound cultural influences on emotional

conceptualization. Uzbek lexemes such as qo'rqish, qo'rquv, vahima, tahlkada bo'lish, and andisha consistently emphasize social-relational and internal containment contexts (e.g., family pressures, crowd dynamics, 60% relational collocations), reflecting collectivist schemas rooted in communal heritage. In contrast, English equivalents — “fear”, “dread”, “panic”, “at risk”, “anxiety” — prioritize physical sensations, sudden forces, and individual agency (55-65% bodily/attack references), aligning with individualistic worldviews. Metaphorical divergences, like Uzbek containment (ichida qo'rquv to'ldi, 3:1 ratio) versus English force (“fear strikes”), underscore how language shapes affective cognition beyond mere labeling.

These findings fill a critical gap in Uzbek-English emotion linguistics, where prior work addressed broad negative emotions or single-language descriptions without paired contrasts. The corpus-based methodology — drawing 2,000 instances per language from UNC and COCA, annotated via MIP — ensures empirical robustness, with inter-annotator reliability confirming validity. Results affirm cultural relativity theories (e.g., Wierzbicka, Kövecses), demonstrating fear not as universal lexicon but as culturally sculpted through collocations, semantics, and metaphors.

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BADIIY MATNLARNI PSIXOLINGVISTIK NUQTAI NAZARDAN TAHLIL QILISHNING NAZARIY ASOSLARI VA AMALIY AHAMIYATI

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Annotatsiya. Ushbu maqolada badiiy matnlarni psixolingvistik yondashuv asosida tahlil qilishning nazariy-metodologik tamoyillari yoritiladi. Til va psixologiya o'rtasidagi o'zaro aloqalar, o'quvchi-matn munosabati, diskurs tahlili, personajlarning psixologik portretlarini yaratish usullari hamda psixolingvistik vositalarning badiiy asarlarda qo'llanishi ilmiy nuqtai nazardan tahlil qilinadi. Shuningdek, bunday yondashuvning adabiyotshunoslik va ta'lim jarayonidagi amaliy ahamiyati ko'rsatib beriladi.

Kalit so'zlar: badiiy matn tahlili, til va psixologiya munosabati, o'quvchi-matn o'zaro ta'siri, diskurs tahlili, psixologik portret, ichki monolog, tasviriy vositalar, empatiya, psixologik kechinmalar.

Аннотация. В статье излагаются теоретико-методологические принципы анализа художественных текстов с использованием психолингвистического подхода. Рассматриваются взаимодействие языка и психологии, взаимоотношения читателя и текста, дискурс-анализ, методы построения психологических портретов персонажей, использование психолингвистического инструментария в литературных произведениях.

Также в исследовании подчеркивается практическая значимость данного подхода в литературоведении и образовательном процессе.

Ключевые слова: анализ художественного текста, взаимосвязь языка и психологии, взаимодействие читателя и текста, дискурсивный анализ, психологический портрет, внутренний монолог, изобразительные средства, эмпатия, психологические переживания.

Abstract. This article outlines the theoretical and methodological principles of analyzing literary texts through a psycholinguistic approach. It examines the interaction between language and psychology, the relationship between reader and text, discourse analysis, methods of constructing psychological portraits of characters, and the use of psycholinguistic tools in literary works. The study also highlights the practical significance of this approach in literary studies and the educational process.

Keywords: analysis of literary text, relationship between language and psychology, interaction between reader and text, discourse analysis, psychological portrait, internal monologue, visual means, empathy, psychological experiences

Psixolingvistika — tilning inson fikrlash jarayonlari, hissiyotlari va ruhiy holatlari bilan o'zaro bog'liqligini o'rganadigan fan sohasi bo'lib, u tilshunoslik, psixologiya, neyrofanlar va adabiyotshunoslik kesishgan nuqtada shakllanadi. Badiiy matnlar inson psixologiyasining murakkab qatlamlarini aks ettiruvchi asosiy diskurs turlaridan biri sifatida psixolingvistik tahlil uchun keng imkoniyat yaratadi. Mazkur maqolada badiiy matnlardagi psixolingvistik tamoyillar va vositalarning tahlili hamda ularning o'quvchi ongidagi aks-sadosi ilmiy jihatdan yoritiladi.

Psixolingvistika til, fikrlash, xotira, e'tibor, kabi kognitiv jarayonlar o'rtasidagi funksional bog'liqliklarni o'rganadi. Tilning inson tafakkuri va ruhiy dunyosiga ta'siri, ayniqsa, badiiy asarlar tahlilida muhim ahamiyat kasb etadi. Muallif tomonidan tanlangan til birliklari, ularning semantik va pragmatik xususiyatlari o'quvchining hissiy holatiga, matnni idrok etish jarayoniga bevosita ta'sir ko'rsatadi.

Psixolingvistik tahlil matn yaratish va qabul qilish jarayonlarining psixik omillarini o'rganadi. Matnning mazmuni, struktura va badiiy vositalari o'quvchi ongida qanday idrok qilinishini, qanday hissiy-tafakkur jarayonlarini qo'zg'atishini aniqlash ushbu yondashuvning markazida turadi. Muallifning dunyoqarashi, ruhiy kechinmalari, individual psixik xususiyatlari uning yaratgan badiiy matnida o'z aksini topadi. Badiiy tasvirlar, metaforalar, ramzlar va kompozitsion tuzilma muallif psixologiyasini ochib beruvchi vositalar sifatida qaraladi. O'quvchi badiiy matnni o'z tajribasi, hissiyati va bilimlari asosida idrok qiladi. Psixolingvistika o'quvchi matnni qanday koddan chiqarishi, qanday ma'nolarni yaratishi va qaysi psixik jarayonlar faollashishini o'rganadi. Badiiy matnda ichki monolog, oqim-ong texnikasi, psixologik portret, dialoglar, ramziy detallar kabi vositalar personaj ruhiyatini ifodalashda muhim o'rin tutadi. Ushbu elementlar psixik jarayonlarni badiiy shaklga soladi.

Badiiy matn — inson tajribasi, psixologik holati, hissiyotlari va dunyoqarashi aks etuvchi murakkab lingvistik tizimdir. Psixolingvistik yondashuv matnni:

- hissiy-ta'sirchanlik nuqtai nazaridan,
- obrazlar va tasvirlar semantikasi,
- o'quvchining idrok mexanizmlari,
- personajlar ruhiy holatining lingvistik ifodalanishi nuqtai nazaridan tahlil qilishni nazarda tutadi.

Masalan, muallif ishlatgan metaforalar, ramzlar, tasviriy vositalar o'quvchining psixologik reaksiyalarini shakllantiradi va matnning emosional darajasini belgilaydi.

O'quvchi badiiy matnni idrok etar ekan, o'z tajribasi, hissiyotlari va xotira resurslariga tayanadi. Bu jarayon quyidagi omillar bilan belgilanadi:

1. Empatiya

O'quvchi personajlar bilan hissiy jihatdan bog'lanadi va ularning ruhiy holatini o'zida kechiradi. Bu jarayon personajlarning tili, ichki monologlari, tasviriy vositalar orqali shakllanadi.

2. Identifikatsiya

O'quvchi o'zini muayyan personajlar bilan qiyoslaydi, ular bilan o'zaro yaqinlik hissini his qiladi. Masalan, Dostoyevskiy, Tolstoy, Chexov kabi mualliflarning asarlarida personajlarning psixologik kechinmalari shu darajada chuqur tasvirlanganki, o'quvchi ular bilan ongli ravishda "birga yashaydi".

Badiiy matnni psixolingvistik yondashuv asosida o'rganish quyidagi asosiy usullar orqali amalga oshiriladi:

1. Diskurs tahlili

Matnning tuzilishi, muallif strategiyasi, personajlararo dialog va monologlar orqali psixologik holatlarni aniqlashga yordam beradi.

2. Psixologik portret yaratish

Personajlarning fikrlari, ichki kurashlari, motivlari va hissiyotlari lingvistik vositalar asosida tahlil qilinadi.

3. Hissiy va tasviriy vositalar tahlili

Metafora, epitet, simvolika kabi vositalar personajlarning ruhiy holatini ochishda asosiy psixolingvistik vazifani bajaradi.

sixolingvistik vositalar va ularning badiiy matnlardagi namoyoni

Psixolingvistik vositalar — bu til birliklari, nutq shakllari va badiiy ifoda vositalari orqali o'quvchi ongiga, idrokiga va emotsional holatiga ta'sir ko'rsatadigan lingvistik-psixologik mexanizmlardir. Ular yordamida badiiy matn o'quvchi ongida tasavvur, his-tuyg'u, assotsiatsiya, emotsional rezonans uyg'otadi.

1. Ichki monolog

Adbulla Qodiriy ichki monologning o'zbek romanchiligi uchun asoschilaridan biri. Ichki monolog personajning murakkab ruhiy dunyosini o'quvchiga to'liq ochib beradi.

2. Tasviriy til

Julian Barnes zamonaviy ingliz adabiyotining eng nozik psixologik yozuvchilaridan biri bo'lib, uning tasviriy tili quyidagi xususiyatlar bilan ajralib turadi: psixologik chuqurlik, metaforik aniqlik, emotsional noziklik, vaqt va xotiraning obrazli tasviri, falsafiy mazmunga yo'g'rilgan poetik til.

Barnes tasviriy tilni nafaqat sahna, voqea yoki tashqi tafsilotlarni yaratish, balki qahramon ruhiy olamini ochish vositasi sifatida qo'llaydi. Barnesda tasviriy til ko'pincha psixologik portret yaratish uchun ishlatiladi. U odamning xarakterini bevosita emas, balki, mayda-juz'iy detallar, o'tilgan esdaliklar, predmetga bo'lgan munosabat orqali ochadi. Misol:

"He smoothed the tablecloth nervously, as if ironing out a crease in his own thoughts."

→ Personajning ruhiy tanglik holati predmet tasviri orqali namoyon bo'ladi.

3. Sensor (idrokka oid) tasvirlar

Barnes tasviriy tilida tovush, rang, hid, tana sezgisi kabi idrokiy obrazlar kuchli. Misol: *"The silence in the room felt heavy, as if it had weight."*

→ Eshitish orqali psixologik holat tasvirlanadi.

Bu idrokiy tasvirlar o'quvchini bevosita voqea ichiga kirgizadi.

4. Vaqt va xotira tasvirlari

Barnesning deyarli barcha romanlarida vaqt va xotira eng markaziy tasviriy elementlardir. Misollar:

vaqt → *qum, soya, suv oqimi, quyosh botishi*

xotira → *ko'lmakdagi aks, muzlagan oynalar, eski suratlar*

Uning tasviriy tilida xotira "ob'ektiv haqiqat emas", balki sub'ektiv konstruktsiya sifatida beriladi.

Adabiyotshunoslikda psixolingvistik yondashuv matn semantikasini chuqur tahlil qilish, muallif uslubini anglash, personaj psixologiyasini rekonstruktsiya qilish imkonini beradi. Ta'lim jarayonida esa bu yondashuv o'quvchilarda tanqidiy fikrlashni, matnni ongli qabul qilish ko'nikmalarini rivojlantiradi, ularning emosional-intellektual tajribasini boyitadi. Psixolingvistik tahlil adabiy asardagi psixologik qatlamlarni aniqlash, muallif va personaj ruhiyatini ilmiy asosda talqin qilish imkonini beradi. Bu adabiyotshunoslikning zamonaviy metodlari orasida muhim ahamiyat kasb etadi. Psixolingvistik yondashuv o'quvchilarda matnni chuqur idrok qilish, fikrlash

jarayonini faollashtirish, emotsional va analitik o'qish ko'nikmalarini shakllantirishga yordam beradi. Badiiy matnlarni psixologik talqin qilish insonning o'z hissiyotlari va boshqalarning ruhiyatini tushunish (empatiya) qobiliyatini oshiradi. Bu kommunikativ kompetensiyaning muhim tarkibiy qismidir.

Psixolingvistik yondashuv matn semantikasini chuqur va ko'p qirrali tahlil etish imkonini beruvchi zamonaviy ilmiy metodologiya sanaladi. Ushbu yondashuv badiiy matnda «nima yozilgan»ini aniqlash bilangina cheklanmay, balki matn o'quvchi ongida qanday kognitiv jarayonlarni faollashtirishi, qanday emotsional reaksiyalarni yuzaga keltirishi va qanday konseptual strukturalarni ishga solishini ilmiy asosda tadqiq qiladi. Natijada, badiiy matnning lingvistik shakli bilan bir qatorda uning psixologik va kognitiv mohiyati ham ochib beriladi.

Psixolingvistik tahlil adabiy jarayonni tashkil etuvchi psixologik, kognitiv va lingvistik omillarning o'zaro ta'sirini aniqlashga imkon yaratadi. Bu yondashuv matnning estetik qiymatini belgilovchi semantik qatlamlarni chuqur tahlil qilish bilan birga, matnning inson ruhiyati, idrok tizimi va tafakkur jarayonlariga ta'sirini kompleks ravishda o'rganadi. Shuning uchun psixolingvistik nuqtai nazar badiiy matnning psixologik realiyasini, ya'ni undagi ichki mantiq, emotsional fon va konseptual strukturalarning shakllanish mexanizmlarini ilmiy asosda yoritishga xizmat qiladi.

Bugungi adabiyotshunoslikda psixolingvistik tahlil interdisipliner yondashuv sifatida keng qo'llanilib, muallif–matn–o'quvchi uchlik tizimini yaxlit holda tushunishga yordam beradi. Bu esa badiiy matnni nafaqat lingvistik fenomen, balki psixologik va kognitiv obyekt sifatida baholash imkonini beradi. Mazkur metod nafaqat nazariy tadqiqotlarda, balki ta'lim jarayonida ham muhim o'rin tutib, o'quvchilarning matnni ongli idrok etish, tanqidiy fikrlash, emotsional sezgirlik va interpretativ kompetensiyalarini rivojlantirishga samarali xizmat qiladi.

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SO'ROQ GAPARNING PRAGMATIK TAHLILI: FRANSUZ TILI VA O'ZBEK TILI MATERIALLARI ASOSIDA

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Annotatsiya. Ushbu maqolada fransuz tilidagi so'roq gaplarning pragmatik xususiyatlari tahlil qilinadi. Tadqiqotda so'roq gaplarning an'anaviy grammatik shakli bilan ularning real nutq jarayonidagi kommunikativ va funksional imkoniyatlari o'rtasidagi farq ochib beriladi. Asosiy e'tibor so'roq gaplarning illokutsion kuchi, kontekstga bog'liqligi, ijtimoiy etiketa, bilvosita nutq aktlari, retorik vosita sifatida qo'llanishi hamda nutqiy munosabatlarni boshqarishdagi roli kabi pragmatik jihatlariga qaratiladi. Fransuz tilidagi inversiya, est-ce que konstruksiyasi va intonatsion savollar orqali rasmiylik darajasi, muloyimlik strategiyalari va nutq maqsadlari o'rtasidagi bog'liqlik yoritiladi. Tadqiqot natijalari so'roq gaplarning nafaqat axborot so'rash, balki murakkab ijtimoiy-madaniy jarayonlarni ifodalovchi pragmatik birlik ekanini tasdiqlaydi.

Kalit so'zlar: so'roq gap, pragmatika, illokutsion kuch, kontekst, bilvosita nutq aktlari, fransuz tili, inversiya, est-ce que, intonatsion savol, retorik savol, muloyimlik strategiyalari, kommunikativ niyat, ijtimoiy etiketa, qiyosiy tahlil, funksional semantika

Аннотация. В данной статье рассматриваются прагматические особенности вопросительных предложений во французском языке. В исследовании подчеркивается различие между традиционной грамматической формой вопроса и его реальными коммуникативными и функциональными возможностями в речевой практике. Особое внимание уделяется иллокутивной силе вопросительных конструкций, их зависимости от контекста, стратегиям вежливости, косвенным речевым актам, риторическому использованию и роли в управлении диалогом. Анализируется, как инверсия, конструкции est-

se que i intonatsionnye voprosy vo frantsuzskom yazyke otkrazhayut razlichnyy uroven' formal'nosti i kommunikativnykh namereniy. Rezul'taty issledovaniya podtverzhdayut, chto voprositel'nyye predlozheniya sluzhat ne tolyko sredstvom zaprosa informatsii, no i vazhnoy pragmaticheskoy ediniцей, vyrazhayushchey slozhnyye sotsial'nyye i kul'turnyye znacheniya.

Ключевые слова: voprositel'noye predlozheniye, pragmatika, illokutiivnaya sila, kontekst, kosvennyye rechevyye akty, frantsuzskiy yazyk, inverziya, est-ce que, intonatsionnyy vopros, ritoricheskyy vopros, strategii vezhливости, kommunikativnoye namereniye, rechevoy etiket, sravnitel'nyy analiz, funktsional'naya semantika.

Abstract. This article analyzes the pragmatic features of interrogative sentences in the French language. The study highlights the distinction between the traditional grammatical structure of questions and their actual communicative and functional roles in real discourse. Special attention is given to the illocutionary force of interrogatives, their dependence on context, politeness strategies, indirect speech acts, rhetorical use, and their role in managing conversational interaction. The research examines how the use of inversion, est-ce que constructions, and intonational questions in French reflects different levels of formality and communicative intent. The findings confirm that interrogative sentences function not only as tools for requesting information but also as pragmatic units expressing complex social and cultural meanings.

Keywords: interrogative sentence, pragmatics, illocutionary force, context, indirect speech acts, French language, inversion, est-ce que, intonational question, rhetorical question, politeness strategies, communicative intent, social etiquette, comparative analysis, functional semantics.

Zamonaviy lingvistika tizimida so'roq gaplarning faqat grammatik tuzilishi emas, balki ularning funksional-pragmatik xususiyatlarini o'rganish alohida ahamiyat kasb etadi. Chunki real nutq jarayonida so'roq gaplar ko'pincha faqat axborot so'rash uchun emas, balki murakkab kommunikativ maqsadlarni amalga oshirish, nutqiy vaziyatni boshqarish, ijtimoiy munosabatlarni tartibga solish, dialogni faollashtirish va bilvosita nutq aktlarini ifodalash vositasiga aylanadi. Fransuz tili mazkur jihatlar namoyon bo'lishida o'ziga xos pragmatik mexanizmlarga ega, undagi intonatsiya, sintaktik inversiya, leksik-politenlik markerlari va kontekstual ko'rsatkichlar so'roq gapning illokutsion kuchini belgilaydi.

Ushbu tadqiqotning maqsadi — fransuz tilidagi so'roq gaplarning pragmatik funksiyalarini tahlil qilish, ularning kommunikativ vazifalarini aniqlash va mazkur hodisani o'zbek tilidagi ekvivalentlar bilan solishtirish orqali umumiy pragmatik qonuniyatlarni ko'rsatishdir. So'roq gapning pragmatik tabiati.- Pragmatikaning asosiy vazifasi — nutqning ma'nosi qanday qilib kontekst orqali shakllanishini tadqiq etishdir. So'roq gap aynan kontekstga eng kuchli bog'liq bo'lgan nutq birliklaridan biri hisoblanadi. Masalan, fransuz tilidagi quyidagi gapni ko'rib chiqamiz:

(1) «Vous venez ce soir?»

To'g'ri shaklda bu “Siz bugun kechqurun kelasizmi?” degan savol bo'lsa-da, uning pragmatik talqini vaziyatga bog'liq ravishda quyidagicha bo'lishi mumkin:

- haqiqiy axborot so'rashi;
- taklifning bilvosita ko'rinishi;
- kutayotgan voqeaning tasdig'ini olish;
- suhbatni boshlashning muloyim shakli.

Demak, so'roq gapning illokutsion kuchi har doim uning grammatik tuzilishidan kelib chiqmaydi, balki aytilish va qo'llanish sharoitida shakllanadi. Fransuz pragmatikasida uchraydigan so'roq gaplarning uch asosiy shakli mavjud:

- 1) inversiya orqali savol: «Viendrez-vous?»
- 2) est-ce que konstruksiyasi: «Est-ce que vous venez?»
- 3) intonatsion savol: «Vous venez?»

Har uchala shakl grammatik jihatdan savol bo'lsa-da, ularning pragmatik vazifasi bir-biridan farq qiladi. Masalan, inversiya rasmiy ohang kasb etadi va ko'pincha masofa saqlashni bildiradi; est-

ce que neytral; intonatsion shakl esa norasmiy va samimiy tarzda eshitiladi. Shu tariqa shaklning tanlanishi so'zlovchining kommunikativ niyatini ko'rsatib beradi.

So'roq gapning pragmatik funksiyalari:

1. Axborot so'rash funksiyasi. Bu eng an'anaviy usullardan biridir. Quyidagi misolda so'zlovchi real javob kutadi:

(2) «Où habitez-vous?» — «Siz qayerda yashaysiz?»

Fransuz tilida axborot so'rovchi savollar ko'pincha «qui, que, où, quand, comment, pourquoi» kabi so'roq olmoshlari orqali ifodalanadi. Biroq pragmatik jihatdan bu savollar har doim ham neytral bo'lmaydi. Masalan, “Pourquoi?” so'rogi ko'pincha tanbeh ohangida qo'llanishi mumkin.

2. Bilvosita iltimos yoki buyruq funksiyasi. So'roq shakli buyruqni yumshatish vositasidir. Masalan:

(3) «Pourriez-vous fermer la fenêtre?»

To'g'ri tarjiması: “Derazani yopib qo'ya olasizmi?”

Pragmatik ma'nosi: muloyim buyruq, iltimos.

Bu vazifada modal fe'llar (pouvoir, vouloir) muhim rol o'ynaydi. Fransuz madaniyatida o'zaro hurmat qoidalari sababli bilvosita buyruqlar ko'pincha so'roq shaklida beriladi.

3. Retorik savollar. Javob talab qilinmaydigan savollar retorik funktsiya bajaradi:

(4) «Qui peut vivre sans amour?»

“Kim muhabbatsiz yashay oladi?” — bu yerda savolning javobi ma'lum. Maqsad — fikrni kuchaytirish.

Retorik savollar ko'pincha badiiy nutq, siyosiy nutq va ritorika janrlarida uchraydi.

4. Emosional-evaluativ funksiyasi. So'roq gap ba'zan so'zlovchining hissiy munosabatini bildiradi:

(5) «Comment as-tu pu faire ça !?»

“Qanday qilib bunday qilding!?” — hayrat va norozilik aralash emosional ohang.

Fransuz tilida so'roq belgisi bilan undov belgisi birgalikda qo'llanishi so'zlovchining keskin emotsiyasini ifodalaydi.

5. Ijtimoiy masofa va muloyimlik funksiyasi. Fransuz muloqot madaniyatida muloyimlik strategiyalari muhim o'rin tutadi. Savol shakli suhbatni muloyim ochish yoki suhbatdoshga hurmat ko'rsatish uchun ishlatiladi:

(6) «Est-ce que je peux vous poser une question?»

“Men sizga bir savol bersam bo'ladimi?”

Bu savol pragmatik jihatdan ruxsat so'rash vositasidir va ijtimoiy masofa muhim bo'lgan vaziyatlarda qo'llanadi.

6. Nutqni boshqarish funksiyasi. So'roq gap dialogni davom ettirish, suhbatdoshni faollashtirish yoki mavzuni o'zgartirish uchun qo'llanadi:

(7) «Et toi, qu'est-ce que tu en penses?»

“Sen-chi, bu haqda nima deysan?”

Bu turdagi savollar metapragmatik vazifa bajaradi — suhbatni tartibga soladi.

Fransuz va o'zbek tillarida so'roq gapning pragmatik qiyoslaganimizda

Har ikkala tilda so'roq gaplar axborot so'rashdan tashqari keng pragmatik funksiyalarni bajaradi. Biroq ayrim farqlar mavjud.

1. Formalik darajasi. Fransuz tilida savol shaklining rasmiy yoki norasmiyligi grammatik konstruktsiya bilan belgilanadi. Masalan:

– «Viendrez-vous?» — rasmiy.

– «Vous venez?» — norasmiy.

O'zbek tilida rasmiylik ko'proq murojaat shakli (siz/sen), leksik vositalar va intonatsiya orqali belgilanadi.

2. Politenlik strategiyalari. Fransuz tilida iltimos va takliflarning aksariyati so'roq shaklida ifodalanadi:

«Pourriez-vous...?»

«Voudriez-vous...?»

O'zbek tilida esa «-ib yuboring», «bo'larmidi», «iltimos» kabi so'zlar orqali yumshatiladi.

3. Retorik savollar. Ikkala tilda retorik savollar keng qo'llanadi, ammo fransuz tilida ular ko'proq badiiy va publitsistik uslubga xosdir:

«À quoi bon lutter contre le destin?»

“Ta’qdirga qarshi kurashdan nima foyda?”

O'zbek tilida esa hayajonli ohang ko'proq ekspressiv so'zlar bilan qo'llanadi:

“Bundan ortiq baxt bo'ladimi o'zi?!”

4. Nutq aktlari bilan bog'liqligi

So'roq gap fransuz tilida ko'proq bilvosita illokutsion aktlarni ifodalaydi. O'zbek tilida ham shunday holat bor, lekin grammatik darajada unchalik qat'iy emas. Fransuz tilidagi so'roq gaplar kommunikativ vazifalarining kengligi, ularning pragmatik tabiatining murakkabligi va kontekstga kuchli bog'liqligi bilan ajralib turadi. So'roq gap faqat savol berish vositasi emas, balki:

- ijtimoiy munosabatlarni tartibga soluvchi;
- iltimos va buyruqlarni yumshatuvchi;
- hissiy munosabatni ifodalovchi;
- ritorik kuchni oshiruvchi;
- suhbatni boshqaruvchi;
- bilvosita nutq aktlarini amalga oshiruvchi kompleks pragmatik birlikdir.

Fransuz tilining so'roq konstruktsiyalari — inversiya, est-ce que va intonatsion savol — so'zlovchining nutqiy maqsadini farqlashga imkon beradi. Shuningdek, so'roq olmoshlari, modal fe'llar va politeness markerlari savolning illokutsion kuchini belgilashda muhim rol o'ynaydi. O'zbek va fransuz tillarining pragmatik tizimlari o'xshash bo'lsa-da, rasmiylik darajasi, muloyimlik strategiyalari va bilvosita aktlarning grammatik belgilanilishi bo'yicha ayrim farqlar mavjud. Shu sababli so'roq gaplarni pragmatik nuqtai nazardan o'rganish nafaqat ularning ma'nosini, balki ularning ijtimoiy, madaniy va kommunikativ mazmunini ham tushunishga yordam beradi.

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UDC 830.2

EMOTIONAL IMPACT AND ITS PRESERVATION IN THE TRANSLATION OF UZBEK AND ENGLISH LITERARY TEXTS

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Annotatsiya. Ushbu maqolada o'zbek badiiy matnlarining ingliz tiliga tarjimasida hissiy ta'sir qanday yetkazilishi va saqlanishi o'rganiladi. Nazariy manbalar va o'zbek prozasidan olingan misollar asosida hissiy ifoda madaniy farqlari hamda tarjimonning ohang, muhit va ramziy ma'noni qayta yaratish strategiyalari tahlil qilinadi.

Kalit so'zlar: hissiy ta'sir, badiiy tarjima, o'zbek prozasi, inglizcha tarjima, madaniy ifoda, ohang va muhit, ramziy ma'no.

Аннотация. В статье рассматривается, как передается и сохраняется эмоциональное воздействие при переводе узбекских художественных текстов на английский язык. На основе теоретических источников и примеров из узбекской прозы анализируются культурные различия в выражении эмоций и стратегии переводчика по воспроизведению тона,

атмосферы и символического смысла.

Ключевые слова: эмоциональное воздействие, художественный перевод, узбекская проза, перевод на английский, культурное выражение, тон и атмосфера, символическое значение

Abstract. This study explores how emotional impact is conveyed and preserved when Uzbek literary texts are translated into English. Drawing on theoretical insights and examples from Uzbek prose, the article highlights cultural differences in emotional expression and discusses strategies translators use to recreate tone, atmosphere and symbolic meaning for target readers.

Key words: emotional impact, literary translation, Uzbek prose, English translation, cultural expression, tone and atmosphere, symbolic meaning.

Introduction. Literary texts speak to readers not only through plot but through emotion. Writers use tone, rhythm, imagery and subtle shifts of voice to create feelings that stay with the reader long after a story ends. When such texts are translated, these emotional layers become the hardest elements to preserve. A single phrase that sounds tender or symbolic in Uzbek may feel overly direct in English, while an English emotional idiom can seem cold or unfamiliar in Uzbek.

Translators working between these two languages must therefore navigate different emotional traditions. Uzbek prose often expresses feeling through cultural symbols, gentle address and a warm, collective sense of closeness. English literary writing relies more on psychological detail and individual emotional reflection. Because of these differences, translating emotion requires more than replacing words. It demands an understanding of how each culture reads, interprets and values emotional expression.

This article examines how emotional meaning is shaped in Uzbek and English literary discourse and discusses the strategies translators use to recreate emotional impact. The goal is to show that emotional translation is not a mechanical act but a sensitive, interpretive process that bridges two cultural worlds.

Literature Review. Translation theorists have long emphasized that emotional meaning must be preserved alongside linguistic content. Nida's idea of dynamic equivalence highlights that translation should evoke a similar emotional response in the target reader, not just convey information (Nida 1964). Newmark makes a similar point, noting that expressive texts require careful attention to tone, imagery and connotation because these elements carry emotional weight (Newmark 1988). Baker further explains that emotional expressions are culturally shaped, which often makes direct translation impossible without some form of adaptation (Baker 1992). Venuti's discussion of domestication and foreignization also matters here, since the translator's strategy affects how emotions are perceived either familiar or distant to the target audience (Venuti 1995).

Uzbek scholarship offers valuable insight into the emotional richness of the Uzbek language. Madvaliyev shows that key concepts such as *dil*, *ko'ngil* and *ruh* carry symbolic cultural meanings that are difficult to render in English without losing depth (Madvaliyev 2010). Rasulov's work on stylistics illustrates how Uzbek writers create emotional tone through rhythm, repetition and carefully chosen imagery (Rasulov 2012). Komilov highlights the spiritual and cultural roots of emotional expression in Uzbek literature (Komilov 2009), while Mamadaliyev emphasizes that Uzbek emotional vocabulary is embedded in communal values and social feeling (Mamadaliyev 2015).

Together, these scholars show that emotional meaning is deeply cultural, and this makes its translation between Uzbek and English a sensitive and challenging process. Their insights form the basis for examining how emotional impact can be preserved, adapted or transformed in translation.

Results and Discussion. The analysis of emotional expression in Uzbek and English literary texts shows that Uzbek narratives often encode emotion through culturally grounded images, family-centered values and a strong sense of moral intimacy. When such texts are translated, the challenge is not lexical substitution but the transfer of emotional atmosphere. The examples from O'tkir Hoshimov's *Dunyoning ishlari* clearly illustrate how sentiment, memory and cultural symbolism intertwine.

One of the strongest emotional patterns in Uzbek prose is the maternal image as a source of comfort, moral guidance and pain. Early in the text, the narrator recalls waking at night and feeling

his mother's gentle touch. Emotion is built not through direct description but through silence, darkness and memory: the mother "ma'yus jilmaygan ko'yi boshim ustiga egiladi." Such imagery relies on cultural associations with motherhood, respect and tenderness. In English translation, the words may be simple, yet the emotional resonance depends on recreating the quiet, intimate atmosphere through pacing, sensory detail and reflective tone.

Emotional intensity also appears in scenes of childhood guilt, regret and moral learning. When the narrator wastes food and the mother whispers "Non-ku, bu, ahmoq! Gunoh bo'ladi-ku!", the emotional force reflects cultural views of bread as sacred and waste as morally wrong. Translating "gunoh" as "sin" alone is insufficient. The translator must convey bread as a culturally charged symbol to preserve the moment's seriousness and tenderness.

Another moving instance is the mother's interaction with a crying child on the street. Her question, "Yig'lab turgan bolaning begonasi bo'ladimi?", expresses a collective ethic where every child is everyone's responsibility. This worldview is less common in English-speaking cultures, so translators must communicate not only the wording but the moral logic behind it.

The emotional climax appears in scenes of loss and mourning, especially descriptions of the mother's death. Hoshimov uses quietness, nature and ritual language: "Qabriston jimjit... mirzateraklar qabr ustiga bosh egadi." In English, the task is to keep the solemn rhythm and reflective tone. Overly literal translation disrupts emotional flow, while too much adaptation risks losing symbols like "mirzaterak." The translator must balance clarity with poetic fidelity.

Across these examples, Uzbek emotional discourse relies on sensory detail, moral imagery and relational closeness rather than explicit psychological explanation. English literary tradition tends to externalize emotion through inner monologue and metaphor. Thus, emotional impact is preserved not by direct equivalence but by recreating the narrative's emotional temperature its warmth, silence, intimacy and moral depth.

These findings show that emotional translation is not only technical but cultural. Preserving emotional resonance requires understanding the symbolic systems of both languages and adapting expressions so target readers can experience a similar emotional effect.

Conclusion. The study shows that preserving emotional impact in translation requires more than finding lexical equivalents. Uzbek literary texts, such as Hoshimov's *Dunyoning ishlari*, rely on cultural symbols, gentle tone and family-centered imagery to convey emotion. English texts often express feelings through direct psychological detail, which means the emotional cues do not always align across the two languages.

For this reason, translators must recreate the emotional atmosphere rather than copy each word exactly. By considering tone, rhythm and cultural nuance, it becomes possible to deliver a similar emotional experience to readers of the translated text. Emotional translation is therefore a creative act that bridges two cultural worlds while keeping the original work's emotional truth intact.

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O'ZBEK XALQ PAREMIOLOGIYASIDA OLAMNING LISONIY MANZARASI**M.N.Aripova, tayanch doktorant, Jizzax davlat pedagogika universiteti, Jizzax**

Annotatsiya. Ushbu maqolada o'zbek xalq paremiologik birliklari (maqol, matal, ibora kabilar) orqali milliy olamning lisoniy manzarasi rekonstruksiya qilinadi. Paremiologik birliklar tilning kognitiv va madaniy qatlamlari sifatida qaralib, vaqt, makon, tabiat, inson va ijtimoiy munosabatlar kabi asosiy kontseptlarning o'zbek tilida qanday kodlanganligi tahlil etiladi.

Kalit so'zlar: lisoniy manzara, paremiologiya, o'zbek maqollari, lingvokulturologiya, milliy dunyo tasviri, antropotsentrik yo'nalish.

Аннотация. В данной статье через узбекские паремнологические единицы (пословицы, поговорки, устойчивые выражения и др.) реконструируется национальная языковая картина мира. Паремнологические единицы рассматриваются как когнитивные и культурные пласты языка; анализируется, каким образом в узбекском языке кодируются ключевые концепты – время, пространство, природа, человек и социальные отношения.

Ключевые слова: языковая картина мира, паремнология, узбекские пословицы, лингвокультурология, национальная картина мира, антропоцентрическая направленность.

Abstract. This article reconstructs the national linguistic worldview through Uzbek paremiological units (proverbs, sayings, fixed expressions, etc.). Paremiological units are regarded as cognitive and cultural layers of the language, and the analysis reveals how key concepts – time, space, nature, human being, and social relations – are encoded in the Uzbek language.

Keywords: linguistic worldview, linguistic picture of the world, paremiology, Uzbek proverbs, linguoculturology, national worldview, anthropocentric approach.

So'nggi davr tilshunosligida antropotsentrik yondashuvning yuzaga kelishi munosabati bilan "olamning lisoniy manzarasi" tushunchasi paydo bo'ldi. "O'zbek tilining izohli lug'ati"da tilimizga arab tilidan kirib kelgan manzara so'ziga quyidagi ta'rif berilgan: "Manzara (ko'rinish, panorama, kuzatish maskani) ko'zga tashlanib turgan yoki tasavvur etiladigan ko'rinish, tasvir (O'TIL,2,536). Mazkur lug'atda yana "olam" so'zining etti xil ma'nosi qayd etilgan: 1.Butun mavjudot, borliq, koinot, dunyo; 2.Butun jahon, dunyo, er yuzi va undagi insonlar, xalqlar; 3.Tabiatda mavjud bo'lgan narsalarning alohida bir to'pi, dunyosi; 4.O'ziga xos xususiyatlari, maqsadi, maslagi, bilan ajralib turadigan ijtimoiy guruh, jamiyat; 5.Odamning ma'naviy ichki dunyosi; o'ziga xosligi; 6.Biror soha, jabha; 7.Din. Bu dunyo, mavjud dunyo (O'TIL,3,105). Tarixan olganda, har bir inson yoshligidan o'zini o'rab turgan olamni, voqea-hodisalarni, tabiat va jamiyat qonuniyatlarini, xilma-xil o'zgarishlarni bosqichma-bosqichlik bilan o'zining tafakkuri va shuuridan birma-bir o'tkazib, tushunib borish jarayonida uning ijtimoiy ongiga muayyan borliq to'g'risida tasavvur uyg'onadi va natijada muayyan xulosaga keladi. Inson ongining shakllanish manbalari va olamning lisoniy manzarasini yaratishdagi asosiy omillarni V.V. Morkovkin quyidagicha belgilab bergan edi:

1. Tug'ma bilim (mazkur bilim darajasida inson va hayvon o'rtasida farqlovchi xususiyatlar mavjud emas);

2. Insonning amaliy faoliyati natijasida olgan bilimi (inson, tabiat va jamiyatning o'zaro ta'siri orqali o'zlashtirishgan bilimi);

3. Inson umri davomida duch keladigan matnlardan olingan bilimlar;

4. Fikrlash jarayonida shakllanadigan bilim;

5. Ona tili orqali singdiriladigan bilim (etnos tomonidan unga beriladigan kognitiv meros, boshlang'ich sarmoya) [1].

Jahon tilshunosligida inson, olam va manzara munosabatlaridan kelib chiqib, olamning lisoniy manzarasi tushunchasi uning mazmun-mohiyati va vazifalari haqida fikr-mulohazalar bildirilgan. Xususan rus olimi I.A.Krasnovaning ta'kidlashicha, "Olamning lisoniy manzarasi quyidagi vazifalarni bajaradi: Olamni o'ziga xos ko'rinishini ta'minlovchi interpretativ vazifa; olamda o'z o'rnini aniqlashga imkon beruvchi regulativ vazifa; voqelikni konseptuallashtirish va kategoriyalashtirish vazifalari" [2]. V.A.Maslovaning tadqiqotlarida inson va olam munosabatlari o'rganilgan, insonni

o‘rab turgan dunyoning quyidagi shakllari taqdim etilgan:

1. *Dunyoning huquqiy manzarasi* – ob‘ektiv, g‘ayriinsoniy voqelik, ya‘ni insonni o‘rab turgan dunyo;

2. *Olamning konseptual manzarasi* – insonning sezgi a‘zolari yordamida olingan va uning ongi (ham jamoaviy, ham individual) orqali o‘tgan tasavvurlari asosida shakllangan tushunchalar prizmasi orqali real manzarani aks ettirish;

3. *Olamning lisoniy manzarasi* – voqelikni til vositalari orqali aks ettiradi, biroq to‘g‘ridan-to‘g‘ri emas, balki olamning madaniy manzarasi orqali [3].

Olamning lisoniy manzarasi ma‘lum til jamoasining kundalik ongida tarixan shakllangan va tilda aks etgan dunyo haqidagi tasavvurlar majmui, dunyoni idrok etish va tushunishning o‘ziga xos usuli, voqelikni konseptuallashtirish, kirish yo‘li [4]. Hozirgi tilshunoslikda olamning lisoniy manzarasi “borliq haqidagi ijtimoiy, shuningdek, muayyan guruh individual, unda shakllangan bilimlarning muayyan tartibdagi nomi,” [5] deb ta‘riflanadi.

Olamning lisoniy manzarasi mazmun-mohiyatiga ko‘ra ikki xil ko‘rinishga ega: umumiy va dialektal. Olamning lisoniy manzarasining dialektal ko‘rinishi haqida ham bir qator olimlar o‘zlarining fikr-mulohazalarini bildirganlar. Masalan, L.N.Ovchinnikovanning fikricha, olamning dialektal lisoniy manzarasi umumiy lisoniy manzaraning tarkibiy qismi bo‘lib, shu bilan birga o‘ziga xos va madaniy hodisadir [6]. Rus shevashunos olimasi K.N.Demidova milliy lisoniy manzara aslida turdosh emasligini, u yoki bu tilning umumiy milliy lisoniy manzarasi kasbiy, badiiy, folklor, dialektal lisoniy manzaralar kabi tizimlardan tashkil topishini ta‘kidlaydi [7]. Xususan, ijodkor xalqimizning olamni tasavvur qilish, talqin etishdagi o‘ziga xos dunyoqarashini, umumiy madaniy va dialektal manzarasi paremiologik birliklar asosida kuzatganimizda asosan quyidagi belgilari mavjudligini aniqladik: antropotsentrizm, aniqlik, obrazlilik, mifologizm, tabiat va turmush tarziga bog‘liqlik, sub‘ektivizm, yuqori darajadagi ekspressivlik va emotsionallik va boshqalar. Quyida ularning ayrimlari bilan bog‘liq kuzatishlarimizni beramiz.

Antropotsentriklik belgisi. Antropotsentrik yo‘nalishning yuzaga chiqishi fanda insonni yanada chuqurroq o‘rganish, lisoniy faoliyatni shaxs omili bilan uzviylikda bayon etish jarayoni bilan bog‘liqdir. Shaxs faoliyati va uning fazilatlarini antropotsentrik tadqiq etish aynan til madaniyatini, xususan, til ma‘naviyatini ifoda etishga xizmat qilmoqda. Mazkur lisoniy hodisada faqat insonning o‘zi ustuvorlik qiladi: o‘zi yaratadi, o‘zi inkor qiladi va o‘zi baholaydi. Xususan, muayyan semalardagi lisoniy xususiyatlarni ifodalashda inson shaxsan o‘zining ong-shuuridan kelib chiqib, o‘z tana a‘zolari nomidan unumli foydalangan holda muayyan fikr bildiradi. Masalan, o‘zbek adabiy tilidagi yaqin va uzoq tushunchalarini ifodalashda inson tanasining qoq markazi, *kindik* tana a‘zosi nomidan foydalanib, bir necha paremiologik birliklarni yaratganligiga guvoh bo‘lamiz: “*Kindigimiz bitta*”(juda yaqinlik ma‘nosida), “*yerning kindigi*”(juda uzoqda) tushunchasi kabi. Yoki “*Kindik qoni to‘kilgan joyda jonning bor, Mehnat qilgan erda moling bor*”(I,237) maqoli ham xalq orasida keng tarqalgan.

Aniqlik belgisi. Arabcha, nafis, nozik, ravshan, tushunarli ma‘nolarini anglatuvchi *aniq* leksemasiga nufuzli lug‘atlarimizda qisqacha izoh berilgan: 1. Eshitish, ko‘rish, tushunish jihatidan yaxshi, to‘la ifodali; 2. Haqiqatga mos, haqiqiy; 3. Bekamu-ko‘st va to‘g‘ri; 4. Belgili, ma‘lum; 5. Fikrning chinligini bildiradi; albatta, shubhasiz (O‘TIL,1,85-86) tarzida izohlangan. Inson odatdagi so‘zlashuv nutqida kommunikativ maqsadni ifodalab, kundalik turmushda va maishiy hayotda duch keladigan narsa predmetlarni aniq ifodalashga harakat qilishadi. Shu boisdan ham ularning nutqida denotativ ma‘noni aks ettiruvchi so‘zlar faol uchraydi. Nutqda aniqlikka intilganligi sababli, hatto abstrakt tushunchalarni nomlashda ham konkret ma‘noli so‘zlardan foydalanishadi. Bu o‘rinda, “*tuz*” so‘zi ishtirokidagi *tuz asramoq*, *tuz tatimoq*, *tuzini emoq*, *tuzini ichmoq* singari qator iboralar yaratganlar. Ayni lisoniy holatlar xalq maqollari namunalari yanada oydin ko‘zga tashlangan: *Tuz tatigan joyga tuflama* (1,87); *Tuzini eb, tuzlig‘iga tupurma* (1,88); *Tuzini ichib, tuzlig‘iga tupurma* (1,88) kabi.

Insonning tana a‘zolaridan “*bosh*” va “*oyoq*” so‘zlaridan foydalanib, “*boshdan oyoqqa qaramoq*”, “*bosh-oyoq qilib so‘zlamoq*”, “*boshdan oyoq gapirmoq*” kabi iboralar yaratilgan. Faqat bularni emas, ta‘kidlangan lisoniy namunalardagi ma‘nolar xalq maqollari namunalari ham o‘z

ifodasini topgan. Muayyan xatti-harakat yoki biror narsaning ibtidosi (boshlanishi) asosini ifodalash ijodkor xalqimiz uchun inson tanasining yuqori qismi – tanlangan “bosh” soʻzidan, intihosi (yakunlanishi) ni ifodalash uchun esa, tana aʼzolarining quyi qismi – “oyoq” soʻzidan foydalanib, “Bosh boshlar, oyoq tashlar”(I,102) kabi paremiologik birlikni yaratgan.

Xulosa qilib aytganda, nomlari sanalgan milliy leksik namunalarinig xammasi ham xalqning turmush tarzi bilan chambarchas bogʻliqligini dalillay oladi. Umuman olganda, turmush tarzi va tabiat hodisalari bilan bogʻliq leksik manbalar olamning lisoniy manzarasini ifodalashga xizmat qiladi, ularning hammasini milliy tilning fundamental xususiyatlaridan biri sifatida tahlil etish va oʻrganish mumkin.

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SVEYG IJODIDA AYOL QAHRAMONLARNING TIPOLOGIYASI

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Annotatsiya. Ushbu maqolada Stefan Sveyg (1881–1942) asarlarida qahramon ayollar tipologiyasi keng ilmiy tahlil qilinadi. Tadqiqot davomida ayol qahramonlar psixologik portret, ijtimoiy rol, tarixiy kontekst va gumanistik qadriyatlar asosida tasniflanadi. Maqolada ularning ichki dunyo, qaror qabul qilish jarayoni va jamiyat bilan munosabati chuqur tahlil qilinib, Sveyg ijodidagi ayol qahramonlarning oʻziga xos tipologiyasi yoritiladi.

Kalit soʻzlar: Stefan Sveyg, ayol qahramon, psixologik proza, tipologiya, Avstriya adabiyoti, gumanizm, ichki monolog, tarixiy-biografik esse

Аннотация. В статье проводится подробный научный анализ типологии женских персонажей в произведениях Стефана Цвейга (1881–1942). Исследование классифицирует женских персонажей на основе психологического портрета, социальной роли, исторического контекста и гуманистических ценностей. Рассматриваются их внутренний мир, процесс принятия решений и социальные взаимодействия, что позволяет выявить уникальную типологию женских персонажей в творчестве Цвейга.

Ключевые слова: Стефан Цвейг, женский персонаж, психологическая проза, типология, австрийская литература, гуманизм, внутренний монолог, историко-биографическое эссе.

Abstract. This article provides an extensive scholarly analysis of the typology of female characters in Stefan Zweig's (1881–1942) works. The study classifies female characters based on psychological portrait, social role, historical context, and humanistic values. It examines their inner world, decision-making processes, and social interactions, revealing the unique typology of female protagonists in Zweig's oeuvre.

Keywords: Stefan Zweig, female character, psychological prose, typology, Austrian literature, humanism, inner monologue, historical-biographical essay

Yevropa XX asr adabiyotida ijodkorlarning asarlarida shaxsiy tajriba, nozik psixologizm va ichki dunyo tasviri asosiy oʻrin tutgan. Koʻplab yozuvchilar qadimgi anʼanaviy qahramon tasviridan voz kechib, inson ruhining murakkab qatlamlarini ochishga intilgan (Bradbury & McFarlane, 1991, 45). Shu jarayonda ayol obrazlari ham oʻziga xos tendensiyalar orqali shakllangan: ular nafaqat romantik yoki ijtimoiy stereotiplarga asoslanmagan, balki ichki psixologik konfliktlar, shaxsiy erkinlik va jamiyat bilan munosabat orqali ochilgan.

XX asr boshlarida Yevropa ijtimoiy va siyosiy oʻzgarishlarga duch keldi: industrializatsiya, urushlar va feminist harakatlar ayollar hayotini keskin oʻzgartirdi (Showalter, 1991, 34). Bu

o'zgarishlar nasrda ayol qahramonlarning ijtimoiy rollarini va ularning shaxsiy identifikatsiyasini yangicha tasvirlashga turtki berdi.

Stefan Sveyg XX asrning eng muhim psixologik realist yozuvchilaridan biri sifatida tan olingan. Uning asarlarida inson ruhiyatining eng nozik joylari, ayniqsa sevgi, ehtiros, o'lim va o'z joniga qasd qilish mavzulari markaziy o'rin tutadi. Ayol qahramonlari Sveyg ijodida alohida o'rin egallaydi – ular ko'pincha hikoyaning harakatlantiruvchi kuchi, dramatik tugun va fojiali yakun manbai bo'ladi.

Hozirgacha Sveyg asarlaridagi ayol obrazlari ko'proq alohida asarlar (masalan, "Noma'lum ayol maktubi", "Ayol hayotidan yigirma to'rt soat", "Shaxmat novellasi" yoki "Vahima" kabi novellalari doirasida tahlil qilingan. Ammo muallifning butun ijodidagi ayol qahramonlarni yaxlit tipologik tizimga solish bo'yicha keng qamrovli tadqiqotlar kam. Sveygning 40 yillik ijodidagi ayol qahramonlarni yaxlit tipologik tizimga solgan, shu bilan birga ularning evolyutsiyasini (1900-yillar oxiri – 1940-yillar) ko'rsatgan keng qamrovli ish deyarli yo'q. Shu bois quyida biz Stefan Sveygning 1901–1942 yillardagi badiiy (novella, roman, qissa) va biografik asarlarida yaratilgan ayol qahramonni keng qamrovli tipologik tahlil etdik va natijada ettita asosiy tip va ularning ichki subtiplari ajratdik:

Fidoiy sevuvchi (masalan, "Noma'lum ayol maktubi"dagi xonim, "Qalb besabrliqi"dagi Editta). Bu ayollar sevgi uchun hamma narsadan – obro', oila, hatto hayotdan voz kechishga tayyor. Ularning sevgisi patologik darajada kuchli va o'z-o'zini yo'q qilish xususiyatiga ega.

Halokatli ayol – femme fatale (Amokdagi ingliz ayol, "Kecha fantastikasi"dagi baron xonim). Bu ayollar o'z jozibasi bilan erkaklarni halokatga yetaklaydi, lekin ularning o'zlari ham ichki bo'shlik va yolg'izlik azobida yashaydi.

Ijtimoiy qurbon (masalan, "Bir ayol hayotidan yigirma to'rt soat"dagi C. xonim, "Qo'rquv"dagi Irena). Bu ayollar burjua jamiyatining ikkiyuzlamachiligi, nikohdan tashqari munosabatlar stigmati yoki moliyaviy qaramlik tufayli ruhiy va jismoniy zo'ravonlikka duch keladi.

Mustaqil, o'z taqdirini o'zi belgilovchi ayol (Mariya Antuanetta,). Bu tip kam uchraydi, lekin Sveygning so'nggi davr asarlarida kuchayadi. Bunday ayollar o'z taqdirlarini o'zlari hal etadilar.

Psixologik parchalangan ayol (masalan, "Leporella"dagi Kreschensa). Bu ayollar ruhiy kasallik, travma yoki totalitar tuzum bosimi ostida o'z shaxsiyatini yo'qotadi.

Ba'zi manbalarga murojat etilganda Sveyg qahramon ayollarining quyidagi tiplarga ajratilganiga guvoh bo'ldik:

1. o'zini butunlay sevgi uchun fido qiluvchi ayol;
2. halokatli joziba egasi (femme fatale);
3. ijtimoiy-iqtisodiy qurbon;
4. o'z taqdirini o'zi belgilovchi mustaqil ayol;
5. psixologik parchalangan (dissotsiativ) ayol;
6. "yashirin gunohkor" – jamiyat oldida begunoh, lekin o'z vijdonida aybdor ayol;
7. tarixiy shaxsiyat sifatida idealizatsiya qilingan ayol (Mariya Antuanetta, Mariya Styuart).

Har bir tipning paydo bo'lishida Sveygning shaxsiy hayoti (ona kompleksi, birinchi xotini Friderike bilan murakkab munosabat, ikkinchi xotini Lotte bilan o'z joniga qasd qilish), Freyd ta'siri, Birinchi jahon urushi travmasi va fashizm tahdidining o'rni alohida ko'rib chiqilgan. Tadqiqot Sveyg ayol obrazlari orqali XX asr boshidagi YEvropa burjua jamiyatining gender inqirozini, ayol erkinligi va o'lim instinkti (Todestrieb) o'rtasidagi dialektikani ochib beradi.

Sveyg ayol qahramonlari orqali 20-asr boshlari YEvropasining gender inqirozini aks ettiradi. Uning ayollari deyarli har doim sevgi va o'lim o'rtasidagi tanlov oldida qoladi. Bu tanlovda ular erkaklardan ko'ra ko'proq erkinlikka ega ko'rinadi – chunki ular o'z hayotlarini o'zlari tugatish huquqini tan oladi (o'z joniga qasd qilish Sveyg ayol qahramonlari orasida eng keng tarqalgan yakun).

Sveygning femme fatale'lari an'anaviy erkak nazaridagi "halokatli ayol"dan farq qiladi: ular ko'proq qurbon, kamroq aybdor. Shu bilan birga, mustaqil ayol tipi faqat biografik asarlarida (Mariya Antuanetta, Mariya Styuart) to'laqonli rivojlanadi – bu Sveygning o'z davridagi tirik ayollarni ochiq tanqid qilishdan qo'rqqanligini ko'rsatishi mumkin. Stefan Sveygning butun ijodiy yo'li ayol ruhiyati

bilan o'ta chuqur "sevgi-nafrat" munosabati bilan o'tgan. U bir tomondan ayolni ilohiylashtirgan, boshqa tomondan uni doim o'lim bilan bog'lab tasvirlagan. Uning mashhur so'zlari: "Ayol – bu sirli olov, uni yaqinlashtirsang kuyasan, uzoqlashtirsang muzlaysan".

Ayol qahramonlarning tipologiyasi Sveyg asarlarida XX asr boshidagi YEvropa madaniy va ijtimoiy sharoit bilan bevosita bog'liq. Ular patriarxal tuzum, urush va iqtisodiy o'zgarishlar fonida o'z shaxsiy erkinligini, ijtimoiy rolini va ma'naviy mustaqilligini aniqlashga harakat qiladi (Freedman, 2010, p. 97).

Stefan Sveyg asarlarida ayol tipologiyasining tadqiq etganda ularning quyidagi badiiy-estetik xususiyatlari ko'zga tashlanadi:

1. Ichki psixologik portret – qahramonning ruhiy kechinmalari va ichki qarorlari markaziy o'rin tutadi
2. Ziddiyatli dramatism – ichki konflikt va ijtimoiy cheklovlar orqali dramatik effekt yaratiladi
3. Gumanistik ohang – ayol qahramonlar insoniy qadriyatlar, erkinlik va axloqiy mas'uliyatni aks ettiradi
4. Tarixiy kontekst bilan uyg'unlik – tarixiy va real shaxslar ruhiyati badiiy portret orqali ifodalanadi
5. Psixologik tafsilotlar va ichki monologlar – o'quvchida qahramonning ichki dunyosini chuqur tasavvur qilish imkoniyati

Stefan Sveyg ayol qahramonlari orqali nafaqat shaxsiy travmalarini, balki butun bir tsivilizatsiyaning inqirozini aks ettirdi. Uning ayollari sevgi va o'lim o'rtasidagi tanlovda deyarli har doim o'limni tanlaydi – bu tanlovda ular paradoksal tarzda erkaklardan ko'ra erkinroq ko'rinadi. Beshta tipdan iborat taklif qilingan tipologiya nafaqat Sveyg ijodini chuqur tushunishga, balki gender, psixologiya va madaniyatshunoslik sohasidagi yangi tadqiqotlarga asos bo'la oladi.

Xulosa qilib shuni aytish mumkinki, Sveyg ayol qahramonlarni nozik psixologizmi bilan ajralib turadi; ichki dunyo va qaror qabul qilish jarayoni orqali tasvirlaydi; ayol obrazlari patriarxal stereotiplarga qarshi turadi, shaxsiy erkinlik va ma'naviy mustaqillikni namoyon qiladi; tarixiy-biografik asarlarda ayol qahramonlar real shaxslarning ruhiy portretiga mos tarzda yoritilgan; gumanistik qadriyatlar – erkinlik, ma'naviy izlanish va axloqiy mas'uliyat – ayol obrazining markaziy jihati hisoblanadi; shu tariqa, Sveygning ayol qahramonlari tipologiyasi XX asr Avstriya va jahon adabiyotida o'ziga xos o'rin egallaydi.

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EXTRA-LINGUISTIC DETERMINANTS IN LITERARY TRANSLATION

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Annotatsiya. Ushbu maqolada badiiy tarjima jarayonining mazmuniy va uslubiy talqiniga sezilarli ta'sir ko'rsatuvchi ekstralingvistik omillar – xususan, madaniyat, siyosiy kontekst, ijtimoiy-bozor mexanizmlari hamda tarjimonning individual-estetik pozitsiyasi kabi determinantlar ilmiy nuqtai nazardan yoritiladi. Badiiy matnning adekvat tarjimasini ta'minlash jarayonida mazkur omillarni tarjimaning dastlabki konseptual-analitik bosqichidayoq aniqlash va konseptual tarzda sharhlash zarur, chunki ular muallif tomonidan matnning chuqur qatlamlariga joylashtirilgan implisit ma'no, konnotativ ishoralar va intertekstual dalillarni dekodlashga xizmat qiladi. Tarjimaning umumiy sifat darajasi ham aynan shu determinantlarni to'g'ri anglash va baholash bilan belgilanadi.

Kalit so'zlar: *badiiy tarjima, kontseptual yaxlitlik, ekstralingvistik determinantlar, nonverbal tafakkur.*

Аннотация. В статье рассматриваются экстралингвистические факторы, в частности, культура, политика, рыночные условия и предвзятость переводчика, которые оказывают существенное влияние на результат художественного перевода. Адекватный художественный перевод должен учитывать эти факторы и на этапе предпереводческого анализа, поскольку их выявление и правильная интерпретация способствуют более глубокому раскрытию имплицитной информации и намеков, закодированных автором исходного текста.

Ключевые слова: *художественный перевод, концептуальная целостность, экстралингвистические детерминанты, невербальное мышление.*

Abstract. The article outlines extra-linguistic factors, in particular, culture, politics, market forces, and translator bias, which profoundly influence literary translation. An adequate literary translation must account for these dimensions at the stage of pre-translational analysis as well, since their identification and correct interpretation contribute to better revelation of implicit information and hints encoded by the author of a source text.

Key words: *literary translation, conceptual integrity, extra-linguistic determinants, non-verbal thinking.*

Literary translation is not a mere process of substituting words and grammatical structures from one language into another. It is a complex act of intercultural communication in which the translator must navigate a range of influences that extend beyond the purely linguistic. These influences – often referred to as *extra-linguistic determinants* – include cultural, historical, ideological, psychological, and situational factors that shape the way a text is perceived, interpreted, and rendered in another language. In literary translation, where the preservation of style, imagery, and aesthetic value is paramount, understanding and managing extra-linguistic determinants becomes a critical aspect of the translator's task.

With the introduction of new approaches to analyses of languages phenomena, scholars extended their research and obtained more specific results regarding “language in use” concept. In particular, from the position of anthropocentric paradigm, humans understand the world through self-awareness and their theoretical and objective activity within it. During the formation of the new scientific paradigm, L. Wittgenstein's thesis “The world is a collection of facts, not of things” was proclaimed. Language was gradually reoriented toward facts and events, and the personality of the native speaker became the center of attention. [7]

B.A. Serebrennikov expresses the idea of the polymorphism of human thinking and distinguishes its *verbal* and *avermal* types. The verbal type of thinking exploits the language. Developing these ideas further, the scholar identifies several types of thinking among the averbal (non-verbal) ones: a *figurative thinking* (a type of thinking when the main elements of thinking are images of objects of the external world) is specified; *practical thinking* (thinking that occurs in the course of practical activity and is directly aimed at solving practical problems, as opposed to thinking that is isolated from practical activity and aimed at solving abstract theoretical problems that are only indirectly related to practice); *averial-conceptual thinking* (a type of linguocreative thinking that is capable of creating word-concepts or forms, the content of which may be far from covering the scope of the concept that exists in reality); *reduced thinking* (thinking in condensed images: when a thought is habitual and typical for a person; s/he does not develop it in full, but shortens it – reduces it – to the semantic clot necessary for understanding); *thinking based on the final results of actions* (a type of thinking that has the potential ability to reconstruct the course of events based on the final result). At the same time, the researcher notes that, most likely, a person does not think in one specific situation using one type of thinking, therefore, we should talk about the mixed nature of human thinking. [8; 191-197].

The idea of the existence of linguistic and non-linguistic knowledge is covered in sufficient detail in the works of A.A. Zalevskaya, who examines the types of knowledge on various grounds:

by *their content* (knowledge about the world and knowledge about language), by the *form of knowledge representation* (verbalized and non-verbalized), etc. [5; 66-67] L.M. Vasiliev, dividing *linguistic* and *non-linguistic knowledge*, points out that the former are developed under the influence of semantic and grammatical structures of language, depend on knowledge of natural language and, thus, are always verbalized means of this language; the latter are formed under the influence of cognitive structures independent of language, and therefore can be verbalized (including in the form of figurative uses), but can also be expressed by other signs. [4] In other words, linguistic consciousness, as a verbal correlate of human cognitive consciousness, processes a certain portion of the information received by a person under the influence of the semantic and grammatical structures of that language and objectifies it in verbal form, which would naturally be impossible without knowledge of a specific language.

Based on the method of encoding information, V.B. Kasevich distinguishes between *verbal* (linguistic) and *non-verbal worldviews*, and proposes dividing the verbal worldview into a *linguistic* and a *textual* one. [6] Moreover, the scientific worldview, according to the scholar, is one variant of the textual worldview, as it is reflected only in the texts of a specific field (science). One of the significant differences between the naive and scientific worldviews, as V.B.Kasevich notes, is the fact that, the presence of ethnocultural information in a given system of knowledge and representations: the scientific picture of the world strives to level out nationally specific information, while the naive picture of the world is entrenched and reflected in the lexicon and grammar of the language. [6]

The propositions expressed by V.B. Kasevich reflect two crucial aspects of the study of the worldview: 1) the connection between the linguistic picture of the world and the conceptual one; 2) the study of the national specifics of the process of worldview and its reflection in the national language.

This differentiation between linguistic and extra-linguistic factors is extremely important for literary translation, because literary translation is definitely a very specific type of human cognitive activity and rather a complicated process of transformation and reconstruction the conceptual integrity of the source text, which is conditioned by both linguistic and extralinguistic knowledge. In one of the most influential monographs by W.Barnstone, *The Poetics of Translation*, literary translation was distinguished from routine information transfer between languages. The scholar warns against the “mindless imposition of standards for information transfer onto the translation of aesthetic texts”. [1; 35] For W.Barnstone, the act of literary translation involves “an interpretive reading of the source text”. [1; 21] This notion allows us to link W.Barnstone to what Lawrence Venuti theorises as the “hermeneutic” model of translation, which “treats translation as an interpretation of the source text whose form, meaning and effect are seen as variable, subject to inevitable transformation during the translating process. [3; 485] Barnstone’s strategy goes to the heart of what is understood by literary translation, which “can refer to the translation of texts that are held to exhibit literary features” or to “the translation of texts in a literary way”. [2; 1]

From this perspective, we can claim that literary translation is not merely a linguistic exercise but a complex process shaped by cultural, political, ideological, and socio-historical factors. While linguistic accuracy is essential, **extra-linguistic determinants** (or the elements outside the text itself) play a crucial role in how a work is translated and received. These can include cultural norms, historical factors and ideological biases, author’s individual worldview, market demands, and the translator’s own subjectivity.

Cultural norms and values are inseparable part of human existence and reflect generation development through centuries. Culture permeates all layers of literary expression, from idiomatic phrases and metaphors to the symbolic meaning of objects and actions. For example, a simple color reference may carry strong cultural associations: white for purity in Western traditions but for mourning in some East Asian cultures. In translating such elements, the translator must decide whether to retain the source-cultural meaning, adapt it to the target culture, or provide explanatory mediation. Moreover, literary works rich in ethnographic detail (such as regional dialects, folk customs, or religious rituals) pose particular challenges. A faithful linguistic rendering may fail to

communicate the same resonance to the target audience unless the cultural subtext is adequately conveyed. For example, Zhang Chengzhi's *The History of the Soul* (心灵史) deals with Sufi martyrdom in China. A Western translator might frame it as “radicalism”, whereas a Muslim translator might emphasize its spiritual resistance.

Literature is embedded in historical reality. Translating a novel set during a specific political upheaval, for instance, requires an understanding of the socio-political tensions and ideological debates of that era. Failure to grasp such context may lead to distortions in tone, character motivation, or thematic emphasis.

Ideological factors operate on two levels: the author's ideological position, reflected in the text, and the translator's own values, consciously or unconsciously influencing translation choices. For example, in politically charged literature, the translator's rendering of key terms can subtly alter the ideological slant of the work. Moreover, if we analyze one and the same book translated within different historical periods, we can observe some difference. For instance, K. Vonnegut's novel “Cat's Cradle” was translated several times by prominent translators, however, the variant done in the Soviet period (by R. Rait-Kovaleva), demonstrates some omissions, which can be explained by strict censorship:

Source text	Target text (tr. by R. Rait-Kovaleva)
From what Frank had said before he slammed the door, I gathered that the Republic of San Lorenzo and the three Hoenikkers weren't the only ones who had ice-nine. ~~Apparently the United States of America and the Union of Soviet Socialist Republics had it, too. The United States had obtained it through Angela's husband, whose plant in Indianapolis was understandably surrounded by electrified fences and homicidal German shepherds. And Soviet Russia had come by it through Newt's little Zinka, that winsome troll of Ukrainian ballet.~~ I was without comment. I bowed my head and closed my eyes; and I awaited Frank's return with the humble tools it would take to clean up one bedroom – one bedroom out of all the bedrooms in the world, a bedroom infested with ice-nine. [11]	Из слов Фрэнка, брошенных перед тем как он хлопнул дверью, я понял, что республика Сан-Лоренцо и трое Хонникеров были не единственными владельцами льда-девятей... Муж Анджелы передал секрет США, а Зинка – своему посольству. Слов у меня не нашлось... Я склонил голову, закрыл глаза и стал ждать, пока вернется Фрэнк с немудрящим инструментом, потребным для очистки одной спальни, той единственной спальни из всех земных спален, которая была отравлена льдом-девятей. [12]

An author's personal history, philosophical outlook, and aesthetic sensibilities shape the original text in ways that may not be directly visible in linguistic form. In literary translation, these elements require careful reconstruction. Translators often study the author's other works, correspondence, and critical reception to understand recurring motifs and conceptual frameworks. This is particularly crucial when translating works where symbolism, allegory, or religious motifs are central to meaning. That is why literary translator must combine methodologies for pre-translational analysis from both Literary Studies and Linguistics. Understanding the writer's background, events that influenced his/her worldview may contribute to a deeper interpretation of ideas hidden in the source text.

Publishers often significantly alter translations to suit the perceived tastes and cultural knowledge of target audiences, a process that can reshape the original work's fundamental meaning and reception. A prime example is Pearl S. Buck's *The Good Earth* [10], which was praised in the West for its “authentic” portrayal of Chinese peasant life. However, this very “authenticity” was constructed through a translation style that felt accessible and emotionally resonant to Western readers, leading them to accept it as a transparent window into China. Chinese critics, in contrast, widely condemned the novel as orientalist, arguing that it presented a simplistic and stereotypical image of their culture for foreign consumption, highlighting the vast gulf in perception that translation can create. This phenomenon of repackaging extends to genre fiction as well. Translated Chinese martial arts novels (*wuxia*), which are deeply rooted in Chinese philosophy, history, and a distinct code of chivalry (*xia*), are frequently marketed in the West as “Asian fantasy”. While this label makes them more immediately recognizable to a market familiar with Tolkien or Martin, it erases their specific cultural context. The term “fantasy” glosses over the nuanced philosophical debates between

Confucianism and Daoism, the historical settings, and the stylistic particularities of the *wuxia* genre, ultimately transforming a culturally-specific narrative into an exoticized product for a different literary marketplace.

An author's personal history, philosophical outlook, and aesthetic sensibilities shape the original text in ways that may not be directly visible in linguistic form. In literary translation, these elements require careful reconstruction. Translators often study the author's other works, correspondence, and critical reception to understand recurring motifs and conceptual frameworks. This is particularly crucial when translating works where symbolism, allegory, or religious motifs are central to meaning. Moreover, every literary genre has its conventions. Translating a sonnet, a historical epic, or a stream-of-consciousness novel involves engaging with established structural and stylistic norms. For instance, the tradition of magical realism in Latin American literature relies heavily on blending the fantastic with the mundane in a culturally specific manner. A literal transfer of such narratives without sensitivity to genre expectations in the target culture may result in stylistic dissonance.

Translation is an act of communication with a specific audience. The translator must anticipate the target readership's interpretive framework: their familiarity with foreign cultures, their tolerance for ambiguity, and their expectations regarding narrative flow or stylistic density. This determinant often guides decisions on whether to foreignize (preserve source-specific elements) or domesticate (adapt to target norms) the text. In fact, linguistic and extra-linguistic determinants operate simultaneously and influence each other. A metaphor may require lexical substitution due to structural incompatibility, but the choice of equivalent will still be shaped by cultural resonance and the translator's understanding of the work's aesthetic function.

Therefore, extra-linguistic determinants are integral to the art of literary translation. They remind us that translation is not only a linguistic exercise but also an interpretive act deeply rooted in cultural, historical, ideological, and psychological dimensions. A competent literary translator must therefore be both a skilled linguist and a sensitive cultural mediator, capable of preserving the spirit of the original while making it intelligible and engaging for a new readership. Awareness of extra-linguistic determinants does not merely enhance accuracy; it safeguards the literary and emotional integrity of the translated work.

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AVSTRIYA VA JAHON ADABIYOTIDA STEFAN SVEYG IJODINING O'RNI

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Annotatsiya. Ushbu maqolada Stefan Sveygning (1881–1942) Avstriya va jahon adabiyotidagi o'rni keng ilmiy tahlil qilinadi. Sveyg ijodining psixologik proza, tarixiy-biografik esse va dramatik janrlardagi badiiy-estetik xususiyatlari o'rganilib, uning XX asr Yevropasi madaniy va siyosiy konteksti bilan bog'liqligi yoritiladi. Maqolada Sveygning inson ruhiyati, ichki konfliktlar va gumanistik qadriyatlarga e'tibori, shuningdek, uning ijodining jahon adabiyotidagi ahamiyati tahlil qilinadi.

Kalit so'zlar: Stefan Sveyg, psixologik proza, Avstriya adabiyoti, biografik esse, Viena moderni, jahon adabiy jarayoni, gumanizm.

Аннотация. В статье представляется подробный научный анализ вклада Стефана Цвейга (1881–1942) в австрийскую и мировую литературу. Исследуются художественно-эстетические особенности его произведений в жанрах психологической прозы, историко-биографического эссе и драмы, подчеркивается их связь с культурным и политическим контекстом Европы XX века. Отдельное внимание уделяется психологии человека, внутренним конфликтам и гуманистическим ценностям, а также глобальному значению литературного наследия Цвейга.

Ключевые слова: Стефан Цвейг, психологическая проза, австрийская литература, биографическое эссе, венский модерн, мировой литературный процесс, гуманизм.

Abstract. This article presents an extensive scholarly analysis of Stefan Zweig's (1881–1942) contribution to Austrian and world literature. The study examines the aesthetic and artistic characteristics of Zweig's works in psychological prose, historical-biographical essays, and dramatic genres, highlighting their connection with the cultural and political context of 20th-century Europe. The research focuses on Zweig's attention to human psychology, inner conflicts, and humanistic values, as well as the global significance of his literary legacy.

Key words: Stefan Zweig, psychological prose, Austrian literature, biographical essay, Vienna Modernism, world literary process, humanism.

Stefan Sveyg (1881–1942) XX asr Yevropasining eng taniqli adabiy shaxslaridan biri bo'lib, Avstriya adabiy merosida psixologik prozaning rivojlanishi va tarixiy-biografik esse janrining shakllanishida muhim rol o'ynagan. U Vena moderni madaniy muhiti, Yevropaning ma'naviy inqirozi va fashizmning yuksalish davrida inson ruhiyati va gumanistik qadriyatlarga e'tibor qaratgan. Sveyg ijodining asosiy xususiyati shundaki, u shaxsiy va tarixiy voqealarni birlashtirgan holda, insonning ichki dunyosini chuqur tahlil qilgan (Burger, 2018, 45).

Uning ijodi nafaqat Avstriya adabiy jarayonida, balki jahon adabiyotida ham alohida o'rin egallaydi, chunki u psixologik noziklik, tarixiy aniqlik va badiiy mahoratni uyg'unlashtirgan (Freedman, 2010, 78).

Sveyg ijodining shakllanishi Vena madaniy muhitida sodir bo'lgan. U Artur Shnitsler, Hugo von Hofmannstal kabi yozuvchilar bilan muloqotda bo'lgan, Freyd psixoanalizidan chuqur ilhom olgan (Gilman, 1992, 56).

Stefan Sveyg o'z davrida eng ko'p o'qilgan yozuvchi bo'lgan: 1930-yillarda uning kitoblari 30 dan ortiq tilga tarjima qilinib, millionlab nusxada sotilgan.

1920–1939 yillar (hayoti davrida) Fransiya yozuvchilari Romen Rollan, Andre Morua, Jul Romans Sveygni “Yevropa vijdoni” deb atagan. Angliyalik yozuvchi Virjiniya Wulf uni “buyuk yozuvchi” deb tan olgan. Rossiyada Sveyg ijodini Maksim Gorkiy, Mixail Prishvin, Konstantin Fedin o'ta yuqori baholagan. 1936 va 1941-yillardagi Sveygning Lotin Amerikasiga sayohatlari Borxes, Neruda, Gabriela Mistralda katta taassurot qoldirgan. Ammo fashizm kelishi bilan u “taqiqlangan muallif”ga aylandi, 1945–1980 yillar Stefan Sveygning unutilish davri hisoblanadi. 1942-yilda Braziliyada o'z joniga qasd qilgach, ko'p yillar davomida: G'arbda – “eski moda”, Sharqda – “burjua dekadenti” sifatida taqiqlangan.

Faqat 1981-yildan (tug'ilganining 100-yilligi) boshlab hozirgi kungacha "Zweig-Renaissance" boshlandi va bugungi kunda u yana dunyoning eng ko'p o'qiladigan 30 muallifidan biriga aylandi.

Statistik ma'lumotlarga qaraganda 1981-yildan buyon dunyoda 45 milliondan ortiq kitobi sotilgan (Amazon, Goodreads statistikasi 2025); Sveyg asarlari eng ko'p tarjima qilingan F.Kafka asarlaridan ham reytingda oldinga chiqib oldi. O'zbekistonda Sveyg asarlari B.Rahmonov, Sh.Tolibov, M.Mahmudov, O'.Hoshimovlar tomonidan tarjima qilingan bo'lsa, "Qalb besabrliqi" va yozuvchining oxirgi, to'la tugallanmagan "Kristina" nomli romani Abduhamid Pardayev tomonidan o'zbek tiliga o'girildi.

Sveyg ijodining tahlil qilganda uning asosiy xususiyatlari quyidagilardan iborat ekanligiga guvoh bo'lamiz:

1. *Psixologik portretga yangicha yondashuv*. Sveyg qahramonlarning tashqi xatti-harakatlaridan ko'ra, ularning ichki kechinmalarini tasvirlashga e'tibor qaratgan. Masalan, Schachnovelle ("Shaxmatchi") asarida qahramon ruhiy bosim ostida qanday qarorlar qabul qilishi psixologik detallarga boy (Zweig, 1943, p. 15).

2. *Tarixiy-biografik janrni rivojlantirish*. Sveyg Magellan, Erasm, Mariya Styuart kabi asarlarida tarixiy shaxslarning ruhiy portretini yaratishda an'anaviy tarixiy yondashuvdan farq qilgan (Magris, 1988, 67).

3. *Gumanistik qadriyatlarni targ'ib qilish*. Sveygning asarlarida inson sha'ni, erkinlik va ma'naviy izlanishlar markaziy mavzular sifatida ko'rsatiladi (Steiner, 2005, 89)

Sveyg asarlarini quyidagi jihatlar bilan tavsiflash mumkin:

1. *Qahramon ruhiy portreti asar syujetining markaziga olib chiqilishi*, ya'ni

qahramonlarning ichki kechinmalarini muallif ularning tashqi voqealardan ustun qo'yadi.

2. *Konfliktsiz dramatism*. Sveyg dramatik effektini ichki ziddiyat orqali yaratadi. Masalan, "Angst" ("Vahima") novellasi qahramonining ichki vahima va qaror qabul qilish jarayonini dramatik tarzda ochib beradi (Duffy, 2017, 34).

3. *Lirik-falsafiy ohang*. Asarlar ko'pincha falsafiy fikrlar va tarixiy kontekstni uyg'unlashtiradi.

4. *Tarixiy-biografik romanlar yaratish borasida yangilik kiritgan yozuvchi* bo'ldi desak mubolag'a bo'lmas, chunki Sveyg o'z biografik romanlarda tarixiy shaxslarni insoniy jihatdan yoritgan. Masalan, Mariya Styuart dramasi tarixiy voqealarni qahramonning ichki kechinmalari bilan uyg'unlashtiradi (Burger, 2018, 123).

Stefan Sveyg ijodi dunyo miqyosida mashhur bo'lib, 60 dan ortiq tillarga tarjima qilingan. Uning ijodiy merosi juda ulkan bo'lib u jahon adaboyotiga:

1. *Psixologik novella janrini takomillashtirishda* (Sveyg qisqa prozada murakkab ruhiy jarayonlarni tasvirlashning yangi standartini yaratdi);

2. *Biografik esse janrini rivojlantirishda* (Sveygning biografik asarlari ilmiy aniqlik va badiiy mahorat uyg'unligining yorqin namunasi);

3. *Gumanistik tafakkurni targ'ib qilishda* (Uning asarlari jamiyatda bag'rikenglik, inson sha'ni, erkinlik va madaniyatlararo hamjihatlik g'oyalarini yoydi);

4. *Ikkinchi jahon urushi fonidagi ma'naviy inqirozni oshkor etishda* (Sveygning Braziliyadagi surgun davrida yozgan avtobiografik asarlari totalitarizmning fojiali oqibatlarini ko'rsatadi (Die Welt von Gestern, 1942) beqiyos hissasini qo'shdi.

Sveygning paradoksi: U o'z davrida "eng zamonaviy" yozuvchi bo'la turib, XIX asr gumanistik an'anasining oxirgi vakili edi. Shu sababli fashizm va modernizmning ikkala to'la qinidan ham "ortda qoldi". Ammo aynan shu "eskilik" XXI asrda uni qayta "zamonaviy" qildi: populizm, urush, muhojirlik, ruhiy inqiroz davrida o'quvchi yana insonparvarlik, nozik psixologiya va Yevropa madaniyatiga muhtoj bo'ldi.

Sveygning asosiy merosi:

1. *Psixologik novellani jahon janriga aylantirdi* (hozir "Zweig-style novella" atamasi bor).

2. *Biografik romanni zamonaviy qildi* (bugungi Stephen Greenblatt, Hilary Mantel kabi yozuvchilarning yo'lini ochdi).

3. *"Yevropa gumanizmi" tushunchasini oxirgi marta katta adabiyot darajasida himoya qildi*.

Stefan Sveyg Avstriya adabiyotida “Vena modernizmining oltin yakuni”, jahon adabiyotida esa “XX asrning eng katta insonparvar ovozi” bo‘lib qoldi. Uning asarlari bugungi kunda yana millionlab odamlar tomonidan o‘qilayotgani – bu nafaqat adabiy muvaffaqiyat, balki zamonaviy dunyoning o‘ziga kelishga urinayotgan ruhiy ehtiyojidir.

Stefan Sveyg Avstriya va jahon adabiyotida betakror o‘rin egallaydi. U psixologik proza, tarixiy-biografik esse va lirik-dramatik asarlarda inson ruhiyatining nozik qatlamlarini ochib beradi, tarixiy voqealarni shaxsiy tajribalar bilan uyg‘unlashtiradi. Sveyg ijodining zamonaviy adabiy jarayonda ham ahamiyati katta, chunki u insoniy qadriyatlar, erkinlik va madaniyatlararo tushunishni targ‘ib qiladi.

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"HUMOYUNNOMA" DA BOBURNING INSONIY VA SIYOSIY QIYOFASI

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Annotatsiya. Ushbu maqolada Boburiylar sulolasining ilk davriga oid muhim tarixiy manba Gulbadan begim tomonidan fors tilida yozilgan "Humoyunnoma" asarida Zahiriddin Muhammad Boburning insoniy va siyosiy qiyofasi tahlil qilinadi. Asarda Bobur nafaqat zabardast sarkarda va davlat arbobi, balki chuqur tafakkurga ega, badiiyatni qadrlagan, mehr-oqibatli va adolatparvar inson sifatida tasvirlangan.

Kalit so‘zlar: Bobur, Humoyunnoma, Gulbadanbegim, siyosiy qiyofa, insoniy fazilatlar, tarixiy xotira, Boburnoma, badiiy tasvir, boburiylar sulolasi.

Аннотация. В данной статье рассматривается один из важнейших исторических источников раннего периода династии Бабуридов — произведение «Хумаюнома», написанное Гулбадан-бегим на персидском языке. В нём анализируется человеческий и политический облик Захириддина Мухаммада Бабура. В произведении Бабур предстает не только как выдающийся полководец и государственный деятель, но и как человек глубокого мышления, ценящий художественность, милосердный и справедливый.

Ключевые слова: Бабур, Хумаюнома, Гулбадан-бегим, политический облик, человеческие качества, историческая память, Бабур-наме, художественный образ, династия Бабуридов.

Abstract. This article provides an in-depth analysis of the human and political image of Zahiriddin Muhammad Babur as depicted in Humayunnama, a historical memoir written in Persian by Gulbadan Begum, the daughter of Babur and sister of Emperor Humayun. The work presents Babur not only as a powerful conqueror and ruler, but also as a man of deep thought, poetic sensitivity, compassion, and justice.

Keywords: Babur, Humayunnama, Gulbadan Begum, political image, human qualities, historical memory, Baburnama, artistic portrayal, Baburiy dynasty

Kirish. Turkiy adabiyot va tarixda chuqur iz qoldirgan shaxslardan biri bu buyuk sarkarda, shoir va davlat arbobi Zahiriddin Muhammad Boburdir. U o‘zining harbiy yurishlari, adolatli siyosati va badiiy-ma’naviy merosi bilan butun Sharq va hatto Yevropa tarixshunoslar e’tiborini qozongan. Bobur o‘zining mashhur "Boburnoma" asari orqali o‘z zamonasi, shaxsiy hayoti va tarixiy voqealarni yoritgan bo‘lsa, uning avlodlari, xususan, qizi Gulbadan begim tomonidan yozilgan "Humoyunnoma"

esa Bobur shaxsiyatining boshqa — oilaviy, insoniy va shaxsiy jihatlarini ochib beruvchi muhim manba hisoblanadi.

“Boburnoma”da asosan siyosiy harakatlarga toʻxtalgan boʻlsa, “Humoyunnoma” oilaviy-siyosiy jihatlarini yozuvchi nazari bilan taʼkidlaydi. Bu Bobur obrazining yanada murakkab, koʻp qirrali ekanini koʻrsatadi. Mirzo Haydar Dugʻlat “Tarixi Rashidiy” Boburning amakivachchasi boʻlib, u qoʻshni oila va saroydagi voqealarni bevosita guvohi edi. Asar ikki qismdan iborat boʻlib, birinchi qismda Moʻgʻulistonning Chigʻatoylar tarixini, ikkinchi qism esa muallifning oʻz xotiralarini oʻz ichiga oladi Mirzo Haydar Dugʻlat Boburni nafaqat sarkarda, balki adabiyot va siyosiy tafakkurda ham yetuk shaxs sifatida tasvirlaydi.[2]

Tadqiqot metodologiyasi. Zahiriddin Muhammad Bobur — buyuk sarkarda, adib va davlat arbobi boʻlishiga qaramay, uning hayoti doimiy kurash, siyosiy bosimlar va ogʻir sinovlar bilan toʻla boʻlgan. “Humoyunnoma” asarida bu murakkab hayotiy yoʻl bevosita emas, ammo ***Gulbadan begimning oilaviy va saroyiy kontekstda bergan xotiralar*** orqali yoritiladi. Gulbadan begim bevosita bu davrlarni tasvirlamasada, Boburning doimiy harbiy-siyosiy harakatlar ichida boʻlgani, Fargʻonani boy berib, Afgʻonistonda yangi siyosiy tayanch izlagani haqida yodgorliklar orqali tasavvur uygʻotadi. Bobur oʻz yurtidan ayrilib, Hindistonga yoʻl olishga majbur boʻlgan. Asarda Boburning umr yoʻli, oʻgʻli Humoyunning taqdiri orqali izohlanadi va bu bilan Boburning umri faqat zabt va yurishlardan iborat emasligi — balki ruhiy, maʼnaviy sinovlar bilan ham bogʻliqligi ochib beriladi. “Humoyunnoma”da Humoyunning sogʻligi yomonlashgan paytda Boburning koʻz yosh toʻkkan holatlari, kasal oʻgʻlining atrofida kezib yurib, unga sihat tilagani haqida samimiy ifodalar keltirilgan. Bu Boburning shunchaki hokim emas, balki ***sabr va iymon bilan hayotni yenggan inson*** sifatida tasvirlanishiga xizmat qiladi, siyosiy gʻalabalar ortida qanday insoniy sabr va ogʻriq yotganini anglash mumkin. Gulbadan begim “Humoyunnoma”da otasi Bobur haqida qisqa, ammo yuksak hurmat bilan yozadi. Uning Hindiston sari yurishlari, Panipat jangida yutugʻi, Delhi va Agrani qoʻlga olishi bilan Boburiylar imperiyasiga asos solgani koʻproq fon tarzida yoritiladi. Asarda aynan Boburning Hindistonda imperiyani barpo etgani haqida toʻgʻridan-toʻgʻri siyosiy tahlillar berilmasada, Humoyunning taxtga chiqishi va hukmronlik uchun olib borgan kurashlari orqali bu imperiyaning poydevori qanday barpo boʻlgani aniq boʻlib boradi[3].

Natijalar va muhokamalar. “Humoyunnoma”da Bobur sarkarda yoki hukmdor emas, avvalo mehribon ota, halim inson va sabrli ota sifatida tasvirlanadi. Gulbadan begimning xotiralarida Boburning Humoyun sogʻligʻi uchun qilgan iltijolari, jonini tasadduq qilishga tayyorligi bu obrazni chuqurlashtiradi. Bu tahlil bizga shuni koʻrsatadiki, Bobur saltanat qudratini emas, avvalo insoniyligini meros qoldirgan. Asarda Bobur siyosiy voqealarning bosh ishtirokchisi sifatida emas, lekin ularni tayyorlagan va poydevorini yaratgan donishmand arbob sifatida fon tarzida yoritiladi. Boburning siyosiy qarorlarining taʼsiri, masalan, Hindistonda imperiyani barpo etishi, Humoyunga oʻtkazgan taxti orqali koʻrsatiladi. Bu esa tarixiy voqealarni saroy ayoli nigohi orqali qayta talqin qilish imkonini beradi. Asar asosan saroy muhitida, ayollar hayoti, toʻylar, kasalliklar, ichki qarindoshlik mojarolari kontekstida Boburni tasvirlaydi. Shuning uchun Bobur faqat siyosiy elita emas, balki oilaviy va ijtimoiy masʼuliyatli inson sifatida ifodalanadi. Bu uning zamondoshlaridan farqli, koʻp qirrali shaxs ekanini koʻrsatadi. Gulbadan Begimning tili oddiy, xalqona va samimiy. Bu esa Bobur haqida yaratilgan obrazning yolgʻon zohiriy shon-shuhratdan yiroq, balki real insoniy qiyofa ekanini taʼminlaydi. Aynan shuning uchun bu asar tarixiy manba sifatida emas, balki psixologik portret sifatida alohida qadrli. Bobur “Humoyunnoma”da avvalo inson sifatida koʻrsatiladi — u mehribon ota, sabrli rahbar va dinu iymon egasi boʻlib tasvirlanadi. Bu obraz tarixiy sarkarda sifatidagi portretni chuqurlashtiradi.

Tarixiy shaxs sifatida Bobur obrazining zamonaviy talqini: Zamonaviy tarixshunoslikda Zahiriddin Muhammad Bobur obraziga yangicha, koʻp qirrali yondashuv mavjud. Anʼanaviy yondashuvlarda Bobur avvalo sarkarda va davlat asoschisi sifatida koʻrilgan boʻlsa, hozirgi ilmiy tahlillarda Bobur shaxsiy psixologiyasi, adabiy-intellektual salohiyati, madaniy merosdagi oʻrni, sharq va gʻarb madaniyatlarini uygʻunlashtirgan arbob sifatida qayta ochilmoqda. Bugungi oʻzbek tarixchilari (masalan, Sh. Sirojiddinov, A. Hayitmetov, X. Ziyoev) Boburning shaxsiyatini milliy gʻurur, madaniy uygʻonish va davlatlilik timsoli sifatida baholaydilar. Uning siyosiy qatʼiyati va

adabiy merosi yurtparvarlik timsoli sifatida talqin qilinadi. G'arbiy akademik doiralarda (Annette Beveridge, Stephen Dale, Muzaffar Alam) Bobur shaxsiy kundalik yozuvchilarning eng qadimiy va ishonchli vakillaridan biri sifatida ko'riladi.[5] Uning murakkab, ammo uyg'un obrazini turli manbalar asosida yoritish — hozirgi tarixiy ongni boyitish va milliy o'zlikni anglashning muhim yo'nalishidir.

Xulosa va takliflar. Zahiriddin Muhammad Bobur — o'z davrining yirik siyosiy arbobi, iste'dodli sarkarda, chuqur fikrlovchi adib va insoniy fazilatlar bilan ajralib turuvchi tarixiy shaxsdir. U nafaqat Markaziy Osiyo, balki Hindiston va umuman, Sharq tarixida chuqur iz qoldirgan. Uning siymosi haqida turli manbalar orqali tasavvur hosil qilish mumkin. Shuningdek, zamonaviy tarixiy qarashlarda ham Bobur siymosi faqat o'tmish timsoli sifatida emas, balki bugungi qadriyatlar bilan uyg'unlashgan, tafakkur va madaniyat ramzi sifatida baholanmoqda.

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UO'K 81-13

INGLIZ VA O'ZBEK TILLARIDA “HAMDARDLIK” BILAN BOG'LIQ MAQOLLARNING LINGVOMADANIY XUSUSIYATLARI

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Annotatsiya. Insoniy munosabatlarda muhim o'rin tutuvchi "hamdardlik" tushunchasining ingliz va o'zbek xalq maqollarida aks etishi bu xalqlarning madaniy qadriyatlari va mentalitetini ochib beradi. Ushbu maqolada ingliz va o'zbek xalq maqollari asosida hamdardlikning qanday ifodalanishi qiyosiy ko'rib chiqiladi. Unda mavzuga oid birliklar, stilistik yondashuvlar qiyoslanadi, o'xshashliklar hamda farqlarni ko'rsatish uchun ikkala tildan misollar qo'llaniladi.

Kalit so'zlar: hamdardlik, maqollar, lingvomadaniyat, mentalitet, kollektivizm, individualizm, metofora, qiyosiy tahlil.

Аннотация. Отражение концепта «сочувствие» (эмпатия), играющего важную роль в человеческих отношениях, в английских и узбекских народных пословицах раскрывает культурные ценности и менталитет этих народов. В данной статье в сравнительном плане рассматривается выражение эмпатии в английских и узбекских народных пословицах. Сравниваются тематические единицы, стилистические подходы, а также на примерах из обоих языков выявляются сходства и различия.

Ключевые слова: эмпатия, сочувствие, пословицы, лингвокультура, менталитет, коллективизм, индивидуализм, метафора, сравнительный анализ.

Abstract. The reflection of the concept of "sympathy", which plays an important role in human relations, in English and Uzbek folk proverbs reveals the cultural values and mentality of these peoples. This article examines in a comparative way how sympathy is expressed in English and Uzbek folk proverbs. It will compare thematic units, stylistic approaches, and use examples from both languages to show similarities and differences.

Keywords: empathy, proverbs, linguoculture, mentality, collectivism, individualism, metaphor, comparative analysis.

Kirish. Tilda aks etgan maqollar – bu har bir millatning asrlar davomida shakllangan hayotiy tajribasi, qadriyatlar va dunyoqarashini o'zida mujassam etgan o'ziga xos madaniy koddir. Insoniy munosabatlarning muhim tarkibiy qismi bo'lgan "hamdardlik" (empathy) tushunchasi o'zbek va ingliz maqollarida lingvomadaniy nuqtai nazardan o'rganish mazkur maqolada maqsad qilib qo'yilgan. Hamdardlik – bu boshqa shaxsning hissiy holatini, uning fikr va tuyg'ularini o'zini uning o'rniga qo'ygan holda tushunish qobiliyatidir. Ingliz tilida bu tushuncha odatda "empathy" yoki "sympathy" kabi atamalar bilan ifodalansa, o'zbek madaniyatida "hamdardlik", "oqibat" yoki "dardlashish" kabi so'zlar orqali aks etadi. Bu terminlarning farqi allaqachon madaniy yondashuvlarning farqini ko'rsatadi. Mavzuning dolzarbligi shundaki, maqollardagi hamdardlikning ifodalanishini qiyoslash orqali biz sharq (kollektivistik) va g'arb (individualistik) madaniy mentalitetlari o'rtasidagi o'xshashliklar va farqlarni aniqlashimiz, hamda ikki xalqning o'zaro yordamga bo'lgan munosabatini chuqurroq anglashimiz mumkin. Mazkur tadqiqotni nazariy jihatdan asoslashda Richard Liuising madaniyatlararo muloqot modellari, Jorj Lakoff va Mark Jonsonning metofora nazariyasi hamda Maks Sheler va Teodor Leybs kabi faylasuflarning hamdardlik tushunchasiga oid klassik ishlari ma'lumot manbai sifatida ishlatildi.

Asosiy Qism. Maqollarni tahlil qilish, har ikki tilda ham hamdardlikni ifodalashda turlicha madaniy qadriyatlarga tayanishini ko'rsatadi. Ingliz tilida hamdardlik tushunchasi "empathy" va "sympathy" ga bo'linishi uning tushunish darajasidagi farqni bildiradi. "Sympathy" (achinish, birga qayg'urish)ni, "Empathy" esa "o'z ichidan his qilish"ni bildiradi. Bu ikki so'zning mavjudligi g'arb falsafasida hissiy holatlarni tahlil qilishga bo'lgan e'tiborni ko'rsatadi.

O'zbek tilidagi "hamdardlik" so'zi esa o'zida har ikki ma'noni – ham achinish, ham dardga sherik bo'lishni birlashtiradi. Bu, o'zbek madaniyatida hissiy ajralishdan ko'ra, to'liq ishtirok etishni afzal ko'rishini ko'rsatadi. Bundan tashqari, "oqibat" so'zi ham hamdardlikni o'z ichiga oladi, bu esa uzoq muddatli munosabatlarda yaxshilikni unutmaslik va minnatdorlikni ifodalashni anglatadi.

O'zbek maqollarida hamdardlik ko'pincha jamoaviy birdamlik va o'zaro yordam ruhida aks etadi. Hamdard bo'lish shaxsiy fazilatdan ko'ra, ijtimoiy burch va jamoaning bir qismi sifatida majburiyat hisoblanadi. Bunda insonning shaxsiy manfaatidan ko'ra, jamoaning totuvligi va a'zolarining bir-biriga ko'rsatadigan ko'magi muhim. Bu an'ana, asosan, o'troq dehqonchilik madaniyatidan ildiz olgan bo'lib, u yerda tirikchilik uchun jamoaviy mehnat va o'zaro ishonch zarur bo'lgan. Masalan, "Yomon kun do'sti – chin do'st." Lingvomadaniy xususiyat: Qiyinchilikda yordam berish jamoaning ajralmas qismi ekanligi, do'stlikning asosiy sinovi aynan qiyin vaziyat ekanligiga urg'u beriladi.

Ingliz maqollarida esa hamdardlikka erishish ko'proq shaxsiy harakat va subyektiv tushunish orqali ifodalanadi. Bunda kishining o'zini boshqaning o'rniga qo'yishiga urg'u beriladi. Bu, G'arb madaniyatiga xos bo'lgan individualizm g'oyasini aks ettiradi, ya'ni har bir shaxs o'z harakatlari va tanlovi uchun mas'uldir. Hamdardlik shaxsiy, aqliy jarayon sifatida qaraladi. Namuna: "Put yourself in someone else's shoes." (O'zingni birovning poyafzaliga qo'y.) Lingvomadaniy xususiyat: Hamdardlikni shaxsiy, tasavvuriy harakat sifatida ifodalaydi. Poyafzal obrazi insonning hayot yo'li, yashash sharoiti va vaziyatini ifodalaydi. Yana bir misol: "Judge not, that ye be not judged" (Hukm qilmang, toki hukm qilinmaysiz) – bu ham insonning shaxsiy javobgarligi va boshqalar oldidagi o'z harakatlarini nazorat qilishiga urg'u beradi.

Hamdardlikni ifodalovchi maqollardagi asosiy obrazlar turli xil madaniy fonlarga ega. O'zbek tilidagi maqollar ko'pincha qo'shnichilik, ovqatlanish (dasturxon) va qarindoshchilik kabi maishiy va ijtimoiy hayot obrazlaridan foydalanadi. Bu obrazlar jamiyatning kichik, ammo o'zaro bog'liq bo'lgan yacheykalarini ifodalaydi. Masalan, "Qo'shning tinch, sen tinch." Tinchlik va farovonlik faqatgina shaxsiy mulk emas, balki butun jamoa (qo'shnichilik)ning hamdardligi va bir-biriga g'amxo'rligi natijasidir. Hamdardlik — umumiy xotirjamlik kafolati. Boshqa bir misol, "Bemorning holini so'ragan, o'zi ham shu holga tushadi." Bu yerda hamdardlikning qiyinchilikni bo'lishishdagi mistik va ijtimoiy ma'nosiga ishora qilinadi.

Ingliz maqollarida esa hamdardlik ko'pincha jismoniy harakatlar yoki tananing qismlari (ko'z, yurak) orqali ifodalanadi. Bu obrazlar insonning hissiy holatini bevosita va aniq yetkazishga xizmat qiladi. Masalan, "To weep with those who weep." (Yig'laganlar bilan yig'lash.) Bu ifoda to'g'ridan-

to'g'ri hissiy birikishni ifodalaydi. Hamdardlik hissiy tuyg'uni to'g'ridan-to'g'ri takrorlash orqali, ya'ni boshqaning dardini o'ziniki qilish orqali ifodalanadi. Bunday iboralarda ko'pincha harakat fe'llaridan foydalaniladi, bu esa hamdardlikning passiv his qilishdan ko'ra, faol ishtirok etish ekanligini ta'kidlaydi.

Xulosa. Ingliz va o'zbek maqollarida "hamdardlik" tushunchasining lingvomadaniy xususiyatlarini qiyosiy tahlil qilish quyidagi xulosalarni beradi: Madaniy Yo'nalish: O'zbek maqollari hamdardlikni kollektiv g'amxo'rlik, ya'ni jamoa a'zosining burchi sifatida talqin qilsa, ingliz maqollari uni individual idrok (o'z o'rnini almashtirish) va shaxsiy tushunish natijasi sifatida ko'rsatadi. Metoforik Obrazlar: O'zbek tilida bu tushuncha ijtimoiy muhit, qo'shnichilik va oilaviy rishtalar orqali ifodalanadi. Ingliz tilida esa ko'proq jismoniy harakatlar (yurish, turish) va tana qismlari (bosh, yurak) bilan bog'liq metoforalar qo'llaniladi. Semantik Chegaralar: Ingliz tilidagi "empathy/sympathy" ajralishi tushunish darajasini aniqlasa, o'zbek tilidagi "hamdardlik" bu ikki tushunchani yagona, yaxlit hissiy ishtirok sifatida birlashtiradi.

Xulosa qilib aytganda, hamdardlik g'oyasi har ikki madaniyatda ham hayotiy ahamiyatga ega bo'lsa-da, uning tildagi ifodasi va madaniy tafovutlari, xalqning mentaliteti va ijtimoiy tuzilishidan kelib chiqib, o'ziga xos tarzda farqlanadi. Bu esa xalqlararo muloqot va tarjima jarayonlarida lingvomadaniy bilimlarning muhimligini isbotlaydi.

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SPEECH ACTS OF CRITICISM AND PRAISE IN VIRTUAL COMMUNICATION: CROSS-LINGUISTIC PRAGMATIC INSIGHTS

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Annotatsiya. Ushbu tadqiqot Tanduk (2023)ning solishtirma tadqiqotiga tayanib, indoneziyalik va malay tilli so'zlashuvchilar orasida virtual muloqotda maqtov va tanqidning pragmatik realizatsiyasini o'rganadi. Natijalar bevosita gapirish, o'dob-axloq va yuzni saqlash strategiyalarida sezilarli madaniyatlararo farqlarni ko'rsatadi.

Kalit so'zlar: pragmatika, nutq aktlari, virtual muloqot, madaniyatlararo pragmatika, o'dob-axloq strategiyalari, maqtov, tanqid.

Аннотация. В данном исследовании рассматривается прагматическая реализация похвалы и критики в виртуальном общении среди носителей индонезийского и малайского языков, опираясь на сравнительное исследование Тандука (2023). Результаты показывают значительные межкультурные различия в прямоте, вежливости и стратегиях сохранения «лица».

Ключевые слова: прагматика, речевые акты, виртуальное общение, межкультурная прагматика, стратегии вежливости, похвала, критика

Abstract. *This study explores the pragmatic realization of praise and criticism in virtual communication among Indonesian and Malay speakers, drawing on Tanduk's (2023) comparative research. The findings reveal significant cross-cultural contrasts in directness, politeness, and face-saving strategies.*

Key words: *pragmatics, speech acts, virtual communication, cross-cultural pragmatics, politeness strategies, praise, criticism*

Introduction. Language is not only a means of conveying information but also a social tool for expressing attitudes, building relationships, and negotiating identities (Tanduk, 2023). Speech acts such as praise, criticism, apology, and refusal are central to interpersonal interaction. In virtual communication, where nonverbal cues are absent, pragmatic strategies become crucial. Understanding language across cultures helps interpret communicative intentions accurately. Praise and criticism reveal norms of politeness, face management, and indirectness, affecting social harmony in intercultural online exchanges like workplace correspondence, online classes, and social media.

A cross-linguistic perspective shows how linguistic and cultural factors shape speech acts. Tanduk's (2023) comparative study of Indonesian and Malay speakers highlights differences in pragmatic strategies: Indonesians often use direct forms of praise and criticism, while Malays prefer indirect, mitigated expressions to maintain harmony. These findings underscore that language is performative (Wittgenstein, 2009) and that cultural norms continue to influence interactions in virtual communication.

Methodology. This paper reviews studies on the pragmatics of speech acts, focusing on Tanduk's (2023) *Pragmatic Aspects of Speech Acts: A Cross-Linguistic Perspective*, along with Haugh and Watanabe (2017), Egoro and Gunn (2021), and Kádár and Zhang (2019). It draws on Tanduk's qualitative, cross-linguistic data on Indonesian and Malay speakers in workplaces, schools, and social contexts. By synthesizing these findings, the study examines how praise and criticism operate in virtual communication and what they reveal about intercultural pragmatics, politeness strategies, and cultural identity.

Results. Tanduk (2023) emphasizes that language not only conveys information but also performs social actions that shape relationships. In virtual communication—such as online learning, workplace chats, or social media—speech acts of praise and criticism play central interpersonal roles, influenced by linguistic and cultural norms. Tanduk's comparative study of Indonesian and Malay speakers shows that Indonesians favor direct, explicit compliments (“You did a great job”), while Malays prefer nuanced, indirect expressions (“That was quite impressive, wasn't it?”), reflecting broader cross-cultural tendencies toward directness versus indirectness (Haugh & Watanabe, 2017).

Criticism in virtual contexts reveals stronger cross-linguistic contrasts due to face-threatening potential. Malays tend to soften criticism (“Perhaps this could be improved a little”), whereas Indonesians are more explicit (“This part is not clear”), reflecting cultural values of harmony versus directness (Brown & Levinson, 1987; Egoro & Gunn, 2021; Kádár & Zhang, 2019). These patterns highlight that pragmatic strategies are context-dependent and shaped by social norms and collective identity.

In digital communication, where nonverbal cues are absent, interpreting praise and criticism relies heavily on linguistic form and pragmatic intent. Tanduk (2023) shows that Indonesian virtual praise often uses explicit adjectives (“Excellent idea!”), while Malay speakers prefer relational or contextual praise (“You always bring thoughtful insights”) (p. 885), reflecting cross-cultural balances between clarity and politeness (Archer et al., 2021). Indonesian online criticism, though direct, often includes politeness markers (“Sorry, but...”), whereas Malays use hedging and discourse markers to preserve face (Utami et al., 2021; Silitonga & Pasaribu, 2021). These findings highlight that virtual speech acts mirror offline cultural norms of respect, hierarchy, and solidarity (Hall, 1976). Cultural orientation—collectivist Malay versus moderately individualist Indonesian—shapes both feedback delivery and interpretation (Wang & Wu, 2021; Haugh & Watanabe, 2017). Malay indirectness reflects high-context communication, while Indonesian directness reflects moderate-context interaction emphasizing clarity. Online praise and criticism thus exemplify the negotiation of clarity,

politeness, and cultural identity, showing that virtual communication continues culturally embedded pragmatic behavior (Tanduk, 2023, pp. 883–885).

Discussion. The results show that virtual communication amplifies cultural nuances from offline interaction. Without paralinguistic cues, pragmatic markers—hedging, modal verbs, and polite expressions—become essential for social harmony. Malay speakers' use of mitigated criticism and implicit praise reflects collectivist values (Haugh & Watanabe, 2017), while Indonesian speakers' greater directness, especially in professional contexts, aligns with task-oriented communication (Tanduk, 2023). Both illustrate the balance between politeness and clarity (Archer et al., 2021).

These findings indicate that virtual settings do not neutralize cultural styles but highlight their pragmatic principles. Speech act realization is context-dependent, and virtual contexts pose new face-management challenges (Egoro & Gunn, 2021). A direct comment acceptable in an Indonesian office chat may seem blunt to a Malay interlocutor, emphasizing the need for intercultural pragmatic competence—critical in globalized workplaces mediated by English or other lingua francas.

Finally, the analysis reinforces that speech acts of praise and criticism embody cultural values of hierarchy and social solidarity. The indirectness observed among Malay speakers reflects deference and humility, qualities that preserve relational harmony. Indonesian directness, on the other hand, signals sincerity and efficiency—values tied to shared social understanding rather than confrontation. As Kádár and Zhang (2019) note, politeness strategies reveal not only linguistic habits but deeper moral and social orientations. Therefore, the patterns identified by Tanduk (2023) demonstrate that virtual communication reproduces traditional cultural scripts in new digital forms, maintaining the delicate balance between clarity and respect that underpins intercultural interaction.

Conclusion. In conclusion, the comparative analysis of Indonesian and Malay speakers reveals that speech acts of praise and criticism in virtual communication are deeply shaped by cultural norms governing politeness, indirectness, and social hierarchy. Even in digital environments, where communication appears text-based and context-reduced, participants draw upon culturally embedded pragmatic strategies to express evaluation, maintain harmony, and negotiate meaning. These findings confirm that the online medium transforms, but does not erase, the sociocultural underpinnings of language use.

More broadly, this study underscores the value of cross-linguistic pragmatic research for improving intercultural communication. Understanding how cultures encode praise and criticism helps prevent miscommunication in professional, academic, and social digital interactions. As Tanduk (2023) and other scholars affirm, cultivating intercultural pragmatic competence is essential in our interconnected world, ensuring that virtual communication continues to serve not only as a tool for information exchange but as a bridge for empathy, cooperation, and mutual understanding.

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TILSHUNOSLIKDA BADIY TASVIRIY VOSITALARNING TARJIMA JARAYONIDA SAQLAB QOLISH VA STILISTIK EKVIVALENSIYA MASALALARI

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Annotatsiya. Ushbu maqolada badiiy matnlarni tarjima qilish jarayonida stilistik vositalarni saqlab qolish, ularni maqsadli tilda adekvat ifodalash hamda lingvistik va ekstralingvistik omillarni hisobga olish masalalari tahlil qilinadi. Tarjimada muallif uslubining o'ziga xosligi, badiiy matnning emotsional va estetik ta'sirchanligini ta'minlovchi stilistik birliklarning o'rni ko'rsatib beriladi. Shuningdek, ekvivalentlik, subekvivalentlik va neytral-ta'riflovchi tarjima darajalari misollar yordamida tahlil qilinadi. Ingliz va o'zbek tillaridagi badiiy asarlar tarjimasi asosida stilistik vositalar — metafora, metonimiya, oksimoron, sinexdoxa, takrorlash va onomatopeya kabi birliklarning ma'nosini saqlab qolishning murakkabliklari yoritiladi. Tadqiqot natijalari shuni ko'rsatadiki, tarjimon uchun muhim vazifa — madaniy kontekstni hisobga olgan holda semantik mazmunni, muallif uslubini va badiiy rang-baranglikni maqsadli tilda qayta yaratishdir.

Kalit so'zlar: badiiy tarjima, stilistik vositalar, ekvivalentlik, ekstralingvistik omillar, muallif uslubi, frazeologik birliklar, lingvokulturologiya.

Аннотация. В данной статье рассматриваются проблемы сохранения стилистических средств при переводе художественных текстов с учётом лингвистических и экстралингвистических факторов. Анализируется роль переводчика в передаче авторского стиля, эмоциональности и эстетической выразительности художественного произведения. Особое внимание уделяется уровням перевода — эквивалентному, субэквивалентному и нейтрально-описательному — с приведением конкретных примеров. На материале английских и узбекских текстов исследуются трудности передачи таких стилистических приёмов, как метафора, метонимия, оксюморон, синекдоха, повтор и ономапоэя. Результаты исследования показывают, что главная задача переводчика — сохранить семантическое содержание и художественную насыщенность текста, учитывая культурный контекст и специфику целевого языка.

Ключевые слова: художественный перевод, стилистические средства, эквивалентность, экстралингвистические факторы, авторский стиль, фразеологические единицы, лингвокультурология.

Abstract. This article examines the challenges of preserving stylistic devices in the translation of literary texts while considering both linguistic and extralinguistic factors. It explores the translator's role in conveying the author's unique style, emotional tone, and aesthetic expressiveness of the original text. Particular attention is given to levels of translation — equivalent, sub-equivalent, and neutral-descriptive — supported by practical examples. Based on English and Uzbek literary texts, the study analyzes the difficulties of rendering stylistic devices such as metaphor, metonymy, oxymoron, synecdoche, repetition, and onomatopoeia. The findings indicate that the translator's primary task is to recreate the semantic meaning, authorial style, and artistic richness of the source text in the target language, taking into account the cultural context.

Keywords: literary translation, stylistic devices, equivalence, extralinguistic factors, authorial style, phraseological units, linguoculturology.

Kirish. Tarjimon adabiy matnni tarjima qilishda uchinchi o'rinni egallagan holda, manba matnning maqsad til matniga nisbatan ma'nosini saqlab qolishga harakat qilishi kerak. Tarjimada eng muhim rol har ikki tilning lingvistik, ekstralingvistik va lingvistik-stilistik yondashuvlariga taalluqlidir. Tarjimada stilistik yondashuv keng tarqalgan bo'lib qo'llanilishi kerak, bu yerda lingvistik yondashuv ikkala til uchun ham aniq bo'ladi. Badiiy matnning ta'sirchanligi ustuvorligi muallifning tajribali uslubiga yoki kontekstdagi hissiylikni oshirishga yordam beradigan stilistik vositalariga tayanadi. Ushbu stilistik birliklarni tildan tashqari yondashuvlar olish mumkin, undan keyin madaniyatga xos so'zlar, frazeologik birliklar, realiyalar yoki odatiy so'zlar mavjud. Shunday qilib, tarjimonning vazifasi lingvistik va ekstralingvistik yondashuvlarni hisobga olgan holda tegishli sub-

stilistik vositalarni maqsadli tilga yetkazishdir. Bunda adabiy tarjima, ham manba, ham tarjima tillardagi muhim stilistik vositalar natijaviy yechimlarni talab qiladi. Xususan, o'zbek-ingliz tilidagi badiiy tarjima namunalarini tanlab olingan bo'lib, ular farqlarni aniqlashda va asarning so'zma-so'z qiymatini oshirishda eng muhim rol o'ynaydi. Tarjimonlardan ikki til o'rtasidagi farqni anglash uchun malaka va mahorat talab etiladi, shu bilan birga tarjima jarayoni har ikki tilning stilistik o'rnini bosuvchi vositalarni ko'rsatishda keng amalga oshiriladi.

Adabiyotlar tahlili va metodologiyasi. Badiiy tarjima - bu san'at, manba badiiy matn birliklarini maqsadli matnga etkazish ikkala tillaro yondashuv bilan bog'liq. Semantik ma'noni o'rganuvchi tilda idrok etish lingvistik, leksik, stilistik yondashuvlar va ularni tarjima tiliga qanday etkazishi, asl materialning maqsadli til birliklarida semantik xususiyatini saqlab qolish jarayonini anglatadi. Badiiy matn murakkab jarayon sifatida boshqariladi, uni tushunish tarjimonning mehnatini talab qiladi.

Adabiy matndagi so'zlarning manba tilidagi qo'llanilishi muallif tomonidan mahalliy o'quvchilarga tasvirlangan butun tarkibni tushunish imkoniyatlarini berish uchun o'rnatiladi. Muallif o'ziga xos so'zlardan foydalanishi va badiiy adabiyotning qahramoni yoki qahramonlari va personajlari orqali o'zining emotsional tuyg'usini, his-tuyg'ularini bo'rttirishni va mazmunning muhim rang-barangligini ifodalovchi uslubni tanlashi mumkin. Shunday qilib, manba tilining badiiy matnida ma'lum bir xalqlar va muallif yashagan yoki o'rgangan davrning madaniy farqlari, odatlari, urf-odatlar va fikrlarini o'z ichiga olgan tildan tashqari yondashuvlar ham keng tarqalgan. Parcha mazmuni so'zlar va so'z birikmalari, jumlar tuzilishi, muallifning o'ziga xos uslubidagi qo'shma iboralar orqali hissiy va ta'sirchanlik bilan ajralib turadi.

Darhaqiqat, manba badiiy matnning stilistik vositalari va ekspressiv vositalari muallif uslubiga taalluqlidir, keyingi stilistik vositalar tarjimasi kontekstning yorqinligi va rang-barangligiga hissa qo'shishi uchun tarjimon mahoratiga mos maqsadli matnga yetkazilishi kerak. "Ekvivalentlik" so'zi adabiy matnlarning tarjima nazariyasida ko'zda tutilgan tildagi qabul qiluvchilarga o'tish savodxonligini ta'minlovchi birliklarning yondashuvlari bilan chuqur o'rganiladi, ammo bu so'zlarning o'zaro ta'sirini ifodalovchi vositalar va ularni ifodalovchi vositalar bilan ifodalash mumkin matnni tushunishni soddalashtirish, tarjimon muallifning uslubini va uslubiy birliklarni ko'rsatadigan mazmunning mohiyatini belgilashi kerak, agar tarjimon uchun parchaning oqibati tushunarsiz bo'lsa, u holda matnning asosiy g'oyasini ifodalovchi vosita va mos keladigan vosita bo'lishi mumkin. Muallifning ta'kidlashicha, faqat tildan tashqari yondashuvlar, masalan, madaniyat, turmush tarzi, fikrlari, xatti-harakati va muallifga tayanadigan boshqa omillar Tarjimonning vazifasi faqat manba matnidagi berilgan stilistik vositalarga mos kelishini aniqlash emas, balki asosiy vazifa - matnni maqsadli til o'quvchilariga qanday etkazishdir. Muallif manba matnida bo'lsa, tarjimon ularni maqsadli matndagi boshqa stilistik vositalar yordamida o'zgartirishi mumkin, buning sababi ikkala til birliklarining hamkorligiga imkon beradigan yetarlicha stilistik qurilmalar. Ba'zan, manba matnidagi ba'zi stilistik vositalar noma'lum yoki ular notanish bo'lishi mumkin. Ammo shuni ta'kidlash kerakki, tarjimonlar har doim ham o'tkazib yuborishlari mumkin emas, chunki bu tarkibning rang-barangligini yo'q qiladi. Ushbu beparvoliklarning oldini olish uchun ular maqsadli til o'quvchilariga tanish bo'lgan o'zlarining stilistik vositalarini yaratishga hissa qo'shadilar. Shuni ta'kidlash kerakki, boshqa stilistik vositalarni almashtirish orqali tarjimon mazmunning semantik ma'nosini saqlab qolishi mumkin, shuning uchun bu ikkala til birligi uchun ham tushunarli bo'lar edi.

Muhokama va natijalar. Quyidagi materiallar va xilma-xillikka ko'ra, boshlang'ich matndagi stilistik vositalar va ifoda vositalarini idrok etish ko'zda tutilgan til stilistik birliklarida uzatilayotgan holda uch darajaga bo'linadi.

Proper equivalency- *Sag'ir ana shunday umidga bordi. Sag'ir qorni ochdi. Sag'ir barmog'ini so'rdi. Ammo miq etmadi-* *The orphan expected this. The orphan wanted to eat. She sucked her finger. She kept silence.*

Sub-equivalency- *Sag'ir yangamga yaxshi ko'rinayin deya, o'ziday satillarda suv tashidi-* *The orphan pretending a good girl, carried big pails the size of her own.*

Neutral-descriptive- *Kelinning ko'rpa-to'shak matolari bilan paxta keldi-* *Cotton with quilts and mattresses was brought to bride's family*

Manba matnida allaqachon berilgan va muallif tomonidan qo'llanilgan bir xil stilistik vositalar yoki ekspressiv vositalarni saqlab qolish. Ushbu daraja muallifning qo'llagan uslubini saqlab qolish imkoniyatini beradi, shu bilan birga tarjima paytida u tarjimon tomonidan maqsadli tilda uzatiladi. Ikkinchi turda tarjimon manba matnning lingvistik-stilistik birliklarini saqlab qolishga harakat qiladi, tarjima muallif uslubiga zid bo'lgan boshqa stilistik vosita yoki ekspressiv vositalar yordamida amalga oshiriladi. Jarayon kontekstning lingvistik yondashuvlari bilan bog'liq. Bunday holda, manba tildagi matnning lingvistik tuzilmalarining umumiy belgilari ko'rsatilgan til lingvistik tuzilmalarida olinishi va qayta shakllantirilishi mumkin. Tarjimada qo'llaniladigan stilistik vosita ma'noni saqlashga xizmat qiladi. Uchinchi tur - manba matnning stilistik vositalari va ifoda vositalarini ekvivalent bo'lmagan so'zlar bilan aniqlash, aksincha, neytral-ta'riflovchi so'zlar deb ataladi. Tarjima jarayonida tarjimon mazmunning ba'zi tildan tashqari xususiyatlariga duch keladi. Turli xil turdagi realiyalar, odatiy so'zlar va boshqa madaniyatga xos so'zlar muallifning tez-tez uchraydigan usuli bo'lib, ularni stilistik yondashuvlar bilan bir qatorda aks ettiradi. Bunday holda, tarjimani to'g'ridan-to'g'ri amalga oshirib bo'lmaydi, neytral so'z birikmasidan so'ng ba'zi tavsiflovchi usullar maqsadli tildagi kontentning ma'nosini aniqlashga yordam beradi. Ko'pincha, bu butun tarkibning tuzilishiga bog'liq. Bu ishda biz o'zbek-ingliz tarjimasini stilistik vositalar va ifoda vositalari tarjimalariga misollar yordamida uslubiy tahlil qilishga harakat qildik.

Tarjimon o'zini ikki millat o'rtasidagi tafovutlarni tan olishda o'zini uchinchi rol ijrochisi sifatida olib borishi kerak. Har qanday badiiy adabiyotni chet tilga tarjima qilishda ona tili o'quvchilari ularni jalb eta oladigan hissiyotlar, ta'sirchanlik va o'tkazuvchanlikni yaratishi kerak. Tarjimon muallifning uslubidan xabardor bo'lishi kerak, shu bilan birga fon bilimlari madaniyatga xos so'zlarni, matn birliklarining tarixi va an'alarini tanib olish uchun juda muhimdir. Boshqa tomondan, tarjima barcha til birliklarini, shu jumladan, boshlang'ich til va ularning tildagi ekvivalent birliklarini talab qiladigan murakkab jarayon bo'lib.

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TILNI TADQIQ ETISHDA KOGNITIV YONDASHUVNING ASOSIY XUSUSIYATLARI

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Annotatsiya. Ushbu maqolada kognitologiya va kognitiv lingvistikaning shakllanishi, rivojlanish omillari hamda zamonaviy tilshunoslikdagi o'rni yoritiladi. Kognitiv lingvistikaning fanlararo integratsiyaga tayanishi, shuningdek, tilni insonning dunyoqarashi, bilish mexanizmlari va madaniy tajribasini aks ettiruvchi kognitiv vosita sifatida talqin qilishi xulosa sifatida umumlashtiriladi. Ushbu yondashuvning o'zbek tilshunosligidagi istiqbollari ham alohida ko'rsatib o'tiladi.

Kalit so'zlar: antroposentrik paradigma, kognitiv fanlar, kognitologiya, kognitiv tilshunoslik, interdisiplinarlik, lingkognitiv yondashuv, lingvomadaniy yondashuv, konsept.

Аннотация. В данной статье освещаются формирование когнитологии и когнитивной лингвистики, факторы их развития, а также их место в современной лингвистике. В заключение обобщается междисциплинарный характер когнитивной лингвистики и её трактовка языка как когнитивного инструмента, отражающего мировоззрение человека, его познавательные механизмы и культурный опыт. Особое внимание уделяется также перспективам данного подхода в узбекском языкознании.

Ключевые слова: антропоцентрическая парадигма, когнитивные науки, когнитология, когнитивная лингвистика, междисциплинарность, лингвокогнитивный подход, лингвокультурологический подход, концепт.

Abstract. This article discusses the formation of cognitology and cognitive linguistics, the factors influencing their development, and their place within modern linguistics. The conclusion summarizes the interdisciplinary nature of cognitive linguistics and its interpretation of language as a cognitive tool that reflects a person's worldview, cognitive mechanisms, and cultural experience. The prospects of applying this approach in Uzbek linguistics are also highlighted.

Keywords: anthropocentric paradigm, cognitive sciences, cognitology, cognitive linguistics, interdisciplinarity, linguocognitive approach, linguocultural approach, concept.

Kirish. XX asrning oxiri axborot nazariyasining jadal rivojlanishi bilan tavsiflanadi. Axborot tushunchasi lingvistikaga fizika, matematika, informatika, kibernetika kabi aniq fanlardan kirib keldi, bu esa axborotni olish, qayta ishlash va saqlash jarayonlarini o'rganuvchi qator fanlarning shakllanishiga sabab bo'ldi. Ana shunday fanlardan biri – 1970-yillarning o'rtalarida yuzaga kelgan va so'nggi yillarda jadal rivojlangan kognitologiyadir. Buning sababi inson miyasi tomonidan amalga oshiriladigan axborotni qabul qilish va qayta ishlash jarayoniga bo'lgan katta qiziqishdir[1; 6]. Kognitologiya “dunyoning qanday qabul qilinishi, kategoriyalashuvi, tasniflanishi va anglanishini, bilim qanday ortishini, axborot bilan turli faoliyat turlarini qanday tizimlar ta'minlashini kuzatishni o'z oldiga maqsad qilib qo'yadi”[2; 8].

Mavzuga oid adabiyotlar tahlili. Dunyo tilshunosligida kognitiv tadqiqotlarning boshlanishi dastlab N.Xomskiy va J.Miller nomlari bilan bog'liq bo'lsa, keyinchalik kognitiv tilshunoslikning nazariy muammolari ingliz olimlari H.Gardner, E.Rosh, R.Darnel, E.Sapir, rus tilshunoslari V.Z.Demyankov, M.Minkiy, A.V.Kravchenko, V.A.Maslova ishlarida o'rtaga tashlandi. O'tgan asrning so'nggi yillaridan boshlab o'zbek tilshunosligiga ham e'lon qilingan Sh.Safarovning “Kognitiv tilshunoslik” risolasi, D.Xudoyberganovning badiiy matnning antroposentrik tadqiqiga oid dissertatsiyasida kognitiv tilshunoslikning dolzarb muammolari yechim topdi[3; 240]. Shuningdek, bu davrda taniqli olimlar A.Nurmonov va N.M.Mahmudov ham kognitiv tilshunoslik masalalari bo'yicha o'z qarashlarini ifoda etdilar.

Tadqiqot metodologiyasi. Ushbu tadqiqotning metodologik asoslari kognitiv lingvistika, kognitologiya va zamonaviy antroposentrik paradigma tamoyillariga tayanadi. Kognitiv fanlar majmuasining interdisiplinar xususiyati inobatga olinib, mazkur ishda bir nechta ilmiy-analitik yondashuvlar qo'llanildi. Tadqiqotning nazariy asosini quyidagi ilmiy qarashlar tashkil etadi: kognitologiyaning bilish jarayonlarini izohlovchi nazariyalari, axborotni qabul qilish, qayta ishlash va saqlash tizimlari haqidagi ilmiy qarashlar; kognitiv lingvistikaning shakllanishi va yo'nalishlari: lingvokognitiv, lingvomadaniy, semantik-kognitiv, mantiqiy va falsafiy-semiotik yondashuvlar.

Tahlil va natijalar. Kognitologiya inson aqli va ongisiz mumkin bo'lmagan murakkab hodisa – bilish jarayonini o'rganadi, shu bois bu fan ko'p qirralidir. Ba'zi olimlar insonning fikrlash mexanizmini, fikrlash jarayonlari miya ichida qanday kechishini o'rganadilar; boshqalar esa kognitologiyani kengroq talqin qilib, uning doirasiga axborotni olish, qayta ishlash, saqlash, undan foydalanish hamda uning matematik modellashirilishini (kompyuterlar, sun'iy intellekt) kiritadilar[1; 7].

Kognitiv lingvistika kognitiv fanlarning bir qismi sifatida qabul qilinadi. Kognitiv lingvistika “kognitiv fanlarning bir qismi” sifatida tasvirlanganida, biz butun ilmiy sohaga qandaydir tarzda izoh berish zarurati bilan yuzlashamiz, hozircha bu hodisaga beriladigan izohlar juda ko'p. Mualliflar uchta asosiy variantni ajratadilar[5; 9]:

1) Kognitiv lingvistika – kognitiv fanlar ichidagi bo'linish natijasida paydo bo'lgan “bo'lim”dir. Boshqacha aytganda, bu yerda vaziyat taxminan matematikaning algebra, geometriya va boshqalarga bo'linishiga o'xshaydi. Qanday bo'lmasin, har birining o'z “quyi bo'limlari” bo'ladi. Muhimi shundaki, bu variantda kognitiv fanlar yagona fan deb qabul qilinadi.

2) Kognitiv fanlar yagona mustaqil fan emas; bu – qo'llanish sohasi bilan birlashtirilgan fanlar kompleksi. Bu yondashuvga ko'ra, yagona "kognitiv fan" mavjud emas. Aksincha, kognitiv xarakterga ega turli fanlar majmui (kompleksi) bor.

3) Uchinchi variant ikki kichik ko'rinishga bo'linadi:

3.1. Kognitiv fanlar ro'yxatini toraytirish imkoniyati mavjud – masalan, uni lingvistika, psixologiya, mantiq va ehtimol falsafa bilan cheklab, bu fanlar o'rtasida konvergensiya jarayoni kechayotganini faraz qilish mumkin. Ushbu jarayon natijasida ko'rsatilgan fanlar tutashgan joyda yangi bir tarmoqlararo fan (kognitivistika, kogitologiya) paydo bo'lishi kerak, xuddi bir vaqtlar biologiya, kimyo va boshqa fanlar kesishgan joyda ekologiya degan yangi fan yuzaga kelgani kabi.

3.2. Ushbu kichik variantning o'ziga xosligi kognitiv lingvistika va lingvistikaning o'zaro munosabatini talqin qilish bilan belgilanadi. Shunday taxmin qilish mumkin: kognitiv lingvistika – bu lingvistikaning hozirgi rivojlanish bosqichidagi shaklidir. Agar (3.1) nuqtayi nazari qabul qilinsa, unda vaqt o'tishi bilan lingvistika mustaqil fan sifatida yo'qolib, kognitiv fanlar tarkibiga singib ketishi kerak bo'ladi. Biroq muallif boshqa nuqtayi nazardan ham chiqadi: kognitiv lingvistika lingvistikaga tenglashtirilmaydi, chunki u til va nutq faoliyatini o'rganishda aynan o'ziga xos predmetga ega. Faqat shu predmetning o'ziga xos jihatlarini aniqlash lozim[5; 10].

Ushbu mulohazalardan xulosa qilish mumkinki, ikkita asosiy talqin yuzaga kelgan: birinchi talqinga ko'ra kognitiv lingvistika aynan o'z predmetiga ko'ra ajralib turadi; boshqa talqinda kognitiv lingvistika shu predmetni o'rganadigan boshqa yo'nalishlar bilan raqobatdosh bo'lgan fanlar qatoriga kiradi, lekin ular bir-biridan o'z yondashuvlari va taxminlari bilan farq qiladi.

Amalda kognitiv fanlar – ularni butun majmua sifatida ham, alohida yo'nalishlar sifatida ham – qanday talqin qilinishidan qat'i nazar, ularning barchasi interdisiplinarlik tushunchasi bilan chambarchas bog'liqdir[5; 10].

Shunday qilib, kognitiv lingvistika kognitivizm asosida zamonaviy antroposentrik paradigma doirasida shakllandi va bu paradigma lingvistik tadqiqotlar doirasini va imkoniyatlarini sezilarli darajada kengaytirdi.

Kognitiv lingvistikaning boshqa kognitiv fanlardan farqi u ongni aynan til materiali asosida tadqiq qiladi (boshqa kognitiv fanlar ongni o'z materiallari asosida o'rganadi). Bundan tashqari, uning metodlarida ham farq mavjud: kognitiv lingvistika tilga lingvistikaning o'ziga xos metodlarini qo'llagan holda kognitiv jarayonlarni o'rganadi, inson ongidagi mental reprezentatsiya turlari haqida xulosa chiqaradi va tadqiqot natijalarini kognitiv talqin qiladi[6; 16].

Tilga nisbatan kognitiv yondashuvning mohiyati shundaki, u tilni umumiy kognitiv mexanizmning bir qismi, kognitiv vosita – belgilar tizimi sifatida o'rganadi. Bu belgilar reprezentatsiya (kodlash) va informatsiyani transformatsiya qilishda vositachi rolini bajaradi. Til – bu informatsiyani tashkil etish, qayta ishlash va uzatish vositasidir. Shuningdek, til insonning bilish faoliyati bilan bog'liq ravishda, tashqi olam haqidagi bilimlarni aks ettiruvchi psixologik, kommunikativ, funksional va madaniy omillar bilan ham o'rganiladi[7; 8].

Kognitiv faoliyat natijasida individning o'ziga va tashqi olamga oid bilimlar tizimi – ya'ni ma'nolar majmuasi shakllanadi. Insonning dunyoni va o'zini anglash jarayonida belgilar bilan ishlashi haqidagi tadqiqotlar tilshunoslikni boshqa fanlar bilan birlashtirdi. Bu jarayon natijasida kognitiv lingvistika shakllandi. Til bu fan nuqtayi nazaridan hech qachon inson faoliyatidan ajratilgan holda qaralishi mumkin emas, chunki u insonning fikrlash xususiyatlari va dunyoni qanday "modellashtirishi" bilan uzviy bog'liq[8; 9].

Inson tajribasining kategoriyalashuvi kognitiv faoliyat bilan chambarchas bog'liq, chunki insonning bilish jarayonida olgan va qayta ishlagan mazmunli axboroti til shakllarida o'z ifodasini topadi. Kognitiv jarayonlar til bilan bog'liq va ular «tilga aylangan» jarayonlar shaklini oladi[9; 72].

Kognitiv lingvistika ong tomonidan voqelikni idrok etish, anglash va shu orqali bilish jarayonlarida sodir bo'ladigan mental jarayonlarni hamda ularning mental reprezentatsiyalarining turlari va shakllarini o'rganadi.

Kognitiv lingvistikaning an'anaviy semantikadan farqi, ya'ni o'ziga xosligi haqida esa N.N.Boldirev shunday yozadi: "Kognitiv yondashuv antroposentrik xarakterga ega bo'lib, inson ongidagi mental, bilish va tafakkur jarayonlarining "til strukturalari" bilan bog'liqligini o'rganishni

nazarda tutadi"[10; 18-20]. Asosiy jihati shundaki, atrof-muhitni konseptualashtirish va kategoriyalashni ham o'z ichiga olgan ushbu kognitiv jarayonlar bilish faoliyatida birlamchi hisoblanadi va turli darajadagi mental konstruksiyalarni obyektivlashtirish vositasi bo'lib xizmat qiladigan til strukturalarini belgilab beradi.

An'anaviy semantikadan farqli ravishda kognitiv lingvistika kognitsiya atamasi bilan birlashtirilgan bilish jarayonlarini, jumladan, insonning faol bilish faoliyati bilan bog'liq jarayonlarni inobatga oladi. Demak, til kognitiv lingvistika uchun insonning kognitiv qobiliyatlaridan biri bo'lib, chunki til tarkibida nafaqat bilish jarayonining o'zi, balki uning natijalari – til orqali obyektivlashtirilgan bilimlar tizimi ham mujassamdir.

Dissertatsiya tadqiqotlarida va sharh maqolalarda olimlar zamonaviy kognitiv lingvistikaning yo'nalishlarini tasniflashga tobora ko'proq urinmoqdalar. Bunday tasniflarning nisbiyligi tan olinsada, ular ma'lum ma'noga ega, chunki turli yo'nalishlar konseptlarni o'rganishda turli metodik usullardan foydalanadilar.

E.Y.Balashova rus kognitiv lingvistikasida shakllangan ilmiy yo'nalishlarni tavsiflab, ikki asosiy yondashuvni ajratib ko'rsatadi: lingvokognitiv yondashuv va lingvomadaniy yondashuv.

Z.D.Popova va I.A.Sternin ko'plab tilshunoslarning qarashlarini muhokama qilgan holda hozirgi kunda kognitiv lingvistikada quyidagi bir nechta yo'nalishlarda shakllanganligini aytadi: madaniyatshunoslik, lingvokulturologik, mantiqiy, semantik-kognitiv, falsafiy-semiotik yo'nalish.

Ushbu yo'nalishlarning har birini zamonaviy lingvistikada yetarlicha shakllangan deb hisoblash mumkin; ularning o'ziga xos metodik tamoyillari mavjud (ularni birlashtirib turuvchi asosiy omil konseptni ong birligi sifatida talqin qilishdir), shuningdek, ularning barchasi kognitiv lingvistika bilan shug'ullanuvchi olimlar orasida o'z tarafdorlariga ega, taniqli ilmiy maktablar bilan bog'liq[6; 12].

Xulosa. Keltirilgan ilmiy tahlillar shuni ko'rsatadiki, kognitiv lingvistika ko'p qirrali va interdisiplinar xususiyatga ega bo'lib, psixologiya, falsafa, mantiq, neyrofiziologiya, madaniyatshunoslik kabi fanlar bilan uzviy bog'liq holda rivojlanadi. Uning nazariy asoslarini konsept, freym, geshtalt kabi mental birliklarni izohlovchi ilmiy qarashlar tashkil qiladi. Tadqiqotlarda kognitiv-madaniy, lingvokognitiv, semantik-kognitiv, mantiqiy va falsafiy-semiotik yo'nalishlar shakllangan bo'lib, har biri til orqali konseptlarni tahlil qilishning o'ziga xos metodlarini taklif etadi.

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SPEECH ACT IN PRAGMATICS

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Annotatsiya Ushbu maqolada J. Ostin va J. Syorl tomonidan shakllantirilgan nutqiy akt nazariyasining mazmuni hamda uning lingvopragmatikadagi ahamiyati yoritiladi. Maqolada nutqiy

aktning asosiy tarkiblari — lokutsiya, illokutsiya va perlokutsiya bosqichlari izohlanadi, shuningdek turli olimlar tomonidan berilgan nutqiy akt ta'riflari tahlil qilinadi.

Kalit so'zlar: nutqiy akt, pragmalinqvistika, lokutsiya illokutsiya, perlokutsiya, J. Ostin, J. Syorl performativ, verdiktivlar, ekzersitivlar, komissivlar, bexabitivlar, ekspozitivlar, lingvopragmatika, kommunikativ maqsad

Аннотация. В данной статье раскрывается содержание теории речевых актов, разработанной Дж. Остином и Дж. Серлем, а также её значение в лингвопрагматике. В статье объясняются основные компоненты речевого акта — локуция, иллокуция и перлокуция, а также анализируются определения речевого акта, представленные различными учёными.

Ключевые слова: речевой акт, прагмалингвистика, локуция, иллокуция, перлокуция, Дж. Остин, Дж. Серль, перформатив, вердиктивы, экзерцитивы, коммисивы, бихабитивы, экспозитивы, лингвопрагматика, коммуникативная цель

Abstract. This article explores the essence of the speech act theory developed by J. Austin and J. Searle, as well as its significance in linguopragmatics. It explains the main components of a speech act – locution, illocution, and perlocution—and analyzes various definitions of speech acts provided by different scholars.

Key words: speech act, pragmalinguistics, locution, illocution, perlocution, J. Austin, J. Searle, performative, verdictives, exercitives, commissives, behabitives, expositives, linguopragmatics, communicative purpose

Introduction. The full formation of the theory of speech acts and its representation in linguistics took place as a result of the scientific research of the English scholar J. Austin and the American scholar J. Searle. The general philosophy expressed in J. Austin's lectures delivered at Harvard University in 1955 gave impetus to the emergence of the speech act theory. Later, J. Austin became more interested not in the abstract nature of language, but in how language is actually used. At first, the scholar divided sentences into constatives and performatives. Constative sentences express whether a piece of information is true or false. For example: *Water boils at 100°C*. J. Austin emphasized that sentences are not always merely true or false facts; rather, they can perform a speech act through performative verbs expressing meanings such as interrogatives, wishes, commands, promises, affirmations, negations, offers, advice and similar meanings. When a person utters these expressions, they do not describe an action — they *perform* it. For instance: *I consoled him*. In addition, in order to illustrate the realization of speech acts, the scholar divided the speech act into three stages: 1. Locution 2. Illocution 3. Perlocution

This principle developed by J. Austin was warmly welcomed by linguists. Thus, locution refers to the production and utterance of a sentence that carries a specific meaning. Locution includes a number of complex processes such as the pronunciation of sounds, the expression of semantic meaning, and the formation of a meaningful sentence. Branches of linguistics such as phonetics, lexicology, grammar, and semantics study the type of speech produced at this stage. Illocution, on the other hand, refers to the speaker's intention in speaking and its expression in speech. Perlocutionary acts represent the impact stage of speech activity – according to Sh. Safarov, perlocution refers to the effect of speech on the listener's mind, emotions, and behavior. There is always a connection between locution, illocution, and perlocution, yet among these three linguistic concepts, illocutionary act plays the most significant role. For example:

— *I will see you later*. In this example, the speaker's illocution may be threefold: it may express a prediction that they will meet later, a promise, or a warning.

Moreover, a number of classifications of speech acts have been developed by different scholars, and they not only express a particular meaning but also perform a specific action. In communication, people perform various speech acts such as giving commands, making demands, warning, giving advice, prohibiting, offering, and others. As an object of linguopragmatics, speech acts have been the subject of numerous hypotheses and scholarly discussions. Naturally, the successful execution of

speech acts in communication depends on both linguistic and extralinguistic factors. In particular, J. Searle proposed the following 12 parameters for classifying illocutionary acts:

1. illocutionary intention;
2. direction of fit between words and the world;
3. expression of the speaker's psychological state;
4. differences in force that indicate illocutionary intention;
5. the status or position of the speaker and listener;
6. the way the utterance relates to the interests of the speaker and listener;
7. relation to the rest of the discourse;
8. propositional content;
9. distinctions between relationships that must always exist in speech and those that can be realized linguistically or non-linguistically;
10. differences between extralinguistic relations and acts that require their realization;
11. distinctions between performative and non-performative verbs in relevant illocutionary acts;
12. the mode of performing illocutionary acts.

Following J. Austin's speech act theory, research in this field advanced significantly. According to G. Yule: *"Actions performed via utterances are generally called speech acts and, in English, are commonly given more specific labels, such as apology, complaint, compliment, invitation, promise, or request."* According to Yule, actions performed via language are called speech acts, and they are often labeled more specifically as apology, complaint, compliment, invitation, promise, or request. Russian linguists have also provided several definitions of speech acts. According to I. Susov, a speech act is not a unit of communication in which information is exchanged mutually; rather, it is a unit of message that conveys information in only one direction. Indeed, as noted by Uzbek pragmalinguist Sh. Safarov: *"A speech act is the utterance of a particular sentence in a specific communicative environment. The formation of the meaning of a speech act results from the enrichment and interpretation of the sentence meaning by the speaker and listener in relation to the communicative context."* Hence, the participation of various speech acts by speaker and listener enriches and deepens the meaning of communication.

Similarly, N. Abdullayeva explains: *"In any communicative process, linguistic units possess not only their lexical meanings but also underlying meanings—that is, linguistic units in speech reveal content such as requesting, ordering, confirming, informing, reminding, warning, or promising."* For example, *Could you lend me some money?* is syntactically and semantically an interrogative sentence. However, depending on the context, it may carry the inference of pleading, requesting, ordering, or even informing (for example, about the speaker's financial difficulty). Thus, a speech act may take a certain syntactic and semantic form, yet depending on its contextual usage, it can express meanings such as request, command, or information.

Research on the representation of speech acts has developed primarily since the second half of the 20th century. According to G. Yule, speech act representation refers to how the speaker and listener use language. As mentioned above, J. Austin played a major role in the widespread development of speech act theory within linguopragmatics. The types of speech acts proposed by scholars and their characteristics differ significantly. Austin divided speech acts into five major groups:

1. Verdictives. These speech acts express judgments. According to the scholar: *"The first, verdictives, are typified by the giving of a verdict. (full quote translated)...It is essentially giving a finding as to something."*

Thus, verdictives often involve verbs such as *"acquit, convict, find (as a matter of fact), hold (as a matter of law), interpret as, understand, read it as, rule, calculate, reckon, estimate, locate, place, date, measure, put it at, make it, take it, grade, rank, rate, assess, value, describe, characterize, diagnose, analyze"*

2. Exercitives. These express decisions, commands, advice, or warnings. Austin describes them as decisions made in favor of or against a course of action. *"An exercitive is the giving of a decision in favour of or against a certain course of action, or advocacy of it. It is a decision that*

something is to be so, as distinct from a judgement that it is so: it is advocacy that it should be so, as opposed to an estimate that it is so; it is an award as opposed to an assessment; it is a sentence as opposed to a verdict. Arbitrators and judges make use of exercitives as well as issuing verdictives. Its consequences may be that others are “compelled” or “allowed” or “not allowed” to do certain acts.” Typical contexts in which exercitives are used are in:

(1) filling offices and appointments, candidatures, elections, admissions, resignations, dismissals, and applications,

(2) advice, exhortation, and petition,

(3) enablements, orders, sentences, and annulments,

(4) the conduct of meetings and business,

(5) rights, claims, accusations, &c.

3. Commissives. These involve promising or committing oneself to a future action. They include promises, contracts, declarations of intention, vows, guarantees, etc. “The third, commissives, are typified by promising or otherwise undertaking; they commit you to doing something, but include also declarations or announcements of intention, which are not promises, and also rather vague things which we may call espousals, as for example, siding with. They have obvious connexions with verdictives and exercitives.” Thus, commissives often involve verbs such as *promise, covenant, contract, undertake, am determined to, intend, declare my intention, propose to swear, vow, guarantee*.

4. Behabitives. These relate to social behavior and attitudes — apologizing, congratulating, commending, condoling, cursing, challenging, and similar expressions. J.Austin divides their expression into explicit performatives, semi-descriptive, and descriptive types, such as:

Contrast:

Explicit Performative	Not Pure (half descriptive)	Descriptive
I apologize	I am sorry	I repent
I criticize		
I censure	I blame	I am disgusted by
I approve	I approve of	I feel approval of
I bid you welcome	I welcome you	

5. Expositives. These explain or clarify how an utterance fits into a discourse, such as: *I argue, I conclude, I testify, I admit, I predict*. Here are some examples:

“*I argue (or urge) that there is no backside to the moon.*”

“*I conclude (or infer) that there is no backside to the moon.*”

“*I testify that there is no backside to the moon.*”

“*I admit (or concede) that there is no backside to the moon.*”

“*I prophesy (or predict) that there is no backside to the moon.*” To say such things as these is to argue, conclude, testify, reply, predict, &c.” J.Austin’s classification was welcomed by linguists, but later scholars identified additional types of speech acts not included in his system. After Austin, J. Searle also developed his own classification of speech acts.

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**MULTIMODAL DISKURDA PRAGMATIK MA'NO: VIZUAL VA VERBAL
BELGILARNING O'ZARO TA'SIRI**

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Annotatsiya. Ushbu maqolada multimodal diskursda vizual va verbal belgilar o'rtasidagi pragmatik o'zaro ta'sir tahlil qilinadi. Raqamli kommunikatsiya sharoitida matn, tasvir, rang, shakl va grafika kabi modallarning birlashishi ma'no hosil qilishning yangi formatlarini yaratmoqda. Tadqiqotning asosiy maqsadi - multimodal matnlarda pragmatik ma'no qanday shakllanishini, vizual va verbal komponentlarning kommunikativ niyatni uzatishdagi rolini aniqlashdir. Metodologiya sifatida diskurs tahlili, semiotik tahlil va kontekstual-pragmatik yondashuv qo'llanildi. Natijalar multimodal birliklarning bir-birini to'ldiruvchi, kuchaytiruvchi yoki qarama-qarshi qo'yuvchi funksiyalarini ochib beradi. Ushbu izlanish raqamli media, reklama va ta'limiy resurslardagi multimodal kommunikatsiyaning samaradorligini baholashda muhim ahamiyatga ega.

Kalit so'zlar: multimodal diskurs, pragmatik ma'no, vizual belgi, verbal belgi, semiotika, kommunikativ niyat.

Аннотация. В данной статье рассматривается прагматическое взаимодействие визуальных и вербальных знаков в мультимодальном дискурсе. В условиях цифровой коммуникации сочетание текста, изображения, цвета, формы и графики создаёт новые форматы порождения смысла. Основная цель исследования-выяснить, каким образом формируется прагматическое значение в мультимодальных текстах и как визуальные и вербальные компоненты участвуют в передаче коммуникативного намерения. В качестве методологии использованы дискурс-анализ, семиотический анализ и контекстуально-прагматический подход. Результаты показывают дополняющие, усиливающие или контрастирующие функции мультимодальных элементов. Исследование имеет важное значение для оценки эффективности мультимодальной коммуникации в цифровых медиа, рекламе и образовательных ресурсах.

Ключевые слова: мультимодальный дискурс, прагматическое значение, визуальный знак, вербальный знак, семиотика, коммуникативное намерение.

Abstract. This article analyzes the pragmatic interaction between visual and verbal signs within multimodal discourse. In digital communication, the combination of texts, images, colors, shapes, and graphics generates new formats of meaning-making. The main aim of the study is to identify how pragmatic meaning is constructed in multimodal texts and how visual and verbal components contribute to the transmission of communicative intention. Discourse analysis, semiotic analysis, and contextual-pragmatic approaches were employed as the methodological basis. The findings reveal the complementary, reinforcing, or contrasting functions of multimodal elements. This study is significant for evaluating the effectiveness of multimodal communication in digital media, advertising, and educational resources.

Keywords: multimodal discourse, pragmatic meaning, visual sign, verbal sign, semiotics, communicative intention.

Kirish. Multimodal diskurs bugungi kommunikatsiya jarayonining asosiy ko'rinishlaridan biri bo'lib, unda ma'no faqat verbal matn orqali emas, balki vizual, grafikli, audio va kinestetik belgilar orqali ham shakllanadi. Raqamli platformalarning kengayishi natijasida matnning lingvistik qatlami bilan birga uning vizual dizayni, rang tanlovi, ikonalar, diagrammalar va boshqa semioz birliklar birgalikda ishlay boshladi. Kress va van Lyuvenga ko'ra, multimodal muloqot "ma'noni yaratishning ko'p kanalli jarayoni" bo'lib, unda har bir modal resurs o'zining o'ziga xos semantik yukiga ega [1]. Shu sababli multimodal diskursni faqat lingvistik mezonlar asosida o'rganish yetarli emas; unda pragmatik ma'no turli belgilarning o'zaro munosabati orqali hosil bo'ladi. Ushbu tadqiqotning dolzarbligi shundaki, raqamli media matnlari-reklama bannerlari, vloglar, infografikalar, ijtimoiy

tarmoq postlari, ta'limiy videolar-multimodal bo'lgani uchun kommunikativ samaradorlik aynan vizual va verbal qatlamlarning birligiga bog'liq.

Adabiyotlar sharhi. Multimodal diskurs nazariyasi Kress, van Lyuven, O'Halloran, Bateman kabi olimlar tomonidan keng yoritilgan bo'lib, ular matnni tizimli-funksional lingvistika, semiotika va vizual grammatika asosida tahlil qiladilar[2]. Kress va van Lyuven vizual grammatikani ishlab chiqib, tasvirdagi kompozitsiya, rang, kadr, o'lcham, perspektiva kabi elementlarning ma'no yaratishdagi o'rnini ko'rsatgan[3]. O'Halloran multimodal matematika va ilmiy matnlardagi vizualligini tahlil qilib, unda grafiklar va formulalarning pragmatik funksiyalarini ochib bergan[4]. Multimodal pragmatika bo'yicha Yus va Forceville kabi olimlar metafora, multimodal ironiyalar, reklama kommunikatsiyasi va emotsional ta'sir masalalarini tadqiq qilganlar[5]. Shu bilan birga, raqamli diskursdagi signallar-emoji, gif, piktogramma, rang kodlari-pragmatik jarayonning muhim elementi sifatida ko'riladi. O'zbek tilshunosligida multimodal diskurs bo'yicha tadqiqotlar ko'p emas, ammo so'nggi yillarda elektron ta'lim, media lingvistika va reklama tilini o'rganishga qaratilgan maqolalar paydo bo'la boshlagan.

Metodologiya. Tadqiqot materiali 150 ta multimodal matnni tashkil etdi. Ushbu matnlar ijtimoiy tarmoqlardagi grafikli postlar, reklama bannerlari, ta'limiy infografikalar, video skriptlardan olingan vizual-verbal fragmentlar va yangilik portalidagi suratli maqolalarni o'z ichiga oladi. Tadqiqot metodlari sifatida multimodal diskurs tahlili, semiotik tahlil, kontekstual-pragmatik tahlil, kompozitsion tahlil hamda verbal va vizual belgilar o'rtasidagi intersemiotik bog'lanishlarni aniqlash qo'llanildi.

Multimodal diskurs tahlili orqali matn va vizual belgilar birgalikdagi kommunikativ ma'noni qanday yaratishini o'rganish maqsad qilindi.

Misol: Instagramdagi ekologik mahsulot reklamasida matn *“Sizning tanlovingiz - tabiatni asrash”* va rasmdagi daraxt tasviri birgalikda ekologik ohangni kuchaytiradi.

Semiotik tahlil yordamida belgilar va ramzlar tizimi orqali ma'no ochib berildi.

Misol: Reklama banneridagi “🌱” ikonkasi innovatsiya va kreativlikni ifodalaydi, matn bilan uyg'unlashib mahsulotning noyob xususiyatini ta'kidlaydi.

Kontekstual-pragmatik tahlil belgilar ma'nosini kontekstga bog'liq tarzda o'rganishga xizmat qiladi.

Misol: Yangilik portalidagi maqolada *“Shoshilmang!”* sarlavhasi bilan joylashtirilgan surat (insonlar navbatda turibdi) matnga yumshatuvchi effekt beradi va o'quvchiga shoshmaslikni tavsiya qiladi.

Kompozitsion tahlil tasvirning joylashuvi, matnning pozitsiyasi va vizual elementlarning o'zaro ta'sirini aniqlash imkonini beradi.

Misol: Infografikada yuqori qismda mavzu yozilgan, pastki qismda diagramma joylashgan, bu esa e'tiborni bosqichma-bosqich yo'naltiradi.

Verbal va vizual belgilar o'rtasidagi intersemiotik bog'lanishlarni aniqlash orqali matn va vizual elementlar bir-birini qanday to'ldirishi yoki kontrast hosil qilishi o'rganildi.

Misol: Video skriptida *“Stressni kamaytirish uchun 5 ta oddiy usul”* matni bilan yuz ifodalari baxtli odamlarni tasvirlaydi, bu esa matnning motivatsion ohangini kuchaytiradi.

Tahlil bir nechta mezonlarga asoslandi: kompozitsiya (tasvirning joylashuvi), verbal matnning pozitsiyasi, ranglar pragmatikasi, ikonalar funksiyasi hamda modal resurslar o'rtasidagi uyg'unlik yoki qarama-qarshilik. Masalan, diagramma markazga joylashtirilgan va matn yonida keltirilgan bo'lsa, e'tibor bosqichma-bosqich asosiy ma'lumotga qaratiladi; reklama bannerida sarlavha yuqorida, kichik matn pastda joylashsa, asosiy g'oya birinchi qarashda yetkaziladi.

Ranglar pragmatikasi jihatidan qizil rang diqqatni jalb qiladi, yashil rang esa tinchlik va tabiiylikni bildiradi. Ikonalar funksiyasi esa vizual qo'shimchalar orqali ma'no kuchini oshiradi; masalan “🌱” ikonkasi mahsulotning trend ekanini bildiradi. Modal resurslar uyg'unligi matn, rasm va ikonkalarining bir-birini to'ldirishida namoyon bo'ladi; aks holda, qarama-qarshilik yuzaga keladi va ma'no tushunarsiz bo'ladi.

Shuningdek, multimodal birliklarning pragmatik funksiyasi kontekstga ko'ra baholandi. Ular diqqatni kuchaytirish, yumshatish, e'tiborni jalb qilish yoki emotsional yuk yaratish kabi kommunikativ effektlarni ta'minlaydi.

Misol: *“Super chegirma!”* yozuvi va yulduz ikonkalari diqqatni kuchaytiradi. *“Iltimos, e'tibor bering”* matni va pastel ranglar yumshatish effektini beradi. Dinamik animatsiya yoki kontrast ranglar e'tiborni jalb qiladi. Baxtli yuzlar va iliq ranglar esa motivatsion yoki quvnoq emotsional yuk yaratadi. Shu tarzda, multimodal belgilar va ularning kombinatsiyalari orqali matnlarning kommunikativ va pragmatik ma'nosi samarali tarzda ochiladi.

Natijalar. Tahlillar multimodal kommunikatsiyada vizual va verbal belgilar o'rtasidagi uchta asosiy munosabatni ko'rsatdi: 1) to'ldiruvchi (complementary); 2) kuchaytiruvchi (enhancing); 3) qarama-qarshi (contrasting) munosabatlar. To'ldiruvchi munosabatlarda verbal matn asosiy axborotni beradi, vizual komponent esa uni aniqlashtiradi. Masalan, infografikada statistik ko'rsatkichlar grafik bilan birga berilishi axborotning aniqligini oshiradi. Kuchaytiruvchi munosabatlarda vizual belgi verbal matnning emotsional yoki reklama ta'sirini kuchaytiradi: masalan, mahsulot reklamalarida yorqin ranglar, kontrast tasvir va qisqa shiorning uyg'unligi. Qarama-qarshi munosabatlarda esa vizual va verbal matnning ma'nolari birbiriga zid bo'lib, ironik yoki kinoyali pragmatik ta'sir uyg'otadi; bu reklama va san'at matnlarida keng uchraydi. Shuningdek, emoji, gif, ikonalar verbal matndagi emotsiyani kuchaytiruvchi pragmatik signallar sifatida xizmat qiladi. Ranglarning pragmatik funksiyasi yaqqol kuzatildi: qizil - ogohlantirish, yashil - tasdiqlash, ko'k - ishonchlilik, sariq - e'tibor. Vizual kompozitsiya ham pragmatik ma'no yaratadi: markazda joylashgan obyekt yuqori darajadagi e'tibor talab qiluvchi birlik sifatida qabul qilinadi. Verbal matnning shrift o'lchami, joylashuvi va kontrasti ham kommunikativ niyatni belgilaydi.

Muhokama. Tahlillar shuni ko'rsatadiki, multimodal matnda ma'no hech qachon faqat matn orqali emas, balki vizual belgilarning hamkorligida shakllanadi. Multimodal pragmatikaning asosiy jihati-muloqot jarayonida modal resurslarning “kuch vektori” turlicha bo'lishi: ba'zan verbal matn yetakchi, ba'zan esa vizual qatlam dominant bo'ladi. Reklamalarda vizual qatlam ko'proq emotsional ta'sir ko'rsatadi, ta'limiy materiallarda esa grafiklar axborotni soddalashtiradi. Ironiya va metafora kabi murakkab pragmatik birliklar multimodal ko'rinishda kuchaytirilgan ta'sirga ega: masalan, verbal matndagi kinoyani kontrast tasvir yanada ravshanlashtiradi. Multimodal birliklarning o'zaro ta'siri kontekstga bo'ysunadi; kontekstsiz esa har bir modal resursning funksiyasi noto'g'ri talqin qilinishi mumkin. Shuning uchun multimodal diskursni o'rganishda pragmatik yondashuv hal qiluvchi ahamiyatga ega.

Xulosa. Multimodal diskursda vizual va verbal belgilar o'zaro ta'siri pragmatik ma'noni shakllantirishning yangi, murakkab va kontekstga bog'liq modelini yaratadi. Tadqiqot asosida quyidagi xulosalarga kelindi: 1) multimodal birliklar ma'noni to'ldiruvchi, kuchaytiruvchi yoki qarama-qarshi mazmunda birgalikda shakllantiradi; 2) vizual pragmatika raqamli kommunikatsiyada asosiy ahamiyat kasb etadi; 3) verbal va vizual belgilar uyg'unligi kommunikativ niyatning samarali yetkazilishini ta'minlaydi; 4) multimodal tahlil semiotika, pragmatika va diskurs tahlilining integratsiyasini talab qiladi; 5) rang, kompozitsiya, ikonalar kabi vizual belgilar verbal matnning pragmatik kuchini oshiruvchi yoki kamaytiruvchi vositadir. Multimodal yondashuv zamonaviy media matnlarining mazmunini to'g'ri talqin qilishda muhim metodologik ahamiyatga ega.

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THE URBANONYM “JIZZAKH”: ETYMOLOGY, HISTORY, AND LINGUOCULTURAL SIGNIFICANCE

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Annotatsiya. *Ushbu tadqiqot “Jizzax” urbonimi (shahar nomi)ni o‘rganib, uning so‘g‘diy etimologiyasi, tarixiy rivojlanishi va zamonaviy ijtimoiy-madaniy ahamiyatini tahlil qiladi. Tarixiy manbalar, lingvistik tahlil va mintaqaviy tadqiqotlar asosida, bu nom asrlar davomida madaniy identitet va tarixiy xotiraning muhim belgisi sifatida saqlanib kelgani ko‘rsatilib o‘tiladi. Tadqiqot urbonimlarning aholi joylashuvi, strategik ahamiyat va mintaqaviy merosni aks ettirishdagi rolini namoyon etadi. Muallif shunday xulosaga keladiki, Jizzax kabi shahar nomlari ko‘p qavatli ma‘nolarga ega bo‘lib, o‘tmish va bugunni bog‘laydi hamda mahalliy aholining va umuman Markaziy Osiyo xalqlarining kollektiv madaniy ongini shakllantirishga xizmat qiladi.*

Kalit so‘zlar: *Jizzax, urbonim, toponimika, etimologiya, tarixiy lingvistika, Ipak yo‘li, madaniy identitet, so‘g‘diy tili, aholi joylashuvi tarixi, Markaziy Osiyo, merosni asrash, sotsio-madaniy uzluksizlik.*

Аннотация. *Данное исследование рассматривает урбоним «Джизак», анализируя его согдийскую этимологию, историческое развитие и современное социокультурное значение. Опираясь на исторические источники, лингвистический анализ и региональные исследования, оно подчёркивает, как название сохранялось на протяжении веков в качестве маркера культурной идентичности и исторической памяти. Работа демонстрирует роль урбонимов в отражении моделей расселения, стратегической значимости и регионального наследия. Подчёркивается, что такие городские имена, как Джизак, несут многослойные смыслы, связывая прошлое и настоящее и способствуя формированию коллективного культурного сознания местного населения и Центральной Азии в более широком контексте.*

Ключевые слова: *Джизак, урбоним, топонимика, этимология, историческая лингвистика, Шёлковый путь, культурная идентичность, согдийский язык, история поселений, Центральная Азия, сохранение наследия, социокультурная преемственность.*

Abstract. *This study examines the urbanonym “Jizzakh”, exploring its Sogdian etymology, historical evolution, and contemporary socio-cultural significance. By combining historical sources, linguistic analysis, and regional studies, it highlights how the name has persisted over centuries as a marker of cultural identity and historical memory. The research demonstrates the role of urbanonyms in reflecting settlement patterns, strategic importance, and regional heritage. It emphasizes that city names like Jizzakh carry multilayered meanings, linking past and present, and contributing to the collective cultural consciousness of the local population and Central Asia more broadly.*

Keywords: *Jizzakh, urbanonym, toponymy, etymology, historical linguistics, Silk Road, cultural identity, Sogdian language, settlement history, Central Asia, heritage preservation, socio-cultural continuity*

Introduction. Urbanonyms — names of cities, towns, and settlements — carry much more than geographic information: they encapsulate historical memory, cultural identity, and socio-political changes over time. The city of Jizzakh, located in central Uzbekistan, represents a significant example of such a toponym. According to scholarly and local accounts, the name “Jizzakh” derives from the ancient Sogdian term “dizak”, meaning “small fortress” or “small fort.”[1] Examining the urbanonym “Jizzakh” allows researchers to understand not only the city’s etymological roots but also its role as a strategic, economic, and cultural hub over centuries. Historically, Jizzakh functioned as a defensive fortress, trade junction, and administrative center (Khasanboev, 2020).[2] This study aims to: examine the etymology of “Jizzakh”, trace its historical evolution and significance, analyze its contemporary urbanonymic functions, discuss broader implications for understanding urbanonyms as carriers of historical and cultural memory.

Methods. The study employs a multi-method approach combining:

“Historical-archival and documentary analysis:” Published documents, historical accounts, and regional history publications were reviewed to contextualize the development of Jizzakh.[3] “Linguistic and toponymic analysis:” The morphological and semantic structures of “Jizzakh” were examined, including its Sogdian origins and subsequent phonetic adaptations. “Comparative toponymy:” Jizzakh was contrasted with other regional place-names sharing similar linguistic roots or suffixes, situating it within broader Central Asian naming traditions. “Secondary contextual analysis:” Historical-geographic data and contemporary administrative and cultural practices were analyzed to understand the ongoing relevance of the urbanonym.[4] Sources included encyclopedic entries, regional history publications, and toponymic studies, combining primary sources and secondary scholarly analyses.

Results. *Etymology and Historical-Linguistic Foundations*

The earliest documented form of the name is “Dizak”, appearing in medieval sources. The Sogdian root “diz” signifies “fortress,” while the diminutive suffix “-ak” conveys “small,” thus translating to “small fortress” or “small fort.” Over centuries, linguistic transformations produced variants such as “Dizaq”, “Djizak”, and eventually “Jizzakh”, reflecting phonetic and orthographic adaptation to regional languages and dialects.[5] This linguistic continuity demonstrates that the urbanonym preserves historical identity even as political and cultural landscapes changed. The etymology highlights the settlement’s defensive and strategic function during periods of regional instability and trade development. As noted by Abdullaev (2018), the naming of fortified settlements often encoded both military and administrative functions.[6]

Historical-Geographical and Strategic Significance

Historically, Jizzakh held a strategic position along the Silk Road, serving as a key link between Samarkand and the Fergana Valley.[7] Its location at the edge of the steppe and near mountain passes made it a natural defensive site, explaining the original reference to a “fortress.” After the Arab conquest of Sogdiana, Jizzakh functioned as a market town where nomadic and settled communities interacted. Rabats, or fortified blockhouses, were constructed to protect inhabitants, reinforcing the fortress-based etymology (Registan, 2021).[8] During subsequent centuries, Jizzakh came under the control of different regimes, including the Samanids, the Emirate of Bukhara, and the Russian Empire. Archaeological evidence and historical records reveal that settlement patterns were shaped by defensive needs, trade routes, and agricultural development, further underscoring the cultural significance of the urbanonym (Wikipedia, 2024).[9]

Contemporary Urbanonymic and Socio-Cultural Functions

In modern times, Jizzakh remains the administrative center of Jizzakh Region. The urbanonym retains symbolic and identity-bearing significance for residents, appearing in official documents, public institutions, and cultural heritage programs. Contemporary heritage preservation projects aim to protect historical sites and monuments, demonstrating a conscious effort to maintain links to the city’s historical identity (Central-Asia Guide, 2023).[10] Tourism initiatives increasingly utilize the historical depth of the name “Jizzakh” to promote regional culture and history. By emphasizing the city’s long-standing connection to Silk Road trade and its fortress heritage, these programs highlight the urbanonym’s continued role as a marker of cultural identity, bridging the past and present (Uzbekistan Tourism Portal, 2014).[11]

Discussion. The evidence indicates that the urbanonym “Jizzakh” functions as a multi-layered cultural and historical symbol. It encodes information about the city’s defensive role, economic importance, and socio-political changes over time. Despite shifts in political authority, language, and population, the urbanonym has endured, preserving the historical and cultural memory of the region. Urbanonyms such as Jizzakh demonstrate how place-names act as living archives, conveying linguistic, cultural, and historical information across generations. [12] They serve as tools for understanding settlement patterns, regional identity, and the transmission of cultural heritage. The persistence of Jizzakh underscores the resilience of cultural memory embedded in urbanonyms and highlights the value of interdisciplinary approaches. Although the current study relies on available sources, gaps remain in detailed archaeological and historical documentation. Future research could

integrate field surveys, archival investigations, and comparative studies of regional urbanonyms to uncover additional layers of historical and cultural significance.

Conclusion. The urbanonym “Jizzakh” exemplifies how a place-name can carry historical, cultural, strategic, and linguistic significance across centuries. Originating from the Sogdian “dizak”, the name reflects the city’s role as a fortress and trade junction. Despite centuries of change, the urbanonym has endured, maintaining historical continuity and cultural identity. Today, Jizzakh continues to serve as a living symbol of regional heritage, administrative center, and cultural identity. Understanding such urbanonyms contributes to the broader study of historical memory, settlement evolution, and the preservation of regional cultural heritage.

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OLTI JILDLI IZOHLI LUG‘ATDA ASTRONOMIYA TERMINLARINING BERILISHI

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Annotatsiya. Mazkur maqolada astronomiya faniga oid terminlarning formal-struktur xususiyatlari lingvistik nuqtayi nazardan tahlil qilinadi. Terminlarning morfologik tuzilishi, so‘z yasovchi vositalar orqali hosil bo‘lishi, so‘z birikmalari shaklida yuzaga chiqishi hamda ularning qiyosiy tahlili keltiriladi. O‘zbek, rus va ingliz tillaridagi ekvivalentlari qiyosiy o‘rganilib, xalqaro terminologik birlik masalalari yoritiladi.

Kalit so‘zlar: termin, astronomiya, bir uzvli, ikki uzvli, terminologiya, leksikografiya, terminologik birlik, umumxalq leksikasi.

Аннотация. В данной статье анализируются формально-структурные особенности терминов, относящихся к астрономии, с лингвистической точки зрения. Рассматриваются морфологическая структура терминов, их образование с помощью словообразовательных средств, возникновение в виде словосочетаний, а также их сравнительный анализ. Изучаются переводы на узбекский, русский и английский языки, освещаются вопросы международной терминологической единицы.

Ключевые слова: термин, астрономия, односложность, двусложность, терминология, лексикография, терминологическая единица, универсальный лексикон.

Abstract. This article analyzes the formal-structural features of astronomical terminology from a linguistic perspective. It examines the morphological structure of terms, their formation through word-building tools, and their appearance as compound expressions. A comparative analysis of Uzbek, Russian, and English equivalents is provided, highlighting issues of international terminological consistency.

Key words: termin, astronomy, monosyllabicity, disyllabicity, terminology, lexicography, terminological unit, universal lexicon.

Kirish. Terminlar har qanday fan sohasining asosiy tushuncha-apparatini tashkil etadi. Astronomiya fani ham o‘ziga xos terminologik tizimga ega bo‘lib, bu terminlar ilmiy tafakkur, nazariy tushunchalar va amaliy faoliyatni ifodalashda muhim vosita hisoblanadi. Astronomiya – eng

qadimiy va eng zamonaviy fanlardan biri bo'lib, uning terminologik tizimi ham tarixiy izchillikka va ilmiy aniqlikka ega. Astronomik terminlar nafaqat osmon jismlarini, balki ularning harakati, fizik xususiyatlari, koinot tuzilishi va nazariy modellarini ifodalashda muhim vosita hisoblanadi. Shu bois, bu terminlarning lingvistik tahliliga bo'lgan e'tibor so'nggi yillarda sezilarli darajada ortib bormoqda. Terminologiya – fan tilining semantik, struktur va funksional asoslarini tashkil etuvchi muhim lingvistik qatlamdir. Rus va o'zbek tilshunosligida bu soha turli nazariy yondashuvlar bilan rivojlangan bo'lsa-da, ularning umumiy maqsadi – ilmiy tushunchalarni aniqlik, ixchamlik va xalqaro moslik asosida ifodalashdir.

Rus terminologiyasida O.S. Axmanova, V.P. Danilenko va A.S. Gerd [1] kabi olimlar terminlarning semantik strukturasi, fanlararo klassifikatsiyasini, tarjima muammolarini va xalqaro standartlarga muvofiqligini chuqur tahlil qilgan. Ularning yondashuvi ko'proq nazariy modellashtirish, terminologik tizimlar va lingvistik funksiyalarni aniqlashga qaratilgan.

O'zbek terminologiyasida esa H. Dadaboyev, M. Axmedova va D. Ganiyeva [2] kabi olimlar milliy tilning morfologik imkoniyatlariga tayangan holda, termin hosil qilish, tarjima qilish va lug'at tuzish prinsiplari ustida ishlagan. Bu yondashuvda fonetik qulaylik, semantik aniqlik va milliy til me'yorlariga muvofiqlik ustuvor o'rin tutadi.

Xususan, Hamidulla Dadaboyev - o'zbek tilshunosligida, ayniqsa, terminologiya sohasida yetuk olimlardan biri bo'lib, uning ilmiy qarashlari o'zbek terminologiyasining nazariy asoslarini shakllantirishda muhim o'rin tutadi. H. Dadaboyev terminologiyani "turli fan sohalariga oid maxsus tushunchalarni ifodalovchi atamalar majmuasi" deb ta'riflaydi [3]. Unga ko'ra, terminologiya – bu fanning kategoriyalari, tushunchalari va ularning nomlanish tizimini o'z ichiga olgan lingvistik apparatdir. Shuningdek, olim o'zbek terminologiyasining leksik-genetik xususiyatlarini o'rganib, ayrim terminlarning qadimiy turkiy ildizlarga borib taqalishini ko'rsatadi. Masalan, "oy", "quyosh", "yulduz" kabi terminlar o'zbek tilining eng qadimiy qatlamiga mansub bo'lib, zamonaviy fan tilida ham saqlanib qolgan.

R. Doniyorov terminlarning shakl va qurilishi jihatidan tavsifini tadqiq etar ekan, terminlarni ikkiga ajratadi: a) birdan ortiq leksik uzvdan tashkil topgan terminlar; b) sintaktik usulda hosil bo'lgan terminlar [4]. Milliy tilshunosligimizda ham qardosh va qardosh bo'lmagan tillardagi kabi mazkur yo'sinda yasalgan terminlar muhim manba hisoblanadi. Izohli lug'atga kiritilgan astronomiyaga oid terminlardan farqli ravishda olim tadqiq qilgan o'zbek tilining texnik terminologiyasida sintaktik usulda hosil qilingan terminlar yakka so'zli terminlarga qaraganda salmoqli. Bizning tadqiqot obyektimizda aksincha, sintaktik usulda hosil qilingan terminlarga nisbatan yakka so'zli terminlar miqdori ko'p.

Muayyan adabiy tilning so'z boyligi o'z tarkibida maxsus tushunchalarni ifodalovchi terminologik leksikani u yoki bu darajada qamrab olishi lingvistikada e'tirof etilgan voqelik hisoblanadi. Milliy tilshunosligimizning terminologik tizimi ham bundan mustasno emas. Zero, umumiste'mol so'zlardan farqli ravishda maxsus tushunchalarni ifodalash uchun xizmat qilishga yo'naltirilgan, o'zbek tilining lug'at fondida faol qo'llanib kelayotgan astronomiyaga oid o'z va o'zlashgan terminlar ham o'zbek adabiy tilining shuningdek, o'zlashma terminlar mansub bo'lgan tillarning shakllanish va taraqqiy etish bosqichlari zaminida tarkib topdi va takomillashib bordi. Terminlar takomillashish davrida shakl va tuzilishi jihatidan (hosil bo'lish va o'zlashish jarayonida ham) ko'pgina hodisalarni "boshidan kechiradi".

Har qanday tilda terminologiyaning tuzilishini o'rganishda, dastlab terminologik birlikni tashkil etuvchi tarkibiy qismlar soni belgilanadi va ular o'rtasidagi munosabatlarning xususiyati hisobga olingan holda so'z shakllanishining turli usullari aniqlanadi. Shu asosda terminlarning aynan struktur xususiyatidan kelib chiqib, so'z shaklidagi terminologik birlikning so'z birikmasi yoki butun boshli gap anglatadigan ma'no-mazmunni o'zida jamlay olishiga doir ayrim xulosalar shakllantiriladi. Masalan, O'TILda astronomiyaga oid ayrim yasama terminlarning morfologik shakllari etimologik jihatdan sifat yasovchi, o'zbek tiliga tarjima qilinganda fe'lning sifat-dosh shaklini hosil qiluvchi qo'shimchalarga teng kelishi kuzatildi: sinoptik – sinoptikaga oid, galaktik, sferik.

Bunday qo'shimchalarning astronomiyaga oid predmet nomi, o'rni va jarayon nomlarini ko'rsatishi xalq tiliga yaqinligi bilan e'tiborli.

Milliy tilshunosligimizning terminologik tizimi boyishi, to'ldirilishi va takomillashib borishining bosh manbasi, boshqa tillardan so'z olinishi bilan bir qatorda o'zining lug'at boyligi ekanligi ayni haqiqat. O'zbek terminologiyasining ichki va tashqi imkoniyatlari hisobiga taraqqiy etishi ikki yo'l bilan voqelanadi: a) tilda mavjud tayyor so'zlardan yangi narsa-predmet va tushunchalarni ifodalashda foydalanish; b) o'zbek adabiy tili so'z yasash imkoniyatlari ishtirokida yangi terminlar yaratish [5]. Yangi terminlarni yaratishda so'z yasashning morfologik, semantik va sintaktik usullaridan unumli foydalaniladi. Shuningdek, terminlar yaratishda kalkalash usulining ham sezilarli o'rni bor. Terminlar til tizimining boshqa birliklaridan ilmiy xoslanganligi bilan ajralib turadi. Ular tor qatlam uchun birlik, ko'p hollarda birikma va hatto, murakkab shaklda mavjud. Biroq, Yerning o'z o'qi atrofida aylanishi, Quyoshning o'z o'qi atrofida aylanishi kabi xalq tilida faol qo'llanadigan terminlar; Merkuriyning Quyosh atrofidagi harakati jadvali, Yerning gazsimon tashqi qobig'i, Qisqa to'liqlik nurlanishining yutilishi va Yer atmosferasining tarqalishi kabi ikki uch va to'rt uzvli turg'un birikma holda so'zlarning birikishidan iborat bo'lgan astronomiyaga oid murakkab terminlar, reduplikativ terminlar nima uchundir izohli lug'at (2 tomli va 5 jildli)larga kiritilmagan. Aslida yuqoridagi kabi murakkab terminlar og'zaki uslubda va astronomiyaga oid ilmiy tushunchalarni ifodalashda faol qo'llanadi. Shu bilan birga bunday sintaktik tuzilishdagi terminlarda maxsuslik, sohaga xoslanganlik xususiyatlari yaqqol ko'rinib turadi. Ularni soddalashtirishga urinish terminning matn mazmunida g'alizlikni keltirib chiqarishi mumkin [6].

O'TILda mavjud astronomiyaga oid terminlarning tarkibiy tasniflari tilshunoslik va terminologiyada mavjud bo'lgan morfologik va sintaktik prinsiplarga asoslanib, shuningdek, ushbu tadqiqot maqsadlariga muvofiq an'anaviy metod asosida sodd, qo'shma, juft (oz miqdorda birikmali, gibril) guruhlarga ajratilgan holda ko'rildi [7].

Astronomik terminlar morfologik jihatdan quyidagicha tuzilishga ega bo'ladi: **1. Sodda terminlar:** - bu semantik jihatdan mustaqil, morfologik jihatdan ajralmas, sintaktik jihatdan bir birlik sifatida qo'llaniladigan fan atamasidir. Ular ko'pincha asosiy tushunchalarni ifodalaydi va terminologik tizimning bazaviy qatlamini tashkil etadi. Quyosh, Oy, Yulduz, Sayyora, Orbita, Galaktika, Meteor.

2. Murakkab terminlar: - bu ikki yoki undan ortiq leksik birliklarning birikishi orqali hosil bo'lgan, fan sohasiga oid aniq tushunchani ifodalovchi atamadir. Ular sintaktik jihatdan birikma bo'lishi mumkin, lekin semantik jihatdan yagona tushunchani bildiradi. Murakkab terminlar ikki yoki undan ortiq so'zning qo'shilishi orqali hosil bo'ladi: Quyosh sistemasi, Oy fazalari, Yulduzlar klasteri, Kosmik kema.

3. Qisqartmalar: Astronomiyada qisqartmalar keng qo'llaniladi:

- NASA (National Aeronautics and Space Administration)
- ISS (International Space Station)
- HST (Hubble Space Telescope)

4. So'z yasovchi vositalar orqali termin hosil qilish: Astronomik terminlar o'zbek tilida quyidagi so'z yasovchi vositalar orqali shakllanadi:

1- Jadval

Yangi termin yasash usullari	Misollar	Izoh
Qo'shimchalar	yulduzcha, sayyoraviy, quyoshli	Sifat va shakl bildiradi
Qo'shma so'zlar	yulduz turkumi, fazo kemasi	Ikki yoki undan ortiq so'zdan iborat
Tarjima terminlar	qora tuynuk (black hole), oq mitti (white dwarf)	Ingliz tilidan tarjima qilingan

Astronomiya global fan bo'lgani sababli, terminlar xalqaro miqyosda bir xilda tushunilishi zarur. O'zbek tilidagi terminlar ingliz, rus, fransuz tillaridagi ekvivalentlar bilan qiyoslanib, tarjima va moslashtirish jarayonida lingvistik tahlil muhim rol o'ynaydi. Masalan, "qora tuynuk", "galaktik klaster", "kosmik fon nurlanishi" kabi terminlar faqatgina fonetik jihatdan emas, balki semantik jihatdan ham aniq bo'lishi kerak. Tahlil bu aniqlikni ta'minlashga xizmat qiladi:

Termin	Tuzilishi	Turi	Semantik xususiyatlari
Qora tuynuk	sifat + ot	Qo'shma so'z	Metaforik, fizik obyekt
Galaktik klaster	sifat + ot (o'zlashtirilgan)	Murakkab termin	Astronomik guruh, to'plam
Kosmik fon nurlanishi	sifat + ot + ot	Murakkab termin	Koinotdagi elektromagnit nurlanish holati

Shuningdek, atronomiyaga oid terminlar quyidagi struktur xususiyatlarga ega:

1. **Nominal xarakter:** Terminlar asosan ot turkumiga mansub bo'lib, aniq tushunchani bildiradi.

2. **Aniqlik va barqarorlik:** Terminlarda bir ma'nolilik asosiy xususiyat bo'lishi bilan birga sinonimlik ham mavjud.

3. **Qisqalik:** Ilmiy uslubga xos tarzda, terminlar ixcham va lo'nda bo'lishi kerak.

4. **Xalqaro birlik:** Ko'plab terminlar xalqaro standartlarga asoslangan.

Xulosa. O'TILda astronomiyaga oid terminlar sistemasini o'zga soha terminlarida kuzatilganidek, turkiy tillardagi mavjud struktur turlar, ya'ni sodda, qo'shma, juft (faqat bitta), oz miqdorda birikma terminlar va salmoqli qismini gibrid so'zlar tashkil qiladi. Har ikki lug'atda ham morfologik jihatdan ot so'z turkumiga xos leksik birliklar yetakchilik qiladi. Ular astronomiyaga oid terminlarning asosiy qismini tashkil etadi [8]. Shuningdek, son so'z turkumi ishtirok etgan terminlar, qisman sifatdoshlar mavjud. Biroq fe'l, ravish, olmosh so'z turkumlariga mansub astronomiyaga oid terminlar tadqiqotimiz obyektida tahlilga tortilgan birliklar orasida kuzatilmadi.

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INGLIZ ERTAKLARIDA ONA OBRAZI YARATISHNING TILDAGI BADIY VOSITALARI

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Annotatsiya. Ushbu maqolada ingliz ertaklarida ona obrazini yaratishda qo'llanilgan lingvopoetik vositalar tahlil qilinadi. Tadqiqot folklor strukturasi asoslangan holda, Proppning morfologik modelidan [2], shuningdek Bottigheimer, Tatar, Warner va Zipesning nazariy qarashlaridan foydalanadi. Ona obrazining metafora, epitet, tasviriy parallelizm va qarama-qarshi obrazlar orqali shakllanishi ingliz ertaklarining semantik tuzilishida muhim o'rin tutishi ko'rsatiladi. Maqola ingliz xalq ertaklarida ona obrazi ijtimoiy-madaniy qadriyatlarni aks ettiruvchi asosiy badiiy komponent ekanini ilmiy asoslaydi.

Kalit so'zlar: ona obrazi, lingvopoetika, ingliz ertaklari, folklor, metafora.

Аннотация. В данной статье анализируются лингвопоэтические средства создания образа матери в английских сказках. Исследование опирается на морфологическую модель

Проппа [2], а также на теоретические подходы Боттигхаймер, Татар, Уорнер и Зипеса. Показано, что метафоры, эпитеты, символические противопоставления и повествовательные роли формируют материнский образ как важный элемент культурных и гендерных представлений.

Ключевые слова: образ матери, лингвопоэтика, английские сказки, фольклор, метафора.

Abstract. This article examines the linguistic and poetic devices used to construct the mother figure in English fairy tales. The study draws on Propp's morphological model [2] and the theoretical frameworks of Bottigheimer, Tatar, Warner, and Zipes to reveal how metaphor, epithet, symbolic contrast, and narrative roles shape the maternal image. The analysis demonstrates that the mother figure in English fairy tales reflects cultural norms, social expectations, and gendered ideologies embedded in traditional folklore.

Key words: mother figure, linguistic devices, English fairy tales, folklore, metaphor.

Kirish. Ingliz xalq ertaklari asrlar davomida jamiyatning gender rollari, ijtimoiy qadriyatlari va madaniy tasavvurlarini aks ettirib kelgan murakkab folklor tizimidir. Bu ertaklarda ona obrazi — mehr, himoya, ma'naviy yo'l-yo'riq va ba'zan qurbonlik timsoli sifatida namoyon bo'ladi.

Bottigheimer ta'kidlaganidek, ertaklarda ayol va ona obrazlari jamiyatning o'zgarishi bilan doimiy ravishda qayta talqin etib boriladi [1]. Shu bois ingliz ertaklaridagi ona obrazlarini lingvopoetik nuqtai nazardan o'rganish, nafaqat ularning semantik yukini, balki badiiy-estetik funksiyasini ham ochib beradi.

Folklorshunoslikda ona obrazining turli modellari mavjud: biologik ona, o'gay ona, sehrli yordamchi ayol, ma'naviy murabbiy, yoki yo'qotilgan ona obrazi. Bu modellar Proppning ertak funksiyalari tizimi orqali tushuntirilganda yanada tizimli ko'rinishga ega bo'ladi [2]. Ingliz ertaklarida ona obrazining til orqali qanday yaratilishini o'rganish, uning semantik asosini va madaniy ildizlarini aniqlashda muhim hisoblanadi.

Adabiyotlar tahlili va metodlar. Ingliz ertaklaridagi ona obraziga oid ilmiy yondashuvlar bir necha asosiy nazariy yo'nalishni o'z ichiga oladi.

Birinci yo'nalish — tarixiy va madaniy yondashuv. Bottigheimer ingliz ertaklarida ayollik va onalik konstruksiyasi diniy-madaniy qadriyatlarga bog'liq tarzda shakllanganini ta'kidlaydi [1]. Zipes esa onalik obrazi pedagogik va ijtimoiy normalarni uzatuvchi asosiy elementlardan biri ekanini ko'rsatadi [5].

Ikkinchi yondashuv — struktural folklor tahlili. Proppning morfologik yondashuviga ko'ra, ertaklardagi har bir personaj shaxsiy xarakterdan ko'ra funksional vazifasi bilan belgilanadi [2]. Ona obrazi ko'pincha donor, himoyachi yoki maslahat beruvchi rolini bajaradi.

Uchinchi yo'nalish — gender va psixanalitik talqin. Warner o'gay ona modelining patriarxal ijtimoiy tizimdan kelib chiqqan mifologik ildizlarini ochib beradi [4]. Tatar esa ona obraziga taalluqli metaforik ifodalar (nur, issiqlik, boshpana) doimo psixologik jihatdan barqaror semantik maydon yaratishini ta'kidlaydi [3].

Ushbu tadqiqot lingvopoetik tahlil, semantik tahlil, kontrastiv tasviriy usul va folklor struktural modeliga asoslanadi. Maqsad — ona obrazini yaratishda qo'llanilgan til vositalari (metafora, epitet, o'xshatish, parallelizm, qarama-qarshi obraz)ni aniqlash va ularning badiiy funksiyasini sharhlash.

Natija va muhokamalar

Metafora orqali ona obrazining yaratilishi.

Tatar aytganidek, ona obrazida “nur”, “issiq qo'l”, “uy borligi”, “yurakning panasida” kabi metaforalar tez-tez uchraydi [3]. Bular ona obrazi bilan bog'liq psixologik xavfsizlik va mehr konseptini mustahkamlaydi. Ingliz ertaklarida ona ko'pincha: light (nur), warmth (issiqlik), home (uy), shelter (boshpana) metaforalari bilan bog'lanadi. Bu metaforalar ona obrazining mehribon, himoyaviy tabiatiga urg'u beradi.

Epitetlar va tasviriy badiiy vositalar.

Epitetlar ertaklarda ona obrazini emotsional rang bilan ta'minlaydi. Masalan:

kind mother, gentle hands, poor widow mother, wise old woman. Bu epitelar orqali ona obrazi ikki qutbli tarzda — mehribon biologik ona va salbiy rangga ega o'gay ona sifatida bo'linadi. Warnerning fikriga ko'ra, o'gay ona obrazi patriarxal nazoratning folklordagi timsoli sifatida yuzaga keladi [4].

Propp funksiyalarida ona rolining lingvistik ifodasi.

Propp aytganidek, ona obrazi ko'pincha qahramonga vazifa beruvchi, uni ogohlantiruvchi, yoki sehrli vositaga yo'naltiruvchi funksiyalarni bajaradi [2]. Ingliz ertaklarida ushbu vazifalar til orqali quyidagi shakllarda beriladi:

imperative constructions: "Take this path, my child..."

warning formulas: "Beware of the woods..."

benediction formulas: "May luck follow you..."

Qarama-qarshi obrazlar

Ingliz ertaklari "yaxshi ona — yomon o'gay ona" binar modeliga tayanadi. Warner bu modelning mifologik ildizlari haqida batafsil yozgan [4]. Lingvistik jihatdan bu qarama-qarshilik quyidagilar orqali quriladi:

antonim epitelar: good / wicked,

qarama-qarshi metaforalar: light / darkness,

sintaktik parallelizm: "The mother cared, but the stepmother cursed."

Madaniy kontekst.

Zipes fikricha, ertaklardagi ona obrazi jamiyatning axloqiy me'yorlarini bolalarga yetkazish vositasidir [5]. Shu sabab ingliz ertaklarida ona obrazi ko'pincha tarbiyaviy mazmunga ega nutq elementlari bilan boyitiladi.

Xulosa. Tadqiqot ingliz ertaklarida ona obrazini yaratish murakkab lingvopoetik jarayon ekanini ko'rsatdi. Metafora, epitet, parallelizm, sintaktik qurilmalar va qarama-qarshi obrazlar ona obrazi orqali madaniy qadriyatlar va psixologik konseptlarni uzatadi. Ona obrazi folklorda nafaqat badiiy funksiya, balki tarbiyaviy, ideologik va diniy ahamiyatga ham ega. Propp, Bottigheimer, Tatar, Warner va Zipesning nazariyalari ingliz ertaklaridagi onalik konseptining turli qirralarini tahlil qilishda asos bo'lib xizmat qildi.

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“SHAJARAYI TAROKIMA” ASARI LEKSIKASINING HOZIRGI O'ZBEK ADABIY TILIGA MUNOSABATI

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Annotatsiya. Ushbu maqolada “Shajarayi tarokima” asari leksikasining hozirgi o'zbek adabiy tiliga munosabati, ya'ni manbada ayrim leksemalarning hozirgi kunda ham iste'molda ekanligi, fonetik, leksik, grammatik o'zgarishlarning mavjud yoki mavjud emasligi so'z borgan.

Kalit so'zlar: qadimgi turkiy til, eski turkiy til, hozirgi o'zbek adabiy tili, til tizimi, tarixiy, arxaik, qimiz, kecha, o'luk, yomg'ur.

Аннотация. В этой статье рассматривается отношение лексики произведения “Шаджарайи тарокима” к современному узбекскому литературному языку, то есть к тому факту, что некоторые лексемы в источнике все еще находятся в употреблении, есть или нет фонетические, лексические, грамматические изменения.

Ключевые слова: древнетюркский язык, старотюркский язык, современный узбекский литературный язык, языковая система, исторический, архаический, кумыкский, вчерашний, мертвый, дождь.

Abstract. This article spoke about the attitude of the lexicon of the work “Shajarayi tarokima” to the current Uzbek literary language, that is, the fact that some lexemes are still in consumption at the moment in the source, whether phonetic, lexical, grammatical changes exist.

Keywords: ancient Turkic language, Old Turkic language, modern Uzbek literary language, language system, historical, archaic, kymyz, yesterday, corpse, rain.

Turkiy xalqlar va ularning tillarini o'rganishga qiziqish qadimdan boshlangan [1]. Til tarixini o'rganish, uning qadimgi holatidan voqif bo'lish ko'hna qo'lyozmalarni qiyosiy jihatdan tadqiq etish, ular orasidagi yaqinlik va farqlarni aniqlash yordamida olib boriladi [2]. Qadimgi turkiy tilning asosiy so'z boyligini, shubhasiz, shu tilga xos bo'lgan qatlam tashkil qiladi. Bu qatlam hozirgi qardosh turkiy tillarning barchasiga tegishli bo'lgani bilan xarakterlanadi [3].

Har bir tilda bo'lgani kabi turkiy tilning ham qadimdan mavjud va shakllanib kelgan til boyligi bor bo'lib, juda uzoq vaqtlarga borib taqaladi, shu bilan birgalikda bu barcha turkiy til, ya'ni oltoy tillar oilasiga kiruvchi tillar uchun umumiy so'z boyligi hisoblangan. Masalan *qapuğ* leksemasi qadimgi turkiy tilga oid manbalarda keladi, bugungi kunda esa faqatgina turk va ozarbayjon tillarida *qapi* shaklida, qonaq leksemasi ham xuddi shu holat bolib hozirgi kunda qozoq tilida iste'molda. Bu kabi misollarni yuzlab keltirish mumkin va aynan professor Z.Xudayberganova umumiy turkiy tilga oid va bugungi kunda turk tilida iste'molda bo'lgan turkiy leksemalar haqida o'z ilmiy nashrlarida aytib o'tganlar [4]. Keyinchalik hududiy bo'linishlar, siyosiy vaziyatlar va ta'sirlar oqibatida tillar orasida hududiy bo'linishlar, bir xalqqa tegishli tillar orasida leksik, grammatik, sintaktik farqlar yuzaga kela boshlaydi. Bir leksemaning etimologiyasini va bugungi kundagi holatini tahlil qilish uchun qardosh turkiy tillar lug'at qatlami bilan solishtirib, qiyoslab o'rganish ham yaxshi natija beradi. Shubhasiz, umumturkiy qatlam o'zbek tili leksikasining eng qadimgi lug'aviy boyligi sanaladi [5]. Til rivojlanuvchi, o'zgaruvchi tizim bo'lib, atrof-muhit uning taraqqiyotida muhim rol o'ynaydi. Tilda hayot uchun zarur turli yangi so'zlar paydo bo'la borganidek, turmush uchun keraksiz so'zlar iste'moldan chiqib ketadi. Eskirganligi, yaroqsizligi tufayli iste'moldan chiqqan so'z va iboralar lingvistikada arxaizm deb ataladi. Shu bilan birgalikda qadimgi manbalar, yodnomalar va aynan biz tadqiq etgan manba leksikasining aksariyat qismi hozirgi o'zbek adabiy tili leksikasida mavjud, ammo bir qancha leksemalarda fonetik o'zgarishlar uchraydi.

Asar matnida eng mayda hasharot ma'nosida kelgan *čibin* leksemasi qadimgi turkiy tilda *sinäk* – “pashsha”, *čibin* – “chivin” (QR, 43), hozirgi o'zbek adabiy tilida “ikki qanotli, uzun mo'ylovli qon so'ruvchi mayda hasharot” (O'TIL, VI, 478) ma'nosida foydalaniladi, manba bilan hozirgi o'zbek tilidagi shaklning fonetik tarkibidagina o'zgarish mavjud xolos, ya'ni jarangli, portlovchi b tovushi jarangli, sirg'aluvchi v tovushiga almashgan, ammo ma'noga ta'sir qilmagan. *Čibindin tā semurğaçā barčasiniñ ahvālina lāyiq berur* (SHT,5). *Chibin* shaklida hozirgi kunda ham qipchoq shevalarida uchraydi.

Bir kun uchun mo'ljallangan oziq-ovqat, pul yoki moddiy buyumlarga nisbatan umumiy tilimizda *kunlik* leksemasidan foydalanamiz. *Kunlik pul*, *kunlik ovqat* singari. *Künlik* leksemasi Devonda ham *künlik*, *künlik yem* (M.K.190) shakllarida qayd etilgan. Biz tadqiq qilayotgan manbada ham ayni shaklda: *Künlikmnñ āzliqindan laškarnñ söngidan kela turur erdim* (ShT,15).

Oqsoqol leksemasi “soch soqoli oqargan, keksa, mo'ysafid odam”, bu leksema yoshga doir keksa odam va martabaga doir ikki xil ma'noda qo'llana oladi, “Shajarayi tarokima”da ikkinchi, ya'ni jamoa boshlig'i ma'nosida kelgan: *Oğuzxānnñ uyğur teb āt qo'ygani jamāatnñ uluği va āqsāqālññ öğli bār edi* (ShT,18).

Hozirgi o'zbek adabiy tilida gapga usta insonlarga nisbatan *chechan* sifati ishlatilgan. Tadqiq qilingan manbada ushbu leksema ishbilarmon ma'nosida kelgan: *Anda bir yās öğlānni kelturub, ātini Suvar qöyub, qölunda östurdi, ul aqlli va tuğšali va mergan va čečan, hunarli ...* (SHT,34). Manbada ayni ma'noda chevar leksemasidan ham foydalanilgan: ...bir yaxši čebar kiši bār edi, ul fikr qilib araba yasadi. (SHT,12)

“Hamirni yupqa yoyib ingichka to‘g‘rab tayyorlangan suyuq ovqat” tushunchasini anglatgan *ügrä* leksemasiga qadimgi turkiy tilda “un mahsulotidan tayyorlangan ovqat” (DTS,623) deya ta’rif beriladi. Tadqiq etilayotgan manbada ovqat nomi sifatida kelgan bu leksema: *Köñlimiz buğdāy unından bōlğan āšni tilay turur, ugra va özga āš qilğali bavarçi va āšning asbābi topılmadi.* (SHT,20) Bu leksemada ma’no kengayish hodisasi mavjud, negaki hamirni yoyib, tog‘rab sho‘rvaga solish uchun tayyorlab qo‘yilgan yarim tayyor mahsulotga ugra deyiladi, keyinchalik shu mahsulotdan tayyorlangan ovqatga ham ugra deyilgan. O‘zbek xalqi orasida “o‘ziga to‘ppa kesmagan, kishiga ugra kesadi ” degan maqol ham mavjud bo‘lib, ushbu paremada ugra leksemasi mahsulot semasidan foydalanilgan.

Qimiz leksemasi “biya sutini chayqatish, shopirish bilan tayyorlanadigan shifobaxsh ichimlik” (O‘TEL,547) bo‘lib, qadimgi turkiy manbalarda ham semantik va grammatik o‘zgarishlarsiz foydalanilgan: *qimiz almila* (M.K,I 366). Ushbu leksema hozirgi o‘zbek adabiy tilida va tadqiq etilayotgan manbada ham ayni shu ma’noda keladi: *Bulğaridīn töqsān töqüz hāvuz qildirdi, töqqüziga araḡ va töqsāniga qimiz töldurdi* (SHT,18.)

Yomg‘ir leksemasi “bulutlardan suv tomchilari holida tushadigan, yog‘adigan yog‘in” (O‘TIL, 214) ma’nosini anglatib, ushbu leksemaga tarixan yasama, ya’ni yog‘+ -mur [6] shaklida fe’ldan ot yasalgan, bugungi kunda esa tub so‘z deb qaraladi. Qadimgi manbalardan *jamyur* – yomg‘ir (DTS, 231), *yağmur*, *yamğur* shakllari “Devoni lug‘atit turk”da uchraydi va Devonda *yağqu* leksemasi ham keltirilgan bo‘lib ushbu leksemaga yomg‘irli joy deya ta’rif berilgan. Tadqiq qilinayotgan manbada ushbu leksema “*yerdin suv chiqdi, osmondan yomğur yoğdi*” (ShT, 8) shaklida kelgan.

Kečä deb “Sutkaning qorong‘i tushgandan tong otguncha o‘tadigan qismi; tun ” (O‘TIL, 826) ga aytiladi. Bu leksema qadimgi turkiy tilda “belgilangan muddatdan ancha keyin” ma’nosini anglatgan *kä:č* ravishidan *-ä qo ‘shimchasi bilan yasalgan, keyinroq birinchi bo ‘g‘indagi ä: unlisining cho ‘ziqlik belgisi yo ‘qolgan, so ‘ngra bu unli e unlisiga almashgan: kä:č + ä = kä:čä < käčä < kečä >* (O‘TEL,206). O‘g‘uznomada ushbu leksema quyidagi shaklda uchraydi: *künlärdan soñ kečälärdän soñ jigit boldi*. Abulg‘oziy Bahodirxon asarlarida ushbu leksema bu leksema hozirgi o‘zbek adabiy tilidagi ma’nosi bilan bir xil shaklda uchraydi: uch *kečä- kunduz onasini emmadi* (ShT,9).

Hozirgi o‘zbek adabiy tilida *o‘lik*, ya’ni “hayoti tugagan; o‘lgan, jonsiz” tushunchasini anglatgan leksema biz tadqiq qilgan manbada *ölük* shaklida qo‘llangan: *Lāškār qōlīna ōljālī ölük mol tushti* (SHT,12). Qadimgi turkiy tilda bu leksema *ölüg* shaklida bo‘lib “hayotdan mahrum qil” va “hayotdan mahrum bo‘l” ma’nolarini anglatgan *öl* – fe’liga *-(ü)g* qo‘shimchasini qo‘shib yasalgan. Keyinchalik g undoshi k undoshiga almashgan va *ö* unlisining yumshoqlik belgisi yo‘qolgan. Ikkinchi bo‘g‘indagi *ü* unlisi I unlisiga almashgan (O‘TEL,478). Qoshg‘ariy Devonida ham ushbu leksema *ölüg* qayd etilgan (MK, I 102).

Kečä deb “Sutkaning qorong‘i tushgandan tong otguncha o‘tadigan qismi; tun ” (O‘TIL, 826) ga aytiladi. Bu leksema qadimgi turkiy tilda “belgilangan muddatdan ancha keyin” ma’nosini anglatgan *kä:č* ravishidan *-ä qo ‘shimchasi bilan yasalgan, keyinroq birinchi bo ‘g‘indagi ä: unlisining cho ‘ziqlik belgisi yo ‘qolgan, so ‘ngra bu unli e unlisiga almashgan: kä:č + ä = kä:čä < käčä < kečä >* (O‘TEL,II,206). O‘g‘uznomada ushbu leksema quyidagi shaklda uchraydi: *künlärdan soñ kečälärdän soñ jigit boldi*. Abulg‘oziy Bahodirxon asarlarida ushbu leksema bu leksema hozirgi o‘zbek adabiy tilidagi ma’nosi bilan bir xil shaklda uchraydi: uch *kečä- kunduz onasini emmadi* (SHT,9).

Baland harorat ma’nosini anglatuvchi *issiq* leksemasining O‘zbek tilining izohli lug‘atida 6 ta semasi farqlangan. “Shajarayi tarokima” da ushbu leksema payt ma’nosida ishlatilgan: *Yāznīñ issiğinda sāyada ölturmay* (SHT,19). Bu so‘zning asosi *isi* fe’liga (ESTY, I, 670) g undoshi qo‘shilib sifat yasalgan va qadimgi turkiy manbalarda *isig*, *isiğ* shaklida qo‘llangan: *Isig kün* (MK, I,102), *isig et, isik jaš* (DTS,213).

Oltin Mendeleyev davriy sistemasining I guruhiga mansub kimyoviy element; to‘q sariq tusli qimmatbaho nodir metal (O‘TIL, III, 479) bo‘lib, qadimgi turkiy til manbalarida *altun* shaklida uchraydi: *altun* (MK,I,142), *altun julduz, altun či* (DTS,40). Abulg‘oziy Bahodirxon asarlarida ushbu leksema *ältun* shaklida qo‘llangan: *Barča āğāčların tašina ältun qopladi* (SHT,17).

Ma'lumki qadimgi, eski va hozirgi turkiy tillar leksikasining eng katta, deyarli o'zgarishga uchramagan qismi bu fe'llardir. Olmoq fe'lining O'zbek tilining izohli lug'atida 22 ma'nosi sanab o'tilgan (O'TIL, III, 474). Ushbu fe'l qadimgi turkiy tilda olmoq, qabul qilmoq ma'nodalarida foydalanilgan: *elig aldi, achi oqidi bitig* (DTS, 32).

Tadqiqot obyekti qilib olingan manbada ushbu fe'l 4 ta ma'noda keladi:

- 1) uylanmoq: *Chun Oguz yigit yetishti ersa, Qoraxon inisi Korxonning qizini olib berdi.*
- 2) g'olib bo'lmoq: *Andin son yurub Xitoyni oldi va churcitni oldi.*
- 3) ovlamok: *Suvniq yaqasinda kordumki, bir shagal bir qirg'avulni oldi.*
- 4) olib kelmoq: *sonda qoygan kishilariqiz yoluqub olib keldular.*

Hozirgi o'zbek adabiy tilining ilk shakllanish davrlari XIV-XIX asrlar bo'lib, "Shajarayi tarokima" asari XVII-XVIII asrlarda yozilganligi sabab "Eski o'zbek adabiy tili" davriga mansubdir. Xulosa qilib aytganda asar leksemalari jihatidan tahlil qilinganda hozirgi o'zbek adabiy tili va asar tili orasida katta farq sezilmaydi. Nafaqat leksemalarning semalari, balki grammatik tuzilish jihatdan ham deyarli tafovutlar mavjud emas. Ammo o'z o'rnida ta'kidlash kerakki, asar leksik qatlamini qadimgi turkiy til manbalarida qo'llanilish shakli, ma'nolar va grammatik xususiyatlari bilan birgalikda qiyoslab o'rganish tilni o'zgaruvchan, rivojlanuvchi tizim sifatida qanday bosqichlardan o'tganligi, boshqa tillar va shevalarning ta'siri, bugungi kunda tub so'z xoliga kelib qolgan ayrim so'zlarning tarixan yasama ekanligi, masalan yomg'ir yag'+mur kabi xolatlarni bilish uchun juda ahamiyatlidir. Yuqorida keltirilgan misollar nafaqat o'zbek tili balki barcha qardosh turkiy tillar uchun ham bugungi umumiy misollardir.

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INGLIZ VA O'ZBEK TILLARIDA QARINDOSH-URUG'CHILIK LEKSIKASI ASOSIDA SHAKLLANGAN AFORIZMLARNING STILISTIK XUSUSIYATLARI

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Annotatsiya. *Mazkur maqolada ingliz va o'zbek tillarida qarindosh-urug'chilik leksikasi asosida shakllangan aforizmlarning stilistik xususiyatlari qiyosiy-lingvistik yondashuv asosida tahlil qilinadi. Aforizmlarda qarindoshlik nomlarining (ota, ona, aka, uka, opa, singil, farzand, qarindosh; father, mother, brother, sister, child, kin va boshqalar) obrazli, baholovchi hamda emotsional-ekspressiv funksiyalari ochib beriladi. Tadqiqotda aforizmlarning semantik zichligi, metaforik tabiati, milliy-madaniy konnotatsiyalari, pragmatik yo'nalganligi hamda stilistik qatlamlari (kitobiy, publitsistik, og'zaki-nutqiy) tahlil qilinadi. Natijada ingliz va o'zbek aforizmlarida qarindoshlik leksikasi universallik va milliy o'ziga xoslik uyg'unligida namoyon bo'lishi asoslab beriladi.*

Kalit so'zlar: *aforizm, qarindosh-urug'chilik leksikasi, stilistika, metafora, konnotatsiya, qiyosiy tahlil, ingliz tili, o'zbek tili.*

Аннотация. *В статье проводится сравнительно-лингвистический анализ стилистических особенностей афоризмов, сформированных на основе лексики родства в английском и узбекском языках. Рассматриваются образные, оценочные и эмоционально-экспрессивные функции терминов родства (таких как отец, мать, брат, сестра, ребенок, родственник и др.). Анализ охватывает семантическую насыщенность, метафорическую природу, национально-культурные коннотации, прагматическую направленность и стилистические пласты афоризмов (книжный, публицистический, разговорный). Результаты исследования показывают, что лексика родства в английских и узбекских*

афоризмах сочетает универсальные человеческие ценности с национально-специфическими особенностями.

Ключевые слова: афоризм, лексика родства, стилистика, метафора, коннотация, сопоставительный анализ, английский язык, узбекский язык.

Abstract. This article provides a comparative linguistic analysis of the stylistic features of aphorisms formed on the basis of kinship-related vocabulary in English and Uzbek. It examines the figurative, evaluative, and emotional-expressive functions of kinship terms (such as father, mother, brother, sister, child, kin, and their Uzbek equivalents). The study focuses on the semantic density, metaphorical nature, national and cultural connotations, pragmatic orientation, and stylistic layers of aphorisms (literary, publicistic, and colloquial). The findings demonstrate that kinship vocabulary in English and Uzbek aphorisms reflects a combination of universal human values and language-specific cultural characteristics.

Key words: aphorism, kinship vocabulary, stylistics, metaphor, connotation, comparative analysis, English language, Uzbek language.

Kirish. Til – millat madaniyatining ko'zgusi bo'lib, unda jamiyatning qadriyatlari, ijtimoiy munosabatlari va ma'naviy tajribasi mujassamlashadi. Qarindosh-urug'chilik tushunchalari esa har bir madaniyatning asosiy ijtimoiy tayanchlaridan biri hisoblanadi. Shu bois qarindoshlik nomlari tilning turli qatlamlarida, xususan, paremiologiya va aforizmlarda faol qo'llanadi.

Aforizm qisqa, lo'nda, umumlashtiruvchi va falsafiy mazmunga ega bo'lgan nutq birligi sifatida tilning stilistik imkoniyatlarini yaqqol namoyon etadi. Ingliz va o'zbek tillarida qarindosh-urug'chilik leksikasi asosida yaratilgan aforizmlar nafaqat oilaviy munosabatlarni, balki jamiyat, axloq, tarbiya, burch va mas'uliyat kabi tushunchalarni ham ifodalaydi. Ushbu maqolada aynan shu aforizmlarning stilistik xususiyatlari qiyosiy jihatdan o'rganiladi.

Maqolaning maqsadi – ingliz va o'zbek tillaridagi qarindosh-urug'chilikka oid aforizmlarning stilistik vositalarini aniqlash, ularning semantik va pragmatik funksiyalarini tahlil qilish hamda milliy-madaniy farqlarini ko'rsatishdan iborat.

Tadqiqot materiali va metodlari. Tadqiqot materiali sifatida ingliz va o'zbek tillaridagi mashhur aforizmlar, hikmatli so'zlar va iqtiboslar tanlab olindi. Tahlilda qiyosiy-tipologik, semantik-stilistik, kontekstual hamda pragmatik metodlardan foydalanildi. Aforizmlarning leksik tarkibi, obrazlilik darajasi va stilistik funksiyasi aniqlanib, ikki til materiallari o'zaro solishtirildi.

Aforizm tushunchasi va uning stilistik tabiati

Aforizm – mualliflikka ega bo'lgan, qisqa va lo'nda shaklda umumiy hayotiy xulosani ifodalovchi nutq birligidir. U maqol va matallardan farqli ravishda individual fikr mahsuli bo'lib, ko'pincha falsafiy, axloqiy yoki ijtimoiy mazmunni tashiydi.

Stilistik jihatdan aforizmlar quyidagi xususiyatlarga ega:

- **Lakoniqlik** – qisqa shaklda keng mazmunni ifodalash;
- **Obrazlilik** – metafora, metonimiya, antiteza kabi vositalardan foydalanish;
- **Emotsional-ekspressivlik** – baholovchi va ta'sirchanlikni kuchaytirish;
- **Pragmatik yo'nalganlik** – o'quvchi yoki tinglovchiga ta'sir ko'rsatish.

Qarindosh-urug'chilik leksikasi ushbu xususiyatlarni yanada kuchaytirib, aforizmlarga insoniy yaqinlik va samimiylilik bag'ishlaydi.

Qarindosh-urug'chilik leksikasining stilistik imkoniyatlari

Qarindoshlik nomlari denotativ ma'nodan tashqari boy konnotativ yuklamaga ega. Masalan, **ona/mother** – mehr, fidoyilik, hayot manbai; **ota/father** – tayanch, mas'uliyat, kuch ramzi; **aka-uka/brother** – birlik, hamjihatlik yoki raqobat; **opa-singil/sister** – mehr, yaqinlik timsoli sifatida talqin etiladi.

Aforizmlarda bu birliklar ko'pincha:

- **Metaforik** ma'noda (jamiyatni oila bilan qiyoslash);
- **Simvolik** ma'noda (ota – qonun, ona – tabiat);
- **Baholovchi** ma'noda (yaxshi yoki yomon munosabatni ko'rsatish) qo'llanadi.

Ingliz tilidagi qarindoshlik leksikasi asosidagi aforizmlarning stilistik tahlili

Ingliz aforizmlarida qarindoshlik leksikasi ko'pincha universal insoniy qadriyatlarni ifodalash uchun xizmat qiladi:

- *“A mother's love is the fuel that enables a normal human being to do the impossible.”* (Marion C. Garretty)

- *“Children are the anchors that hold a mother to life.”* (Sophocles)

Ushbu misollarda **mother, children** so'zlari metaforik obrazlar bilan uyg'unlashib, kuchli emotsional-ekspressivlikni yuzaga keltiradi. Ingliz aforizmlariga xos jihat – abstrakt tushunchalarni oilaviy munosabatlar orqali izohlash va umumlashtirishdir.

Stilistik jihatdan ingliz aforizmlarida:

- Metafora va personifikatsiya keng qo'llanadi;
- Sintaktik soddalik ustun;
- Falsafiy umumlashma kuchli.

O'zbek tilidagi qarindoshlik leksikasi asosidagi aforizmlarning stilistik tahlili

O'zbek aforizmlarida qarindoshlik leksikasi milliy mentalitet va an'analar bilan chambarchas bog'liq:

- *“Ona – dunyoning eng buyuk maktabidir.”*
- *“Ota rozi – Xudo rozi.”*

Bu aforizmlarda **ona, ota** so'zlari diniy, axloqiy va tarbiyaviy konnotatsiyalar bilan boyitilgan. O'zbek tiliga xos jihat – qarindoshlik tushunchalarining muqaddas darajaga ko'tarilishi va didaktik yo'nalganlikning kuchliligidir.

Stilistik xususiyatlar:

- Kuchli baholovchi va didaktik ohang;
- Milliy-madaniy ramzlar;
- Og'zaki nutqqa yaqin ifoda.

Ingliz va o'zbek aforizmlarining qiyosiy tahlili

Qiyosiy tahlil shuni ko'rsatadiki:

- Har ikki tilda qarindoshlik leksikasi aforizmlarning emotsional ta'sirini oshiradi;
- Ingliz aforizmlarida umumiy insoniy falsafa ustun bo'lsa, o'zbek aforizmlarida milliy-axloqiy qadriyatlar kuchliroq;

- O'zbek aforizmlarida diniy va tarbiyaviy konnotatsiya, ingliz aforizmlarida esa individualizm va shaxsiy tajriba ko'proq namoyon bo'ladi.

Xulosa. Ingliz va o'zbek tillarida qarindosh-urug'chilik leksikasi asosida shakllangan aforizmlar stilistik jihatdan boy va rang-barangdir. Ular orqali jamiyatning axloqiy me'yorlari, oilaviy qadriyatlari va madaniy qarashlari ifodalanadi. Qarindoshlik nomlari aforizmlarda kuchli obrazlilik, emotsional-ekspressivlik va pragmatik ta'sir vositasi sifatida xizmat qiladi.

Tadqiqot natijalari shuni ko'rsatadiki, qarindosh-urug'chilik leksikasi aforizmlarning stilistik markazi bo'lib, u ingliz tilida ko'proq universal-falsafiy, o'zbek tilida esa milliy-didaktik xarakter kasb etadi. Ushbu xulosalar qiyosiy stilistika va madaniyatlararo kommunikatsiya sohalarida keyingi tadqiqotlar uchun muhim ahamiyatga ega.

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O'ZBEK VA INGLIZ TILIDAGI ASARLARNI TARJIMA QILISHNING ILMIY VA USLUBIY KO'RINISHI: MUAMMOLAR VA YECHIMLAR

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Annatotsiya. Tarjima san'ati tillar, madaniyatlar va ilm-fan o'rtasidagi ko'prikdir. Ayniqsa, tipologik jihatdan tubdan farq qiluvchi agglutinativ til hisoblangan o'zbek tili va flektiv til bo'lgan

ingliz tili o'rtasidagi badiiy va ilmiy asarlarni tarjima qilish o'ziga xos ilmiy-nazariy va amaliy uslubiy muammolarni keltirib chiqaradi. Ushbu maqola o'zbek va ingliz tillaridagi matnlarni tarjima qilish jarayonining ilmiy-nazariy asoslarini, uslubiy jihatlarini, yuzaga keladigan asosiy muammolarni tahlil qilishga va ularning samarali yechimlarini taklif etishga bag'ishlangan.

Kalit so'zlar: manba tili, maqsadli til, o'zbek tili, ingliz tili, tarjima, semantik qatlam, ekvivalentlik, badiiy matn.

Аннотация. Искусство перевода является мостом между языками, культурами и наукой. Особенно при переводе художественных и научных текстов между узбекским языком — агглютинативным по своей природе — и английским языком — флективным и типологически отличным — возникают специфические научно-теоретические и методические проблемы. Данная статья посвящена анализу теоретических основ и стилистических особенностей перевода текстов с узбекского и на английский, выявлению основных возникающих трудностей и предложению эффективных путей их решения.

Ключевые слова: язык-источник, язык-перевода, узбекский язык, английский язык, перевод, семантический слой, эквивалентность, художественный текст.

Abstract. The art of translation serves as a bridge between languages, cultures, and science. In particular, translating literary and scientific works between Uzbek—an agglutinative language—and English—a fusional language with fundamentally different typological features—creates specific scientific-theoretical and methodological challenges. This article is devoted to analyzing the theoretical foundations and stylistic aspects of translating texts between Uzbek and English, identifying key problems that arise in the process, and proposing effective solutions.

Keywords: source language, target language, Uzbek language, English language, translation, semantic layer, equivalence, literary text.

Kirish. Tarjima lingvistika fanida til vositalarini bir tildan boshqasiga oddiy ko'chirish emas, balki manba matnning semantik, uslubiy va pragmatik mazmunini maqsad tilida qayta yaratish jarayoni sifatida talqin qilinadi. Bu jarayon matnning tashqi shaklini emas, balki uning ichki mohiyatini, kommunikativ maqsadini, estetik ta'sirini, madaniy va kognitiv qatlamini ham o'z ichiga oladi. Shu bois tarjima nafaqat lingvistik konversiya, balki ikki xil til tizimi va ikki madaniy makon o'rtasida o'zaro muvofiqlashtirilgan muloqotni ta'minlaydigan murakkab faoliyat sifatida qaraladi.

Global kommunikatsiyaning tezlashuvi, ilm-fan, texnologiya va madaniy almashinuvning kengayishi natijasida o'zbek-ingliz tarjimasi dolzarbligi yanada oshib bormoqda. Xalqaro nashrlar, akademik platformalar, elektron kontent, adabiy almashinuv va tarjima bozorining kengayishi bu jarayonni ilmiy asosda o'rganish zaruratini kuchaytirmoqda. Zamonaviy tarjima jarayoni faqat grammatika va lug'at doirasida hal etiladigan masala bo'lmay, balki lingvokulturologiya, pragmatika, diskurs tahlili va semiotika bilan chambarchas bog'liq integrativ yo'nalishga aylanmoqda.

Xususan, o'zbek badiiy matnlarini ingliz tiliga tarjima qilishda obrazlilik, milliy kolorit, stilistik bo'yoq, konnotativ semantika va madaniy realiyalarni to'g'ri yetkazish alohida ilmiy va amaliy muammo hisoblanadi. Aksincha, ingliz tilidagi ilmiy, publitsistik yoki badiiy matnlarni o'zbek tiliga adekvat tarjima qilish sintaktik struktura, semantik qatlamlar, terminologik aniqlik va uslubiy moslikni talab qiladi. Bunda o'zbek tilining agglutinativ xususiyati, erkinroq so'z tartibi va hissiy-uslubiy boyligi ingliz tilining analitik tuzilishi va neytral sintaktik modelidan sezilarli farq qiladi. Shu bois, o'zbek-ingliz tarjima jarayoni lingvistik bilim, madaniy kompetensiya, pragmatik sezgirlik va adabiy-uslubiy tafakkurni birlashtirgan holda amalga oshirilishi lozim. Ushbu ilmiy maqola aynan iboralar va so'z birikmalari tarjimasida uchraydigan madaniy, semantik va pragmatik muammolarni tahlil qilish hamda ularni bartaraf etishning ilmiy asoslangan yondashuvlarini ko'rsatishga qaratilgan.

Adabiyotlar tahlili. Tarjima nazariyasiga oid ilmiy manbalar tahlili shuni ko'rsatadiki, o'zbek tarjimashunosligida tarjima jarayonining nazariy asoslari, ekvivalentlik masalalari, semantik transformatsiyalar va madaniy moslik tamoyillari keng tadqiq etilgan. A.Sharipov hamda M.Qodirovaning tadqiqotlarida tarjimaning lingvistik negizi, nazariy konsepsiyalari va lingvistik yondashuvlarning amaliyotdagi o'rni yoritilib, tarjima jarayonining murakkab ko'p bosqichli tabiatiga e'tibor qaratiladi [1,2]. Shuningdek, NRasulova ekvivalentlik muammosi, uning darajalari

va konnotativ qatlam bilan bog'liq yondashuvlarni tahlil qilib, tarjimaning semantik aniqligini ta'minlashga qaratilgan asosiy tamoyillarni yoritadi [3].

Tarjima jarayonida semantik transformatsiyalarni o'rganishga bag'ishlangan tadqiqotlarda D.To'raeva, Z.Ergasheva kabi tadqiqotchilar metaforik qatlam, obrazlilik va estetik birliklarning maqsad tilida qayta yaratish mexanizmlari chuqur tahlil etiladi [4,5]. Bu ishlar badiiy tarjimada semantik moslikni ta'minlash uchun tarjimonning interpretativ yondashuvi muhimligini ko'rsatadi.

Frazeologik birliklar, idiomalar va turg'un iboralar tarjimasida bo'yicha olib borilgan tadqiqotlarda S.Husanova, I.Normatov, M.Alimova, L.Komilova kabi tadqiqotchilar ushbu til birliklarining madaniy, semantik va pragmatik xususiyatlarini o'rganib, ekvivalentlikning mos variantini tanlashda kontekst, madaniy realiya va til mentaliteti hal qiluvchi omil ekanini ta'kidlaydi [6]. Lingvokulturologik yondashuv asosida ishlangan ilmiy ishlarda G.Yusupova, R.Sodiqova, X.Bozorov madaniy realiyalar, milliy kolorit, mental obrazlar va lingvokulturologik birliklarning tarjima jarayonidagi o'rni va ahamiyatini keng qamrovli tarzda o'rganishgan va batafsil yoritib berishgan [7,8,9].

Ko'rib chiqilgan adabiyotlar tarjima jarayonining lingvistik, semantik, uslubiy va madaniy jihatlari bir-biri bilan uzviy bog'liq ekanini ko'rsatadi. Tadqiqotlar tarjima amaliyotida eng muhim masalalar – ekvivalentlikni ta'minlash, madaniy nomuvofiqliklarni yengish, frazeologik va uslubiy birliklarning mazmunini yo'qotmasdan ko'chirish hamda badiiy-estetik qimmatni saqlab qolish ekanini ilmiy asosda tasdiqlaydi.

Tarjima jarayonining ilmiy-nazariy asoslari

Tarjima jarayonida *ekvivalentlik* – matnning mazmuni, maqsadi va funksiyasini boshqa tilda qayta yaratish jarayonidir. Ingliz-o'zbek va o'zbek-ingliz tarjimasida ekvivalentlikni ta'minlash ko'proq kontekstga tayangan holda amalga oshiriladi, chunki ikki tilda bir xil semantik yukga ega bo'lgan birliklar har doim ham topilavermaydi. O'zbek-ingliz tarjimasida ekvivalentlik bir necha darajada talqin qilinadi:

- **Leksik ekvivalentlik** – so'zma-so'z moslik (masalan, maktab → school).
- **Semantik ekvivalentlik** – mazmuniy uyg'unlik, konnotativ ma'no uzatish.
- **Stilistik ekvivalentlik** – uslub, ohang, ekspressivlikni moslashtirish.
- **Pragmatik ekvivalentlik** – asarning maqsadini, vazifasini va muloqot maqsadini saqlash.

Ko'p hollarda so'zning ma'nosi kontekstda namoyon bo'ladi. O'zbek tilida ko'p ma'nolilik (polisemiya), obrazli ifodalar va xalqona nutq keng qo'llanilishi tarjimani murakkablashtiradi. Ingliz tilida esa sintaktik aniq qurilish va qat'iy grammatik tuzilma mavjud. Shu sababli tarjimon kontekstni chuqur tahlil qilishi zarur hisoblanadi. O'zbek tili agglutinatив bo'lib, affiksalar orqali grammatik ma'no hosil qiladi. Ingliz tili esa analitik til bo'lib, grammatik ma'no ko'proq so'z tartibi va yordamchi so'zlar orqali beriladi. Bu ikki tizim o'rtasidagi farq tarjimada sintaktik transformatsiyalarni talab qiladi. Miqdor-son kategoriyalari farq, koreferensiya masalalari tarjimondan alohida etibor va chuqur bilimni va mohoratni talab etadi.

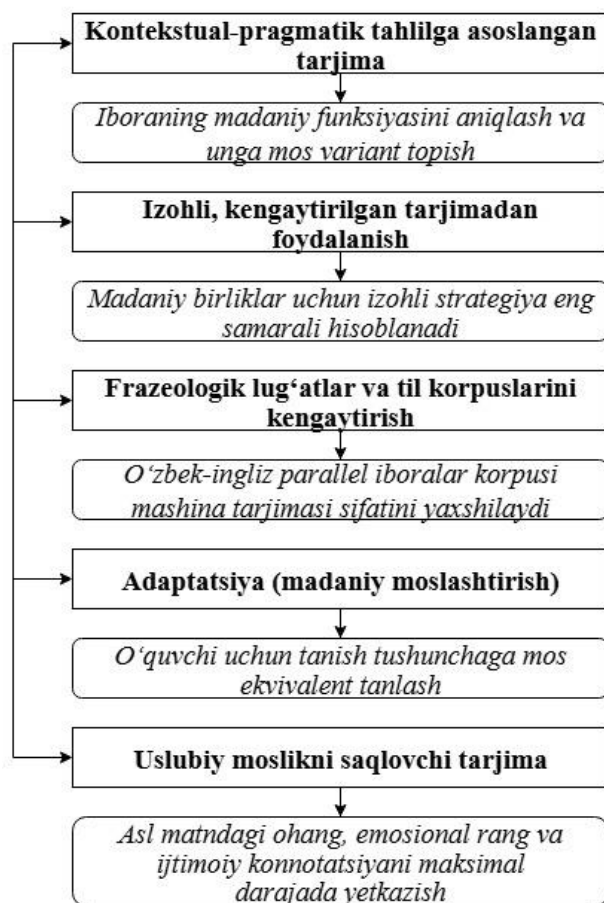
O'zbek va ingliz badiiy matnlarida tarjima muammolari va yechimlari

O'zbek adabiyotida ko'proq milliy obrazlar, metaforalar, maqollar, hikmatlar uchraydi. Ingliz tiliga tarjima qilishda ularning stilistik kuchi va badiiy ta'sirini saqlash eng katta muammolardan biridir. Tarjimon nafaqat ma'noni, balki asarning emotsional ta'sirini, ritmini, ohangini va uslubiy figuralarini (metafora, o'xshatish, iboralar) saqlab qolishi lozim. Bunda funksional analoglar va kompensatsiya usullari keng qo'llaniladi. O'zbek adabiyotiga xos obrazlar masalan, "ko'ngil ko'zi", "oq yo'l tilamoq" ingliz tiliga bevosita tarjima qilinsa semantik uzilish yuzaga keladi. Bu holatda dinamik ekvivalentlik yoki kontekstual izoh qo'llanadi.

Iboralar, turg'un birikmalar, metaforalar, frazeologizmlar tilning eng murakkab qatlamini tashkil etadi, chunki ularning semantik strukturasida milliy dunyoqarash, qadriyatlar, ijtimoiy stereotiplar, mental obrazlar, rasmiy va norasmiy nutq uslublari mujassamdir. Mazkur birliklarni ingliz tiliga tarjima qilishda ko'plab madaniy nomuvofiqliklar, pragmatik nozikliklar va konnotativ ma'no yo'qotilishlari yuzaga keladi. Shuning uchun iboralarni tarjima qilishning nazariy asoslari, ularning madaniyatga xos jihatlari va pragmatik funksiyasi ishonchli tarjima yaratishda alohida ahamiyatga ega.

O'zbek tili va madaniyatiga xos bo'lgan tushunchalar masalan, *mahalla, hashar, sumalak, osh, oqsoqol, ro'mol* ingliz tilida lug'aviy ekvivalentga ega bo'lmaganidek Inglizchadagi *pub, frozen dinner, Thanksgiving, Halloween* kabi tushunchalar o'zbek madaniyatida to'liq mos kelmaydi va to'g'ridan to'g'ri tarjimaga ega emas. Transkripsiya/transliteratsiya (ingliz o'quvchisi uchun izoh bilan), qisqacha tushuntirish berish yoki funksional analog (madaniy jihatdan o'xshash tushuncha tanlash) berish orqali tarjimada bu muammolarni hal qilish mumkin.

Ibora va so'z birikmalarining deyarli barchasi ma'lum bir millatning hayot tarzi, urf-odatlar, diniy qarashlari va tarixiy tajribasi bilan chambarchas bog'liq. Shuning uchun, bir tildagi ibora boshqa madaniyatga mutlaqo yot bo'lib tuyulishi mumkin. O'zbek iboralari ko'pincha kollektiv jamiyatga xos mentalitetni aks ettiradi: mehmondo'stlik, kattalarga hurmat, diniy e'tiqod, ijtimoiy rollar va qadriyatlar ko'plab so'z birikmalarida yashirin ko'rinishda ifodalanadi. Ingliz tilida esa individualizm, shaxsiy mustaqillik va neytrallik kuchliroq bo'lib, bu ikki til mentaliteti o'rtasida tarjimaga ta'sir qiluvchi sezilarli tafovut mavjud. O'zbek tilidagi **“Jannat onalar oyog'i ostida” onani ulug'lash** ma'nosini anglatuvchi iboralar islomiy an'analar, insoniylik va o'zbek madaniyatiga asoslangan bo'lib, uning ingliz tilida aynan shunday madaniy konnotatsiyali ekvivalentini topish qiyin. Yoki ingliz tilidagi **“To carry coals to Newcastle” keraksiz ish qilish, keragidan ortiq narsa olib kelish** ma'nosini ifodalovchi iborasi Nyukasl shahrining ko'mir sanoati tarixiga asoslanadi. Bu iboraning O'zbek o'quvchisiga yoki tinglovchisiga tushunarli bo'lishi qiyin. Tarjimonning asosiy vazifasi nafaqat ma'noni, balki iboraning madaniy ta'sirini ham saqlab qolish hisoblanadi.



1-rasm. Madaniy va pragmatik yondashuvga asoslangan iboralar va birikmalar tarjimasi modeli

O'zbek jamiyatiga xos urf-odatlar, marosimlar, taomlar, ijtimoiy institutlar va ijtimoiy-psixologik holatlarga oid iboralar ingliz tilida teng ekvivalentga ega emas (qarang:1-jadvalga). Oddiy so'z birikmalari ham madaniy asosga ega bo'lgani sababli tarjima jarayonida yo'qotishlar kuzatiladi.

1-jadval.

Ibora va biriklarni tarjima qilish va yuzaga keladigan muammolar

O'zbek tilidagi ibora yoki turg'un birikmalar	Ma'nosi/ qo'llanilishi	Ingliz tiliga tarjimasi	Yuzaga keluvchi muammolar
Ko'ngli tog'dek ko'tarildi	quvonch, faxr, ruhiy yengillik ifodasi	He felt very happy/proud	obrazlar yo'qoladi, tasirchanlik kamayadi

Qosh qo'yay deb, ko'z chiqardim	ishni uddasidan chiqarolmaslik	Out of the frying pan, into the fire	ma'noviy tenglikni topish
Ko'ngli qoldi	xafa bo'ldi, qiziqishi bo'lmadi, ranjidi, hafsala qilmay qoldi	✓ lost interest, ✓ got upset, ✓ felt discouraged.	Ingliz tilida har bir holat uchun alohida ibora talab qilinadi
Qo'li duoda	duo qilish	praying continuously	asl konnotativ ma'no yo'qoladi
Alloh rozi bo'lsin	tilak bildirish, kimdandir minnatdor bo'lish	✓ May God bless you ✓ I appreciate it deeply	diniy neytral variant talab etiladi
Qo'li ochiq odam	xayrli, saxovatli inson	generous person	o'zbekcha tushunchadagi konnotatsiyani to'la bera olmaydi

Xulosa. O'zbek va ingliz tillaridagi badiiy matnlarni tarjima qilishda uchraydigan asosiy muammolar ikki til va madaniyatning strukturaviy hamda konseptual farqlaridan kelib chiqadi. Bu farqlar so'zma-so'z tarjimaning samarasiz bo'lishiga, emotsional va uslubiy moslikni ta'minlashning murakkablashishiga sabab bo'ladi. Xususan, milliy mentalitetga xos turg'un iboralar, madaniy realiyalar va konnotativ birliklar ingliz tilida to'liq ekvivalentga ega bo'lmasligi mumkin. Shu bois tarjimon faqat lug'aviy moslik bilan cheklanmay, frazeologiya, madaniyatshunoslik, nutq pragmatikasi va badiiy uslubiyat tamoyillariga tayanishi lozim. Tarjimada iboraning kommunikativ vazifasi, konnotativ yuklamasi va estetik funksiyasi aniqlanib, maqsad tilga o'quvchi uchun tushunarli, shu bilan birga manba matnning hissiy ta'sirini saqlagan holda ko'chirilishi kerak. Demak, tarjimada so'zma-so'z ekvivalent izlashdan ko'ra, iboraning pragmatik niyatini va madaniy-stilistik mazmunini qabul qiluvchi til imkoniyatlari asosida to'g'ri yetkazish muhimdir.

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SEMANTIC AND CONCEPTUAL FEATURES OF PROVERBS WITH THE SOMATIC COMPONENTS "KNEE, ANKLE, HEEL/TIZZA TO'PIQ, TOVON" IN ENGLISH AND UZBEK LANGUAGES

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Annotatsiya. Ushbu maqolada ingliz va o'zbek tillaridagi "knee, ankle, heel / tizza, to'piq va tovon" somatik komponentlarini o'z ichiga olgan maqollar semantik va konseptual jihatdan tahlil qilinadi. Tadqiqotda ushbu tana qismlarining milliy tafakkurdagi o'rni, ularning metaforik ma'nolari va konseptual xarakteri tahlil etiladi. Ingliz va o'zbek xalqlarining madaniy tajribasi, urf-odatlar va qadriyatlar maqollarda qanday aks etgani ko'rsatib beriladi. Shuningdek, maqollarni konseptual metafora nazariyasi asosida o'rganish orqali inson tanasiga oid somatik birliklarning ma'no yaratishdagi o'rni aniqlanadi. Tadqiqot natijasida "tizza", "to'piq" va "tovan" komponentlari yordamida yaratilgan maqollar ikki tilning dunyoqarashi, ijtimoiy qadriyatlar va axloqiy mezonlarini ifodalashda muhim konseptual vosita ekanligi asoslab beriladi.

Kalit so'zlar: somatik komponent, maqol, semantik tahlil, konseptual metafora, ingliz tili, o'zbek tili, tizza, to'piq, tovon, madaniyatlararo qiyos, konseptual tahlil.

Аннотация. В данной статье анализируются английские и узбекские пословицы, содержащие соматические компоненты «knee» (колени), «ankle» (щиколотка) и «heel»

(пятка), с семантической и концептуальной точек зрения. Исследование рассматривает роль этих частей тела в национальном познании, их метафорические значения и концептуальные особенности. Также раскрывается, как культурный опыт, традиции и ценности английского и узбекского народов отражаются в пословицах. Кроме того, с применением теории концептуальной метафоры выявляется роль соматических элементов в формировании смысла. Результаты показывают, что пословицы с компонентами «колени», «щиколотка» и «пятка» служат важными концептуальными средствами выражения мировоззрения, социальных ценностей и нравственных норм обеих языковых культур.

Ключевые слова: соматический компонент, пословица, семантический анализ, концептуальная метафора, английский язык, узбекский язык, колени, шиколотка, пятка, межкультурное сравнение, концептуальный анализ.

Abstract. This article analyzes English and Uzbek proverbs containing the somatic components “knee, ankle, and heel” from semantic and conceptual perspectives. The research examines the role of these body parts in national cognition, their metaphorical meanings, and conceptual characteristics. It also reveals how the cultural experiences, traditions, and values of English and Uzbek peoples are reflected in proverbs. Furthermore, by applying the theory of conceptual metaphor, the study identifies the role of somatic elements in meaning formation. The findings demonstrate that proverbs with the components “knee,” “ankle,” and “heel” serve as important conceptual tools in expressing the worldview, social values, and moral standards of both languages.

Keywords: somatic component, proverb, semantic analysis, conceptual metaphor, English language, Uzbek language, knee, ankle, heel, cross-cultural comparison, conceptual analysis.

Proverbs are an integral part of every nation's linguistic and cultural heritage. They reflect people's worldview, mentality, and collective experience. Among them, proverbs with somatic components – words related to human body parts – hold a special place, as they often convey deep meanings through metaphorical and symbolic expressions. The somatic units “knee”, “ankle”, and “heel” frequently appear in both English and Uzbek proverbs, representing different aspects of human life, strength, weakness, humility, and moral values. This paper aims to analyze the semantic and conceptual features of proverbs containing these components, comparing their functions and cultural interpretations in both languages.

The research is based on descriptive, comparative, and conceptual-semantic analysis. The corpus of proverbs was selected from English and Uzbek paremiological sources. The analysis applies the Conceptual Metaphor Theory (Lakoff & Johnson, 1980) to explore how body-part terms conceptualize abstract ideas such as behavior, morality, and social status. Semantic interpretation is combined with cultural contextualization to reveal the shared and divergent features between English and Uzbek proverbs [2].

The “knee/tizza” is one of the most symbolically loaded body parts in both English and Uzbek cultures (*Knee qadimgi ingliz tilidagi cneo shaklidan kelib chiqqan bo‘lib, dastlab “bukiluvchi bo‘g‘in” ma’nosini bildirgan*). It represents humility, submission, prayer, and dependence. *Bending one's knees* is a universal gesture of respect or worship, which is reflected in many linguistic and cultural expressions. In both English and Uzbek, the “knee” often symbolizes *humility, respect, and submission*. For example, the Uzbek proverb “*Tizzasini bukmagan to‘n kiyolmas*” (He who never bends his knees will never wear a robe) metaphorically teaches the value of modesty and respect. In English, the expression “*to bend the knee*” also implies respect or surrender, as in “He bent the knee before the king.” Conceptually, both languages link the *knee* with human humility and social hierarchy. Moreover, the “knee” in English also carries a moral dimension. In biblical contexts, kneeling is associated with prayer and purity, linking the physical posture to spiritual devotion. Similarly, in Uzbek, “tizza” has connotations of discipline and moral upbringing, as in “*Tizzasiga olgan bola*” (a child raised on one's knees), representing close care and moral education [1].

Conceptually, both languages map the human body (specifically the knee) onto moral and social hierarchies. Kneeling symbolizes knowing one's place in the community – whether before God,

elders, or authority. Yet, the nuance differs: English tends to spiritualize the act (linking it to religion and emotion), while Uzbek emphasizes social respect and ethical humility.

The “*ankle*” (*to'piq*) is less frequent but appears in contexts connected to balance, movement, and human behavior. For instance, Uzbek proverbs describing clumsiness or instability may metaphorically refer to weak ankles, indicating lack of firmness or self-control. In English, the *ankle* metaphorically represents weakness or vulnerability in the structure of life or character. While not many traditional proverbs directly use “ankle”, similar metaphors occur in idiomatic expressions emphasizing “*balance*”, “*falling*”, or “*standing firm*”. These ideas connect to the conceptual metaphor moral strength is balance / moral weakness is instability. In Uzbek, *to'piq* appears in expressions describing clumsiness or lack of firmness, such as “*To'piqdan yiqilmoq*” (“to fall from one’s ankle”), indicating one’s failure or moral collapse. The symbolic meaning links the ankle to support and self-control. Losing control over the ankle metaphorically means losing control over one’s moral or emotional stability. The *ankle* (*to'piq*) plays a crucial structural role in balance and movement, making it an apt metaphor for stability and self-control. Conceptually, both languages use this body part to represent equilibrium in life – being able to stand straight means being morally and emotionally strong. Consequently, in both languages, the ankle serves as a conceptual tool for representing a person’s inner strength, steadiness, and reliability. This reflects the universal metaphor – *Life is a journey*, where moral integrity is expressed through the ability to stand or walk steadily [3].

The *heel* (*tovon*), on the other hand, carries rich metaphorical meaning. *The heel (tovon) has a particularly rich symbolic history. In English, its metaphorical meanings are deeply influenced by classical mythology. The expression “Achilles’ heel” denotes a fatal weakness, even in an otherwise strong individual. This image originates from the legend of Achilles, whose only vulnerable spot was his heel. It conveys the conceptual metaphor – Human weakness is a physical flaw. Other English expressions extend this symbolism: “Under someone’s heel” means to be dominated or oppressed, representing – Power as vertical control. “To turn on one’s heel” expresses pride or abrupt decision, mapping – Pride as elevation / independence as movement.* In Uzbek, the *heel* (*tovon*) embodies a different but equally moralized concept. The expression “*Tovon to'lamoq*” (*to pay the heel*) means to face consequences or to compensate for wrongdoing, linking the heel with justice, responsibility, and retribution. Interestingly, the heel can also symbolize arrogance in Uzbek, as in “*Tovoni bilan yerga urilgan*” (*one whose heel strikes the ground*) – referring to a proud, self-important person. Hence, the *heel* represents both the source of downfall and the marker of human pride [4].

Conceptually, both languages treat the heel as the intersection of strength and vulnerability – in English, emphasizing weakness; in Uzbek, emphasizing consequence. Across both English and Uzbek linguistic systems, somatic metaphors reveal a universal cognitive pattern: the human body as a mirror of moral life. Physical experiences such as kneeling, standing, or stumbling serve as metaphorical frameworks for social and ethical interpretation.

These differences illustrate how the same body parts are conceptually mapped onto distinct moral and cultural models in each language. However, both traditions use bodily experience as a universal source domain for abstract reasoning and moral instruction [5].

The comparative analysis of English and Uzbek proverbs containing the somatic components “knee,” “ankle,” and “heel” shows that these elements play a vital role in conceptualizing moral and social concepts. Both languages employ somatic metaphors to express humility, weakness, responsibility, and human experience. Despite cultural differences, the shared human embodiment leads to similar metaphorical patterns. Therefore, somatic components serve as cognitive and linguistic bridges between body and thought, language and culture. Despite cultural differences – English being more influenced by religious and mythological symbolism, and Uzbek by social and ethical codes – both languages reveal the same fundamental insight: the human body is not only biological but also conceptual, serving as a key to understanding how people perceive morality, behavior, and social relations.

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O'ZBEK BADIY ADABIYOTIDA BALLADA JANRIDAGI YETIMLIK MOTIVLARI

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Annotatsiya. Mazkur maqolada o'zbek adabiyotida ballada janrining rivojlanish xususiyatlari va uning badiiy tahlil masalalari yoritilgan. Abdulla Sher, Halima Xudoyberdiyeva va Azim Suyun ijodidagi balladalarining badiiy qiyofasi, kompozitsion tuzilishi va g'oyaviy mazmun mosligi ilmiy tahlil etilgan.

Kalit so'zlar: ballada, struktura, tahlil, yetimlik motivi, badiiy qiyofa, bolalik, mehr, insonparvarlik.

Аннотация. В данной статье рассматриваются особенности развития жанра баллады в узбекской литературе и вопросы её художественного анализа. Проводится научный анализ художественного облика, композиционной структуры и идеологического содержания баллад в произведениях Абдуллы Шера, Халимы Худойбердиевой и Азима Суюна.

Ключевые слова: баллада, структура, анализ, мотив сиротства, художественный образ, детство, любовь, гуманизм.

Abstract. This article discusses the features of the development of the ballad genre in Uzbek literature and the issues of its artistic analysis. The artistic appearance, compositional structure and ideological content of the ballads in the works of Abdulla Sher, Halima Khudoyberdiyeva and Azim Suyun are scientifically analyzed.

Keywords: ballad, structure, analysis, orphanhood motif, artistic image, childhood, love, humanity.

Kirish. O'zbek adabiyotida badiiy turlar orasida ballada janri muhim o'rin tutadi. Ballada – o'zida ham lirik ham epik elementlarni mujassam etgan janr bo'lib, unda voqea va hissiyot uyg'unligida inson taqdiri, ruhiy kechinmalar va jamiyatdagi axloqiy munosabatlar badiiy ifodasini topadi. Abdulla Sher, Halima Xudoyberdiyeva va Azim Suyun ijodidagi balladalarda bolalik, mehr, yetimlik, insonparvarlik va vatanparvarlik tuyg'ulari asosiy g'oya sifatida namoyon bo'ladi. O'zbek adabiyotida yetimlik obrazlarini tasvirlovchi asarlar juda ko'p. Yetimlik motivlari lirik tasvirli kichik syujetli balladalarini ham chetlab o'tmagan. Ballada janri genezisiga e'tibor qaratadigan bo'lsak, Yevropa adabiyotidan kirib kelgan bo'lib, o'tgan asrning 20-yillaridan boshlab o'zbek adabiyotida namoyon bo'la boshlagan. Janrning dastlabki ko'rinishlarini H.Olimjon, Shuhrat, M.Shayxzoda kabi bir qator shoirlarning ijodida ko'ramiz. 80-yillarga kelib, bu janrda A.Oripov, U.Azim, X.Davron, A.Sher, H.Xudoyberdiyeva va A.Suyunlar samarali qalam tebratganlar.

Balladada ham boshqa janrlar kabi mavzular xilma-xilligi uchraydi. Dastlabki balladalar tarixiy va qahramonlik ruhida yozilgan bo'lsa, keyingi yillarda bu janrga ham yangi mavzular va g'oyalar kirib kela boshladi. A.Oripov o'z balladalarida pand-nasihat, iltijo, o'gitlarni tarannum etgan bo'lsa, A.Sher, X.Davronlar balladadagi tarixiylik mavzularini saqlab qolishgan. Yangi asr o'zbek balladalarida yangi mavzu, g'oya va motiv, qahramonlarni uchratishimiz mumkin. Syujetda qahramonning lirik kechinma va iztiroblari yetakchi o'ringa chiqadi. Aynan shu yetakchi unsurlar bugungi kun balladalarini o'tgan asr balladalaridan farqlab turadi. Mazkur shoir va shoira balladalarining umumiy hislati yetim bola qahramonining keltirilishidadir. O'zbek adabiyotida yetimlik motivlari muhim ijtimoiy va ma'naviy masalalardan biri sifatida asrlar davomida yozuvchi hamda shoirlar ijodida o'z aksini topgan. Yetimlik mavzusi inson taqdiriga, uning jamiyatda tutgan o'rniga, mehr-oqibat, insof va adolat kabi umuminsoniy qadriyatlarga bog'liq holda tasvirlanadi. Xalq og'zaki ijodi namunasi bo'lgan xalq dostonlari va ertaklarda yetim bola obrazi, odatda, sabr-toqat, jasorat va mehnatsevarlik ramzi sifatida namoyon bo'ladi. Masalan, "Alpomish" dostonidagi Bo'ychechak obrazi, "Yetim bola" ertagidagi qahramonlar orqali xalq yetimlarga nisbatan mehr va insof bilan munosabatda bo'lish g'oyasini ilgari suradi [1].

Mumtoz adabiyotda ham yetimlik mavzusi insoniy fojealar orqali yoritiladi. Masalan, Alisher Navoiy asarlarida mehr va tarbiyasiz qolgan bolalar taqdiri orqali inson ruhiyatining yeng illatli qirralari ochib beriladi. XX asr o'zbek adabiyotida esa bu motiv yangi ijtimoiy mazmun kasb etib, yetimlik jamiyatdagi adolatsizlik, urush va qashshoqlik oqibati sifatida ko'rsatiladi. Abdulla Qodiriy, G'afur G'ulom, Said Ahmad, Abdulla Oripov kabi ijodkorlar asarlarida bu mavzu insonparvarlik va axloqiy mas'uliyat nuqtayi nazaridan tahlil qilinadi. Zamonaviy o'zbek adabiyotida ham yetimlik motivi inson qadri va jamiyatdagi mehr-shafqat tuyg'ulari bilan uzviy bog'liq holda talqin etiladi. Yetim bola obrazi orqali yozuvchilar jamiyatdagi ijtimoiy muammolarga, ayniqsa, oilaviy muhit va tarbiya masalalariga e'tibor qaratadilar. O'zbek adabiyotida yetimlik motivi nafaqat yakka shaxs fojeasi, balki umuminsoniy mehr, adolat va mas'uliyat mavzularini qamrab olgan muhim badiiy yo'nalish sifatida e'tirof etiladi [2].

Mustaqillik davri O'zbek balladalarida yetimlik, tush, pand-nasihat kabi bir qator motivlarni uchratamiz. Kuchli dramatism va inson ong orti konfliktlari lirik kechinmalar bilan ifodalanadi. Ba'zi balladalar o'zbek xalq og'zaki ijodi janrlarining andozalariga mos keladi. Masalan, Abdulla Sherning "Bolajon haqida ballada" siga e'tibor qaratadigan bo'lsak, balladaning boshlanish qismida xalq qo'shig'idan epigrafi sifatida foydalanilgan.

Top qayrag'och tagida

Top o'ynashgan yetimlar.

Ota-onam kelar deb,

Yo'l poylagan yetimlar (Xalq qo'shig'i).

Yuqoridagi to'rtlik Yetimlar haqidagi O'zbek xalq qo'shig'idan parcha bo'lib, balladaning boshlang'ich qismini tashkil etadi. Bu shaklni esa, A. Sherning janrga olib kirgan yangiligi sifatida baholash mumkin. Asar epigrafidan butun mazmun anglashiladi. Balladaning bosh g'oyasi yetimlikdir.

Izdan chiqib ketgan oq poyezd kabi,

Yulduz oqqanida – yig'lar bolajon.

Ba'zan hissiz ko'zlar qotgan bez kabi

Sovuq boqqanida – yig'lar bolajon.

Mazkur misrada yetim bolaning obrazi gavdalantirilgan. Fasllar ketma-ketligidan va peyzajning tasviridan bolaning bir umr yetim bo'lganini anglaymiz. U hayotning har bir lahzasida, jazirama yozda ham, qahraton qishda ham yolg'iz va o'ksikdir. Bundan tashqari, misralarda o'xshatish san'atini ham ko'rishimiz mumkin: "Izdan chiqib ketgan oq poyezd kabi" jumlasini bilan yulduzlarning tartibsiz joylashganini tasvirlagan. Ota-onasiz ulg'aygan bolaning hayoti ham yulduzlar karvonidek tartibsizdir. Fasllarning tartibi, bolaning bir umr yolg'izlikda yashaganidan dalolat beradi.

Ammo goh tushida: arafa kuni

Buvisi bo'g'irsoq pishirib berar;

Bayramda sayrga yasatar uni,

Rang-barang pufaklar ishirib berar;

Gohida adasi mehrga to'lib:

"Hayvonot bog'iga ketdik, – der, – Polvon"!

Hammadan chiroyli oyisi kulib,

Uzoq vaqt qo'l silkib turdi shodon! [3].

Balladaning bosh g'oyasi yitimlikdir. Yetim va qalbi o'ksik bolajon faqatgina o'z tushida ota-onasini ko'radi. Shu tushgina uni ovutadi. Bu balladaning har bir bandi olti misradan iborat. Balladada umrning bir lavhasi syujet sifatida olingan. Tili sodda va ravon, dramatism va o'zaro konfliktlar mavjud emas. Abdulla Sherning ko'plab turli shakl va mazmunga ega bo'lgan balladalari bor. Masalan, masnaviy shaklida yozilgan ballada. Ballada janri, odatda, 4, 6, 8 banddan iborat bo'ladi. Shoir Abdulla Sherning balladasi esa masnaviy tarzida yozilganligi ham jarning yangicha bir ko'rinishi desak mubolag'a bo'lmaydi. Abdulla Sher ijodida "Sharq haqida ballada", "Navoiy haqida ballada" kabi turli mavzularda bitilgan balladalar bor. Masalan "Sharq haqida ballada"si o'z

sevgilisiga yetolmay bevaqt qurbon bo'lgan oshiq haqida bo'lib, ko'proq qo'shiqni yodga soladi. Tug'yonli hissiyot, metafora va epitetlar balladani falsafiy chuqurlikka ega qiladi.

O'zbek she'riyatiga ayol dardi va alamlarini tarannum etib kirib kelgan shoira Halima Xudoyberdiyeva ham ballada janrini chetlab o'tmagan. Shoiraning "Kutish" balladasi masnaviy shaklda yozilgan noana'naviy balladadir. Odatda, ballada to'rtlik yoki sakkizlik shaklida bo'lib, faqat birgina voqeani tasvirlaydi. Bu ballada esa masnaviy shaklda yozilgan va bir insonning butun umrini o'z ichiga olgan.

Bilmam to'g'rimidi va yoki xato,
O'g'ilhasin uch kun kutdirdi ota.
Uch kun unga umid bog'ladi yetim,
Uch kun kir yengiga yig'ladi yetim [4].

Dastlabki misralarda o'z otasini intizorlik bilan kutayotgan yetim bola obrazi gavdalandirilgan. Suu to'rt misradan yetimlik dardining naqadar og'ir ekanligini anglash mumkin. Uch kundan so'ng o'ksik bolaning ko'ngli otasizlikka ko'nadi. Bu "Uch kun" azaning ham, to'yning ham, shodligu g'amnig ham vaqtinchaligidan dalolat beradi. Mazkur baladada qilgan xatolarning jazosini umrining so'ngida olgan ota tasvirlangan. Bir vaqtlar o'g'lini zor qaqshatib tashlab ketgan ota, endi umrining oxirigacha uning yo'llariga intizorlikda vafot etdi. Ballada syujeti oddiy voqega asoslangan, tili sodda va ravon, badiiy tasvir vositalardan foydalanilmagan, peyzaj tasviri ham yo'q. Misralarda betakror radiflar qo'llanilgan. O'zbek tilshunosligida kam iste'moldagi so'zlardan foydalanilgan.

Halima Xudoyberdieva ijodida "kutish" motivi ayol va ona timsollari bilan chambarchas bog'liq. "Kutish ballada"sida yetim bola va uning otasi orqali umid, sog'inch va mehrsizlik mavzulari yuksak lirizm bilan tasvirlanadi. Asarda vaqt va sabr kategoriyalari markaziy o'rin egallaydi. Tuzilish jihatdan asar ikki qismli dramatik qarama-qarshilikka asoslangan. Balladaning birinchi qismini yetim bolaning tasvirlari egallagan bo'lsa, ikkinchi qismida yolg'iz ota obrazi gavdalandirilgan. O'zbek adabiyotida o'zining betakror ijodi bilan tanilgan shoir A.Suyun ham ballada janrida qalam tebratgan. Uning shunchaki "Ballada"sida ham bir kichik voqea hikoya qilinadi. Asar bola tilidan hikoya qilinadi. Voqea bir kechada yuz beradi. Asardagi asosiy dramatik o'zak – yetim bolaning kechinmalari, uning qo'rquvi, ishonchi va fojiali holati orqali ifoda etilgan.

Tunning qora sukunatin,
Bunday bevaqt buzgan kim?
Eshik qolib darichadan
Kirib ketdi allakim.

Asar syujetidagi voqealar tizimi kechasi bo'lib o'tadi. Tunda eshikdan emas, balki darichadan kirib kelgan "allakim" vaziyatga sirli va shubhali tus beradi. Bu paytda tom ustida yotgan bola bu holatni ko'rib, qo'rqib, lekin harakat qilishga ojiz holda vaziyatni kuzatadi. Shu jihatda shoir bolaning ichki qo'rquvini va uning yetimligi sababli himoyasizligini kuchli tasvirlaydi. Bola onasini sog'inib eslaydi: "Eh, onasi bo'lsa edi..." Shuningdek, u akasi haqida o'ylaydi – u frontda, jangda. YA'ni bola buyuk ijtimoiy voqelik – urush fonida yetimlikning og'rig'ini his etayotgan kichik inson timsoli sifatida namoyon bo'ladi. Asarda yetimlik – faqat ota-onasizlik emas, balki mehrsizlik va bevafoqlikning fojeasi sifatida berilgan. Bolaning ishongan yagona odam – yangasi (ya'ni akasining xotini). Shu ishonch – bola uchun ona mehrining so'nggi parchasi edi. Biroq u ham bevafoqlik qilgani ma'lum bo'ladi. Bu satrlarda bolaning ijtimoiy va ma'naviy qashshoqligini, ya'ni hamma narsadan ayrilgan inson sifatidagi holati tasvirlangan.

Yuboribdi kecha bir xat,
Yangasining nomiga:
"...Sen ukamni tashlamagin,
G'irt yetimlik domiga.
O', sog'indim, kutgil meni
Tog'lar kabi sabot-la.
G'alabaga yaqin qoldi,
Men qaytaman, albatga!" [5]

Asarning kulminatsiyasi – bola “darichadan kirgan odam”ni ko‘rib, unga qarshi chiqishi. Bu harakat – bolaning ichki qayg‘usi va adolat hissi portlashi. U qo‘rquvni yengib, mardona chiqish qiladi, bu orqali shoir yetim bola ham botir bo‘la oladi degan g‘oyani ilgari suradi. “Mard yigitni janglar emas, bevafo yor o‘ldirar!” Bu yerda “mard yigit” – aka, “bevafo yor” – yanga, “bolaning harakati” – haqiqatni ochgan fojea sifatida talqin qilinadi. She‘rning badiiy xususiyatlari: Obrazlilik: “darichadan kirgan kim?”, “qora tunning iflos siri” kabi ifoda vositalari orqali asarga sirlik va dramatism beriladi; Qarshilik motivi: qo‘rquv va jasorat, ishonch va xiyonat o‘rtasidagi qarama-qarshilik asosiy mazmunni shakllantiradi; Ritm va musiqa: ballada janriga xos ravishda voqea dramatik va tezkor satrlarda aks etgan. Azim Suyunning “Ballada” asarida yetim bola motivi nafaqat shaxsiy taqdirning, balki butun bir avlodning ruhiy holatini aks ettiradi. Yetim bola orqali shoir insonning ichki kuchini, vijdon ovozini va hayotdagi bevafoqlikka qarshi kurashni madh etadi.

Xulosa qilib aytganda, ushbu uch shoir ijodidagi balladalarda inson ruhi, mehr va iztirob mavzulari asosiy g‘oya sifatida yoritiladi. Har birida bolalik va kutuv, yetimlik va umidsizlik holatlari inson ruhiyati orqali berilgan. Biroq Abdulla Sherda hissiylik va xalqona ifoda, Halima Xudoyberdiyevada falsafiy lirizm, Azim Suyunda dramatik ta’sir kuchli.

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ZAMONAVIY TILSHUNOSLIKDA MODAL TUSHUNCHASI VA UNING TASNIFI

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Annotatsiya. Zamonaviy tilshunoslikda modalitet sintaktik va semantik hodisa sifatida keng tadqiq qilinadigan asosiy kategoriyalardan biridir. U gap mazmunini aniqlashda, ifodalanayotgan fikrning nutqiy talqinini belgilashda muhim vosita hisoblanadi. Zamonaviy ingliz tilida modalitet masalasi til tuzilishi, nutq jarayonida ifodalanadigan turli modal munosabatlarning aniq va to‘liq ko‘rinishini ta’minlash nuqtayi nazaridan beqiyos ahamiyatga ega.

Kalit so‘zlar: modallik, ingliz tili, modal fe‘llar, lingvistik tahlil, semantika, grammatika, sintaksis, kommunikativ xususiyatlar, pragmatika, nutq.

Аннотация. В современной лингвистике модальность является одной из основных категорий, которая широко исследуется как синтаксическое и семантическое явление. Она играет важную роль в уточнении значения предложения и определении речевой интерпретации выражаемой мысли. В современном английском языке проблема модальности имеет исключительное значение с точки зрения структуры языка и обеспечения чёткого и полного выражения различных модальных отношений в процессе коммуникации.

Ключевые слова: модальность, английский язык, модальные глаголы, лингвистический анализ, семантика, грамматика, синтаксис, коммуникативные особенности, прагматика, речь.

Abstract. In modern linguistics, modality is one of the main categories widely studied as a syntactic and semantic phenomenon. It serves as an important tool in clarifying the meaning of a sentence and determining the speech interpretation of the expressed thought. In contemporary English, the issue of modality is of paramount importance in terms of language structure and ensuring a clear and complete representation of various modal relationships in the communication process.

Keywords: modality, English language, modal verbs, linguistic analysis, semantics, grammar, syntax, communicative features, pragmatics, speech.

Modallik, avvalo, so'zlovchining voqelikka, ehtimollikka, istakka, majburiyatga, ruxsatga yoki zaruriyatga bo'lgan munosabatini ifodalovchi lingvistik vosita sifatida namoyon bo'ladi. Ingliz tilida bu hodisa asosan modal fe'llar orqali amalga oshiriladi va mazkur fe'llar tilda mavjud umumiy leksik-grammatik tizim asosida shakllangan. Modallik nafaqat turli nutq vaziyatlariga javob beradi, balki ma'no nozikliklarini, masalan, ma'lumotning noaniqligi, shubha yoki ishonch darajasini ham ochib beradi. Shu bois, zamonaviy tilshunoslikda modalitet faqat grammatik hodisa sifatida emas, balki murakkab kommunikativ va kognitiv jarayon sifatida ham tadqiq etiladi.

Zamonaviy ingliz tilida modallik, avvalo, grammatik va leksik modal turlariga ajratiladi. Grammatik modallik doirasiga modal fe'llar va modal yordamchi birliklar kiradi. Leksik modallik esa modal so'zlar, iboralar va turli darajadagi konstruksiyalar orqali ifodalanib, matnga ma'lum emotsional yoki baholovchi konnotatsiyalar olib kiradi. Ingliz tilida modallik har doim shakl va mazmunning birligi sifatida qaraladi: modal vositalar yordamida ma'lum sintaktik struktura yaratiladi va shu struktura orqali semantik yuk aynan modallik orqali namoyon bo'ladi. Modallik nutqning vaziyati, kommunikativ maqsad va so'zlovchining subyektiv munosabati bilan bevosita bog'liqdir. Aynan shu bog'liqlik zamonaviy lingvistik nazariyada tahlil qilinadigan asosiy obyektlardan biri hisoblanadi va modalitetning hozirgi tilshunoslikdagi o'rnini belgilab beradi [1].

Ingliz tilidagi modal tizimning murakkabligi uning ko'p qirraliligi va daraja jihatidan xilma-xilligida namoyon bo'ladi. Bu borada modalitetning ikki asosiy darajasi – epistemik va deontik modalitet – yetakchi o'rin tutadi. Epistemik modalitet ma'lumot manbai va uning ishonchliligiga taalluqli bo'lsa, deontik modalitet so'zlovchining ijtimoiy munosabati, qonun-qoidalarga amal qilish yoki burchni ifodalash bilan bog'liqdir.

Epistemik modalitet turli darajadagi ishonch, taxmin, ehtimol va shubha kabi semantik komponentlarga ega bo'lib, asosan ma'lumotning haqqoniyligi yoki uni qabul qiluvchiga nisbatan munosabat orqali ifodalanadi. Zamonaviy ingliz tilida epistemik modalitet odatda “must”, “might”, “could”, “may” kabi modal fe'llar va boshqa yordamchi birliklar orqali ifodalanadi. Ushbu vositalar so'zlovchiga ma'lumotning aniqlik darajasi, taxmin darajasi, shubha yoki ehtimollikni aniq ko'rsatish imkonini beradi [2].

Deontik modalitet esa talab, majburiyat, ruxsat yoki taqiq kabi huquqiy va normativ mazmundagi munosabatlarni ifodalaydi. Ingliz tilida deontik modalitet “must”, “should”, “ought to”, “have to” kabi modal yordamchilar orqali nutqda aniq va ravshan ifodalanadi. Ushbu vositalar yordamida so'zlovchi o'z ehtiyoji, niyati yoki jamiyat tomonidan belgilangan me'yorlarga muvofiq kommunikativ harakatni tartibga soladi.

Ingliz tilidagi modalitetning o'ziga xos jihati shundaki, bu kategoriya nafaqat sodda kommunikativ vaziyatlarni, balki oraliq va noaniq holatlarni ham aniq ifodalashga xizmat qiladi. Modalitet orqali gapdagi ishonch darajasi, ma'lumotning shaxsiy yoki obyektiv manbadan kelgani, shuningdek, so'zlovchining ijtimoiy yoki shaxsiy pozitsiyasi aniqlik bilan namoyon bo'ladi. Ushbu tadqiqotda zamonaviy ingliz tilidagi modallik kategoriyasining lingvistik xususiyatlarini aniqlash maqsadida bir nechta ilmiy metodlardan foydalanildi. Avvalo, deskriptiv metod orqali modalitetning nazariy asoslari, tasnifi va turli tillardagi ifodalanish shakllari ilmiy adabiyotlar asosida tahlil qilindi. Shuningdek, taqqoslama-lingvistik metod yordamida ingliz tilidagi modal vositalarning boshqa tillardagi (rus, fransuz va o'zbek) modallik tizimi bilan qiyosiy tahlili amalga oshirildi [3].

Bundan tashqari, modal fe'llarning semantik va pragmatik xususiyatlarini aniqlash uchun semantik tahlil va pragmatik tahlil usullaridan foydalanildi. Ingliz tilida epistemik va deontik modalitetni ifodalovchi birliklarning nutqiy vaziyatlarda qanday ma'no yuklayotgani kontekstual tahlil orqali o'rganildi. Tadqiqotning nazariy asosini V.G.Gak [4], J.Yoqubov [2], Z.Abduazizova [1], Abdukodirova va boshqa lingvistlarning ilmiy qarashlari tashkil etadi.

Modalitetni o'rganishda zamonaviy funksional lingvistik tahlil alohida ahamiyatga ega, chunki u tildagi kommunikativ va kognitiv xususiyatlarni, ma'lumot uzatish jarayonida yuzaga keladigan noaniqlik va ishonchlilik darajalarini tahlil qiladi. Zamonaviy ingliz tilida modalitet grammatika hodisasi sifatida emas, balki pragmatik, stilistik, sotsiolingvistik va psixolingvistik nuqtayi nazardan ham muhim o'rin tutadi. Nutq jarayonida so'zlovchi har bir nutq aktida modal vositalar orqali ma'lumot oqimini boshqaradi, gapning mohiyati, nutq maqsadi, niyat va istaklarini ifodalaydi.

Modalitet vositalari orqali ma'lumot darajasi, unga bo'lgan ishonch, shubha yoki gumon, majburiyat yoki ruxsat kabi ma'nolar aniq va lo'nda shaklda ifodalanadi. Lingvistikada modalitetning turi, uning turli sintaktik ko'rinishlari va semantik nozikliklari nutqning ahamiyatini oshishiga olib keladi. Modallik kategoriyasini mohiyati haqida Aristotel shunday deydi: "Bu eng oliy mantiqiy tushunchalar bo'lib, obyektiv borliqning asosiy, muhim xususiyatlari kategoriyalarda aks etadi va ular asosida boshqa tushunchalar hosil bo'ladi. Ular moddiy dunyo (obyektiv borliq) bilan bog'langanligi uchun kategoriyalar tabiat narsalari orasidagi bog'lanish va ularning munosabatini ifodalab gaplarning asl mohiyatini anglatadi" [5].

Gapda ifodalangan fikrning voqelikka munosabatini ko'rsatuvchi modallik kategoriyasi har bir gapning muhim kso'zlovchining ifodalayotgan gap mazmuniga bo'lgan munosabati tushuniladi. Ushbu obyektiv voqelikni so'zlovchi baholash tarzida qabul qiladi va uni o'z ongida aks ettirib, voqelikka bo'lgan munosabatini har xil semantik kategoriyalar yordamida bayon qiladigan onstruktiv belgilaridan biri hisoblanadi. Keyingi yillarda modallik kategoriyasining funksional aspektida til va nutqqa e'tibor kuchaydi. Buni V.G.Gakning modallik kategoriyasining adabiy va og'zaki nutq normalarida qo'llanilishi [5], H.Orziqulovning modallik kategoriyasini ifodalovchi ilsoniy birliklarni texnik vositalar bilan bog'lab injenerlik lingvistikasida o'rganishning muhimligini tavsiya qilishi hamda ushbu semantik kategoriyaning gapning aktual bo'linishidagi tema va rema munosabatlaridagi roli haqidagi A.M.Bushuyning qimmatli ilmiy-nazariy qarashlari fikrimizning yaqqol dalilidir. Shunday qilib, yuqoridagi nazariy qarashlardan kelib shunday xulosaga kelishimiz mumkin: Modallik tilshunoslikda fe'llarning infinitiv shakli bilan bir qatorda, mustaqil ma'noga ham ega bo'lishi, fransuz, rus va o'zbek tillarida modallik kategoriyasi turli vositalar orqali (masalan, fransuz tilida modal fe'llar va modallik ma'nosini anglatuvchi modal so'zlar yordamida, rus tilida esa ba'zibir modal fe'llar va modal so'zlar, modal yuklamalar yordamida, o'zbek tilida esa modal ma'nolar bir qancha yo'llar bilan ya'ni – ot, fe'l va ravishlarning ayrim shakllari, shuningdek, yuklama va modal so'zlar bilan) ifodalanadi [6].

Ayrim bog'lovchi va bog'lovchilashgan so'zlar ham gapning ba'zi turlariga modallik tusini beradi. Fe'lning mayl shakllari ifodalaydigan maslahat, so'rash, istak, ogohlantirish, buyruq, qistash, ta'qiqlash, shart kabi ma'nolar modal ma'nolardir. Ayrim ot va ravish shakllari orqali xohish, zaruriyat, imkoniyat, mumkinlik kabi ma'nolar, yuklamalar orqali esa gumon, taxmin, faraz kabi modal ma'nolar ifodalanadi. Tadqiqot natijalari shuni ko'rsatdiki, zamonaviy ingliz tilida modalitet ko'p qatlamli va murakkab lingvistik kategoriya bo'lib, u nutqning semantik, pragmatik va grammatik tuzilishida muhim o'rin tutadi. Tahlil davomida ingliz tilidagi modal vositalar ikki asosiy turga – epistemik va deontik modalitetga ajralishi aniqlandi. Epistemik modalitet ma'lumotning ishonchlilik darajasi, noaniqlik, ehtimol va taxmin kabi semantik komponentlarni o'z ichiga olishi, deontik modalitet esa majburiyat, ruxsat, talab va taqiqlash kabi ijtimoiy-normativ munosabatlarni ifodalashi aniqlandi. Natijalarga ko'ra, ingliz tilida "must", "may", "might", "could", "should", "ought to" kabi modal fe'llar ikkala modalitetni ham ifodalay oladi, biroq ularning semantik yuklamasi gapning konteksti bilan bevosita bog'liq. Shuningdek, o'rganilgan materiallar asosida ingliz tilidagi modallik faqat grammatik vositalar bilan emas, balki leksik birliklar, modal so'zlar, modal iboralar va sintaktik konstruktsiyalar orqali ham ifodalanishi tasdiqlandi. Tadqiqot shuni ko'rsatdiki, modallik kategoriyasi nafaqat gapning ma'nosini aniqlashda, balki so'zlovchining nutqiy niyati, subyektiv bahosi, shubha yoki ishonch darajasini aniq yetkazishda ham muhim rol o'ynaydi [7].

Xulosa sifatida shuni aytish mumkinki, zamonaviy ingliz tilida modalitet murakkab va ko'p qirrali lingvistik kategoriya bo'lib, til tizimi hamda kommunikativ-pragmatik nuqtayi nazardan alohida ahamiyatga ega. U nutq egalarining o'zaro muloqotini mustahkamlashda, ma'lumotga bo'lgan ishonch va ehtiyotkorlik darajasini ifodalashda, shuningdek, shaxsiy va ijtimoiy pozitsiyani ta'minlashda asosiy vosita sifatida xizmat qiladi. Ingliz tilshunosligidagi zamonaviy tahlil ushbu kategoriyaning grammatik, semantik va pragmatik jihatlarini chuqur yoritish uchun asos bo'lib, tilning zamonaviy rivojlanishida modalitet vositalarining rolini yanada oshiradi. Modalitet kategoriyasining lingvistik jarayondagi ahamiyati, uning turli sohalar va kontekstlarda samarali

qo'llanilishi, gap mazmuniga ta'siri va ma'lumot uzatish algoritmilaridagi roli zamonaviy lingvistik tadqiqotlar uchun doimo dolzarb mavzu bo'lib qoladi.

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RAQAMLI MADANIYAT TERMINLARI: INGLIZ VA O'ZBEK TILLARI O'RTASIDAGI LEKSIK-SEMANTIK O'XSHASHLIK VA FARQLAR

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Annotatsiya. Ushbu maqolada ingliz va o'zbek tillarida qo'llaniladigan raqamli madaniyatga oid terminlarning leksik-semantik xususiyatlari hamda ularning lingvokulturologik talqinlari tahlil qilinadi. Kompyuter va axborot texnologiyalari sohasidagi terminlar jadal rivojlanayotgan global jarayonlar natijasida shakllanib, turli milliy tillarga kirib kelmoqda. Tadqiqot davomida inglizcha terminlarning o'zbek tiliga moslashuvi, semantik torayish va kengayish jarayonlari, kalkalash, to'g'ridan-to'g'ri o'zlashtirish va semantik moslashtirish metodlari yoritiladi. Shuningdek, ingliz va o'zbek tillarida mavjud bo'lgan kompyuter terminlarining madaniy asoslari, milliy tafakkurga ko'ra farqli ma'nodoshlik va qo'llanish xususiyatlari qiyosiy tahlil qilinadi.

Kalit so'zlar: raqamli madaniyat, kompyuter terminologiyasi, leksik-semantika, lingvokulturologiya, ingliz tili, o'zbek tili, terminlarning o'zlashuvi.

Аннотация. В данной статье анализируются лексико-семантические особенности терминов цифровой культуры, используемых в английском и узбекском языках, а также их лингвокультурная интерпретация. Термины в сфере компьютерных и информационных технологий формируются под воздействием стремительно развивающихся глобальных процессов и проникают в различные национальные языки. В ходе исследования рассматриваются адаптация английских терминов в узбекский язык, процессы семантического сужения и расширения, калькирование, прямое заимствование и семантическая модификация. Также проводится сопоставительный анализ культурных основ компьютерной терминологии в английском и узбекском языках, различий в значении и употреблении, обусловленных национальным менталитетом.

Ключевые слова: цифровая культура, компьютерная терминология, лексико-семантика, лингвокультурология, английский язык, узбекский язык, заимствование терминов.

Abstract. This article analyzes the lexical-semantic features of digital culture-related terms used in English and Uzbek, as well as their linguocultural interpretations. Computer and information technology terminology is rapidly developing under the influence of global processes and is being adopted into various national languages. The study examines the adaptation of English terms into Uzbek, including processes of semantic narrowing and broadening, calquing, direct borrowing, and semantic modification. In addition, the cultural foundations of computer terminology in English and Uzbek, as well as differences in meaning and usage shaped by national mentality, are comparatively analyzed.

Keywords: digital culture, computer terminology, lexical semantics, linguoculturology, English language, Uzbek language, term borrowing.

Raqamli texnologiyalar globallashuv jarayonining asosiy harakatlantiruvchi kuchlaridan biri sifatida inson hayotining barcha jabhalariga chuqur kirib bormoqda. Natijada yangi tushunchalar, terminlar va kompyuterga oid lingvistik birliklar tezkor ravishda shakllanib, turli tillarga o'ta boshladi. Bugungi kunda ingliz tili raqamli madaniyatning asosiy tili sifatida maydonga chiqqan bo'lib, texnologik terminlarning aksariyati aynan ingliz tilida yaratilmoqda. O'zbek tiliga kirib kelayotgan ushbu terminlar esa ma'lum darajada semantik va madaniy moslashuvni talab qiladi.

Kompyuter terminlarining ingliz va o'zbek tillaridagi qiyosiy tahlili nafaqat lingvistik, balki madaniy tafakkur farqlarini ham ochib beradi. Masalan, ingliz tilidagi "cloud", "mouse", "desktop", "folder" kabi terminlarda metaforik tafakkur kuchli bo'lsa, o'zbek tilida ularning aksariyati kalkalangan yoki aynan transliteratsiya qilingan: "bulut", "sichqoncha", "ish stoli", "jild" va boshqalar.

Shu bois mazkur maqola ingliz va o'zbek tillari terminologiyasidagi o'xshashlik va farqlarni leksik-semantik hamda lingvokulturologik nuqtayi nazardan yoritishni maqsad qiladi.

1. Ingliz tilidagi raqamli madaniyat terminlarining leksik-semantik xususiyatlari

Ingliz tilida kompyuter terminlari ko'pincha metafora, metonimiya, qisqartmalar va semantik kengayish orqali shakllanadi:

- **Metaforik terminlar:** *mouse, cloud, virus, window, firewall*

Ularda atama texnik tushuncha bo'lsa-da, ma'no tabiatdan olingan obrazlar bilan bog'langan.

- **Qisqartma asosidagi terminlar:** *CPU, RAM, USB, HTML, AI, V*

Ingliz tilining qulay fonetik tizimi qisqartmalarining keng qo'llanishiga imkon beradi.

- **Ko'pma'nolilik (polysemy):** *bug* (hasharot / kompyuter xatosi), *crash* (yiqilish / tizimning to'xtashi).

Bunday semantik jarayonlar ingliz tilida innovatsion tafakkur va tilning dinamik rivojlanishini aks ettiradi.

2. O'zbek tilida kompyuter terminlarining shakllanishi

O'zbek tiliga texnologik terminlar uch yo'l bilan kirib keladi:

a) To'g'ridan-to'g'ri o'zlashtirish

"kompyuter", "monitor", "protssessor", "server", "internet". Ko'pincha talaffuzi o'zgarmagan holda qabul qilinadi.

b) So'zma so'z tarjima qilish

Inglizcha struktura asosida o'zbekcha mazmuniy tarjima:

"cloud" → "bulut",

"desktop" → "ish stoli",

"firewall" → "o't devori".

c) Semantik moslashtirish

"sichqoncha", "jild", "savatcha" kabi o'zbekcha so'zlar yangi texnologik ma'noga ega bo'ladi.

3. Ingliz va o'zbek raqamli terminlarining lingvokulturologik o'xshashlik va farqlari

Raqamli madaniyat terminlari har ikki tilda ham global texnologik jarayonlarning ta'siri ostida shakllanayotgan bo'lsa-da, ularning semantik talqini, qo'llanish usullari va madaniy mazmuni ingliz va o'zbek tillarida turlicha namoyon bo'ladi. Bu farqlar har ikki jamiyatning **mentaliteti, dunyoqarashi, metaforik tafakkuri hamda tilning tarixiy rivoji** bilan bevosita bog'liqdir.

Ingliz tilidan o'zbek tiliga kirib kelgan ko'plab terminlar **xalqaro xususiyatga ega** bo'lgani sababli ikki tilda deyarli o'zgarmagan holda qo'llanadi:

- *internet* — *internet*
- *server* — *server*
- *portal* — *portal*
- *processor* — *protssessor*

Bu o'xshashlik global ilmiy-texnik jarayonlarning universalligidan dalolat beradi.

Ba'zi terminlar ingliz va o'zbek tillarida bir xil metaforaga asoslanadi:

- *mouse* — *sichqoncha*
- *cloud* — *bulut*
- *virus* — *virus*

Bu metaforalar inson ongiga yaqin bo'lgan tabiiy obrazlarga tayanadi, shu sabab ular turli tillarga oson moslashadi

Ikkala til ham texnologiyalarni **abstrakt va virtual hodisa sifatida** qabul qiladi:

- *virtual reality* → *virtual reallik*
- *digital world* → *raqamli dunyo*

Bu umumiylik global raqamli madaniyatning shakllanishi bilan bog'liq.

Ingliz tilida raqamli terminologiya **kuchli metaforik modellar** asosida shakllanadi:

- *firewall* (yong'inga qarshi devor)
- *cookie* (brauzer fayli, aslida "pechenye" degani)
- *bug* (hasharot → dasturiy xato)
- *cloud* (bulut → onlayn saqlash)

O'zbek tilida esa metafora **ko'proq tarjima orqali** qabul qilinadi:

- *firewall* → *o't devori*
- *cookie* → *kuki fayl* (metafora emas, fonetik moslashuv)
- *bug* → *xato* (metafora yo'q, semantik almashtirish)

Bu farq ingliz tilidagi **obrazli tafakkurning** kuchliligini ko'rsatadi.

O'zbek tilida ba'zi terminlarga **milliy madaniy tasavvurlar asosida nom beriladi**:

- *recycle bin* → *savatcha* (uy-ro'zg'or predmetiga asoslangan)
- *mouse* → *sichqoncha* (maishiy hayotdan olingan)
- *folder* → *jild* (o'zbek tilidagi mavjud ma'muriy va kundalik termin)

Ingliz tilida esa nomlash ko'proq **texnik funksiyaga asoslanadi**.

Ingliz va o'zbek tillari fonetik tizimi farq qilgani uchun terminlarning moslashuvi ham har xil bo'ladi:

- *printer* → *printr / printer*
- *scanner* → *skaner*
- *driver* → *drayver*

O'zbek tilida talaffuz me'yoriga moslashtirish ko'proq uchraydi. Ingliz tilida esa qisqartma va ixcham shakllar ustun:

- *CPU, RAM, SSD, AI*

O'zbekchada ular kengroq:

- *markaziy protsessor bloki (CPU)*
- *sun'iy intellekt (AI)*

Til birligi boshqa tilga o'tganda ma'nosi o'zgaradi: Ingliz tili → ko'p ma'noli

- *crash* — yiqilish, to'qnashish, tizimning to'xtashi
- *virus* — kasallik virusi, kompyuter virusi
- *cloud* — bulut, onlayn saqlash muhiti

O'zbek tili → ma'no ko'proq torayadi

- *virus* → ko'pincha faqat kompyuter xatosi yoki tarmoq zararkuni
- *crash* → nosozlik
- *cloud* → bulutli saqlash

Bu farq ingliz tilidagi **ko'pma'nolilikka moyillik**, o'zbek tilidagi **mazmunni aniq ajratishga harakatni** aks ettiradi.

Madaniy tafakkur farqi ba'zi terminlarning qo'llanishida yaqqol ko'rinadi:

- Ingliz tilida texnologik jarayonlar **shaxs sifatida tasvirlanadi**:

The system doesn't want to run (Tizim ishlashni xohlamayapti)

- O'zbek tilida esa ko'proq **ob'ektiv, texnik tasvir** beriladi:

Tizim ishlamayapti / nosozlik yuz berdi

Bu ingliz madaniyatidagi **jonlantirish (personification)** hodisasining kuchliligini ko'rsatadi.

Raqamli madaniyatning jadal rivojlanishi ingliz tilidagi kompyuter terminlarining global miqyosda keng tarqalishiga sabab bo'lmoqda. O'zbek tili esa ushbu terminlarni qabul qilish jarayonida semantik moslashuv, kalkalash va transliteratsiya kabi mexanizmlardan foydalanadi. Qiyosiy tahlil shuni ko'rsatadiki, ingliz tilida metaforik modellar ustun bo'lsa, o'zbek tilida an'anaviy

semantik moslashuv kuchliroq. Terminlarning madaniy talqini esa ikki tilning lingvokulturologik tafakkuridagi farqlarni aks ettiradi. Ushbu tadqiqot kelgusida ingliz va o'zbek kompyuter terminologiyasi bo'yicha qo'shimcha semantik xaritalar, korpus lingvistikasi tahlillari va tarjimashunoslik tadqiqotlari uchun asos bo'lib xizmat qilishi mumkin

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LINGUOCOGNITIVE ANALYSIS OF KINSHIP TERMS IN WAR AND PEACE BY LEO TOLSTOY

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Annotatsiya. Mazkur maqolada Lev Tolstoyning “Urush va tinchlik” romanida qo'llanilgan qarindoshlik terminlarining lingvokognitiv tahlili amalga oshiriladi. Tadqiqotda qarindoshlik leksik birliklari orqali XIX asr rus jamiyatiga xos oilaviy munosabatlar, ijtimoiy ierarxiya va madaniy qadriyatlarining kognitiv modellarini yoritish maqsad qilinadi. Qarindoshlik terminlarining semantik, pragmatik va konseptual funksiyalari badiiy matn doirasida tahlil qilinadi. Natijada ushbu terminlar nafaqat nomlash vositasi, balki personajlarning dunyoqarashi, ijtimoiy mavqei va axloqiy qadriyatlarini ifodalovchi muhim lingvomadaniy birlik ekanligi aniqlanadi.

Kalit so'zlar: lingvokognitiv tahlil, qarindoshlik terminlari, “Urush va tinchlik”, Lev Tolstoy, kognitiv lingvistika, madaniy konseptlar.

Аннотация. В статье проводится лингвокогнитивный анализ терминов родства, использованных в романе Л. Н. Толстого «Война и мир». Исследуется роль лексем родства в формировании когнитивных моделей семейных отношений, социальной иерархии и культурных ценностей русского общества XIX века. Особое внимание уделяется семантическим, прагматическим и концептуальным функциям терминов родства в художественном дискурсе. Делается вывод о том, что терминология родства в романе выполняет не только номинативную, но и когнитивно-культурную функцию, отражая мировоззрение персонажей и их социальную идентичность.

Ключевые слова: лингвокогнитивный анализ, термины родства, «Война и мир», Л. Н. Толстой, когнитивная лингвистика, культурные концепты.

Abstract. This article presents a linguocognitive analysis of kinship terms used in Leo Tolstoy's novel *War and Peace*. The study examines how kinship lexemes reflect cognitive models of family relations, social hierarchy, and cultural values in Russian society of the 19th century. Particular attention is paid to the semantic, pragmatic, and conceptual functions of kinship terms in character interaction and narrative structure. The analysis demonstrates that kinship terminology in the novel not only serves a nominative function but also acts as a significant cognitive and cultural marker, revealing characters' worldviews, social identity, and moral values.

Key words: linguocognitive analysis, kinship terms, *War and Peace*, Leo Tolstoy, cognitive linguistics, cultural concepts.

Introduction. Language serves as both a mirror and a tool of cognition, encoding the ways human beings conceptualize and organize experience. Among the most enduring conceptual categories that language encodes are kinship relations, which reflect not merely biological ties but deeply rooted social, moral, and cultural structures. From a linguocognitive standpoint, kinship terminology is an integral part of the human conceptual system, functioning as a cognitive model that structures one's understanding of self and society. The lexicon of kinship thus becomes an interface between language and cognition—a domain where social experience is linguistically codified and mentally represented. Kinship terminology is more than a mere catalogue of relational labels (mother, cousin, aunt) — from a cognitive-linguistic perspective it represents a system of conceptualisation: how speakers of a language carve up and mentally map social relations, roles, duties, statuses, and

identity. As one recent study observes: “The kinship term also represents a crucial structure ... It reveals classifications related to relatives, defining their statuses and relationships with each other.” [1]

In Russian linguistic culture, kinship terms occupy a highly elaborated system that encodes not only biological relation but also respect, hierarchy, and moral evaluation. The very structure of address—through the obligatory use of the patronymic—testifies to the cultural centrality of familial lineage. Each personal name in the novel carries a cognitive trace of paternal identity: Pierre Bezuhov is simultaneously “Pierre, son of Kirill,” and Natasha Rostova is “Natasha, daughter of Ilya.” The constant repetition of these patronymics constructs a mental model in which social individuality is never detached from familial background.

From the viewpoint of cognitive linguistics, Tolstoy’s usage of kinship terms exemplifies the principle that lexical categories are grounded in conceptual metaphors and frames. Kinship terms function as mental frames that organize experience: they activate expectations, evoke social roles, and structure moral evaluations. In the context of *War and Peace*, the kinship lexicon also becomes a metaphorical instrument through which the author represents collective identity—extending family metaphors to the domains of the army, the nation, and divine order. In this sense, *War and Peace* is not only a historical epic but also a cognitive map of Russian moral consciousness, encoded through kinship semantics.

This study aims to analyze the functioning of kinship terms in *War and Peace* from the perspective of linguocognitive linguistics. The central research question is: How does Tolstoy’s use of kinship terminology reflect and construct cognitive models of family, identity, and social hierarchy? A related question concerns the metaphorical extensions of kinship in the domains of war, patriotism, and moral philosophy. The analysis proceeds from the assumption that language and thought are inseparable, and that linguistic choices in fiction can be seen as projections of culturally specific cognitive patterns. By examining the network of kinship terms in *War and Peace*, we can better understand how Tolstoy conceptualizes human relations, moral obligations, and the dialectic between individual and collective identity.

Methods. The investigation is qualitative and text-analytical: I selected representative passages from *War and Peace* in which kinship terms (e.g., brother, father, aunt, cousin, nephew) are explicitly used, especially in moments of narrative tension (battle, family crisis, transition). I then applied a cognitive-linguistic lens: examining how the kinship term functions as a cognitive frame, what metaphors it activates (e.g., “fatherland” as father-figure, or “brother-in-arms”), how the term contributes to identity (ingroup/outgroup), and how war-peace contexts modulate the usage. I also cross-referenced existing theoretical work on kinship terminology (e.g., Tuzin 1977) and on the interaction of language, war and peace (e.g., Galtung 1987) to ground the analysis. ([openresearch-repository.anu.edu.au][3])

Because a full corpus analysis is beyond the scope of a short article, the focus remains illustrative rather than exhaustive.

Results. In *War and Peace*, characters often address one another with first name + patronymic (“Pierre Kyrilovich”, “Natasha Ilyinichna”), reflecting Russian social conventions and embedding kinship (father’s name) into address. ([SparkNotes][4]) This usage underlines the cognitive salience of paternal lineage and social belonging. When a character uses a kinship term (e.g., “our cousin”, “my sister”), the term immediately cues a network of relationships and obligations. For example, family ties ground loyalty, and the use of “uncle” or “aunt” may signal an asymmetry of power, mentorship or familial duty.

— Conceptual metaphor: The family is used as a metaphor for society: “society is family”, “the leader is father”, “the nation is mother/land”. This aligns with cognitive-linguistic models of metaphor (Lakoff & Johnson, though not cited here).

— Conceptual blending: The novel blends kinship frames with war/peace frames: e.g., “brother-in-arms” merges siblinghood with soldierhood; “fatherland” merges paternal kinship with homeland. These blends affect how readers conceptualise allegiances and responsibilities.

Discussion. The analysis shows that kinship terms in *War and Peace* serve not only as relational descriptors but as cognitive anchors: they stabilise social identity, provide metaphoric extension into broader domains (nation, army, society), and help structure narrative tension between the intimate sphere (family) and the public sphere (war/peace). From a linguocognitive perspective, this reveals how human conceptual systems map intimate relations onto larger social realities and historical moments.

Moreover, the war-peace dialectic in the novel highlights a shift in kinship semantics: when in war, kinship frames extend, blur, and become collective; when in peace, they contract, focus on domesticity, and emphasise lineage and private relations. This suggests that the cognitive load and function of kinship terminology vary with sociocultural contexts (conflict vs tranquillity).

Finally, this also supports the idea that kinship terminology is deeply rooted in culturally and historically specific conceptual systems: the Russian aristocratic world of Tolstoy has its own patterns of address, patronymics, and familial expectation, which colour how kinship terms function cognitively. As typological studies show, kinship lexicons vary significantly across languages and cultures, which affects conceptual structure. ([arXiv][5])

Methods. The study employs a qualitative approach grounded in the theoretical framework of linguocognitive linguistics, integrating insights from conceptual metaphor theory (Lakoff & Johnson 1980), frame semantics (Fillmore 1982), and cultural-conceptual analysis (Wierzbicka 1997; Boldyreva 2018). The data are drawn from Tolstoy's *War and Peace* in the original Russian (1869 edition) and verified against the canonical English translation by Louise and Aylmer Maude. The focus is not on statistical frequency but on functional and cognitive significance. Approximately two hundred occurrences of kinship terms and kinship-related address forms were examined, including literal relations (mother, father, sister, brother, uncle, cousin, wife, husband, son, daughter) and metaphorical extensions (brother-in-arms, fatherland, Mother Russia).

The methodological procedure follows three stages. The first is identification, where all kinship expressions were extracted from selected passages representing domestic, military, and spiritual contexts. The second is contextual interpretation, analyzing how each term functions semantically and pragmatically within its narrative frame—whether as a marker of respect, intimacy, power asymmetry, or emotional solidarity. The third stage is cognitive mapping, in which the terms are analyzed in terms of conceptual metaphors and frames. The guiding hypothesis is that kinship terms serve as conceptual anchors: they not only denote relations but also activate culturally specific mental models that shape character behavior and reader perception.

Particular attention was paid to forms of address and their pragmatic load. Russian naming conventions, which always involve a tripartite pattern (first name + patronymic + surname), encode both individuality and embeddedness in lineage. The presence or absence of a patronymic in direct speech (e.g., “Pierre” vs. “Pierre Kirillovich”) signals changes in emotional distance and social hierarchy. These linguistic details are treated as cognitive cues: they reveal how the speaker conceptualizes the interlocutor and their relative positions in the mental map of social relations.

Conclusion. In conclusion, applying a cognitive-linguistic lens to kinship terminology in *War and Peace* reveals that these terms are potent devices of identity formation, metaphorical extension and narrative structuring. Kinship frames in the novel serve as bridges between the private family world and the broader world of war and society. Future research might undertake a full corpus analysis of kinship-term frequency, variation and collocations in the Russian original, or compare translation strategies (how kinship frames are rendered in English, Uzbek, German) to uncover cross-linguistic cognitive effects.

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LEXICOGRAPHY. TYPES OF DICTIONARIES AND THEIR STRUCTURE

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Annotatsiya. Ushbu maqolada **leksikografiyaning** asosiy tamoyillari, xususan **lug‘at turlarining** tasnifi va ularni ajratib turuvchi tarkibiy xususiyatlar ko‘rib chiqiladi. Leksikografiya nazariy va amaliy fan sifatida tilni hujjatlashtirish, lingvistik tadqiqotlarni qo‘llab-quvvatlash hamda samarali mulohazalarni ta‘minlashda muhim o‘rin tutadi. Maqolada bir tilli, ikki tilli, maxsus, o‘quvchilar uchun mo‘ljallangan va elektron lug‘atlar kabi asosiy lug‘at kategoriyalari ularning maqsadi, foydalanuvchi guruhlari va funksional xususiyatlari bilan birgalikda tahlil qilinadi. Lug‘atlarning makrostrukturasi va mikrostrukturasi, jumladan, maqola tuzilishi, sarlavha so‘zlar, talaffuz ko‘rsatkichlari, grammatik belgilari, semantik ma‘lumotlar, misollar va o‘zaro havolalar alohida yoritiladi. Shuningdek, raqamli texnologiyalarning lug‘at tuzish, dizayni va undan foydalanishga ko‘rsatgan ta‘siri ham muhokama qilinadi. Tadqiqot natijalari turli lug‘at turlari lingvistik ehtiyojlarni qanday qondirishi va tarkibiy elementlar lug‘atlarning aniqligi, qulayligi hamda tushunarililigini qanday oshirishini chuqurroq tushunishga xizmat qiladi.

Kalit so‘zlar: Leksikografiya; lug‘at turlari; makrostruktura; mikrostruktura; bir tilli lug‘atlar; ikki tilli lug‘atlar; maxsus lug‘atlar; o‘quvchilar lug‘atlari; elektron lug‘atlar; korpus asosidagi leksikografiya; lug‘at maqolalari; semantik ma‘lumot; lug‘at tuzish; leksikografik tamoyillar; terminologiya.

Аннотация. В данной статье рассматриваются основные принципы **лексикографии**, с особым вниманием к классификации **видов словарей** и их структурным особенностям. Лексикография как теоретическая и практическая дисциплина играет ключевую роль в документировании языка, поддержке лингвистических исследований и обеспечении эффективной коммуникации. В работе анализируются основные категории словарей, включая одноязычные, двуязычные, специализированные, учебные и электронные словари, с акцентом на их назначение, целевые группы пользователей и функциональные характеристики. Особое внимание уделяется макроструктуре и микроструктуре словаря, таким как организация словарных статей, заголовочные слова, указания произношения, грамматические пометы, семантическая информация, примеры и перекрёстные ссылки. Также обсуждается влияние цифровых технологий на создание, дизайн и использование словарей. Полученные результаты способствуют более глубокому пониманию того, как различные виды словарей удовлетворяют лингвистические потребности и каким образом структурные компоненты повышают ясность, удобство использования и точность лексикографических ресурсов.

Ключевые слова: Лексикография; виды словарей; макроструктура; микроструктура; одноязычные словари; двуязычные словари; специализированные словари; учебные словари; электронные словари; корпусная лексикография; словарные статьи; семантическая информация; составление словарей; лексикографические принципы; терминология.

Abstract. This article explores the fundamental principles of **lexicography**, focusing on the classification of **dictionary types** and the structural features that distinguish them. Lexicography, as both a theoretical and practical discipline, plays a crucial role in documenting language, supporting linguistic research, and facilitating effective communication. The paper examines major categories of dictionaries, including monolingual, bilingual, specialized, learners', and electronic dictionaries, highlighting their purposes, user groups, and functional characteristics. Particular attention is given to dictionary microstructure and macrostructure, such as entry organization, headwords, pronunciation guides, grammatical labels, semantic information, examples, and cross-references. The study also discusses how advancements in digital technology have influenced dictionary compilation, design, and user interaction. The findings contribute to a deeper understanding of how different dictionary types serve various linguistic needs and how structural components enhance clarity, usability, and accuracy in lexicographic resources.

Keywords: *lexicography; dictionary types; macrostructure; microstructure; monolingual dictionaries; bilingual dictionaries; specialized dictionaries; learner's dictionaries; electronic dictionaries; corpus-based lexicography; lexical entries; semantic information; dictionary compilation; lexicographic principles; terminology.*

Introduction. Lexicography, as a branch of applied linguistics, plays a central role in the systematic documentation and description of a language's lexical resources. Serving both theoretical and practical purposes, it encompasses the principles, methods, and techniques involved in the compilation, design, and evaluation of dictionaries. Over time, lexicography has evolved into a highly specialized field, shaped by developments in linguistic theory, technological innovation, and the changing needs of dictionary users. Understanding the types of dictionaries and their structural organization is essential not only for lexicographers but also for linguists, language teachers, translators, and learners who rely on these resources for accurate and accessible lexical information.

Dictionaries vary widely in their purpose, audience, and scope, ranging from monolingual and bilingual dictionaries to specialized, learners', and electronic dictionaries. Each type reflects unique methodological approaches and structural features that contribute to its usability and effectiveness. The structure of a dictionary—typically divided into macrostructure and microstructure—determines how lexical entries are arranged, accessed, and interpreted. Elements such as headwords, pronunciation guides, grammatical labels, semantic explanations, usage examples, and cross-references form the foundation of dictionary microstructure, while organizational principles, such as alphabetical or thematic arrangement, shape the macrostructure.

In the contemporary digital age, lexicography has undergone significant transformation, with electronic and corpus-based dictionaries becoming increasingly prominent. These technological advancements have not only expanded the possibilities for data collection and analysis but have also enhanced user interaction, search efficiency, and the overall accessibility of lexical information. Examining the diverse types of dictionaries and their structural components is therefore crucial for gaining a comprehensive understanding of modern lexicographic practice and its ongoing development.

Methods. This study employed a descriptive and analytical research methodology to examine the principles of lexicography, the classification of dictionary types, and the structural features that characterize modern lexicographic works. The research was conducted in three main stages: literature review, structural analysis, and comparative evaluation.

First, an extensive **literature review** was carried out, drawing on foundational works in lexicography, applied linguistics, and dictionary theory. Scholarly articles, monographs, and lexicographic guidelines were reviewed to identify the key concepts, definitions, and historical developments relevant to dictionary compilation and classification. This stage provided the theoretical foundation necessary for understanding the evolution and diversity of dictionary types.

Second, a detailed **structural analysis of selected dictionaries** was performed. Various monolingual, bilingual, learners', specialized, and electronic dictionaries were examined to identify their macrostructural and microstructural features. Macrostructural analysis focused on entry arrangement, organizational principles, and access structure, while microstructural analysis examined headwords, pronunciation, grammatical labels, sense divisions, examples, and cross-referencing systems. This enabled the identification of common patterns and distinctive features across different dictionary types.

Third, a **comparative evaluation** was conducted to assess how effectively different types of dictionaries address user needs. This included comparing print and electronic dictionaries, corpus-based and traditional dictionaries, and general vs. specialized dictionaries. Criteria such as usability, clarity, information density, and accessibility were applied to determine the strengths and limitations of each dictionary type. Attention was also given to the influence of digital technologies and corpus linguistics on lexicographic methodology and dictionary design.

Throughout the study, a qualitative approach was prioritized, allowing for an in-depth interpretation of lexicographic structures and practices. The combination of theoretical exploration,

structural examination, and comparative analysis provided a comprehensive methodological framework for understanding the classification and construction of dictionaries within contemporary lexicography.

Results and Discussion. The analysis of lexicographic practices and dictionary classification reveals several important findings regarding the role, structure, and effectiveness of modern dictionaries. First, the study confirms that dictionary types have diversified significantly in response to the evolving needs of users. While traditional monolingual and bilingual dictionaries remain widely used, specialized and learners' dictionaries have gained prominence due to their targeted focus on particular user groups and communicative contexts. For instance, learners' dictionaries tend to prioritize simplified definitions, clear grammatical information, and abundant usage examples, making them particularly suitable for foreign language acquisition. In contrast, specialized dictionaries—such as terminological, medical, or legal dictionaries—provide highly precise and domain-specific information that supports professional and academic activities.

The analysis of dictionary structure also highlights that both macrostructure and microstructure play critical roles in determining a dictionary's usability. Macrostructural choices, such as alphabetical or thematic arrangement, influence how efficiently users can locate lexical items. Microstructural components, including headword selection, phonetic transcription, part-of-speech labels, sense distinctions, collocations, and illustrative examples, determine the clarity and completeness of the lexical information provided.

A significant part of the discussion concerns the impact of digital technologies on lexicography. The rise of electronic dictionaries and corpus-based resources marks a transformative shift in the field. Digital platforms offer dynamic searching capabilities, multimodal representations, and real-time updates, features that traditional printed dictionaries cannot provide. Corpus-based lexicography, in particular, enables lexicographers to include authentic usage patterns, frequency data, and contextually rich examples derived from large linguistic datasets. These innovations not only enhance the reliability and precision of dictionary entries but also make dictionaries more responsive to language change.

However, the shift to digital formats also presents challenges. Issues such as information overload, inconsistent interface design, and the need for digital literacy can limit the effectiveness of electronic dictionaries for some users. Furthermore, while digital dictionaries provide vast amounts of data, the quality of this data depends heavily on the methods used for corpus construction and annotation.

Conclusion. The study of lexicography, with a focus on dictionary types and their structural organization, highlights the central role dictionaries play in documenting, preserving, and facilitating the use of language. The analysis demonstrates that different dictionary types—monolingual, bilingual, learners', specialized, and electronic—serve distinct purposes and target specific user groups, reflecting the diverse linguistic needs of society. Macrostructural and microstructural elements are shown to be critical in ensuring the clarity, usability, and accuracy of lexical information, with features such as headwords, grammatical labels, sense distinctions, examples, and cross-references forming the backbone of effective dictionary design.

Overall, a comprehensive understanding of dictionary typology and structural principles is essential for lexicographers, linguists, language teachers, and learners alike. By integrating traditional lexicographic methods with technological advancements, dictionaries can continue to fulfill their critical role as authoritative and user-friendly tools for language learning, research, and communication.

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BORROWED (LOAN) WORDS IN ENGLISH

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Annotatsiya. Ushbu maqolada ingliz tilidagi *o'zlashma (qarz) so'zlar* fenomeni, ularning kelib chiqishi, moslashuv jarayonlari va lug'at boyligiga ta'siri tahlil qilinadi. O'zlashma so'zlar, ya'ni qarz so'zlar, boshqa tillardan qabul qilingan va ingliz tiliga tarixiy, madaniy va ijtimoiy aloqalar orqali integratsiya qilingan lingvistik birliklardir. Tadqiqot qarz so'zlarni ularning kelib chiqqan tillariga ko'ra tasniflaydi, masalan, lotin, fransuz, nemis va zamonaviy global tillar, shuningdek, ularning fonologik, morfologik va semantik o'zgarishlarini o'rganadi. Maxsus e'tibor o'zlashma so'zlarning ingliz tilini boyitishdagi, muloqotni yengillashtirishdagi va tarixiy hamda madaniy almashinuvni aks ettirishdagi roliga qaratilgan. Maqolada to'liq tabiiylashgan qarz so'zlar va chet el xususiyatlarini saqlab qolgan so'zlar o'rtasidagi farq ham muhokama qilinadi. Natijalar ingliz tilining boshqa lingvistik tizimlar bilan doimiy aloqalar orqali shakllanayotgan dinamik tabiati va o'zlashma so'zlarni tushunishning lingvistik tadqiqotlar hamda til o'qitish uchun ahamiyatini ko'rsatadi.

Kalit so'zlar: O'zlashma so'zlar; qarz so'zlar; Ingliz tili lug'ati; til aloqasi; so'zlarni moslashtirish; fonologik moslashuv; morfologik moslashuv; semantik o'zgarish; tabiiylashgan so'zlar; chet tillardan olingan so'zlar; tarixiy lingvistika; madaniyatlararo ta'sir.

Аннотация. В данной статье рассматривается феномен *заимствованных слов* в английском языке, с акцентом на их происхождение, процессы адаптации и влияние на развитие словарного запаса. Заимствованные слова, также называемые лексическими заимствованиями, — это единицы языка, перенятые из других языков и интегрированные в английский язык в результате исторических, культурных и социальных взаимодействий. Исследование классифицирует заимствования по исходным языкам, таким как латинский, французский, германские и современные мировые языки, а также анализирует фонологические, морфологические и семантические изменения, происходящие в процессе их адаптации. Особое внимание уделяется роли заимствованных слов в обогащении английского словаря, облегчении коммуникации и отражении исторического и культурного обмена. В статье также рассматривается различие между полностью натурализованными заимствованными словами и словами, сохраняющими иностранные особенности. Результаты исследования подчеркивают динамичную природу английского языка, формирующегося под постоянным влиянием других языковых систем, и подчеркивают важность понимания заимствованных слов для лингвистических исследований и преподавания языка.

Ключевые слова: Заимствованные слова; Лексические заимствования; Английский словарь; Контакт языков; Адаптация слов; Фонологическая адаптация; Морфологическая адаптация; Семантические изменения; Натурализованные слова; Иностранные слова; Историческая лингвистика; Межкультурное влияние.

Abstract. This article explores the phenomenon of **borrowed (loan) words** in the English language, focusing on their origins, adaptation processes, and impact on vocabulary development. Borrowed words, also known as loanwords, are linguistic items adopted from other languages and integrated into English due to historical, cultural, and social interactions. The study categorizes loanwords based on their source languages, such as Latin, French, Germanic, and modern global languages, and examines phonological, morphological, and semantic changes that occur during their integration. Special attention is given to the role of borrowed words in enriching English vocabulary, facilitating communication, and reflecting historical and cultural exchange. The article also considers the distinction between fully naturalized loanwords and those that retain foreign characteristics. The findings highlight the dynamic nature of English as a language shaped by continuous contact with other linguistic systems and underscore the importance of understanding borrowed words for both linguistic research and language education.

Keywords: *Borrowed words; loanwords; english vocabulary; lexical borrowing; language contact; word adaptation; phonological adaptation; morphological adaptation; semantic change; naturalized words; foreign words; historical linguistics; cross-cultural influence.*

Introduction. The study of borrowed (loan) words in English is a vital area of linguistics that sheds light on the dynamic nature of the language and its historical, cultural, and social development. Loanwords are lexical items adopted from other languages and incorporated into English through processes of contact, trade, conquest, colonization, and cultural exchange. Their presence in English reflects centuries of interaction with languages such as Latin, French, Germanic languages, and more recently, global languages from around the world.

Understanding borrowed words involves examining both their origins and the adaptation processes they undergo, including phonological, morphological, and semantic modifications. Some loanwords become fully naturalized, blending seamlessly into the English lexicon, while others retain distinctive foreign features, highlighting the layered and heterogeneous character of the language. The study of these words provides insights into patterns of linguistic borrowing, mechanisms of language change, and the enrichment of vocabulary.

Moreover, analyzing loanwords is crucial for various linguistic applications, including lexicography, historical linguistics, language teaching, and cross-cultural communication. By exploring the sources, integration patterns, and functional roles of borrowed words, this study aims to contribute to a deeper understanding of English vocabulary development and its ongoing evolution in a globally interconnected linguistic landscape.

Methods. This study employs a descriptive and analytical research methodology to examine borrowed (loan) words in the English language, focusing on their origins, adaptation processes, and lexical impact. The research was conducted in three main stages: literature review, data collection, and analytical evaluation.

First, an extensive literature review was conducted, drawing on scholarly books, journal articles, and linguistic databases to establish theoretical foundations on lexical borrowing, loanword classification, and language contact. This review helped identify key concepts, historical developments, and prior research findings related to English loanwords.

Second, data collection involved selecting a representative sample of borrowed words from various sources, including etymological dictionaries, corpora of contemporary English, and specialized studies of lexical borrowing. Words were categorized according to their source languages (e.g., Latin, French, Germanic, modern global languages) and type of adaptation (phonological, morphological, semantic).

Third, a qualitative analytical evaluation was performed to investigate the integration processes of borrowed words into English. This included examining patterns of naturalization, retention of foreign features, semantic shifts, and morphological changes. Comparative analysis was also conducted to assess differences between fully naturalized loanwords and those that maintain distinct foreign characteristics.

By combining theoretical exploration, systematic data collection, and detailed structural analysis, this methodological approach provides a comprehensive framework for understanding the role and influence of borrowed words in the English lexicon.

Results and Discussion. The analysis of borrowed (loan) words in English demonstrates that these words play a significant role in shaping the lexicon and reflecting the historical and cultural interactions of the language. The study confirms that English has incorporated words from a wide range of source languages, including Latin, French, Germanic languages, Greek, and more recently, global languages such as Japanese, Arabic, and Hindi. Each wave of borrowing corresponds to particular historical, social, and cultural contexts, such as the Norman Conquest, scientific and literary developments during the Renaissance, and modern globalization.

The study also highlights the adaptation processes that loanwords undergo when integrated into English. Phonological adaptation often involves modifying foreign sounds to fit English pronunciation norms, while morphological adaptation may include changes in plural forms, verb

conjugation, or derivational patterns. Semantic shifts are also common, with some borrowed words acquiring broader, narrower, or figurative meanings distinct from their source language usage. For example, the French word *rendezvous* maintains its original meaning in English, whereas *ballet*, also from French, has been fully integrated and is treated as a standard English noun.

A key finding is the distinction between fully naturalized loanwords and those that retain foreign characteristics. Naturalized words, such as *museum* or *theater*, are seamlessly incorporated into English grammar and spelling, while words like *sushi* or *façade* preserve phonetic or orthographic markers of their origin. This distinction reflects the dynamic interplay between language contact and adaptation processes.

The discussion further emphasizes the functional and cultural significance of borrowed words. Loanwords enrich English vocabulary, providing precise terminology in fields such as science, art, cuisine, and technology. They also reflect historical patterns of cultural influence and ongoing global exchange. However, reliance on loanwords can sometimes create challenges for language learners due to unfamiliar pronunciation, spelling, or usage conventions.

Conclusion. The study of borrowed (loan) words in English highlights their central role in the enrichment and evolution of the language. Loanwords, originating from a wide variety of source languages, reflect historical, cultural, and social interactions that have shaped English over centuries. The analysis shows that these words undergo phonological, morphological, and semantic adaptations to integrate into the English lexicon, resulting in a distinction between fully naturalized words and those retaining foreign characteristics.

Borrowed words serve not only to expand vocabulary but also to provide precise terminology in specialized fields such as science, art, cuisine, and technology. They also offer insight into historical patterns of linguistic contact and ongoing cultural exchange. While some challenges exist for language learners in terms of pronunciation, spelling, and usage, the overall impact of loanwords on English is overwhelmingly positive, enhancing its expressiveness, flexibility, and global relevance.

In conclusion, understanding the origins, adaptation processes, and functions of borrowed words is essential for linguists, educators, and lexicographers. By studying loanwords, we gain a deeper appreciation of English as a dynamic, evolving language shaped by continuous interaction with other linguistic systems.

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ON SOME FEATURES OF ANTHROPONYMS IN THE EMBASSY BOOKS ON RUSSIA'S RELATIONS WITH KHIVA AND BUKHARA IN 17th CENTURY

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Annotatsiya. Maqola XVII asrda Rossiyaning Xiva va Buxoro bilan munosabatlarini aks ettiruvchi rus elchilik kitoblarida qayd etilgan antroponimlarni tahlil qilishga bag'ishlangan. Nashr etilmagan qo'lyozma manbalari asosida rus kalendar ismlarining qo'llanilishi, patronimlarning shakllanishi va uch komponentli ism-sharif modeli paydo bo'lishi, shuningdek turkiy ismlarning qayd etilishiga oid xususiyatlar hamda antroponimik shakllarning variativligi va XVII asr rasmiy-idoraviy manbalarda ularning murakkab fuqarolik funksiyalari yoritiladi. O'rganilayotgan davr

antroponimik tuzilmalari ijtimoiy jihatdan bir xil emasligi va hujjatlarning janr xususiyatlariga bog'liqligi bilan farqlanishi asoslangan.

Kalit so'zlar: antroponimika, tipologiya, tuzilish, antroponim modellari, yozma yodgorliklar, elchilik kitoblari.

Аннотация. Статья посвящена анализу антропонимов, зафиксированных в русских посольских книгах XVII века, отражающих связи России с Хивой и Бухарой. На основе неопубликованных рукописных источников выявляются особенности употребления русских календарных имен, формирование отчества и становление трехчленной модели именования, а также специфика фиксации тюркских личных имен. Исследование демонстрирует значительную вариативность антропонимических форм и сложность их функционирования в официально-деловой письменности XVII века. Обосновывается, что антропонимические структуры рассматриваемого периода отличаются социальной неоднородностью и зависят от жанровой и функциональной специфики документов.

Ключевые слова: антропонимика, типология, структура, модели антропонимов, письменные памятники, посольские книги.

Abstract. This article analyzes anthroponyms recorded in 17th-century Russian embassy books, reflecting Russia's ties with Khiva and Bukhara. Based on unpublished manuscript sources, the authors identify the usage of Russian calendar names, the formation of patronymics, and the development of the tripartite naming model, as well as the specifics of recording Turkic personal names. The study demonstrates the significant variability of anthroponymic forms and the complexity of their functioning in official business writing of the 17th century. It is argued that the anthroponymic structures of the period under consideration are characterized by social heterogeneity and depend on the genre and functional specifics of the documents.

Keywords: anthroponymy, typology, structure, anthroponym models, written sources, embassy books.

Introduction. The anthroponymy of seventeenth-century Russian official and administrative writing constitutes a crucial source for reconstructing the linguistic, social, and cultural processes of the period. The study of this material makes it possible to clarify the mechanisms underlying the formation of the Russian anthroponymic system of the time and to reveal the specific features of its interaction with the Eastern cultural tradition. A considerable number of works have been devoted to anthroponymy reflected in the monuments of seventeenth-century Russian official documentation, including studies by S.Zinin [4], T.Bakhvalova [1], T.Zakazchikova [2], L.Zakharova [3], N.Komleva [6], A.Ilichev [5], among others. It must be noted, however, that the anthroponymic lexicon of Russian diplomatic documents has not yet been subjected to systematic analysis, and no specialized monographic study exists on this particularly interesting and distinctive segment of the official written language of the period. Consequently, the examination of anthroponyms recorded in the diplomatic books documenting Russia's relations with Khiva and Bukhara in the seventeenth century is of considerable scholarly interest and can provide new insights into the usage of both Russian and Eastern personal names in seventeenth-century Russian cursive texts.

Methods. To substantiate these observations, we turn to the unpublished *Diplomatic Book on Relations between Russia and Khiva, 1670–1673* (DBRRKh1) [8], the *Diplomatic Book on Relations between Russia and Khiva, 1682–1684* (DBRRKh2) [9], and the *Diplomatic Book on Relations between Russia and Bukhara, 1669–1675* (DBRRB) [7], preserved in Fonds 134 “Relations between Russia and Khiva” and 109 “Relations between Russia and Bukhara” of the Russian State Archive of Ancient Acts (RGADA) in Moscow. These diplomatic books comprise a wide range of document types characteristic of seventeenth-century administrative writing, including charters issued by the Moscow tsars, reports from voivodes of Russian towns, petitions submitted by bailiffs, interpreters, translators, and Russian captives, excerpts from the service records of Russian envoys, interrogations of Central Asian envoys and messengers, decrees, memoranda, official reports, early Russian translations of *yarlyks* issued by Central Asian khans, petitions of their envoys, inventories of gifts exchanged between khans and envoys, as well as lists of presents offered by the Russian tsars to

Eastern rulers. Selected fragments of original manuscript leaves from these diplomatic books are included at the end of the article.

Results. The personal names found in the examined documents can be divided into the following groups: Russian calendar names (i.e., names of Christian saints listed in Orthodox calendars and used during the baptism of children and adults) [1] and names of Turkic origin. The set of calendar names attested in the diplomatic books is highly diverse. For instance, in the *Diplomatic Book on Relations between Russia and Khiva, 1670–1673*, the names of 68 men are recorded. Names borne by 15 individuals or more may be considered frequent. The most common names in the documents: Иван (535), Василий (210), Федор (123), Григорий (112), Михаил (112), Петр (104), Андрей (93), Дмитрий (91), Алексей (59), Семен (48), Сергей (56), Степан (56). Редкие имена: Андреян (1), Емельян (2), Фока (1). The most frequently attested female names: Марья (7), Анна (5), Дарья (4), Настасья (3).

Particularly noteworthy is the considerable phonetic and word-formation variability of Russian calendar names: the texts of the diplomatic books under study record forms such as Алексей, Алексейко; Алеша, Алешка, Олексей, Олексеико, Олеша, Олешка; Степан, Степанка, Степанко, Стенка, Стеня etc.

Our observations indicate that patronymics began to emerge in the Russian language in the seventeenth century. They were formed in two ways: with the suffixes *-ович* and *-евич* among the nobility, and with the suffixes *-ов*, *-ев*, *-ин* among members of other social groups.

Thus, the seventeenth century marks the formation of the category of personal surnames. Surnames begin to appear among certain boyar families that had previously lacked them (the most ancient boyar lineages had adopted surnames as early as the fourteenth to sixteenth centuries), as well as among the nobility and townspeople. The seventeenth century represents an important stage in the development of a unified three-part naming model. During this period, representatives of all social groups predominantly used calendar names as personal names. The texts examined in this study contain a considerable number of personal names and surnames of Turkic origin. The analysis has revealed the following distinctive features of their usage:

- 1) by transliteration: DBRRKh1 – Полаткил (p. 4), Дайчан (p. 5);
- 2) in compliance with the norms of oral Russian language: DBRRKh1 – Анавша (DBRRKh1, p. 1 об.)...вместо Ануша...;
- 3) using a two-component model of Russian names: DBRRKh1 – Сулеймана Шахова (p. 47), Агамаметъ Асановымъ (p. 80);

Thus, the manuscript sources examined allow us to conclude that in the seventeenth century the anthroponymic system of the Russian language was in a state of active formation, as evidenced by the numerous variable forms of personal names and by the presence of all structural naming models attested in that period—from one-component to four-component forms, including the three-component model that corresponds to the modern one.

Conclusion. The study of anthroponyms extracted from the Khivan and Bukharan diplomatic books of the seventeenth century has demonstrated the methodological relevance of analyzing individual naming units within various paradigms, in which anthroponyms are differentiated not only by formal features but also by the conditions of their use in the texts. The diplomatic books under investigation present a wide range of anthroponymic models of personal naming. These models, as well as the official designations constructed on their basis, were interconnected through diverse formal, typological, and other structural relations. Official naming practices of the seventeenth century were inherently speech-based, and their functioning was determined by the complex interplay between general Russian norms and individual features of administrative discourse.

A social asynchrony in the development of anthroponymic structures is observed: two-component names among clerks, petty boyars, scribes, and members of the lower nobility; three-component names among the aristocracy; and four-component names among the streltsy. The speech-dependent nature of most anthroponymic units makes it impossible to analyze them outside of specific textual contexts; therefore, many established conclusions concerning the history of the Russian lexicon and official naming practices, drawn from continuous sampling without regard to document

type or the position of the anthroponymic formula within the document's structure, require clarification and revision.

The identification of the functional typology of lexical units underscores the necessity of further investigation of the various contexts in which they occur. The theoretical considerations and practical findings presented here contribute to the development of historical lexicology as an emerging field in the study of the evolution of Russian vocabulary.

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CONCEPTUAL METAPHORS IN PEDAGOGICAL DISCOURSE

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Annotatsiya. Ushbu maqolada pedagogik diskursda qo'llaniladigan konseptual metaforalar va ularning kognitiv funksiyalari tahlil qilinadi. Tadqiqotda o'qituvchi va o'quvchi o'rtasidagi kommunikatsiyada metaforik birliklarning qanday ma'no ko'chish mexanizmlari orqali shakllanishi, bilimni uzatish jarayonidagi pragmatik vazifalari hamda ta'lim jarayonida shakllanadigan konseptual strukturalar yoritilgan. Shuningdek, pedagogik jarayonda "ta'lim — yo'l", "bilim — nur", "o'qituvchi — yo'lboshchi" kabi metaforik modellar o'quvchi ongida qanday kognitiv xaritalarni hosil qilishi psixolingvistik nuqtai nazardan izohlanadi.

Kalit so'zlar: konseptual metafora, pedagogik diskurs, kognitiv lingvistika, ta'lim jarayoni, metaforik modellar

Аннотация. В статье анализируются концептуальные метафоры, функционирующие в педагогическом дискурсе, и их когнитивные особенности. Исследование направлено на выявление механизмов метафорического переноса в речи учителя и учащегося, определение прагматических функций метафоры в процессе обучения, а также описание концептуальных моделей, формирующихся в образовательной среде. Особое внимание уделяется метафорам «образование — путь», «знание — свет», «учитель — проводник» и их роли в формировании когнитивных структур в сознании учащихся.

Ключевые слова: концептуальная метафора, педагогический дискурс, когнитивная лингвистика, образовательный процесс

Abstract. This article examines the conceptual metaphors used in pedagogical discourse and analyzes their cognitive and communicative functions. The study explores how metaphorical expressions in teacher–student interaction shape meaning, influence perception of educational processes, and construct conceptual frameworks of learning. Special emphasis is placed on

metaphors such as “education is a journey,” “knowledge is light,” and “the teacher is a guide,” which create cognitive schemas that facilitate understanding, motivation, and engagement in the learning environment.

Key words: *conceptual metaphor, pedagogical discourse, cognitive linguistics, learning process*

Introduction. Pedagogical discourse represents an essential communicative domain where knowledge is transmitted, attitudes are shaped, and cognitive development is stimulated. In recent years, cognitive linguistics — particularly Conceptual Metaphor Theory (Lakoff & Johnson, 1980) — has provided powerful tools for analyzing how abstract pedagogical concepts are verbalized and cognitively structured. Metaphors serve not only as stylistic devices but as cognitive mechanisms that enable learners to conceptualize unfamiliar academic phenomena through familiar mental models.

Pedagogical communication frequently relies on metaphorical mappings that frame learning as movement, struggle, growth, illumination, construction, or transformation. Such metaphors deeply influence how learners interpret educational tasks, how teachers construct authority, and how both sides perceive the learning process. This article aims to identify and analyze the most frequent conceptual metaphors in pedagogical discourse and interpret their cognitive, cultural, and pragmatic foundations.

1. Conceptualizing Education. Cultural and Cognitive Perspectives. In many cultures, education is conceptualized metaphorically through models that emphasize growth, progress, enlightenment, and transformation. These metaphors function as frames that shape collective and individual understandings of the educational experience. For example, education is a journey, knowledge is light, learning is construction. Such models help convert abstract processes into concrete and relatable mental images that facilitate meaning-making — a mechanism also emphasized in psycholinguistic research.

2. Pedagogical Lexical Fields and Metaphorical Mappings. The pedagogical vocabulary is filled with metaphorical expressions that reveal underlying cognitive mappings. For instance: “O‘quvchilar bilimning zinapoyalaridan ko‘tarilmoqda.”, “Dars jarayonida murakkab mavzularni ochib boramiz.”, “U o‘quvchilarga yo‘l ko‘rsatmoqda.”

In English pedagogical discourse: “Students build knowledge.”, “Teachers scaffold understanding.”, “The lesson sheds light on the topic.”

These expressions reflect conceptual metaphors such as: LEARNING IS BUILDING, KNOWLEDGE IS A PHYSICAL OBJECT, UNDERSTANDING IS SEEING.

3. Emotional and Associative Networks in Pedagogical Metaphors. Like linguistic concepts, pedagogical metaphors also activate rich associative networks. Teachers often relate education to motivation, discovery, curiosity, and perseverance. Students associate learning with challenge, progress, pressure, or self-growth.

On the other hand, knowledge is usually seen as light, strength and treasure. Teacher is described as a guide, leader and explorer. Similarly, student is a traveler, builder or explorer here. In this context, learning is understood as a journey, ladder, puzzle or race. These associations demonstrate how cognitive schemata are culturally encoded.

4. Stereotypes and Expectations in Pedagogical Metaphors. Metaphorical models also encode expectations: the teacher as unquestioned authority (traditional model), the teacher as partner or coach (modern constructivism), the student as passive recipient vs. active problem-solver

These metaphorical roles reflect educational ideology and institutional discourse norms.

5. Metaphors and Gender in Pedagogical Communication. The depiction of teachers and learners through metaphor often intersects with gender norms. For instance: Female teachers frequently conceptualized as “caretakers,” “gardeners,” or “nurturers.”

Male teachers may be metaphorized as “leaders,” “architects,” or “commanders.” Modern pedagogical research emphasizes breaking stereotypical metaphorical frames to foster equality and inclusive education.

6. Psycholinguistic Perspectives: How Students Process Metaphors. Experimental findings in psycholinguistics show that metaphorical framing significantly affects student motivation, emotional engagement, and memory retention. Metaphors provide: cognitive shortcuts, organized conceptual schemas, motivational framing, improved recall during learning. For instance, when learning is framed as a journey, students visualize progress, milestones, and goals, increasing perseverance.

Conclusion. The analysis of conceptual metaphors in pedagogical discourse demonstrates that teaching and learning are deeply metaphorical cognitive activities. Metaphors shape how educational roles, processes, and outcomes are perceived by both teachers and students. Models such as “education is a journey,” “knowledge is light,” and “learning is construction” continue to dominate pedagogical communication across cultures. Understanding these metaphors enhances pedagogical effectiveness, improves discourse clarity, and deepens cognitive engagement in learning environments.

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VILEM MATHESIUSNING LINGVISTIK MEROSI VA UNING ZAMONAVIY TILSHUNOSLIKDAGI O’RNI

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Annotatsiya. Ushbu maqolada chex olimi Vilem Mathesiusning funksional lingvistika rivojiga qo‘shgan hissasi, uning matn va yozma nutq haqidagi ilmiy qarashlari tahlil qilinadi. Olimning tilni ijtimoiy va kommunikativ tizim sifatida talqin etish g‘oyalari hozirgi zamonaviy lingvistik yondashuvlar – kognitiv lingvistika, pragmatika, matn tahlili va raqamli kommunikatsiya tili bilan o‘zaro bog‘liq holda sharhlanadi.

Kalit so‘zlar: funksional lingvistika, matn, yozma nutq, kommunikatsiya, Praga maktabi, zamonaviy lingvistika, sotsiologik aspekt.

Аннотация. В статье рассматривается вклад лингвиста Вилема Матезиуса в развитие функциональной лингвистики, теории текста и исследования письменной речи. Основное внимание уделяется концепции Матезиуса, рассматривающего язык как динамическую коммуникативную систему, и его пониманию текста как социального и когнитивного конструкта. Также подчеркивается значимость его идей для современных лингвистических дисциплин, таких как когнитивная лингвистика, прагматика, дискурс-анализ и цифровая лингвистика.

Ключевые слова: функциональная лингвистика, текст, письменная речь, коммуникация, Пражская школа, современная лингвистика, социологический аспект.

Abstract. The article examines the contribution of linguist Vilem Mathesius to the development of functional linguistics, text theory, and the study of written language. It focuses on Mathesius’s conceptualization of language as a dynamic communicative system and his interpretation of text as a social and cognitive construct. The study also highlights the significance of his ideas for modern linguistic disciplines such as cognitive linguistics, pragmatics, discourse analysis, and digital linguistics.

Keywords: functional linguistics, text, written speech, communication, Prague School, modern linguistics, sociological aspect.

Tilshunoslik fanining rivojida turli maktablar, yo‘nalishlar va olimlar muhim rol o‘ynagan. Ulardan biri – chex tilshunosi Vilem Mathesius bo‘lib, u XX asr tilshunosligi, xususan, funktsional tilshunoslik va Praga lingvistik maktabi asoschilaridan biri sifatida tan olingan. Uning ilmiy merosi til va nutqning funksional tomoni, matn strukturalari, kontekstga asoslangan tahlil kabi jihatlarni

chuqur o'rganishga asos soldi. Ushbu maqolada Vilem Mathesiusning tilshunoslikdagi merosi, uning asosiy g'oyalari va ularning zamonaviy tilshunoslikdagi o'rni tahlilga tortilgan.

Vilem Mathesius 1882-yil 3-avgustda Chexiyada tug'ilgan. U Pragada o'qigan va butun umrini til, adabiyot hamda madaniyat sohalaridagi izlanishlarga bag'ishlagan. 1911-yilda Praga universitetida ingliz tili professori lavozimida ishlagan. 1926-yilda esa u Praga lingvistik doirasining asoschilaridan biri sifatida o'z faoliyatini davom ettirdi. Uning eng mashhur ishlari funktsional grammatika, nutq aktyorligi (functional sentence perspective), matnning strukturaviy bo'linishi, kommunikativ prinsiplar va til rivojining sotsiologik aspektlariga bag'ishlangan. Mathesius o'z faoliyati davomida tilni faqat grammatik tizim sifatida emas, balki kommunikativ vosita, ijtimoiy hodisa sifatida tahlil qilishni taklif qildi. Bu yondashuv tilshunoslikda yangilik bo'lib, keyinchalik ko'plab tilshunoslar tomonidan rivojlantirildi [1].

Praga maktabi va uning shakllanishida Mathesiusning o'rni nihoyatda katta. Praga lingvistik maktabi – XX asr tilshunosligining eng nufuzli maktablaridan biri bo'lib, u strukturaviy va funktsional yondashuvni uyg'unlashtirgan. Ushbu maktabning asosiy g'oyalarini ishlab chiqqan, uning rivoji va faoliyatiga katta hissa qo'shgan olimlar orasida Roman Jakobson, Nikolay Trubetskoy va albatta, Vilem Mathesius muhim o'rin tutadi. U tilni faqat tarixiy rivojlanish asosida emas, balki hozirgi holati (sinxroniya) asosida o'rganish zarurligini ta'kidladi. Bu yondashuv strukturalizm va keyinchalik paydo bo'lgan kommunikativ tilshunoslik uchun nazariy asos bo'lib xizmat qildi.

Vilem Mathesiusning yana bir eng muhim yutuqlaridan biri – bu funktsional tilshunoslik asoslarini ishlab chiqishi bo'ldi. Uning fikricha, til tizimi faqat o'zining strukturasi bilan emas, balki qanday ishlatilishi, ya'ni funksiyasi bilan ham aniqlanishi kerak. Shuningdek, u nutqning aktual bo'linishi tushunchasini ilgari surdi. Mathesius til birliklarini tahlil qilishda ularning ijtimoiy, psixologik va pragmatik jihatlarini ham hisobga olish zarurligini ta'kidladi. Bu holat uni zamonaviy kognitiv va pragmatik tilshunoslik uchun muhim asos solgan olimlardan biriga aylantiradi [2].

Mathesiusning zamonaviy tilshunoslikka ta'siri, ilmiy qarashlari ko'plab tilshunoslik yo'nalishlarining shakllanishiga ta'sir ko'rsatdi. Ayniqsa, quyidagi sohalarida uning ta'siri sezilarli:

Kommunikativ grammatika: Tema-rema tahlili bugungi kunda matn lingvistikasi va pragmatikada keng qo'llaniladi.

Diskurs tahlili: Nutqning strukturasi aniqlashda Mathesiusning yondashuvi asos bo'lib xizmat qilgan.

Matn tilshunosligi: Matnning mantiqiy, funktsional va kommunikativ tuzilmalari haqida u ilgari surgan fikrlar bugungi tadqiqotlar asosini tashkil etadi.

Pragmatika va kognitiv tilshunoslik: Uning kontekstga asoslangan tahlil usullari hozirgi zamon tilshunoslarining ishlanmalarida keng o'rin olgan [3].

Shuningdek, uning g'oyalari ko'plab tilshunoslar faoliyatiga ham ta'sir qilgan. Bugungi tilshunoslikda Mathesiusning yondashuvlari ko'plab yangi nazariyalar bilan uyg'unlashmoqda. Demak, uning qarashlari faqat tarixiy emas, balki bugungi tilshunoslik uchun ham metodologik ahamiyatga ega.

Praga maktabining lingvistik konsepsiyasi, avvalo, yosh grammatikachilar (neogrammatiklar) yo'nalishining til haqidagi an'analari va ularning tadqiqot metodlariga tayangan holda shakllangan. XIX asr davomida tilshunoslik asosan til hodisalarini tarixiy nuqtayi nazardan o'rgandi; hatto ayrim hollarda paleontologik tendensiyalar ham oldinga surilgan edi [4].

Shu davrda "tarixiy o'rganish tilshunoslikdagi yagona ilmiy usul" deb hisoblangan, hatto tirik dialektlar o'rganilganda ham, bu o'rganish natijalari asosan tarixiy masalalarni hal etish uchun ishlatilgan. Ba'zan tilni belgilar tizimi sifatida e'tirof etishgan bo'lsa-da, ammo til faqat izolyatsiyalangan faktlar asosida o'rganilgani sababli, bunday tarixiy yondashuv til tizimi mohiyatini anglashga to'sqinlik qilgan. Shu bois ayrim hodisalarni alohida o'rganish tilning funktsional rolini tushunishga to'sqinlik qilgan deyishimiz ham mumkin.

Yangi lingvistik nazariya yaratish yo'lida, u genetik neogrammatizm konsepsiyalaridan yuqori turuvchi tizim bo'lishi kerak edi. Praga lingvistik to'garagi tashkilotchilari bu yo'lda, bir tomondan, Ferdinand de Sossyur qarashlaridan, ikkinchi tomondan esa rus tilshunoslik an'alaridan (Boduen de Kurtene, erta davr Fortunatov, Shaxmatov va Peshkovskiy asarlaridan) ilhom oldilar va ularni

yaxlit ilmiy konsepsiya shaklida rivojlantirdilar. Sossyur konsepsiyasi bilan ayrim rus olimlari allaqachon 1917-yilda tanish bo'lgan edilar. Bu konsepsiyaning muhim jihatlaridan biri til faktlarini diaxronik (tarixiy) va sinxronik (zamonaviy) nuqtayi nazardan farqlab o'rganish zarurligidir. Sinxronik yondashuvga ko'ra, muayyan davrda mavjud bo'lgan til elementlari o'zaro bog'liq va tizim hosil qiluvchi birliklardir; har bir elementning ma'nosi va ahamiyati tizimdagi o'rni va boshqa elementlar bilan aloqasi orqali belgilanadi. Biroq tilni sinxron o'rganish bilan nutqning uzluksiz o'zgarishi o'rtasidagi ziddiyatni V. Matezius "Til hodisalarining potentsialligi haqida" nomli ma'ruzasida Sossyur "Umumiy tilshunoslik kursi"ni nashr etishidan ancha avval tushungan edi [5].

Matezius nutqning tovush tomoni o'zgaruvchanligini "statik tebranish" sifatida tavsiflagan va uni vaqt bo'yicha sodir bo'ladigan "dynamik o'zgaruvchanlik"dan farqlagan. Uning "artikulyatsiyaning xilma-xil o'zgarishlari, odatda, tovushdagi nisbatan kichik tebranishlar bilan kechadi" degan fikri keyinchalik fonema ta'limotining shakllanishiga olib keldi.

Matezius yosh grammatikachilarni quyidagi nuqtalarda tanqid qilgan: ularning haddan tashqari tarixiylikka berilib ketgani, nutqni so'zlovchidan ajratib qo'yishi, lingvistik materialni soddalashtirib yuborishi va tovush o'zgarishlarining qonuniyligiga ishonch bilan yondashuvi. Bundan tashqari, u psixologiya tarafdorlarini ham tanqid qilgan, chunki ular nutqdagi potentsiallikni tovush o'zgarishlarining sababi deb hisoblagan edilar [6].

Praga maktabi tilni belgilar tizimi sifatida talqin etganligi sababli, ular uchun funksiya tushunchasi nihoyatda muhim ahamiyat kasb etadi. Belgilar tizimining faoliyat yuritishi – bu tilning asosiy farqlovchi belgisi deb hisoblangan. Praga tilshunolariga ko'ra, funksiya – bu maqsadga yo'naltirilganlikdir. Ya'ni "funksiya" termini, ma'lum bir til elementi tizimdagi o'rni va vazifasini anglatadi. Praga maktabi olimlari bu tushunchani matematik ma'noda qat'iy bog'liqlik sifatida emas, balki tizim tomonidan shartlangan yoki shartlovchi holat sifatida izohlaganlar. Shu sababli V. Skaliczka "funksiya" atamasi bu yerda albatta "vazifa" deb ta'kidlagan. Shunday qilib, Praga maktabi konsepsiyasi ikki asosiy belgi bilan tavsiflanadi: strukturaviy va funksional [7].

Praga lingvistik maktabining qarashlari eng to'liq tarzda 1929-yilda bo'lib o'tgan I Slavyan tilshunolari qurultoyiga taqdim etilgan mashhur "Tezislar"da ifoda etilgan. Ushbu hujjatda umumiy nazariy g'oyalar slavyan tillarini o'rganishdagi konkret masalalar bilan bog'liq holda ishlab chiqilgan. "Tezislar"ning ilk bandlerida funksional nuqtayi nazar aniq ifoda etiladi: "Til inson faoliyatining mahsuli sifatida, inson faoliyati kabi, maqsadga yo'naltirilgandir. Nutq faoliyatini aloqa vositasi sifatida tahlil qilsak, eng odatiy va aniq maqsad bu ifoda etishdir. Shuning uchun lingvistik tahlilga funksional nuqtayi nazardan yondashish lozim. Bu nuqtai nazardan til ma'lum bir maqsadga xizmat qiluvchi ifoda vositalari tizimidir". "Tezislar"da, shuningdek, til mohiyatini bilishning eng samarali yo'li – sinxron tavsif ekanligi qayd etiladi. Shu bilan birga, sinxroniya va diaxroniya o'rtasida keskin chegara qo'yish mumkin emasligi ta'kidlanadi, chunki "tizim" va "funksiya" tushunchalari o'tgan davr tahliliga ham tatbiq etilishi kerak [8].

Sossyur va Jeneva maktabi vakillaridan farqli o'laroq, Praga maktabi sinxron tavsifda ham evolyutsiya tushunchasini chiqarib tashlab bo'lmaydi deb hisoblaydi. Chunki "arxazmlar sifatida qabul qilingan stilistik elementlar ham, shuningdek, produktiv (ishlab chiqaruvchi) va neproduktiv (ishlab chiqarmaydigan) formalarning farqi ham diaxronik hodisalardir va ularni sinxron lingvistika doirasidan chiqarib tashlab bo'lmaydi" [9].

Xulosa sifatida aytganda, Vilem Mathesius tilshunoslik tarixida chuqur iz qoldirgan yirik olimlardan biridir. Uning ilmiy merosi zamonaviy lingvistikaning ko'plab yo'nalishlariga asos bo'lib xizmat qilmoqda. Tilga funksional, kommunikativ va kontekstual yondashuvi bugungi kunda ham o'z dolzarbligini yo'qotmagan. Praga maktabi va Mathesiusning yondashuvi orqali tilshunoslik faqat nazariy tahlil sohasi emas, balki ijtimoiy va amaliy fan sifatida ham rivojlandi.

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**“MAZAG‘CHINI O‘LDIRISH” VA “JINLAR BAZMI YOXUD KATTA O‘YIN”
ASARLARIDA SUD JARAYONLARINING QIYOSIY-TOPOLOGIK TADQIQI
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Annotatsiya. Ushbu maqolada Harper Li va Hamid Ismoil asarlarida sud jarayonining badiiy va ijtimoiy talqini qiyosiy-tipologik tahlil qilinadi. Sud jamiyatdagi adolatsizlik va hokimiyatning axloqsizligi ramzi sifatida ko‘rsatiladi.

Kalit so‘zlar: sud jarayoni, adolatsizlik, irqiy diskriminatsiya, siyosiy zulm, badiiy tahlil.

Аннотация. В статье проводится сравнительно-типологический анализ художественного и социального изображения судебных процессов в произведениях Харпер Ли Убить пересмешника и Хамида Исмоила Джинлар базми или большая игра. Суд символизирует несправедливость и моральную деградацию общества.

Ключевые слова: судебный процесс, несправедливость, расовая дискриминация, политическое давление, литературный анализ.

Abstract. This article provides a comparative and typological analysis of the artistic and social representation of judicial processes in Harper Lee's *To Kill a Mockingbird* and Hamid Ismoil's *Jinlar bazmi yoxud katta o‘yin*. The court symbolizes injustice and moral corruption in society.

Keywords: court proceedings, injustice, racial discrimination, political oppression, literary analysis.

Harper Li tomonidan yaratilgan “To Kill a Mockingbird” (“Mazag‘chini o‘ldirish”) romani va Hamid Ismoilning “Jinlar bazmi yoxud katta o‘yin” asari turli davr va makonlarda yaratilgan bo‘lsa-da, ularni birlashtiruvchi eng muhim jihat – sud jarayonining jamiyatdagi ijtimoiy va axloqiy rolidir. Har ikki asarda sud – faqat huquqiy mexanizm sifatida emas, balki jamiyatning axloqiy holatini, hokimiyatning tabiati va inson huquqlariga munosabatni ochib beruvchi badiiy markaz sifatida tasvirlanadi. Shu nuqtai nazardan, sud jarayoni asarlar tarkibida nafaqat dramatik voqea markazi, balki jamiyatning ijtimoiy va siyosiy me‘yorlarini ochib beruvchi ramziy funksiyani ham bajaradi.

Harper Li romanida sud jarayoni irqiy adolatsizlik va stereotiplar orqali jamiyatning axloqiy kasalligini fosh qiladi. Attikus Finchning himoyasi insoniylik va axloqiy halollik timsoli sifatida namoyon bo‘lsa-da, sud tizimi oq tanlilar manfaatiga moslangan siyosiy va axloqiy mexanizm sifatida ifodalanadi. Shu bilan birga, Hamid Ismoil asarida sud jarayoni bevosita sahnada tasvirlanmaydi, u yashirin siyosiy tizim va manipulyatsiyalar orqali qahramonlarning taqdiri bilan bog‘lanadi. Bu yerda sud – adolatni ta‘minlovchi vosita emas, balki hokimiyatning ijtimoiy nazorat va siyosiy ta‘sir mexanizmi sifatida ishlaydi [1].

Mazkur tadqiqot nafaqat sud jarayonining badiiy va ijtimoiy funksiyalarini anglashga, balki turli madaniyat va davrlarda adolat, axloq va hokimiyat mavzularining badiiy talqinini qiyosiy o‘rganishga ham imkon yaratadi. Shu bois ushbu maqola adabiyotshunoslik hamda ijtimoiy-falsafiy tadqiqotlar uchun muhim ilmiy manba sifatida xizmat qiladi. Tadqiqotda Harper Li va Hamid Ismoil asarlarida aks etgan sud jarayonlarini badiiy hamda ijtimoiy kontekstda tahlil qilish uchun bir nechta metodologik yondashuvlar qo‘llanildi. Avvalo, badiiy tahlil usuli orqali har bir asardagi sud sahnalari, dramatik voqealar va qahramonlarning sud bilan bog‘liq harakatlari batafsil o‘rganildi. Dialoglar, guvohliklar, hukm chiqarish jarayoni va boshqa badiiy vositalar tahlil qilinib, sud jarayonining dramatik hamda axloqiy ta‘siri aniqlangan. Ushbu yondashuv asarlarning badiiy tuzilishi, qahramonlar obrazlari va muallifning axloqiy pozitsiyasini yoritishga yordam berdi [2].

Bundan tashqari, qiyosiy-tipologik tahlil orqali Li va Ismoil asarlaridagi sud jarayonlari ijtimoiy, siyosiy va madaniy kontekstda solishtirildi. Sud jarayonining adolat tamoyillari, irqiy

diskriminatsiya, siyosiy manipulyatsiya va hokimiyat tuzilmalari bilan bog'liqligi qiyosiy nuqtai nazardan o'rganilib, bu jarayonlarning o'xshash va farqli jihatlari hamda ularning badiiy ramziy ma'nolari aniqlab berildi.

Shuningdek, metafora va ramzlar tahlili sud jarayonini nafaqat huquqiy hodisa, balki badiiy va ijtimoiy ramz sifatida talqin qilish imkonini berdi. Sud sahnalarida ijtimoiy adolatsizlikning namoyon bo'lishi, hokimiyatning axloqiy inqirozi va jamiyatdagi insoniy qadriyatlarning aks etishi alohida tahlil qilindi [3].

Harper Li romani AQShning irqiy segregatsiya davrida yaratilgan bo'lsa, Hamid Ismoil asari post-sovet davridagi siyosiy tizim va ijtimoiy qo'rquv muhitida yozilgan. Bu kontekst tadqiqotning to'g'ri qiyosiy va ijtimoiy tafsiri uchun asos bo'ldi. Ushbu metodlar kombinatsiyasi asarlar sud jarayonining badiiy va ijtimoiy tafsiri, shuningdek, ularning qiyosiy-tipologik tahlilini ilmiy asosda amalga oshirish imkonini berdi. Tadqiqot natijalari Li va Ismoil asarlaridagi sud jarayonining mazmuniy mohiyati va badiiy ramzini aniqroq tushunishga xizmat qiladi.

Tadqiqot natijalari Harper Li va Hamid Ismoil asarlarida sud jarayonining badiiy va ijtimoiy tafsirini aniq ko'rsatadi. Har ikki asarda sud – faqat huquqiy vosita emas, balki jamiyatning axloqiy va siyosiy holatini ochib beruvchi markaziy element sifatida namoyon bo'ladi.

“To Kill a Mockingbird” romani asosiy dramatik voqea – Tom Robinsonning sud qilinishi orqali irqiy adolatsizlikni fosh qiladi. Tom qora tanli bo'lgani sababli jinoyatga haqsiz ayblanadi, bu esa jamiyatdagi irqchilik ildizlarini, stereotiplarning kuchini va adolatning amalda ishlamasligini ko'rsatadi. Attikus Finch qahramoni sud jarayonida insoniylik va axloqiy halollik timsoli sifatida namoyon bo'ladi. Sud jarayoni oq tanlilar manfaatiga moslangan siyosiy va axloqiy tizim sifatida ifodalanadi, bu esa jamiyatning ma'naviy kasalligini badiiy ko'zguda fosh etadi [4].

Hamid Ismoilning *“Jinlar bazmi yoxud katta o'yin”* asarida sud jarayoni bevosita sahnada tasvirlanmasa-da, uning ijtimoiy va siyosiy ta'siri asar bo'ylab seziladi. Sud va tergov mexanizmlari siyosiy manipulyatsiyalar, maxfiy xizmatlar va ayblovning oldindan belgilanganligi bilan bog'liq. Qahramonlar adolatni ta'minlovchi tizimning emas, balki hokimiyatning ijtimoiy nazorat va siyosiy quroli sifatida sud tizimiga qurbon bo'ladilar. Shu bilan birga, sud qarshi turishning imkoni bo'lmagan, insonni yutadigan tuzoq sifatida metaforik ramzga ega.

Har ikki asarda sud jamiyatdagi adolatsizlikni ochib beradi. Aybsiz insonlar ijtimoiy stereotiplar, irqiy yoki siyosiy manipulyatsiyalar natijasida qurbon bo'ladi. Hokimiyat, sud va qonun tizimlari jamiyatning hukmron guruhini himoya qilishga xizmat qiladi [5].

Harper Li romanida sud jarayonlari bevosita sahnada tasvirlangan, adolatsizlikning manbai – irqiy nafrat. Hamid Ismoil asarida sud metaforik, yashirin tizim sifatida berilgan, adolatsizlikning manbai – siyosiy mafkura va hokimiyatning total nazorati. Li asarida Attikus Finch orqali axloqiy qarshi turish mavjud bo'lsa, Ismoilida bunday himoyachi obraz yo'q, hukm tizim tomonidan oldindan belgilangan.

Harper Li nuqtai nazariga ko'ra, sud – umid va kurash maydoni, garchi adolat amalga oshmasa ham, axloqiy qarshi turish timsoli mavjud. Hamid Ismoil nuqtai nazariga ko'ra esa sud – tuzoq va “o'yin” maydoni, qarshi turishning imkoni yo'q; tizim insonni yutadigan mexanizmga aylanadi [6].

Natijalar shuni ko'rsatadiki, sud jarayonlarining ijtimoiy va badiiy mazmuni asarlar davri va makoniga qarab farqlansa-da, ularning umumiy funksiyasi – jamiyatdagi zulm va axloqiy buzilishlarni fosh etishdir. Tadqiqot natijalari Harper Li va Hamid Ismoil asarlarida sud jarayonining faqat huquqiy vosita emas, balki jamiyatning axloqiy va siyosiy holatini aks ettiruvchi badiiy ramz ekanligini ko'rsatadi. Harper Li romanida sud jarayoni irqiy adolatsizlikning dramatik markazi sifatida xizmat qiladi. Tom Robinsonning sud qilinishi orqali jamiyatdagi irqchilik ildizlari, stereotiplar va adolatning amalda ishlamasligi ochib beriladi. Attikus Finch qahramoni insoniylik, axloqiy halollik va ijtimoiy mas'uliyat timsoli sifatida sud jarayonida o'zini ko'rsatadi [1]. Shu nuqtai nazardan, Li asari sudni umid va axloqiy qarshi turish maydoni sifatida tasvirlaydi. Hamid Ismoil asarida esa sud jarayoni bevosita sahnada namoyon bo'lmasa-da, siyosiy tizimning tuzilgan mexanizmlari orqali qahramonlarning taqdiri bilan chambarchas bog'langan. Sud bu yerda adolatni ta'minlovchi vosita emas, balki hokimiyatning ijtimoiy nazorat va siyosiy manipulyatsiya quroli sifatida ishlaydi. Qahramonlar tizimning oldindan belgilangan hukmi ostida, qarshi turishning iloji

bo'lgan holda, adolatsiz qurbonlarga aylanadi. Shu sababli, Ismoil asarida sud metaforik va yashirin tizim sifatida badiiy ramzga ega.

Qiyosiy-tipologik tahlil shuni ko'rsatadiki, sud jarayonlarining ijtimoiy mazmuni turlicha bo'lishi mumkin. Li asarida irqiy diskriminatsiya, Hamid Ismoil asarida siyosiy total nazorat asosiy omil hisoblanadi. Biroq, natija bir – aybsiz insonlarning fojiasi va jamiyatning axloqiy tanazzuli. Shu bilan birga, sud jarayoni badiiy va ramziy jihatdan asarlarning dramatik tuzilishida markaziy o'rin tutadi. Tadqiqot shuni ham ko'rsatadiki, sud jarayoni ijtimoiy adolatsizlikni ko'rsatish vositasi sifatida adabiy tafsirdagi ahamiyatini saqlab qoladi [7].

Xulosa sifatida shuni aytish mumkinki, Harper Li va Hamid Ismoil asarlarida sud jarayoni boshqacha estetik va tarixiy asoslarda qurilgan bo'lsa-da, ularning mazmuniy mohiyati o'xshash: sud – adolat emas, balki jamiyatdagi zulmning aksidir. Harper Li romanida sud irqiy adolatsizlikni namoyish etadi, Attikus Finch orqali axloqiy qarshi turish timsolini beradi. Hamid Ismoil asarida sud siyosiy o'yinlar va total nazorat ostidagi tizim sifatida tasvirlanadi, qarshi turishning imkoni yo'q. Qiyosiy-tipologik tahlil shuni ko'rsatadiki, adolatni buzuvchi omillar turlicha bo'lishi mumkin, biroq ularning natijasi bir – aybsiz insonlarning fojiasi va jamiyatning axloqiy tanazzuli. Ushbu tadqiqot sud jarayonining badiiy, ijtimoiy va siyosiy funksiyasini chuqurroq tushunish imkonini yaratadi hamda adabiyotshunoslik va ijtimoiy-falsafiy tadqiqotlar uchun muhim ilmiy manba sifatida xizmat qiladi.

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ERTAKLARDA QIZ ARXETIPI VA UNING KLASSIFIKATSIYASI

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Annotatsiya. Ushbu maqolada jahon xalqlari ertaklarida qiz konseptining lingvokulturologik, estetik va ijtimoiy-funksional mohiyati tahlil qilinadi. Xalq og'zaki ijodi namunalari, xususan, qiz obrazining arxetipi — uning jamiyatdagi o'rni, oilaviy rollari, aqliy-farosati va ma'naviy sifatlari misolida yoritiladi.

Kalit so'zlar: Xalq og'zaki ijodi, ertak, ayol konsepti, qiz arxetipi, gender tadqiqotlari, mifologik obraz, madaniy model, ijtimoiy rol.

Аннотация. В данной статье анализируется лингвокультурологическая, эстетическая и социально-функциональная сущность концепта девушки в сказках народов мира. На примере образа народного устного творчества, в частности архаического образа девушки, раскрываются её место в обществе, семейные роли, умственные способности, проницательность и духовные качества.

Ключевые слова: народное устное творчество, сказка, женский концепт, архетип девушки, гендерные исследования, мифологический образ, культурная модель, социальная роль.

Abstract. This article analyzes the linguoculturological, aesthetic, and socio-functional essence of the concept of the girl in the fairy tales of the peoples of the world. Samples of folk oral literature, particularly the archetype of the girl, are examined to highlight her place in society, family roles, intellectual abilities, insight, and spiritual qualities.

Keywords: Folk oral literature, fairy tale, female concept, girl archetype, gender studies, mythological image, cultural model, social role.

Xalq og'zaki ijodi — millatning dunyoqarashi, ma'naviy olami va qadriyatlarining betakror ifodasidir. Ertaklar esa ushbu badiiy merosning eng barqaror, avloddan avlodga o'tuvchi qatlamlaridan biri bo'lib, ularda jamiyatning ijtimoiy-maishiy qarashlari, axloqiy ideallari, estetik talablari mujassamdir. Ertaklardagi qiz arxetipi xalqning qizlarga bo'lgan munosabati, uning jamiyatdagi o'rni, vazifasi va qadriyatlar tizimini yorituvchi muhim kategoriya sifatida namoyon bo'ladi. Bu haqda G.Sharafzoda o'z tadqiqotida quyidagi ma'lumotlarni berib o'tadi: "Insoniyatning yarmi bo'lgan ayol har qanday xalq adabiyotida muhim o'rin egallaydi. Go'zal ideallar, orzu-intilishlar va jismoniy go'zallikni hayotga tatbiq etish maqsadida adabiyot va san'atda ayol obrazlari aql, go'zallik, jasorat, donolik, joziba va hokazo fazilatlar bilan mo'l-ko'l bezatilgan. Sharq xalqlari adabiyotida ayolning badiiy obrazini yaratish tarixning eng qadimiy qatlamlariga borib taqaladi va bu jarayon folklorda ham, yozma adabiy yodgorliklarda ham o'z aksini topgan. Masalan, folklorda, ayniqsa forsiyzabon xalqlar ertaklarida uchraydigan ayol obrazi turli jihatlar bilan tasvirlanadi" [1; 4]. Nafaqat forsiyzabon, balki jahonning barcha xalqlari ertaklarida qiz obrazi turli rakurslarda o'z ifodasini topadi. Chunki ayol obrazlari orqali millatning turmush tarzi, genderga oid tasavvurlari, oilaviy munosabatlar, tarbiyaviy qarashlar va ijtimoiy ideallar aks etadi. Shu bois ertaklarda ayol konseptini o'rganish lingvokulturologiya, folklorshunoslik va gender tadqiqotlari uchun alohida ilmiy ahamiyatga ega. Shu nuqtayi nazardan jahon xalqlarida yaratilgan ertaklarga ayol konsepti misolida yondashamiz. Avvalo mazkur mavzuni o'rganishda ayol konseptining nazariy asoslariga yondashish lozim. Chunki lingvokulturologiyada "konsept" — xalq ongida tarixiy, madaniy va axloqiy qadriyatlar asosida shakllangan murakkab mental birlik bo'lib, u til birliklarida, obrazlarda va matnlarda badiiy ifodalanadi. Ertaklardagi qiz arxetipi ham xalqning qadimiy tafakkuri, urf-odatlar, estetik qarashlari asosida shakllangan mental modeldir.

Xalq og'zaki ijodida qiz obrazining funksional vazifa ham belgilanganki, u tarbiyachi, sehrgar, mahbuba kabi ko'rinishlarda namoyon bo'ladi. Shu bilan bir qatorda pozitiv yoki negativ qarashlar bilan ham ifodalanadi. Bundan tashqari ertaklarda qiz obrazi kosmogonik va mifologik timsollarda ham tasvirlanadi. Bu esa ertaklarni mifologiyadan oziqlanganidan darak beradi. Jahon ertaklarida qiz va ayol tushunchalariga alohida ahamiyat qaratilganki, ularning hayotdagi o'rni va vazifasini ham mana shu ertaklarda anglash qiyin emas. Shu bilan bir qatorda kasb faoliyati bilan bog'liq holda ham tasvirlanadiki, bu o'rinda ularning donishmandligi, ijtimoiy hayotdagi o'rni ham kuzatiladi. Biz, qiz arxetipining funksional vazifasini ana shu tushunchalar orqali tadqiq etishga harakat qilamiz.

Jahon ertaklarida xotin-qizlarni ikki toifaga ajratishadi. Biri qiz, ikkinchisi esa ayol. Ertaklarda qiz obrazi odatda ideal xislatlar – adolatparvarlik, mehnatsevarlik, sabr-toqat kabi sifatlar bilan tasvirlanadi. Ularda goh qiz deya e'tirof etilsa, gohida qizning ismi keltiriladi. Gohida kasb bilan bog'lansa, gohida esa ularning husni yoki aqli xususida sarlavhaning o'zidayoq ma'lumot taqdim etiladi. Bundan tashqari ertaklarda ularning oiladagi o'rni ham ko'rsatilib goh u opa, gohida esa singilga aylanadi.

Ertaklarda qizlarning sifatleri ham berilganki, bu sifatlar ularning aqli va farosatining axloqiy me'yor sifatida e'tirof etilgan. Umuman, qizlar obrazining arxetipi – boshlanish, ibtidoiy, universal, tip hosil qiluvchi shaklni keltirib chiqarishgan. Ana shu arxitep (eyduslar) dunyo madaniyatining turli kontesktlarida keng ko'lamda namoyon bo'lgan. Adabiyotshunoslikda esa bu atama "yaratuvchi model" ma'nosini anglatadi. Bu model tashqi jihatdan o'zgarishi mumkin, biroq ma'no yadrosi o'zgarmay qoladi. Madaniyatshunoslikda esa u asosiy madaniy model hisoblanadi. Ertaklardagi qiz arxetipi "dekoratsiyalar" fonida o'zgarmas (konstanta) modelga aylanib ulgurgan. Shu bois ham bunday arxiteplarni folklorshunos olim T.D.Zinkevich-Evstigneyeva uni "bazaviy matrisa" va "fundamental mexanizm" deb ataydi. Uyg'ur xalq ertagi hisoblangan "Dono qiz" [2; 74] ertagiga murojaat etsak, unda o'z aql-farosati bilan mamlakatni boshqarishga yordam bergan qiz haqida so'z yuritiladi. Aslida, ertakda podshohning o'g'li aqlsiz va farosatsiz. Podshoh esa unga mamlakatini ishonib topshira olmaydi. Dono vazirining maslahati bilan shahzodaga vazifa yuklanadi. Bu topshiriqni esa kambag'al oilaning qizi o'z aql-zehni bilan aniqlab beradi. ertaklardan ham shuni anglash mumkinki, qizlardagi fahm-farosat ertaklarda juda yuqori saviyaga qo'yilgan. Qizlar ijtimoiy kelib chiqishidan qat'iy nazar o'z tushunchalariga ega bo'lganligi bois yuqori tabaqa vakillarining

turmush o'rtoqlariga aylamishgan. Bu kabi sifat va xususiyatni barcha jahon xalqlarining qiz arxitepi asosida yaratilgan ertaklarida kuzatamiz. Biroq bu kabi ertaklarda qzilar shahzodalarga mamlakatni yuritishda ko'makdosh bo'ldi degan xulosa bilan yakunlanadi

Qiz arxetipiga ega bo'lgan ertaklarning yana bir xususiyati ularda oiladagi o'rni asosida shakllantirgan bo'lib, ular - opa, singil, qiz - singari atamalar bilan ifodalanadi. Shu nuqtai nazardan gruzin xalq ertagidan joy olgan "Uch opa-singil" ertagiga nazar tashlaymiz. Ertakda keltirilisha bir oilaning uch qiz farzandi bor. Bu oila bug'doy doni topib olishi va uni o'stirishi, bug'doy juda hosildor bo'lishi, uni yig'ib olganda esa xirmonga aylanishi, biroq xirmon atrofida bahaypat gveleshari aylanishi, oilaning ikki qizi undan qo'rqib, yoniga yaqin borolmasligi, faqat kenja qizgina u bilan suhbatlashib, uning talabini otasiga yetkazishi haqidagi syujetga duch kelamiz. Aslida gveleshapi xushsurat yigit ekanligi, u kenja qizga uylanishi uning mamlakatida insonlar kadjet tilida gaplashishini aytadi. Kadjet tilidagi so'zlarning barchasi teskari bajarilishi lozimligini aytib o'tadi: *"Agar onam senga xumni sindir desa – xum olib kelib berish kerak; suvni to'kib tashla desa – suv olib borib berish lozim; pechni buzib tashla degudek bo'lsa – pechkani yoqqin degani; dasturxonni yig' desa – dasturxonni tuzatish kerak; tarelkalarni sindir desa, tarelka olib borib bergin"* [3: 13]. Albatta, bu kabi ogohlantirishdan keyin qiz barcha ishlarni to'g'ri bajaradi. Ertakda uch opa-singil obrazi yo'l-yo'lakay kiritilgani yoki ertakka sarlavha sifatida tanlangan emas. Kenja qizning baxtiyor qiyofasini ko'rgan opasi kenja singlisining baxtiga egalik qilishni istaydi. Shu bois ham ertakka uning o'rnini egallaydi. Aslida bu kabi o'rin egallash uzoqqa cho'zilmaydi va tezda o'zini oshkora qiladi. Natijada ertak so'ngida yovuz opa otlar dumiga bog'lanadi, uning tanasi esa burda-burda qilinadi. Bu kabi syujet leniyasi ko'plab asarlarning fabulasiga aylanib ulgurgan. Ertakning asosiy obrazlari oilaning to'ng'ich qizi va kenja qiz hisoblanadi. Ertakdagi o'rtancha qiz haqida esa ma'lumotlar taqdim etilmaydi. Shu bois ham bu qizni ertakning passiv obrazi sifatida talqin etamiz. Bir oilada, bir ota-onaning farzandi bo'lishsa-da, ikkisida (to'ng'ich – yovuz, kenja - mehribon) ikki xil xarakter xususiyat kuzatiladi. Kenja qiz mehrga to'liq qalbi bilan ertakda asosiy o'rinni egallasa, to'ng'ich qiz o'zining yaqiniga yovuzlik tilashi va uning o'rnini egallashi bilan faol yovuz obrazga aylanadi va u ertak so'ngida jazolanadi. Folklorshunos V.N.Lyusin bu kabi syujet leniyasini ma'lum yo'lning "muvaqqafiyat ssenariysi: deb ataydi. Chunki voqeaning markazida turgan qahramon o'z yaqin qarindoshi tomonidan azob chekadi, kurashadi va omon qoladi. Omon qolishning o'ziyoq – mukofotga loyiqdir. Bu mukofot oilaning qaytib olishi va farzandiga onalik huquqining aytishi bilan belgilangan.

Qiz arxetipining yana bir xususiyati ularning faoliyati bilan ham bog'lanadi. Afg'on xalq og'zaki ijodidan joy olgan "Dehqon qizi" shunday ertaklar sirasiga kiradi. Ertakda birorta qahramonga ism berilmaydi. Voqelik ikki qahramon o'rtasidagi munosabat orqali ochib beriladi. Biri amirzoda, ikkinchisi dehqon qiz. Dehqon qizining asosiy faoliyati bog' ishlari – bog'bonlik. Amirzoda tong sahardan sof havodan yayrab nafas olish uchun tomga chiqadi va qo'shi dehqonning go'zal qiziga nogoh e'tibor qaratadi. Dehqon qizining go'zalligi va maehnatsevarligi uni o'ziga maftun etadi. Shu bois ham u sho'xlik qilib, rahyonlarning nechta deb so'ray boshlaydi. Dehqonning qizi esa o'z navbatida muloyimlik bilan "osmondagi yulduzlar nechta bo'lsa, shuncha" deb javob qaytaradi. Bu holat har kuni takrorlanadi. Biroq kunlardan birida amirzoda tegajog'ligini oshirib yuborib, uni qo'rqqiz qiz deya atay boshlaydi. Qiz ham bunga javoban: *"Suhdan keyin dehqon qizi bir kuni po'stinni astar-avrasini ag'darib oldi-da, qo'ng'iroqchalar bog'lab olibdi. Kechga yaqin amirzoda keladigan yo'lakka berkinib olibdi. Amirzoda yo'lakka kirishi bilan uning yo'lini to'sibdi. Amirzoda qo'rqqanidan jon-poni chiqib ketibdi. U titrab-qaqshab, qaltiroq ovoz bilan:*

- E, Azroil, jonimni olma, qari onam bor, rahm qil, - deb rosa yalinibdi.

- Mayli, joningni olmayman. Qari onang hurmati. Ammo bir shartim bor: bundan keyin tomga chiqib, devordan birovlar bog'iga ko'z tashlashni va ahmoqona savollar berishni bas qilasan! – deb po'pisa qilib, po'stindagi qo'ng'iroqchalarni jiringlatibdi qiz" [4: 109].

Ertakda amirzoda rangi o'chib, qoni qochib tavba qilgan bo'lsa-da, ammo o'rgangan ko'ngil o'rtansa qo'ymas" deganlaridek, qizga yana gap otishda davom etadi. Qiz esa unga javoban yo'lakdagi yalinishlarning nechta savolini qaytaradi. Javobni eshitgan amirzoda aytgan so'zlaridan pushaymon bo'ladi. Ertakda axloqiy me'yor tushunchasi ustunlik qilib, dehqon qizining odobli-

axloqli shaxs ekanligi ta'kidlangan. Mazkur ertakda bog' faoliyati bilan shug'ullansa-da, u o'z aqli bilab boyning farzandini yenga oladi va o'z tinchligiga erishadi. Bu o'rinda qizning topqirligiga e'tibor qaratish lozimki, o'z topqirligi sabab tinchlikka erishadi.

Xalq og'zaki ijodidan o'rin egallagan ertaklarda qiz arxetipi ma'lum bir sarlavhalar asosida berilganki, unda qizning ismi orqali uning sifati, xususiyati keltirilib o'tiladi. Fikrimizga o'zbek xalq ertagi hisoblangan "Zumrad va qimmat" misol bo'la oladi.

Mazkur ertakda o'tinchining qizi sofdil, oqko'ngil, mehribon o'z ismiga mos qiz sifatida talqin etiladi. Shu bois ham ertak xotimasida u o'z otasi bilan baxtli yashaydi.

Jahon xalqlari ertaklarida qiz arxetipi xalqning tarixiy tafakkuri, madaniy qadriyatlari va ijtimoiy ideallarining badiiy ifodasidir. Qiz arxetipi turli millatlar folklorida o'xshash semantik yadroni saqlagan holda, ularning mentaliteti va estetik qarashlariga mos ravishda turlicha talqin etiladi. Ular ko'pincha dono, aql-farosatli, mehnatsevar, va ijtimoiy faol qahramon sifatida gavdalanadi; uning yovuz yoki salbiy ko'rinishdagi tiplari esa ma'naviy tarbiya vositasi sifatida kiritiladi. Tahlillar shuni ko'rsatadiki, qiz arxetipi nafaqat oilaviy yoki ijtimoiy rol, balki millatning qadimiy mifologik qarashlari bilan ham bog'liq bo'lib, u "fundamental mexanizm" va "bazaviy matrisa" sifatida barqarorlik kasb etgan.

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THE ROLE OF THE CONCEPT IN THE FORMATION OF LINGUOCULTURAL MEANING

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Annotatsiya. Maqola lingomadaniyatshunoslikning markaziy tahliliy kategoriyasi sifatida konseptning nazariy asoslarini o'rganadi, lingvistik, madaniy, kognitiv va semiotik yondashuvlarni birlashtiradi. V. fon Gumboldt, E. Sapir, B. Uorf, Yu. Apresyan, Yu. Karaulov, V. Maslova va A. Vejbitskaya asarlariga tayangan holda, tadqiqot konseptning falsafa va kognitiv lingvistikadan zamonaviy lingomadaniy nazariyagacha bo'lgan evolyutsiyasini kuzatadi. Konseptning tuzilishiga — konseptual yadro va assotsiativ-baholovchi periferiyaga — hamda uning tipologiyasiga: universal, milliy va individual konseptlarga alohida e'tibor beriladi. Maqolada konsept til, madaniyat va inson ongi o'rtasidagi bog'lovchi bo'g'in vazifasini bajarishi, til birliklarida kodlangan milliy dunyoqarashni tushunish kaliti bo'lib xizmat qilishi xulosa qilinadi.

Kalit so'zlar: konsept, lingomadaniyatshunoslik, tilning dunyo manzarasi, madaniyat, semantika, kognitsiya, til.

Аннотация. Статья исследует теоретические основы концепта как центральной аналитической категории лингвокультурологии, интегрируя лингвистический, культурологический, когнитивный и семиотический подходы. Опираясь на работы В. фон Гумбольдта, Э. Сапира, Б. Уорфа, Ю. Апресяна, Ю. Караулова, В. Масловой и А. Вежбицкой, исследование прослеживает эволюцию концепта от философии и когнитивной лингвистики до современной лингвокультурологической теории. Особое внимание уделяется структуре концепта — концептуальному ядру и ассоциативно-оценочной периферии — и его типологии: универсальные, национальные и индивидуальные концепты. В статье делается вывод, что концепт функционирует как связующее звено между языком, культурой и человеческим сознанием, служа ключом к пониманию национального мировоззрения, закодированного в языковых единицах.

Ключевые слова: концепт, лингвокультурология, языковая картина мира, культура, семантика, когниция, язык.

Abstract. *The article explores the theoretical foundations of the concept as the central analytical category of linguocultural studies, integrating linguistic, cultural, cognitive, and semiotic approaches. Drawing on works of W. von Humboldt, E. Sapir, B. Whorf, Yu Apreysan, Yu. Karaulov, V. Maslova, and A. Wierzbicka, the study traces the concept's evolution from philosophy and cognitive linguistics to modern linguocultural theory. Special attention is given to the concept's structure – a conceptual core and associative evaluative periphery – and its typology: universal, national, and individual. The paper concludes that the concept functions as a link between language, culture, and human consciousness, serving as a key to understanding national worldviews encoded in linguistic units.*

Key words: *concept, linguoculturology, linguistic worldview, culture, semantics, cognition, language.*

Introduction: Contemporary linguistic scholarship has witnessed a fundamental shift in approaching the language- culture relationship. Modern linguistics increasingly recognize the language as a repository of cultural knowledge through which communities encode collective experience. This recognition has established linguoculturology, an interdisciplinary field bridging linguistics, cultural anthropology, cognitive science, and semiotics. The intellectual genealogy of concept studies traces back to Wilhelm von Humboldt, who proposed that language actively shapes cognition itself. Building on this foundation, E. Sapir and B. Whorf developed their hypothesis suggesting that linguistic categories influence perception (Sapir, 1921; Whorf, 1956). Within Russian linguistic tradition, Yu. Apreysan, V. Maslova, Yu. Karaulov theorized the concept as a fundamental unit connecting linguistic expression with cultural cognition (Apreysan, 1994; Maslova, 2001; Karaulov, 1987).

The present study synthesizes these perspectives, examining how the concept operates as linguocultural analysis's cornerstone.

Methodology: This research employs a qualitative theoretical framework designed to trace and synthesize scholarly perspectives on the concept as an analytical category. The investigation combines descriptive analysis with comparative examination, drawing insights from the multiple linguistic traditions to construct a comprehensive theoretical model.

An important dimension involves examining Uzbek scholars' contributions. A. Nurmonov's work on Uzbek semantics revealed how language creates specialized conceptual categories for culturally significant domains, demonstrating that Uzbek encodes social relationships through lexical distinctions with no parallel in European languages (Nurmonov, 1991). Meanwhile, Sh. Sirojiddinov approached cultural concepts through phraseology, examining how proverbs serve as compressed carriers of cultural wisdom, honor, community solidarity, and intergenerational responsibility (Sirojiddinov, 2005). N. Makhkamova developed comprehensive methodologies for reconstructing multifaceted cultural concepts. Her investigations of *mehribonlik* (kindness) and *izzat – hurmat* (honor – respect) revealed that Uzbek interpersonal concepts prioritize collective harmony over individual autonomy (Makhkamova, 2012).

Analysis and Results: The analytical process unfolded through three interconnected phases: extracting and cataloging definitions from selected scholarship; systematically comparing approaches across linguistic traditions; and synthesizing these into integrated theoretical framework. A striking finding is the remarkable theoretical convergence across scholarly traditions. Despite terminological variations, researchers consistently conceptualize the concept as a mediating entity connecting linguistic expression, cognitive representation, and cultural content. The Russian linguocultural school, represented by Maslova, Karaulov, Apreysan, characterizes concepts as units of collective consciousness encoding culturally marked meanings. These researchers emphasize the concept's role in preserving cultural memory, viewing it as containing propositional knowledge, emotional resonances, and value judgements (Maslova, 2001; Karaulov, 1987; Apreysan, 1994). Western cognitive linguistics, exemplified by Wierzbicka and Lakoff and Johnson, approaches concepts as mental models structuring understanding across domains, emphasizing cognitive mechanisms through which abstract concepts emerge from embodied experience (Wierzbicka, 1997; Lakoff

&Johnson, 1980). Both traditions recognize concepts possess layered architecture: a stable core enabling communication and a peripheral zone containing associations and evaluative stances varying across groups.

Discussion: The research findings substantiate the concept's status as the premier analytical category in linguocultural studies, revealing its unique capacity to capture intricate interconnections among language, cognition, and culture. Maslova's characterization of the concept as a "quantum of cultural meaning" elegantly captures this multidimensionality (Maslova,2001). Like a quantum particle existing simultaneously in multiple states, a concept combines propositional knowledge, emotional associations, and evaluative orientations, explaining why concepts often resist straightforward definition or translation. The Russian linguistic tradition has developed sophisticated analytical tools. Apresyan's work demonstrates how semantic analysis reveals implicit cultural logic in ordinary vocabulary (Apresyan's 1994), while Karaulov's "*linguistic personality*" notion shows how speakers internalize culturally specific conceptual patterns (Karaulov,1987). Western cognitive linguistics contributes complementary insights. Lakoff and Johnson's conceptual metaphor theory reveals how abstract concept draw on concrete domains. Their famous example – *time is money*-demonstrates how this metaphor shapes temporal thinking (Lakoff &Johnson, 1980). While English treats time as commodity through economic metaphors, Uzbek emphasizes patience and harmony, revealing how cultures conceptualize temporality through distinct value systems. These observations support the theoretical claim that concepts perform multiple interlocking functions collectively sustaining cultural identity (Maslova,2001).

Conclusion: The investigation has traced the theoretical foundations establishing the concept as linguoculturology's central analytical category. Through systematic analysis of diverse scholarly traditions, the research demonstrates that the concept uniquely captures the complex interplay among linguistic form, cognitive representation, and cultural content.

The theoretical synthesis achieved establishes groundwork for future empirical research investigating specific concepts across linguistic communities, advancing practical wisdom essential for navigating an increasingly interconnected yet culturally diverse world.

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UDC 808.3

THE THEORY OF ADVERTISEMENT DISCOURSE

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Annotatsiya. Diskurs tilshunoslikda muhim o'rin egallaydi, chunki u kontekst bilan uzviy bog'liq holda namoyon bo'ladi va diniy diskurs, ommaviy axborot vositalari diskursi, siyosiy diskurs va boshqa turlarga ega. Diskursning bir turi sifatida reklama diskursi o'ziga xos muhim xususiyatlar, funksiyalar va o'rganishni talab qiladigan belgilarga ega. Ushbu maqolada reklama diskursi

haqidagi qarashlar yoritilib, bir qator olimlarning nuqtayi nazarlari asosida uning ta'rifi beriladi hamda muallifning shaxsiy fikrlari bilan boyitiladi.

Kalit so'zlar: diskurs, reklama diskursi, Guy Cook, ko'p funksionallik.

Аннотация. Дискурс занимает важное место в лингвистике, поскольку он реализуется в тесной связи с контекстом и имеет различные типы, такие как религиозный дискурс, медиадискурс, политический дискурс и другие. Одним из видов дискурса является рекламный дискурс, который обладает собственными значимыми особенностями, функциями и характеристиками, требующими специального изучения. В данной статье рассматриваются взгляды на рекламный дискурс, даётся его определение на основе позиций ряда ученых, а также излагается авторское мнение по данной проблеме.

Ключевые слова: дискурс, рекламный дискурс, Гай Кук, многофункциональность.

Abstract. discourse which occupies an essential place in linguistics occurs in relation to context and has several types as religion discourse, media discourse, political discourse and others. Being one type of discourse advertisement discourse has its own significant features, functions and characteristics to learn. This paper provides views about advertisement discourse and defines what advertisement discourse is by supporting perspectives of several scholars along with citing personal opinions.

Keywords: discourse, advertisement discourse, Guy Cook, multifunctional.

Introduction. In linguistics discourse refers to the use of spoken and written language in social contexts, through which human beings create meaning, knowledge, and even cultural practices. It can be a formal discussion, or it may be a unit of text larger than a sentence, or the whole system of language use in a topic. Discourse may be examined according to its **language, meaning, structure, social role, or how it influences people and possesses** several types as media discourse, political discourse, religion discourse. A scientist giving a lecture can be an exemplification of both spoken and academic discourse, whereas a political debate can be considered as a case for formal and public discourse.

As Norman Fairclough states “discourse is not just the reflection of social processes and structures, but part of those processes and structures.”[1] As he claims, discourse not only shows the society and culture but it also plays a considerable role in the process of socio-cultural activities by promoting lifestyles and values, which contradicts the idea of M.A.K. Halliday who approached language and discourse as a mirror of social structure and social system.[2] For example, the language used in influencer speeches reflects how society views women and gender norms, people's attitudes toward the rights of females.

Main part. Advertisement which is one of the most vital types of discourse has already become one of the inseparable part of modern life, influencing not just consumer behaviors but also cultural values and linguistic practice. A number of researches on advertisement discourse have been conducted by many scholars along with representing various perspectives. As Cook highlights, advertisements are not just discrete texts but are viewed as complex multimodal discourses which have visual, auditory, and social elements[3]. His view can express real characteristics of advertising communication, since meaning in advertisements consists of linguistic, visual, and contextual cues. Therefore, it cannot be asserted with certainty that advertising only has linguistic features. Advertisements without situational and visual characteristics would be just a meaningless text and lose its own function as selling the products. The integration of images, music, text results in people's amusement and interest in a thing, and considerably increases their craving to purchase or book what they see in advertisements. Having this features, advertising discourse is considered as multifunctional[4].

In his 1993 work, van Dijk argues that persuasive discourse, including advertising, operates by controlling implied meanings and mental models.[5] Mental models firstly used by Kenneth Craik[6] resemble a “mind map” of how someone imagines reality to operate based on their beliefs, knowledge, and experiences. Ideology and persuasion strategies through discourse structures like themes, framing, metaphors, and implicit meanings are effectively utilized in making advertisements

and they serve as “mind map” to trigger audience’s prior experiences and knowledge leading to comprehend importance of a product in real life.

It should be noted that in advertisement discourse linguistic and semiotic strategies transfer cultural meanings into products. Judith Williamson[7] calls this process meaning-transfer or referential shifting. For her, advertisements do not just demonstrate the products, but they provide meaning in correlation with cultural beliefs and values. Because during advertising logical process of pictures and language depend on correlation with certain lifestyles, emotions, or social symbols. For instance, an advertisement about a vitamin both perform the product and link it to ideas like strength, high spirit, or a healthy lifestyle which can be an exemplification for a meaning-transfer strategy. The language and images function in relation to showing delighted, active people or symbols of wellness rather than explaining the scientific characteristics of how the product works. This way, the product acquire a cultural meaning of health and well-being, influencing people’s choices beyond just its medical effectiveness with the help of the figures of speech.

When it comes to some linguistic features of advertising, according to David Crystal a distinct linguistic style as simplified syntax, memorable lexis, and playful phonology are utilized in advertisement discourse. Simple sentence structures make advertisements more easy to understand when specific brand names, neologisms and emotional words with the **sound of the language (phonology)** give extra elegance and perfection to the product. Therefore, **rhyme, rhythm, or alliteration** which make slogans catchy and easy to remember are often addressed by the producers of advertisement. All of these linguistic features of advertising as sounds, words and structure are applied to assist for **catching attention, being memorable, and persuading the audience**. For example, the Ruko brand whose owner and founder is L.J.Luo focuses on creating interactive and intelligent robot toys for children. In the advertisement for a robot named Ruko 1088 they added the slogan “smart robot for kids”[8]. From phonological perspective the slogan is formed as brief and simple to say, making it appealing and impressive to the audience. Word choice is also paid considerable attention with words “smart” and “robot” increasing toy’s intelligence along with defining the target audience with “for kids”. Overall, **simple, clear words and short structure are chosen to advertise the robot toy** to make it sound appealing, intelligent, and suitable for children. It shows how advertising language works to **attract attention and to communicate meaning quickly**.

Conclusion. Advertisements, thus, are not just a way of sharing information on products but rather a powerful form of communication through language, visuals, and cultural message. Studying several analyses we realize that advertising is effective due to a combination of words, images, and sounds in the context in which they are placed. In addition, advertising discourse not only demonstrate products but also transfers cultural meanings and values through linguistic and semiotic strategies besides building an association between products and emotions, identities, or social value to help audience relate what they see with their own experiences. Due to its multifunctional and persuasive nature besides being both a reflection and a part of social realities, advertisement discourse remains very important to study in order to better understand how meaning is created and how people are influenced in contemporary society.

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INGLIZ VA O'ZBEK TILLARIDAGI RIELTORLIK FAOLIYATIGA OID TERMIN BIRIKMALARNING LEKSIK TADQIQI

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Annotatsiya. Ushbu maqola ingliz va o'zbek tillaridagi rieltorlik faoliyatiga oid termin birikmalarning chog'ishtirma tadqiqiga bag'ishlangan. Ingliz va o'zbek tillaridagi rieltorlik sohasida qo'llaniladigan metaforik terminlarning xususiyatlari misollar bilan ochib berilgan.

Kalit so'zlar: Metaforizatsiya, metaforik terminlar, semantik hosila, ko'chma ma'no, konseptual soha, tabiatmorfik metafora, rangmorfik metafora.

Аннотация. Данная статья посвящена сопоставительному исследованию терминологических сочетаний, относящихся к риэлторской деятельности в английском и узбекском языках. Характеристики метафорических терминов, используемых в сфере риэлторства в английском и узбекском языках, раскрываются и иллюстрируются примерами.

Ключевые слова: Метафоризация, метафорические термины, семантическое производное, переносное значение, концептуальная область, натурморфная метафора, цветоморфная метафора.

Abstract. This article is devoted to a comparative study of terminology combinations related to real estate agency activities in English and Uzbek. The characteristics of metaphorical terms used in the field of real estate in both English and Uzbek are explained and illustrated with examples.

Keywords: Metaphorization, metaphorical terms, semantic derivative, figurative meaning, conceptual domain, naturmorphic metaphor, color-morphic metaphor.

Umumiste'moldagi so'zlar uchun yangi terminologik ma'nolar hosil qilinganda, yangi terminologik ma'no berilgan so'zning semantik tarkibidagi ma'no mustaqil ma'no sifatida qoladi, semantik hosila munosabatlari yordamida boshqa ma'nolar bilan bog'lanadi. U umumiy semantik variant asosida boshqa ma'nolar bilan o'zaro bog'langanda va differensial asosda ularga qarama-qarshi qo'yilganda qarama-qarshiliklarni hosil qiladi: to'g'ridan-to'g'ri ma'no - ko'chma ma'no; umumiy ma'no - xususiy ma'no.

Semantik jihatdan, ya'ni tilda ilgari mavjud bo'lgan so'zlarning turli xil o'zgarishlari yordamida shakllangan terminlar ingliz tili rieltorlik terminologiyasida alohida guruhni tashkil qiladi. Bizning tadqiqotimizda termin yasallishining semantik usuli termin ma'nosini metaforalash orqali o'zgartirishni o'z ichiga oladi.

Terminologiyada terminlarning metaforik xususiyatlari ham muhim ahamiyatga ega bo'lib, asosan so'zlashuv uslubida keng qo'llaniladi. Metaforaning tilshunoslikdagi o'rni ko'p qirrali bo'lib, – “bu tushunchalarning umumiyligini aniqlashda bir tushunchadan ikkinchisiga ma'no ko'chish orqali o'tish imkonini beradi” [5].

Metaforalashda umumiy qoliplarni izlamaslik kerak, chunki metafora inson anglay oladigan noaniq tushunchalar asosida paydo bo'ladi. Metafora deganda biz majoziy ma'noda qo'llaniladigan va qandaydir o'xshashlikka asoslangan iborani, taqqoslanadigan tasvirlash obyektlarining o'xshashligini va ularning munosabatlarini tushunamiz. Metaforik terminlar deb biz majoziy ma'noda ishlatiladigan terminlar va terminologik birikmalarni tushunamiz - ikkita bir xil bo'lmagan obyektning predmeti, xususiyati yoki vazifaviy o'xshashligi asosida nom tanlashning semantik jarayoni.

Terminlar tizimini shakllantirish jarayonida metaforalarning o'rni va ma'nosi tilshunos olimlar tomonidan bir necha bor tadqiqot obyektiga aylangan. Xususan, bu masalaga J. Lakoff, Ageeva, Alekseeva, Lipilina va Sh. Maxmaraimova kabi tadqiqotchilar e'tibor qaratgan [3].

Ingliz tilidagi rieltorlik sohasiga oid terminlar har qanday lingvistik vositalar bilan ifodalanishi mumkin. Zamonaviy tadqiqotlar shuni ko'rsatadiki, iqtisodiy faoliyat obyektlari va hodisalarini aks ettirishning samarali usullaridan biri “iqtisodiy tushunchalarni aniq, tushunarli va xilma-xil tasvirlash” imkonini beradigan metaforadir [7]. Metaforalarda ma'no vazifaviy o'xshashlik bilan tavsiflanadi, “bir hodisa boshqa hodisaga o'xshaydi” [6]. M.Breal ta'kidlaganidek, “boshqa

jarayonlardan farqli o'laroq, so'zlarning ma'nosini o'zgartirib, yangi ifoda hosil qiladi". "Umumiy ishlatiladigan so'zlardan terminlarni shakllantirishning metaforik usuli paydo bo'lishi bilan nafaqat mantiqiy fikrlash o'zini namoyon qiladi, balki kundalik tajribani alohida faoliyat sohasiga o'tkazish ham sodir bo'ladi" [5].

Fan tilida metaforizatsiya – bu ikki turli obyektning predmeti, xususiyati yoki funksional o'xshashligi asosida nom tanlashning semantik jarayonidir. Metaforizatsiya jarayoni avvalo umumiy lug'atdan mos so'zni izlash bilan boshlanadi, so'ng esa kundalik so'zning yangi termin sifatida qo'llanishi orqali uning ma'nosi ko'chma asosda kengaytiriladi. Metafora modellashtirish qobiliyatiga ega bo'lganligi sababli u metafora terminlarini yaratish va ishlatish jarayonida turli vazifalarni bajarishi mumkin. Metaforik terminlarning salmoqli qismini yetarli asos bilan turli "konseptual sohalar" hisobiga shakllangan nominativ birliklarga kiritish mumkin [9]. Bunday metaforik terminlar tilshunoslarda katta qiziqish uyg'otishining sababi ularning kelib chiqish manbalarini tahlil qilish ko'plab paydo bo'lgan terminologik tizimlar uchun umumiy bo'lgan ba'zi qonuniyatlarni aniqlashga asos bo'lib xizmat qiladi.

Taqdim etilgan tadqiqotda asosiy metaforik terminlar umumiy emas balki yirik yoki kichik tematik guruhlarini tashkil qiladi. Metafora guruhlarini bevosita terminlarning shartli nomlari bilan bog'liq. Bular tabiatmorf, kolormorfik, sosiomorfik, artefaktual va antropomorfik metaforalardir. Keling, ularning har birini yuzaga kelish darajasiga qarab alohida ko'rib chiqaylik.

Tabiatmorfik metafora hayvonlarning nomlarini, ularning tana qismlarini va boshqa nomlarini birlashtiradi. Tirik va jonsiz tabiat uzoq vaqtdan beri insonga ma'lum bir model sifatida xizmat qilgan, unga ko'ra u ijtimoiy, shuningdek, iqtisodiy haqiqatni ifodalaydi. Ko'pgina hollarda: bu *lamb* – "qo'zichoq", *tajribasiz sotuvchi yangi kelgan, ya'ni biz birjada tajribasiz odam haqida gapirganimizda qo'zichoqdek* metaforik iborasini va aksincha, *tajribali va ko'pincha epchil sotuvchi haqida so'z borganda, wolf* – "bo'ri", *metaforik atamasi ishlatiladi, ya'ni; epchil va mohir; ovchilarning barcha harakatlari va nayranglarini biladigan chayqovchi bo'ridek degan ma'noda*.

O'zbek tilida esa *ko'zi ochilmagan mushukcha* iborasini biz hali ko'zi pishmagan rieltorlarga yoki agentlarga nisbatan ishlatishimiz mumkun, lekin olg'ir, xaridorlarga sotiladigan obyekt yoki uyni maqtab o'tkaza oladigan rieltorlarni biz *tulkidek ayyor* iborasini ishlatamiz [1].

Hayvonlarning nomlarini metaforik o'xshatish orqali odatda odamlarga o'tkazilganda, ularning tashqi ko'rinishini yoki xarakter xususiyatini ifodalaydi, lekin moddiy obyektlar doirasiga o'tkazilganda, hayvonlarning nomlari turli xil oddiy jarayonlarni bildiradi. Masalan: *cash cow* - doimiy pul oqimi shaklida daromad keltiradigan korxona faoliyatini anglatadi, chunki sigir Yevropada mehnatdan daromad keltiradigan ishchi kuchi sifatida yuqori baholangan. *Wild cat* – "yovvoyi mushuk", *eng yuqori foiz stavkasiga ega bo'lish huquqiga ega yoki ba'zan daromad stavkasi bo'yicha hech qanday cheklovlar ega bo'lmagan investitsiyalarga* nisbatan ishlatiladi. Qadimgi Misrda mushuk muqaddas hayvon hisoblangan u keyinchalik uy hayvonlari sifatida ishlatila boshlandi, lekin avvalgidek, o'zi xohlagan vaqtda o'zi yura oladigan hayvon bo'lgan shuning uchun daromad darajasi bo'yicha cheklovlar ega bo'lmagan investitsiyalar mushukka qiyoslangan;

White elephant – "oq fil" almashinuv operatsiyasi, unda xarajatlar aniq kutilayotgan potensial foydadan oshib ketishi almashinuv o'yini yoki har qanday strategik muammolarni hal qilish manfaatlarida amalga oshiriladi. Fillar obrazi iqtisodiy metaforalarda qadimgi davrlarda qo'llanila boshlangan, xususan, Hindiston urushlarda "ularning katta kuchi, aql-zakovati va dushmanning piyoda va otliq qo'shinlariga psixologik ta'siri yuqori baholangan", shuning uchun birja bitimi fillar ega bo'lgan fazilatlar tufayli shunday deb ataladi [2].

Rang-morfik metafora turli jarayonlar va hodisalarning rang sxemasini ko'rsatadigan nomlarni birlashtiradi. Masalan: *black knight* - "qora ritsar", (norasmiy, sotib olishni istamagan boshqa kompaniyani sotib olmoqchi bo'lgan shaxs yoki kompaniya; *gold bond* – "oltin" obligatsiya, ya'ni oltin bilan ta'minlangan obligatsiya. oltin narxiga bog'liq bo'lgan foiz to'lovlari; *Blue book* - Britaniya Milliy hisoblari deb ataladigan "Moviy kitob"; *bullion broker* – "oltin" broker (qimmatbaho qog'ozlar bilan operatsiyalarga ixtisoslashgan kompaniya yoki shaxs nomi).

Sotsiomorfik metafora iqtisodiy muomalalarning nomlarini birlashtiradi: aksiyalar, obligatsiyalar, qimmatli qog'ozlar va investitsiyalar. Iqtisodiyot olami doimo inson ijtimoiy

faoliyatining boshqa sohalaridan keyin metaforik tarzda modellashiriladi.

Antropomorfik metafora insonlarning xususiyatlarini, jarayonlarning xossalari va parametrlarini va hokazolarni bildiruvchi nomlarni birlashtiradi. Antropomorfik metafora bizni o'rab turgan dunyoni shaxs bilan identifikatsiya qiladi, u bizga "metaforik tarzda murakkab va kundalik iqtisodiy tushunchalardan yiroq, oddiy va hammaga ma'lum voqelik sifatida taqdim etiladi" [9], masalan: *producer* – "*oluvchi*" - brokerlik firmasida ishlaydigan, doimiy ravishda katta hajmdagi aksiyalarni sotish natijasida katta komissiyalar yaratadigan yoki oladigan birja brokeri, bu yerda shaxs bilan bog'liqlik ta'kidlangan, o'qotar – "*slingot*", (Uolt-stritda keng tarqalgan, chayqovchini bildiruvchi jargon iborasi) metaforik ko'chirma mavjud slingot bilan otishni biladigan va vaqt o'tishi bilan o'z zarbasini o'tkazib yubormaydigan aniq otishmachiga aylanadi.

Xulosa sifatida aytish mumkinki, rieltorlik faoliyatiga oid terminologiyaning tuzilishini, semantik xususiyatlarini va tarjima masalalarini o'rganish ushbu sohada ilmiy va amaliy tadqiqotlarni kengaytirish uchun zamin yaratadi. Kelajakda atamalar korpusini yaratish, ularni standartlashtirish va ikki tilli rieltorlik faoliyatiga oid lug'atni ishlab chiqish bo'yicha tadqiqotlar ushbu sohaning ilmiy va amaliy ahamiyatini yanada oshirishi mumkin.

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UNDERSTANDING LANGUAGE EVOLUTION THROUGH COGNITIVE PRINCIPLES

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Annotatsiya. Kognitiv tilshunoslik til evolyutsiyasini tushunishda muhim ahamiyatga ega bo'lib, inson kognitiv jarayonlari qanday qilib lingvistik tuzilmalar, ma'nolar va vaqt o'tishi bilan yuz beradigan o'zgarishlarni shakllantirishini o'rganadi. Rasmiy lingvistik yondashuvlardan farqli o'laroq, u til rivojlanishini boshqaruvchi mexanizmlar sifatida tushuncha hosil qilish, metafora va in'ikosga e'tibor qaratadi.

Kalit so'zlar: Kognitiv tilshunoslik, til evolyutsiyasi, tushuncha hosil qilish, metafora, in'ikos, metaforik xaritalash, prototip nazariyasi

Аннотация. Когнитивная лингвистика имеет важное значение для понимания эволюции языка, так как изучает, как когнитивные процессы человека формируют лингвистические структуры, значения и изменения со временем. В отличие от формальных лингвистических подходов, она акцентирует внимание на таких механизмах, как концептуализация, метафора и воплощение, влияющих на развитие языка.

Ключевые слова: Когнитивная лингвистика, эволюция языка, концептуализация, метафора, воплощение, метафорическое отображение, теория прототипов

Abstract. Cognitive linguistics is essential for understanding language evolution, as it explores how human cognitive processes shape linguistic structures, meanings, and changes over time. Unlike formal linguistic approaches, it emphasizes mechanisms such as conceptualization, metaphor, and embodiment in driving language development.

Keywords: Cognitive linguistics, language evolution, conceptualization, metaphor, embodiment, metaphorical mapping, prototype theory.

The evolution of language has been a subject of scholarly interest across multiple disciplines, including linguistics, psychology, anthropology, and neuroscience. Understanding how language changes over time is not only a matter of documenting historical shifts but also of examining the cognitive mechanisms that drive these transformations. Cognitive linguistics, an interdisciplinary approach that studies the interplay between human thought and language, provides a fresh perspective on language evolution. Unlike formalist approaches that consider language as an autonomous, self-contained system, cognitive linguistics views it as a reflection of human cognition, shaped by perception, experience, and conceptual structure. This study explores the role of cognitive linguistics in explaining language evolution by focusing on key cognitive mechanisms underlying linguistic change. In particular, it examines conceptualization, metaphorization, and grammaticalization, processes that are central to understanding how languages adapt, innovate, and develop over time. Cognitive linguistics has emerged as a dominant framework for studying language evolution, offering valuable insights into how cognitive mechanisms influence linguistic change. Researchers in this field have explored topics such as conceptual metaphor theory, categorization, grammaticalization, and conceptual blending, each providing evidence for the cognitive underpinnings of language development.

Conceptual Metaphor Theory. One of the most influential contributions to cognitive linguistics is Conceptual Metaphor Theory (CMT), introduced by Lakoff and Johnson (1980). Their seminal work, *Metaphors We Live By*, argues that human thought is structured metaphorically, and this structuring shapes linguistic expression. According to CMT, abstract concepts are understood through more concrete, embodied experiences. For example, people often conceptualize time in terms of space (“Looking forward to the future”) or emotions in terms of temperature (“She gave me a warm welcome”). Research on historical language change confirms that metaphorization is a key driver of semantic shifts. Sweetser (1990), for instance, demonstrates how metaphors related to perception influence word meaning. Expressions like “*I see what you mean*” exemplify the metaphorical extension of concrete experiences of seeing to abstract processes of understanding. Over time, such metaphorical mappings contribute to the evolution of vocabulary and grammatical structures.

Conceptualization and Categorization. Beyond metaphor, cognitive linguistics emphasizes conceptualization, the process by which humans organize experiences into mental categories. Categorization allows speakers to group similar experiences, events, or objects, facilitating the creation of generalized linguistic patterns. For instance, the development of words for kinship terms, colors, or spatial relations reflects underlying cognitive patterns of categorization. Cognitive mechanisms thus guide not only word meanings but also the formation of semantic hierarchies within a language.

Grammaticalization refers to the process by which lexical items (words) evolve into grammatical markers over time. This process is deeply influenced by cognitive patterns, including metaphorical thinking and habitual conceptualization. For example, the English future tense auxiliary “*will*” originated from the verb “*to will*” (meaning “to want”), illustrating how cognitive tendencies to encode intention and temporality shape grammatical structures. Studies show that grammaticalization is not arbitrary; it follows systematic cognitive patterns that are observable across languages. Building on this perspective, Hopper and Traugott (2003) highlight the importance of pragmatic inference in grammatical change. Frequent word pairings often prompt reanalysis, where speakers reinterpret familiar forms for new grammatical functions. For instance, the English modal verbs “*will*” and “*shall*” exemplify how cognitive mechanisms such as inference and analogy drive the shift from lexical to grammatical use. Together, these studies illustrate that language evolution is deeply intertwined with human cognition, reflecting how our minds shape the tools we use to communicate.

Conceptual Blending. Another significant mechanism is **conceptual blending**, which involves combining elements from different mental spaces to generate new meanings. Fauconnier and Turner (2002) describe how blending allows speakers to innovate linguistically, producing novel metaphors, idioms, and syntactic constructions. Historical evidence shows that such cognitive

processes have been instrumental in the evolution of poetic and rhetorical language as well as everyday discourse. Fauconnier and Turner (2002) introduced Conceptual Blending Theory (CBT), which explains how new meanings arise through the integration of different mental spaces. This framework has become influential in analyzing neologisms, idiomatic expressions, and metaphorical extensions. Scholars such as Oakley and Coulson (2008) emphasize that conceptual blending is essential for understanding semantic shifts and word formation, particularly in historical linguistics. A striking example can be found in the evolution of digital terminology, where metaphors drawn from the physical world merge with technological concepts. The phrase “surfing the internet” illustrates how blending distinct cognitive domains generates novel linguistic expressions. Supporting this view, Evans and Green (2006) show that conceptual integration consistently shapes new lexical items across multiple fields, including science, politics, and digital communication. These findings highlight the central role of cognitive processes in expanding and adapting language to meet evolving communicative needs. Cognitive linguistics provides a framework for understanding language evolution not as a purely structural or formal phenomenon but as a reflection of human thought and experience. By examining these mechanisms, researchers can trace how languages adapt, evolve, and continue to reflect the conceptual world of their speakers.

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UDC 808.3

THE STUDY OF INTERNAL CONFLICT AND IDENTITY IN THE NOVEL *BLACK GIRL / WHITE GIRL* FROM A PSYCHOANALYTIC PERSPECTIVE

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Annotatsiya. Ushbu maqola Joyce Carol Oatesning *Black Girl / White Girl* romanini psixoanalitik nuqtai nazardan tahlil qiladi. Asarda ayniqsa qahramon Jenna Meadning ichki ziddiyati, uning ayblilik hissi, o'zini anglash jarayoni hamda ichki kechinmalar va tashqi sharoitlar ta'sirida yuz beradigan o'zgarishlariga alohida e'tibor qaratiladi. Tahlil shuni ko'rsatadiki, syujet rivojlanishi davomida qahramon irqiy aybdorlik va yarashishga intilishdan boshlab ichki norozilikka, inkorsizlikka va o'z burchini anglashga qadar murakkab ruhiy yo'lni bosib o'tadi. Tadqiqotda psixologik xarakter tahlili va adabiyotning sotsial-psixologik yondashuvi elementlaridan foydalanilgan.

Kalit so'zlar: psixoanaliz, Joyce Carol Oates, ichki transformatsiya, identitet, irqiy ziddiyat, sotsial-psixologik roman, ayb, irqaro munosabatlar.

Аннотация. В данной статье роман Джойс Кэрл Оутс *Black Girl / White Girl* рассматривается с психоаналитической точки зрения. Особое внимание уделяется внутреннему конфликту главной героини Джанны Мид, её чувству вины, поискам идентичности и внутренней трансформации под влиянием как личных переживаний, так и внешних обстоятельств. Анализ показывает, что по мере развития сюжета героиня проходит путь от расовой вины и стремления к примирению — к внутреннему протесту, разочарованию и осознанию собственного долга. В исследовании используются методы психологического анализа персонажа и элементы социально-психологического подхода к литературе.

Ключевые слова: психоанализ, Джойс Кэрл Оутс, внутренняя трансформация, идентичность, расовый конфликт, социально-психологический роман, вина, межрасовые отношения.

Abstract. This article examines Joyce Carol Oates's novel *Black Girl / White Girl* from a psychoanalytic perspective. Special attention is given to the internal conflict of the protagonist, Jenna

Mead, her feelings of guilt, identity, and transformation under the influence of both internal experiences and external circumstances. The analysis demonstrates how, as the plot develops, the heroine moves from racial guilt and the desire for reconciliation to inner protest, disillusionment, and the realization of her duty. The study employs techniques of psychological character analysis and elements of the socio-psychological approach to literature.

Keywords: psychoanalysis, Joyce Carol Oates, internal transformation, identity, racial conflict, socio-psychological novel, guilt, interracial relations.

The works of Joyce Carol Oates are often analyzed within the context of realism and naturalism. As noted by scholar Brenda Daly, Oates's relationship to genre forms is characterized by complexity: the author often deliberately violates genre conventions in order to question existing hierarchies related to gender, race, and social class. Daly writes: "Oates's relationship to genres is complex. Often, for example, she deliberately transgresses generic conventions in order to challenge implicit hierarchies of gender, race, and class."

The novel *Black Girl / White Girl* is structured as a frame narrative in which past events (the 1970s) are recounted retrospectively by an experienced white woman, history professor Genevra (Jenna) Mead, who tells the story two decades later, in 1990. In the text, Oates touches upon acute social and institutional conflicts typical of American colleges, including issues of racial and class tension. The author contrasts the obvious "hellishness" of class struggle in certain educational institutions with its hidden, latent manifestations in prestigious places like Princeton. As Oates writes: "In [some] places the hellishness of the class struggle is evident to the naked eye while here in gilded Princeton you must delve beneath surfaces, to see with an 'uncanny' eye."

Like most of Oates's works, *Black Girl / White Girl* explores "American society in the past and present, particularly in terms of the distribution of power among institutions," especially education and family, which are central to this text. The novel mentions important figures and movements representing the "protest" and "radicalism" of the 1960s, such as the Black Panthers, Catonsville, the "Nine and the Weathermen," along with references to the assassination of Martin Luther King Jr., Watergate, and the resignation of Richard Nixon. These events are tied to historical protest, liberal commitments to racial equality, and socioeconomic diversity, presented as extensions of the founders' dedication to the abolition of slavery in the late 1800s.

Black Girl / White Girl presents the college campus as a place inhabited by history and the dormitory as a stage for mysterious and frightening events. The narrative also depicts the transformation of characters into grotesque figures associated with social transformation. Yet in Oates's work, grotesque characters are far from comical: they represent "the confusion, incongruity, and turbulent heterogeneity of modern life," especially in the context of contemporary American race relations.

Indeed, the university can be viewed as performing the same function as prisons, psychiatric institutions, families, and churches: "to define, classify, control, and regulate" modern subjects. Minette's room serves as a modern analogue of the monastery found in earlier fiction. Moreover, it is the cheapest dormitory at the college, where most scholarship students come from "disadvantaged" families: "There is merit only in character, integrity. There is merit in self-sacrifice. Most of the girls in Haven House, so far as I could determine, were Merit Scholars. Which meant girls from 'disadvantaged.'"

Using psychological analysis, we describe how the character of the protagonist changes under the influence of internal and external factors at the beginning of the novel, and how certain personality traits shift by its end. Psychologism in 19th–20th-century literature became a feature of nearly all literary genres, but it reached its fullest development in the socio-psychological novel. Literature's interest in psychological states is fundamental. Each cultural era discovers the human being anew—intentions, thoughts, feelings, as well as the subconscious—and represents them in various ways. The range of verbal and artistic devices used to portray the inner world is broad: traditional summarizing statements of what a character feels or thinks, elaborate analytical descriptions of their inner life, free

indirect discourse blending the voices of character and narrator, internal monologues, intimate conversations, and personal diary entries.

At the beginning of the novel, we see Jenna feeling guilt for being white and unaware of her father's dirty anti-political dealings. Jenna always placed others' needs above her own and wanted to befriend her Black roommate Minette.

"In fact, I'd always felt privileged to be a student at my prep school and I certainly felt privileged to be a student at Schuyler. Max and Veronica had drilled it into my head... that I'd damn better be grateful for whatever I had..."

"For always I'd been told Max Meade has never violated any law. Always I'd believed."

"From the start, Minette was an enigma to me. A riddle, and a dazzlement."

The turning point occurs when Jenna discovers that the racist incidents directed at Minette were not committed by other students, but orchestrated by Minette Swift herself to gain additional privileges from her professors during exam periods. If earlier the heroine felt guilt for her "whiteness," after these manipulations she begins to feel envy and develops an inner protest against inequality.

"Yet I was aware only of Minette Swift looking at me as I spoke, seeing me. For the first time seeing me... Now she knows. She knows that I know. Now it will end." "I felt a sting of envy... My grade had been A, a disappointment... But I had to realize: I was not Minette Swift... I had not graduated from a public high school... I did not deserve special attention... I've been born to unearned privilege, in my white skin."

By the end of the novel, Jenna finally gives up trying to befriend Minette and even feels a certain hostility toward her. Fifteen years later, as a university professor, she still blames herself for the death of her roommate. However, she no longer succumbs to the illusions of racially "colorblind" prejudice and places her duty and work above all else.

"I had to leave, I was becoming upset... There was such a powerful yearning in me, to side with them, against Minette!... You are made to understand your terrible weakness... how, in the smallest matters, you can betray another's trust."

"Now I am an adult, and in control of my behavior. I will never make such mistakes again. Between happiness and duty, I choose duty."

In the novel *Black Girl/White Girl*, socio-psychological themes are also present, including racism, physical, psychological, and sexual violence, as well as the struggle for self-determination. The novel is written in the spirit of semantic antithesis, employing two main characters who represent different sides of the same coin the white and the black.

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A COMPARATIVE STUDY OF CONCEPTUAL METAPHORS IN THE ENGLISH AND UZBEK LINGUISTIC WORLDVIEW

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Annotatsiya. Ushbu maqola ingliz va o'zbek tillarida uchraydigan konseptual metaforalarni qiyosiy tahlil qilishga bag'ishlanadi, bunda metaforik tuzilmalar madaniy model, kognitiv jarayonlar va milliy identitetni qanday aks ettirishi o'rganiladi.

Kalit so'zlar: konseptual metafora, lisoniy manzara, ingliz tili, o'zbek tili, madaniy tafakkur, kognitiv lingvistika, chog'ishtirma tilshunoslik.

Аннотация. В данной статье представлен развернутый сравнительный анализ концептуальных метафор в английском и узбекском языках, при этом исследуется, каким

образом метафорические структуры отражают культурные модели, когнитивные процессы и национальную идентичность.

Ключевые слова: *онцептуальная метафора, языковая картина мира, английский язык, узбекский язык, культурное мышление, когнитивная лингвистика, сравнительная лингвистика.*

Abstract. *This article presents an extensive comparative analysis of conceptual metaphors in the English and Uzbek linguistic worldviews, focusing on how metaphorical structures reflect cultural models, cognitive processes, and national identity.*

Key words: *conceptual metaphor, linguistic worldview, English, Uzbek, cultural cognition, cognitive linguistics, comparative linguistics.*

Introduction. Language and culture form an inseparable unity in shaping how individuals perceive and interpret the world. One of the most significant insights emerging from cognitive linguistics is the idea that metaphor is not merely a stylistic embellishment but a fundamental mechanism of human cognition. Conceptual metaphor theory (CMT) argues that abstract thought relies heavily on metaphoric mappings that allow people to understand intangible phenomena—such as time, emotion, knowledge, or morality—through concrete sensory and bodily experiences. In this sense, metaphors reveal the underlying conceptual structures that characterize a linguistic community's worldview. Although metaphor as a linguistic phenomenon exists in all languages, its conceptualization and cultural interpretation vary widely depending on historical experience, social structure, environmental conditions, and religious beliefs. The English and Uzbek languages represent two distinct cultural spheres: English belongs to an Anglo-European, post-industrial, individualistic cultural tradition, whereas Uzbek is embedded in a Central Asian, historically nomadic, Islamic, collectivistic cultural environment. These differences shape not only linguistic choices but the very cognitive schemata through which speakers conceptualize the world. The aim of this study is to explore the similarities and differences in conceptual metaphors between English and Uzbek, focusing on how metaphorical patterns embody distinct cultural norms and cognitive orientations. By examining metaphor usage in various domains, this research demonstrates how metaphors function as tools for meaning-making and as indicators of cultural cognition.

Literature Review. The foundation of conceptual metaphor studies lies in Lakoff and Johnson's seminal work *Metaphors We Live By* (1980), which revolutionized linguistic thought by arguing that metaphor is a cognitive process. They introduced the idea of source and target domains: metaphors map concrete bodily experiences (source) onto abstract conceptual categories (target). This idea was further elaborated by scholars such as Kövecses, who emphasized cultural variation within universal metaphorical frameworks. Research on English metaphors has been extensive, covering domains such as emotions, morality, time, power, and interpersonal relations. English metaphors often reflect cultural values associated with rationality, individual choice, and linear progression. Uzbek metaphors frequently incorporate natural imagery, spiritual elements, and social dependence, reflecting a worldview that prioritizes harmony, interdependence, and moral obligation. Comparative studies across languages show that metaphors such as *LIFE IS A JOURNEY* or *EMOTIONS ARE FORCES* appear universally but vary in nuance and connotation. For example, while English conceptualizes life as an individual path toward self-fulfillment, Uzbek frames life as a journey influenced by fate, divine will, and communal responsibility. Similarly, emotional metaphors in Uzbek often reflect external forces acting on the individual, while English metaphors emphasize internal psychological processes. The literature confirms the importance of studying metaphors not only as linguistic phenomena but as manifestations of cultural knowledge and cognitive habits. This article extends previous studies by offering a deeper comparative analysis across multiple metaphorical domains.

Methodology. This study employs a qualitative comparative methodology grounded in cognitive linguistics. Data were collected from various sources, including literary texts, everyday discourse, proverbs, idioms, online corpora, and academic dictionaries in both English and Uzbek. The selected examples represent frequently used metaphorical expressions that reflect culturally

significant domains. The analytical procedure involved several steps. First, metaphorical expressions were identified using the MIPVU (Metaphor Identification Procedure Vrije Universiteit) method. Second, each metaphor was categorized according to its conceptual domain: time, emotion, life, knowledge, morality, social relations, or power. Third, metaphoric mappings were analyzed by identifying the source and target domains and determining whether they follow universal or culturally specific patterns. Finally, a comparative interpretation was conducted to examine how each metaphor expresses cultural values and cognitive tendencies.

Findings and Discussion. The findings demonstrate that English and Uzbek share several conceptual metaphors rooted in human embodied experience. However, each language adapts these metaphors to its own cultural worldview, producing distinct meanings, emotional nuances, and usage patterns.

Time Metaphors. In English, time is conceptualized as a commodity that can be saved, spent, invested, or wasted. Expressions like “save time” or “spend time” reflect a capitalist, efficiency-driven orientation. In Uzbek, time is often seen as a passing natural element: “vaqt oqadi” (time flows) or “vaqt shamoldek o‘tadi” (time passes like wind). These metaphors suggest a worldview in which time is not controlled but experienced, emphasizing harmony rather than domination.

Emotion Metaphors. English frames emotions as internal states or pressures, as in “boiling with anger” or “bursting with joy.” These expressions focus on individual psychological processes. Uzbek, however, conceptualizes emotions in relation to nature, social relations, and spirituality: “ko‘ngli yorishdi” (the heart brightened), “dil muzladi” (the heart froze), or “g‘azabdan yonmoq” (to burn with anger). These metaphors highlight the interconnectedness between the individual and the external world.

Life and Fate. English metaphors conceptualize life as a personal journey with a clear sense of direction and agency: “choose your path,” “reach your destination,” or “make progress.” Uzbek metaphors emphasize destiny and divine will: “taqdir yo‘li” (the path of fate) or “peshona yozig‘i” (the writing on the forehead). This demonstrates a collectivistic worldview in which life is shaped by external forces as much as by personal effort.

The findings confirm that conceptual metaphors provide a rich source of insight into cultural cognition. English metaphors lean toward individualism, agency, and rationality, while Uzbek metaphors emphasize spirituality, collectivism, and harmony with nature.

Conclusion. This study concludes that conceptual metaphors serve as fundamental cognitive structures that reveal the cultural logic of different linguistic communities. While English and Uzbek share universal metaphorical foundations derived from human embodied experience, each language reflects its unique worldview through culturally specific metaphorical expressions. English metaphors tend to foreground personal agency, linear progression, and internal psychological states, whereas Uzbek metaphors emphasize fate, spirituality, social bonds, and cyclical interpretations of time and life.

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“MAY I HELP YOU?” VS. “YORDAM BERAYMI?” POLITENESS, POWER AND SOCIAL DISTANCE IN UZBEK AND ENGLISH SERVICE DIALOGUES

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Annotatsiya. Ushbu maqola ingliz tilidagi “May I help you?” va o‘zbek tilidagi “Yordam beraymi?” iboralari asosida xizmat ko‘rsatish muloqotidagi xushmuomalalik, ijtimoiy masofa va hokimiyat munosabatlarini solishtirma-pragmatik nuqtai nazardan tahlil qiladi. Tadqiqot natijalari ingliz xizmat nutqida tenglik va mijozga yo‘naltirilganlik ustun bo‘lsa, o‘zbek xizmat nutqida hurmat, ijtimoiy ierarxiya va munosabatdorlik asosiy o‘rin tutishini ko‘rsatadi.

Kalit so‘zlar: xushmuomalalik, xizmat muloqoti, ijtimoiy masofa, hokimiyat munosabatlari, pragmatika, o‘zbek tili, ingliz tili.

Аннотация. В статье проводится сопоставительный прагматический анализ выражений «May I help you?» на английском и «Yordam beraymi?» на узбекском языках в контексте сервисного общения. Результаты показывают, что английский сервисный дискурс основан на равенстве и ориентации на клиента, тогда как узбекский дискурс отражает уважение, социальную иерархию и теплые межличностные отношения.

Ключевые слова: вежливость, сервисный дискурс, социальная дистанция, властные прагматика, узбекский язык, английский язык.

Abstract. This article investigates the pragmatics of politeness, power, and social distance by comparing the frequently used service expressions “May I help you?” in English and “Yordam beraymi?” in Uzbek. Although both phrases ostensibly perform the same communicative function – initiating service interaction – they operate within culturally distinct frameworks of politeness and interpersonal expectations.

Key words: politeness, service discourse, power distance, pragmatics, Uzbek, English, social distance

Introduction. Service encounters are everyday communicative events where customers and service providers negotiate roles, expectations, and social boundaries. Despite their routine nature, these interactions reveal much about a community’s cultural norms. Among the most frequent opening lines in service contexts are “May I help you?” in English and “Yordam beraymi?” in Uzbek. At first glance, they appear functionally identical. However, each carries culturally embedded meanings shaped by politeness strategies, perceptions of power, and expectations of social distance.

In English-speaking service culture, opening phrases typically aim to create friendly, efficient, and symmetrical interactions. In contrast, Uzbek service interactions often involve nuanced considerations of respect, social hierarchy, and relational warmth. Such differences affect both the linguistic structure and the pragmatic interpretation of service expressions.

The purpose of this study is to explore how the English “May I help you?” and the Uzbek “Yordam beraymi?” reflect deeper socio-cultural attitudes toward politeness, power, and social distance. By adopting a socio-pragmatic perspective, the research demonstrates how these expressions embody different communicative ideologies and interactional norms.

Literature Review. Politeness has been widely studied across languages and cultures. Brown and Levinson’s (1987) politeness theory provides a foundational framework for understanding positive and negative politeness strategies. English service language tends to combine these strategies – being simultaneously friendly (positive politeness) and respectful of autonomy (negative politeness).

Service discourse in English often depersonalises hierarchy, constructing interaction on an egalitarian basis. Conversely, politeness norms in Uzbek are influenced by cultural expectations such as hurmat (respect), age- and status-based hierarchy, and culturally embedded relational cues.

Expressions like “Yordam beraymi?” reflect this orientation by balancing helpfulness with respect, often accompanied by honorifics such as “opa,” “aka,” “xonim,” or indirectness strategies.

The concept of power distance (Hofstede, 2001) is relevant here. Uzbeks generally operate in a higher-power-distance culture, where social roles influence linguistic behaviour. The use of respectful address forms and softened expressions in service encounters mirrors this tendency.

Research on service discourse shows that culturally appropriate politeness increases customer satisfaction and reduces miscommunication (Kádár & Mills, 2011). However, comparative studies focused explicitly on Uzbek and English expressions of service politeness remain limited. This study fills that gap by offering a socio-pragmatic comparison.

Methodology. This research uses a qualitative comparative socio-pragmatic approach to analyse authentic service dialogues and their linguistic and cultural implications. Data were collected from English-speaking service contexts (stores, supermarkets, cafés, and online chat support). Uzbek-speaking service contexts (bozor, dorixona, bank, davlat xizmatlari, transport). Audio-recorded or observed interactions (anonymised). Online customer reviews reflecting service communication styles. Analysis involved: Brown & Levinson's politeness strategies, Speech act theory (Searle, 1969), Power distance and cultural schema frameworks, Pragmatic function classification. All interactions analysed were anonymised and used solely for academic purposes. Regional variations in Uzbek politeness norms may influence interpretation. English data reflect mostly Western norms. Nonverbal politeness cues are discussed but not deeply analysed due to scope limitations.

Results and Findings

English: "May I help you?"

Modal verb "may" → high politeness + respect for autonomy

Grammatically indirect → sounds formal but friendly

Reduces social distance

Customer-centered orientation

Uzbek: "Yordam beraymi?"

A syntactic structure signalling deference and willingness

Indirect but culturally warmer

Often accompanied by respectful address: "Opa, yordam beraymi?"

Indicates relational sensitivity rather than pure efficiency

Both expressions appear indirect, but their politeness motivations differ culturally.

Power and Social Distance

Feature	English	Uzbek
Power distance	Low	High
Social symmetry	Preferred	Contextual
Hierarchy marking	Minimal	Strong
Preferred tone	Friendly, equal	Respectful, relational

English service workers treat customers as equals. Uzbek service workers treat customers respectfully, often with hierarchical awareness.

Discussion. The comparison reveals that politeness in service encounters is not universal but culturally contingent. "May I help you?" reflects the Anglo-American emphasis on egalitarianism, efficiency, and customer-centred interaction. The phrase underscores autonomy and avoids face-threatening imposition.

In contrast, "Yordam beraymi?" reflects the Uzbek cultural emphasis on deference, hierarchy, and relational respect. It positions the service provider as respectful and non-dominant, aligning with cultural values of humility and politeness. These differences also explain cross-cultural misunderstandings. An English speaker may interpret Uzbek politeness as overly formal or slow. An Uzbek customer may interpret English directness as too casual or impersonal. Effective service communication requires cultural awareness: politeness must align with cultural expectations to achieve customer satisfaction.

Conclusion. This study concludes that "May I help you?" and "Yordam beraymi?" are pragmatically equivalent but culturally distinct service expressions that encode different politeness strategies, power relations, and social distance norms. English service discourse prioritises egalitarian

friendliness, while Uzbek discourse prioritises respect, warmth, and hierarchy.

Understanding these distinctions is essential for service professionals, language learners, intercultural trainers, and communication specialists. Future research can explore digital service settings, generational differences, or multilingual service environments to expand the socio-pragmatic understanding of politeness.

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HAR BIRINI TO'RT DURRI SHAHVOR DEGIL

(“Nazm ul-javohir”da hamd va na’t ruboiy sharhi bobida)

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Annotatsiya. *Alisher Navoiyning ma’rifiy-didaktik yo‘nalishda yaratgan yirik asarlaridan biri — “Nazm ul-javohirdir”. Qur’oni karimning “Nur” surasi 35- va “Ahzob” surasi 45-46-oyatidagi ma’nolarga e’tibor qaratilsa hamda Muhammad Mustaf (s.a.v.)ning “nurli chiroq”qa tashbeh qilinishining mohiyati tadabbur qilinsa, borliqning hikmati ham anglashiladi.*

Kalit so‘zlar: *ma’rifiy-didaktik, nasr va nazm, hamd, ruboiy, na’t.*

Аннотация. *Одним из главных произведений Алишера Навои в просветительско-дидактическом направлении является «Назм уль-джавахирдир». Если обратить внимание на смысл сур «Нур» 35 и «Ахзаб» 45-46 Священного Корана, а также рассмотреть суть сравнения Мухаммада Мустафы (мир ему и благословение Аллаха) со «светильником», то станет понятна и мудрость бытия.*

Ключевые слова: *учебно-дидактический, прозаический и стихотворный, хвалебный, рубаи, наът.*

Abstract. *One of Alisher Navoi's major works in the educational and didactic direction is "Nazm ul-jawahirdir". If we pay attention to the meanings of Surah "Nur" 35 and Surah "Ahzab" 45-46 of the Holy Quran, and if we consider the essence of the comparison of Muhammad Mustafa (pbuh) to a "luminous lamp", the wisdom of existence will also be understood.*

Keywords: *educational-didactic, prose and verse, praise, rubai, na't.*

Kirish. Alisher Navoiyning ma’rifiy-didaktik yo‘nalishda yaratgan yirik asarlaridan biri — “Nazm ul-javohir” uch qismdan: muqaddima, Hazrati Ali (k.v.)ning “*Nasr ul-laoliy*” asaridagi 268 hikmatning arabiy matni va ularning ruboiy shaklidagi nazmiy talqinlari hamda xotimadan iborat mukammal asardir. Asarning muqaddimasidayoq nasr va nazmning o‘zaro uyg‘un holda qo‘llanishi Navoiy poetik mahoratining yuksak darajasini namoyon etadi. Shoir fikr va mulohazalarini nasriy uslubda bayon qilar ekan, ularni mazmunga monand ruboiylar bilan boyitib boradi. Muqaddimaga kiritilgan bir hamd ruboiy, bir na’t ruboiy hamda ikki manqabat ruboiy shoirning chuqur irfoniy qarashlaridan dalolat beradi. E’tiborga molik tomoni shundaki, “Nazm ul-javohir” Hazrati Ali (k.v.)ning hikmatlari sharhi sifatida yaratilganligi bois hamd, na’t va manqabatlarda keltirilgan ta’rif va tavsiflar bevosita hikmatlar muallifi nomi bilan bog‘lab talqin etiladi. Bu holat, ayniqsa, hamd va na’tlarda Navoiyning yangicha yondashuvini ko‘rsatadi. Jumladan, hamd ruboiyda u shunday deydi:

Ul Tengriki, jovid baqo keldi anga,
 Onchaki baqo jud-u¹ ato keldi anga,
 Bir do'stqa nukta "Hal ato" keldi anga,
 Kim, zot aro vasfi "La fato" keldi anga [8].

Mazkur hamd ruboiyning birinchi misrasida Tangrining abadlik sifatining o'zi boqiylikka egaligi ta'kidlangan bo'lsa, ikkinchi misrada saxovat va ehson ham Xoliqning abadiy sifati ekanligi uqtiriladi. Demak, Allohning o'zi ham, sifatleri ham boqiy. Keyingi ikki misrada Navoiy qanday fikrlarni ilgari surmoqda? Uchinchi misrada "bir do'st"dan murod Muhammad alayhissalomdir. Alloh u zotni O'ziga do'st sifatida yaratdi. Bunga dalil sifatida Rasuli akramning "Tangri taoloning ilk yaratgan narsasi mening nurimdir" hadisini ham keltirish mumkin [3]. Demak, Odam Atodan oldin ham bor bo'lgan bu nur insonlar shajarasi orqali Muhammad Mustafo (s.a.v.) vujudida maskan topdi. Navoiy, bizningcha, ruboiyda "Inson" surasi birinchi oyati²dan iqtibos keltirish bilan shu ma'nolarga ishora qilgan. G'ayb ilmi faqat Allohgagina ma'lum, O'zi xohlagan kishisini O'zi istagan miqdorchu bundan xabardor etadi. Shunday ilmdan, O'ziga xos bo'lgan sirlardan "do'st" – Rasuli akramga nukta nozil bo'ldi, u zotga bu ilmdan yetarli miqdorda bahramandlik nasib etdi va u zot orqali bandalar ogohlikka da'vat etildi. Zero, Alloh Kitoblari hamda nabiy-u rasullari vositasida bandalariga O'zini tanitadi. Shu yo'sin Odam Ato va uning butun avlodi Haqni tanidi, ilmdan ozmi-ko'pmi bahramand bo'ldi. Bu "nukta" – ilm Robbni tanituvchi, Haq olami haqida so'zlovchi so'nggi Kitob – Qur'oni karim oyatlarida marhamat qilindi; Haq salomi va kalomini yetkazuvchi do'st Jabroil (a.s.)ning mujdalari orqali hamda Me'roj kechasida yetkazildi, Nabiy (s.a.v.) tushida ayon berildi, qalbiga va tiliga solindi. Robning yana bir nuktasi – bu Rasuliga karam qilib, unga yondosh qilib qo'ygan yaqin (qarin)larning, shular qatorida suyuqli Ali (k.v.)ning borligidir.

Adabiyotlar sharhi. Alisher Navoiyning "Nazm ul-javohir" asarini tadqiq etgan adabiyotlarda, ayniqsa, uning hamd ruboiysi talqinida Qur'on oyatlari, hadislar va Hazrati Alining hikmatlari o'zaro uzviy bog'langan holda sharhlanishi alohida qayd etiladi. Olimlar ta'kidlashicha, ruboiy matnida ifoda topgan g'oyalar Qur'oni karimning "Inson" surasidagi ilohiy konsepsiya bilan mushtarak bo'lib, yaratilishning mohiyatiga oid asosiy nuqtalarni mujassam etadi. Ushbu surada Alloh taoloning yagona Zot ekani, butun olamning Robbisi, barcha mavjudotning Xoliqi va insonni mukammal shaklda yaratgan Parvardigor sifatida ta'riflanishi ruboiy mazmuni bilan mutanosib tarzda uyg'unlashadi. Tadqiqotchilarning fikricha, suraning insonning yaratilishi, unga rizq berilishi, hidoyatga boshlanishi, amr va nahy bilan sinov tizimiga solinishi haqidagi mazmunlari Navoiyning irfoniy qarashlari shakllanishida muhim manba bo'lib xizmat qilgan.

Suradagi 19-oyatda uchraydigan "sochilgan durlar" (لَوْلَا مَنُورًا) birikmasi esa alohida e'tiborga molik. Adabiyotlarda qayd etilishicha, aynan ushbu ibora Hazrati Alining hikmatlar to'plami — "Nasr ul-laoliy" ("Sochilgan durlar") nomining asosiy ma'naviy ildizini tashkil qiladi. Shunday ekan, Navoiy "Nazm ul-javohir"ni mazkur hikmatlarning sharhi sifatida yaratarkan, Qur'on oyati mazmuni va hikmatlar silsilasi orasidagi ruhiy mushtaraklikni nazarda tutadi. Bu jihat ruboiy tahlilida ham o'z aksini topadi: shoir oyatdagi durlar misolida ilohiy hikmatlar tarqatilishiga ishora qiladi.

Adabiyotlarda yana ta'kidlanishicha, Navoiy ruboiy mazmuniga Qur'onning 31-oyat mazmunini ham mahorat bilan singdiradi. Oyatda Parvardigorning istagan bandalarini O'z rahmatiga — jannatiga kiritishi xabar qilinadi. Ruboiyning ruhiy qatlamida ana shu ilohiy bashorat Hazrati Alining ruhiy maqomiga bog'lanadi. Olimlarning qayd etishicha, Ali (k.v.)ning mangu ravishda oliy jannat maqomida bo'lishi — uning islom yo'lidagi jasorati, ummatga hidoyat yo'lida qilgan xizmatlari bilan uzviy bog'liq bo'lgan ilohiy mukofot sifatida talqin qilinadi.

¹ Alisher Navoiy asarlarining nashrlarida hali-hanuz imloviy, ishoraviy, uslubiy, hatto matniy xatolar kuzatilmoqda. Jumladan, M.Rashidova ham "Nazm ul-javohir" asarining ilmiy-tanqidiy matni transliteratsiyasida mazkur ruboiyning "onchakim", "judu", "hal ato", "lofato" birliklarini xato ifoda etadi (M.Рашидова. Алишер Навоий "Назм-ул-жавоҳир" асарининг матний тадқиқоти. – Тошкент: Mumtoz so'z, 2011. – Б.63). Biz mazkur ishimizda tahlil uchun olingan misol namunalarini imkon qadar savodxonlik talablari va asliyatga mos ifoda asosida berib borishga harakat qildik.

² Misrada iqtibos qilingan "Hal ato" Qur'oni karimning "Inson" surasi 1-oyatidan. Oyatning to'liq shakli quyidagicha: {هَلْ أَتَى عَلَى الْإِنْسَانِ حِينٌ مِّنَ الدَّهْرِ لَمْ يَكُنْ شَيْئًا مَّذْكُورًا} // Шайх Мухаммад Содик Мухаммад Юсуф. Тафсири хилол. 6-жуз. – Тошкент: Hilol nashr, 2018. – В.327.

Zamonaviy Navoiy tadqiqotchilari ushbu ruboiyda shoirning Haq Taolo, Rasululloh (s.a.v.) va Hazrati Ali o'rtasida ramziy ma'no bog'lanishini mahorat bilan yaratganini alohida e'tirof etadilar. Ruboiyning majoziy-uslubiy qatlamida "anga" so'zining uch ma'noni bir nuqtada birlashtirishi — Navoiyning yuqori darajadagi badiiy farosati va diniy-ilmiy bilimlari mahsulidir. Bu holat "Nazm ul-javohir"ning hamd qismida ilohiy ma'nolarni tasavvufiy talqin bilan uyg'unlashtirishning yorqin namunasi sifatida qayd qilinadi.

Ayni asarda keltirilgan na't ruboiy quyidagicha:

Ul sham'ki, "Vaz-Zuho"³ quyoshi yuzidur,

"Ma zog"⁴ bila surma chekilgan ko'zidur,

Oning bilakim, o'zi ul-u ul o'zidur,

Borcha "Ana munka anta minni" so'zidur [1].

Sharq adabiyotida yor yuzini quyoshga o'xshatish rasm bo'lgan. Tasavvufiy istiloh sifatida yuz ilohiy manba, ilohiy zuhurot timsolidir, ya'ni Ruhi Mutlaq dunyoni yaratib, unda O'z nurini tajalli ettirgan. Ushbu na't ruboiyda Rasuli akram (s.a.v.) shamga, yuzi nurli quyoshga o'xshatilib, iqtibos sifatida "Zuho" surasining birinchi oyati keltirilmoqda. Mazkur tashbehdan ko'zlangan badiiy maqsadlarni aniqlashga harakat qilib ko'raylik. Avvalo, agar shamning nuri quyosh yuziga o'xshatilganiga e'tibor berilsa va tasavvufda yuz ilohiy zuhurot ramzi sanalsa, demak, nur Yaratganning nuri tajallisi, sham esa komil inson timsolidir. Ikkinchidan, shamda to'g'rilik nishonasi bo'lgan vujud bor. Shu to'g'rilikning o'zi ham quyidagicha sharhlanishi mumkin: birinchi ma'noda Rasuli akramning qomatlari tik, raso bo'lganligiga ishora bor; ikkinchi ma'noda Nabiy (s.a.v.) xulqlaridagi, e'tiqodlaridagi to'g'rilik hamda ummatni ergashtirgan hidoyat yo'lining to'g'riligini anglatadi; uchinchi ma'nosida so'nggi din – Islom dini to'g'rilik dini ekanligiga dalolat qiladi. Sham tashbehining sharhini davom ettirsak, u, uchinchidan, boshdan oxirigacha o'z vazifasiga sodiq – butun "umr"i davomida faqat ziyo taratadi, doimo zulmatni kesib, yorug'lik, ezgulik ulashadi. To'rtinchidan, shamdan taralgan nur shundayki, parvonalar uning atrofida aylanadi, unga talpinadi, chunki "sham" – ilohiy nur yog'dusi bo'lib, solik ko'nglini yoritadi" [6]. Beshinchidan, oshiqning, dardmandning tundagi hamrozi, kechadagi hamdami ham shamdir. Sanab o'tilgan barcha holatlar tashbehning mazmuniga mos tushadi: asli ilohiy zuhurot mahsuli bo'lmish sham nuri rasululloh (s.a.v.)ning muborak yuzlari va undan taraluvchi nurga qiyos. Haqiqatan, manbalarda Rasuli akramning yuzlari juda nurli, hatto oydan ham ziyoda ekanligi bayon qilingan. Bu nurga boqish, undan ko'zni ravshan qilish mumkin. Endi misrdagi ikkinchi tashbehni sharh qilsak. Choshgoh – quyoshning bir nayza bo'yi ko'tarilganda, ya'ni quyosh chiqqandan taxminan 20 daqiqa keyin boshlanadigan vaqt. Ayni shu paytdagi quyosh nuri qizil-oqqa moyil bo'ladi, ko'zni qamashtirmaydi, unga qayta-qayta boqib nuridan, husnidan bahramand bo'lish mumkin. Ruboiyda bu manzara ramzan yuzi choshgoh quyoshidek ziyo sohib turgan tik qomatli kishini ifodalaydi. Bu – Nabiy alayhissalom timsolidir. Endi masalaning ikkinchi tomoniga nazar tashlaylik. Aslida quyoshdagi nur – "nuri muhammadiya"ning bu jismda zuhur topishi, jilvalanishi. Tasavvufiy ma'nosiga e'tibor qaratilsa, sham – qalbida ishq maskan tutgan oshiq timsoli, quyosh esa komil inson va haroratli ko'ngil ramzidir. Yana bir irfoniy talqinda Quyosh – Alloh, yuzi – rasululloh.

Tadqiqot metodologiyasi va empirik tahlil. "Ma zog" bila surma chekilgan ko'zidur" jumlasini ham Rasuli akramning vasfi bo'lib, bu yerda bir necha ma'noga ishora qilingan. Manbalarda Nabiy (s.a.v.)ning ko'zlari nihoyatda qora va kipriklari nihoyatda uzun bo'lganligi haqida ma'lumotlar keltirilgan [5]. Demak, bu misrada ham zohiran rasululloh (s.a.v.)ning portretlari chizilgan. Endi tasavvufda ko'z qanday ramziy ma'noga ega ekaniga qaraymiz. "Tasavvuf lug'atlarida ko'z Komil inson timsoli deb sharhlanadi, chunki u faqat o'zgalarni ko'radi, o'zini esa ko'rmaydi. Agar yuz ilohiy zuhurot ramzi bo'lsa, ko'z shu zuhurotni jamlagan manba – mazhari komillikning ramzi. Ko'zni sevish orqali ilohiy jamolni sevish ifodalanadi" [2]. Ko'z komil inson timsoli ekanligiga va ruboiyda Rasuli akram haqida gap borayotganiga e'tibor qaratilsa, jumlaning yana yangi ma'no qirrasini

³ Ushbu iqtibos "Zuho" surasining 1-oyatidan keltirilgan: وَالضُّحَىٰ - mazmuni: "Choshtgoh bilan qasam"

⁴ Ushbu iqtibos "Najm" surasining 17-oyati bo'lgan "Ma zog'al basaru va ma tog'a" (مَا زَاغَ الْبَصَرُ وَمَا طَغَىٰ) – "Nigoh burilmadi ham, haddidan oshmadi ham" oyatidan olingandir.

ochiladi: Muhammad Mustafo (s.a.v.) – Allohning elchisi, surat-u siyrati did bilan eng mukammal yaratilgan zot. U zot va shu zot sabab bino qilingan dunyo Xoliqning zuhurotidir. Yuz ham, ko'z ham Mutlaq ruh jamolining, mukammalligining aks etish nuqtasidir. E'tibor berilsa, "Ma zog" iqtibosi keltirilgan "Najm" surasida Nabiy (a.s.)ning sifatleri, hidoyatdagi yo'li, me'roj kechasidagi odobi hamda u zotga ilm beruvchining "Shiddatli quvvat egasi" ekanligi haqida xabar beriladi. Alisher Navoiy Qur'ondagi bu iqtibos orqali Rasuli akramning ham suratiga, ham siyratiga, ham taqdiriga, ham takmiliga ishora qiladi. Ushbu vasf na't mazmunida me'roj na't ham aks etadiki, bu muallifning yana bir mahorati va yangicha yondashuvidir. Keyingi "Oning bilakim, o'zi ul-u ul o'zidur" misrasini sharhlash uchun quyidagi iqtibosni keltiramiz: "Tasavvuf falsafasiga binoan, Alloh taolo (uni Javhari zot, Mutlaq ruh ham deydilar) avval Muhammad alayhissalomning nurini (Aqli kull yoki nafsi kull) yaratdi. So'ngra shu nur tufayli olamlarni va odamlarni yaratdi. Shunday qilib, olam asosida Muhammad nuri yoki Muhammad haqiqati yotadi. Agar Haq deganda Allohning O'zini anglasak, haqiqat deganda Uning ilmini va Habibulloh nurini anglaymiz.

Natijalar. (Haqiqat Allohning O'zi bo'lgach, U yaratgan barcha narsa majoz, obrazdir). Olamlar boshida Muhammad nuri mavjud bo'lganligi sababli birinchi inson hazrati Odam safiyullohni Muhammadning o'g'li, boshqacha aytganda, Muhammad alayhissalomni Odam Atoga nisbatan ham ota, ham o'g'il deyish mumkin" [4]. Shunday ekan, ruboiydagi "o'zi ul-u ul o'zidur" ifodasi zuhurotning tasdig'idir, u Haq va rasul – Xoliq va banda – payg'ambar va bashar munosabatlaridagi halqani anglatadi. Bu fikr "Borcha "Ana minka anta minni" so'zidur" misrasi orqali davom ettirilgan. Bayt sharhi bo'yicha yuqoridagi mulohazalar umumlashtirilsa, borliq va undagi yaratilardan oldin Muhammad (a.s.) nuri mavjud ekan, Xoliq u zotni insonlar orasidan tanlab, odamlarga va jinlarga so'nggi payg'ambar qilib jo'natgan ekan, demak, hadisning iqtibosi ham Navoiy tomonidan ikki ma'noda qo'llangani haqida xulosa chiqarish mumkin: 1) Rasuli akramning Haqqa nidosi ma'nosida ("Lison ut-tayr"da keltirilgani kabi fanoda "sen"- "men"lik – ikkilikning yo'qolishi va birlikka aylanish, vahdat ul-vujud konsepsiyasi); 2) Muhammad Mustafo (s.a.v.) tilidan Hazrati Aliga murojaat ma'nosida ("Men ham sen kabi insonman, sen (bu dunyo bilimi bo'yicha zurriyotim bo'lmasang ham) Odam Ato avlodi kabi farzandlarimdansan").

Xulosa. Alisher Navoiy ilohiy ma'rifatni nechog'li teran anglaganini va o'quvchiga kichik bir ruboiy zamiriga olam haqiqati gavharini singdirib tortiq qilganini yuqorida keltirilgan birgina hamd va na't tahlili ko'rsatib turibdi. Badiiylik nuqtayi nazaridan ham "Nazm ul-javohir"dagi shu ikki namunaning o'ziyoq Alisher Navoiy ilmi balog'ani juda yuqori darajada egallaganini va shoirning fikrni jozib tarzda badiiy ifoda etish mahorati yuksak nuqtaga yetganini tasdiq etadi.

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LINGUOSYNERGETICS AS AN INNOVATIVE APPROACH IN ENGLISH AND UZBEK LINGUISTICS: THEORETICAL FOUNDATIONS AND COMPARATIVE ANALYSIS N.N.Fayziyeva, PhD, Acting Associate Professor, National University of Uzbekistan, Tashkent

Annotatsiya. Lingvosinergetika – bu tilni o'z-o'zidan tashkil topuvchi, dinamik va noodatiy (nolinear) tizim sifatida tahlil qiluvchi sinergetika, murakkab tizimlar nazariyasi, kognitiv lingvistika va sotsiolingvistika tamoyillarini birlashtiruvchi yangi, multidisziplinar yo'nalishdir. Strukturachilik yoki faqat tasviriy yondashuvlardan farqli ravishda, lingvosinergetika tilni ichki kognitiv

mexanizmlar va tashqi ijtimoiy-madaniy omillar ta'sirida rivojlanib boruvchi tizim sifatida o'rganishga urg'u beradi. Ushbu maqolada Haken, Prigojin, Vildgen, Keller, Lakoff, Lorens, Stils hamda zamonaviy o'zbek tilshunolarining ilmiy ishlari asosida lingvosinergetikaning nazariy poydevori tahlil qilinadi. Shuningdek, lingvosinergetik tamoyillarning ingliz va o'zbek til tizimlarida qanday namoyon bo'lishi ham yoritilgan.

Kalit so'zlar: lingvosinergetika, sinergetika, o'z-o'zidan tashkil topish, murakkab tizimlar, ingliz tilshunosligi, o'zbek tilshunosligi, kognitiv lingvistika, til evolyutsiyasi, nolinear dinamika, til o'zgarishi.

Аннотация. Лингвосинергетика – это новая междисциплинарная область, объединяющая принципы синергетики, теории сложных систем, когнитивной лингвистики и социолингвистики для анализа языка как самоорганизующейся, динамичной и нелинейной системы. В отличие от структуралистских или чисто дескриптивных подходов, лингвосинергетика смещает акцент на понимание языка как эволюционирующей системы, на которую воздействуют внутренние когнитивные механизмы и внешние социокультурные факторы. В данной статье рассматриваются теоретические основы лингвосинергетики, опираясь на труды Хакена, Пригожина, Вилдгена, Келлера, Лакоффа, Лоренца, Стиелса и современных узбекских лингвистов. Также выделено, как принципы лингвосинергетики проявляются в английской и узбекской языковых системах.

Ключевые слова: лингвосинергетика, синергетика, самоорганизация, сложные системы, английское языкознание, узбекское языкознание, когнитивная лингвистика, эволюция языка, нелинейная динамика, языковые изменения.

Abstract. Linguosynergetics is an emerging interdisciplinary field that integrates the principles of synergetics, complex systems theory, cognitive linguistics, and sociolinguistics to analyze language as a self-organizing, dynamic, and nonlinear system. Unlike structuralist or purely descriptive frameworks, linguosynergetics shifts the focus toward understanding language as an evolving system influenced by internal cognitive mechanisms and external sociocultural forces. This article examines the theoretical foundations of linguosynergetics, drawing on the works of Haken, Prigogine, Wildgen, Keller, Lakoff, Lorenz, Steels, and contemporary Uzbek linguists. It also highlights how linguosynergetic principles manifest in English and Uzbek linguistic systems.

Keywords: linguosynergetics, synergetics, self-organization, complex systems, English linguistics, Uzbek linguistics, cognitive linguistics, language evolution, nonlinear dynamics, linguistic change.

Language is one of the most dynamic and complex systems created by human cognition and social interaction. Traditional linguistic theories have tended to view language as a relatively stable, structured, and rule-governed system. However, contemporary linguistic research increasingly emphasizes that language is not static; rather, it is continuously evolving, adapting, and reorganizing itself in response to new communicative, cognitive, and technological conditions. This shift has led to the emergence of linguosynergetics, a new direction in philological sciences that integrates the principles of synergetics—a theory developed by Hermann Haken to explain self-organization in complex systems—with linguistic inquiry.

Synergetics explores how order emerges from chaos, how complex systems stabilize themselves, and how dynamic behavior results from the interactions of multiple independent components. These processes are strikingly similar to the evolution of natural languages, which undergo unpredictable yet patterned changes over time. Linguistic phenomena such as sound shifts, morphological reduction, lexical innovation, borrowing, semantic broadening, emergence of new discourse formats, and syntactic restructuring can be explained through synergetic mechanisms such as fluctuations, bifurcations, attractors, and nonlinear dynamics.

In recent decades, scholars such as Wildgen (1994), Keller (1994), Altmann (1997), and others have applied synergetic ideas to linguistic systems, leading to the rise of linguosynergetics as a legitimate scientific discipline. Their findings highlight that language, like any complex adaptive system, displays features such as openness, instability, sensitivity to initial conditions, and self-

regulation. In Uzbekistan, this field has gained particular momentum due to the need for modern theoretical frameworks capable of explaining rapid linguistic changes influenced by globalization, technology, multilingualism, and socio-political developments.

This article provides a comprehensive explanation of the foundations of linguosynergetics and demonstrates how this approach illuminates linguistic processes in English and Uzbek.

Synergetics as a Scientific Paradigm

Synergetics, introduced by the German physicist Hermann Haken in the 1970s–1980s, studies self-organization in complex dynamic systems. Haken (1983, 2000) emphasized that systems evolve through interactions among components, not through external control. He describes systems using concepts such as:

fluctuations – random variations that may trigger structural changes;

bifurcations – critical points where a system reorganizes into a new form;

attractors – states toward which systems tend to evolve;

nonlinearity – small influences causing disproportionately large effects;

openness – exchange of information, energy, and matter with the environment.

These principles are fundamental for understanding linguistic evolution. For example, a small lexical innovation can spread rapidly (nonlinearity), while competing variants of a word may stabilize into a dominant form (attractor).

Prigogine's concept of dissipative structures—systems that maintain order through constant interaction with their environment—also strongly informs linguosynergetics. Language similarly maintains stability despite constant change.

The first systematic linguistic applications of synergetics appeared in the works of: W. Wildgen – applied synergetics to semantic structures and morphology; R. Keller – explored self-organization in language change, introducing the “invisible hand” phenomenon; G. Altmann – applied synergetic modeling to quantitative linguistics; Steels (2003) – studied artificial self-organizing languages; Lakoff (1987) – although not a synergetic theorist, provided cognitive foundations; Lorenz (1963) – his theories of chaos and nonlinearity influenced linguistic modeling.

These scholars agree that language evolves according to internal mechanisms arising from speaker interaction, not from prescriptive norms or formal regulation.

Linguosynergetics in Uzbek Linguistics

In Uzbekistan, linguosynergetics has been explored in the works of:

Sh. Safarov – cognitive aspects of linguistic meaning; Z. Muminov – systemic and functional characteristics of language; A. Hojiyev, G'. Abdurahmonov – structural–systemic approaches; N. Fayziyeva – linguosynergetics as an emerging field in Uzbek linguistics.

The scientific foundations of linguosynergetics are rooted in several theoretical domains, each of which contributes an essential dimension to understanding language as a complex, dynamic, and self-organizing system. This section reviews major lines of scholarship that have shaped the formation of linguosynergetics as an interdisciplinary field, including synergetics, complex systems theory, cognitive linguistics, sociolinguistics, discourse studies, and Uzbek linguistic scholarship.

Synergetics and Complex Systems Theory

Haken's Contribution

Hermann Haken is widely recognized as the founder of synergetics. His seminal works (Haken, 1983; 2000) introduced a framework for analyzing how patterns arise spontaneously in physical, biological, and social systems. Synergetics argues that systems achieve organization through internal interactions rather than external control. The key concepts—order parameters, control parameters, fluctuations, nonlinear dynamics, bifurcations, and attractors—provide a useful toolkit for modeling language evolution.

For example:

A linguistic innovation begins as a fluctuation in speech.

If socially reinforced, it becomes a stable feature – an attractor.

When conditions change (e.g., contact with another language), the system may reach a bifurcation point, resulting in new forms.

These concepts are frequently referenced in the linguosynergetics literature.

Prigogine's Dissipative Structures

Ilya Prigogine, a Nobel laureate, contributed the doctrine of dissipative structures, arguing that systems maintain order through constant exchange with the environment. Language, as an open system, constantly absorbs new lexical items, discursive practices, and conceptual structures. His theories are foundational for understanding linguistic self-organization in multilingual contexts, such as Uzbekistan, where Uzbek interacts with English, Russian, and Turkish influences.

Linguosynergetics in Western Linguistics

Wildgen's Semiosynergetics

One of the earliest attempts to apply synergetics to linguistics was made by Wolfgang Wildgen, who introduced semiosynergetics—a model that studies language as a semiotic system governed by nonlinear dynamics (Wildgen, 1994). He emphasized:

- ✓ the emergence of meaning through cognitive and communicative interactions,
- ✓ the evolution of semantic fields,
- ✓ the dynamic nature of morphological processes,
- ✓ the spontaneous formation of syntactic patterns.

His models show that meanings cluster around conceptual “attractors,” which corresponds to cognitive prototypes.

Keller's Invisible-Hand Theory

Rudi Keller (1994) proposed that language change results from the cumulative effect of individual actions—an “invisible hand” process similar to self-organization. Speakers do not intentionally change language; instead:

- ✓ they seek efficient communication,
- ✓ they follow social trends,
- ✓ they imitate influential speakers.

These micro-level actions produce macro-level changes, such as grammaticalization and semantic shifts.

Altmann's Quantitative Synergetics

Gabriel Altmann applied synergetic methods to quantitative linguistics, demonstrating that linguistic regularities—word frequencies, phoneme distributions, morphological productivity—can be modeled using mathematical equations. His work supports the idea that language change exhibits predictable systemic behavior.

Cognitive Linguistics and Synergetic Principles

While cognitive linguistics is not synergetics, it provides essential theoretical support. Scholars such as George Lakoff (1987), Ronald Langacker (1990), Mark Turner and Gilles Fauconnier (1999) argued that linguistic categories are emergent products of human cognition, rather than fixed structures. Cognitive linguistics proposes that language:

- ✓ forms prototypes (attractors),
- ✓ undergoes continuous conceptualization (dynamicity),
- ✓ adapts to communicative needs (self-organization).

The synergy between conceptual structures, experience, and communication aligns closely with synergetic dynamics.

Sociolinguistics and Linguistic Self-Organization

Sociolinguistics provides extensive evidence that language functions as a self-organizing social system. Scholars such as Labov, Trudgill, Fishman, and Milroy demonstrated that:

- ✓ linguistic changes begin as small social fluctuations,
- ✓ innovations spread through networks,
- ✓ language varieties emerge based on group identity,
- ✓ norms stabilize through repeated interactions.

These processes parallel Haken's and Keller's theories of systemic self-regulation.

Linguosynergetics in Uzbek Linguistics

Uzbek linguistics has a strong tradition of systemic and cognitive approaches. The development of linguosynergetics in Uzbekistan draws upon:

G'. Abdurahmonov – structural systems in Uzbek; A. Hojiyev – lexical-semantic structures; Sh. Safarov – pragmatics and cognitive semantics; Z. Muminov – systemic-functional approaches; M. Jo'rayev – language evolution and discourse.

Recent Uzbek research highlights:

- ✓ rapid changes due to globalization,
- ✓ the influence of English and Russian,
- ✓ emergence of hybrid discourse forms,
- ✓ the dynamic nature of youth slang,
- ✓ technological impacts on linguistic behavior.

These studies collectively support the idea that Uzbek is undergoing synergetic transformations similar to those observed in English.

Comparative Synergetic Analysis of English and Uzbek

Linguosynergetics allows us to examine English and Uzbek not as static structural systems but as dynamic, nonlinear, and evolving linguistic organisms. Each language displays unique synergetic characteristics based on its typology, historical development, sociocultural environment, and cognitive foundations. This section offers a comparative analysis across the main linguistic levels.

English Lexicon

English has one of the most open lexicons in the world. Innovations often come from:

- technology (hashtag, selfie, cloud, AI),
- globalization (sushi, emoji, yoga),
- hybrid formations (podcast, vlog, fintech).

Synergetic mechanisms:

- viral diffusion of lexical units (nonlinear growth),
- stabilization of new terms (attractor formation),
- semantic broadening through repeated use.

Uzbek Lexicon

Uzbek lexicon shows rapid change due to:

- intensive borrowing from English (startup, online, marketing),
- integration of Russian terms (propiska, srok),
- new hybrid forms (zoomda uchrashamiz, like bosish).

Synergetic factors:

- Globalization as a control parameter,
- Youth communities as fluctuation points,
- Borrowings as attractors in professional discourse.

Both lexicons show:

nonlinear growth,
hybridization,
contact-induced self-organization.

Uzbek is currently in a stronger synergetic “acceleration phase” because of digitalization and bilingual society.

English Syntax

English syntax evolves through:

- increased use of analytic constructions,
- emergence of internet-syntax patterns (e.g., “I’m like...”, “OMG, same”).
- reduction of relative pronouns (“the guy I saw”).

Uzbek Syntax

Uzbek syntax shows:

- increased use of English-style SVO patterns in youth discourse,
- introduction of shorter sentences (influenced by media),
- hybrid constructions (code-switching).

Both languages demonstrate:

- multimodal discourse structures,
- social media language as a synergetic attractor,
- rapid evolution driven by technological platforms.

This study demonstrates that linguosynergetics provides a powerful framework for analyzing English and Uzbek linguistic systems. Traditional structuralist descriptions fail to explain nonlinear, unpredictable, yet patterned linguistic behavior. Linguosynergetics fills this gap by offering:

a dynamic model of language evolution,
an integrative approach combining cognition, society, and communication,
a method for understanding hybridization, globalization, and digitalization in language.

The comparison shows that:

English is in a post-global synergetic stabilization stage,

Uzbek is in a rapid transformation stage.

Both languages undergo parallel innovations driven by technology and youth speech.

Linguosynergetics represents a groundbreaking paradigm in contemporary linguistics. By viewing language as a complex, nonlinear, self-organizing system, it provides new explanations for linguistic change, variability, and stability. The comparative analysis of English and Uzbek reveals that both languages undergo synergetic development, though at different tempos and under different sociocultural conditions.

This approach contributes:

- theoretically – by integrating synergetics and linguistics;
- methodologically – by enabling dynamic linguistic modeling;
- practically – by helping predict language evolution in multilingual societies.

The findings demonstrate that linguosynergetics is an essential direction for future philological research, especially in countries like Uzbekistan, where language systems are rapidly transforming under the influence of global communication.

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“YUSUF VA ZULAYXO” DOSTONI HAQIDA

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Annotatsiya. Sharq mumtoz adabiyotida Yusuf qissasi o'ziga xos o'ringa ega. Musulmon olamida u, Qur'onning ta'rifi bilan aytganda, “ahsan ul-qisos” nomi bilan mashhur. Payg'ambar Yusuf alayhissalom qissasini Tavrot (u orqali ibroniy adabiyotida) va Injilda ham qisman uchratish mumkin. Ushbu maqolada mumtoz adabiyotimizda keng tarqalgan Yusuf qissasi, xususan, adabiyotlarda muallif ismi Durbek deb ko'rsatilayotgan “Yusuf va Zulayxo” dostoni haqida ma'lumot berilgan. Adib ismi bilan bog'liq bahslar tugamagan bo'lsa-da, olimlar tomonidan asar muallifining ismi uch xil – Durbek, Ahmadiy hamda Homidiy shakllarida kelganiga guvoh bo'lingani

aytilmoqda. Asarning “Kitob nazmining ibtidosi” deb nomlangan bobida muallif dostonni Balx shahri qamal qilingan paytda yozganini aytadi.

Kalit soʻzlar: Ahmadiy, Homidiy, Durbek, Balx qamali, Qur'on, “ahsan ul-qisos”, Abdurauf Fitrat.

Аннотация. В классической восточной литературе повествование о Юсуфе занимает особое место. В мусульманском мире оно известно как «ахсан уль-кисас» – «лучшее из повествований», поскольку содержится в Коране. История пророка Юсуфа, мир ему, частично встречается также в Таурате (и через него – в еврейской литературе) и в Евангелии. В данной статье приводятся сведения о широко распространённой в нашей классической литературе повести о Юсуфе, в частности, о поэме «Юсуф и Зулайхо», авторство которой в источниках часто приписывается Дурбеку. Хотя споры об имени автора не прекращаются, учёные отмечают, что оно встречается в трёх вариантах – Дурбек, Ахмадий и Хомидий. В разделе под названием «Начало сочинения книги» автор говорит, что написал поэму во время осады города Балха.

Ключевые слова: Ахмадий, Хомидий, Дурбек, осада Балха, Коран, «ахсан уль-кисас», Абдурауф Фитрат.

Abstract. In classical Eastern literature, the story of Yusuf occupies a special place. In the Muslim world, it is famous as “ahsan al-qisas” – the best of stories –because it appears in the Qur'an. The story of the Prophet Yusuf (Joseph), peace be upon him, can also be found, in part, in the Torah (and thus in Hebrew literature) and in the Gospel. This article provides information about the widely known Yusuf story in our classical literature, particularly about the poem “Yusuf and Zulaykho,” whose authorship is often attributed to Durbek. Although debates regarding the author's name have not ceased, scholars note that the author's name appears in three forms – Durbek, Ahmadiy, and Homidiy. In the section titled “The Beginning of the Composition of the Book,” the author states that he wrote the poem during the siege of the city of Balkh.

Keywords: Ahmadiy, Homidiy, Durbek, Siege of Balkh, Qur'an, “ahsan al-qisas”, Abdurauf Fitrat.

Qur'oni karimda zikr etilgan qissalar, payg'ambarlar hayotiga taalluqli voqealardan xabar beruvchi oyatlar va hadislar sharq mumtoz adabiyotining syujet hamda obrazlar tizimining boyishida o'ziga xos o'ringa ega. Misol o'laroq, Qur'oni karimda “ahsan ul-qisos” deya ta'riflangan Yusuf surasi buning yorqin dalilidir. “Yusuf” surasining avvalgi oyatlarida shunday deyiladi: “Biz senga ushbu Qur'onda vahiy qilgan narsamiz ila eng go'zal qissani hikoya qilamiz. Agarchi undan oldin bundan bexabarlardan bo'lsang ham”. Ushbu go'zal qissadan ilhomlangan ko'plab ijodkorlar “Yusuf va Zulayxo” nomli turkum dostonlar yaratishgan. Bular orasida shu kungacha Durbek nomi bilan tanilgan adibning “Yusuf va Zulayxo” dostoni ham mavjud. Asar 874-hijriy, 1469-milodiy yilda yozilgan. Zamonaviy kitobxonni ushbu asar bilan ilk bor tanishtirgan olim Abdurauf Fitrat bo'lib, u 1928-yilda nashr etilgan “O'zbek adabiyoti namunalari” xrestomatiyasida asardan parcha berib, uning muallifini Durbek deb ko'rsatadi. Undan so'ng 1959-yilda Sh. Sharafiddinov – Xurshid nashrga tayyorlagan, Q. Munirov esa mas'ul muharrirlik qilgan “Yusuf va Zulayxo” dostoni muallifi Durbek sifatida kirill alifbosida kitobxonlarga taqdim etildi. Ushbu nashr so'zboshisida Sattar Xaydarov shunday deydi: “O'zbek sovet adabiyotining asoschisi Hamza Hakimzoda Niyoziyning bu temaga qiziqishi ham tasodifiy hol emas. U dastlab buni o'zining bolalar uchun yozilgan “Qiroat kitobi”ga nasriy yo'l bilan qayta ishlab kiritdi. Albatta, Hamza bunda Yusuf temasining tarbiyaviy rolini nazarda tutgan bo'lishi kerak. Ushbu ish Durbek poemasi bilan kitobxonlarni tanishtirishdagi birinchi tajribadir. Hozircha “Yusuf va Zulayxo” dostonining Toshkentdagi qo'lyozma nusxalari beshta...”

Doston an'anaviy tarzda hamd, na't qismlari bilan boshlanadi. Hamd qismida so'z Alloh taoloning butun ins-u jinining ayblarini yashiruvchi Sattor hamda ularni mag'firat qilib, O'z fazli ila kechirib yuboruvchi G'ofir-u G'affor sifatleri to'g'risida ketib, undan keyingi baytda mavzu bani Odamga ishq ganji berilgani xususiga ko'chadi. Muallif ishqni “Iloh lutfining soyasi” deb ta'riflaydiki, bundan dostonida ilohiy ishq tarannum etilishini ham tushunish mumkin. Hamd 12, na't

esa 8 baytdan iborat. Dostonning o'zi esa, Sattar Xaydarov bergan ma'lumotga ko'ra, 9048 misradan iborat bo'lib, 72 sarlavhaga bo'lingan.

Muallif ushbu mavzuda asar tartib berishiga turtki bo'lgan narsa forsiy tildagi nasriy qissani turkiy nazmda bitish istagi bo'lganini dostonning kirish qismida aytib o'tadi:

*“Bandayi bechorag'a shom-u sahar,
Qissayi Yusuf edi andar nazar.
Nasr edi, bu qissa dog'i porsu,
Erdi anga jon ko'zi nazzorasi.
Bor edi ko'ngulda burundin bu azm,
Turki tili birlamu qilsam bu nazm.
Ushbu mahalda anga bois magar,
Bo'ldi yana bir necha sohib nazar.
Bandag'a dedilar, alarkim bu dam,
Bo'lg'ul ushul qavlinga sobit qadam.
Qissayi Yusufni tamom ayla nazm,
Turki tili birla qilib azm-u jazm.
Qolgay oxir safhasida yodgor.
Sendan o'shal qissa o'tub ro'zgor”.*

“Yusuf va Zulayxo” dostoni muqaddimasidagi ma'lumotlarning amaliy qimmatini” nomli maqolada ushbu nasriy asar aynan qaysiligi haqida quyidagi fikr bildirilgan: “Albatta, asarning ildizi Qur'oni karimga borib tutashadi. Ammo muallif forsiyda bitilgan bir nasriy asardan ta'sirlanib, o'z asarini turkiyda nazmda bitganini eslaydi. Bu ishda unga atrofida ham madadkor bo'lganligi e'tiborli. Ushbu nasriy asar, bizningcha, “Piri Hirot” nomi bilan mashhur Xoja Abdulloh Ansoriyning “Anis ul-muridin va shams ul-majolis” asaridir. Turkiy tildagi “Yusuf va Zulayxo” dostoni syujet yo'nalishi ko'p jihatdan Ansoriyning qissasiga yaqin. Biroq she'riy doston muallifi qissani o'ziga xos ifoda yo'sinida – xos-u avom uchun jozibador tilda va badiiy talqinlarda taqdim etadi”.

“Kitob nazmining ibtidosi” sarlavhali bobda muallif Balx “umm ul-bilod” shahar bo'lgani, ko'plab valiyar bu yerni maskan tutganini aytadi. Ammo ana shunday shahar ham qamal ostida qolib, xalqi zulmga giriftor bo'lgani, tashqari go'yo jannat bo'lsa, ichkari do'zax kabi zindon ekanini qayg'uli tarzda tasvirlaydi:

*“Shahr chu do'zax kebi zindon edi,
Tashqari chun ravzai rizvon edi.
Tashqari erur bori noz-u naim,
Shahr ichida erdi azobi alim.
Tashqari erdi bari poliz-u bog',
Shahr ichida erdi basi dard-u dog'”.*

Muallifning o'zi ham bu holatdan g'amga botgan, “kulbayi ahzonni” vatan tutgan edi. Ana shunday kunlarda qissayi Yusufgina uning joniga mahbub bo'lganini aytadi. Zero, suraning nozil bo'lish sababiga qiziqqanimizda ham shunday ma'lumotlar o'qiydiz: “Musulmonlarning najot istab, Allohning O'ziga iltijo qilishdan boshqa chorasi qolmagan payt. Payg'ambar sollallohu alayhi vasallam ham, qiynoqda siqilib qolgan musulmonlar ham bir og'iz bo'lsa-da daldaga muhtoj payt. Ana shu holatda haqiqiy yordamchi bo'lmish Alloh taoloning O'zidan dalda keldi. Payg'ambar sollallohu alayhi vasallamga va mo'min-musulmonlarga bundan-da qattiqroq musibatlariga yo'liqqan, sinovlarning har turlisiga uchragan bir bandaning Payg'ambar Yusuf alayhissalomning qissalari keldi. Bu qissa Payg'ambar sollallohu alayhi vasallamga ham, musulmonlarga ham ulkan tasalli va buyuk dars edi”.

Ushbu dostonni muallif aynan mana shunday vaqtda yozishga azm qilgani ham bejiz bo'lmasa kerak, musulmonlar hayotida bu qissaning tutgan o'rni katta. Shu bilan birga, Xolida Jamil Do'lu “Yusuf qissasi” haqida bir necha so'z va ba'zi turkcha nusxalar” nomli maqolasida Yusuf payg'ambar hayoti asos qilib olingan asarlar Tavrot va Injil orqali boshqa xalqlar adabiyotida ham keng yoyilgani haqida gapirarkan, shunday deydi: “Musulmon olami uchun bu qissa yoki rivoyat “ahsan ul-qisos”, ya'ni qissalarning eng go'zalidir. Bu Hazrati Muhammad orqali Allohning bandalariga yuborgan

axloq qonunidir. Bu hikoya qadimgi ibroniy adabiyotining o'lmaz asarlaridan biri bo'lgan Tavrotda ham juda chiroyli tarzda bayon etilgan va hozirgacha o'z qadrini yo'qotmagan. To'liq shaklda bo'lmasa-da, Injilda ham uning ayrim epizodlari olingan. Bu uch xil versiyaning ichida eng go'zali Qur'onda "ahsan ul-qisos" nomi bilan keltirilgan Yusuf qissasidir. O'zaro qo'shni bo'lgan ibroniylik va musulmonlar orasidagi tarixiy adovatning ta'siri tufayli bo'lsa kerak, Qur'ondagi qissa Tavrot va Injildagisidan yanada go'zalroq shaklda yuzaga chiqqan".

Yusuf alayhissalom hayoti to'g'risida nafaqat musulmon olami, balki butun dunyo bo'ylab ko'p va xo'b yozilgan, ular orasida balxlik muallifning "Yusuf va Zulayxo" dostoni ham turkiy adabiyotimizda o'z o'rniga ega.

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UO'K 81'33:81'37

TILSHUNOSLIKDA PARALLEL KORPUSLAR TADQIQI MASALALARI: NAZARIY ASOSLAR, METODOLOGIYA VA AMALIY QO'LLANISH ISTIQBOLLARI

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Annotatsiya. Mazkur maqola tilshunoslikda parallel korpuslarni tadqiq etish masalalarini kompleks yondashuv asosida tahlil qilishga bag'ishlangan. Unda parallel korpus tushunchasining shakllanishi, uning korpus lingvistikasi doirasidagi o'rni, asosiy metodologik yondashuvlar hamda amaliy qo'llanish sohalari ilmiy adabiyotlar asosida yoritiladi. Tadqiqot natijalari parallel korpuslarning qiyosiy, tarjimashunoslik va kompyuter lingvistik tadqiqotlaridagi strategik ahamiyatini asoslab beradi.

Kalit so'zlar: parallel korpus, korpus lingvistikasi, qiyosiy tilshunoslik, tarjima nazariyasi, lingvistik modellashirish.

Аннотация. Данная статья посвящена комплексному анализу проблем исследования параллельных корпусов в лингвистике. В ней рассматриваются становление понятия параллельного корпуса, его место в рамках корпусной лингвистики, основные методологические подходы, а также области практического применения на основе научной литературы. Результаты исследования обосновывают стратегическое значение параллельных корпусов в сравнительном языкознании, переводоведении и компьютерной лингвистике.

Ключевые слова: параллельный корпус, корпусная лингвистика, сравнительное языкознание, теория перевода, лингвистическое моделирование.

Abstract. This article is devoted to a comprehensive analysis of the issues related to the study of parallel corpora in linguistics. It examines the formation of the concept of parallel corpora, their role within the framework of corpus linguistics, as well as key methodological approaches and areas of practical application based on scholarly literature. The research findings substantiate the strategic significance of parallel corpora in comparative linguistics, translation studies, and computational linguistic research.

Keywords: parallel corpus, corpus linguistics, comparative linguistics, translation theory, linguistic modeling.

Kirish: XXI asr tilshunosligi empirik ma'lumotlarga asoslangan tadqiqotlar bosqichiga ko'tarildi. Ayniqsa, raqamlashtirilgan matn bazalari — korpuslar asosida olib borilayotgan izlanishlar til tizimini o'rganishda yangi paradigmaga yo'l ochdi. Ushbu jarayonda parallel korpuslar alohida ilmiy obyekt sifatida shakllandi.

Parallel korpuslar ikki yoki undan ortiq tilda bir-biriga semantik va funksional jihatdan mos keluvchi matnlar majmuasidan iborat bo'lib, ular asosan tarjima qilingan matnlarga tayanadi. Ularning yordamida turli tillardagi leksik-semantik birliklar, grammatik konstruksiyalar va pragmatik strategiyalar o'rtasidagi munosabatlar empirik asosda o'rganiladi.

Mazkur maqolaning maqsadi ham parallel korpuslarning nazariy asoslarini aniqlash, ularni tadqiq etish metodologiyasini tizimlashtirish hamda amaliy qo'llanish imkoniyatlarini ilmiy jihatdan tahlil qilishdan iborat.

Tadqiqot metodlari: Tadqiqot kompleks ilmiy-metodik yondashuv asosida olib borildi va unda zamonaviy korpus lingvistikasi hamda tarjimashunoslikda qo'llaniladigan metodlar majmuasidan foydalanildi. Xususan, analitik-nazariy metod parallel korpuslar nazariyasi va uning lingvistik tadqiqotlardagi imkoniyatlarini ochib berishda asosiy vosita bo'lib xizmat qildi. Ushbu metod doirasida M. Bakerning tarjima universallari haqidagi konsepsiyasi, T. McEnery va A. Hardie tomonidan ishlab chiqilgan korpus lingvistikasi metodologik modeli, shuningdek, S. Grangerning parallel va komparativ o'quvchi (learner) korpuslariga doir nazariy qarashlari chuqur tahlil qilindi. Natijada parallel korpuslarning lingvistik, tarjimaviy va madaniy jihatdagi tadqiqiy salohiyati aniqlashtirildi. [2:65]

Strukturaviy-qiyosiy metod parallel korpus tarkibidagi matn birliklarining formal (leksik, morfologik va sintaktik) hamda mazmuniy (semantik va pragmatik) muvofiqligini aniqlashda qo'llanildi. Ushbu metod yordamida manba til va nishon til o'rtasidagi strukturaviy tafovutlar, tarjima strategiyalari, muvofiqlik darajasi hamda tarjima jarayonida yuzaga keladigan transformatsiyalar tahlil qilindi. Bu yondashuv parallel korpuslarni qiyosiy tilshunoslik nuqtai nazaridan tadqiq etish imkonini berdi.

Tadqiqotda korpus statistikasi metodi muhim ahamiyat kasb etdi. Bu metod orqali parallel korpuslarda uchraydigan leksik birliklar, kollokatsiyalar va grammatik konstruksiyalarning takrorlanish chastotasi hamda ularning matnlararo distribyutsiyasi o'rganildi. Statistik tahlil natijalari asosida tarjimada ko'p uchraydigan tendensiyalar, normativ va deviant holatlar aniqlandi hamda olingan empirik ma'lumotlar ilmiy xulosalar bilan mustahkamlandi. [1:34]

Deskriptiv-interpretativ metod esa olingan natijalarni lingvistik jihatdan tavsiflash va nazariy jihatdan izohlashda qo'llanildi. Mazkur metod yordamida parallel korpuslar asosida aniqlangan til hodisalari funksional-semantik hamda diskursiv nuqtai nazardan talqin qilindi, shuningdek, ularning tarjima amaliyotidagi o'rni va ahamiyati yoritildi.[3:45]

Tadqiqot natijalari: Tadqiqot jarayonida parallel korpuslarning zamonaviy tilshunoslikdagi funksional salohiyati tahlil qilinar ekan, ularning bir qator muhim ilmiy vazifalarni bajarishi aniqlandi. Avvalo, parallel korpuslar qiyosiy tilshunoslikda ishonchli empirik baza sifatida namoyon bo'ladi. An'anaviy qiyosiy tadqiqotlarda tillararo moslik va tafovutlar ko'pincha tadqiqotchining intuitiv xulosalariga yoki cheklangan misollarga tayangan bo'lsa, parallel korpuslar ushbu jarayonni real va autentik nutq materiallari asosida amalga oshirish imkonini beradi. Natijada fonetik, leksik, morfologik va sintaktik darajalardagi tafovutlar statistik jihatdan tasdiqlangan dalillarga tayanib aniqlanadi, bu esa qiyosiy tilshunoslikda obyektivlik va takrorlanish prinsipi (replicability)ni ta'minlaydi.

Ikkinchidan, parallel korpuslar tarjima qonuniyatlarini aniqlash va tavsiflashda muhim metodologik vosita hisoblanadi. Tarjima jarayonida yuzaga keladigan semantik siljishlar, ya'ni ma'no kengayishi, torayishi yoki neytrallasuvi; grammatik transformatsiyalar, jumladan, so'z tartibining o'zgarishi, kategoriya almashinuvi va sintaktik qayta tuzilishlar; shuningdek, pragmatik kompensatsiyalar — nutq aktlari, muomala strategiyalari va kontekstga moslashuv holatlari parallel matnlarning qiyosiy tahlili orqali tizimli ravishda aniqlanadi. Bu esa M. Baker tomonidan ilgari surilgan tarjima universallari nazariyasini empirik jihatdan sinovdan o'tkazish imkonini ham yaratadi.

Uchinchidan, parallel korpuslarning ahamiyati lingvistik modellash va hisoblash tilshunosligi doirasida yanada kengayadi. Mazkur korpuslar avtomatik tarjima tizimlari, mashinaviy o'rganish modellari hamda sun'iy intellektga asoslangan lingvistik platformalar uchun trening va test materiallari sifatida xizmat qiladi. Parallel matnlar asosida tuzilgan modellar til birliklarining ehtimollik taqsimoti, tarjimaviy muvofiqlik va kontekstual moslikni aniqlashga qodir bo'lib, bu zamonaviy neyron tarjima tizimlarining sifatini oshirishga xizmat qiladi. Shu jihatdan parallel korpuslar nazariy tilshunoslik bilan amaliy texnologiyalar o'rtasida ko'prik vazifasini bajaradi.[4:24]

To'rtinchidan, parallel korpuslar madaniy-semantik komponentlarni aniqlash va tahlil qilish imkonini beradi. Tillararo to'liq ekvivalentga ega bo'lmagan realiya, frazeologik birliklar, metaforalar va obrazli ifodalar parallel korpuslar asosida aniqlanib, ularning tarjima jarayonidagi strategiyalari — ekvivalentlash, izohlash, adaptatsiya yoki kompensatsiya — ilmiy jihatdan tavsiflanadi. Bu holat til va madaniyat o'rtasidagi uzviy bog'liqlikni ochib berib, parallel korpuslarni lingvomadaniy tadqiqotlar uchun ham muhim manba sifatida tasdiqlaydi.

Umuman olganda, parallel korpuslar zamonaviy tilshunoslikda nafaqat metodik vosita, balki ko'p funksiyali ilmiy platforma sifatida namoyon bo'lib, qiyosiy tilshunoslik, tarjimashunoslik, korpus lingvistikasi va hisoblash tilshunosligi kabi yo'nalishlarning integratsiyasini ta'minlaydi. Shu bois parallel korpuslarga tayanilgan tadqiqotlar tilshunoslikda ilmiy xulosalarning aniqligi, ishonchliligi va amaliy qiymatini oshirishga xizmat qiladi.[7:69]

Muhokama: Parallel korpuslarning lingvistik tadqiqotlardagi ilmiy ahamiyati keng e'tirof etilgan bo'lsa-da, ularni tadqiqot obyekti sifatida qo'llash jarayonida qator metodologik va nazariy muammolar yuzaga keladi. Ushbu muammolar, avvalo, parallel korpus tabiatining o'ziga xosligi — ya'ni ularning vositali (mediated) til materialiga asoslanganligi bilan izohlanadi.

Birinchi navbatda, tarjima matnining ikkinchi darajali tabiati metodologik murakkablik tug'diradi. Parallel korpuslarda nishon tilidagi matnlar aksariyat hollarda manba tilga qaram bo'lib, ular tabiiy nutqning to'laqonli namunasi emas, balki tarjima jarayoni mahsuli sifatida shakllangan bo'ladi. Natijada, korpus materiallarida tarjimaga xos bo'lgan xususiyatlar – soddalashtirish tendensiyasi, interferensiya hodisalari va normativdan og'ish holatlari yuzaga chiqadi. Bu omillar ekvivalentlikni baholashda ehtiyotkorlikni talab qiladi va parallel korpuslar asosida olingan natijalarni bevosita umumtil xususiyatlariga tatbiq etishni cheklaydi.

Ikkinchidan, parallel matnlarda tarjimon shaxsiy uslubi (translator style yoki translator's voice) sezilarli rol o'ynaydi. Tarjimonning lingvistik kompetensiyasi, estetik qarashlari, madaniy tajribasi hamda normativ tanlovlari tarjima matniga bevosita ta'sir ko'rsatadi. Bu holat parallel korpuslarda aniqlanayotgan lingvistik birliklar faqat tillararo tafovutlarni emas, balki muayyan tarjima strategiyalarini ham aks ettirishiga olib keladi. Shu sababli korpus tahlilida individual tarjimon omilini hisobga olish, imkon qadar ko'p muallifli va ko'p janrli parallel matnlar bilan ishlash ilmiy zarurat sifatida qaraladi. [5:127]

Uchinchidan, muhim muammo kam resursli tillar (low-resourced languages) uchun parallel materiallarning cheklanganligi bilan bog'liq. Global miqyosda parallel korpuslar asosan ingliz, fransuz, nemis, ispan kabi yuqori resursli tillar asosida shakllangan bo'lib, bu holat tillararo nomutanosiblikni kuchaytiradi. O'zbek tili ham mazkur guruhga mansub bo'lib, mavjud parallel materiallar hajmi, janrlar xilma-xilligi va texnik annotatsiya darajasi yetarli emas. Bu esa o'zbek tilining xalqaro korpus tadqiqotlarida to'liq ishtirok etish imkoniyatlarini cheklaydi.

O'zbek tilshunosligi kontekstida parallel korpuslar hali endigina shakllanayotgan ilmiy yo'nalish sifatida baholanadi. Mavjud resurslarda sistematik morfologik, sintaktik va semantik annotatsiyaning yetishmasligi, shuningdek, ochiq va qayta foydalaniladigan (open-access) korpus platformalarining kamligi yaqqol seziladi. Bu holat parallel korpuslardan nafaqat nazariy tadqiqotlarda, balki amaliy sohalarida – tarjimashunoslik, avtomatik tarjima va ta'lim jarayonida – samarali foydalanishni qiyinlashtiradi.

Shu munosabat bilan, milliy parallel korpus yaratish o'zbek tilshunosligi uchun strategik ahamiyatga ega vazifa sifatida qaraladi. Bunday korpus lingvistik suverenitetni ta'minlash, o'zbek tilining raqamli makondagi mavqei mustahkamlash hamda zamonaviy lingvistik texnologiyalar bilan integratsiyani rivojlantirishga xizmat qiladi. Eng muhimi, ilmiy asoslangan va

standartlashtirilgan parallel korpus yaratish o'zbek tilini global korpus tarmog'ining to'laqonli subyekti sifatida namoyon etish imkonini beradi.

Xulosa: Tadqiqot natijalari shuni ko'rsatadiki, parallel korpuslar zamonaviy tilshunoslikda nazariya va amaliyotni bog'lovchi muhim ilmiy platforma hisoblanadi. Ular asosida olingan empirik ma'lumotlar til tizimini chuqurroq anglash, tarjima nazariyasini takomillashtirish hamda kompyuter lingvistikasi sohasini rivojlantirishga xizmat qiladi.

Kelajakda parallel korpuslar asosida olib boriladigan tadqiqotlar lingvistik universalialar va madaniy tafovutlarni aniqlashda muhim ilmiy ahamiyatga ega bo'lishi kutiladi.

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A COMPARATIVE ANALYSIS OF AUXILIARY AND MODAL VERBS IN INFLECTIONAL AND AGGLUTINATIVE LANGUAGES

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Annotatsiya. Mazkur maqolada flektiv va agglutinativ tillarda yordamchi va modal fe'llarning qiyosiy tahlili ingliz va o'zbek tillari misolida yoritilgan. *Tadqiqotda yordamchi fe'llarning sinkretik va polifunksional xususiyatlari, shuningdek ingliz tilidagi can, could modal fe'llari hamda o'zbek tilidagi bil, ol yordamchi birliklari va edi, ekan, emish to'liqsiz fe'llarining funksional imkoniyatlari tahlil qilinadi. Funksional-semantik va chog'ishtirma metodlar asosida yordamchi fe'llarning kontekstga bog'liq holda turli grammatik va pragmatik ma'nolarni ifodalashi aniqlanadi.*

Kalit so'zlar: yordamchi fe'llar, modal fe'llar, sinkretizm, polifunksionallik, flektiv tillar, agglutinatив tillar, ingliz tili, o'zbek tili

Аннотация. В статье проводится сравнительный анализ вспомогательных и модальных глаголов в флективных и агглютинативных языках на материале английского и узбекского языков. Особое внимание уделяется явлениям синкретизма и полифункциональности вспомогательных глаголов, а также анализу английских модальных глаголов *can, could* и узбекских вспомогательных элементов *bil, ol* и неполных глаголов *edi, ekan, emish*. В ходе функционально-семантического и сопоставительного анализа выявляется, что вспомогательные глаголы в обоих языках способны выполнять несколько грамматических и прагматических функций.

Ключевые слова: вспомогательные глаголы, модальные глаголы, синкретизм, полифункциональность, флективные языки, агглютинативные языки, английский язык, узбекский язык

Abstract. This article provides a comparative analysis of auxiliary and modal verbs in inflectional and agglutinative languages, with special reference to English and Uzbek. The study examines the phenomena of syncretism and polyfunctionality in auxiliary verb systems, focusing on English modal verbs *can* and *could*, and on Uzbek auxiliary elements *bil* and *ol*, as well as on incomplete verbs *edi, ekan, and emish*. Using functional-semantic and contrastive methods, the research reveals that auxiliary verbs in both languages perform multiple grammatical and pragmatic functions depending on context.

Keywords: auxiliary verbs, modal verbs, syncretism, polyfunctionality, inflectional languages, agglutinative languages, English, Uzbek

Introduction. In contemporary linguistics, verbs are traditionally divided into lexical (full) verbs and non-lexical verbs, including auxiliary and modal verbs, which play a crucial role in the

grammatical organisation of utterances. Auxiliary verbs are characterised by their limited lexical meaning and their function of expressing grammatical categories such as tense, aspect, voice, and modality. Due to their functional load, auxiliary and modal verbs have attracted sustained scholarly attention in English linguistics, particularly with respect to their syntactic behaviour, semantic abstraction, and interaction with main verbs.

In English linguistics, auxiliary verbs are commonly classified into primary auxiliaries (*be*, *have*, *do*) and modal auxiliaries (*can*, *could*, *may*, *might*, *must*, *shall*, *should*, *will*, *would*). Scholars such as Declerck, Palmer, and Greenbaum emphasise that modal auxiliaries differ from primary auxiliaries in both formal and semantic terms, including the absence of non-finite forms, restricted positional behaviour, and their ability to express epistemic and deontic meanings. Moreover, English auxiliary verbs exhibit syncretic properties, as a single form may perform linking, grammatical, and modal functions depending on the syntactic environment, with the verb *be* serving as a prominent example.

In contrast, the Uzbek language, which belongs to the agglutinative language type, lacks a distinct grammatical class of modal verbs comparable to English. Instead, modality and auxiliary meanings are primarily expressed through auxiliary and incomplete verbs, such as *bil*, *ol*, *edi*, *ekan*, and *emish*. Uzbek linguists have proposed different classifications of these verbs, often grouping auxiliary and linking verbs under the broader category of non-independent or incomplete verbs. These elements function to convey tense, aspect, evidentiality, modality, and discourse-pragmatic meanings, frequently demonstrating polyfunctionality within a single form.

Despite numerous studies on auxiliary and modal verbs in English and descriptive analyses of auxiliary elements in Uzbek, comparative research on their syncretic and polyfunctional behaviour across typologically different languages remains limited. The present study aims to fill this gap by conducting a comparative analysis of auxiliary and modal verbs in English and Uzbek. By examining their functional, semantic, and typological characteristics, the article seeks to reveal how language structure influences the expression of modality and auxiliary functions in inflectional and agglutinative languages.

Auxiliary and modal verbs in English demonstrate a high degree of functional differentiation, yet at the same time reveal syncretic properties that allow a single verb form to perform multiple grammatical roles. Primary auxiliary verbs such as *be*, *have*, and *do* are used to construct analytical tense, aspect, and voice forms. In contrast, modal auxiliaries express meanings related to ability, possibility, necessity, obligation, and assumption.

One of the most significant manifestations of syncretism in English auxiliary verbs is observed in the verb *be*. Depending on the syntactic and semantic context, *it* may function as a linking verb (*She is a teacher*), a grammatical auxiliary forming continuous aspect (*He is reading*), or a passive construction (*The letter was written*). Furthermore, in specific constructions, *be* acquires modal meaning when followed by a *to*-infinitive (*The train was to leave at eight*), expressing obligation or pre-arranged future action. This multifunctionality demonstrates that auxiliary verbs in English cannot be strictly confined to a single functional category.

In Uzbek, auxiliary and incomplete verbs perform functions that differ from those in English due to the language's agglutinative nature. Uzbek does not have a separate class of modal verbs; instead, modality and aspectual meanings are conveyed through auxiliary verbs such as *bil* and *ol*, as well as incomplete verbs *edi*, *ekan*, and *emish*. These verbs attach to lexical verbs or predicates and contribute grammatical, modal, and evidential meanings. For example, *edi* primarily expresses past tense relations but can also function as a linking element in nominal predicates and complex sentences.

The incomplete verb *ekan* exhibits an exceptionally high degree of polyfunctionality. It may indicate newly acquired information, causality, conditionality, continuity, or speaker attitude, depending on context. Similarly, *emish*, though less frequent in modern Uzbek, functions as an evidential marker expressing reported information or the speaker's subjective evaluation. These observations confirm that Uzbek auxiliary elements are not limited to purely grammatical functions but actively participate in the expression of discourse-related meanings.

A comparative analysis of English and Uzbek auxiliary systems reveals that syncretism and polyfunctionality are universal linguistic phenomena, though their realisation depends on typological features. While English relies on a structurally distinct class of modal auxiliaries, Uzbek employs auxiliary and incomplete verbs to fulfil similar functional needs. This contrast illustrates how inflectional and agglutinative languages develop different grammatical strategies to encode modality, tense, and speaker stance, while maintaining functional equivalence at the communicative level.

Conclusion. The comparative analysis of auxiliary and modal verbs in English and Uzbek demonstrates that syncretism and polyfunctionality are key characteristics of auxiliary verb systems in both inflectional and agglutinative languages. Although English possesses a clearly defined class of modal verbs, while Uzbek expresses modality mainly through auxiliary and incomplete verbs, both languages employ multifunctional elements to encode grammatical and pragmatic meanings. The study shows that auxiliary verbs serve not only structural purposes but also actively participate in the expression of modality, aspect, evidentiality, and speaker attitude. Typological differences influence the formal realisation of these functions, yet functional equivalence is preserved at the communicative level. The findings contribute to contrastive linguistics by highlighting how different language systems employ distinct grammatical strategies to meet similar semantic and discourse needs.

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UO'K 808.5

ZAMONAVIY O'ZBEK ROMANCHILIGIDA SYUJET QURILISHI VA RETROSPEKSIYA FENOMENI

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Annotatsiya. Mazkur maqolada zamonaviy o'zbek romanchiligida syujet qurilishining takomillashuvi va poetik tizimdagi retrospeksiya fenomenining o'rni tahlil qilinadi. Maqolada syujetning tarixiy taraqqiyoti, postmodernistik tendensiyalar, ramziy-badiiy strukturalar hamda retrospeksiyaning kompozitsion imkoniyatlari ilmiy asosda yoritiladi.

Kalit so'zlar: syujet, syujet qurilishi, retrospeksiya, kompozitsiya, postmodernizm, psixologizm, badiiy tafakkur, narrativ struktura, badiiy model.

Аннотация. В статье анализируются совершенствование сюжетного построения в современной узбекской романистике и роль феномена ретроспекции в её поэтической системе. В работе освещаются историческое развитие сюжета, постмодернистские тенденции, символично-художественные структуры и композиционные возможности ретроспекции.

Ключевые слова: сюжет, построение сюжета, ретроспекция, композиция, постмодернизм, психологизм, художественное мышление, нарративная структура, художественная модель.

Abstract. *The article examines the improvement of plot construction in contemporary Uzbek novel writing and the role of the phenomenon of retrospection within its poetic system. The study highlights the historical development of the plot, postmodern tendencies, symbolic-artistic structures, and the compositional potential of retrospection.*

Key words: *plot, plot construction, retrospection, composition, postmodernism, psychologism, artistic thinking, narrative structure, plot dynamics, artistic model.*

Roman barcha adabiy turlar ichida eng ko'p o'qiladigan janrdir. Bu jihatdan uni inson yaratgan mo'jizalardan biri deb aytish mumkin. Roman adabiy janrlar orasida o'zining qamrovi kengligi bilan ajralib turadi. U borliq va inson ichki dunyosini ochish imkoniyatlarini chuqurlashtiradi. Shu ma'noda roman epik rivoyaga asoslangan barcha janrlarga kuchli ta'sir ko'rsatadi[1]. Hayotning ko'pqirraliligini ochish imkonini beruvchi bu janrning tabiati va o'ziga xosligini tadqiq etish, uni tushunishga imkon berib qolmasdan, adabiy jarayonning ko'plab muammolarini o'rganishda va hal etishga katta yo'l ochadi. Roman janrini o'rganishda M.Baxtin, V.Kojinov, B.Grifitsov, M.Kuznitsov, S.Petrov kabi xorijiy olimlar bilan bir qatorda I.Sultonov, M.Qo'shjonov, U.Normatov, A.Rahimov, S.Mirvaliyev singari olimlarimizning tadqiqotlari muhim ahamiyat kasb etadi.

O'zbek romanchiligi keyingi yillarda yangi bosqichga ko'tarildi. O'tgan yillar davomida epik tur o'zining tadrijiy taraqqiyotini boshdan kechirdi. Shakliy-uslubiy izlanishlar badiiylilikning mudom tabiatini belgilab beruvchi omildir. Shunday ekan, badiiy qonuniyatlarni ilmiy tekshirish, muammo mohiyatiga zimdan nazar tashlash, tadrijiy takomilni aniqlashtirish joriy adabiyotshunoslikning dolzarb masalalaridan biri sanaladi. Istiqolol romanchiligi qisqa fursatda "yangilanish" jarayonini bosib o'tgan bo'lsa-da, mazkur davrda yaratilgan romanlar tabiatida g'arb an'analari ta'siri ma'lum ma'noda seziladi. Biroq badiiy shaklning mohiyatida o'ziga xoslik mazmun va mafkura yaxlitligida alohida ahamiyat kasb etishini ta'kidlash joiz.

Istiqolol davri romanchiligi mavzuning badiiy talqini, odamning orzu-umidlari, shaxs intim kechinmalari, inson psixologiyasini tahlil etish yo'lidan bormoqda. Mohiyatga evrilgan badiiy talqinlarda o'zlikni anglashga intilish kuchli. Poetik tafakkur miqyoslarini kengaytirishga, shaxs jumbog'i nima degan savolga javob axtarishga, tushunchalarni mudom o'zgarishga mahkum ekanligini anglashga intilayotgan adiblarimizdan biri Isajon Sultonovdir[1].

Isajon Sultonovning "Boqiy darbadar" asari o'zbek romanchiligida alohida voqea bo'ldi. U inson intellekti, odamiyligi va yovuzligi imkoniyatlari haqidagi falsafiy-ramziy romandir. Romanda yozuvchi olamning yaxlit modelini turli diniy rivoyatlar, tarixiy ma'lumotlar, zamonaviy ilmiy qarashlar, texnologik yutuqlar, jahon falsafasiga doir yo'nalishlar va qarashlarning o'zaro kesishgan nuqtasida yaratishga urinadi. E'tiborli jihati, yozuvchi o'z badiiy konsepsiyasini ilgari surishda G'arb adabiy an'analardan to'liq andaza olmaydi, balki Sharq va G'arb an'analari o'zaro sintez qiladi. Isajon Sultonovning ushbu romani syujet qurilishining murakkabligi va xilma-xilligi ham uning badiiy qiymatini oshiradi.

Badiiy asar(asosan, roman)larda muallifning g'oyaviy-estetik kontsepsiyasidan kelib chiqqan holda badiiy zamonning uzviy tarkibiy qismini tashkil etuvchi turli usullardan keng foydalanadi. Retrospeksiya ana shunday samarali ijodiy-estetik usullaridan biridir.

Tadqiqotlarimiz shuni ko'rsatadiki, badiiy asar tarkibidagi retrospektiv qismlarni tuzilishiga ko'ra sodda (oddiy, kichik) va murakkab (ikki va undan ortiq) retrospeksiyalarga ajratish mumkin.

Isajon Sultonovning "Boqiy darbadar" romanida syujet qurilishining retrospektiv usulidan 20 ga yaqin foydalanilgan bo'lib, ularni tuzilishi, mazmuni va shakliga ko'ra turli qismlarga ajratish mumkin. Xususan, 10 marta sodda (oddiy, kichik) retrospeksiyadan (150, 159, ...198-betlar), 10 ga yaqin murakkab (keng, katta) retrospeksiyadan (153, 161, ... 221-betlar) foydalanilgan. Jumladan, romanga dastlab, etikdo'z obrazi kirib keladi, kitobxon bevosita obrazga qiziqqa boshlaydi, muallif drammatizmni kuchaytirish, kitobxonni obrazga qiziqishini yanada oshirish maqsadida, etikdo'z qirg'och uch yoshda ekanligi otasidan qolgan eski tegirmonni ijaraga berib mablag' to'plagani, sudxo'rlik bilan shug'ullanganligi, biroq etikdo'z na boy, na kambag'al o'rtamiyona bir odam ekanligi ta'kidlaydi. Shunda keyingi qismda esa etikdo'z hazratning bashoratini eslashi keltiriladi:

“Hazratni u bundan o'ttiz uch yil avval uchratgan edi. Hazrat yolg'izoyoq yo'ldan asosini tutganicha kelarkan, bola adir yonbag'rida qamishdan nay yasab o'tirar, sal narida qo'ylari o'tlab yurishardi”[5, 149-150].

Quyidagi retrospektiv qismning muallif kelajagiga, fojeaviy qismatiga ishora qilishi bizni retrospektivning shaklan **retrospektiv-bashorat**, mazmunan **fojeaviy-retrospektiya**, rivoyaning kim tomonidan amalga oshirilishiga ko'ra **hikoyachi-personaj retrospektiyasi** singari shakllarga ajratilishi mumkinligiga undaydi. Hazratning etikdo'z taqdiri haqida fojeiy tavsifi kitobxonni asarga “bog'lab oladi” va voqealarning keying rivojiga qiziqishni uyg'otib, drammatizmni kuchaytiradi. Keyingi jumla esa “...– Sen-ku avomning ko'zida zohiran bir duo tufayli shunday qismatga mahkum etilasan. Ammo umring mobaynida o'z hayoti davomida ilohiy mujdani rad etib, darbadarlikni bo'yinlariga olgan sanoqsiz kishilar olomonini ko'rasan” o'quvchini chuqur falsafiy mushohada etishga undaydi.

Yuzaki qaraganda, hammasi oddiy narsadan, oqibatini o'ylab o'tirishga-da erinib qilingan harakatdan boshlangandek:

“Mahkum bir damgina nafas rostdash uchun etikdo'zning devoriga suyandi.

– Hali sen mening devoringa suyanadigan bo'ldingmi? Imillama! – deb qichqirdi etikdo'z ham va shiddat bilan olg'a intilib, uni ikki qo'llab itarib yubordi. Muborak Kishi yerga yiqilib tushdi, ammo lom-mim demay kelayotgan O'lim lashkarining jallodlaridan ikkitasi uni yana oyoqqa turg'izishdi”[5].

Bir etikdo'z orqali butun bir bashariyatga ishora etuvchi, ramzlarga boy bo'lgan ushbu roman insonning ruhiy poklanishi va iymon- e'tiqodining mustahkam bo'lishiga undovchi asardir. Etikdo'z qahramoni jahon adabiyotida keng tarqalgan, Agasfer nomi bilan mashhur bo'lgan afsonaviy timsoldir. Uning Muborak zot bo'lmish Iso alayhissalomga qo'l ko'tarishi va buning evaziga boqiy umr kechirishi ham sayyor syujet hisoblanadi.

Ikkinchi qismda voqealar Atlantika ummoni uzra uchayotgan Boeng 787 Dreamliner ga ko'chirildi. Laynerning to'rt soat oldin avtopilotga o'tkazilganligi va ekipajning hordiq olayotgani, bu vaqtda esa ummon uzra bo'ron boshlanayotganligi tasviri ketadi:

“Aslida, bundan uch soat avval dunyodagi eng katta meteorologik kuzatish stantsiyalari Atlantika ummoni uzra bo'ron boshlanayotganidan ogohlantirishdi, taxminlarga ko'ra u mavsumiy bo'ronlardan farq qilar, odatiy “meteorologik ro'yxat”dagi po'rtanalar tunda, Oyning tortish kuchi oqibatida suv sathining ko'tarilishi mahalida ro'y berardi, bu esa kuppa-kunduz kuni boshlanmoqda edi...”[5, 166].

Asar mutolaa qilib, voqea-hodisalarning qaysi makon va zamonda kechayotganini tushunish biroz qiyin kechadi. Etikdo'z, badaviylar, lo'lilar karvoni, Tiyonshon g'orida istiqomat qiluvchi avliyo haqidagi hikoyalar tarixiy zamonlarda sodir etilgan bo'lsa, inson takomili markazi, – Boeng 787 dreamliner uchog'idagi evrilishlar, to'fon voqealari ayni bugungi kun holatini aks ettiradi. Lekin har ikkala makon va zamonda ham bir-birini takrorlovchi va uzviy bog'langan g'oyalar asarning o'qimishlilikini oshiradi.

Aslida to'rt qismdan iborat (“Tarixda arab sahrolarida samum oldidan...”, “Aytadilarki, bir kuni samum odami sahro badaviylarining...”, “Hamma joyda u ana shunday quvg'inga duchor bo'lar...”, “Aytadilarki, u yana bir necha yuz yil Tangri Taoloning...”) murakkab retrospektiv qism shaklan **retrospektiv-havola + retrospektiv-rivoyat + biografik-retrospektiya + retrospektiv-rivoyat**, mazmunan **dramatik + fojeaviy retrospektiya**, hikoyachi-muallif retrospektiyasi va retrospektiv-dialog singari turli xil ko'rinishlardan iborat ekanligini ko'rish mumkin. Etikdo'z obrazi, uning kelajakdagi taqdiri va barcha u haqidagi voqealarning realligiga ishontirish, tasvirlanayotgan voqealarni izohlash maqsadida turli xil diniy rivoyatlar va havolalarda foydalanilishi, drammatizmni kuchaytirilishiga erishilgan.

Xulosa qilib aytganda, zamonaviy o'zbek romanchiligida tub burilish yasagan, olam va odam munosabati haqida mushohada yuritilgan, shaklan xilma-xildek ko'ringan, lekin mazmunan favqulodda aktual bo'lgan voqealarning bir-biri bilan kompazitsion mahorat bilan yaxil tizimga birlashtirilgani, syujet qurilishining retrospektiv usulidan turli xil shakllarda foydalana olganligi va bu qismlarning muallif g'oyasiga xizmat qilgani e'tiborlidir.

FOYDALANILGAN ADABIYOTLAR RO'YXATI:

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UO'K 808.3

LINGVOMADANIYATSHUNOSLIK VA ETNOLINGVISTIKA ASOSIDA XUROFOTLARNI TADQIQ QILISH

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Annotatsiya. Mazkur maqolada xurofot hodisasi lingvomadaniyatshunoslik va etnolingvistika nuqtayi nazaridan tahlil qilinadi. Xurofotlar xalq tafakkuri, madaniy qadriyatlari va til birliklari orqali shakllanadi hamda avloddan-avlodga og'zaki tarzda uzatiladi.

Kalit so'zlar: Xurofot, lingvomadaniyatshunoslik, etnolingvistika, frazeologiya, pragmatika, xalq e'tiqodi, til-madaniyat aloqasi, konseptual metafora, ramka semantikasi, prototip nazariyasi.

Аннотация. В данной статье рассматривается исследование суеверий на основе лингвокультурологии и этнолингвистики. Суеверия формируются через народное мышление, культурные ценности и языковые единицы, и передаются устно из поколения в поколение.

Ключевые слова: Суеверие, лингвокультурология, этнолингвистика, фразеология, прагматика, народные верования, связь языка и культуры, концептуальная метафора, семантическая рамка, теория прототипа.

Abstract. This article examines the study of superstitions based on linguocultural studies and ethnolinguistics. Superstitions are formed through folk thinking, cultural values, and linguistic units, and are transmitted orally from generation to generation.

Key words: Superstition, linguocultural studies, ethnolinguistics, phraseology, pragmatics, folk beliefs, language-culture relationship, conceptual metaphor, semantic frame, prototype theory.

Kirish. Xurofot (irim-sirim) — bu ilmiy yoki rasmiy diniy ta'limot bilan asoslanmaydigan, biroq xalq orasida an'anaviy ravishda e'tiqod qilinadigan mistik qarashlar va odatlar majmuasidir. Bu hodisa ko'plab madaniyatlarda uchraydi va ko'pincha og'zaki shaklda, til birliklari orqali avloddan-avlodga uzatiladi. Xurofotlar xalqning ruhiy holati, ijtimoiy munosabatlari, qadriyatlari va dunyoqarashini aks ettiradi.

Til — bu nafaqat aloqa vositasi, balki xalq tafakkurining, madaniy xotirasining va ijtimoiy tajribasining kodidir. Shu bois, xurofotlarni lingvistik nuqtayi nazardan o'rganish — xalq tafakkurining semantik, pragmatik va madaniy qatlamlarini anglashga xizmat qiladi. Lingvomadaniyatshunoslik va etnolingvistika fanlari aynan shu aloqani tahlil qilishga qaratilgan bo'lib, xurofotlarni xalq tafakkurining til orqali ifodalangan shakli sifatida o'rganishga imkon beradi.

Xurofotlar ko'pincha qisqa formulalar shaklida namoyon bo'ladi: "agar X qilinsa, Y bo'ladi" andozasi xurofot gaplarning eng keng tarqalgan strukturasi hisoblanadi. Masalan:

• Nemis tilida: "Wenn eine schwarze Katze den Weg kreuzt, hat man Pech." (Qora mushuk yo'lni kesib o'tsa — omadsizlik). [1, 1]

• O'zbek tilida: "Qo'l qichisa — pul keladi."

Bu iboralar semantik jihatdan bashorat, ogohlantirish yoki tilak bildirish funksiyasini bajaradi. Ular frazeologik jihatdan barqaror, sintaktik jihatdan oddiy, lekin pragmatik jihatdan kuchli illokutsion kuchga ega.

Shuningdek, xurofotlar mif, afsona, marosim, omen (belgi) va sehr-jodu kabi tushunchalarga yaqin bo'lsa-da, ulardan farqlanadi. Miflar syujetli bo'lsa, xurofotlar syujetsiz; marosimlar rasmiy bo'lsa, xurofotlar norasmiy; omenlar passiv kuzatuvga asoslansa, xurofotlar faol choralar ko'rishni nazarda tutadi.

Lingvomadaniyatshunoslik til birliklarining ortidagi madaniy ma'no va milliy mentalitetni o'rganadi. V. fon Humboldt tilni "milliy tafakkur ruhining in'ikosi" [2, 173] deb atagan. Sapir esa til nafaqat fikrni ifodalaydi, balki uni shakllantiradi degan nazariyani ilgari surgan. [3, 214]

Anna Wierzbicka madaniy skriptlar nazariyasida har bir xalqda til orqali ifodalangan madaniy "qoidalar" mavjudligini ta'kidlaydi. Masalan:

- Ingliz tilida: "Good luck!" — omad tilash orqali ijobiy energiya yuboriladi.

- Rus tilida: "Будь здоров!" — aksirganda aytiladigan ibora, sog'lik tilash bilan birga yovuz kuchlardan asrash niyatini bildiradi.

O'zbek madaniyatida esa: "Nonni yerga tashlama — balo keladi." Bu irim xalqning nonni muqaddas ne'mat sifatida qabul qilishidan kelib chiqadi.

Etnolingvistika til va madaniyat o'rtasidagi bog'liqlikni tahlil qiladi. Morits Spieß nemis xalqining irim-sirimlarini ajdodlarning ming yillik butparastlik dinidan qolgan merosi deb ta'kidlaydi. U Saxsoniya hududida yig'ilgan materiallar asosida ayrim udumlar zamonaviy davrda ham "eski odat" sifatida davom etayotganini ko'rsatadi. [4, 3]

Misol: "Ko'prik ostidan o'tish — baxtsizlik." Bu tarixiy kontekstda ko'prik osti jinlar yoki o'g'rilar yashaydigan joy sifatida tasavvur qilingan.

Jerzy Bartmiński etnolingvistik yondashuvda konseptlar ortida xalq qadriyatlari yotishini ta'kidlaydi. Unga ko'ra, "lingvistik dunyoqarash" xalqning tarixiy-madaniy tajribasidan kelib chiqadi. [5, 68]

Frazeologiya xurofotga oid iboralarni barqaror til birliklari sifatida o'rganadi. Paremiologiya esa maqollar va hikmatli so'zlarni tahlil qiladi. Vinogradov frazeologik birliklarni xalq donoligining yuqumli shakllari deb atagan. [6, 140-161]

- Nemis tilida: "Der Freitag, der 13. – ein Unglückstag." (13-juma — baxtsiz kun).

- O'zbek tilida: "Tushda tish ko'rsa — bu yaxshilik alomati."

Grigoriy Permyakov rus folklorida "tabiiy primetalar" va "xurofot primetalar" degan toifalarni ajratgan. Tabiiy primetalar — ob-havo yoki tabiat hodisalariga doir kuzatishlar bo'lib, ba'zan ilmiy mantiqqa ega. Xurofot primetalar esa mistik asosga ega bo'ladi. [7, 158]

Kognitiv lingvistika xurofotlarning ortidagi konseptual tuzilmalarni ochib beradi. Lakoff va Johnsonning konseptual metafora nazariyasiga ko'ra, xurofotlar abstrakt tushunchalarni anglashda metaforik modellar orqali shakllanadi.

Misol: "Glück im Spiel, Pech in der Liebe." Bu ibora hayotdagi omadni cheklangan resurs sifatida talqin qiladi.

Fillmore'ning ramka semantikasi esa xurofotlarni ma'lum stsenariylar asosida talqin qilishga imkon beradi. Masalan: "Ko'prik ostidan o'tish — baxtsizlik." Bu ramka "ko'prik osti = xavfli joy" degan stsenariyga asoslanadi.

Roschning prototip nazariyasiga ko'ra, xurofotlarda eng tipik belgilar mavjud: qora mushuk — yomonlik, oyna sinishi — baxtsizlik, 13 raqam — omadsizlik.

Pragmatika — bu til birliklarining nutq jarayonidagi vazifasi, kontekstdagi ma'nosi va foydalanuvchi niyatini o'rganadigan tilshunoslik sohasi. Xurofotga oid iboralar, garchi mazmunan mistik bo'lsa-da, kommunikativ muhitda juda aniq illokutsion (nutqiy) vazifalarni bajaradi. Ya'ni, odamlar xurofot gaplarni aytish orqali ko'pincha kimnidir ogohlantirish, qayg'usini yengillatish, biror harakatni man etish yoki yaxshi tilak bildirish kabi maqsadlarni ko'zlaydilar.

Amerikalik tilshunos J. Searle nutq aktlari nazariyasida illokutsion aktlarning bir necha turlarini ajratadi: direktiv (buyruq, taqiqlov), ekspressiv (his-tuyg'uni ifodalash), deklarativ (holatni o'zgartirish), va boshqalar. Xurofot gaplar, asosan, direktiv va ekspressiv aktlarga mansub bo'ladi. [8, 163]

Direktiv misollar:

- O'zbek tilida: "Kechasi tirnoq olma — balo chuquriga tushasan." Bu gap ogohlantirish va taqiqlash vazifasini bajaradi. Aytilayotgan shaxsga ma'lum harakatni qilmaslik tavsiya etiladi, chunki u salbiy oqibatlarga olib kelishi mumkin degan e'tiqod mavjud.

- Nemis tilida: "Wer abends pfeift, dem kommt kein Geld ins Haus." (Kimki kechasi hushtak chalsa — uning uyiga pul kelmaydi.) Bu ham ogohlantiruvchi xurofot bo'lib, noto'g'ri harakatdan

qaytarishga qaratilgan. Bu kabi gaplar nutqiy kontekstdan tashqari, ijtimoiy nazorat vositasi sifatida ham xizmat qiladi — ya'ni, jamiyatda ma'lum odatlarni saqlash va buzilishini oldini olishga qaratilgan.

Ekspressiv misollar:

- O'zbek tilida: "Tushda tish ko'rsa — bu yaxshilik alomati." Bu gap tasalli va umid beruvchi funksiya bajaradi. Odam tushida tishi tushganini ko'rsa cho'chidi, bunga javoban xalq uni yupatish uchun "yaxshilikka" degan so'zni aytadi.

- Rus tilida: "Если ухо горит — кто-то вспоминает." (Agar quloq qizisa — kimdir seni eslayapti.) Bu ibora shaxsga ijobiy his-tuyg'u beradi, ya'ni u o'zini qadrlangan, eslangan deb his qiladi.

Ekspressiv xurofotlar ko'pincha psixologik tasalli, ijobiy motivatsiya yoki ijtimoiy birdamlikni mustahkamlashga xizmat qiladi.

Xulosa. Xurofotlar — xalq tafakkurining, madaniy xotirasining va til tizimining ajralmas qismi bo'lib, ularni faqat irratsional e'tiqodlar deb baholash yetarli emas. Ular til orqali kodlangan, avloddan-avlodga og'zaki tarzda uzatiladigan, jamiyatning madaniy, diniy, psixologik va ijtimoiy qatlamlarini aks ettiruvchi murakkab til birliklaridir.

Lingvomadaniyatshunoslik yondashuvi xurofotlarning ortida turgan milliy mentalitet va qadriyatlarini ochib beradi. Etnolingvistika esa ularni xalq dunyoqarashi va tarixiy-madaniy tajriba bilan bog'laydi. Frazologik va paremiologik tahlillar xurofotlarning til birliklari sifatidagi shakllarini aniqlaydi, kognitiv yondashuvlar esa ularning semantik va konseptual asoslarini yoritadi. Pragmatik tahlil esa xurofotlarning kommunikativ kuchini, nutqiy maqsadini va ijtimoiy ta'sirini ko'rsatadi.

Shu tariqa, xurofotlar nafaqat folklor unsuri, balki xalq tafakkurining til orqali shakllangan, madaniyat bilan bog'liq konseptual tizimidir. Ular lingvistik jihatdan o'rganish — xalq tafakkurining chuqur qatlamlarini anglashga xizmat qiladi.

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AVTOBIOGRAFIK JANRLAR TASNIFI VA TAVSIFI

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Annotatsiya. Maqolada avtobiografik janrlarning shakllanishi, ularning tarixiy ildizlari hamda adabiyot taraqqiyoti jarayonidagi o'rni nazariy nuqtayi nazardan tadqiq qilinadi. Avtobiografiya, memuar, kundalik kabi janrlar strukturasi, o'ziga xos belgilari va ularning tabiati tahlil etiladi hamda ilmiy mezonlar asosida tasniflanadi.

Kalit so'zlar: avtobiografiya, kundalik, esdalik, xotira, memuar, muallif "men"i, hujjatlilik, fakt, badiiy to'qima, retrospeksiya.

Аннотация. В статье исследуется формирование автобиографических жанров, их исторические корни и место в процессе развития литературы с теоретической точки зрения. Анализируются структура, специфические признаки и природа таких жанров, как автобиография, мемуары и дневник, а также их классификация проводится на основе научных критериев.

Ключевые слова: автобиография, дневник, воспоминание, память, мемуары, авторское «я», документальность, факт, художественный вымысел, ретроспекция.

Abstract. The article examines the formation of autobiographical genres, their historical origins, and their role in the development of literature from a theoretical perspective. It analyzes the

structure, distinctive features, and nature of genres such as autobiography, memoir, and diary, and classifies them based on established scholarly criteria.

Key words: *autobiography, diary, recollection, memory, memoir, authorial “I”, documentarity, fact, fictional construct, retrospection.*

Kirish. Adabiyotshunoslik va adabiy jarayonda shaxs fenomenining badiiy talqini, insonning ichki olami, xotira va o'zlikni anglash jarayonlarini yoritishga qaratilgan avtobiografik yo'nalish alohida ahamiyat kasb etadi. Avtobiografik matnlarning ildizlari qadimgi davrlardayoq shakllana boshlagan bo'lsa-da, ularning janr sifatida mustahkamlanishi ma'lum ijtimoiy-madaniy omillar, shaxs erkinligi va individuallikning qadrlanishi bilan chambarchas bog'liqdir. Ushbu jarayon natijasida avtobiografiya, memuar, kundalik, xotira-esdalik, tavba-iqrorlar, maktub kabi turli shakllar yuzaga kelib, adabiyotning muhim qatlamiga aylangan.

Avtobiografik janrlarning tasnifi masalasi adabiyotshunoslikning asosiy nazariy muammolaridan biri bo'lib, matnning qanday prinsiplar asosida shakllanishi, muallif “men”ining badiiy konstruksiyasi, fakt va badiiy to'qimaning o'zaro munosabati, identifikatsiya strategiyalari singari masalalarni qamrab oladi. Har bir janrning shakl-shamoyili, estetik vazifasi, hikoya subyekti pozitsiyasi hamda retrospektiv qarash mexanizmlari bir-biridan farq qilgani bois, ularni ilmiy mezonlar asosida tasniflash va izchil tavsiflash zaruriyatga aylanadi.

Adabiyotlar tahlili va metodlar. Avtobiografiyaning ildizlari aksariyat adabiy janr va badiiy shakllar kabi antik davrga borib taqaladi. Mixail Baxtin romanning janriy va xronotop muammolarini o'rganishi asnosida avtobiografiyaning ildizlarini antik davrga mansubligini ta'kidlaydi va janrning tadrijini biografik janr bilan hamohang tarzda ko'rsatadi [1]. Yana bir rus adabiyotshunosi Mariya Rarenko ham avtobiografiyani biografik janr bilan aloqadorlikda o'rganib, uni biografik janrning tarkibidagi shakl sifatida ko'rsatadi [2]. Ushbu mulohazalarda jon bor, albatta. Janr sifatida eramizdan oldin qadimgi yunon adabiyotida paydo bo'lgan biografialarda mualliflar ma'lum davrning mashhurlari haqida ma'lumot beradi, bu matnlarda muallifning ham shaxsiy hayotiga oid qaydlarni uchratishimiz mumkin. Bu turdagi matnlarni to'la ma'nodagiografiya deb bo'lmasa-da, ularda avtobiografiyaning ilk belgilarini uchratamiz. Bizgacha yetib kelgan bunday matnlarning dastlabkisi sifatida Plutarxning “Qo'shaloq hayotnomalar” asarini ko'rsatish mumkin [3].

Maqolada qiyosiy-tipologik metod orqali avtobiografik janrning tarixiy genezisi, shakl va mazmun evolyutsiyasi, ijtimoiy-madaniy omillar ta'siri tahlil qilingan. Komparativistik tahlil avtobiografik janrning ichki turlarini o'zaro taqqoslash, ularning maxsus belgilarini aniqlash orqali avtobiografiya, memuar hamda kundaliklarning mazmun-mohiyatini ochib berishga yordam beradi.

Tahlil va muhokama. XX asrga kelib janr sifatida shakllanishga ulgurgan avtobiografiya o'z takomili davomida bir qator ichki turlarga ajraldi. Memuarlar, xotira-esdaliklar, kundaliklar, eslatma-qaydlar, maktublar shular jumlasidan. Bu janrlar mohiyatan bir-biriga juda yaqin, sababi ularning barchasini avtobiografik janr prinsiplari tutashtirib turadi. Shu jihatdan ular orasidagi farqlarni ajratib ko'rsatish birmuncha mushkullik tug'diradi. Quyida avtobiografik janrning ichki turlari orasidagi bog'liqlik hamda farqlarni avtobiografiya (tarjimayi hol), kundalik va memuarlar misolida ko'rib chiqamiz.

Manbalarda qayd etilishicha, “muallif o'z qalbining dunyo bilan munosabati tarixini shakllantirishga e'tibor qaratadi, xotiralar muallifini esa, birinchi navbatda, shu dunyoning o'zi, u bilan uchrashgan odamlar, kuzatgan va ishtirok etgan voqealar qiziqtiradi” [4]. Demak, avtobiografiya muallif hayot yo'lining muayyan davrini yoritadi, avtobiografiyada qayd etilgan voqelik va u yozilgan davr orasida ma'lum muddat bo'ladi. Bunda tarjimayi hol egasi uchun u qayd etayotgan voqelik uning uchun bir butunlik sifatida gavdalanadi. Kundalikda sodir bo'lgan voqelik va shu voqelik yozilgan vaqt orasidagi farq ahamiyatsiz bo'lib, unda muallifning o'zi guvoh bo'lgan voqelik hamda uning tafsilotlari haqidagi shaxsiy kuzatishlari, taassurotlari beriladi. Muallif hamda asardagi qahramonning real shaxs ekanligi, uning real hayotda mavjud shaxsligi, tasvirlanayotgan voqea-hodisalar muallif hayotiga taalluqli ekanligi avtobiografiya va kundaliklarni bir-biriga yaqinlashtiradi, ammo avtobiografiyada muallifi shaxsi hamda uning pozitsiyasi birlamchi bo'ladi, kundalikda esa muallif obrazi, ko'pincha, kuzatuvchi va roviy maqomida bo'lib, keyingi planga

tushadi; kundalikda rakurs muallif bilan aloqador yoki u guvohi bo'lgan voqelikka qaratiladi. Bundan tashqari, avtobiografiya bir shaxsning o'z hayotidagi voqealarni izchil bayoni sifatida kundalikdan farq qiladi. Bu farq shunda ko'rinadiki, avtobiografiya o'tmish voqeligini muallif hayoti bilan bir butunlik sifatida retrospektiv tushunish istagi bilan tavsiflanadi. Bunda muallif atrofdagi borliqqa emas, balki o'z shaxsiyati haqidagi voqelikka e'tibor qaratadi. Avtobiografik asarni xarakterlovchi yana bir muhim jihat izchillikdir. Yozuvchi voqealar bayonini berishda xronologik va voqeiy izchillikka qat'iy amal qilishi kerak. Avtobiografik janrlardan kundaliklar bu borada xarakterlidir. Kundaliklar muallifning o'zi uchun yuritiladigan, parcha-parcha yozuv, lavhalardan iborat to'plam bo'lib, muntazam yoki uzoq muddat saqlanadigan, ko'pincha kirish sanasi ko'rsatilgan bo'ladi. Kundaliklar shaxsiy hayotni tartibga soladi, yozma janr sifatida madaniyatda individuallikning shakllanishiga, ijodkor "men"ning shakllanishiga yordam beradi.

Avtobiografiya esdalik-xotiralarga yaqin tursa-da, ko'proq muallif shaxsi va ichki dunyosiga e'tibor qaratilganligi bilan ajralib turadi. Hikoyaning predmeti hamda intim xarakteriga ko'ra kundalikka o'xshaydi, lekin voqealar va ular haqida hikoya o'rtasidagi vaqt oraliq'i bilan farqlanadi. Shu jihatdan avtobiografiya, kundaliklar yoki esdalik-xotiralar orasidagi janrlar ham mavjud. Bu janr memuar asarlar sifatida e'tirof etiladi.

Avtobiografiya adabiy janr sifatida ko'pincha memuarlarga yaqin bo'ladi [5]. Ma'lumki, memuar matnlari haqiqiylikka urg'u berish bilan ajralib turadi. Badiiy avtobiografiyada vaziyat boshqacha. Badiiy avtobiografiyada muallif ko'pincha badiiy adabiyotga murojaat qiladi, u o'z nomi bilan badiiy, unda qaysidir voqelik qo'shiladi yoki olib tashlanadi, to'qima yoki uydirmalar bo'lishi tabiiy, u o'z hayotini "to'ldiradi" va "qayta yozadi", uni yanada mantiqiy va o'z maqsadlari sari yo'naltiradi, shu yo'sinda avtobiografik asarda muallif shaxshi va uning hayoti ideallashtiriladi. Memuar asarlarda esa bu hol kuzatilmaydi. Bu turdagi asarlarda muallif o'z shaxsiyatidan ko'ra, atrofidagi boshqa odamlar va voqelikka e'tibor qaratadi, ularni batafsil xarakterlashga hamda tasvirlashga urinadi. Bu orqali kitobxonga o'z shaxsiyati haqida emas, o'zi ko'rgan odamlar, o'zi bilan bog'liq hodisani, o'zi bilan sodir bo'lgan voqelikni yetkazishga harakat qiladi. Ya'ni memuarlarda muallif "men"i emas, u bilan bog'liq boshqa insonlar va voqealar tasviri birinchi planga ko'tariladi. Shuning uchun badiiy avtobiografiyalardan ko'ra, memuar asarlarda reallik va haqiqat ko'proq bo'ladi.

Avtobiografik janrdagi asar muayyan bir inson (muallifning o'zi) qiyofasining tavsifi va hayot yo'li butun boricha yoxud ma'lum bir qismining muayyan xronotopdagi tavsifi bilan xarakterlanadi. Shuning uchun avtobiografik matnlar muallifning hayot yo'li haqida birinchi shaxs nuqtayi nazaridan hikoya qiladi. Shu jihatdan avtobiografik janrdagi matnlarni inson va uning hayoti haqidagi ma'lumotlar to'plami deyish mumkin. Avtobiografik asarning tarixiy qiymatiga ma'lum vaqtdan keyingina baho berish mumkin. Ya'ni yillar davomida muallif tomonidan kiritilgan xayoliy unsurlar va epizodlar asardagi real haqiqat, dalil va faktlarga soya solishi mumkin va aksincha.

Avtobiografik janrdagi matnlarda hujjatli dalillar va tavsiflardan iborat bo'ladi. Asarda badiiy komponentlardan faktlar ustunlik qiladi. Barcha voqealar aniq sanalar, lavhalar va belgilar bilan tasvirlanadi. Ishtirokchilar haqiqiy odamlardir. Avtobiografik asar vaqt chegarasi bilan cheklangan bo'ladi, harakat hamda voqealar rivoji u haqda yozish bilan tugaydi.

Muallif faqat o'z hayoti haqida yozmaydi. Avtobiografik janrda yozuvchining introspeksiyasini ko'rish mumkin. Ya'ni bunda yozuvchi asarni yozishdan oldingi voqealar haqida gapirib, muallif o'z asarida o'quvchiga o'zi haqidagi nuqtayi nazarini beradi. U o'z hayotining "tashqi tanqidchisi" sifatida namoyon bo'ladi.

Avtobiografik janrning tarixiy ahamiyati muallif tomonidan berilgan faktlarning to'g'riligiga, haqqoniyligiga bog'liq. Ko'pincha yozuvchilar voqea va sanalar haqqoniyligini "dorixona tarozisi" aniqligida berishga harakat qiladi. Bu orqali o'z davri ruhi va kayfiyatini aniq tasvirlash orqali ochib berishga muvaffaq bo'ladi. Muallif o'z hayotidan real voqealarni olib, hikoya qilar ekan, u badiiy qahramon yaratishda o'z shaxsiyati va xarakterini asos qilib oladi.

Yuqoridagi fikr-mulohazalardan kelib chiqqan holda avtobiografik janrlarga xos, ularni xarakterlovchi quyidagi xususiyatlarni ajratib ko'rsatish mumkin:

- muallifning shaxsiy hayoti haqidagi hikoya;

- real portretdan timsoliy mujassamlikka aylanishning nasriy shakli;
- retrospektiv tasvir;
- voqealar tasvirining, asosan, xronologik ketma-ketligi;
- birinchi shaxs bayoni;
- hikoya qiluvchining hayoti protoplot vazifasini bajaradi, uning shaxsiyati esa bosh qahramonning prototipi;
- yaqinlik (muallif va qahramonning shaxsi nuqtayi nazaridan emas);
- qahramon odatda ijobiy bo'ladi, ba'zi hollarda hatto ideallashtiriladi;
- o'z-o'zini tasvirlash va introspeksiyaning baholashning boshqa belgilari bilan uyg'unligi;
- “ikki tomonlama ko'rish” tamoyilining mavjudligi, ikkita nuqtai nazar: avvalgi “men” va hozirgi “men”;
- fantastika, avtoto'qimani yaratish imkoniyati;
- muallif biografiyasi hamda uning yakuni ochiqqligi.

Xulosa. Avtobiografik janrlarning tasnifi va tavsifi ularning badiiy-estetik tabiatini aniqlash, muallif shaxsiyatining matndagi o'rnini belgilash hamda har bir janrning o'ziga xos funksiyalarini yoritish imkonini beradi. Tadqiqot davomida avtobiografiya, kundalik va memuarining umumiy ildizlari bir bo'lsa-da, ularning poetik tuzilishi, vaqtni aks ettirish mexanizmi, ichki nutqning darajasi va muallif “men”ining namoyon bo'lish usullari jihatidan sezilarli farqlarga egaligi aniqlandi.

Avtobiografiya ko'proq retrospektiv xotira asosida shakllanib, shaxsiy hayot yo'lini izchil va tizimli tarzda ifodalashga xizmat qiladi. Kundalik esa real vaqt rejimida qayd etilishi, his-tuyg'u va kechinmalarning tabiiy, tahrirsiz berilishi bilan ajralib turadi. Memuar esa tarixiy xotiraning keng qamrovli shakli bo'lib, muallif tajribasini ijtimoiy-madaniy jarayonlar kontekstida yoritadi, shaxsiy esdaliklarni umumiy tarix lahzalari bilan uyg'unlashtiradi.

Ushbu uch janrni qiyosiy tahlil qilish shuni ko'rsatdiki, avtobiografik matnlarning barchasida muallif “men”i markaziy o'rinda bo'lsa-da, uning badiiy ifodalanish darajasi turlicha ko'rinishda namoyon bo'ladi. Bu esa avtobiografik ijodning murakkab tabiatini, uning o'ziga xos kommunikativ va estetik vazifalarini yanada chuqurroq o'rganish zarurligini ko'rsatadi. Tadqiqot natijalari avtobiografik janrlar dinamikasi, ularning adabiy tafakkur rivojida o'zni va zamonaviy adabiyotdagi funksional imkoniyatlarini kengroq yoritishga ilmiy asos yaratadi.

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BOBORAHIM MASHRAB ADABIY MEROSI MANBALARINING O'RGANILISHI

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Annotatsiya. Ushbu maqolada Boborahim Mashrab adabiy merosi manbalarining o'rganilishiga e'tibor qaratilgan. Shuningdek, unda shoir asarlarining mazmun mudariyasi, shakl va mazmun mutanosibliigi kabi masalalar ham yoritilgan.

Kalit so'zlar: adabiy, meros, manba matn, adabiyot, ma'lumot, tasavvuf, so'fiy, she'r, darvesh.

Аннотация. Статья посвящена изучению источников литературного наследия Боборахима Машраба. Также рассматриваются такие вопросы, как содержание произведений поэта, соотношение формы и содержания.

Ключевые слова: литературное наследие, первоисточник, литература, информация, мистицизм, суфий, поэзия, дервиш.

Abstract. This article focuses on the study of the sources of Boborahim Mashrab's literary heritage. It also covers issues such as the content of the poet's works, the balance of form and content.

Keywords: literary, heritage, source text, literature, information, mysticism, Sufi, poetry, dervish.

Zamonaviy mutaxassis o'z sohasining mohir ustasi bo'lishi bilan birga, nutq savodxonligi va madaniyatini, xususan, yozma nutq ko'nikmalarini puxta egallashi lozim. Har bir inson o'z fikr va tuyg'ularini og'zaki shaklda lo'nda va ravon ifodalash bilan birga, yozma nutqni ham mantiqan to'g'ri ifoda eta olsagina xalq e'tiboriga tushadi. Dars jarayonida mavzular izchilligi va uzviyligi ta'minlanishi, har bir bo'limdan so'ng ijodiy yozma ishlar o'tkazilib, egallangan bilimlarni amalda qo'llash va mustahkamlash mashqlari bajarilishi maqsadga muvofiqdir.

“Boborahim Mashrab hayoti va adabiy merosini o'rganish” mavzusini o'qitishning nazariy masalalari Inson kamolotida adabiyotning o'rni beqiyosdir. U inson qalbi va ruhidagi nozik tovlanish va ohanglarni ilg'ashga, ularni so'z vositasida ifodalashga intiladi. Eng yuksak badiiy adabiyot namunalari insoniyatni to'lqinantiradigan, hayajonga soladigan o'y-fikrlar, kechinmalar, orzu-umidlarni ifodalaydi. O'qituvchilarning vazifasi dunyoqarashi keng, mustaqil fikrli kasb egalarini tarbiyalashdan iboratdir.

O'zbek shoiri va mutafakkiri Boborahim mulla Vali o'g'li Mashrab XVII asr ning ikkinchi yarmi va XVIII asr boshlarida yashab ijod etgan. Mashrab Namanganda tug'ilgan. Dastlab u Mulla Bozor Oxund qo'ldida tahsil olgan. Keyin u Qashqarga Ofoq Xo'ja oldiga borib o'qishini davom ettiradi. Bu o'qishi uzoqqa bormaydi, chunki Ofoqxo'janing kanizlarining biriga ko'ngil qo'yadi. Shuning uchun o'qishni davom ettirmaydi. Mashrab keyin umrining oxirigacha qalandarcha hayot kechiradi. U 1711- yil Baxlg keladi. Keyin Balx viloyati hokimi uni islomga shak keltirganlikda ayiblab qatl qildirtiradi. Mashrabning qoldirgan adabiy merosi haqida aniq ma'lumot beruvchi manba yo'q. Undan keyin uning asarlarini to'plab “Devoni Mashrab”, “Eshoni Mashrab”, “Hazrati shoh Mashrab”, nomi ostida xalq orasida qo'lyozma va toshbosma ko'rinishida tarqagan. Shunday bo'lsa ham Mashrab haqida qissalar shoir hayoti haqida nisbatan to'liq bosqichma- bosqich habar beradi.

Mashrabning bizga qoldirgan badiiy merosining hajmi va janrlari haligacha aniqlanmagan. Lekin uning bizga aniq bo'lgan asarlaridan Mashrabning noyob iste'dod egasi ekanligi bilinadi. Mashrabning she'riy meroslarida biz g'azal, mustazot, murabba, muhammas, musaddas, musabba, masnaviy, ruboiy, ta'rix kabi janrlarni kuzatamiz. Mashrab o'zbek adabiyoti tarixidq eng ko'p mutazot yozgan shoirlardan biridir. Shoir she'rlarida Allohning borligi, barcha jonli va jonsiz mavjudotlarni yaratganligini tan olib yozadi. Yana odam va olam va Allohni uyg'unlikda idrok etadi. Ilohiy muhabbatni ilohiy muhabbatni tasvirlashni odam va olamga masalalar bilan boshlasa, majoziy muhabbatni Allohning yaratgani bo'lgan inson inson, va uning Haqqa yaqinligi, dunyoni esa o'tkinchiga o'xshatadi. Va bu ishqning sir-u sinoatini “qildi ishq” radifli g'azalida shunday tafsirlaydi:

*Lamakonning shahrida oshiqni shaydo qildi ishq,
Anbiyo-yu avliyolarni huvaydo qildi ishq .
Mustagoning nuridin yozildi shamsi vaz - zuho ,
Nuriga sajda qilib, ma'niyni paydo qoldi ishq.
Jilvasini ko'rsatib zohirda elga rang- barang
Or-u nomusdin kechib olamg'a g'avg'o qildi ishq...
Shayx Shibliy, shayx Attor ul “Analxaq” suhbatlari
Qurdi, ichdi bodani, Mansurni dordo qildi ishq... .*

Ishq mavzusidagi g'azallarga Mashrab mumtoz adabiyotda bor qiyoslardan unumli foydalangan. Oshqni kimyoga o'xshatib, va ma'nosiga chuqurroq kirib boradi. Jumladan: *Kimyodur ishq, anqodur topib bo'lmas ani, /Kimga tushdi, bo'ldi ul dunyoyi uqbodin judo.* Oshiqni ikki dunyo dan judo qilgan ishq uni Haqqa yaqin qiladiga bir qudratli kuch. Mashrabning she'rlarida bu dunyoyu u dunyoda uning yori Haq taolodir. Bir she'rida shoir shunday degan ekan: *Bir Xudodin o'zgasi barcha g'alatdur Mashrabo*, bu deyishi bilan Mashrab dunyolarni ta'rifini berib qo'ygandek tuyuladi. Shoir yana dunyo va Haq olamlarini tushuntirishda talavvun va tamkin mavhumlardan ham

foydalangan. Jumladan, bir g'azalida : *Vaqt talavvundin o'tubman mujdayi tamkin manam...* Bu o'rinda talavvun orqali hoyu havaslar bilan o'ralgan dunyo ifodalangan bo'lsa, *tamkin* vositasida shoir Haqqa yetishgan ruhiga ishora qiladi. Mashrabning ilohiy muhabbat bilan to'lgan, bir qarashda majnunsifat kayfiyatidagi she'rlari insonni hayotdan uzib qo'ymaydi. Aksincha, dunyoda tartib bilan yashash, or- nomisini, g'ururini toptamasdan yashash, ota- onani yaqinlarini qadriga yetib yashashi, Tangri buyurgan go'zal amallarga ergashishdir. Misol uchun:

*Kechay-u kunduz agar Qur'on tilovat aylasang,
Shabni ro'z aylab mudom taqvo-yu toat aylasang,
Misli Hotamdek bo'lib xayr-u saxovat aylasang,
Ka'bayi maqsudni ming bor ziyorat aylasang,
To otang rozi ermas, tavbang qabul bo'lmas sani.*

Shoir halol yashash va insonlarni qadrlashni ko'p hollarda avliyoyu ulamolarning hayot tarzlaridan misol qilib ko'rsatgan. Ayniqsa, muhammaslarida biz Rasullulloh hayot yo'li va u zotga ta'lluqli bo'lgan hamma ma'lumotlarning badiiy talqinga ko'chganligini, hayotning, tirikchilikning, mohiyatini anashu zot timoslida mukammal qilib ko'rsatadi. Islom tarixida bizga ma'lum bo'lgan Payg'ambarlarning hayoti, ularning yashash tarzi, hulq atvori hammamizga ma'lum. Shuning uchun ham bu sifatlar doim badiiy talqinda inson kamoloti uchun xizmat qiladi. Bularning hammasi bizning to'g'ri yo'lga yurishimiz, o'zligimizni anglash, Haq taoloni tanishimiz uchun xizmat qiladigan she'rlardir. Katta ehtimol bilan aytishimiz mumkinki, Mashrab she'riyati dunyoni kayhoni andozalarda idrok etishga o'rgatadigan, insonning irfoniy kamolati uchun xizmat qiladigan, chuqur ildizga ega, beqiyos she'rlar.

“Qissasi Mashrab” da yozilishicha Boborahim Mashrab ziyrak, zehinli bo'lib o'sgan ekan. Aqilli, zukkoligi bilan ustoz mulla Bozor oxindni va maktabdosh do'stlarini lol qoldirganligi aytiladi. U diniy tasavvufiy ilimlarni, arab va fors tillarini, Qur'on qiroatini yaxshi o'zlashtirgan. Shuning uchun ham Allohga bo'lgan muhabbati cheksizdir. Mashrab marifatni qalandarlikdan izlagan. Fitrat bu haqda fikr yuritib Mashrab o'sha sayohatida Namanganlik Majzub Namang'oni “Tazkirat ul-avliyo” sida yozishicha Qarshida Ofoqxo'ja muridlaridan bo'lgan Naqishbandiya tariqati vakili Ho'jam podshohni uchratib, undan to'rt yil tasavvuf ta'limotini olgan deydi. Manbalar bilan aytilganda, Malexo Samarqandiyning “Muzakkari azhob” ida yozilishicha u Mashrab bilan ikki marta ko'rishgan, birinchi martasi soqol va mo'ylovi chiqa boshlaganda va ikkinchisi Samarqandda qalandar libosida soch soqoli barq bo'lib o'sgan vaqtda ko'rganini yozadi. Malexo yana shunday deb yozadiki: Mashrab Farg'ona va Samarqandda shuhrat topgan qalandar shoir ekanligini so'zlaydi. Va uning tarjimai holi haqida ham ozroq ma'lumot bergan. U aytadiki: “U o'z zehnidagi o'tkirligi uchun boshqalarning diqqatini o'ziga tortgan. Zo'r havas bilan o'qish sohasida kamolotga yetadi. Balog'atga yetgach, Samarqandga keladi va bir muddat shu yerda bo'ladi. Keyin Namanganga boradi va u yerdan Qashqar va Badaxshonga safar qiladi. U Balxdan Samarqandga qalandarlik darajasida keladi. Mashrab o'z sayoxatlari davomida ko'p bilim sohibi bo'ladi, uning ashori ham yetkulik darajasida bo'ladi, va uni maqtab yotishga hojat yo'q.”

Ofoqxo'ja Mashrab o'limini, va uni Balxda o'lishini oldindan bashorat qiladi. “Qissai Mashrab”larning turli variantlarida uning o'limini Mahmud qatag'onbiyligi aytiladi:

*Qonimni to'kat emish Balx shahrida Mahmudxon,
Taqdiri azal bo'lsa, naylay, anga bermay jon.*

Mashrab o'z davrining shoir va mutafakkiri emas, balki O'rta Osiyo va Yaqin Sharq mamlakatlariga tanilgan xurfikr, marifatparvar, xalq nomidan ilg'or mafkuraviy g'oyalarni dadil targ'ib etadigan faylasuf edi. Mashrabning tasavvufiy qarashlarini ifodalovchi misra:

*Bu tani xokinuyu ruxi ravonni na qilay?!
Bo'lmasa qoshimda jonon bu jahonni na qilay?!*

Xulosa qilib aytganda Mashrab o'zidan dunyo boylik qoldirgan shoirdir. Uning g'azallari, she'rlari insonni doim yaxshilikka olib boruvchi yo'l sifatida ko'z o'ngimizda nomoyon bo'ladi. Mashrab dunyoning foniyligini, o'tkinchi ekanligini shuning uchun inson bu dunyo noz ne'matlaridan to'g'ri foydalanishi, xar bir fursatdan to'g'ri foydalanib, yaqin insonlar bilan birga bo'lishni, qadriga yetishni uqtiradi. Mashrabda yuksak tug'ma isdedotdan tashqari, g'ayri tabiiy

samoviy kuch, rux mavjud edi. Mashrabning dunyoqarashi va uning tafakkurini ishg'ol qilgan rux, ruxiyat toza edi: "O'zbek adabiyoti tarixi" da aytilganidek, "Mashrab musofichilik va moddiy muhtojlikda og'ir mashaqqat chekishining sababi ham uning Ofoqxo'ja dargohining quliga aylanishi emas, balki o'sha xonadonning hojasi ilohiy qudratini o'z jismiga ham qabul qilib olish ishtiyoqi uchungina Xo'ja uyida dunyoviy va diniy bilimlarni o'rganish uchun yetti yil sabr - bardosh berib yashadi". Mashrabning bu xarakteri ham bizga ko'p mativatsiyalarni beradi. Ilm uchun har qanaqa sharoitda yashash qiyinchiliklarga sabr qilishni o'rgatadi.

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BADIIY ADABIYOTDA BEGONALASHUV KONSEPTI

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Annotatsiya. Ushbu maqolada badiiy adabiyotda begonalashuv tushunchasining paydo bo'lishi, asarlarda zuhrlanishi tahlili o'zbek va jahon adabiyoti namunalari misolida tahlil qilingan.

Kalit so'zlar: begonalashuvi, tahlil, adabiyot, konsept.

Аннотация. В данной статье анализируется возникновение понятия отчуждения в художественной литературе и его проявление в произведениях на примерах узбекской и мировой литературы.

Ключевые слова: отчуждение, анализ, литература, концепция.

Abstract. This article analyzes the emergence of the concept of alienation in fiction and its manifestation in works using the examples of Uzbek and world literature.

Keywords: alienation, analysis, literature, concept.

Begonalashuv – "alienation" tushunchasi falsafada qadimdan shakllanib kelgan. Georg Vilgelm Fridrix Hegel ushbu tushunchani tizimli tarzda o'rganib uni muomalaga kiritgan. Hegelning so'ng Karl Marks begonalashuv hodisasini kapitalizm nazariidan tahlil qildi va Hegelning qarashlariga qo'shimchalar kiritdi. Begonalashuv — bu insonning o'ziga yaqin ijtimoiy va madaniy muhitdan uzoqlashuvi natijasida paydo bo'ladigan umidsizlik va yolg'izlik hissi bilan bog'liq hodisadir. Umuman olganda, begonalashuv tushunchasi insonning ijtimoiy, madaniy va tabiiy muhit bilan uyg'unligi kamayishi, hamda yaqin atrofidagi muhit ustidan nazoratning susayishi natijasida yuzaga keladigan yolg'izlik va umidsizlik holati sifatida ta'riflanadi. So'zma-so'z ma'noda esa, begonalashuv — bu insonning o'z-o'zidan, ma'lum bir muhitdan yoki jarayondan uzoqlashuvi, ya'ni shaxsning o'z mohiyatini va atrofdagi hayot bilan aloqadorligini yo'qota borish jarayonidir.[1]

Adabiyotda ushbu hodisani quyidagicha ta'riflash mumkin: Asardagi obrazlarning ma'lum bir sababdan yoki hech qanday sababsiz jamiyat, atrof-muhit, oila, ish faoliyati va hokazolardan uzilib qolib yakkalanishi. Ushbu holat jahon adabiyotidagi ko'p tadqiqotlarda o'rganilgan ammo o'zbek adabiyotidagi namunalarda begonalashuvning o'rganilishi kamdir. "alienation" hodisasini ruhiy holat deb atash joiz, menimcha. Chunki ushbu holat insonning ongida shakllanadi va ruhiyatiga singadi. Begonalashish ruhiy holatida bo'lgan inson qaysidir ma'noda o'zini-o'zi izolatsiyalaydi. Oramizda bu kabi insonlarga nisbatan "odamovi" atamasi ham qo'llanadi. Bu turdagi insonlarni shartli ikki guruhga bo'lsak bo'ladi:

1. Tashqi ta'sir natijasida begonalashgan
2. Tabiiy, tug'ma ruhiy holati begonalashgan

Birinchi guruh vakillari hayotining qaysidir onigacha, aniqrog'i ruhiy holatiga ta'sir o'tkazuvchi ma'lum voqeagacha odatiy inson ruhiy holatida yashaydi. Hayotni normal ko'radi, jamiyatga kirishimli bo'ladi, ish faoliyatida ham shaxsiy faoliyatida bir maromda harakat qiladi, turli ta'sirlarga nisbatan odatiy, insonlarning ko'p qismi berishi mumkin bo'lgan, javoblarni beradi. U

nimadandir qattiq ta'sirlagandan so'ng jamiyki ko'rgan-bilganlarining ikkinchi tomoniga qaray boshlaydi. Oq deb bilgani aslida qora, yoki ishongan narsalarining aslida puch ekanligi, oldiga qo'ygan maqsadlarining ahamiyatsiz ekanligini his qila boshlaydi. Misol o'rnida, O'tkir Hoshimovning "Tushda kechgan umrlar" asari qahramoni Rustamni olaylik, u urushga ketgunga qadar hamma qatori, normal, ko'z bilan dunyoga boquvchi inson edi ammo urush talafotlarining unga bergan ta'siri natijasida urushdan keyin ham u tinch hayotga moslasha olmadi. Har yerda xoh sevganlari, xoh sevmaganlarining orasida bo'lsin doimo o'zini ortiqcha sezdi. Bu hayotga, atrofga nisbatan dunyoqrashi o'zgardi. "Yer-u ko'kni oppoq kafandek tuman chulg'aydi. Erta-indin osmonga motam libosini kiygan bulutlar chiqadi. Yer ustida uzoq charx uradi-da, achchiq-achchiq ko'z yoshi to'kadi... Simsim yomg'ir yog'adi. To'rt kunlik umrida dunyoga sig'magan, oxir-oqibat jon taslim etgan tabiatga aza ochib, unsiz yig'laydi." [2] Yuqoridagi Rustam nutqidan olingan parchada tabiat misolida o'z kechinmalarini ochib berishga harakat qilmoqda. Sizda savol tug'ilishi mumkin, birgina shu jumla uchun uni jamiyatdan uzilgan deb qarash to'g'ri bo'ladimi? - Yo'q, albatta. Asar voqealari rivojida, xususan, Rustamning urushdan keying hayotida u har taraflama boshqa ko'z bilan dunyoga qaray boshlagani aks etgan. Masalan, u urushga ketmasidan avval agar Shahnozani Sanjar bilan birga ko'rganda edi bu darajada asabiylashmagan, "choynakni otmagan", bo'lar edi ammo urushdan keying ruhiyatida u kichkina sabablar ketidan keladigan katta oqibatlarni o'ylab boshladi. Agar bu holatda me'yorni tutganda hayotida yaxshi o'zgarishlarga sabab bo'lar edi. Afsuski, Rustamning ruhiy holatida ushbu mayor buzildi. Har bir holat uchun u o'z adolat tarozisini qo'ydi va xato qilgan odamni o'sha tarozida o'lchadi. O'lchovlarining javobi esa ko'p hollarda do'pposlash bilan baholandi. Ushbu obrazning ruhiy holatini shu o'rinda o'z-o'zidan begonalashgan deb ham baholash xato bo'lmaydi, menimcha. Rustamning bu holatida o'zini-o'ziga qarshi qo'yib tahlil qilsak, urushga hali ketmagan Rustam ham adolatsizlikka nisbatan g'arazda bo'lgan. Misol qilib, Shahnozaning paxta paytida tushgan holatiga munosabatini aytaylik. U holatda ham u voqeaga sabab bo'lgan, holatni jiddiy baholamagan insonlarga nisbatan qattiq javob qaytaradi ammo qaysidir ma'noda vaqt o'tgandan so'ng bu holatni shunchaki xotira sifatida yod etadi. Gina saqlamaydi ichida, keskin chora ko'rish yoki do'pposlash haqida fikr yuritmaydi. Jamiyat qoidasiga bo'ysungan holda jamiyatga qarshi chiqadi. Urushdan keyingi Rustam esa jamiyat qoidalariga bo'ysunishni istamadi. Nega endi e'tiborga olmaslik, nega endi jazosiz qoldirish, nima uchun hamma sayoz chora ko'radi, nima uchun kichik xatolarni kechirish lozim degan qarashlarda bo'ldi. Buning sababi albatta urushdir. Urushda kichkina xato hayotga nuqta qo'yishi, urushdagi shafqatsizlik uni jamiyat mezonlaridan uzoqlashishiga begonalashishiga sabab bo'ldi. Ushbu dallilar begonalashishning yuqoridagi birinchi turiga misol bo'ladi. Jahon adabiyot namuna qilib, L. Tolstoyning "Jinoyat va jazo" romanini olaylik. Moddiy jihatdan o'ziga to'q bo'lganda edi o'g'rilik qilish fikri Raskolnikovga kelmas edi. O'g'rilikdan so'ng esa o'z-o'zini hazm qila olmadi. Eng fojiali jihatida o'z ishini to'g'ri deb bildi va oqladi.

Endi tabiiy, tug'ma ruhiy holati begonalashgan obrazlarni tahlil qilsak, bunday insonlar odatda bolalik chog'laridanoq jamiyatga singib keta olmaydi. Ularda tug'ma qaysidir ma'noda jamiyat talablariga nisbatan "isyon" hissi bor. Hech o'ylab ko'rganmisiz? Oldin yurakdan qilingan amallar, bugun qilinishi kerakligi uchun qilinmayaptimi? Ya'ni "yozilmagan qoidalar" aslida yurakka yozilgan bo'lishi kerak emasmi? Gapimizga misol sifatida jahon adabiyotidan Albert Kamyuning "Begona" asarini aytishimiz mumkin. Asar boshidanoq bosh qahramonning yuqoridagi fikrlarga mos harakatlar qilgani namayon bo'ladi. Onasining vafot etgani tufayli uni so'nggi manzilga kuzatgani ketayotgan Merso onasiga nisbatan yuragidagi muhabbat, uni boshqa ko'ra olmaslik fikri bilan emas, balki dafn marosimida o'g'li sifatida turish lozim bo'lgani tufayli ketdi holos. Aytaylik, shu marosim o'ylab topilgan vaqtda dafn marosimida marhumning o'g'li onasiga nisbatan mehrsizligini ochiq-oydin aytgan holda marosimga qatnashmaganda edi ya'ni soxtakorlikdan qochganda edi, balki undan keyingi davrlarda ham bu holat yurakdan bajarilishi lozimligi, kim xohlamasa odamlar gap-so'zidan qo'rqmasdan ketaverishi mumkinligi shakllanardi. Ushbu fikrimizning yorqin isbotlaridan biri Ch. Aytmatovning "Asrga ta'tigulik kun" romanidagi Sobitjon. Uning shunchaki rasmiyatchilik yuzasidan otasining dafn marosimiga kelgani hammaga ma'lum. Shu o'rinda insonda fikr tug'iladi, demak, odamlar insongarchilikdan chiqib ketganidan ko'ra ham ko'proq, odamlarga gap-so'z

bo'lishdan, g'iybatlarda aylanishdan qo'rqishadi. Bu-fojia! Bu ikki asardagi qahramonlarni yonmayon qo'ysak, men ko'proq Mersoni oqlagan bo'lar edim. Nega deganda, eng kamida Sobitjon singari o'zini otasiga munosib, mehribon farzand sifatida tutishga harakat qilmadi. Ich-ichida o'zining insoniylikdan chiqib ketganini xato sifatida ko'rmasa ham ochiq oydin tan oldi. Insonning o'z xatosini tan olishi jasoratdir. Ham ikkiyuzlamachi, ham mehsiz bo'lgandan ko'ra, mehsizligini tan olib ikkiyuzlamachilik qilmagani ma'qul. Ammo insoniylik jihatidan ikkala obrazni ham oqlay olmaymiz, albatta. Ushbu tahlillarni qilish jarayonida insonda savol tug'iladi, agar odamlar g'iybat yoki gap-so'z qilishni bilishmaganda bugungi hayotimizdagi insonlarning oilaga, jamiyatga, bir-biriga nisbatan munosabati qanday bo'lar edi? Shuningdek, shakllanib kelgan begonalashishga misol qilib, M.M.Do'stning "Lolazor" romanidagi Nazar Yaxshiboyevni keltiraylik. Ushbu asardagi bosh qahramon Nazar Yaxshiboyevni begonalashishga misol qilishimizga bir necha sabablar bor. Birinchidan, u atrofidagi insonlar singari (Chorshanbi, Oshno va h.k) jamiyatdagi holatlarni tahlil qilmayapdi. Ularni mohiyatini anglagan holda ularga munosabat bildiriyapdi. To'g'ri, yaxshilashga yoki qarshi chiqishga ham harakat qilmagan, balki xudbinligi sabab bu anglashni o'z foydasi yo'lida ishlatgan. Ikkinchidan, asarda yozuvchi Nazar Yaxshiboyevning fikrlarini boshqa hech qaysi obrazlarning fikriga qiyoslab bo'lmas darajada chizgan. Xoh u yomon fikr bo'lsin, xoh yaxshi fikr. Uning vaziyatdan chiqib ketishi, insonlarni boshqarishi, oldindan bashorat qilishi va h.k. Shu o'rinda sizda faqatgina odamovi odamlargina begonalashishga misol bo'la oladi degan fikr tug'ilmasligi lozim chunki Nazar Yaxshiboyevga o'xshagan jamiyat uchun kirishimli inson sanaladigan shaxslar ham aslida ich-ichida o'zi xizmat qilgan jamiyat uchun begona. Ammo uni ochiq-oydin ta'kidlay olmaydi. Asarda o'sha davrda hatto din bilan bog'liq jummalarni aytgan insonlarga tanbeh bergani bir niqobdir. O'zini oxiragini o'ylab kambag'al yoki qiynalganlarga ehson qilgani, ich-ichida balki gunoh va savob tarozim teng kelib qolar deb o'ylagani aslida haqiqiy qarashlarini aks ettirgan. Shu o'rinda uning shaxsiga nisbatan "jamiyatga arboblikni niqob qilgan begona" deb ta'rif berishimiz mumkin. Ushbu asarda ham yuqoridagidek g'iybatdan qo'rqib qilingan mehr-oqibat ko'zga tashlanadi. "go'ring nurga to'lgur Sharif"ning dafn marosimiga borish jarayonida. Aslida o'sha davrda bu kabi marosimlarga qatnashish yoki tashkil qilish qoralangan, ayniqsa, davlat tashkilotidagi, xalq nazaridagi insonlarga lekin odamlarning gap-so'zidan qo'rqish, davlat suysa ham xalq suymasligidan cho'chish hissi Nazar Yaxshiboyevda yuqori bo'lgan. Ta'sir natijasida begonalashgan obraz deb olishimizga yana bir sabab keltira olamiz. Nazar Yaxshiboyev Olyadan ajralgunga qadar aniqrog'i, xotini va Oshno makkorona yo'l bilan uni tuzoqqa tushirganlariga qadar, u ham shu jamiyat muhitiga uyg'un bir shaxs edi. Olya qamoqqa ketganidan keyin hodisalarga boshqa ko'z bilan qarashni boshladi, atrofiga, yaqinlariga nisbatan begonalik his qildi. Shundan so'ng "xalq xizmatidagi begona" vujudga keldi.

Xulosa o'rnida shuni aytish mumkinki, begonalashish hodisasi xorijda ko'p o'rganilgan har bir soha umuman jamiyat rivojida muhim omil sifatida talqin qilingan. Adabiyotda ham bu hodisani tahlil qilishimiz lozim. Chunki adabiyot real hayotning badiiy chizgisidir. Shuningdek, begonalashish hodisasini faqat salbiy jihatdan emas, balki ijobiy tomonlarini ham ta'kidlash maqsadga muvofiq. Deylik, yomon oilaviy muhitda tug'ilgan, yoki yashayotgan jamiyatidagi vaziyat yomon bo'lgan hollarda insonning undan uzoqlashgani ma'qul. Xohlaymizmi yo'qmi albatta insonga ta'siri bor ammo hech bo'lmasa bir qavat "izolyatsiya" sifatida begonalashish yaxshi tanlov. Adabiyot tarixida mashhur ijodkorlarning hayot yo'lga qarar ekanmiz, ularning ilhom manbayi ham begonalashishga borib taqaladi. Yuqorida misol qilib keltirganimiz Albert Kamyu. Uni har doim jamiyat "g'alati" ko'rib keldi. Lekin hech kim o'ylamadiki, balki bir-biriga o'xshagan qolipda hayot kechirib, atrofga bir-biridan andoza olib fikr bildiradiganlar aslida g'alatidir. Inson ongi bir kishini ayblashni oson yo'l sifatida tanlab o'rgangan, o'n kishini emas. Chunki bir, o'ndan kichik va yolg'izdir. O'nni orqasida nol bor va katta. Yuqoridagi misol keltirgan asarlarimizdagi hamma qahramonlar o'nlab o'nlar orasidagi yakka birlar edi.

FOYDALANILGAN ADABIYOTLAR RO'YXATI:

1. O'g'hoshimov."Tushda kechgan umrlar". Toshkent-2019
2. M.M.Do "st."Lolazor".
- 3.F.Dostayevskiy."Jinoyat va jazo". Yangi asr avlodi 2015-y
4. A.Kamyu."Begona". Yoshlar matbuoti.2023-y

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BADIIY ADABIYOTDA MAVZU TUSHUNCHASI VA AHMAD A'ZAM IJODI**D.M.Hasanova, PhD student, O'zbekiston Milliy universiteti, Toshkent**

Annotatsiya. *Badiiy asarni tahlil etish, o'rganishda, asarning tahlil yo'nalishini belgilashda asarning mavzusiga alohida diqqat qaratiladi. Negaki, badiiy asar tasvirining nimaga yo'naltirilganligi asar mavzusida ham bir qadar namoyon bo'ladi. Mazkur maqolada badiiy adabiyotda mavzu tushunchasining nazariy asoslari, uning adabiy jarayondagi o'rni va funksiyasi tahlil qilinadi. Mavzuning g'oya va muammo bilan bog'liq va farqli tomonlari adabiy-nazariy manbalar hamda zamonaviy o'zbek nasriga mansub asarlar vositasida yoritiladi. Xususan, Ahmad A'zam ijodida mavzu xilma-xilligi, ijtimoiy-ruhiy muammolar, inson va jamiyat munosabatlari hamda ma'naviy inqiroz masalalarining badiiy talqini o'rganiladi. Yozuvchining "Oyning gardishi", "Soyasini yo'qotgan odam", "Qatag'on yili" kabi bir qator hikoyalari, "Asqartog' tomonlarda" kabi asarlarida mavzuning yangicha talqinlari tahliliy yondashuv asosida ko'rsatib beriladi. Tadqiqot natijasida Ahmad A'zam ijodi milliy nasrda o'ziga xosligi, mavzu yangilanishi, badiiy tafakkurning kengayishi va adabiy-estetik qarashlarning shakllanishida muhim badiiy hodisa ekani asoslanadi.*

Kalit so'zlar: *mavzu, g'oya, muammo, kompozitsiya, syujet.*

Аннотация. *Анализ художественного произведения, по сути, начинается с определения его темы и направления исследования; при этом особое внимание уделяется тому, что именно выражает тема произведения и к каким идеям она отсылает. Действительно, тема литературного произведения в определённой степени связана с мировоззрением автора и кругом затрагиваемых им проблем. Данная работа охватывает как классическую, так и современную узбекскую прозу, особенно тематическую интерпретацию в творчестве Ахмада Аъзама. Научный анализ основывается на литературно-теоретических источниках, раскрывающих понятие темы в художественном произведении. Исследуются актуальность темы, её связь с идеями и проблемами, а также основные теоретические аспекты. Творческий путь Ахмада Аъзама и тематическое разнообразие его произведений рассматриваются на основе различных литературных материалов. В частности, анализируются социальные отношения, духовно-общественные вопросы, человеческие и нравственные проблемы, лирико-психологические нюансы, символические значения и художественная интерпретация писателя. Рассказы автора, такие как "Оборот луны", "Человек потерявший свою тень", "Год репрессий", "В сторону Аскартагских гор" и другие, раскрывают эти аспекты. В исследовании также показываются новые интерпретации темы. В результате работы обоснованы художественное мировоззрение Ахмада Аъзама, новаторство его тематического подхода, обновление художественного осмысления и своеобразие тематики в современной национальной прозе. Также подтверждено, что его художественно-эстетические взгляды сыграли важную роль в формировании тематического направления современной литературы.*

Ключевые слова: *тема, идея, проблема, композиция, сюжет.*

Abstract. *When analyzing and studying a work of art, and determining the direction of its analysis, special attention is paid to the theme of the work. After all, the direction of the image of a work of art is also reflected in the theme of the work to some extent. This article analyzes the theoretical foundations of the concept of theme in fiction, its role and function in the literary process. The related and different aspects of the theme with the idea and problem are highlighted using literary and theoretical sources and works of modern Uzbek prose. In particular, the diversity of the theme, socio-spiritual problems, human and social relations, and the artistic interpretation of spiritual crisis issues in the work of Ahmad A'zam are studied. A number of the writer's stories such as "The Moon's Edge", "The Man Who Lost His Shadow", "The Year of Repression", and works such as "On the Sides of Askartog" show new interpretations of the theme based on an analytical approach. The research*

results show that Ahmad A'zam's work is an important artistic phenomenon in the national prose, its uniqueness, renewal of the subject, expansion of artistic thinking and the formation of literary and aesthetic views.

Keywords: *subject, idea, problem, composition, plot.*

Kirish. Badiiy adabiyotda mavzu tushunchasi adabiy asarning komponentlaridan biri sifatida qaraladi. Mavzu termini arabcha “qo'yilgan, tartibga solingan” degan ma'noni anglatadi. Adabiyotshunoslikka oid lug'atlarda quyidagicha izohlanadi: “badiiy mazmun komponenti, asarda qo'yilgan ijtimoiy-falsafiy, ma'naviy-axloqiy va h.k muammolarni badiiy idrok etish uchun tanlab olingan va tasvirlangan hayot materiali, tema”[5,157]. Bu tushuncha adabiyotshunoslikda ikki xil ma'no anglatadi. Ya'ni asarda tasvirlanayotgan hayot materiali va asarda badiiy idrok etish uchun qo'yilgan ijtimoiy, ma'naviy-axloqiy, falsafiy va boshqa problemalar majmui kabi. Ba'zi adabiyotshunos olimlar mavzu va muammo tushunchalarini bir termin sifatida qaraydilar. Adabiyotshunos olim Izzat Sulton mavzu tushunchasini “Mavzu – yozuvchi ongida va qalbida hali badiiy shakllantirishni talab qilib yotuvchi hayotiy material va sotsial axloqiy problemadir”[9,173] deb ataydi. Adabiyotshunos olim shu jihatdan mavzu va problema tushunchalarini bir-biriga sinonim sifatida uyg'unlashtiradi. Yana bir adabiyotshunos olim D. Quronov esa bu ikki tushunchani quyidagicha izohlaydi: “1) asarda tasvirlanayotgan hayot materiali; 2) asarda badiiy idrok etish uchun qo'yilgan ijtimoiy, ma'naviy-axloqiy, falsafiy va boshqa problemalar majmuyi”. Har bir ijodkorni borliqda ro'y berayotgan muammolar o'ylatadi, tashvishga soladi. Shu o'ylar ijodkorni qo'liga qalam olishga, muammoni idrok etishga intilishi o'laroq yozish ichki ehtiyojga aylangani tufayli badiiy asar yozishga qo'l uradi. Mana shu ichki ehtiyoj, yozuvchining o'z davri, o'zi yashayotgan ijtimoiy muhitga munosabati, o'y-kechinmalari badiiy asarda problema ya'ni muammo sifatida yuzaga keladi. Mavzu esa asarda qalamga olingan voqelik, hayot materiali demakdir.

Bu borada rus adabiyotshunoslik ilmida ham turlicha qarashlar mavjud. Yirik adabiyotshunos olim G.Abramovich: “Ayrımlar mavzu deganda, tasvirga olingan hayot materialini tushunishadi. Boshqalar esa asarda ko'tarilgan ijtimoiy muammoni mavzu deb bilishadi”[6,122-123], - deb yozadi. Bu jihatdan mavzu va problema terminlarini bir umumiy nom ostida birlashtiradi. M. Gorkiy esa “Mavzu muallifning tajribasida tug'ilib, hayot tomonidan taklif etilgan g'oyadir”[7,214], - degan fikrlarni ilgari suradi. Yana bir rus adabiyotshunos olimi A.Esin bu borada M.Gorkiyning fikrlariga tayanib, “Ba'zan mavzu asarning g'oyasiga ham tenglashtiriladi”[8,34], - deb yozadi. Umuman olganda, rus adabiyotshunoslik ilmida “tema – mavzu” tushunchasi ana shunday ikki tushunchani anglatadi. O'zbek adabiyotshunoslik ilmida esa mavzu va muammo tushunchalari bir-biridan farqlanadi.

Umuman olganda, mavzu tushunchasi ijodkor tanlagan hayotiy voqealar, u yoritgan asosiy muammolarning badiiy umumlashmasidir. Adabiy asar uchun asos qilib olingan fikr va maqsad uning mazusidir.

Materiallar va uslublar. Mavzu tushunchasi adabiyot ilmida barqaror tushuncha emas. Ko'pchilik ijodkorlarga bir vaqtda bir xil mavzu berilsa, har bir ijodkor o'z imkoniyati, tafakkur tarzi va hissiyotlariga tayanib bir xil mavzuni turfa tarzda qalamga oladi. Negaki, obyektiv borliq, ya'ni mavzu bir xil bo'lgani bilan uning ko'riladigan jihatlari turfa xil bo'lib, har bir ijodkor bu jihatlarni o'z nigohi va iste'dodi bilan turlicha ifoda etadi. Bu hol mavzuning badiiy ifoda uchun xomashyo va imkoniyat ekanini ko'rsatadi. Bu borada perulik romannavis adib M.Losa quyidagicha yozadi: “Yozuvchi o'z ichki olamidagi da'vat qiluvchi kuchdan qochib mavzu tanlasa: bunisi zerikarli, bunisi qiziq desa, qattiq yanglishadi. Adabiyotda birorta ham mavzu o'z holicha yomon ham, yaxshi ham emas. Bu narsa yozuvchi iste'dodiga, qanday shaklda qog'ozga tushirishiga, uslub va so'zdan foydalanishiga bog'liq. Shaklga kirgan mavzu endi butunlay boshqacha tus oladi: voqea-hodisalarni ifodalashda ajoyib ko'rinishga ega bo'lishi yoki aksincha, siyqasi chiqqan, chuqur yoki yuzaki, murakkab yoki oddiy tus olishi mumkin... Adabiyotning uncha ko'p bo'lmagan qoidalaridan biri ana shu, va menimcha, bunda istisno bo'lishi mumkin emas: mavzu o'z holicha biror narsani belgilamaydi”[3,131-132]. Romannavis bu orqali yuqorida ta'kidlagan fikrimizni yanada mustahkamlaydi. Har bir mavzu yozuvchining badiiy niyati va borliqqa munosabati va nuqtai

nazaridagi betakrorlik, o'ziga xos ifoda yo'sini vositasida yanada sayqallanadi, badiiy ahamiyat kasb etadi.

Yozuvchi Ahmad A'zam ijodi o'ziga xosligi, ifoda yo'sinining betakrorligi, yozuvchi badiiy niyatining individualligi jihatidan o'zbek nasrida o'ziga xos ahamiyat kasb etadi. Yozuvchi asarlarida jahon adabiyoti durdonalariga xos ifoda va psixologizm ufurib turadi. Yozuvchi har bir mavzuga o'zgacha yondashadi. Yozuvchining "Oyning gardishi" hikoyasi jamiyatdagi erksizlik, cheklanganlik, jamiyat hayotining ijtimoiy holatini ro'y-rost yoritishi bilan sof relizm uslubida yozilgan. Yozuvchi hikoyani ramziylik asosiga quradi. Asar bosh qahramoni Ma'sud. Ilmga chanqoq, sho'x, quvnoq, orzularga beriluvchan, ota-onasi va yaqinlariga g'amxo'r farzand sifatida gavdalanadi. Otasi qattiqqo'l inson bo'lsa-da, katta farzandining ilm olishi uchun sharoit yaratib bergan, qiyinchilik yillarida ham farzandini o'zidan ko'ra yaxshiroq o'qimishli odam bo'lishini istagan. "Ne-ne azoblar bilan o'qitdim. Qanday pir yillar edi! U bo'lsa o'qishni bitirib kelib, muallimligini boshlagach: "Ota, dindan kechasiz, nima qilasiz Xudoga ishonib..." dedi. Uni dindorligi uchun ham mansabga chiqolmayotgan emish"[1]. Ota katta o'g'lining shaharga butunlay ketib, ota-ona holidan xabar olmay qo'yganidan, kichik o'g'il Ma'sudning ham kitobga o'ta mehr qo'yishida, tarbiyasida qattiqqo'llik bilan yondashadi. Yozuvchi hikoyadagi asosiy voqealarni bosh qahramon Ma'sudning boshqa qishloqqa amakisining uyiga tun og'ushida yolg'iz qilgan safari, uning o'y-xayollari vositasida asosiy g'oya va mazmun ochiladi. Ushbu hikoya ramziylik asosiga qurilgan. Hikoyadagi oy, qo'tonlangan oy holati ya'ni gardishi, qo'y kabi timsollar ramziylik asosiga qurilgan. Qo'rg'onlangan oy – jamiyatdagi chegaralangan an'anaviy milliy qadriyatlar timsoli bo'lsa, gardish – cheklanganlik ramzi. Oq qo'yga minib olib, yo'l topa olmayotgan bola esa, o'zbek xalqining an'anaviy milliy qadriyatlari bilan to'qnashib, o'zi istagandek katta yo'lga chiqa olmayotgan inson obrazi sifatida ramziylik kasb etadi. Yozuvchi qalamga olgan mavzu o'zining dolzarbligi o'z davrining muhim muammolarini oddiy qishloq odamlari, ularning ijtimoiy-ma'naviy ahvoli vositasida yoritib beradi.

Natija va muhokama. Yozuvchining "Qatag'on yili" nomli hikoyasida paxta siyosati, uning xalq boshiga solgan og'ir kunlari, jamiyat turmushidagi qiyinchiliklar qalamga olingan. Hikoya qahramoni yozuvchining o'zi. Hikoyada izg'irin sovuqda qishloqdan shaharga qaytib ketish uchun qishloq chorrahasida mashina kutayotgan er-xotin va qishloqdosh Saidbovoning suhbatı tasvirlangan. Yozuvchi shu qisqa suhbat orasida o'zi tug'ilib-o'sgan yurt G'aziraning o'ziga xos urf-odatları, yon atrofdagi qishloqlar bilan aloqasi, har bir qishloqning mashhur mahsulotlarini tilga olib o'tadi. Saidbovo va qahramon orasidagi suhbat qishloq melisasining to'satdan paydo bo'lishi tufayli o'zgacha tus oladi. Melisa yigitning " O'zbek tilida aytdim, yaxshilikcha keting, chuvalashib yurmang, dedim. Quloq bormi, quloq?! Yo jun bosganmi? Keting, demadimmi?"[2] kabi do'q ohangi qahramonni xuddi Saidbovani o'g'irlik qilib qochib ketayotgan odam deb o'ylashiga sabab bo'ladi. Aslida esa, dalada bir chigit ham qolmagan paxta uchun ko'chada yurib turgan mashina-yu avtobuslar, butun qishloq aholisi safarbar etilgan edi. Shuning uchun ko'chada yurish ham tartibga olingan edi aslida. Yetmish besh yoshli Saidbovoning hikoya bosh qahramoni bilan ko'rishib so'rashishi, shuncha jerkiganiga qaramay melisa yigitni ham bag'riga bosib qo'yishi qishloq odamlariga xos soddalik, samimiylık ifodasi tarzida ifoda etilgan. Uning "Yaxshimisani? Tan sovlıqmi? Munday so'rashda-e, ulim, biz ham tavarrik, yetmish beshga chiqdim. Musulmon bolasısan – so'rash, yaxshimisiz, bovo, damlikkina yurıbsizmi, de, shunday yuring, de. Yetmish beshga chiqdim man, ulim, sizning yoshingizga yetaylik, bundan ham o'taylik, de. Men ham seni duo qilay! Baraka top, ulim, deb aytay! Ko'p ham shapkangga mast bo'laverma. Paxta, paxta, deysan, mana, paxtaning ichida qaridik, kelgan joyimiz shu"[2], - deya ta'kidlagan gaplarida odamgarchilik, insof tuyg'ulari tarannumi, paxta siyosatining jamiyat uchun qatag'on yillaridek o'tgan yillari haqidagi tasdig'ini ko'rish mumkin. Yozuvchi qisqa hikoyada butun bir davrning insoniyat uchun keltirgan og'ir kunlari, insonlar orasiga solgan sovuqchiligini bor bo'yicha tasvirlab beradi.

Yozuvchi Ahmad A'zamning "Asqartog' tomonlarda" nomli qissasi o'zining kompozitsion tuzilishi, syujeti, inson ruhiy olamining nozik kechinmalarini ifodalashi jihatidan o'ziga xosdir. Asar o'tgan asrning 80-yillarida yaratilgan bo'lsa-da, asarni har gal qayta mutolaa qilgan odam uning yangi-yangi qirralarini kasf etib boradi. Asar bos qahramoni Mahdi Ashrapov. Asar Mahdi Ashrapov

tilidan hikoya qilinadi. U doim Bahri Muhitga ketishga intiladi. Bahri Muhit u uchun eng go'zal, faqat rohat-farog'atda yashaydigan joy misolida xayoliy orzularini ro'yobga chiqaruvchi maskan. Uning ko'ngli nimanidir istaydi, ko'nglidagi fikrlar juda ziddiyatli. O'zining talabalik yillari, undagi qiziq voqealar, do'stlari bilan kechgan har soniyasi u uchun olam-olam xotira sifatida tasvirlanadi. Qissadagi rassom Isrofil obrazi, Shodi aka obrazlari asar syujetini boyitishda, kurdsdosh do'stlari Tangir, Haqberdi, Hasanboy, Suyun kabi obrazlar esa asar kompozitsion tuzilishida muhim o'rin egallaydi. Qissadagi inson taqdirleri, qahramonning o'z va atrofidagi taqdirleri taftish qilish chog'ida yanada ko'p mushohadalar qiladiki, bu mushohadalar ko'ngil degan hilqatning naqadar nozik ekanligini, hayot girdobidagi kechinmalarini his qila boshlaydi. Qissada yozuvchi har bir personajga alohida yondashadi, har bir obrazga alohida yuk yuklaydiki, har bir personaj qissa syujetida alohida ahamiyat kasb etadi, asar mazmunini boyitishga xizmat qiladi. Asar mavzusi yozuvchining ko'p yillik o'y-xayollari, inson taqdirining turfa xil evrilishlariga muvofiq yuzaga kelgan. Yozuvchi ushbu asarda inson deb atalamish yaratilgan ko'ngil tubidagi nozik kechinmalarini, inson taqdirining turfa xil evrilishlarini tasvirlashi jihatidan insonni o'z-o'zini taftish qilishga undaydi, yaxshilik va yomonlik haqidagi tasavvurlarini ideallashtiradi, nozik kechinmalar orqali insonning ruhiy-ma'naviy olamini yoritib beradi. Zero, hazrati inson va uning ruhiy olami zamonaviy o'zbek nasri uchun eng asosiy mavzulardan biri desak mubolag'a bo'lmaydi.

Xulosa. Mavzu tushunchasi badiiy adabiyotda badiiy mazmun komponenti, asarda qo'yilgan ijtimoiy, ma'naviy-axloqiy, falsafiy va boshqa muammolarni badiiy idrok etish uchun tanlab olingan va tasvirlangan hayot materialidir. Mavzu tushunchasi badiiy adabiyotda barqaror tushuncha emas, har bir ijodkor o'zining badiiy imkoniyati va iqtidori jihatidan bir mavzuga turlicha yondashadi. Rus adabiyotshunoslik ilmidagi ba'zi adabiyotshunos olimlar mavzu va g'oya tushunchalarini bir atama sifatida turlicha qarashlarga ega. O'zbek adabiyotshunosligida mavzu va muammo tushunchalari farqlanadi.

Yozuvchi Ahmad A'zam ijodi ham mavzular xilma-xilligi, dolzarbligi, o'zining ramziyligi, inson ruhiyatining tub-tubigacha tahlil etilganligi bilan ajralib turadi. Yozuvchining o'ziga xos ijod laboratoriyasi, poetik tili, original mavzularni qalamga olishi jihatidan zamonaviy o'zbek nasrida muhim ahamiyat kasb etadi.

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UO'K 808.3

INGLIZ VA O'ZBEK TILLARIDA PARTONOMIYA HODISASINING QIYOSIY TAHLILI

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Annotatsiya. Ushbu maqolada partonomiya munosabatining til tizimidagi o'rni, uning leksik-semantik xususiyatlari hamda mazkur universaldagi butun-bo'lak strukturalariga oid nazariy qarashlar tahlil qilinadi. Tadqiqot jarayonida o'zbek tilidagi predmet leksikasi asosida partonomik munosabatlar aniqlanib, tajriba asosida tasniflandi, lingvistik xususiyatlari qiyosiy tahlil qilindi. Shuningdek, har ikki tildagi partonomik tizimning o'ziga xosliklari, o'xshash va farqli jihatlari misollar asosida tahlil qilinadi.

Kalit so'zlar: partonomiya, butun-bo'lak, leksik munosabat, ierarxiya, partonomic tizim, lingvistik xususiyat.

Аннотация. В данной статье анализируется роль партономических отношений в языковой системе, их лексико-семантические особенности, а также теоретические представления о структурах «часть–целое» в языковом универсуме. В процессе исследования партономические отношения были выявлены на основе лексики узбекского языка, классифицированы экспериментально, а их лингвистические характеристики рассмотрены в сравнительном аспекте. Кроме того, уникальные черты, сходства и различия партономических систем в обоих языках проанализированы на основе наглядных примеров.

Ключевые слова: партономия, отношение часть–целое, лексические отношения, иерархия.

Abstract. This article analyzes the role of partonomic relations within the linguistic system, their lexical-semantic characteristics, and theoretical perspectives on part–whole structures within the linguistic universal. In the research process, partonomic relations were identified based on the lexical items of the Uzbek language, classified according to experimental analysis, and their linguistic features were examined in a comparative manner. Furthermore, the unique characteristics, similarities, and differences of partonomic systems in both languages are analyzed through illustrative examples.

Keywords: partonomy, part–whole relation, lexical relations, hierarchy, partonomic

Til — doimo harakatda bo‘ladigan, o‘zgarishga moyil tirik hodisa bo‘lib, uning birliklari ichki va tashqi omillar ta’sirida uzluksiz rivojlanib boradi. Shuning uchun ham til zamon taraqqiyoti bilan hamnafas holda muntazam ravishda boyib, takomillashib boradigan murakkab tizim sifatida qaraladi. Tillarni o‘rganuvchi fan — lingvistika esa bugungi kunda yanada kengayib, unda yangi yo‘nalishlar ham shakllanib bormoqda. Lingvistika doirasida so‘z ma’nolari o‘rtasidagi munosabatlarni o‘rganish fanimizning eng qadimiy masalalaridan biridir. Lug‘at tuzish, so‘z ma’nolarini sharhlash, ularning leksik va grammatik xususiyatlarini ochib berishga bag‘ishlangan tadqiqotlarda bu mavzu alohida o‘rin tutgan. Mahmud Qoshg‘ariy, Mahmud Zamaxshariy, Abu Hayyon, ayniqsa Alisher Navoiy kabi allomalar turkiy tillarda so‘zlar o‘rtasidagi ma’no munosabatlarini o‘rganib, jahon ilmiga beqiyos hissa qo‘shganlar. Ularning ilmiy merosi bugungi o‘zbek tilshunosligi vakillarining izlanishlarida ham davom etmoqda. E. Begmatov, M. Narziyeva, H. Ne‘matov, R. Rasulov, R. Safarova, Sh. Orifjonova, S. G‘iyosov kabi olimlar so‘z ma’nolarining yanada murakkab ko‘rinishlari — meronimiya, giponimiya, partonimiya, graduonimiya, ierarxiya kabi yangi semantik kategoriyalar mavjudligini ilmiy jihatdan asoslab berishgan. Zamonaviy tadqiqotlar shuni ko‘rsatadiki, tilning boyligi faqat sinonim, antonim yoki paronim kabi an‘anaviy munosabatlar bilan cheklanmaydi. Chunki har bir so‘z boshqa birliklar bilan albatta semantik va stilistik aloqaga kirishadi va aynan shu munosabatlar ularni turli kategoriyalarga ajratishga asos bo‘ladi.

G‘arb tadqiqotchilari — A. Cruse, J. Lyons, L. Murphy, G. Lakoff — so‘z ma’nosining stilistik xususiyatlari va konnotativ jihatlarini o‘rganib, lingvistika taraqqiyotiga yangi qirralar olib kirganlar. Shuning natijasida meronimiya, giponimiya, partonimiya, graduonimiya va ierarxik munosabatlar kabi zamonaviy leksik-semantik kategoriyalar kengroq izohlanadigan bo‘ldi.

Mazkur maqolada biz ana shu munosabatlar ichida yangicha talqin etilayotgan partonimiya hodisasiga e’tibor qaratamiz va uning lingvistik hamda stilistik xususiyatlarini tahlil qilamiz. Partonomiya oddiy sinonimiya yoki antonimiyadan farqli ravishda, obyektning strukturasini aks ettiradi. Ko‘plab tadqiqotchilar partonomiyani klassifikatsiya, kategorizatsiya va konseptual tizimlarni shakllantirishda asosiy vosita sifatida ko‘rsatadi.

Partonomiya — tilshunoslikda butun-bo‘lak munosabatlarini o‘rganadigan semantik kategoriya bo‘lib, uning leksik tizimdagi o‘rni va lingvistik xususiyatlari tadqiqotchilar tomonidan keng o‘rganilgan. Shu borada so‘nggi yillarda o‘zbek tilshunosligi va g‘arb tilshunosligida qator tadqiqotlar olib borilgan. Ular partonimiyaning leksik-semantik xususiyatlarini, ierarxik tuzulishini va qiyosiy tafovutlarni o‘rganishga xizmat qiladi.

Haydarov va Barnoyeva o‘zbek tilidagi partonomik munosabatlarni leksik-semantik tahlil qilish asosida tadqiq qilgan. Ularning izlanishlarida predmet leksikasidagi qism–butun bog‘liqliklar aniqlangan, lug‘at tuzish va lingvistik tasniflashdagi ahamiyati ko‘rsatib o‘tilgan. Masalan, uy – xona

– *eshik* – *deraza* yoki *mashina* – *dvigatel* – *g'ildirak* – *piston* kabi qism–butun ierarxiyalari o'zbek tilida aniq ifodalanadi. Partonomiyaning o'zbek tilida metaforik va konkret shakllari ajratib ko'rsatilganligi lingvistik nazariyani boyitadi. Safarova esa butun–qism munosabatlariga asoslangan leksik birliklarni tasniflash bo'yicha amaliy model ishlab chiqqan. Tadqiqot natijalariga ko'ra, partonomik birliklar metaforik/derivativ, fizik qism–butun, kollektiv/a'zo–jamlanma va modda–butun turkumlariga bo'linadi. Bu tasnif maqolada partonomiyaning turlari va ierarxiyasini tushuntirishda asosiy nazariy baza hisoblanadi. Jumladan, *daraxt* – *shox* – *yaproq* – *kurtak* ierarxiyasi fizik qism–butun modelga, *o'quvchi*– *guruh* – *maktab* esa kollektiv/a'zo–jamlanma modelga kiradi.

Bundan tashqari, uy–maishiy va madaniy leksik birliklar kontekstida Sobirova partonomiyaning til va madaniyat bog'liqligini o'rgangan. Tadqiqotda qism–butun munosabatlari leksik va pragmatik jihatdan tahlil qilingan, bu esa o'zbek tilidagi partonomiya tizimini yanada boy va kontekstga mos ko'rsatadi. *Oshxona* – *tokcha* – *javon* – *supa* – *tandir* kabi uy–maishiy birliklar nafaqat leksik, balki madaniy kontekstni ham ifodalaydi. Bu jihat til va madaniyatning hamohangligini yaqqol namoyon etadi.

Xalqaro kontekstda, Materynska ingliz va nemis tillarida jarayonlar va hodisalarni ifodalaydigan qism birliklarini tahlil qilgan. Tadqiqot shuni ko'rsatadiki, ingliz tilida abstrakt partonomik birliklar keng tarqalgan, ularning semantik xususiyatlari aniq va qat'iy ierarxiyaga ega. Bu o'zbek va ingliz tilidagi partonomik tizimlarni qiyosiy o'rganish imkonini beradi. Masalan, *education* – *teaching* – *explanation* – *feedback* kabi jarayonning qism birliklari o'zaro qat'iy bog'langan bo'lib, tilning abstrakt semantik tuzilishini tashkil qiladi. Bu o'zbek va ingliz tillaridagi partonomik tizimlarni qiyosiy o'rganishga imkon beradi va ikki tilni solishtirish bo'limini mustahkamlaydi.

Friederike Moltmann qism–butun munosabatlarini ontologik va semantik jihatdan o'rganib, til birliklarining plural, kollektiv va jarayon birliklari kontekstidagi o'ziga xos xususiyatlarini ko'rsatgan. Moltmannning yondashuvi partonomiyaning nazariy asosini mustahkamlash, shuningdek, til birliklarini kognitiv va ontologik nuqtai nazardan tahlil qilish imkonini beradi.

Umuman olganda, yuqoridagi tadqiqotlar o'zbek va ingliz tillarida partonomiyaning leksik–semantik xususiyatlarini, uning ierarxik tuzilishini va madaniy kontekstdagi o'rnini tushuntirishga xizmat qiladi. Partonomiya har ikki til lexikonida muhim semantik kategoriya bo'lib, qism–butun munosabatining turli ko'rinishlarini aks ettiradi. Ingliz tilida partonomik munosabatlar ko'proq strukturaviy va texnik obyektlar bilan bog'liq bo'lsa, o'zbek tilida ularni madaniy va maishiy leksika tashkil qiladi. O'zbek tilida partonomik birliklar ko'proq xalqona, ko'p variantli va kontekstga bog'liq bo'lib, ingliz tilida esa qat'iy ierarxiya kuzatiladi. Har ikkala tilning tipologik farqlari partonomiya tizimida yaqqol aks etadi.

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XOLID HUSAYNIY VA O'TKIR HOSHIMOV ARLARIDA KONNOTATIV MA'NONING FONETIK VOSITALAR ORQALI IFODALANISHI

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Annotatsiya. Ushbu maqolada konnotativ ma'noning badiiy fonetika vositalari orqali namoyon bo'lishi "Dunyoning ishlari" (O'tkir Hoshimov) hamda "The Kite Runner" (Khaled Hosseini) asarlari misolida qiyosiy tarzda tahlil qilinadi. Tilshunoslikda konnotatsiya muallifning his-tuyg'usi, bahosi, munosabati yoki estetik maqsadini ifodalovchi qo'shimcha ma'no sifatida qaraladi.

Kalit so'zlar: konnotativ, denotativ, fonetik hodisa, baho munosabati, estetik maqsad.

Аннотация. В данной статье проводится сопоставительный анализ проявления коннотативного значения посредством художественных фонетических средств на материале произведений «Dunyoning ishlari» O'tkira Хошимова и «The Kite Runner» Халеда Хоссейни. В лингвистике коннотация рассматривается как дополнительный смысловой слой, отражающий эмоции, оценку, отношение или эстетическую установку автора.

Ключевые слова: коннотативный, денотативный, фонетическое явление, оценочное отношение, эстетическая установка

Abstract. This article presents a comparative analysis of the manifestation of connotative meaning through artistic phonetic devices based on the works "Dunyoning ishlari" by O'tkir Hoshimov and "The Kite Runner" by Khaled Hosseini. In linguistics, connotation is regarded as an additional layer of meaning that reflects the author's emotions, evaluation, attitude, or aesthetic intention

Keywords: connotative, denotative, phonetic phenomenon, evaluative attitude, aesthetic intention.

Kirish. Konnotatsiya — so'zning asosiy, lug'aviy ma'nosi ortiga yashirilgan, muallifning hissiy munosabati, bahosi, estetik maqsadi yoki madaniy assotsiatsiyalarini aks ettiruvchi qo'shimcha ma'no hisoblanadi. Sh. Balli konnotativ ma'noni so'zning "affektiv-emosional" xususiyati bilan bog'lab, uning inson hissiyotlari bilan uzviy bog'liqligini ta'kidlaydi. R. Bart esa konnotatsiyani "ikkinchi darajali ma'no tizimi" deb izohlaydi; ya'ni til birligi madaniy, emotsional yoki ideologik mazmun bilan to'ldiriladi. R. Yakobson fonetik vositalarni matnning "poetik funksiyasi" bilan bog'lab, ularning ma'no yaratish jarayonidagi rolini alohida ta'kidlaydi.

Fonetik vositalarning asosiy turlari quyidagilardan iborat:

1. **Intonatsiya.** Intonatsiya nutq ohangining ko'tarilish-pasayishi orqali ma'no yaratadi. Ko'tariluvchi intonatsiya hayrat, qo'rquv yoki ichki zo'riqlashni ifodalaydi; pasayuvchi intonatsiya esa xotirjamlik, qayg'u yoki o'ylanib qolishni bildiradi.

2. **Pauza.** Pauza konnotatsiyaga ega bo'lgan dramatik vositadir. To'xtab qolish qo'rquv, ikkilanma, hayrat, iztirob kabi holatlarni kuchaytiradi. Adabiy matnda pauza ko'pincha uch nuqta yoki tire orqali beriladi.

3. **Tembr.** Ovozning yumshoqligi, dag'alligi, sovuqligi yoki titiroqligi qahramonning ruhiy holatini bevosita ko'rsatadi. Tembrning o'zgarishi odatda qo'rquv, uyat, jahldorlik yoki mehr kabi konnotativ qatlamlarni yuzaga keltiradi.

4. **Takror (repetitsiya).** Tovush yoki so'zning takrorlanishi dramatik kuch, vahima, ichki azob yoki hayajonni oshiradi. Alliteratsiya va assonans kabi fonetik takrorlar esa matnga musiqiylik bag'ishlab, obrazning estetik ta'sirini kuchaytiradi.

Metod. Mazkur tadqiqotda konnotativ ma'noning fonetik vositalar orqali ifodalanishini aniqlash maqsadida qiyosiy-lingvistik, tavsifiy va kontekstual tahlil metodlari qo'llanildi. Tadqiqot materiali sifatida Khaled Hosseiniyning "The Kite Runner" hamda O'tkir Hoshimovning "Dunyoning ishlari" asarlaridan tanlab olingan badiiy parchalar xizmat qildi. Ushbu asarlar hissiy-psixologik jihatdan boyligi va fonetik ifoda vositalarining faol qo'llanishi bilan ajralib turadi. Qiyosiy tahlil

orqali ingliz va o'zbek badiiy matnlarida fonetik konnotatsiyaning umumiy va milliy xususiyatlari aniqlashga harakat qilindi. Olingan natijalar nazariy manbalar bilan solishtirilib, umumlashtirildi.

Natijalar. Tadqiqot natijalari shuni ko'rsatdiki, har ikkala asarda ham fonetik vositalar konnotativ ma'noni shakllantirishda muhim stilistik mexanizm sifatida xizmat qiladi. "The Kite Runner" asarida fonetik birliklar asosan dramatik zo'riqish, ayb hissi va ichki ziddiyatni ifodalashga yo'naltirilgan. Qisqa gaplar, pauzalar va takrorlar Amir obrazining ruhiy iztirobini kuchaytirib, o'quvchida keskin emotsional ta'sir uyg'otadi. "Dunyoning ishlari" asarida esa fonetik vositalar ko'proq samimiyat, sog'inch va milliy hissiylikni ifodalashga xizmat qilishi aniqlandi. Takror va ohangdor undovlar orqali ona obrazi va insoniy munosabatlar chuqur konnotativ mazmun bilan boyitilgan. Pauza va ritmik cho'zilishlar esa qahramonlarning ichki mulohazasini ochib berishda muhim rol o'ynaydi.

Muhokama va Tahlil. Konnotativ ma'noning fonetik vositalar orqali ifodalanishi badiiy matnda muhim estetik vazifa bajaradi. Bu jihat "The Kite Runner" va "Dunyoning ishlari" asarlarida turlicha usullar bilan namoyon bo'lsa-da, har ikkala matnda hissiy-ta'sirchanlikni kuchaytiruvchi asosiy mexanizm sifatida xizmat qiladi.

1. *"The Kite Runner" da fonetik vositalar tahlili.* Khaled Hosseini asarida fonetik vositalar — takror, kesik gaplar, alliteratsiya va intonatsion kuchayish ruhiy zo'riqish darajasini oshiradi. Masalan, Amirning qo'rquv yoki vahima paytidagi nutqi ko'pincha qisqa, tez-tez takrorlanuvchi so'zlar bilan ifodalanadi: "No... no... no!" kabi konstruksiyalar qahramonning ichki iztirobini kuchaytiradi. Alliteratsiya esa, ayniqsa, Amirning bolalik xotiralarini tasvirlashda uchraydi: "splashing snow", "silent streets" kabi tovush takrorlari sokin, lekin iztirobga limmo-lim atmosferani yaratadi. Hosseini tez-tez pauza va kesik ohang yordamida dramatik bo'shliq yaratadi: "*Hassan... he... he didn't fight back.*"

Bu pauzalar matndagi qo'rquv, ayb hissi, ikkilanish va titroqni ifodalaydi. Pauza konnotativ ma'noni kuchaytiruvchi semantik vosita sifatida namoyon bo'ladi.

2. *"Dunyoning ishlari" da fonetik vositalar tahlili.* O'tkir Hoshimovning asari o'zbek xalqona ohangiga boy bo'lib, fonetik vositalar milliy nutq musiqiyliigi bilan uyg'unlashadi. Muallif takror, pichirlash, ohangdor undovlar orqali samimiy va ruhiy yaqin atmosferani yaratadi. Masalan, onaning mehribon, shu bilan birga iztirobli ohangi:

"Voy, bolam... voy, bolam..."

Bu takrorlar xalqona ohangning hissiy kuchini ko'rsatib, konnotativ ma'noni – mehr, qayg'u, iztirob – kuchaytiradi. Asarda pauza ko'proq qayg'u, sog'inch, yo'qotish sahnalarida uchraydi:

Onam... u kishi... endi yo'q...

Tezkor ritm esa boshqa personajlar o'rtasidagi tortishuvlarda qo'llanadi.

Xulosa. Konnotativ ma'noning fonetik vositalarda ifodalanishi nafaqat badiiy matnning estetik qatlamiga xizmat qiladi, balki uning mazmuniy va psixologik strukturasi uchun ham asosiy yadro vazifasini bajaradi. "The Kite Runner" va "Dunyoning ishlari" asarlarida fonetik vositalar – takror, pauza, intonatsiya, ritm, alliteratsiya – qahramonlarning ruhiy dunyosi, voqealarning dramatik darajasi va umumiy kayfiyatni yaratishda muhim rol o'ynaydi. Hosseini fonetik vositalardan keskin dinamika yaratish, o'quvchini dramatik to'lqinlarga tortish maqsadida foydalanadi. Hoshimov esa ulardan milliy ohang, samimiyat va chuqur ichki mulohazani yaratish vositasi sifatida foydalanadi.

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J.LONDONNING “MARTIN IDEN” VA A.QODIRIYNING “O‘TKAN KUNLAR” ASARLARIDA “BAXT” KONSEPTINING IFODALANISHI

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Annotatsiya. Ushbu maqolada J.Londonning “Martin Iden” hamda A.Qodiriyning “O‘tkan kunlar” romanlarida “baxt” konseptining lingvokognitiv, madaniy va badiiy talqini qiyosiy tahlil qilinadi. Har ikkala asarda “baxt”ning mazmuni qahramonlarning ruhiy olami, estetik ideallari va tegishli madaniyatning qadriyat tizimi orqali shakllanishi ko‘rsatib beriladi. G‘arb adabiyotida shaxsiy erkinlik va o‘zini o‘zi kamol toptirish “baxt”ning asosiy omili sifatida talqin etilgan bo‘lsa, Sharq adabiyotida esa muhabbat, oila va jamiyat bilan uyg‘unlik markaziy o‘ringa chiqariladi. Tahlillar natijasida bu ikki madaniy modelning konseptual farqlari va umumiyliklari aniqlanadi.

Kalit so‘zlar: konsept, baxt, lingvokognitiv tahlil, lingvokulturologiya, qiyosiy adabiyotshunoslik, kognitiv semantika

Аннотация. В статье проводится сопоставительный анализ лингвокогнитивного и культурного содержания концепта «счастье» в романах Джека Лондона «Мартин Иден» и Абдуллы Кадыри «Прошлые дни». Исследование показывает, что западная модель счастья строится вокруг индивидуальной свободы и самореализации, тогда как восточная традиция связывает счастье с любовью, семенными ценностями и духовной целостностью.

Ключевые слова: концепт, счастье, когнитивная семантика, сравнительный анализ, культурные ценности

Abstract. This article examines the linguistic, cultural, and cognitive representations of the concept of “happiness” in Jack London’s “Martin Eden” and Abdulla Qodiriy’s “O‘tkan kunlar”. The study shows how the idea of happiness is shaped differently within Western individualistic culture and Eastern collectivist traditions. Through comparative analysis, the research clarifies how personal freedom, intellectual growth, and self-realization dominate the Western model, while love, family unity, and spiritual harmony define the Eastern perspective.

Keywords: concept, happiness, cognitive linguistics, comparative analysis, cultural model

“Baxt” konsepti insoniyatning eng qadimiy va eng ko‘p qatlamli mental birliklaridan biri bo‘lib, til va madaniyatda o‘ziga xos semantik struktura kasb etadi[4, 15-20]. Har bir xalq ushbu tushunchaga o‘zining ma’naviy tajribasi, tarixiy xotirasi va estetik qarashlari orqali mazmun yuklaydi. Shu nuqtai nazardan qaraganda, J.Londonning “Martin Iden” va A.Qodiriyning “O‘tkan kunlar” romanlarida “baxt”ning tasvirlanishi ikki xil madaniy kodni ifodalaydi. “Baxt” konsepti zamonaviy kognitiv va lingvokulturologik tadqiqotlarda alohida e’tibor qaratilgan tushuncha bo‘lib, u turli leksik birliklar orqali verbalizatsiya qilinadi va insonning hayot hamda mehnat sharoitlaridan qoniqishi, o‘zini namoyon qilishi, maqsadlariga erishuvi, farovonlikka erishuvi va ruhiy ko‘tarinkilikni his qilishi kabi jarayonlarni ifodalaydi[7, 15-28]. Lug‘aviy manbalarda *happiness* atamasi “farovonlik va mamnunlik holati”, “quvonch”, “zavq”, “baxtiyorlik”, “olam-olam shodlik (bliss)” hamda eskirgan ma’noda “yaxshi taqdir va omad” sifatida sharhlanishi uning semantik ko‘lamining kengligini ko‘rsatadi[6]. Shuningdek, baxt konsepti *joy, delight, gaiety, felicity, bliss, prosperity* kabi sinonimlar orqali o‘z mazmunini boyitadi va shaxs hayoti yaxshi ekanini anglaganida paydo bo‘ladigan his-tuyg‘ular majmuasini ifodalaydi[2, 206-217]. Demak, baxt konsepti nafaqat shaxsning ichki emotsional tajribasi, balki uning madaniy qadriyatlari, dunyoqarashi va hayotdan umumiy mamnunlik darajasi bilan chambarchas bog‘liq bo‘lgan murakkab mental tuzilmadir[1, 212-215].

Konsept nazariyasi Z.Popova va I.Sternin, G.Lakoff hamda A.Wierzbicka asarlarida keng yoritilgan bo‘lib, unda konsept inson ongida saqlanadigan murakkab ma’no tizimi sifatida izohlanadi. “Baxt” konsepti umumiy insoniy bo‘lsa-da, har bir madaniyat uni o‘z tajribasi asosida shakllantiradi. Masalan, G‘arb madaniyatida “baxt – erkinlik”, “baxt – muvaffaqiyat” metaforalari yetakchi bo‘lsa, Sharqda “baxt – uyg‘unlik”, “baxt – sadoqat” kabi semantik modellardan foydalaniladi[3, 337-339].

“Martin Iden” romanida baxtning markazida shaxsiy kamolot, intellektual yuksalish va o‘z imkoniyatlarini ro‘yobga chiqarish kabi individualist qadriyatlar turadi. Martin uchun baxt avvalo “ichki o‘shish” va “o‘zini isbotlash” orqali anglashiladi[5, 57]. Bunga misol sifatida, u o‘z ilmga chanqoqligini “O‘rdak suvga intilgani singari men ham ilmga intilaman” deya ifodalaydi. Ruf bilan uchrashuvi esa unda romantik idealni shakllantiradi. Jek London tasvirlaganidek, Martin “ijodga ishtiyoqi va yuragini orziqtirgan nafasatga tashnaligi bitmas-tuganmasligiga qaramay, birinchi galda yolg‘iz Rufni deb mehnat qilayotgan edi, u birinchi galda oshiq edi va qolgan hamma narsani shu ishiga tobe qilib qo‘ygan edi”. Biroq romanning yakuni shuni ko‘rsatadiki, individual yutuq va ijtimoiy e‘tirof qahramonga kutilgan ruhiy qoniqish va baxtni bera olmaydi[5, 314]. Martin o‘zini tanqid qilib: “Agarda o‘z muhitimdan chiqib ketmaganimda, kitobiy ilmlar orqasidan quvib, o‘zini mendan yuqori qo‘ygan jamiyat kishilariga ergashmaganimda, ming karra baxtliroq bo‘lardim”, – degan qat‘iy ishonchga keladi. Uning asarlari chop etilib, mashhurlik va boylik kelganida esa J.London bu jarayonning adolatsizligini shunday ifodalaydi “Bu qandaydir sog‘lom fikrga zid narsa edi. U haftalab och o‘tirganida uni ovqatga taklif qilish hech kimning hayoliga kelmagan edi, endi bo‘lsa yuz ming kishi to‘yadigan ovqatga yetadigan puli bo‘lganda, boz ustiga hech ishtahasi yo‘q paytida chor atrofdan uni ziyofatga taklif qila boshlashdi. Nimaga bunday? Na adolat bor edi bunda va na uning ko‘rsatgan xizmati”. Bu J.Londonning ekzistensial qarashlarini aks ettirib, baxtning mutlaq emasligini ko‘rsatadi.

A.Qodiriyning “O‘tkan kunlar” asarida baxtning mazmuni Sharq mentalitetiga xos ravishda oilaviy qadriyatlar, muhabbat, sadoqat va ijtimoiy uyg‘unlik bilan bog‘langan. Otabekning hayotiy ideallarida baxt shaxsiy manfaatdan ko‘ra jamiyat oldidagi mas‘uliyat, halollik va Vatanga muhabbat bilan o‘lchanadi: masalan, u savdo ishlari jarayonida insofsiz boylik orttirish imkoniyati bo‘lsa ham, pok vijdonini asrab, halollikdan chekinmaydi. Roman davomida Otabekning Kumushga bo‘lgan samimiy hislari uning hayotida ruhiy barqarorlik va baxtning asosiy manbai sifatida talqin qilinadi. Bu holat muallif tomonidan quyidagi satrda yorqin ifodalanadi: “Otabek Kumushning har bir tabassumida o‘z dunyosining orom va saodatini topardi”[8, 92]. Otabek va Kumush o‘rtasidagi munosabatlar Sharqona “pok muhabbat” timsoli bo‘lib, ularning sadoqati, fidoyiligi va bir-biriga bo‘lgan hurmati baxtning axloqiy-ruhiy qatlamini yanada boyitadi. Qodiriy buni alohida ta’kidlab, “Ularning muhabbati ko‘ngil pokligidan tug‘ilgan, har qanday sinovdan o‘tadigan muhabbat edi” deya yozadi[8, 140]. Kumush obrazi ham Sharqona sadoqat va fidoyilik timsoli sifatida gavdalanadi: u barcha xavf-xatarlarni bilgan holda ham eriga sodiq qoladi, uning yo‘lini kutib yashaydi va munosabatning ma’naviy barqarorligini saqlab qoladi. Romanning dramatik yakunida Kumushning fojiali taqdiri va Otabekning undan ayrilgach boshdan kechirgan chuqur iztiroblari esa Sharq tafakkurida keng uchraydigan “baxtning qadri yo‘qotilganda bilinadi” degan konseptual modelni mustahkamlaydi. Muallif bu ruhiy iztirobni quyidagi satr bilan ifodalaydi: “Otabek uchun endi hayotning mazmuni o‘chgan, uning baxt yulduzi so‘ngan edi”[8, 230]. Shu tariqa, roman umumiy mazmunida baxt tashqi boylikda emas, balki ruhiy uyg‘unlik, halollik va oilaviy totuvlikda namoyon bo‘ladigan sharqona qadriyat sifatida talqin etiladi.

G‘arb va Sharqdagi baxt konseptining farqlari ikki asarda ravshan namoyon bo‘ladi. “Martin Iden”da baxtga erishish individuallik, mehnat, aql, ijodiy izlanish va o‘zligini topish orqali amalga oshadi. “O‘tkan kunlar”da esa baxt oila, muhabbat, jamiyat bilan uyg‘unlik va ma’naviy poklik bilan belgilanadi. Shunga qaramay, har ikki asarda baxt fojiali yakun bilan bog‘lanib, uning inson hayotidagi beqaror, nisbiy va izlanadigan tabiatini ta’kidlaydi [9, 70-88].

Tahlillar natijalariga ko‘ra, “baxt” konsepti har ikki roman poetikasida markaziy o‘rin egallagan bo‘lsa-da, uning talqinida madaniyatlararo farqlar kuchli namoyon bo‘ladi. G‘arb modelida baxt – shaxsiy rivojlanishning cho‘qqisi sifatida ko‘riladi, Sharq modelida esa – muhabbat, sadoqat va ijtimoiy uyg‘unlik bilan belgilanadi. Demak, baxt universalligi bilan birga, madaniy kontekstga ko‘ra o‘ziga xos shakllanish xususiyatiga ega.

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UO'K 1(045)

TRINAR TIPOLOGIYA

(GULXANIY, VASILIIY SHUKSHIN, XAYRIDDIN SULTON IJODI MISOLIDA)

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Annotatsiya. Maqolada Gulxaniyning "Zarbulmasal", Vasiliy Shukshinning "Xo'roz uch bor qichqirguncha", Xayriddin Sultonning "Ko'ngul ozodadur..." asarlari qiyoslangan. Har uchala asarning g'oyaviy mazmuni, badiiy-estetik ahamiyati uchlik (trinar tipologiya) tarzida qiyosiy o'rganilgan.

Kalit so'zlar: qiyosiy-tipologik tasnif, trinar tipologiya, yozuvchi dunyoqarashi, haqiqat, badiiy g'oya, badiiy an'ana

Аннотация. В статье сравниваются произведения Гюльхани «Зарбулмасал», Василия Шукшина «Пока петух не пропоёт трижды» и Хайриiddина Султана «Сердце чистое...». Идейное содержание и художественно-эстетическая значимость всех трёх произведений исследуются в сравнительном плане в форме триады (тринарная типология).

Ключевые слова: сравнительно-типологическая классификация, троичная типология, мировоззрение писателя, истина, художественная идея, художественная традиция

Abstract. The article compares Gulkhani's "Zarbulmasal", Vasily Shukshin's "Until the Rooster Crows Three Times", and Khayriddin Sultan's "The Heart is Clear...". The ideological content and artistic and aesthetic significance of all three works are studied comparatively in the form of a triad (trinary typology).

Keywords: comparative-typological classification, trinary typology, writer's worldview, truth, artistic idea, artistic tradition

Inson go'zalligi – qalb go'zalligi. Go'zallik dunyoni qutqaradi deyishadi, mashoyixlar. Estetik kategoriya sifatida go'zallikni har kim turfa xil holatda ko'radi. Adabiyot va san'atdagi go'zallik kitobxonga nima berishga qaratilganiga bog'liq. Ijodkor berganini, ya'ni badiiy yaratig'iga singdirganini kitobxon oladi.

Xayriddin Sultonning "Ko'ngul ozodadur" qissasi ham shaklan, ham mazmunan boshqa asarlarga o'xshamaydi. O'ziga xos uslubda yozilgan. Yozuvchining tasvirdagi originalligi, obrazlar tasviridagi topilmalari, qolaversa, sujet va kompozitsiyadagi o'ziga xosligi qissachilikdagi yutuqlardan biri bo'ldi.

Har qanday badiiy matnni qaysidir aspektda qiyosiy-tipologik tasnif qilish yangi g'oyalarni ochib beradi. Qiyos uchun olingan obyektlarda makon va zamon muammosi, yozuvchining maqsad-muddaosi, sujet va kompozitsiya yaxlitligi o'rganiladi. O'rganish uchun tanlangan ikki badiiy asarni qiyosiy tahlil etish birmuncha yengil. Badiiy matnni uchlik tarzida qiyoslab o'rganish (trinar tipologiya Suvon Meli ta'rifi) ilmiy va amaliy jihatdan ahamiyat kasb etadi.

"Ko'ngul ozodadur..." qissasida muallif "Zarbulmasal" asaridan ijodiy foydalangan. Demak, qiyoslash uchun ikki obyekt aniq. Uchinchi tipologik obyekt sifatida esa Vasiliy Shukshinning "Xo'roz uch bor qichqirguncha" ertak-qissasini tanladik.

"Zarbulmasal" ↔ "Ko'ngul ozodadur..." ↔ "Xo'roz uch bor qichqirguncha"

Har uchala asardagi mushtarak va farqli jihatlarni ko'rib chiqamiz:

1. “Ko‘ngul ozodadur...” qissasida yozuvchi Gulxaniy ijodiga murojaat qiladi: suhbatlashadi, asar qahramoni sifatida ko‘rsatadi. Adibning badiiy topilmasi Gulxaniy va uning “Zarbulmasal” asaridagi qahramonlaridir. Yozuvchi o‘zidan ancha yillar avval yashagan asar qahramonlari bilan suhbatlashadi, ularni “gapirtiradi”. Shukshin ertagida esa kutubxonadagi kitob qahramonlari suhbat beriladi. Garchand bu jarayon xayoliy, bo‘lishi mumkin bo‘lmagan holat hisoblansa-da, har ikkala yozuvchining (Shukshin va Xayriddin Sulton) badiiy topilmasi deyish mumkin.

2. Aslida, har uchala asarda majoziylik yetakchi motiv sanaladi. “Zarbulmasal”dan boshlaylik: asar xonliklar o‘rtasidagi o‘zaro talotumlar davrida yozilgan. Tabiiyki, davr va siyosat haqida ochiq-oshkora gapirishning iloji yo‘q edi. Lekin Gulxaniy jamiyatdagi illatlarni asar qahramonlari tilidan masal shaklida bayon etdi. “Zarbulmasal”dagi voqealar hayvonlar, qushlar, jonzorlar vositasida o‘zining kerakli nuqtasiga yetib bora oldi.

Shukshinning “Xo‘roz uch bor qichqirguncha” ertak-qissasidagi voqealar kutubxonada ro‘y beradi. Asar qahramonlari o‘zaro suhbatlashib, o‘zlari ham tushunmayotgan “katta bir muammoni” (Ivanning tentak yoki tentak emasligi) muhokama qilishadi. Hayotdagi arzimas muammolarga o‘ralashib qolish, insonlarning qadr-qimmatini allaqanday qog‘ozlar-u amaldorlar belgilab berishi ertak-qissada kinoya orqali yoritilgan.

“Ko‘ngul ozodadur...” qissasida esa Xayriddin Sulton domla Eshmuhamedov, Rohibar, Muovini kabi qahramonlar orqali ilm-fan, jamiyat rivoji kimlarning qo‘lida ekanligiga ishora qiladi. Qolaversa, adib ana shu qahramonlarni “Zarbulmasal” asari bilan muqoyasa qiladi.

3. “Badiiy asarda hayot parchasi yozuvchi dunyoqarashi va salohiyatiga muvofiq anglashilgan, baholangan, to‘ldirilgan, ta’sirchanlashtirilgan voqelik sifatida tasvirlanadi. Demak, uning mazmunida muallifning hayotni qanday tushunishi, uni qanday baholayotgani ham muhrini bosadi: mazmun fikr bilan, to‘g‘rirog‘i yozuvchi g‘oyasi bilan chambarchas bog‘lanadi, g‘oyaviy mazmun (bir butun va hal qiluvchi kuch) obrazlar qismati orqali tiriladi” [3;101]. Demak, ijodkor o‘zi ko‘rgan, anglagan, his qilgan, bergisi kelgan his-tuyg‘ularini badiiy asarida ko‘rsatadi. Bosh g‘oya – haqiqat.

“Zarbulmasal”da Gulxaniy Ko‘rqushni ijobiy obraz sifatida tavsiflaydi. Ijobiy obraziga Ko‘rqush deb nom berishining o‘ziyiq badiiy g‘oyaning yetukligini ko‘rsatadi. Ko‘rqush tilidan Kulonkir sultonga qarata aytilgan nasihatlar, masal va maqollar zamirida o‘sha davrda ro‘y berayotgan voqealarga munosabat bildirilgan. Gulxaniy “kosa tagida nimkosa” tarzida asosiy g‘oyani ilgari surgan: “Anda Ko‘rqush so‘zga daraftod bo‘ldi. Va aydiki: “Ulug‘ning dargohida donnish va ahli xiradmandi bohush har qancha ko‘b bo‘lsa ham oz bo‘lur”. Xususan, podshohi odilga uch toifadin guzir va chora yo‘qdur; avval, olimi boamalki, podshohning oxiratliq asbobini anga ko‘rgazsa. Ikkinchi vaziri sohibi ra‘yki, podshohning dunyoliq yarog‘ini taraddudida bo‘lsa. Uchinchi, munshiyi rost navis, qalamzani nigahdor va shamshirza. Holo bu turgan oshxo‘ri jomadarronlar taom yemoqqa hozir, maslahat aqli qosir” [2;19].

Shukshin o‘z ijodi haqida shunday degan edi: “Hikoyada hamma narsa tushunarli, hatto undan ham ziyoda bo‘lishini istayman” [8]. Yozuvchi ana shu tamoyilga qarab ijod qiladi. “Xo‘roz uch bor qichqirguncha” asarida ham yozuvchi dunyoqarashi naqadar keng ekanligi ko‘rinadi. Ertak-qissa asosan dialoglardan tashkil topgan bo‘lsa-da, maqsad – g‘oya aniq: haqiqatni so‘zlaydi.

“Ko‘ngul ozodadur...” qissasida G‘ulom Shodiyorga nasihat qilgan tasvir beriladi. Mana shu nuqtada yozuvchining haqiqatlari, aytmoqchi bo‘lganlari ravshanlashadi: “Hushingni yig‘ib ol, bola, - dedim nihoyat, tovushimga bardam tus berishga tirishib, - bunaqada bir kunmas-bir kun birovning qo‘lida o‘lib ketasan. Buni shahri azim deb qo‘yibdilar, bedarvoza emas”. “Ko‘ramiz! – deb xirilladi Shodiyor yotgan joyidan. – Birovga o‘lim tilaguncha o‘zingga umr tila!” albatta, Shodiyor bu gapni aytgani yo‘q, ichida shunday deb o‘ylayotgandir, deb gumon qildim men. “Hali yoshsan, ko‘zingni och, - deya nasihatda davom etdim, - bu ketishda oxiri shunday afsus qilasanki, lekin unda kech bo‘ladi. Bilmadim, mushtday boshingdan buncha buzg‘unchilik, buncha fitna, axir, men senga yaxshilik qilmoqchi edim, nahot yaxshilikka yomonlik qaytaversa?” [6;139]. Shu asnod ko‘zi qonga to‘lgan Shodiyor bu uyni G‘ulom bilan birga qo‘shib sotib olganligini aytadi. G‘ulom hayot naqadar achchiq o‘yinlarga, kirdikorlarga to‘la ekanligidan kuyunadi.

4. “Adabiy hodisalarning barqarorligi, takrorlanib turishligi va o‘ziga xos xolisligi haqidagi tavsiflash qonuniga muvofiq, ularning fonida adabiy tur va janrlarning tipologik o‘xshashliklari,

ta'kidlash joizki, nafaqat milliy adabiyot doirasida, balki kengroq, adabiyotlararo kontekstda ham aniqlanadi" [4;89]. Bir necha badiiy asarni tipologik o'xshashlik asosida o'rganish ularning obrazlari tahlilida yaqqolroq aks etadi. Tipologiyadagi har uchala asarni obrazlar sistemasi bo'yicha ko'rib o'tamiz:

“Zarbulmasal”dagi voqealar Yapaloqqush va Boyqushning quda-andachilik munosabatlari haqida. Asarda, qushlar, hayvonlar, insonlar obrazi orqali yaramas illatlar ochib berilgan. Ko'rqushning Yapaloqqush, Kulonkir sultonga bergan nasihatlar orqali atrofidagi insonlarning haqqoniy qiyofasini tasvirlaydi. Yaxshilik qilish, to'g'ri so'zlash, shirin so'zning qudrati haqida Ko'rqush tilidan shunday deyiladi: “Yomong'a o'lim... muhim xayr ishiga yuborur kishi bu nav bo'lurmi? Eshitgan emas musankim, yaxshilar aytib durlarkim, shirin-shirin so'zlasang, ilon inidin chiqar, achchiq-achchiq so'zlasang musulmon dinidin chiqar”. Sening bu noshoyista so'zingga bormasman”. [2;9].

“Xo'roz uch bor qichqirguncha”da obrazlar juda ko'p. Biri ikkinchisini to'ldirishga xizmat qiladi, ammo haddan ziyod ko'pligi kitobxonni biroz chalkashtiradi. Asarda Yalmog'iz bilan Ivan suhbatini lavhasi beriladi:

– Nima desam ekan, haqiqatan ham sening aqling joyida emasmi yoki birortasi qizishib ketib bu laqabni senga taqib qo'yganmi? Bilasan-ku, shunaqasi ham bo'ladi: biror narsaga jahling chiqadida, baqirvorasan: “Hoy, tentak!” deb. Ammo u hecham tentak emas. Binoyidek aqlli. Balki senda ham shunday bir gap o'tgandir: shunga odamlar o'rganib qolgan bo'lishlari mumkin “tentak” deb. Sening bo'lsa aqling joyida, faqat... soddaroqsan? Shunaqami?

– Tushunmadim? Sen nima demoqchisan o'zi?

– Hey, ko'zlaring aytib turibdi: sen hech qanday tentak emassan, faqat soddasan, jo'nsan. Men seni ko'rgan zahoti, “Oh, qanday iqtidorli, aqlli yigit ekan!” deb o'yladim. Yo sen allaqachon tentakligingga to'liq ishonib bo'ldingmi?” [7;119]

“Konkret asarni o'tmishda yoki u bilan bir paytda, boshqa milliy adabiyotda yoki o'zi mansub adabiyotda yaratilgan asar bilan qiyosiy tadqiq etish mumkin. Qiyoslash obyekti tadqiqot maqsadidan kelib chiqqan holda belgilanadi. Deylik, asarni o'tmishda yaratilgan asar bilan qiyoslash undagi an'ana va yangilik nisbati, ayrim badiiy unsurlar genezisi haqida tasavvur hosil qilish imkonini yaratadi; boshqa milliy adabiyot vakili bilan qiyoslash asosida esa adabiy aloqa va ta'sir, milliy adabiyotlar rivojida tipologik umumiylik kabi masalalarni o'rganishga keng imkoniyat yaratiladi” [4;71]. Trinar tipologiya deya tahlilga tortgan har uchala asardagi sujet va kompozitsiya bir-biridan nusxalangan, takrorlangan deyish fikridan yiroqmiz. Xayriddin Sultonning Shukshin ijodiga bo'lgan mehri, adib faoliyati bilan yaqindan tanish bo'lganligini inobatga olsak, “Ko'ngul ozodadur...” qissasini adabiy ta'sirlanish deya baholash maqsadga muvofiq. Adabiy jamoatchilik o'z vaqtida Xayriddin Sulton ijodini Shukshin hikoyalari bilan o'xshashligini aytadi. Yozuvchining o'zi bu haqda shunday deydi: “Darhaqiqat, o'tgan asrning 80-yillarida Vasiliy Shukshin ijodi sobiq ittifoq hududida benihoya mashhur edi. Ayniqsa, viloyatlardan yetishib chiqqan aksariyat adiblar Shukshinning “qishloq prozasi”dan ibrat olishga intilar edilar. Bu ulug' yozuvchi rus qishlog'ining bor dard-u hasrati, quvonch va qayg'ularini, betakror xarakterlarini zo'r mahorat bilan tasvirlay olgan edi” [5;86]. Shukshin “mahorat sirlariga oshno” (Xayriddin Sulton ta'rifi) bo'lgan adib “Ko'ngul ozodadur...” qissasida badiiy an'analardan kelib chiqqan holda o'ziga xos uslubni to'g'ri tanladi.

Murakkab va mashaqqatli bir paytda haqiqatni so'zlashning o'zi katta jasorat edi. Xayriddin Sulton ijodida ham xuddi shuni ko'rishimiz mumkin. Adib qissa va hikoyalari orqali haqiqat jamolini ochib berishga intiladi. Har uchala asarda ham inson ruhiyati, ma'naviy qiyofasi, ichki kechinmalari bilan bog'liq muammolar o'rta tashlangan va uning natijasi, yakuni majoziy tarzda ko'rsatib berilgan.

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TELEPRODYUSER LOYIHALARNI YARATISHIDA O‘ZBEK ZAMONAVIY LEKSIKOLOGIYASIDAN UNUMLI FOYDALANISHI

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Annotatsiya. Ushbu maqolada zamonaviy televideniye ijod qilayotgan teleproduserlarning o‘zbek tilining zamonaviy leksik qatlamidan foydalanish holati, yo‘nalishlari va muammolari chuqur tahlil qilinadi. Ayniqsa, media tilining o‘ziga xosligi, unga xos lingvistik tendensiyalar — yangi so‘zlar, ijtimoiy tarmoqlarda shakllangan leksik birliklar, frazeologik uslub va ekspressiv vositalarning kontent yaratilishidagi ahamiyati yoritiladi. Teleloiyahlardagi til ishlatish amaliyoti asosida zamonaviy leksikologiya vositalarining funksional yuki va teleproduserning strategik til tanlovi masalalari ochib beriladi. Maqolada bir necha teleloiyahlar misolida lingvistik tahlil o‘tkazilib, xulosalar va amaliy tavsiyalar ishlab chiqiladi.

Kalit so‘zlar: teleproduser, televideniye, teleloiyha, zamonaviy leksikologiya, o‘zbek tili, media lingvistika, stilistika, frazeologizm, til siyosati, neologizm, slang, jargon

Аннотация. В данной статье представлен углубленный анализ состояния, тенденций и проблем использования современного лексического слоя узбекского языка телепродюсерами, работающими на современном телевидении. В частности, освещаются уникальность языка СМИ, его лингвистические тенденции — новые слова, лексические единицы, формирующиеся в социальных сетях, важность фразеологического стиля и выразительных средств в создании контента. На основе практики использования языка в телепроектах раскрывается функциональная нагрузка современных лексикологических средств и вопросы стратегического выбора языка телепродюсером. В статье проводится лингвистический анализ на примере нескольких телепроектов, делаются выводы и практические рекомендации.

Ключевые слова: телепродюсер, телевидение, телепроект, современная лексикология, узбекский язык, медиалингвистика, стилестика, фразеология, языковая политика, неологизм, сленг, жаргон

Abstract. This article provides an in-depth analysis of the state, trends and problems of using the modern lexical layer of the Uzbek language by TV producers working in modern television. In particular, the uniqueness of the media language, its linguistic trends - new words, lexical units formed in social networks, the importance of phraseological style and expressive means in content creation are highlighted. Based on the practice of using language in TV projects, the functional load of modern lexicological tools and the issues of strategic language choice of the TV producer are revealed. The article conducts a linguistic analysis on the example of several TV projects, and draws conclusions and practical recommendations.

Keywords: TV producer, television, TV project, modern lexicology, Uzbek language, media linguistics, stylistics, phraseology, language policy, neologism, slang, jargon

Kirish. XXI asrda ommaviy axborot vositalarining asosiy vositasi sifatida televideniye o‘z mavqeini saqlab qolmoqda. Bozor iqtisodiyoti jadal suratlarda o‘tib borayotgan davrda, teleindustriyasida ham raqobatbardosh mediamahsulot yaratish dolzarb masalalardan bo‘lib qolmoqda. Ayni paytda, u boshqa raqamli platformalar (YouTube, TikTok, Instagram va boshqalar) bilan birga raqobatlashmoqda. Bunday sharoitda teleloiyahlar nafaqat informatsion, balki estetik, emotsional va til jihatdan ham raqobatbardosh bo‘lishi zarur. Shunday kontekstdagi eng muhim figurantlardan biri bu teleproduser, ya’ni g‘oyani yaratishdan boshlab efirga tayyor holatga kelguniga qadar barcha bosqichlarda ishtirok etadigan ijodiy rahbar. Zamonaviy o‘zbek

leksikologiyasi esa bu jarayonda bevosita ishtirok etadi. Chunki yangi soʻzlar, ijtimoiy-siyosiy jarayonlar natijasida yuzaga kelgan terminlar, internet slangi, xorijiy tillardan kirib kelayotgan birliklar, shuningdek, xalq orasida ommalashgan iboralar bularning barchasi telekontentni ommalashtirish, unga joziba baxsh etish uchun xizmat qiladi. Ammo bunday til boyliklaridan foydalanish nafaqat ijodiy yondashuvni, balki til madaniyati, meʼyorlar, estetik did va kommunikativ ehtiyojlarni uygʻunlashtira oladigan **ilmiy va amaliy kompetensiyani** talab etadi. Ushbu maqolada aynan shu masala teleprodyuserlarning zamonaviy oʻzbek leksikologiyasidan qanday va qay darajada foydalayotgani tahlil qilinadi.

Teleprodyuser teleloyihaning gʻoyaviy konsepsiyasini ishlab chiqish, ijodiy jamoani shakllantirish, kontent sifatini nazorat qilish bilan birga, loyiha tilining auditoriyaga mosligini ham taʼminlaydi. Zamonaviy televideniye sharoitida tomoshabin eʼtiborini jalb qilish, uni uzoq vaqt davomida ushlab turish uchun nafaqat vizual, balki lingvistik vositalar ham muhim ahamiyat kasb etadi. Shu sababli teleprodyuser telematnlarning leksik tarkibiga alohida eʼtibor qaratishi zarur. Axborot dasturlarida rasmiy-uslubiy leksika ustunlik qilsa, tok-shou va koʻngilochar loyihalarda ommabop, jonli va soddalashtirilgan leksik birliklardan foydalanish talab etiladi. Teleprodyuser ushbu uslubiy farqlarni hisobga olgan holda, har bir teleloyiha uchun mos leksik modelni ishlab chiqadi. Bu jarayonda oʻzbek zamonaviy leksikologiyasi bilimlari muhim metodologik asos boʻlib xizmat qiladi.

Oʻzbek zamonaviy leksikologiyasining teleloyihalardagi oʻrniga alohida toʻxtalish zarur. Zamonaviy oʻzbek leksikologiyasi tilning hozirgi holatini, faol va passiv leksik qatlamlarni, yangi soʻzlarning paydo boʻlish sabablarini va ularning qoʻllanish doirasini oʻrganadi. Televideniye esa ushbu jarayonlarning eng tezkor aks etuvchi ommaviy maydonidir. Ayniqsa, ijtimoiy-siyosiy, iqtisodiy va texnologik sohalaridagi yangiliklar avvalo teleekran orqali jamoatchilikka yetkaziladi.

Teleloyihalarda zamonaviy leksikaning toʻgʻri qoʻllanilishi:

- axborotning aniqligi va tezkorligini taʼminlaydi;
- tomoshabin ongida tushunchalarning toʻgʻri shakllanishiga yordam beradi;
- adabiy til meʼyorlarining mustahkamlanishiga xizmat qiladi.

-Teleprodyuser tilshunoslar, muharrirlar va boshlovchilar bilan hamkorlikda ishlagan holda, telematnlarda ishlatiladigan soʻz va iboralarning semantik aniqligi hamda uslubiy mosligini taʼminlashi zarur.

Globalashuv sharoitida oʻzbek tiliga kirib kelayotgan yangi terminlar, ayniqsa, media orqali tez tarqalmoqda. Ijtimoiy tarmoqlar, internet va televideniye tilga yangicha leksik birliklarni olib kiruvchi asosiy omillar hisoblanadi. Teleprodyuser bu jarayonda til meʼyorlarini saqlagan holda, chet tilidan oʻzlashgan soʻzlarning oʻzbekcha muqobillarini qoʻllashga ustuvor ahamiyat berishi lozim. Masalan, teleloyihalarda “kontent”, “format”, “brend”, “auditoriya” kabi soʻzlar keng qoʻllaniladi. Ushbu birliklardan oʻrinli va meʼyoriy foydalanish telematnning ilmiy va madaniy saviyasini oshiradi. Shu bilan birga, ularning haddan tashqari koʻp ishlatilishi nutqning sunʼiylashuviga olib kelishi mumkin.

Teleloyihalarda milliy va zamonaviy leksikaning uygʻunligi: Teleprodyuser teleloyihalarni yaratishda milliylik va zamonaviylik muvozanatini saqlashi zarur. Milliy leksik birliklar tomoshabinda oʻziga xoslik va ishonch hissini uygʻotsa, zamonaviy leksika teleloyihaning dolzarbligini taʼminlaydi. Ushbu ikki omilning uygʻunligi televideniye mahsulotining sifat koʻrsatkichini belgilaydi. Ayniqsa, madaniy-maʼrifiy va tarixiy yoʻnalishdagi koʻrsatuvlarda milliy leksikaning faol qoʻllanilishi muhimdir. Teleprodyuser bu kabi loyihalarda Xulosa qilib aytganda, teleprodyuser teleloyihalarni yaratish jarayonida oʻzbek zamonaviy leksikologiyasidan unumli foydalanishi lozim. Tilning zamonaviy holatini chuqur bilish, yangi leksik birliklarni toʻgʻri qoʻllash va adabiy til meʼyorlariga rioya qilish teleloyihaning sifatini oshiradi. Bu esa televideniye jamiatdagi maʼnaviy-maʼrifiy rolini yanada kuchaytirishga xizmat qiladi.

Adabiyotlar tahlili. Oʻzbek tilshunosligida leksikologiya va media. Oʻzbek tilining leksik boyligi haqida O. Madrahimov, N. Joʻrayev, N. Mahmudov, G. Gʻulomova kabi tilshunoslar salmoqli tadqiqotlar olib borgan. Gʻulomovanning "Zamonaviy oʻzbek leksikasi" asarida tilga kirib kelgan yangi leksik birliklarning xususiyatlari, ularning funksional va semantik tavsifi berilgan. Mahmudov

esa media tilining stilistik imkoniyatlarini tahlil qilarkan, teleko'rsatuvlarda ko'p hollarda ekspressivlik ortidan rasmiylik, madaniylik boy berilayotganini ta'kidlaydi. Xorijiy tilshunoslar orasida Norman Fairclough, Teun van Deyk, Deborah Tannen kabi olimlarning media diskurs, til va hokimiyat, til va jamiyat o'rtasidagi munosabatlar haqidagi tadqiqotlari media tilining ijtimoiy ta'sirini o'rganishda muhim ahamiyatga ega. David Crystalning "Language and the Internet" asarida esa raqamli media tilining shakllanish jarayoni, ayniqsa yoshlar tilida paydo bo'lgan yangi birliklar, qisqartmalar, ijtimoiy guruhlar tili batafsil tahlil qilingan. O'zbekistonda televideniye kontenti Davlat til siyosatiga muvofiq ishlab chiqiladi. Shu bois, til me'yorlariga rioya qilish talab etiladi. Ammo shunday bo'lsa-da, tildagi yangiliklarga, eksperimentlarga ehtiyoj bor. Bu jihatdan teleproduserlar til siyosati va auditoriya talabini uyg'unlashtiruvchi oraliq ijodkorlar hisoblanadi.

Materiallar va metodlar

Tahlil ob'ekti: Quyidagi teleloyihalar tahlil qilindi:

1. "Mening oilam" (Sevimli TV) – ijtimoiy-ko'ngilochar dastur;
2. "Zamon" (Sevimli TV) – yangiliklar va sotsiologik tahlil asosida yaratilgan dastur;
3. "TikTok Star" (Zo'r TV) – yoshlar uchun reality-shou;
4. "Poytaxt" (O'zbekiston 24) – analitik-informatsion dastur;
5. "Yoshlar ovozi" (Yoshlar TV) – interaktiv muhokamalar.

Tahlil metodikasi quyidagilardan iborat:

- Diskurs tahlil – kontentdagi til unsurlarining ijtimoiy-ma'naviy yukini aniqlash;
- stilistik tahlil – leksik birliklarning emotsional, ekspressiv vazifasini baholash;
- seksik-semantik tahlil – yangi so'zlar va iboralarning semantik maydonini aniqlash;
- somparativ tahlil – rus va ingliz tillaridagi o'xshash media kontentlar bilan qiyoslash.

Asosiy natijalar va tahlil. Zamonaviy leksik birliklarning ko'rinishlari:

Yangi so'zlar (neologizmlar): "kontent", "bloggerlik", "motivatsiya", "auditoriya", "reyting", "trending"

Ijtimoiy tarmoq slangi: "like bosish", "kommentda qoldiring", "skrin qiling", "prikol", "xayp"

Xalq og'zaki ijodi birliklari: maqollar, hikmatli so'zlar, o'xshatmalar — auditoriya bilan ishonchli aloqa yaratishda muhim vosita

Hazilomuz va metaforik ifodalar: "gap egasi topiladi", "bir ko'z bilan qarab turamiz" – bevosita g'oyani yumshoq yetkazish

Til me'yorlariga zid holatlar

Aralash til ishlatish: o'zbek-rus, o'zbek-ingliz aralash til – "like bosing", "deadline yetib keldi"

Agressiv leksika: ba'zi tok-shoularda ishlatiladigan keskin ifodalar (jumladan, so'zlashuv tiliga xos salbiy yuklamali birliklar) madaniy qadriyatlarga zid.

Takliflar:

1. Teleproduserlar uchun lingvistik seminarlar, stilistika va til madaniyati bo'yicha qisqa muddatli treninglar yo'lga qo'yilishi lozim.
2. Har bir tahririyatda filolog-nazoratchi shtat birligi tashkil etilishi kerak.
3. Televideniyaedagi zamonaviy so'zlar lug'ati ishlab chiqilishi va doimiy yangilanishi zarur.
4. Yoshlar auditoriyasiga mo'ljallangan kontentda slang va neologizmlardan foydalanishda me'yoriy muvozanat saqlanishi lozim.

Xulosa. Teleproduserlar til tanlashda auditoriya tahlilidan kelib chiqib harakat qilmoqda. Yoshlar auditoriyasi uchun zamonaviy slang va ijtimoiy tarmoqlarda shakllangan birliklar ko'proq qo'llanilmoqda. O'zbek zamonaviy leksikologiyasining boy resurslari (neologizmlar, metaforalar, iboralar) kontentga joziba, stilistik rang beradi.

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O'ZBEK VA INGLIZ TILLARIDA ISH YURITISH TERMINLARINING LINGVOMADANIY XUSUSIYATLARI

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Annotatsiya. Ushbu maqolada o'zbek va ingliz tillaridagi ish yuritish terminlarining shakllanish manbalari, semantik xususiyatlari va milliy-madaniy omillarning ta'siri tahlil qilingan. Shuningdek, o'zbek va ingliz ish yuritish terminlari o'rtasidagi o'xshashliklar va farqlar lingvomadaniy kontekstda ochib beriladi.

Kalit so'zlar: ish yuritish terminlari, lingvomadaniyat, madaniyat, o'zbek tili, ingliz tili, rasmiy uslub.

Аннотация. В данной статье анализируются источники формирования, семантические особенности и влияние национально-культурных факторов на делопроизводственную терминологию в узбекском и английском языках. Также раскрываются сходства и различия между узбекскими и английскими терминами делопроизводства в лингвокультурном контексте.

Ключевые слова: термины делопроизводства, лингвокультура, культура, узбекский язык, английский язык, официальный стиль.

Abstract. This article analyzes the sources of formation, semantic features, and the influence of national-cultural factors on administrative (official/business) terminology in Uzbek and English. It also explores the similarities and differences between Uzbek and English administrative terms within a linguocultural context.

Keywords: office management terminology, linguoculture, culture, Uzbek language, English language, official style.

Yevropa tilshunosligida til va madaniyat dioxotomiyasining o'zaro ta'siriga oid tadqiqotlar XIX asrdan jadal rivojlanib, tilga madaniy va etnolingvistik yondoshuv esa V. fon Gumboldt asarlarida qayd etilgan va u "tilni tashqi olam bilan insonning ichki olami orasida turuvchi "olam" [3], - deya ta'kidlaydi. Ushbu nazariya asosida XX asrda lingvomadaniyatshunoslikning tilshunoslik yo'nalishi sifatida yuzaga kelishi va uning asosiy o'rganish obyekti inson, lisoniy shaxs bo'lgan lingvistik paradigmalarining almashinuvi bilan bog'liq. Chunki til antroposentrik omil bo'lib, inson til orqali borliqdagi narsa-hodisalarni haqida fikr yuritadi, ularni his qiladi hamda sezadi. Demak, insoniyatga noma'lum bo'lgan jamiki mental hodisalar til orqali namoyon bo'ladi. Bugungi kunga kelib, tilni o'z egasi bilan birga o'rganish nazariyasi takomillashib borayotgani til – inson – madaniyat triadasining tadqiqiga bag'ishlangan ishlar yuzaga kelayotgani barchamizga ma'lum. Shu munosabat bilan zamonaviy tilshunoslikda tilni tadqiq etishda antroposentrik tamoyil XX asrdagi sistem va struktur tamoyilga nisbatan yuqori pallaga ko'tarila boshladi. Antroposentrik prinsipda lisoniy tadqiqotlar markazidan, albatta, inson va uning faoliyati, tafakkuri, kommunikativ muloqoti, ongi asosiy o'rinni egallaydi. Kommunikativ muloqot, dialog muayyan bir madaniyat va sotsiumning ta'sirida shakllanib, madaniy va diskursiv prinsiplarning yuzaga kelishiga turtki bo'ladi. Tilning mazkur tomonlariga yondashib o'rganish asosida bir necha prinsiplarning paydo bo'lishiga asos bo'ladi, ya'ni antroposentrik, integrativ, kommunikativ, madaniy, diskursiv va h.

Tilga madaniy yondashuv, uning birliklari va kategoriyalari bir necha yo'nalishlarda ifodalanishi mumkin:

1) tilni madaniyatning elementi sifatida o'rganish;

2) madaniy va milliy o'ziga xos konseptlar va ular o'rtasidagi munosabatlarni lisoniy ma'lumotlar asosida o'rganish;

3) lisoniy ma'nolar va lisoniy mexanizmlarning milliy o'ziga xosliklarini, ma'nolarning shakllanishini muayyan madaniyat doirasida konseptlar to'plami sifatida, ya'ni muayyan kontseptual tizim doirasida o'rganish;

4) tilni madaniyatlararo muloqot usuli, shu jumladan tarjima muammolari sifatida o'rganish [1].

Yuqoridagi qarashlardan hamda kuzatishlarmizga qaraganda olib borilgan tadqiqotlarning aksariyat qismida lingvomadaniyatshunoslikning chegaralarini, uning boshqa fanlar bilan o'zaro aloqasini belgilash kabi muammolarning aks etgan bo'lsa-da, ushbu yo'nalishning terminologiya sohasidagi maqomi, chegarasi va hajmi borasidagi muammo hanuzgacha o'z yechimini topgan emas.

Hozirgi davr tilshunosligida terminologiyani lingvomadaniy asoslarini tadqiq etish dolzarb masalalardan biridir. Chunki har bir til va har bir so'z, shuningdek, termin ham muayyan madaniyat, mentalitet, tarixiy tafakkur va ijtimoiy muhit bilan chambarchas bog'liqdir. Terminlar faqatgina ilmiy-texnik tushunchalarni ifodalovchi vosita bo'lib qolmay, balki ular orqali milliy madaniyat, xalqning dunyoqarashi, qadriyatlari va ijtimoiy hodisalarga bo'lgan munosabati ifodalanadi. Shunday ekan, terminlarning lingvomadaniy xususiyatlarini tahlil qilish ularning lug'aviy, semantik, pragmatik va madaniy jihatlarini chuqurroq tushunishga xizmat qiladi. Lingvomadaniyat – bu til va madaniyatning o'zaro ta'siri asosida shakllanuvchi, xalqning madaniy merosi, ijtimoiy qadriyatlari, urf-odatlar va mentalitetini ifodalovchi til birliklarining o'rganilishini nazarda tutadi. Terminlar esa, asosan, ilmiy tushunchalarni ifodalovchi leksik birliklar bo'lishiga qaramay, ular ham muayyan ijtimoiy-madaniy muhit mahsuli sifatida shakllanadi.

Aytish lozimki, lingvomadaniyatshunoslikning asosiy obyekti muayyan bir sotsiumdagi til egalarining ongida mavjud bo'lgan til birliklari bo'lib, lingvomadaniyatshunoslikda ularning o'ziga xos madaniy xususiyatlari hamda kumulyativ vazifalari o'rganiladi. Mazkur vazifa til birligining semantik tarkibida ma'lum bir jamoadagi til sohiblarining lisoniy manzarasida lingvomadaniy ma'nolarni gavdalantirish va ularni nutq orqali yetkazish, pirovardida etalon, simvol, stereotip, konsept darajasida namoyon bo'ladi. V.V.Teliya fikriga ko'ra “til belgisi madaniyat tashuvchisi sifatida konseptual sohani kategoriyalashtirishda ishtirok etadi” [7]. Mazkur holat soha terminologik tizimlaridagi lisoniy birliklarni ham qamrab olishi tabiiy. Chunki nafaqat so'zlarda, balki terminlarda ham muayyan xalqning dunyoqarashi o'z ifodasini topadi. L.Y.Buyanova ham “termin, ma'lum bir madaniyat sohasiga oid hodisa bo'lishi bilan shu madaniyatga tegishli” [2] ekanligini ta'kidlaydi.

Ta'kidlash lozimki, soha terminologik tizimlaridagi terminlarining kognitiv hamda lingvomadaniy jihatlari, shuningdek, ularning olam lisoniy manzarasidagi o'rni va ahamiyatini tadqiq qilish hozirgi terminologik tadqiqotlarning istiqbolli yo'nalishlaridan biri ekanligini belgilaydi. Olam lisoniy manzarasining o'ziga xos xususiyatlari va uning muayyan bir leksik birliklarda hamda ma'lum bir terminologik sohaning terminlarida ifodalanishi Y.Y.Matveyeva, A.Vejbitskaya, I.V.Telyatnikova, G.N.Xasanshina, O.A.Kornilov, Y.V.Kravchenko, A.G.Karipidi, D.S.Lixachyov, V.F.Novodranova, I.L.Kuchesheva, Y.V.Urison, A.T.Xrolenko va boshqa tadqiqotchilarning ishlarida o'z aksini topgan.

A.X.Merzlyakova terminda lingvomadaniy xususiyatning mavjudligi yoki mavjud emaslik jihatlarini terminning mazmun planiga kiritishni taklif etadi, ya'ni “termin milliy-madaniy xususiyatga ega bo'lgan konsept mazmunini aks ettirmasligi mumkin emas, u maxsus bilimlarni ifodalovchi o'ziga xos konseptlarning verbalizatsiyasi bo'lib, konseptual sohaning, jamiyatning va nihoyat, madaniyatning bir bo'lagidir” [6]. A.A.Zalevskaya esa konseptni inson ongida mavjud bo'lgan dinamik tabiatga ega perseptiv-kognitiv-affektiv tuzilma sifatida talqin qiladi. Bu esa fan tomonidan tuziladigan ilmiy tushunchalardan (ya'ni, mental konstruksiyalardan) farq qilishini ta'kidlaydi [4]. Olimaning mazkur fikridan aynan qanday terminologik tizimlar ta'kidlanayotgani tushunarsiz. Bunday ilmiy nazariya esa bahstalabdir. Chunki termin ham A.X.Merzlyakova ta'kidlaganidek, jamiyatning va nihoyat, madaniyatning bir bo'lagi hisoblanib, unda muayyan bir sotsiumga oid olamning lisoniy manzarasi aks etgan bo'ladi.

Aytish lozimki, hanuzgacha terminologik leksikaning lingvomadaniy xususiyatlarini tadqiq etishga oid tadqiqotlar unchalik ko'p emas. Barcha soha terminologik tizimlarida semantik usulda hosil bo'lgan birliklarining lingvomadaniy xususiyatlari albatta qiyoslash hodisasi orqali namoyon

bo'ladi. Shu sabab ham qiyoslash hodisasi tilshunoslikda hosila terminlarni yaratishning eng samarali usullaridan biri hisoblanadi. Tilshunoslikda qiyoslash inson nutqiy faoliyatini o'z ichiga oladigan, inson ongida o'z ifodasini topadigan universal tafakkur amaliyoti hisoblanadi. Har qanday qiyoslashda ikkita, ya'ni qiyoslash subyekti va obyekti mavjud bo'lishini taqozo etadi. Ushbu amaliyotning zaruriy tarkibiy qismi bo'lgan qiyoslash parametrlari, shuningdek, qiyoslanayotgan hodisalarning har xil darajadagi belgilari bilan belgilanadi. Z.A.Xaritonchikning fikriga ko'ra "bularning barchasi insonning kognitiv faoliyati jarayonlariga xos bo'lgan jihatlarning universalligidan, atrofimizdagi olamning bizda hosil qiladigan tasavvurlar manbai sifatida umumiyligidan, shuningdek, nomlashda qo'llaniladigan usullarning o'xshashligidan dalolat beradi" [10].

Demak, lingvomadaniy xususiyat leksema (so'z)lardan tashqari terminlarda ham mavjud. Muayyan tushunchani terminologik talablar asosida nomlash mexanizmi ham subyektiv tasavvurni, ham qomusiy bilimlarni o'zida ifoda etadi. Masalan, tibbiyotga oid "*mongol dog'lari*" termini mavjud bo'lib, u terida ko'p miqdorda melanin pigmentining to'planishi natijasida yuzaga kelgan, ko'k-yashil tusdagi dog' tushunchasiga ega. Ushbu nom birinchi marta yangi tug'ilgan mongoloid irqiga mansub bo'lgan chaqaloqlarda aniqlanganligi bilan bog'liq. Bundan tashqari, AKT sohasida kompyuter tizimi uchun zararli bo'lgan dasturiy ta'minot "*Troyan dasturi*" termini bilan ataladi. Mazkur dasturiy ta'minotning ishlash prinsipi shundaki, "u zararsiz dasturiy ta'minot niqobida himoya to'siqlarini aylanib o'tib, kompyuter tizimiga aldamchi yo'l bilan kirib olib, boshqa dasturiy ta'minot tizimlariga zarar yetkazadi yoki uni ruxsatsiz kirish uchun ochiq va himoyasiz holatga keltiradi" [9]. Mazkur zararli dasturiy ta'minotning ishlash mexanizmi Gomerning "Iliada" asarida tasvirlangan "Troyan oti" voqealari bilan bog'liq bo'lib, unda yunonlar yog'och ot yasab, uning ichiga yashirinib, hiyla bilan qadimgi Troya shahriga kirib borishgan va bu voqea shahar yakson bo'lishiga sabab bo'lgan edi. Misollardan ko'rinib turibdiki, yuqoridagi ikkita terminda ham muayyan bir xalqqa tegishli bo'lgan madaniyat kodlari yashiringan va bu holat esa termini ham lingvomadaniyatshunoslikning o'ranish obyekti bo'la olishinining yaqqol isbotidir. Shu nuqtayi nazardan soha terminologik tizimlariga oid terminlar korpusini tadqiq qilish, ya'ni ma'lum bir sotsiumga mansublikni ifodalovchi konseptlar terminlarning mazmun planida qanday aks etganini o'rganish ham alohida qiziqish uyg'otishi tabiiy.

Tadqiqotimiz obyekti bo'lgan o'zbek va ingliz tillarining ish yuritish terminologik tizimidagi terminlar nafaqat til, balki u shakllangan jamiyatning madaniyati, siyosiy tizimi, ijtimoiy qadriyatlariga bilan ham bevosita bog'liqdir. Bu terminlar lingvomadaniy xususiyatga ega bo'lib, ularni to'g'ridan to'g'ri tarjima qilish ko'pincha ma'no buzilishiga olib keladi. Shu sabab ayrim terminlarni boshqa tillarga tarjima qilishda lingvomadaniy tafovutlar katta muammo tug'diradi. Bu holat muqobillik masalasini keskinlashtiradi. Ammo ish yuritish sohasida bu kabi terminlar ko'p uchramaydi. Quyida bunday terminlarni lingvomadaniy tahlil asosida keltiramiz.

O'zbek tilidagi lingvomadaniy xususiyatga ega ish yuritishga oid terminlar

O'zbek tilidagi "Ish yuritish terminlarining qisqacha izohli lug'ati"da lingvomadaniy xususiyatga ega terminlar miqdoran ko'p emas. Masalan: *ayollar daftari*, *haybarakalla*; *haybarakallachilik*, *jarchi*, *kadxudo*, *mahalla*, *mahallabay*, *mahalliy o'zini-o'zi boshqarish*, *mahr*, *ma'raka*, *oqsoqol*, *otaliq*, *qoralovchi*, *sayyor majlis*, *ta'ziyanoma*, *temir daftar*, *vakil ota* va b.

Ularning ayrimlari izohi hamda lingvomadaniy tahlilini quyidagi jadvalda ko'rsatib o'tamiz:

mahalla – 1. O'zbekistondagi ma'muriy-hududiy birlik; o'zini o'zi boshqarishning xalqimiz an'analari va qadriyatlariga xos bo'lgan usuli; 2. Mahalla kengashi va u o'rnatilgan bino; mahalla guzari. **Lingvomadaniy sharhi** - O'zbek xalqining tarixiy, ijtimoiy, madaniy va ma'naviy hayotida chuqur ildiz otgan, faqatgina geografik hudud emas, balki ijtimoiy tartib, birdamlik, qo'shnichilik, yordam va nazorat tizimini ifodalovchi lingvomadaniy birlikdir. Lug'aviy va terminologik ma'nosi sifatida "ma'lum hududdagi turar-joylar yig'indisi", "o'zaro tanish va yaqin odamlar jamoasi", "mahalliy boshqaruv birligi", "jamiyatda tartib va odobni saqlovchi struktura"lar tushuniladi. O'zbek sotsiumida mahalla termini "tarbiya maktabi", "nazorat va qo'llab-quvvatlash manbai", "ma'naviyat o'chog'i" kabi milliy-madaniy konnotatsiyalarga ega. Mahalla ijtimoiy institut sifatida O'zbekistonda huquqiy maqomga ega ijtimoiy institutdir. Kadxudo, oqsoqol, maslahat, hashar,

janoza, to'y, mehribonlik kabi qadriyatlar mahalla orqali shakllanadi va tarqatiladi. Ingliz tilida *neighborhood / community council* tarzida berish mumkin, ammo o'zbek tilidagi *mahalla* terminining to'liq konnotatsiyani bermaydi.

mahr – 1. Nikoh vaqtida kuyov tomonidan kelinga ajratiladigan doimiy va shaxsiy mulk. 2. Shaxsiy mulkdan merosxo'rlarga tegadigan ulush. **Lingvomadaniy sharhi** – mahr islomiy nikoh marosimida erkak tomonidan ayolga beriladigan moddiy yoki ma'naviy hadya bo'lib, u diniy, huquqiy va madaniy kontekstlarda muhim o'rin tutadi. Bu termin nafaqat diniy-huquqiy atama, balki xalqning turmush tarzi, qadriyatlari va gender munosabatlarini aks ettiruvchi lingvomadaniy birlik sifatida ham diqqatga loyiqdir. Madaniy tafovutlar: o'zbek lingvomadaniyatida mahr ko'pincha moddiy qadriyatlar orqali ifodalanadi. Boshqa musulmon xalqlarda (masalan, Hindiston yoki Indoneziya) mahr ko'proq ramziy yoki diniy narsa bo'lishi mumkin. "Mahr"– bu shunchaki nikoh sharti emas, balki xalqning diniy e'tiqodi, ayolga bo'lgan munosabati, oilaviy qadriyatlari va huquqiy madaniyatini ifoda etuvchi lingvomadaniy birlikdir. Mahr termini ingliz tilida *dowry* deb berilganni ayrim tadqiqotlardan ma'lum. Lekin Yevropada *dowry* kelinning ota-onasi tomonidan kuyovga beriladigan sep yoki mol-mulk bo'lsa, *mahr* aynan kuyovning (ota-onaga tegishli bo'lmagan) kelinga beradigan mol-mulki. Demak, *dowry* termini *mahr* terminidagi milliy-madaniy xususiyatlarni o'zida ifoda eta olmaydi

ma'raka – siyosiy yoki xo'jalik ahamiyatiga ega bo'lgan biror ishni amalga oshirish uchun o'tkaziladigan yalpi harakat; kompaniya. **Lingvomadaniy sharhi** – bu termin turmush tarzi, urf-odatlar, jamiyatdagi muomala va ijtimoiy strukturani yorituvchi lingvomadaniy birlik sifatida qaraladi. Ma'rakalar orqali yangiliklar, maslahatlar, qarorlar, tanishuvlar amalga oshiriladi. Ba'zida sport yoki siyosiy kontekstdagi raqobat ham *ma'raka* tarzida ifodalanadi. Ingliz tilida *feast, festivity, celebration, banquet, traditional ceremony* terminlari bilan beriladi. Ammo bular *ma'raka* konseptini to'la o'zida aks ettirmaydi.

oqsoqol – qishloq fuqarolar yig'inlari va shaharlar mahalla qo'mitalari raislari. **Lingvomadaniy sharhi** – o'zbek madaniyatida ijtimoiy hurmat, donolik va yetakchilik timsoli bo'lgan tushuncha. "Oqsoqol" o'zbek jamiyatida ko'p asrlar davomida muhim ijtimoiy va axloqiy rol o'ynagan. Mahalla, qishloq yoki el ichida hurmatli, yoshi ulug' kishi, odatda tajribali va oqilona qaror chiqaruvchi sifatida tan olinadi. O'zbek xalqi hayotida "oqsoqollik" an'ana tariqasida avlodlardan avlodga o'tib kelgan ijtimoiy institut bo'lib xizmat qilmoqda. Ingliz tilida to'g'ridan to'g'ri muqobili bo'lmasa-da, *elder, community elder, respected elder* kabi terminlar uni kontekstual tarzda aniq yetkazadi. Ammo bular ham *oqsoqol* terminidagi madaniy kontekstni to'liq ifoda eta olmaydi.

Ingliz tilidagi lingvomadaniy xususiyatga ega ish yuritishga oid terminlar

Ingliz tilidagi "Merriam-Webster Dictionary-Thesaurus", "Cambridge Dictionary" lug'atlarida ham lingvomadaniy xususiyatga ega bo'lgan ish yuritishga oid terminlar mahsuldor emasligini kuzatdik. Masalan:

Ularning izohi hamda lingvomadaniy tahlilini quyidagi keltirib o'tamiz: *lame duck, red tape, spin doctor, whistleblower, paper trail, smoke-filled room, deadlock, footnote, back channel, logrolling, rubber stamp, witch hunt, fast-track, red herring* va b.

lame duck – muddatining oxiriga yetgan, ta'siri kamaygan rahbar. **Lingvomadaniy sharhi** – AQSh siyosiy tizimida hokimiyatda qolgan, lekin real ta'siri qolmagan, ya'ni vakolat muddati tugaydigan prezidentni ifodalaydi. Hayvonga oid metafora orqali siyosiy holat yoritilgan.

whistleblower – tashkilot ichidagi noqonuniy ishlar haqida axborot beruvchi. **Lingvomadaniy sharhi** – futboldan olingan metafora orqali huquqbuzarlikni jamoatchilikka fosh etuvchi shaxsga nisbatan qo'llaniladi. G'arb jamiyatlarida bu holat ijobiy baholanadi.

paper trail – yozma hujjatlar orqali faoliyat izini qoldirish. **Lingvomadaniy sharhi** – g'arbda hujjatli asos va shaffoflik madaniyatini ifodalovchi termin. Yuridik va moliyaviy tizimda ishonchlilik va hisobdorlikni anglatadi.

smoke-filled room – yopiq eshiklar ortida, norasmiy sharoitda qabul qilingan siyosiy qaror. **Lingvomadaniy sharhi** – Amerika siyosiy tarixida muhim qarorlar norasmiy uchrashuvlarda qabul qilinganiga ishora; demokratik ochiqlikka qarshi turgan tamoyil sifatida metaforik ishlatiladi.

rubber stamp – mustaqil fikrsiz, faqat rasmiy tasdiqlovchi organ yoki shaxs. **Lingvomadaniy sharhi** – siyosiy qarorlar ustidan nazorat qilmasdan, ularni avtomatik tarzda tasdiqlovchi muassasani bildiradi. Avtoritar tizimlarda ko'proq uchraydi.

witch hunt – asossiz ayblovlar bilan kimnidir quvib chiqarish yoki yo'qotishga urinish. **Lingvomadaniy sharhi** – AQShda McCarthy davridagi kommunistlarga qarshi kampaniyaga nisbatan ishlatilgan. Hozir esa siyosiy yoki ijtimoiy tazyiqni bildiradi.

red herring – e'tiborni asosiy masaladan chalg'ituvchi noto'g'ri signal. **Lingvomadaniy sharhi** – detektiv janrda keng qo'llaniladi. G'arb fikrlash madaniyatida manipulyatsiyani ifodalovchi metafora.

Yuqoridagi misollar va ularning lingvomadaniy sharhlaridan ma'lumki, o'zbek va ingliz tillarida ish yuritishga oid terminlar semantik jihatdan bir qancha usullar orqali shakllangan. Ish yuritish terminlarining lingvomadaniy xususiyatlari ularning madaniyatlararo tarjimasini murakkablashtiradi. Bunday terminlarni tarjima qilishda oddiy lug'aviy muqobil yetarli emas, balki ular ortidagi madaniy, siyosiy, tarixiy kontekstni hisobga olish zarur. Lingvomadaniy yondashuv orqali bunday terminlar yanada aniqroq va to'g'ri talqin qilinadi.

O'zbek va ingliz tillaridagi ish yuritish terminlari tahlili shuni ko'rsatadiki, har ikki tilda ham terminlar nafaqat til tizimi, balki shu tilda so'zlashuvchi xalqning madaniyati, ijtimoiy-siyosiy hayoti va tarixiy tajribasi bilan chambarchas bog'liqdir. Lingvomadaniy yondashuv bu kabi terminlarni faqat til birliklari sifatida emas, balki ma'naviy-madaniy kodlar sifatida o'rganish imkonini beradi.

Tadqiqot davomida aniqlanishicha, ingliz tilidagi ko'plab ish yuritish terminlari (masalan, *lame duck, red tape, paper trail, whistleblower*) o'zida anglo-sakson madaniyatiga xos obrazlilik, metaforaga xoslik va funksional aniqlikni mujassam etgan. Ular ko'pincha ijtimoiy-siyosiy kontekst bilan bog'liq bo'lib, xalqning huquqiy va boshqaruv tizimiga oid qadriyatlarini aks ettiradi.

O'zbek tilidagi ish yuritish terminlari esa ko'proq turkiy xalqlarga xos hujjatshunoslik an'analariga tayanadi. Masalan, *to'ra, sayyor majlis, temir daftar, ta'ziyanoma, ayollar daftari, yoshlar daftari* kabi atamalar xalq boshqaruvi, an'anaviy qadriyatlar, ijtimoiy nazorat shakllari bilan bog'liq bo'lib, ular madaniy-ma'naviy meros izlarini saqlab qolgan. Shuningdek, har ikki tildagi terminlar hosil bo'lishida turli lingvistik modellarning (affiksatsiya, kompozitsiya, metaforiklik) faol ishlatilishi, ularning lingvomadaniy jihatdan o'ziga xos ma'no qatlamlarini yaratadi. Mazkur fasl o'zbek va ingliz tillaridagi ish yuritish terminlarining lingvomadaniy o'ziga xosliklarini aniqlash orqali tilshunoslik va tarjima nazariyasiga oid tadqiqotlar uchun muhim asos bo'lib xizmat qiladi. Shuningdek, xalqaro ish yuritish amaliyotida madaniy tafovutlarni inobatga olish zarurligini ko'rsatadi.

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MAXTUMQULI FIROG'IY SHE'RLARIDA QOFIYA MASALASI

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Annotatsiya. Ushbu maqolada Maxtumquli Firog'iy she'rlarida qofiya masalasi haqida gap boradi.

Kalit so'zlar: Maxtumquli Firog'iy, devon, qofiya, radif, raviy.

Аннотация. В данной статье говорится о проблеме рифмы в стихах Махтумкули Фирогоу.

Ключевые слова: Махтумкули Фирогоу, диван, рифма, радиф, равий.

Abstract. This article talks about the problem of rhyme in the poems of Magtymguly Firagi.

Key words: Magtymguly Firagi, sofa, rhyme, radif, ravi.

Lirik asarlarning badiiy nafosatini ro'yobga chiqarishda, estetik ta'sir kuchini oshirishda, albatta, qofiyaning o'rni ahamiyatli sanaladi. Mutolaa jarayonida o'quvchi diqqatini ma'lum bir ritmik yo'nalishga bog'lab turadigan, shoirning o'z badiiy-g'oyaviy niyatini oshkor qiladigan she'rning asosiy nuqtasi ham qofiyadir. Har bir ijodkor yaratgan asarining mukammalligini ta'minlashda uning mayda detallarigacha alohida e'tibor qaratishi lozim. Shundagina yaratilgan badiiy asarning umriboqiyiligi, estetik tatimlilik oshishi mumkin.

Turkman va o'zbek xalqlarining, tom ma'noda aytganda, birdek aziz farzandi bo'lgan Maxtumquli Firog'iy she'riyati ham qofiya tanlashi, raviy va unga yondosh tovushlarning o'zaro mutanosibligi, vazn jihatidan tadqiq qilishga loyiq asarlardandir. Biz ushbu kichik tadqiqot ishimizda masalaning ayni shu tomoniga e'tibor qaratdik.

Qofiya she'rda ifodalangan kechinmaning ta'sirli va jozibador chiqishini ta'minlaydigan hamda she'riy nutqni oddiy nutq shaklidan farqlovchi asosiy omil hisoblanadi. Shayx Ahmad Taroziyning "...she'rning asli qofiya. Va qofiyasiz she'r mumkin ermas" [1, 61] degan fikrida yuqoridagi mulohazaning tasdig'ini ko'ramiz. Shuningdek, «Funun ul-balog'a» asari muallifi nozik did egalari, ya'ni she'rshunoslar she'r baytini chodirga, uning qofiyasini chodirning ustuniga o'xshatganlarini ta'kidlash orqali qofiyaning she'riy asarlar kompozitsiyasida naqadar muhim o'rin tutganligini uqitirib o'tadi [2, 17].

Qofiyaning she'riy asardagi ahamiyatini chuqur his qilgan Maxtumquli o'z she'rlarida uni janr qonuniyatlaridan kelib chiqqan holda mahorat bilan qo'llagan. Shoir lirikasida foydalanilgan mumtoz qofiyaning muqayyad va mutlaq qofiya turlarini quyidagicha tasnif qilishga harakat qildik:

I.1. *Muqayyadi mujarrad qofiya* – bunday qofiya turi bir o'zakdan iborat bo'lib, qisqa unli tovushga tayanadigan yopiq hijodan tashkil topadi. Bunda, ko'pincha, raviy harakatsiz undosh tovush bilan ifodalanadi. (safar – zar qofiyasida "r" tovushi raviy – harakatsiz undosh). Shunday qofiyalar "mujarrad", ya'ni "yalang'och qofiya" deb yuritiladi.

Faqira munosib sabr-u qanoat,

Boylara yarashar xayr-u saxovat [3, 282].

2. *Qofiyayi muqayyadi muassasa* – ta'sisli (mustahkam) qofiya. Bunday qofiya turida bir harakatli undosh raviydan oldin kelib, undan ilgari bir cho'ziq unli "o" keladi:

O'turubdiq chiqdi ikki ozoda...

... *"Hu-haq" deb chiqdi ikki piyoda* [3, 152].

3. *Ta'sisli va daxilli muqayyad qofiya*. Bunday qofiya turi ta'sisli va daxilli o'zak tovushlaridan tashkil topadi. M-n., qoyil – zoyil: "l" raviy, "o" cho'ziq unlisi ta'sis, "i" – daxil.

Har kim o'z bilganina olim,

Jahona o't chekdi zolim [3, 91].

Bu baytdagi "m" raviy, "o" cho'ziq unlisi ta'sis, "i" daxil hisoblanadi.

4. *Ridf-i asliy muqayyad qofiya*. Bu qofiya turi ridf-i asliy (undosh raviydan oldidan "o" cho'ziq unlisi va vazn talabiga ko'ra "u", "o", "i", "e" cho'ziq unlilarining kelishi) unsurlari ishtirokida hosil qilinadi.

*Kamlik ayla, kamol bor,
Manlik etma, zavol bor* [3, 266].

II. 1. *Mutlaq-i mujarrad qofiya* – qo‘shimchali (mutlaq) yakka qofiya. Bunda qofiyaning o‘zagiga unli bilan boshlanuvchi bir yopiq bo‘g‘in (rag‘bat-im – nisbat-im) yoki o‘zakka a, i, o, e (kun-i – tun-i) unlilaridan biri tirkaladi.

*Alar yuz safoda, men ming hasratda,
Ayrib nozlidin, qoldim g‘urbatda* [3, 371].

2. *Ta‘sisli mutlaq qofiya*. Bu qofiya o‘zagida ta‘sis unsuri mavjud bo‘lib, qo‘shimchalardan biri bilan birikib keladi.

*Chunki kelding bu yolg‘obchi zamon,
Oyog‘ing qaramay boqding osmon,
Falak bozorinda yeydigan non,
Odam o‘g‘li umrin sotmayin qo‘ymas* [3, 280].

3. *Ta‘sis va daxilli mutlaq qofiya*. Bu xil qofiya o‘zagida ta‘sis bilan daxil unsurlari bo‘lib, biror qo‘shimcha bilan birikib keladi. Ya‘ni qo‘shimchali qofiyada raviydan oldin kelgan cho‘ziq unli va raviy orasida harakatli undosh keladi.

*Afv aylarga loyiqsan,
Ham tabibi hoziqsan* [4, 347].

4. *Ridf-i mufradli mutlaq qofiya*. Bu turdagi qofiya o‘zagida ridf-i mufrad unsuri bo‘ladi va qo‘shimcha bilan birikadi.

*Ko‘ngling injitib xulqing,
Xushnud etsang o‘z xalqing* [3, 315].

5. *Ridf-i asliy va mazidli mutlaq qofiya*. Ushbu qofiya turida o‘zakda ridf-i asliy hamda qo‘shimcha qismida mazid unsuri bo‘lishi talab etiladi.

*Darddir bu jonning zillati, sog‘liq aning sultonidur,
Tan mulkning tar davlati, tinmay o‘tar mehmonidur* [3, 246].

6. *Qayd va xurujli mutlaq qofiya*. Bunda qofiya asosida qayd unsuri hamda qo‘shimcha qismida xuruj unsuri mavjud bo‘ladi.

*Adabi akrami sharm-u hayosi,
Dalili Burhondur dinning guvosi* [3, 450].

7. *Mazidli mutlaq qofiya*. Bu tarzda qofiya qo‘shimchasida mazid unsuri bo‘lishi shart.

*Bilmazam hech qaysi darding mubtalosidur ko‘ngil,
Yo Rab, ul bevafoining cho‘x mubtalosidur ko‘ngil.
Ul Isoning dami mahol, Luqmon u yerda gung-u lol,
Yo Rab, bu dardinga bu hol na ish davosidur ko‘ngil* [3, 352].

Qofiya san‘atlari

1. *Zulqofiyatayn* – qo‘sh qofiya. Mumtoz badiiyat ilmi bilimdonlaridan Atoulloh Husayniy bu haqda shunday yozadi: “... *zulqofiyatayn deb ul she‘rni ayturlarkim, anda ikki qofiyaning lozim ko‘rgaylar va oxirg‘i qofiyadan olding‘i qofiyada to‘xtalg‘anda nazmning durust va ma‘noning to‘g‘ri chiqishin shart qilmag‘aylar...*” [5, 83]. Shayx Ahmad Taroziy bunday qofiya to‘g‘risida yanada sodda fikrlarni keltiradi: “*Har she‘rikim, anga ikki qofiya keltursalar, oni zulqofiyatayn o‘qurlar*” [1, 81].

*Avval dastlab borib Haybar shahrina,
Kofirlar gonini sochdi Muhammad.
Lakohurda, Sakvon, Qobul shahrinda
Jafo chekib dinin ochdi Muhammad* [3, 86].

Bu xil tarzda qo‘sh qofiya yonma-yon keltirilsa, mutakarrin qofiya deyiladi. Maxtumquli she‘rlarida qo‘llangan qo‘sh qofiyalarning aksariyati shu xilda.

Ba‘zan qo‘sh qofiya yonma-yon emas, balki misraning turli o‘rinlarida keladi, bunday qofiya turi esa mahjub qofiya deb ataladi:

*Darddir bu jonning zillati, sog‘liq aning sultonidur,
Tan mulkning tar davlati, tinmay o‘tar mehmonidur* [3, 246].

Ayrim holatlarda zulqofiyatayn takror soʻzlardan hosil boʻlganini kuzatishimiz mumkin:

Oshiqlar Haq ishida hayrondadur, hayronda,

Koʻzlar vasfing izinda sayrondadur, sayronda [3, 511].

2. *Zulqavofi* – ikkidand ortiq, lekin misralar oʻzaro toʻliq qofiyalanmaydigan qofiya sanʼati.

Orif boʻlib oʻz izzatin qilmagan,

Majlis ichra soʻz lazzatin bilmagan [3, 174].

Qofiya tirgovuchlari

1. *Radif* (arabcha رديف – *otga mingashib yoxud ergashib yurish* [6, 158])– qofiyalanuvchi soʻzdan keyin aynan takrorlanuvchi soʻz yoki soʻz birikmalari. Radifning qofiyadan keyin har doim boʻlishi shart emas. Shuni ham taʼkidlash joizki, qofiya va radif aynan bir narsa emas. Qofiya misralararo oʻzaro ohangdoshlik asosida bogʻlanishni yuzaga chiqarsa, radif oʻsha qofiya orqali boshqariladigan ohangdoshlikni, tovushlar uygʻunligini taʼminlashga xizmat qiladi. Radif orqali sheʼr musiqiyligi, emotsionalligi, ritmik ohangning oʻziga xos tarannumi yanada ochib beriladi.

Quyida Maxtumquli tomonidan sheʼr ritmi va musiqiyligiga taʼsir koʻrsatish uchun qoʻllanilgan turli xil radiflarga eʼtibor qaratamiz:

a) Bir soʻzli radif:

Koʻngul aytar: Haqdin qolib, kezsam togʻlar, toshlar bilan,

Yozigʻimni yodga solib, yuzim yuvsam yoshlar bilan [3, 414].

b) ikki soʻzli radif:

Bilmas hech qaysi darding mubtalosidur koʻngul,

Yo Rab, ul bevafoining choʻx mubtalosidur koʻngul [3, 352].

Ijodkor qaysiki soʻzni taʼkidlamoqchi boʻlsa, oʻquvchi-kitobxonning diqqatini qaysi soʻz doirasida tutib turishni istasa, uni radif sifatida qoʻllaydi. Radifga olingan soʻz soni ortgani sari qamrov shuncha kengayadi.

2. *Hojib* (arabcha حاجب – *darvozabon*) – misrada qofiyadan oldin keluvchi soʻz yoki soʻz birikmalaridir.

Qoplon kabi borib kirsam maydona,

Tulki kabi bozin quvsa har yona [3, 207].

Maqtumquli Firogʻiy sheʼrlarida mumtoz qofiyaning goʻzal namunalarini yaratgan boʻlib, qofiyada nomutanosiblik deyarli kuzatilmaydi. Kuzatganimiz shoir sheʼrlarida qofiya misralararo ijodkor fikrini jamlikda ushlab turishga xizmat qilgan. Shoir qofiyaning turli-tuman shakllaridan unumli foydalangan holda oʻz asarlarining musiqiy kompozitsiyasiga katta eʼtibor qaratgan.

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YURIDIK HUJJAT MATNINING SUD LINGVISTIK EKSPERTIZASI: HORIJY TAJIRIBA

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Annotatsiya. Maqolada xalqaro maydonda zamonaviy va istiqbolli yoʻnalishlardan biri sifatida rivojlanayotgan yuridik hujjat matnining sud-lingvistik ekspertizasi Amerika va rus sud ekspertizasi amaliyoti misolida yoritiladi. Shuningdek, yuridik hujjat matni sud-lingvistik ekspertizasining ahamiyati ingliz yuridik hujjatlar tuzish standarti – "plain language" hamda rus

yuridik hujjatlar tuzish standarti – “общепринятым языком юридического документа”ga qasddan rioya qilmaslik asosida amalga oshiriladigan huquqbuzarliklar asosida tahlil etiladi

Kalit soʻzlar: sud-lingvistik ekspertizasi (SLE), huquqiy hujjat matni, plain language, общепринятым языком юридического документа, yuridik oqibatlar.

Аннотация. В статье рассматривается судебно-лингвистическая экспертиза текста юридического документа, которая в международной практике формируется как одно из современных и перспективных направлений, на примере американского и российского опыта судебной экспертизы. Кроме того, анализируется значение судебно-лингвистической экспертизы текста юридического документа на основе правонарушений, связанных с умышленным несоблюдением стандарта составления английских юридических документов — «plain language» и российского стандарта — «общепринятого языка юридического документа».

Ключевые слова: судебно-лингвистическая экспертиза (СЛЭ), текст юридического документа, plain language, общепринятый язык юридического документа, юридические последствия.

Abstract. The article explores the forensic linguistic examination of legal document texts, which is emerging as one of the modern and promising fields in the international arena, using the practices of American and Russian forensic expertise as illustrative examples. The significance of conducting forensic linguistic analysis of legal documents is examined through violations arising from deliberate non-compliance with the English legal drafting standard known as “plain language” and with the Russian standard described as “the generally accepted language of a legal document.”

Keywords: forensic linguistic examination (FLE), legal document text, plain language, the generally accepted language of a legal document, legal implications.

Kirish. Horijiy tajribaga koʻra SLEning doirasi ikki muhim jabhada amalga oshiriladigan lingvistik ekspertiza amaliyotini izohlaydi:

1. Yuridik hujjat matnining sud lingvistik ekspertizasi.
2. Protsessual nutqning sud lingvistik ekspertizasi [1. 1-30].

Xalqaro maydonda **yuridik hujjat matni sud-lingvistik ekspertizasi** zamonaviy va istiqbolli yoʻnalishlardan biri sifatida rivojlanmoqda. Xorijiy amaliyotda “**hujjat**” tushunchasi qoʻlyozma matnining bir boʻlagi, yaʼni biror narsani tasdiqlovchi yozma shakl sifatida tan olinadi [2. 140]. Rossiya ilm-fanida esa **hujjat matni** – “... bu barqaror algoritm asosida amalga oshiriladigan va yozma nutq meʼyorlari qoidalari hamda standartlashtiruvchi va unifikatsiyalovchi vositalarning formal-pragmatik qoidalari bilan tartibga solinadigan lingvistik-texnologik amallar natijasidir” [3]. Koʻrinadiki, hujjat jahon va rus tilshunosligida qonun va ish hujjatlarining umumiy nomi sifatida yuritiladi. Mazkur taʼriflar oʻzbek ilm-fanidagi hujjat matnining tavsifiga ham toʻla muvofiq keladi. Mavjud tadqiqotlarda hujjat matnining ikki qismiga alohida urgʻu beriladi: 1) qonun hujjati (matni); 2) ish hujjati (matni) [4. 84-90]. Oʻz oʻrnida eslatish kerakki, ish hujjati matnini qonun matnidan keskin farqlash zarur. Binobarin, qonun matnlari mamlakatdagi sotsial-siyosiy, iqtisodiy, madaniy munosabatlarni tartibga solish barobarida, fuqarolik jamiyati aʼzolarining huquq va majburiyatlarini belgilab beruvchi **manbalar** sanalsa, ish hujjat matnlari esa ayni qonunlar asosida jamiyataro ijtimoiy munosabatlarni amalga oshirishga xizmat qiluvchi omillardir [4.140].

Tadqiqot maqsadi. SLE, dastlab, Gʻarbda paydo boʻlgani holda **hujjat matnini sud-ekspertiza doirasida oʻrganish** boʻyicha dastlabki nazariy-metodologik ishlanmalar ham asosan Yevropa va Amerika sud ekspertizasi amaliyotiga taalluqlidir [5. 161-196]. XX asrning oxiri va asrimizning dastlabki yillariga kelib esa rus sud-ekspertizasi amaliyotida ham **hujjat matnini** lingvistik ekspertiza qilish boʻyicha yondashuv shakllandi va u hujjat tuzishda til qoidalari va rasmiy-ish yuritish uslubidan foydalanish qoidalariga asoslanadi [6.7.4-7].

Materiallar va tadqiqot usullari. M.Hallidayning taʼkidicha, huquqiy til shunday murakkabki, u bajarishi kerak boʻlgan funksiyaga moslashgan va oʻzining noaniqligi, gʻayrioddiy soʻz tartibi va soʻzlarning maʼnosi u ishlatilayotgan kontekstga bogʻliq boʻlishi bilan ajralib turadi. Huquqiy tilning murakkab tabiati oddiy ishtirokchilar tomonidan mutaxassislar yordamisiz

tushunilishini qiyinlashtiradi [8]. Huquqiy hujjat matnini yaratish, avvalo, “**huquqiy til**” (legal writing) asosida muayyan qoliqlar negizida yuzaga keladi. Xususan, ingliz tilida hujjat matni yaratish shakl va mazmun jihatidan yuridik hujjatlar tuzish standarti – “**plain language**” (aniq, ravshan til)ga amal qilgan holda shakllantiriladi. Rossiya ilm-fanida esa bu termin “**общепринятым языком юридического документа**” (yuridik hujjatning umumqabul qilingan tili) tarzida yutiladi. Ushbu standartlar hujjat matnini soddalashtirishni, ya'ni byurokratik iboralar va oddiy odam uchun tushunarsiz bo'lgan murakkab terminologiyadan voz kechishni nazarda tutadi. Hujjat matni kim uchun yozilayotgan bo'lsa, o'sha auditoriyaning mavzuga chuqurlik darajasiga mos bo'lishi lozim [9.215].

Natijalar va muhokama. Belarus sud eksperti **A.Babuk**ning yuridik hujjat matnining **SLE** borasidagi izlanishlarida qayd etishicha, Buyuk Britaniya va AQShdagi ekspertiza amaliyoti shuni ko'rsatadiki, “**plain language**” tamoyillariga rioya qilinmasligi hujjat mazmunining noto'g'ri talqin qilinishiga olib keladi. Bu esa hujjatda tilga olingan tomonlardan biri uchun **yuridik oqibatlar**ni keltirib chiqarishi mumkin. **Yuridik hujjat SLE**sining obyekti sifatida *ishbilarmonlik shartnomalari, qonun loyihalari, so'roq bayonnomalari, sud qarorlari* kabi matnlar maydonga chiqadi. Shu sababli, hujjat matnini ekspertizadan o'tkazish metodlarining asosiy **maqsadi** – “til va huquq o'rtasidagi bog'liqlik (yoki tafovut)”ni aniqlashdan iborat [10.30].

Hujjat matni SLEsining maqsadi quyidagi vazifalarni belgilaydi:

- 1) hujjat matnining alohida qismlari, so'zlari va gaplarining amaldagi ma'nosini aniqlash;
- 2) hujjat matnidagi yashirin (implitsit) yoki bir-biriga zid ma'nolarni aniqlash, matn bandlarida ma'no neytrallashuvi mavjudligini tasdiqlash;
- 3) ma'noviy noaniqlik turini aniqlash va uni bartaraf etish yo'llarini (yoki bunday imkoniyat yo'qligini) ko'rsatish;
- 4) matnni sharhlovchi shaxs tomonidan noto'g'ri, soddalashtirilgan, kundalik til tushunchalariga asoslangan talqin tufayli yuzaga kelgan yolg'on noaniqlik holatini aniqlash [9.210].

L.Solanning “Sudyalar tili” [10.30] nomli asarida keltirilgan 1969-yilda bir sug'urta kompaniyasiga nisbatan Kaliforniyada ko'rib chiqilgan sud ishi voqeasi **yuridik hujjat SLE**sining muhimligini izohlaydi. Masala *mashinasi sug'urtalangan shaxs – janob Larsenning ayoli Andersen xonimning avariya bo'lishi, sug'urta kompaniyasi bu hodisani “sug'urtalanmagan holat” deb baholashi va sudda yutib chiqishi* bilan bog'liq edi. **SLE** shuni ko'rsatdiki, matndagi shartli konstruksiya va boshqa shaxs nomlanishlari orasida **tinish belgilarining yo'qligi** boshqa shaxslar tomonidan boshqarishni man etuvchi ma'no bergan. Natijada, *sud avariyaning ikkinchi ishtirokchisi Yokum foydasiga qaror chiqarib, Anderson hisobidan tovon to'lanishini belgilagan.* Ayon bo'ladiki, birgina tinish belgisining o'z o'rnida to'g'ri qo'llanilmasligi hujjatning mazmunini o'zgartirib, yuridik oqibatlar keltirib chiqargan [9.216].

Umuman olganda, xorijiy ilmiy-amaliy tajribada hujjat matni ustida **SLE** o'tkazish yuridik hujjatlar matnini yozish va muayyan standartlarga, xususan, “plain language”ning uch tamoyili: 1) *fikrni aniq va tartibli shakllantirish*; 2) *fikrni bayonotga aylantirish*; 3) *to'g'ri so'z tanlovi va hujjatning bevosita yozilishiga* [12] qasddan rioya qilmaslik asosida amalga oshiriladigan huquqbuzarliklar taftish qilishni nazarda tutadi. **SLE**ga ehtiyoj shunda yuzaga keladiki, ushbu tamoyillar buziladi va natijada matnning mantiqlilik, ravshanlik va aniqlik kabi kommunikativ sifatleri izdan chiqadi. Hujjatdagi noto'g'ri talqin esa uning bir tomoniga yuridik oqibatlar keltirib chiqarishi mumkin.

Xalqaro tajribada aksariyat *ishbilarmonlik shartnomalarini* yaratayotgan shaxslar oddiy fuqarolarning terminologiyani yaxshi tushunmasligini bilganlari holda matn mazmunini ataylab murakkablashtirishi, ma'nosi umumiy yoki “xiralashgan” iboralarni qo'llashi kuzatiladi. Buning ortida esa oddiy fuqarolarning maxsus bilim va tayyorgarlikka ega emasligidan foydalangan holda, hujjat mazmunining noto'g'ri talqin qilinishiga erishish maqsadi turadi. G.Stygallning sud lingvistikasi bo'yicha qo'llanmasi^{da} [13.52-64] qayd etilishicha, 1998-yilda AQShda pensiya bilan bog'liq noto'g'ri ma'lumot berish hollari bo'yicha ko'plab hujjatlar **SLE**dan o'tkazilgan. Natijada pensiya islohoti haqidagi ogohlantirish xatlari ijobiy ohangda yozilgan bo'lsa-da, aslida salbiy

ma'lumotlarni o'z ichiga olganligi aniqlangan. Xatda bosh direktor Bill Teylor quyidagicha murojaat qilgan: *"Men xursandmanki, 1998-yil 1-yanvardan pensiya dasturi sezilarli darajada yaxshilanadi... Bu yaxshilanishlar bizning pensiya islohotimizni raqobatbardosh qiladi..."* Ammo matnda quyidagi murakkab va tushunarsiz iboralar ham mavjud edi: freeze/amend (hisobni muzlatish/o'zgartirish), cease accrual (hisob to'plashni to'xtatish) – bular ko'pchilikka notanish bo'lib, eski pensiya rejasining bekor qilinayotganini yashirgan [9.220]. Ayni ko'rinishdagi manipulyativ harakatlar orqali jinoyatchilar "plain language" tamoyillarini buzib, hujjatdagi atamalarni chalkashtirish orqali fuqarolarni chalg'itishga erishgan. Bu kabi holatlarni aniqlash uchun maxsus bilim va tayyorgarlikka ega bo'lgan sud-lingvist eksperti kerak bo'ladi.

Xulosa. Xulosa qilib aytganda, xorijiy ilmiy-amaliy tajribada hujjat matni ustida **SLE** o'tkazish yuridik hujjatlar matnini yozish va muayyan standartlarga, xususan, "plain language" tamoyiliga rioya qilish bilan chambarchas bog'liq. Ayni vaqtda o'zbek tilshunosligida qonun matnlari tadqiqiga e'tibor qaratilib: qonun va til masalalari, qonun tili mezonlari va qonunchilik texnikasi bo'yicha izlanishlar olib borilgan bo'lsa-da, **SLE** amaliyotida **yuridik hujjat matnining sud lingvistik ekspertizasiga** urg'u berilmagan. Buning obyektiv sababini **O'SL**, xususan, **SLE** amaliyotining mamlakatimiz ilm-fanida navqiron yo'nalish ekanligi bilan izohlash mumkin. Albatta **SLE** amaliyotining takomili yaqin yillarda bu kabi jabhalarga ham alohida e'tibor qaratilishi, maxsus bilim va tayyorgarlikka ega bo'lgan sud-lingvist ekspertlarining tayyorlanishi va soha vakillarining ko'plab izlanishlar olib borishiga zamin hozirlaydi.

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SO'ROQ KONSEPTINING SO'ROQ OLMOSHLARI YORDAMIDA QO'LLANILISHI

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Annotasiya. Ushbu maqolada o'zbek tilida so'roq konseptining so'roq olmoshlari misolida o'rganilganligi batafsil yoritilgan. Konsept tushunchasi va so'roq konseptining o'zaro aloqadorligi ochiqqlangan. So'roq olmoshlarining sintaktik, leksik va semantik jihatlari bilan bir qatorda uslubiy xoslanishiga alohida to'xtalangan.

Kalit so'zlar : Zamonaviy tilshunoslik, konsept, so'roq konsepti, diskurs, predikat, lingvistik birliklar, paradigma.

Аннотация. В данной статье подробно рассматривается концепт «вопрос» в узбекском языке на примере вопросительных местоимений. Раскрыта взаимосвязь между понятием «концепт» и концептом «вопрос». Особое внимание уделено синтаксическим, лексическим и семантическим особенностям вопросительных местоимений, а также их стилистическим характеристикам.

Ключевые слова: современное языкознание, концепт, концепт «вопрос», дискурс, предикат, лингвистические единицы, парадигма

Abstract. This article provides a detailed study of the 'question' concept in the Uzbek language using interrogative pronouns as examples. The relationship between the notion of a concept and the 'question' concept is explored. Special attention is given to the syntactic, lexical, and semantic aspects of interrogative pronouns, as well as their stylistic features.

Keywords: modern linguistics, concept, 'question' concept, discourse, predicate, linguistic units, paradigm.

Raqamli texnologiyalar shiddat bilan taraqqiy etib borayotgan bir davrda zamonaviy tilshunoslik ham o'z paradigmalari, yondashuvlari va metodlari rivojiga ham erishib bormoqda. Bunda yangicha konsepsiyalar lingvistika yadrosi bo'lib xizmat qilmoqda.

Olamning lisoniy manzarasi deya bong urayotgan konsept tushunchasi zamonaviy lingvistika uchun tamal toshi bo'lib kelmoqda. Bu termin nafaqat til nuqtayi nazaridan, balki ijtimoiy hayotda xalqning xalq ekanligini, millatning qanday millat ekanligini bir so'z bilan ifodalovchi qurol darajasiga ko'tarildi. Bugungi kunda gender tenglik jihatdan "Ota", "Ayol" konseptlarining naqadar hurmat va ehtiromga ega ekanligini; "Nomus", "Andisha" konseptlaring erkak-u ayol uchun qimmatli tushuncha ekanligi, bir so'z bilan aytganda o'zbek xalqining steriotipiga aylanganligini; "Non", "Sumalak" kabi taom semalarining konseptuallashuvi bu ne'matlarning aziz va bebaho ekanligini yoritishda bu konseptlar asos bo'lgan. Quyida esa "So'roq" konseptini leksik-semantik, pragmatik-sintaktik va punktuatsion jihatdan batafsil yoritamiz. So'roq konseptining boshqa konseptlardan asosiy farqi shundaki, unda adresant va adresat muloqotidagi kognitivlikdir. O'zbek tilida so'roq konsepti so'roq so'zlar, so'roq yuklamalari, intonatsiya, so'z tartibi va boshqa lingvistik vositalar orqali ifodalanadi. Ular muloqot jarayonida ma'lumot olish, aniqlikka erishish, ta'kid va norozilik bildirish kabi kommunikativ vazifa bajaradi.

So'roq konsepti – ma'lum bir diskursda namoyon bo'lib, savol berish va ma'lumot olishga qaratilgan til birliklarining umumiy ma'no tizimi va nutqdagi vazifalarini o'zida mujassam etgan lingvistik tushunchadir.

Tilshunoslikda so'roq konsepti uch asosiy mezon asosida ko'rib chiqiladi:

1. Semantik mezon – so'roq mazmunini ifodalovchi so'zlar va qo'shimchalarning semantikasi
2. Sintaktik mezon – so'roq gaplarning tuzilish shakllari (ochiq va yopiq so'roqlar).
3. Pragmatik mezon – so'roqning nutqiy vazifasi, ya'ni savolning nafaqat ma'lumot olish, balki nutqiy ta'sir ko'rsatish xususiyati.

So'roq konseptining leksik vositalari.

O'zbek tilida so'roq konseptini birgina so'roq olmoshlari misolida ko'rib chiqish mumkin.

Olmoshlar mustaqil so'z singari shaxs, narsa, belgi yoki qiymat tushunchasini bildirmay, ular o'rnida almshib keladigan, ularning mavjudligiga ishora qiladigan so'zlardir.

So'roq olmoshlari nutq jarayonida ishtirok etuvchi adresant yoki adresatga ma'lum bo'lmagan narsani aniqlash uchun xizmat qiladigan olmoshlardir.

So'roq olmoshlari biror narsa, belgi yoki son haqidagi so'roqni bildiradigan leksik birliklardir. So'roq olmoshlari subyektga (kim?) obyektga (nima?), belgiga (qaysi?), (qanday?), miqdorga (necha? qancha?), vaqtga (qachon?), maqsad va sababga (nega? nimaga?) va o'rniga (qani?) kabi sintaktik vazifa bajarishi bilan ahamiyatlidir. Ba'zi so'roq olmoshlari qo'shma gapda nisbiy so'z vazifasida kelgani uchun so'roq-nisbiy olmoshlari deb nomlanadi. "Kim mehnat qilsa, u rohat ko'radi". "Nimani buyursang, shuni keltiraman". Ergash gapda kelgan bunday so'roq olmoshlari so'roq ma'nosini yo'qotgan bo'ladi. O'zbek tilida qo'llanadigan so'roq olmoshlari, asosan, quyidagi xususiyatlarga ega [1].

Kim olmoshi shaxslarga nisbatan qo'llanadi. Bu olmoshlar qo'llanilishida ko'plab lingvistik vazifa bajaradi.

1.Subyektiv paradigma ifodalagani uchun ot xarakterida keladi va otlar kabi sintaktik vazifa bajaradi. Mening kimim bor? Shaxsning kimligini aniqlash uchun qo'llaniladi.

2.Nisbiy so'z vazifasida kelganda ma'noni kuchaytirish uchun – ki yoki –da, + kim yordamida qo'shib ishlatiladi: kimki ko'p ishlasa, u ko'p haq oladi. Kimdaki (m) vijdonan ishlasa, u hurmatga sazovor bo'ladi.

3.Kim olmoshi – sa qo'shimchasini olib otga qo'shiladi: kimsa. Bu so'z hech, har so'zlari bilan kelishi yoki – siz qo'shimchasini olishi mumkin. Kim olmoshi gapda ko'pincha ega, kesim, to'ldiruvchi, ba'zan aniqlovchi va hol bo'lib keladi.

Nima olmoshi narsa yoki voqeaga nisbatan so'roqni bildiruvchi lingvistik birlik hisoblanadi.

Nima so'zi ba'zan ne shaklida eski turkiy adabiy til muhitida bir qancha ravnaq topgan.Yaratilgan har bir asar shu shaklda bitilgan. Quyidagi baytda bu misolga guvoh bo'lamiz.

Ey orazi shams-u qamarim, netti, ne bo'ldi?

Vey,tishlari durri guharim netti, ne bo'ldi?

Nima olmoshi otlar kabi munosabat kategoriyasiga ega.Bu olmosh gapda ega, kesim, to'ldiruvchi, ba'zan qaratqich aniqlovchi kabi sintaktik vazifa bajaradi.

Seni nima qiziqtiradi? Oting nima? Nimani istaysan? Nimaning foydasi ko'p?

Nega (nimaga) olmoshi harakatning sodir bo'lishidagi sabab,maqsadni aniqlash uchun ishlatiladi.Ravishga xos xususiyat bajarib ,bo'lishli shakldagi fe'llar oldidan keladi va sabab,maqsadni bildiradigan so'roq gaplarni hosil qiladi. [2].

Nega kelding? Nega kechikding? Bo'lishsiz fe'llar bilan kelganda doimiy sabab munosabatli gaplar hosil qiladi.Nega meni kuzatib qo'ymaydi?

Nega so'zi **-dir** affiksining qo'shilishi bilan adresatga sodir bo'lgan voqea -hodisaning noma'lum ekanligi ochiqqlanadi.Negadir bu kishining o'zi ham sovg'asi ham Navoiyga yoqmagan edi.

Necha (ne+cha)olmoshi **ne** o'zagi bilan bog'liq bo'lib narsaning miqdoriga nisbatan so'roq ifodalaydi.

Necha olmoshi otlashib, kelishikning hamma shakllarida kela oladi .

Nechanchi (men beshinchi), nechaga, nechaning, nechadan. Necha so'zi predmet miqdoriga nisbatan so'roqni ifodalaganda sonlarga o'xshash qo'shimchalar bilan birga qo'llanadi. Necha kilometr yo'l bosdim ekan? Gapda aniqlovchi(ning soni necha (nechta)va kesim bo'lib keladi. Necha kishi keldi?

Necha olmoshi **bir** so'zi bilan kelganda noaniq ko'plik ma'nosini bildiradi.Bir necha kishi,bir necha kitob kabi.

Qanday olmoshi predmet yoki harakatning belgisiga nisbatan so'roqni bildiradi. Bu so'z qanaqa shaklida ham kelib yuqoridagi ma'noni ifodalashi mumkin. Sifat oldidan kelib,belgining belgisini bildiradi .Odatda bunday so'zlar undov gaplarda ishlatiladi.Qanday chiroyli manzara .

Qaysi olmoshi predmetning tartibiga yoki o'rniga ko'ra belgisini aniqlash uchun qo'llanadi: qaysi kishi? qaysi uy? Ergashgan qo'shma gaplarda qaysi olmoshi nisbiy so'zlarning birinchi qismi bo'lib keladi. Qaysi kishi tirishib halol ishlasa, u hurmatga sazovor bo'ladi.

Qancha olmoshi son – ravish xarakteriga ega bo'lib, predmet yoki harakatning miqdoriga ko'ra belgisini aniqlash uchun beriladigan so'roqni ifodalaydi. Ko'p predmetning miqdorini aniqlash uchun qo'llanganda, o'zidan keyingi ot ko'pincha birlikda keladi. Qancha kitob olding? – o'nta kitob oldim. Taxminiy miqdorini aniqlash uchun qo'llanganda, ba'zan – cha qo'shimchasini qo'shib keladi. Qancha yerni haydadingiz? Nisbiy so'zlarning birinchi qismi bo'lib kelib, daraja – miqdorni ifodalash uchun qo'llaniladi. Yerdan qancha nam ko'p bo'lsa, urug' shuncha tez unib chiqadi [3].

Qani olmoshi shaxs ,narsa yoki voqea -hodisalarning mavjudlik o'rnini aniqlash uchun ishlatiladi va quyidagicha vazifa bajaradi.

a)narsa-shaxsning joylashish o'rniga ko'ra so'roq ifodalaydi va ko'pincha gapda predikat vazifa bajaradi. Sumkangiz qani?

b)kirish so'z bo'lib ham keladi. Qani,ichkariga marhamat.

Yuqorida qo'llangan so'roq leksik vositalari morfologik va sintaktik jihatdan muqoyasa qilindi, semantik jihatdan har bir olmoshning o'z qo'llanish obyekti va funksiyasi keng yoritib berildi. Ushbu olmoshlar uslub jihatdan ham barcha uslublarda birdek qo'llaniladi. Ayniqsa, kim? ne? nechun? olmoshlari badiiy uslubga xosligi jihatdan ahamiyatlidir. So'roq olmoshlari noma'lum shaxs yoki narsaga aniqlik kiritibgina qolmasdan, diskursda taajjublik, emotsionallik, hatto, norozilik ham ifodalanadi.

Nega vazifani o'z vaqtida bajarmading?(noroziilik)

Biz uchun yordam qo'lini cho'zgan kim bo'ldi?(hayrat, taajjub)

Xulosa o'rnida shuni aytish kerakki, so'roq konsepti ham o'zbek mintalitetiga xos bo'lgan tushuncha bo'lib, buning ortida o'zbek tilining lisoniy manzarasi turadi. So'roq konseptini namoyon etayotgan har bir lisoniy kod muloqot jarayonining emotsional-ekspressivligini ta'minlash bilan bir qatorda estetik funksiya ham bajaradi. Nafaqat tilshunoslikda, balki adabiyot, sotsiologiya va psixolingvistikada ham o'z qiymati va vazifasiga egadir.

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A COMPARATIVE LINGUISTIC ANALYSIS OF ETHNONYM- AND BIBLIONYM-BASED PROVERBIAL PHRASEOLOGICAL UNITS IN UZBEK AND ENGLISH

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Annotatsiya. Ushbu maqolada tipologik va madaniy jihatdan farqlanuvchi ikkita til — o'zbek va ingliz tillaridagi etnonim hamda biblionim komponentli maqolga o'xshash frazeologik birliklar tahlil qilinadi. Tuzilish, semantika, madaniy motivatsiya va pragmatik funktsiyalarni qiyosiy o'rganish orqali ushbu ikki til tizimida til, etniklik va diniy rivoyatlarning murakkab o'zaro aloqasi ochib beriladi. Etnonimik frazeologizmlar ko'pincha boshqa xalqlarga bo'lgan munosabatni, madaniyatlararo aloqalarni va ijtimoiy stereotiplarni aks ettiradi, biblionimik iboralar esa diniy matnlarga borib taqaluvchi axloqiy baholarni, tarixiy ramziylikni va metaforik kengayishlarni ifodalaydi.

Kalit so'zlar: axloqiy baholarni ifodalash, tarixiy ramziylik, metaforik kengayishlar.

Аннотация. В данной статье рассматриваются этнонимические и библионимические фразеологические единицы, подобные пословицам, в узбекском и английском языках — двух типологически и культурно различных языках. Путем сравнительного анализа структуры, семантики, культурной мотивации и прагматической функции исследование выявляет сложное взаимодействие между языком, этнической принадлежностью и религиозным нарративом в рамках двух языковых систем. Этнонимические фразеологизмы часто отражают отношение к другим народам, культурные контакты и социальные стереотипы, в то время как библионимические выражения кодируют моральные суждения, историческую символику и метафорические расширения, уходящие корнями в религиозные тексты.

Ключевые слова: кодирование моральных суждений, историческая символика и метафорические расширения

Abstract. This article examines ethnonym- and biblionym-based proverb-like phraseological units in Uzbek and English, two typologically and culturally distinct languages. Through a comparative exploration of structure, semantics, cultural motivation, and pragmatic function, the study reveals the complex interaction between language, ethnicity, and religious narrative within the two linguistic systems. Ethnonymic phraseologisms often reflect attitudes toward other peoples, cultural contact, and social stereotypes, while biblionymic expressions encode moral judgments, historical symbolism, and metaphoric extensions rooted in religious texts.

Key words: encode moral judgments, historical symbolism, and metaphoric extensions

Introduction. Findings highlight universal tendencies in proverb formation and metaphorization, as well as culturally specific features tied to Islamic and Christian traditions. The research demonstrates that these phraseological units serve as repositories of historical memory and cultural worldview and have significant implications for translation, lexicography, and intercultural communication. Languages encapsulate not only grammatical and lexical systems but also cultural values, social attitudes, and collective memory. Phraseological units, especially proverbs and proverbial expressions, play a central role in this representation. Among these, two culturally rich categories—**ethnonymic** and **biblionymic** phraseologisms—stand out due to their symbolic associations and historical grounding.

Ethnonym-based proverb-like expressions refer to particular nations, tribes, or ethnic groups, reflecting patterns of intercultural relations, trade, war, migration, and stereotypes. Biblionym-based expressions, meanwhile, derive from religious texts and figures. In English, the Biblical tradition (mainly Christian) shapes such expressions, whereas in Uzbek, both Islamic and Judeo-Christian traditions coexist, often filtered through Central Asian cultural lenses.

Despite their different linguistic genealogies—English being a Germanic Indo-European language and Uzbek belonging to the Turkic family—the two languages share similar cognitive mechanisms of metaphorization. Yet they diverge significantly in the cultural sources that feed their phraseological inventories.

This article explores these similarities and differences in depth.

Proverbial phraseologisms possess structural stability, figurative meaning, and didactic function. They may be:

- fixed proverbs,
- semi-fixed proverbial comparisons,
- stable idiomatic constructions.

Ethnonyms and biblionyms within such structures heighten their symbolic power.

2.2 Ethnonymic Phraseologisms: Concept and Function

Ethnonyms, such as “Arab,” “Greek,” “Dutch,” “Rus,” “Chin,” encapsulate both denotative meaning (name of a people) and connotative meaning (emotional/cultural evaluation). In phraseology, the connotative dimension dominates.

1. Expressions of wisdom or practical experience

• *Chin bilan hisoblashgan – yutgan.* (He who bargains with the Chinese wins.) —expresses respect for Chinese commercial skill and fairness.

2. Warning or caution

• *Rus bilan suvga tushma* (Do not enter the water with a Russian.) —reflects historical caution in cooperation.

3. Positive ethnocultural traits

• *Arabning chiroyi — iymonda.* (The Arab’s beauty is his faith.)—symbolizes moral and spiritual strength.

4. Negative stereotypes

• *Mo‘g‘ul kelganda — quyon qochadi.*—points to the Mongol invasions in collective memory.

3.2 Pragmatic Functions

- Expressing evaluation, advice, or caution
- Reflecting historical relations
- Indirectly characterizing people through metaphor
- Expressing national worldview toward “the Other”

3.3 Structural Features

Uzbek ethnonymic expressions commonly use:

- simple proverb structures,
- possessive or genitive markers (e.g., *Arabning*, *Rusning*),

Ethnonymic Proverbial Expressions in English

English phraseology contains a large number of ethnonym-based expressions owing to centuries of contact with European and non-European cultures.

4.1 Major Types

1. Expressions derived from European conflicts

- *Dutch courage* — bravery caused by alcohol.
- *Dutch treat* — each person pays for themselves.

Uzbek biblionymic phraseologisms largely come from Islamic tradition, though many figures coincide with Judeo-Christian sources due to shared Abrahamic roots.

1. Expressions praising virtues

- *Ayyub sabrini bersin.* (May you have the patience of Job/Ayyub.)
- *Iso nafasi.* (Blessing/Healing breath of Jesus.)

2. Expressions condemning moral failings

- *Iblisning vasvasasi.* (Satan's whisper.)
- *Fir'avn kibrini qilma.* (Do not act with Pharaoh's arrogance.)

3. Expressions marking extremely old or ancient events

- *Nuh paytidan qolgan.* (Left from Noah's time.)

5.3 Functions

Uzbek biblionyms emphasize:

- moral instruction,
- religious consciousness,
- cultural respect for prophets and sacred history,
- metaphorical evaluation based on Islamic value systems.

6. Biblionymic Proverbial Expressions in English

English biblionymic expressions come mostly from the Old and New Testament, particularly from the King James Bible, which profoundly influenced English vocabulary and idioms.

Conclusion

The comparative analysis reveals that while Uzbek and English share universal mechanisms of metaphorization and proverb formation, the cultural, religious, and historical sources feeding these phraseological units differ greatly.

Key findings:

1. **Ethnonymic expressions** in both languages reflect intercultural contact, but the peoples referenced differ due to geographical and historical contexts.
2. **Biblionymic expressions** serve moral and evaluative functions, yet their characters and narratives correspond to Islamic sources in Uzbek and Biblical/Christian sources in English.
3. **Stylistically**, Uzbek favors solemn and advisory tones, while English tends toward narrative metaphor and humor.
4. **Translation challenges** arise because symbolic meanings depend heavily on cultural background knowledge.

Understanding these phraseological units enhances cross-cultural communication, improves translation accuracy, and deepens appreciation of linguistic-cultural heritage.

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SH. SEYTOVNING “JAMAN SHÍĠANAQTAĠÍ AQTUBA” ASARIDA BADIY KONFLIKT VA XARAKTER YARATISH MAHORATI

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Annotatsiya. Ushbu maqolada qoraqalpoq adabiyotining yirik vakili Shaudirbay Seytovning “Jaman shíĠanaqtaĠí Aqtuba” asarida badiiy konflikt va xarakter yaratish masalalari ilmiy jihatdan

tahlil qilinadi. Asardagi syujet dinamikasi, konfliktning ko'p qatlamli tabiati, qahramon ruhiyati, uning ichki va tashqi ziddiyatlari, shuningdek, yozuvchining psixologik tasvir vositalaridan foydalanish mahorati yoritiladi. Maqola Seytov prozasining badiiy-estetik ahamiyatini ochishda muhim nazariy xulosalar beradi.

Kalit so'zlar: badiiy konflikt, xarakter yaratish, syujet, psixologizm, nasr poetikasi.

Аннотация. В данной статье проводится научный анализ художественного конфликта и мастерства создания характера в произведении «Жаман шығанақтағы Ақтуба» Шаудирбай Сейтова — одного из крупнейших представителей каракалпакской литературы. Рассматриваются динамика сюжета, многослойная природа конфликта, внутренняя и внешняя психологическая напряжённость персонажа, а также использование автором выразительных средств для раскрытия внутреннего мира героя. Статья содержит важные теоретические выводы, раскрывающие художественно-эстетическое значение прозы Сейтова.

Ключевые слова: художественный конфликт, создание характера, сюжет, психологизм, поэтика прозы.

Abstract. This article provides a scholarly analysis of artistic conflict and character development in Shaudirbay Seytov's work "Jaman shıganaqtaǵı Aqtuba". The study examines the dynamics of the plot, the multilayered nature of the conflict, the protagonist's internal and external psychological tensions, and the author's mastery in employing expressive and psychological narrative techniques. The gradual transformation of the main character Oqtuba, the role of artistic details, and the use of subtext are evaluated as essential components of the prose's poetics. The article presents theoretical conclusions that highlight the artistic and aesthetic significance of Seytov's prose.

Keywords: artistic conflict, character development, plot structure, psychologism, prose poetics.

Qoraqalpoq nasriy adabiyoti XX asrning ikkinchi yarmida yangi badiiy izlanishlar bilan boyidi. Bu jarayonda Sh.Seytov ijodining o'rni alohida bo'lib, uning asarlarida inson ruhiyati, jamiyat va shaxs to'qnashuvi, ichki axloqiy ziddiyatlarni badiiy talqin etish kuchli poetik tizimga ega. Adibning "Jaman shıganaqtaǵı Aqtuba" asari aynan shu ma'noda konfliktga asoslangan yirik asardir. Asarda konfliktning ko'lamdorligi, qahramon xarakterining tabiatga, jamiyatga va o'z "ichki men"iga qarshi kurash jarayonida shakllanishi tadqiqot obyekti sifatida dolzarbdır.

Adabiyot nazariyasida konflikt syujetning harakatlantiruvchi yadrosi sifatida qaraladi. Seytov asarlarida konflikt odatda ko'p qatlamli bo'ladi: u tashqi voqelik bilan qahramon ruhiyatidagi ichki ziddiyatlarni birlashtiradi. "Jaman shıganaqtaǵı Aqtuba" asarida ham konflikt syujetning tarkibiy, kompozitsion asosini tashkil etadi.

"Jetkergenge bir qarawıl, bir skladshı kerek eken, jaq, bir dükanshı eken-aw! Miyim qurısın!.. Mınaw bın manattı sen soǵan ber! Onday jumısar parasız bolmaydı, Jerdash pachkanı Aybó-rektiń qolına uslattı. Sóyt te maǵan qarawıllı-ǵın, óziń dükanshılıǵın al, bunı, azsınsa taǵı ber, házir zaman paranıń, jermenniń, talampaydıń zamanı, ǵoshshım, «kespeseń qanamaydı», araq degen aǵıp turǵan suw! Qulıń bolayın, meni mınaw Ámir-xannan bir ozdır! Bul-mashına alayın dep júř! Sóyles, sóyles!

Nesine sóylesemen! Túnde «barmayman» dep «Kisim menen oylasıp edim, maqul kórdi» de, de bar-dá, betińniń qızılı tógile me?!

Barıwın bararman-aw, ol bir uxajor maqaw edi, sen meni qızǵanıp óleseń-dá!"[1.144]

Bu satrlar syujetning tashqi rivoji uchun kichik bo'lib ko'rinsa-da, aslida asardagi katta dramatik konfliktning "tugun" nuqtasidir. Qahramonning birdan o'zgarishi — ichki ziddiyatning uyg'onishi demakdir. Bunda muallif konfliktni ochiq bayon qilmasdan, uni subtekst orqali berishga intiladi.

Asardagi ziddiyatlar quyidagi ko'rinishlarda namoyon bo'ladi:

Psixologik konflikt – qahramonning o'z-o'zidan norozi bo'lishi, o'z ichki dunyosi bilan kurashi.

Ijtimoiy konflikt – shaxs va jamiyat o'rtasidagi mos kelmaslik, ijtimoiy bosim.

Maishiy konflikt – Amirxon bilan bo'lgan munosabatlar orqali ifodalangan kundalik ziddiyatlar.

Shunday qilib, Seytov konfliktini bir yoqlama emas, balki ko'p qirrali badiiy hodisa sifatida tasvirlaydi.

SH.Seytovning prozasida xarakter yaratish jarayoni odatda dinamik bo'ladi. Qahramon boshidan oxirigacha bir xil emas; voqealar, ichki ziddiyatlar va tashqi bosimlar uning ruhiyatida tub o'zgarishlarni yuzaga keltiradi.

Adib asardagi obrazlarini yirik psixologik tavsiflar orqali emas, balki mayda, ammo mazmunli detallar orqali ochadi. Asarda Amirxon, Ayborek, Jerdash kabi qahramonlarning xarakterin yaratishda badiiy uslubda keng foydalangan. Adib har bir obrazga alohida diqqat qaratgan. Amirxon dunyoxor inson, hamma narsani pul bilan olchaydigan yaramaz odam obrazi.

Ayborek bo'lsa, dunyo desa chivin jonini ham sotadigan yasamalikka o'ch, boylik orqali martaba poygasida Amirxonni ham ortda qoldirib ketadi. Dastlab Amirxonning uyida yuvindixo'r bo'lib kirib, yangi uyga kirib olgandan so'ng, aroq zavodining direktori Jetkeren bilan do'stlashib, aroq do'konini ochadi va pulga rosa botadi. Yozuvchi Ayborek timsolida boylikka boshi butunlay kirib ketgan nomussiz ayol xarakterini yaratadi. Amirxonning qo'lida o'yinchoq bo'lib, undan o'ch olish uchun Yetkazgandan foydalanishga o'tganda, qilgan hiylalari, haqiqiy makkor ayol qiyofasini gavdalantiradi:

"Raxmet. Siz meniñ házilimdi: «qashar kózin súzbese, buğa jibin úzbeydige» jorımay-aq qoyıñ, ğoshshı-imm, he-he-he, biziki dálkek-ġo, qudayım kúlkiden ayırmağay. Al, toqtata ġoy, qarağım,- dedi shofyordıñ iyininen qağıp. Biziki mına... jaman dárwaza." [1.132]

Personajning o'zgarishi mantiqiy bosqichlarga bo'lingan bo'lib, muallif ularni sezilar-sezilmas tarzda kiritadi.

SH. Seytov psixologik tahlilni nafaqat bayon orqali, balki badiiy vositalar tizimi orqali ham amalga oshiradi.

Muallif ko'pincha qahramonning ruhiy holatini "o'ylamay aytilgan bir jumla", "kutilmagan harakat", "birdan o'zgargan ovoz ohangi" orqali ochadi. Masalan: "Sóz aytwga ham uyalıp qalganday boldı."

Bu satr Aybórek xarakteridagi ruhiy yemirilishning eng muhim belgilaridan biridir. Uyat hissi bu yerda faqat axloqiy tushuncha emas — balki qahramonning o'zini anglash jarayonidagi murakkablikning badiiy ifodasidir.

Asar davomida konflikt keskinlashib boradi va kulminatsiya nuqtasida qahramon ruhiy bosimga chiday olmay qoladi. Muallif kulminatsiyani ko'tarinki dramatik tasvir orqali emas, balki ruhiy parokandalikning ichki portlashi sifatida talqin qiladi.

"Jaman shıganaqtağı Aqtuba" asari qoraqalpoq nasrida konflikt orqali xarakter yaratishning yangi badiiy prinsiplari bilan boyitgan asar sifatida e'tirof etiladi. Asarning ahamiyati quyidagilarda namoyon bo'ladi:

Qahramon ruhiyatining psixologik sintezi chuqur yoritilgan.

Konflikt syujetning asosiy struktura elementiga aylangan.

Xarakterning bosqichma-bosqich o'zgarishi orqali inson ruhiyati murakkab jarayon sifatida talqin etilgan.

Nasr poetikasida badiiy detal, subtekst va ramziy tasvirning o'rni kuchaytirilgan.

Shaudirbay Seytovning "Jaman shıganaqtağı Aqtuba" asari badiiy strukturasida konfliktning shakllanishi, voqealar dinamizmi hamda asosiy xarakterning ochilishi bir markazga — Amirxon obraziga — jamlangan. Asarda ko'rinadigan barcha voqeliklar, ijtimoiy munosabatlar, odamlar o'rtasidagi ziddiyatlar aynan Amirxonning xarakter xususiyatlari bilan to'qnash kelganda yanada keskinlashadi. Shu ma'noda, Amirxon — oddiy personaj emas, balki asardagi badiiy konfliktning asosiy harakatlantiruvchi kuchi, ijtimoiy va ma'naviy muhitning deformatsiyasini ko'rsatuvchi badiiy timsoldir.

Amirxonning yovuzligi, haddan ziyod ayyorligi, o'z manfaatidan boshqa hech narsani o'ylamasligi, ayniqsa, uning xotinbozlik odati — yozuvchi tomonidan nafaqat xarakter sifatida, balki ma'lum bir davr va makondagi ma'naviy buzilishning belgisi sifatida talqin qilinadi. Bu jihatlar uni

asardagi boshqa obrazlardan keskin ajratib turadi. Amirxonning har bir harakati voqealarni tanglashuvga olib boradi, personajlarning ichki tug'yonlari ham u bilan bog'liq tarzda rivojlanadi. Shu bois, Amirxon — asarning markaziy konflikt tuguni, ichki va tashqi ziddiyatlarning bosh manbai.

Amirxon timsolida insoniy fazilatlarining yemirilishi, shaxsiy nafsning mutlaq hukmronligi, jamiyatdagi adolatsizlik va ma'naviy nosog'lomlikning badiiy modeli gavdalanadi. Qolgan personajlar esa asosan uning xarakteriga nisbatan ochiladi: kimdir unga qarshi turadi, kimdir undan aziyat chekadi, kimdir esa uning ta'siri ostida o'zining asl tabiatini namoyon qiladi. Natijada Seytov o'z nasrida konfliktni shaxsiy ziddiyatlar emas, balki jamiyatdagi ma'naviy-axloqiy muammolar bilan bog'liq holda yoritadi.

Xulosa qilib aytganda, “Jaman shiganaqtağı Aqtuba” asarining dramatik kuchi, badiiy ta'siri va mazmuniy salohiyati aynan Amirxon obrazi orqali namoyon bo'ladi. Uning salbiy xarakteri syujetni harakatlantiradi, konfliktning barcha qatlamlarini bir nuqtaga jamlaydi va voqelikni keskin dramatik tusga soladi. Sh. Seytov bu personaj orqali nafaqat individual xarakter, balki jamiyatdagi illatlarning badiiy tahlilini beradi. Amirxonning yovuzligi, xotinbozligi, hiylakorligi — bularning barchasi yozuvchiga axloqiy qadriyatlar inqirozini badiiy ko'rsatish imkonini yaratadi. Shunday qilib, asarda konflikt tizimi, xarakter yaratish mahorati va dramatik kompozitsiya aynan Amirxon obrazi atrofida to'liq shakllanadi.

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O'ZBEK BOLALAR SHE'RIYATI RIVOJIDA SHOIR ZIKRILLA NE'MATNING O'RNI

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Annotatsiya. Maqolada shoir Zikrillo Ne'matning bolalar she'riyatiga qo'shgan hissasi haqida ma'lumot beriladi. Uning bolalarga bag'ishlangan ayrim she'rlari tahlil qilinadi va o'rganiladi.

Kalit so'zlar: sheriyat, bolalar she'riyati, obraz, she'riy to'plam, bola ruhiyati, alliteratsiya.

Аннотация. В статье представлена информация о вкладе поэт Зикриллы Неймат в детскую поэзию. Анализируются и изучаются некоторые его стихотворений, посвященных детям.

Ключевые слова. поэзия, детская поэзия, образ, сборник стихов, детская психология, аллитерация.

Abstract. The article provides information about the contribution of the poet Zikrilla Ne'mat to children's poetry. Some of his poems dedicated to children are analyzed and studied.

Key words: poetry, children's poetry, image, poetry collection, child psychology, alliteration.

Kirish. Bugungi texnika-texnologiya rivojlangan, internet imkoniyatlari bilan qamralgan hayotda insonning ma'naviy olami rivoji juda ham muhim. Bu olamning sof va yetuk bo'lib rivojlanishida badiiy adabiyotning roli juda muhim. Ayniqsa, kelajagimiz poydevori bo'lgan yoshlar va bolalar ongini rivojlantirishda bolalar adabiyoti muhim ahamiyat kasb etadi. Bunda esa shoir va yozuvchilarimizning mehnatini e'tirof etmasak bo'lmaydi. O'zbekiston Respublikasi Prezidenti Sh.M. Mirziyoyevning: "...biz xalqimizning ma'naviy kamol topishida madaniyat namoyondalarining ulkan xizmatlari borligini doimo minnatdorlik bilan e'tirof etamiz" [1:6],- degan so'zlari to'laligicha qalam ahliga ham dahldor nazarimizda. Ushbu maqolada biz shoir Zikrilla Ne'mat she'riyatining bolalarga bag'ishlangan qismi yuzasidan qisqacha izlanish olib boriladi. Shoirning she'riyatning ushbu yo'nalishi rivojiga qo'shgan hissasi haqida so'z yuritamiz.

Tadqiqot metodologiyasi. O'zbek bolalar adabiyotining rivojlanish manbalari xalq og'zaki ijodi namunalariga borib taqaladi. Umuman olganda xalq og'zaki ijodi badiiy adabiyotning har bir jabhasi rivojida katta o'rin egallaydi. Biz va bolalarimiz hozirgi kunda ham sevib ijro etadigan "Oq terakmi, ko'k terak?", "Boychechak" singari qo'shiqlar xalq og'zaki ijodining yorqin namunalaridandir. Turkiy tilning ilk qomusiy lug'ati hisoblangan "Devoni lug'otit turk" ning muallifi

Mahmud Koshg'ariy ham o'z asarida bolalar hirgoyi qilib yuradigan she'r, qo'shiqlarni namuna sifatida keltiradi. Mumtoz adabiyotimizning yetuk vakili, o'zbek adabiy tili asoschisi Alisher Navoiy ijodida uchraydigan ba'zi muammo janriga oid namunalar bolalar ong-u shuurini rivojlantirishda muhim ahamiyat kasb etgan. XVIII asrning oxiri XIX asrning 20-yillarida yashab ijod qilgan yozuvchilarimizdan Gulxaniyning "Zarbulmasal" asarida uchraydigan bir qancha masal va maqollarning ham ta'siri bolalar ma'naviyati uchun beqiyosdir. Masalan "Maymun bilan najjor", "Toshbaqa va chayon" "Bozanda va navozanda" singari masallar yosh avlodni munosib kasb tanlash, do'st orttirishda e'tiborli bo'lish singari masalalarga chuqurroq nazar tashlashga undaydi.

Ma'rifatparvarlikni o'z yo'liga bayroq qilgan jadid bobolarimizdan Fitrat, Abdulla Avloniy, Hamza, Behbudiy va Munavvarqorilarning bolalar uchun yaratgan darslik va qo'llanmalarida bolalar hayoti, ruhiyati, o'qishi va odob-axloqi haqida muhim qarashlar mavjud. Xususan ular o'z asarlari orqali bolalarni yaxshi o'qishga, ilm-fan nurlaridan bahramand bo'lib, o'z davrining haqiqiy o'g'il-qizlari bo'lib yetishishlariga undovchi g'oyalar mavjud.

XX asrning o'rtalari va undan so'ng bolalar adabiyoti yanada rivojlanib bordi. Xususan, bolalar she'riyatining yorqin namoyondalari bo'lgan ko'plab ijodkorlar yetishib chiqdi. Zafar Diyor, Quddus Muhammadiy, Shukur Sa'dulla, Sulton Jo'ra va boshqalar shular jumlasidandir. Quddus Muhammadiyning "Dunyoda eng kuchli nima?", Shukur Sa'dullaning "Laqma it", "Ikki donishmand", Po'lat Mo'minning "Oltin nay", Safar Barnoyevning "Biz dehqon bolasimiz" singari ko'plab she'r, doston va balladalar yaratildi.

Hozirgi zamon o'zbek bolalar adabiyotining yorqin namoyondalari Xudoyberdi To'xtboyev, Farhod Musajon, Anvar Obidjon, Sobir Yunusov, Po'lat Mo'min, Toshpo'lat Hamid, Dilshod Rajab kabi shoir va yozuvchilar bilan birgalikda shoir Zikrilla Ne'mat ham samarali ijod qilib kelmoqda.

Tahlillar va natijalar. Shoir Zikrilla Ne'mat (Ne'matov Zikrilla Xayriyevich) 1961-yilda Buxoro viloyatining G'ijduvon tumanida tug'ilgan. 1983-yil ToshDU (hozirgi O'zMU)ning jurnalistika fakulteti sirtqi bo'limiga o'qishga kiradi. 1985-yilda esa Buxoro viloyat IIB G'ijduvon tumani ichki ishlar bo'limiga milisioner bo'lib ishga qabul qilinadi. 1989-yilda universitetni tamomlab, 1990-yildan e'tiboran 2001-yilgacha Buxoro viloyati IIB siyosiy bo'lim inspektori, o'ta muhim ishlar bo'yicha katta inspektor va bo'lim boshlig'i o'rinbosari lavozomlarida ishlagan. Asl kasbi harbiy bo'lishiga qaramasdan, ijodga, badiiy adabiyotga bo'lgan qiziqish uni tark etmaydi. Harbiy sohadan nafaqaga chiqqandan so'ng ijodkor o'z qalbining qiziqishlari ortidan boradi va adabiy ijod sohasida faoliyat yurita boshlaydi. Shoirning 25 dan ortiq she'riy kitoblari va 20 dan ortiq maqolalari chop etilgan. Uning "Yurtim navosi", "Vatan va muhabbat", "Ostonadan boshlanar Vatan" kabi ona yurtga muhabbat tuyg'ulari aks etgan asarlari bilan birgalikda, "Muhabbatsiz yashab bo'lmas", "Buxoroni sog'inmay bo'lmas", "Navoiydan navo istab" singari qalbning inja tuyg'ulari yoritilgan to'plamlari ham mavjud. Bundan tashqari serqirra ijodkorni bolalar shoiri sifatida e'tirof ettiradigan "Jirafa nechun xafa?", "Ayiqlarning nabirasi", singari she'riy to'plamlari ham yuksak e'tiborga sazovordir. Chunki bolalar uchun she'r yozmoq – bu qaytadan bola bo'lib qolmoq deganidir. Bola tushunadigan tilda ijod qilish uchun, ularning qalbidan joy olish uchun bola qanday fikrlashini, bolalarga nima yoqadi-yu nimadan xushlanmasligini, mavjud vaziyatga bolalar nigohi bilan qarash singari holatlarni his qila olsalargina, u ishonchli chiqadi. Shoir Zikrilla Ne'mat ham yuqoridagi to'plamlarda bolalar uchun ajoyib she'rlar yaratdi. Ular mavzu va g'oya jihatdan juda tarbiyaviy ahamiyatga ega. Masalan "Kuchukcha va suyak" she'rida ishonchning bir marotaba poymol bo'lishi keyingi o'nlab haqiqatlarga ishonchsizlik bilan qaralishiga olib kelishi mumkinligi chiroyli ko'rinishda yoritib berilgan:

Rezina suyak chaynab, xunob bo'ldi kuchukcha.

Tish-jag'i og'rib charchab, horib toldi kuchukcha.

Yotar ko'zida alam, bor ishonchdan ayrilib.

Haqiqiy suyakka ham, boqmas endi qayrilib.

Shoir ijodida alifbo tarzida yaratilgan she'rlar ham alohida o'rin egallaydi. Umuman olganda bunday she'rlarning yaratilishi yozuv o'zgarishi bilan chambarchas bog'liq. Vaqt o'tishi bilan alifbo she'rlar mazmuni ham yangilana boshladi. Shoirning ijodida ham "A'lochilar alifbosi", "Vatan alifbosi qo'shig'i" singari bu turdagi she'rlar mavjud. Bu she'rlarda zamonaviylik bilan bir qatorda

milliylik va ajdodlarga ehtirom hissi ham ufurib turadi. “Zikrilla Ne'matning “Vatan alifbosi qo'shig'i” asarida ham alifbo she'r mavzusiga yangicha yondashuvni kuzatamiz. Shoir vatan mavzusini o'ziga xos yangicha uslub va shaklda tasvirlaydi. Vatan madhi tasvirini yetakchi o'ringa chiqarib, alifbo turkumidagi she'rlar mazmuniga yangilik kiritadi.” [3:81]. Jumladan ushbu she'rdan olingan, “S” harfiga bag'ishlangan she'rda ham ajdodlarga bo'lgan hurmat-e'tibor va ulardan g'ururlanish tuyg'usi yaqqol namoyon bo'ladi:

Siyovushdan meros qo'rg'onim,
Sarhadlaring tinch-omon bo'lgay.
Sohibqiron sha'niday shonim,
Salobating dilga o't solgay.

Yuqoridagi satrlarda talmeh (tarixiy shaxs yoki joy nomlarining keltirilishi) va alliteratsiya (misralarning bir xil harf bilan boshlanuvchi so'zlar bilan boshlanishi) badiiy san'atlarining qo'llanishi ham she'rning mazmuniga va ohangiga ta'sir qiladi. Ya'ni Siyovush va Sohobqiron har ikkalasi tariximizda yorqin nom qoldirgan ikki buyuk tarixiy shaxs. Bu she'rni yod olgan har bir bola bu insonlarning kim bo'lganligi bilan qiziqishi va buni kattalardan so'rab yoki kitoblardan o'qib o'rganishi mumkin. Bu esa bolaning tariximizga oid ilmlarni o'rganishiga sabab bo'ladi. Misra boshida alliteratsiyaning qo'llanishi esa she'rning ritmiga ta'sir qiladi va yod olishni osonlashtiradi.

Xulosa. Shoir Zikrilla Ne'mat o'zbek nasri va nazmi rivojiga munosib hissasini qo'shib kelmoqda. Xususan, uning bolalar uchun yaratilgan she'riy to'plamlari va ulardan joy olgan she'rlar yosh avlodning ma'naviy yuksalishida va milliylikni anglashi yo'lida juda katta ma'naviy meros hisoblanadi. Uning ijodini o'rganish va tahlil qilish esa adabiyot sohasidagi izlanishlarni boyitadi va kelajak avlod uchun ham foydali bo'ladi.

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KOREAN UNDER THE INFLUENCE OF GLOBAL ENGLISH: BORROWING MECHANISMS AND SOCIOCULTURAL DRIVERS

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Annotatsiya. *Ingliz tili XXI asrning ustun donor tili sifatida shakllanib, dunyo bo'ylab turli til tizimlariga ta'sir ko'rsatmoqda. Tez global-lashayotgan til sifatida koreys tili ham, ayniqsa XX asr oxiridan boshlab, ingliz tilidan kelib chiqqan ko'plab leksik birliklarni o'zlashtirdi. Ushbu tadqiqot ingliz tilidan koreys tiliga so'z o'zlashuv mexanizmlarini va ushbu dinamik jarayonni belgilovchi sotsiomadaniy omillarni o'rganadi. Til kontaktlari, o'zlashuv turlari va sotsiolingvistik nufuzga doir nazariy modellar asosida, tadqiqot zamonaviy koreyscha o'zlashma so'zlar fonologik, morfologik va semantik moslashuv moslashuvini tahlil qiladi. Ma'lumotlar Koreya Milliy Til Instituti (NIKL) korpuslari, ijtimoiy tarmoqlardagi diskurs va texnologiya, biznes hamda yoshlar madaniyatidagi yuqori chastotali leksik birliklar asosida to'plandi. Natijalar shuni ko'rsatadiki, koreys tilidagi o'zlashmalar globalizatsiya, raqamli muhit, K-pop va K-media industriyalari, shuningdek, ta'lim va kasbiy rivojlanishda ingliz tilining nufuzi orqali kuchli darajada shakllanadi. Maqola ingliz tilining Koreyada yuqori ta'sirga ega donor til sifatida faoliyatini davom ettirib, til innovatsiyasi, identitet ifodasi va “Konglish” kabi gibrad madaniy shakllarning yuzaga kelishiga hissa qo'shayotganini ta'kidlaydi.*

Kalit so'zlar: *inglizcha o'zlashmalar, koreys tili, lingvistik moslashuv, globallashtirish, Konglish, sotsiolingvistika, leksik innovatsiya*

Аннотация. *Английский язык стал доминирующим языком-донором XXI века, оказывая влияние на языковые системы по всему миру. Корейский язык, являясь быстро*

глобализирующимся, заимствовал значительное количество лексических единиц английского происхождения, особенно с конца XX века. Данное исследование рассматривает механизмы заимствования из английского языка в корейский и выявляет социокультурные факторы, формирующие этот динамичный процесс. Опираясь на теоретические модели языкового контакта, типологии заимствований и социолингвистического престижа, исследование анализирует фонологические, морфологические и семантические модели адаптации современных корейских англицизмов. Данные были собраны из корпусов Национального института корейского языка (NIKL), дискурса социальных сетей и высокочастотной лексики в сфере технологий, бизнеса и молодежной культуры. Результаты показывают, что заимствование в корейском языке в значительной степени обусловлено глобализацией, цифровой средой, индустриями К-поп и К-media, а также престижем английского языка в сфере образования и профессионального роста. В статье делается вывод, что английский продолжает функционировать как высоко-влиятельный язык-донор в Корее, способствуя языковым инновациям, выражению идентичности и формированию гибридных культурных форм, таких как конглиш.

Ключевые слова: английские заимствования, корейский язык, лингвистическая адаптация, глобализация, конглиш, социолингвистика, лексическая инновация

Abstract. English has emerged as the dominant donor language of the 21st century, influencing linguistic systems across the globe. Korean, as a rapidly globalizing language, has absorbed a substantial number of English-origin lexical items, especially since the late 20th century. This study investigates the mechanisms of English-to-Korean borrowing and identifies the sociocultural drivers that shape this dynamic process. Drawing on theoretical models of language contact, borrowing typologies, and sociolinguistic prestige, the study analyzes phonological, morphological, and semantic adaptation patterns in contemporary Korean loanwords. Data were collected from the National Institute of the Korean Language (NIKL) corpora, social media discourse, and high-frequency lexical items in technology, business, and youth culture. The findings reveal that Korean borrowing is heavily mediated by globalization, digital environments, K-pop and K-media industries, and the prestige of English in education and professional advancement. The article concludes that English continues to function as a high-impact donor language in Korea, contributing to linguistic innovation, identity expression, and hybrid cultural forms such as Konglish.

Keywords: English borrowing, Korean language, linguistic adaptation, globalization, Konglish, sociolinguistics, lexical innovation

Introduction: The global expansion of English has transformed it into the most influential donor language of modern times. As a lingua franca of science, technology, media, and international commerce, English has become a major source of lexical borrowing for numerous languages, including Korean. Contemporary Korean exhibits a rich inventory of English-derived lexicon, ranging from fully integrated loanwords (e.g., 컴퓨터 keom-pyu-teo, 서비스 seo-bi-seu) to hybridized forms often referred to as Konglish (e.g., 핸드폰 haen-deu-pon, 오바이트 o-ba-i-teu ‘to vomit’).

The sociolinguistic environment of South Korea marked by rapid modernization, global cultural consumption, hyper-connectivity, and a competitive education system has intensified the adoption of English-origin terms. Borrowing not only enriches the Korean lexicon but also reflects deeper social attitudes, identity constructions, and cultural shifts.

Despite extensive borrowing, the mechanisms through which English influences Korean and the sociocultural motivations behind such borrowing remain insufficiently explored from a comprehensive, interdisciplinary perspective.

This study addresses the following questions:

- What are the dominant mechanisms of English-to-Korean borrowing?
- How are English loanwords phonologically, morphologically, and semantically adapted in Korean?

–What sociocultural factors drive the incorporation and widespread use of English-origin vocabulary?

–How do these borrowings reflect the changing linguistic identity of Korean speakers?

Understanding English influence in Korean provides insights into:

- language change in a globalized society,
- linguistic innovation in a typologically unique language,
- cultural hybridization (e.g., youth slang, K-pop discourse),
- attitudes toward English as a symbol of modernity and prestige.

Scholars such as Sohn (2001), Lee & Ramsey (2011), and Kim-Renaud (2015) have addressed Korean's borrowing patterns historically. Myers-Scotton's Matrix Language Frame (MLF) model and Haugen's classic borrowing typology provide theoretical foundations. However, contemporary sociocultural drivers especially the influence of digital culture, transnational media, and consumerism need deeper academic attention.

Methodology: A mixed qualitative–quantitative linguistic analysis was carried out to examine how English-origin lexical items enter Korean and how they function within contemporary Korean society. The study employed corpus-linguistic methods to observe frequency and distribution patterns, combined with phonological, morphological, and semantic analyses to describe structural adaptation. Sociolinguistic interpretation was also used to understand the cultural and communicative motivations behind borrowing. Data for the study were drawn from several major sources: the National Institute of the Korean Language (NIKL) Standard Korean Corpus, trending loanword lists published between 2010 and 2024 by NIKL and NAVER Dictionary, language used in K-pop lyrics, social media platforms such as Instagram and YouTube, advertisements, and vocabulary from the technology and business sectors. In total, 1,280 English-origin lexical items were analyzed.

To classify and interpret these data, the study applied Haugen's (1950) borrowing typology, distinguishing between loanwords, loanblends, and loanshifts. Myers-Scotton's Matrix Language Frame model was used to evaluate the structural integration of English elements into Korean grammatical frames. Sociolinguistic variables such as age, education level, media consumption, digital literacy, and the perceived prestige of English helped guide the interpretation of patterns in loanword distribution and use. The study acknowledges certain limitations, including the rapid evolution of spoken-language borrowings, inconsistencies in the orthography of Konglish forms, and the instability of youth slang, all of which make comprehensive documentation challenging.

Results: The findings reveal that English loanwords undergo extensive phonological adaptation when absorbed into Korean. Because of Korean's syllable structure and phonotactic constraints, speakers frequently insert vowels to break consonant clusters, neutralize consonants that do not exist in Korean, and adjust aspirated or tense sounds. Well-known examples include *컴퓨터* (keom-pyu-teo) for “computer,” *서비스* (seo-bi-seu) for “service,” and *스마트폰* (seu-ma-teu-pon) for “smartphone.” Morphologically, English loanwords integrate smoothly into Korean word formation processes. They often become verbs through the addition of *하다* (“to do”), as in *다운로드하다* (“to download”) and *리포트하다* (“to report”). They also combine productively with native Korean suffixes, producing compound forms like *블로그글* (“blog post”) or *카페인중독* (“caffeine addiction”). Semantic shifts are common as well. Some borrowed words diverge significantly from their English origins: *오바이트* (obaiteu) derives from “overeat” but means “to vomit,” *핸드폰* (haendeupon) refers to a mobile phone rather than a “handheld phone,” and *미팅* (miting) means a blind date, not a business meeting. These creative reinterpretations contribute to the development of Konglish as a distinct linguistic phenomenon.

Beyond structural adaptation, powerful sociocultural forces shape how and why English borrowings take root in Korean. English vocabulary typically symbolizes modernity, technological advancement, cosmopolitan identity, and global participation. Younger urban speakers in particular adopt English-derived terms to present themselves as globally literate and socially up-to-date. The South Korean education system further increases the prestige of English through its emphasis on standardized tests such as TOEIC and TOEFL, English-medium instruction at universities, and the

branding strategies of private academies. As proficiency in English is often associated with higher social and professional status, English loanwords naturally acquire symbolic value.

Korean popular culture amplifies these trends. K-pop, K-dramas, and other media exports frequently use English loanwords, which circulate internationally and subsequently re-enter Korea with expanded meanings. Terms like “comeback,” “concept,” “idol,” “fan service,” “unit,” “teaser,” and “highlight medley” are now deeply embedded in everyday discourse. The digital environment also promotes borrowing, as most technological innovations and their terminology originate in English. Words such as 앱 (“app”), 업로드 (“upload”), and 로그아웃 (“logout”) illustrate how English dominates digital and technological vocabulary. Furthermore, English is widely used in consumer branding across fashion, food, retail, and lifestyle products, where it is employed to attract younger customers, convey a premium image, or position brands as globally recognizable. Examples such as Starbucks Korea (스타벅스), Olive Young (올리브영), and Daiso (다이소) demonstrate the branding strategy of integrating English elements into Korean commercial culture.

Discussion: Taken together, the results demonstrate that English serves as a high-prestige donor language in Korea. It is not merely a source of lexical items but also a marker of style, identity, and aspiration. Borrowing from English fulfills linguistic needs by providing terms for new technologies, practices, and concepts but also reflects social motivations. The emergence of Konglish shows how Korean speakers creatively blend English and Korean, producing a hybrid system that is partially intelligible outside Korea but distinctly meaningful within Korean society. Words like 셀카 (selka, from “selfie”), 노트북 (notebook, meaning “laptop”), and 헬스 (health, meaning “fitness club”) illustrate this hybridization and reveal the flexibility of Korean in accommodating foreign influence. Although some language purists express concern about the extensive use of English, many bilingual speakers view loanwords as practical, expressive, and unavoidable byproducts of globalization.

The socio-cultural implications of this trend are far-reaching. English borrowings mirror global consumer culture, youth subcultures, and the international mobility of media. English functions not only as a donor language but as a cultural driver that shapes discourse, identity, and linguistic innovation. This influence is likely to intensify as Korea continues to integrate into global networks of technology, education, and entertainment.

Conclusion: In conclusion, English remains a dominant force in shaping contemporary Korean. The borrowing mechanisms identified phonological adaptation, morphological integration, and semantic innovation demonstrate the dynamic ways in which Korean accommodates English elements. The sociocultural drivers, including globalization, media influence, educational prestige, digital culture, and branding practices, highlight the extent to which linguistic borrowing is intertwined with cultural and ideological shifts. As Korea continues to evolve within the global environment, English-origin vocabulary will expand further, contributing to the ongoing development of Konglish and the diversification of the Korean lexicon. Future research may explore generational attitudes toward borrowing, patterns of code-switching in digital spaces, and the emerging influence of artificial intelligence and algorithmic media on loanword diffusion.

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INGLIZ VA QORAQALPOQ TILLARIDA "HOME/UY" KONSEPTINING LEKSIK-SEMANTIK TAHLILI

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Annotatsiya. Ushbu maqolada ingliz va qoraqalpoq tillaridagi "Home/Uy" konseptining leksik-semantik va lingvokulturologik xususiyatlari qiyosiy tahlil qilinadi. Tadqiqotda "home" va "uy" leksemalarining semantik maydonlari, polisemiya darajalari va ular bilan bog'liq madaniy konnotatsiyalar o'rganiladi. Tahlil shuni ko'rsatadiki, ingliz tilidagi "home" konsepti ko'proq individual hissiyot, xavfsizlik va shaxsiy makon g'oyalari bilan bog'liq bo'lsa, qoraqalpoq tilidagi "uy" konsepti oila ("shahar"), vatan, ajdodlar merosi va ijtimoiy birlik kabi kengroq ijtimoiy-madaniy qadriyatlarini o'z ichiga oladi. Maqolada har ikki tilning o'ziga xos dunyoqarashini aks ettiruvchi universal va milliy-madaniy jihatlar ochib berilgan.

Kalit so'zlar: konsept, leksik-semantik tahlil, lingvokulturologiya, "home", "uy", semantik maydon, polisemiya, qoraqalpoq tili, ingliz tili, qiyosiy tilshunoslik.

Аннотация. В данной статье проводится сопоставительный анализ лексико-семантических и лингвокультурологических особенностей концепта «Home/Уй» в английском и каракалпакском языках. В исследовании рассматриваются семантические поля лексем 'home' и 'уй', степень их полисемии, а также культурные коннотации, связанные с каждым из данных понятий. Анализ показывает, что английский концепт 'home' преимущественно ассоциируется с индивидуальными эмоциями, личным пространством, комфортом и чувством безопасности, тогда как каракалпакский концепт 'уй' охватывает более широкие социально-культурные ценности, такие как семья (шаһарақ), родина, наследие предков и коллективная идентичность. В статье раскрываются как универсальные, так и специфические национально-культурные черты, отражающие особую картину мира каждого языкового сообщества.

Ключевые слова: концепт, лексико-семантический анализ, лингвокультурология, семантическое поле, полисемия, каракалпакский язык, английский язык, сопоставительное языкознание.

Abstract. This article presents a comparative analysis of the lexical-semantic and linguocultural characteristics of the concept "Home/Uy" in English and Karakalpak languages. The study examines the semantic fields of the lexemes home and uy, their degrees of polysemy, and the cultural connotations embedded within each concept. The analysis reveals that the English concept home is predominantly associated with individual emotions, personal space, comfort, and the sense of security, whereas the Karakalpak concept uy encompasses broader socio-cultural values such as family (shahar), homeland, ancestral heritage, and collective identity. The article highlights both universal and culturally specific features that reflect the distinct worldviews of the two linguistic communities.

Keywords: concept, lexical-semantic analysis, linguoculturology, home, uy, semantic field, polysemy, Karakalpak language, English language, comparative linguistics.

Kirish: Til nafaqat muloqot vositasi, balki muayyan bir xalqning madaniyati, dunyoqarashi va qadriyatlarini o'zida aks ettiruvchi ko'zgudir. Har bir tildagi konseptlar tizimi o'sha xalqning olam haqidagi tasavvurlarini ifodalaydi. Shu nuqtai nazardan, "Home/Uy" konsepti insoniyat uchun universal ahamiyatga ega bo'lgan, ammo har bir madaniyatda o'ziga xos ma'no qirralariga ega bo'lgan fundamental tushunchalardan biridir. Ushbu konsept shunchaki yashash joyini bildirmay, balki xavfsizlik, mehr-muhabbat, oila, tegishlilik va o'zlikni anglash kabi chuqur ma'nolarni o'zida mujassam etadi.

Globalizatsiya jarayonida madaniyatlararo muloqotning kuchayishi turli tillardagi konseptual tizimlarni qiyosiy o'rganishni dolzarb vazifalardan biriga aylantirdi. Ingliz va qoraqalpoq tillari ikki xil til oilasiga (german va turkiy) mansub bo'lib, ulardagi "Home/Uy" konseptining leksik-semantik

va lingvokulturologik tahlili bu ikki madaniyatning dunyoqarashidagi universal va qisman jihatlarini ochib berishda muhim ilmiy ahamiyat kasb etadi. Ushbu tadqiqotning maqsadi ingliz va qoraqalpoq tillarida "Home/Uy" konseptini ifodalovchi leksik birliklarning semantik strukturasini, ma'no qirralarini va madaniy o'ziga xosliklarini qiyosiy tahlil qilishdan iborat.

Maqolada konseptning nazariy asoslari, tahlil metodologiyasi, har ikki tildagi natijalar va ularning qiyosiy muhokamasi ketma-ketlikda yoritib beriladi.

Metodlar: Ushbu tadqiqotda "Home/Uy" konseptining leksik-semantik va lingvokulturologik xususiyatlarini ochib berish uchun quyidagi kompleks ilmiy metodlardan foydalanildi:

1 Tavsifiy-analitik metod: Ingliz tilidagi "home" va qoraqalpoq tilidagi "uy" leksemalarining lug'aviy ma'nolarini, ularning semantik qirralarini aniqlash va tavsiflash uchun qo'llanildi. Bu metod orqali har bir leksemaning denotativ va konnotativ ma'nolari tahlil qilindi.

2 Qiyosiy-tipologik metod: Ikki tilning konseptual maydonlarini bir-biriga taqqoslash, ulardagi umumiy (universal) va farqli (partikulyar) jihatlarini aniqlash maqsadida qo'llanildi. Bu orqali "Home" va "Uy" konseptlarining semantik maydonlaridagi o'xshashlik va tafovutlar aniqlandi.

3 Komponent tahlil metodi: So'zlarning ma'no strukturasini eng kichik semantik birliklar – semalarga ajratish orqali ularning ma'no tarkibini chuqur o'rganishga xizmat qildi. Masalan, "home" so'zi [+bino], [-bino], [+hissiyot], [+oila] kabi semalarga ajratib tahlil qilindi.

4 Lingvokulturologik tahlil: Konseptlarning milliy-madaniy xususiyatlarini, xalqning urf-odatlarini, qadriyatlarini va dunyoqarashi bilan bog'liq jihatlarini o'rganishda asosiy metod bo'ldi. Bu metod doirasida qoraqalpoq maqollari va iboralarini tahlil qilinib, "uy" konseptining madaniy mazmuni ochib berildi.

Tadqiqotning manbalari sifatida Merriam-Webster, Oxford English Dictionary kabi nufuzli ingliz tili lug'atlari, qoraqalpoq tilining izohli lug'atlari, S. Radziievska [8] va A. Babajanova [1] kabi avtorlarning ilmiy maqolalari, shuningdek, ingliz va qoraqalpoq adabiyoti va folkloridan olingan misollar xizmat qildi.

Natijalar:

1. Ingliz Tilida "Home" Konseptining Leksik-Semantik Tahlili

Ingliz tilida "Home" konsepti murakkab va ko'p qirrali semantik maydonga ega. Uning asosiy ma'nolari "house" (bino) so'zidan keskin farq qiladi. "House" so'zi faqat fizik ob'ektni, ya'ni yashash uchun mo'ljallangan binoni anglatadi, "home" so'zi bundan ancha keng ma'no kasb etadi.

Jadval 1.

"House" va "Home" o'rtasidagi semantik oppozitsiya

Xususiyat	House	Home
Tabiati	Fizik, moddiy bino	Emotsional, mavhum makon
Ma'nosi	Boshpana, inshoot	Oila, xavfsizlik, tegishlilik hissi
Hissiy yuk	Neytral	Ijobiy, iliq, nostalgik
Kontekst	Arxitektura, mulk savdosi	Shaxsiy xotiralar, munosabatlar

"Grammarly" platformasida taqdim qilingan tahliliga ko'ra, "a house is a building, but a home is a feeling" (uy (a house) – bu bino, lekin (a home) uy – bu tuyg'u) [4]. Bu farq "home" konseptining markazida jismoniy makondan ko'ra hissiy bog'liqlik turishini ko'rsatadi.

S. Radziievskaning tadqiqotiga ko'ra, "HOME" konseptining semantik maydoni sakkizta qarama-qarshi qutblar orqali modellashtirilishi mumkin [8]:

- **Material (moddiy) – Spiritual (ma'naviy):** Bino va uning ichidagi muhit.
- **Real (real) – Ideal (ideal):** Haqiqiy yashash joyi va orzudagi makon.
- **Concrete (aniq) – General (umumiy):** Muayyan bir uy va umuman vatan tushunchasi.
- **One's own (o'ziniki) – Alien (begona):** O'z uyi va boshqalarning uyi.
- **Inside (ichkari) – Outside (tashqari):** Xavfsiz ichki makon va notanish tashqi dunyo.
- **Natural (tabiiy) – Artificial (sun'iy):** Tabiat qo'ynidagi uy va shahardagi sun'iy muhit.
- **Past (o'tmish) – Future (kelajak):** Bolalik uyi va kelajakdagi orzudagi uy.
- **Culturally-universal (umuminsoniy) – Nationally-specific (milliy):** Barcha uchun umumiy bo'lgan boshpana va muayyan millatga xos bo'lgan uy.

Bu tahlil "home" konseptining naqadar ko'p qatlamli ekanligini va uning ma'nosi kontekstga qarab o'zgarib turishini ko'rsatadi.

2. Qoraqalpoq Tilida "Uy" Konseptining Leksik-Semantik Tahlili

Qoraqalpoq tilida "uy" (úy) konsepti ingliz tilidagidan farqli o'laroq, kengroq ijtimoiy va madaniy ma'nolarni qamrab oladi. U nafaqat shaxsiy makon, balki oila, urug', jamiyat va hatto Vatan bilan uzviy bog'liqlikda ko'riladi.

"Uy" va "Sha'araq" (oila) munosabati: Qoraqalpoq madaniyatida "uy" ko'pincha "sha'araq" (oila) tushunchasi bilan sinonimik yoki metonimik aloqada qo'llaniladi. "Sha'araq" so'zi o'tovning (qora uyning) yuqori qismidagi birlashtiruvchi halqani anglatib, oilaning birligi va mustahkamligini ramziy ma'noda ifodalaydi. Shu sababli, "uy" deganda faqat bino emas, balki shu binoni to'ldirib turgan oila a'zolari, ular o'rtasidagi munosabatlar ham nazarda tutiladi.

A. Babajanovanning paremiologik tahlilida qoraqalpoq maqollarida "uy" va "oila" konseptlarining o'zaro bog'liqligi yaqqol ko'zga tashlanadi [1]. Masalan:

Agayiniñ saz bolsa, qorqinish joq búlginnen (*Agar birodarlarning ahil bo'lsa, vayronagarchilikdan qo'rqmasang ham bo'ladi*).

Bu maqolda oilaviy birlik tashqi xavflardan himoya qiluvchi eng muhim qal'a sifatida tasvirlanadi. "Uy" bu yerda jismoniy boshpanadan ko'ra ma'naviy qo'rg'on ma'nosini kasb etadi.

"Uy" konseptining lingvokulturologik qirralari: Qoraqalpoq tilida "uy" konsepti quyidagi madaniy qadriyatlar bilan bog'liq:

–**Ota-ona va ajdodlarga hurmat:** *Asqar-asqar tawlardıñ, panası bolmas ataday* (Baland-baland tog'lar ham otadek panoh bo'lolmas). Bu yerda ota uyi eng ishonchli boshpana sifatida ko'riladi.

–**Vatanparvarlik:** "Uy" so'zi ko'pincha "Watan" (Vatan) tushunchasi bilan bog'lanadi. *Óz úyim – ólen tósegim* (O'z uyim – o'lan to'shagim) maqoli o'z vataning har qanday qulaylikdan afzal ekanligini bildiradi.

–**Mehmondo'stlik:** *Qızıl úy qızılğa toymas* (Qizli uyni mehmoni arimaydi) maqoli uyni ijtimoiy munosabatlar markazi sifatida ko'rsatadi.

–**Ijtimoiy mas'uliyat:** *Atańa ne qılsań, aldıńa sol keledi* (Otangga nima qilsang, oldingga shu keladi) maqoli oila va jamiyat oldidagi mas'uliyat hissini ifodalaydi.

Bundan tashqari, qoraqalpoq tilida "qara úy" (o'tov) tarixiy boshpana turi sifatida alohida madaniy-ramziy ma'noga ega bo'lib, u ko'chmanchi turmush tarzi, tabiat bilan uyg'unlik va ajdodlar merosi kabi tushunchalarni o'zida mujassam etadi.

Muhokama: Ingliz va qoraqalpoq tillaridagi "Home/Uy" konseptlarining qiyosiy tahlili shuni ko'rsatadiki, har ikki madaniyatda ham bu tushuncha shunchaki yashash joyidan kengroq ma'noga ega. Biroq, ularning semantik maydonlari va madaniy urg'ulari bir-biridan sezilarli darajada farq qiladi.

Jadval 2.

Universal va alohida (particular) jihatlar

Jihat	Ingliz tili ("Home")	Qoraqalpoq tili ("Uy")	Umumiy (Universal) jihat
Asosiy urg'u	Individualizm, shaxsiy hissiyotlar	Jamoaviylik, ijtimoiy munosabatlar	Xavfsizlik va boshpana
Markaziy tushuncha	Shaxsiy qulaylik, "feeling" (hissiyot)	"Sha'araq" (oila), birlik	Oila a'zolari bilan bog'liqlik
Makon tushunchasi	Aniq chegaralangan shaxsiy makon	Keng ijtimoiy makon (mahalla, vatan)	Yashash uchun mo'ljallangan joy
Madaniy qadriyat	Mustaqillik, shaxsiy hayot daxlsizligi	Ota-onaga hurmat, mehmondo'stlik, urug'chilik	Mehr va g'amxo'rlik markazi

Ingliz madaniyatida "home" ko'proq tashqi dunyodan ajratilgan, shaxsiy xotiralar va hissiyotlar bilan to'yingan intim makon sifatida qabul qilinadi. "My home is my castle" (Mening uyim – mening qo'rg'onim) iborasi bu individualistik yondashuvni yaqqol ifodalaydi. Bu madaniyatda shaxsiy hayot daxlsizligi ("privacy") muhim o'rin tutadi, bu esa "home" konseptining ma'nosiga ham singib ketgan. Usakhovning tadqiqotida ta'kidlanganidek, "privacy" so'zining qoraqalpoq tilida to'g'ridan-to'g'ri ekvivalenti yo'qligi ham bu madaniy farqni ko'rsatadi [9].

Qoraqalpoq madaniyatida esa "uy" ochiq ijtimoiy tizim hisoblanadi. U nafaqat oila a'zolari, balki qarindoshlar, qo'shnilar va mehmonlar uchun ham ochiq bo'lgan makondir. "Uy" konsepti

shaxsdan ko'ra ko'proq jamoaga, oilaga va vatanga bog'lanadi. Bu holat turkiy xalqlarga xos bo'lgan jamoaviy turmush tarzi va ijtimoiy qadriyatlar bilan izohlanadi.

Xulosa: Ingliz va qoraqalpoq tillaridagi "Home/Uy" konseptining leksik-semantik va lingvokulturologik tahlili shuni ko'rsatdiki, bu ikki tildagi konseptlar bir qarashda universal bo'lib tuyulsa-da, chuqur madaniy o'ziga xosliklarga ega. Ingliz tilidagi "home" konsepti individualistik dunyoqarash mahsuli bo'lib, shaxsiy hissiyotlar, xavfsizlik va mustaqillik g'oyalarini o'zida mujassam etadi. Qoraqalpoq tilidagi "uy" konsepti esa jamoaviy qadriyatlarga asoslanib, oila, vatan, ajdodlar merosi va ijtimoiy birlik kabi keng ma'nolarni qamrab oladi.

Ushbu tadqiqot natijalari qiyosiy tilshunoslik, lingvokulturologiya va madaniyatlararo muloqot sohalari uchun muhim ahamiyatga ega. Turli tillardagi fundamental konseptlarni o'rganish orqali biz nafaqat tillarning o'ziga xosligini, balki shu tilda so'zlashuvchi xalqlarning dunyoqarashi, qadriyatlari va madaniyatini ham chuqurroq anglashimiz mumkin.

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TEMURIYLAR DAVRI ADABIY MEROSINING O'ZIGA XOSLIGI VA BADIY AN'ANALARI

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Annotatsiya. Maqolada temuriylar davri adabiyotining shakllanish jarayoni, tarixiy-madaniy omillari hamda badiiy merosning o'ziga xos jihatlari yoritiladi. Adabiy an'analar va ijodiy yo'nalishlarning rivojlanish xususiyatlari tahlil qilinib, bu davr ijodkorlarining ilm-fan, san'at hamda adabiyot taraqqiyotiga qo'shgan hissasi asoslab beriladi.

Kalit so'zlar: madaniy hayot, turkiy til, temuriy ijodkor, badiiy tafakkur

Аннотация. В данной статье рассматривается формирование литературы эпохи Тимуридов, её историко-культурные основы и отличительные особенности литературного наследия. Анализируются развитие художественных традиций и творческих направлений, а также вклад писателей и учёных Тимуридов в прогресс науки, искусства и литературы с научной точки зрения.

Ключевые слова: культурная жизнь, тюркский язык, творец эпохи Тимуридов, художественное мышление.

Abstract. This article examines the formation of literature during the Timurid era, focusing on its historical and cultural foundations as well as the distinctive features of its literary heritage. The study analyzes the development of artistic traditions and creative directions, highlighting the contribution of Timurid scholars and writers to the advancement of science, art, and literature from a scholarly perspective.

Key words: cultural life, Turkic language, Timurid creative figure, artistic thinking.

Kirish. Amir Temur tomonidan tuzilgan markazlashgan davlat o'zining kuch-qudrati, hududi, siyosiy-iqtisodiy, ijtimoiy-ma'naviy va ma'rifiy salohiyati bilan dunyo tamaddunida alohida o'rin tutadi. Bu davrda barcha jabhalarda ulkan ijobiy o'zgarishlar vujudga keldi. Hunarmandchilik, me'morchilik, ilm-fan va san'atning barcha sohaları rivojlandi. Yangi shaharlar barpo etildi, mavjudlari misli ko'rilmagan darajada obodonlashtirildi. Karvon yo'llaridagi osoyishtalik tufayli ko'plab mamlakatlar bilan savdo-sotiq ishlari kengaydi va bu o'z navbatida temuriylar mamlakatining ham har taraflama taraqqiy etishiga yo'l ochib berdi.

Insoniyat tarixida minglab hukmdorlar yashab o'tgan va ularning vafotidan keyin tuzgan davlatlari parchalanib, yo'qlikka yuz tutgan. Amir Temur vafotidan keyin ham u barpo etgan ulkan saltanat asta-sekin inqirozga yuz tuta boshladi va oxir-oqibat tarix sahnasidan chetga surilib, o'rnini shayboniylar sulolasiga bo'shatib berdi. Bu jarayon juda murakkab va bahs-u munozaralarga boy bir davrni o'z ichiga oladi. Temuriyzodalardan Samarqand taxtini Abusaid, Xuroson (Hirot) taxtini esa Shohruhning nabirasi Abulqosim Bobur boshqargan.

Nazariy asoslar. Amir Temur saltanati davrida Markaziy Osiyoda madaniy hayot misli ko'rilmagan darajada rivojlandi. Shu jumladan, badiiy adabiyot, ayniqsa, turkiy tildagi adabiyot gullab-yashnadi. Shunisi e'tiborga molikki, temuriy hukmdorlar orasidan ham juda katta iqtidorga ega bo'lgan qalam ahli yetishib chiqdi. "Sohibqiron Temur va uning avlodlari adabiyot va san'atga, ilm-fanga yaqin kishilar edi. Navoiy "Majolis un-nafois" tazkirasida ulardan 22 temuriy ijodkorlarning ism-shariflarini zikr etib, qisqa-qisqa to'xtalib o'tgan. Sulton Husayn Boyqaro ijodi va devoni tahliliga u maxsus sakkizinchi bob ("majlis")ni bag'ishlagan. Navoiy zikr etgan bu shoirlar orasida Xalil Sulton, Ulug'bek Mirzo, Boysung'ur Mirzo, Abulqosim Bobir Mirzo, Shoh G'arib Mirzo va boshqalar bor. Ular hammasi o'zlari she'r yozish bilan birga she'r ahllariga homiylik qilganlar. "Majma' ul-axbor", "Gulshani roz", "Haqiqatnoma", "Sadoqatnoma" kabi nasihatnoma mazmunidagi dostonlar muallifi Sayyid Qosimiy Abu Said Mirzoga yaqin turib ijod etgan. Xalil Sulton, Husayn Boyqaro kabilar o'z she'rlaridan devon tuzganlari ma'lum". [1.5]

Barcha davrlarda bo'lgani kabi bu davrda ham badiiy adabiyot ijtimoiy hayotning ko'zgusi sifatida jamiyatda ro'y berayotgan ulkan hodisalarni o'zida aks ettirdi. Amir Temur va temuriylar davri madaniy muhitida turkiy (eski o'zbek) adabiyoti har qachongidan ham ravnaq topdi. Turkiy adabiyot sarchashmalari ancha qadimdan boshlangan bo'lib, bu davrga kelib yanada sayqallandi, mavjud badiiy janrlar takomillashdi, yangidan yangi janrlar kirib keldi va imkoniyatlari kengayib, yuksak rivojlanish pallasiga kirdi. Bu haqda o'sha davrning shoir va adabiyotshunos olimi Shayx Ahmad Taroziy o'zining "Funun al-balog'a" asarida shunday ma'lumot berib o'tadi: "Bilgilkim, majmui shuaro istilohinda she'rning aqsomi, ul kim mo'tabardur, o'n nav' kelibdur: qasida, g'azal, qit'a, ruboiy, masnaviy, tarje', musammat, mustazod, mutavval, fard". [2.29] Shuningdek, olim musammatni besh turga ajratadi va murabba', muxammas, musaddas kabilarga misol keltiradi.

Temuriylar davri – XIV asr oxiri va XVI asr boshlari adabiyotining eng ko'zga ko'ringan vakillari ijodiga nazar tashlar ekanmiz, ularda o'sha davr ijtimoiy hayotining turli qirralari manzaralari o'z ifodasini topganiga guvoh bo'lamiz. Bu davrda yangidan yangi taniqli shoir va adiblar o'zlarining betakror, umrboqiy asarlari bilan xalqimiz badiiy tafakkur xazinasiga ulkan hissa qo'shdilar.

Temuriylar davrida ilm-fan, madaniyat-ma'rifat, san'at va adabiyotning yuksak taraqqiy etishida, eng avvalo, tabiatan ma'rifatparvar Amir Temurning xizmatlari katta bo'ldi. Bu haqda Amir Temur o'zining "Temur tuzuklari" asarida: "To'qqizinchi toifa – muhaddislar, payg'ambar, uning avlodlari va sahobalari haqida rivoyatlar naql qiluvchilar (tarixchilar) hamda qissaxonlar bo'lib, ularni ham o'zimga yaqinlashtirdim. Payg'ambarlar va avliyolar haqidagi qissalarni, o'tgan podshohlar to'g'risidagi xabarlarni, ularning saltanat taxtiga qanday yetishganliklarini, davlatlarining qanday sabablarga ko'ra zavol topganligini bulardan so'rab bilardim. Har qaysisining qissalari va xabarlari, ishlari va so'zlarini eshitib, tajribam ortdi. Olamda bo'layotgan voqealarni ulardan eshitardim va olam ahvolidan xabar topar edim", [3.66] – deb yozadi. Qolaversa, Amir Temur vafotidan keyin ham ma'rifatparvar temuriyzodalar tomonidan bu xayrli ishlar davom ettirildi. Temuriylar hukmronligi davrida Markaziy Osiyoda vujudga kelgan ijtimoiy-siyosiy hayotning ancha barqarorlashuvi madaniy

hayotning qayta tiklanishi, ma'naviy-ma'rifiy jarayonning jonlanishi va ravnaq topishiga keng imkoniyatlar yaratdi.

Amir Temur XIV asrda tasavvuf ahliga, jumladan, Xoja Ahmad Yassaviy shaxsiyatiga alohida hurmat va ehtirom ko'rsatishi 1394-1395-yillarda uning qabri ustiga ulkan maqbara qurdirganidan ham anglashiladi. Sohibqiron deyarli har bir hal qiluvchi jangi oldidan Xoja Ahmad Yassaviy ruhidan ma'naviy madad tilaganini e'tirof etadi. Masalan, 1402-yil Amir Temurning Yildirim Boyazid bilan bo'lgan Anqara jangi boshlanishi oldidan ulug' purning maqomotidan quyidagi satrlarni o'qiydi:

Yaldo kechani shami' shabiston etgon,

Bir lahzada olamni guliston etgon.

Bas, mushkul ishim tushibdur oson etgon,

Ey barchani mushkulin oson etgon.

Amir Temur bunday deydi: "Men bu ruboiyni yod oldim. Rum qaysari (Sulton Yildirim Boyazid) lashkari bilan jang qilganimda, uni yetmish marta o'qidim va zafarga yetishdim". [4.80]

Amir Temur asos solgan buyuk temuriylar saltanatining vujudga kelishida Xoja Ahmad Yassaviy va yassaviya tariqati vakillarining ham ruhiy-ma'naviy madad ko'rsatgani shubhasizdir.

Muhokama. Tarixdan ma'lumki, temuriylar saroylarida tez-tez ilm majlislari, she'riyat bazmlari o'tkazilib turilgan. Adabiyotshunos olim Sherxon Qorayevning yozishicha, Alisher Navoiyning "Majolis un-nafois" asarida temuriy hukmdorlardan Shohruh Mirzo, Jo'gi Mirzo, Sulton Iskandar Sheroziy, Abobakr Mirzo, Xalil Sulton, Sulton Abusaid Mirzo, Alouddavla Mirzo, Sulton Muhammad Boysung'ur, Sulton Ma'sud Mirzo, Mirzo Ulug'bek, Boysung'ur Mirzo, Abulqosim Bobur, Sulton Ya'qubxon, Husayn Boyqaro saroyi adabiy majlislar haqida ma'lumot berilgan. [5.108]

Mirzo Ulug'bek hukmronligi davrida Movarounnahr bu jihatdan ko'p muvaffaqiyatlarga erishgani ma'lum. Shaxsan Ulug'bekning fanga qo'shgan hissasi beqiyosdir. U bobosi Temur kabi olimlar bilan suhbat qurib, ularga g'amxo'rlik ko'rsatish bilan cheklanib qolmadi, balki Sharq tarixida kam uchraydigan hodisani – hokimiyat boshqaruvi bilan ilmni birga qo'shib olib bordi. Zamondoshlari Ulug'bekni bu fazilatlari tufayli Arastuning shogirdi Iskandar bilan tenglashtiradilar. Navoiy "Farhod va Shirin" dostonida aytadi:

Shahekim, ilm nurin topti zoti,

Aning to hashr qoldi yaxshi oti.

Sikandar topti chun ilm-u hunarni,

Ne yanlig' oldi ko'rgil bahr-u barni.

Aningtek saltanat ahli ko'p erdi,

Qayu birga bu nav' ish dast berdi?

Iki ming yil o'tub yuz ming xiradmand,

Bo'lub hikmatlari birla barumand.

Temurxon naslidin sulton Ulug'bek

Ki, olam ko'rmadi sulton aningtek... [6.330]

Temuriylar davrida "Xurosonda, Navoiy qayd etishicha, o'zbek tilida asar yozuvchi (turkigo'y) shoirlardan Mavlono Lutfiy, Mavlono Atoyi, Mavlono Amiriy, Mavlono Yaqiniy Mavlono Gadoyi, Mavlono Muqimiy, Mavlono Latifiy, Haydar Xorazmiy, Durbek, Sayyid Hasan Ardasher, Ahmadiy kabilar yashab, ajoyib she'r va dostonlar yaratganlar. Keyingi ilmiy izlanishlar shuni ko'rsatdiki, Hofiz Xorazmiy, Sayyid Qosimiylar ham Xuroson hududida yashab, o'zlaridan boy adabiy meros qoldirganlar. Haydar Xorazmiy "Gulshani asror" dostonidan tashqari "Gul va Navro'z" dostonini yaratgan". [1.6]

XV asrning ikkinchi yarmida Movarounnahrda so'z san'ati beqiyos yuksalish bosqichiga ko'tarildi. Bu haqda Shayx Ahmad Taroziyning "Funun ul-balog'a" asarida ko'plab shoirlarning nomlari keltirilganki, mavjud ma'lumotlarga qo'shimcha sifatida xizmat qiladi, ayni paytda ba'zi

ma'lumotlarga aniqlik kiritadi. Shayx Ahmad she'rshunoslik, xususan, Sharq mumtoz poetikasi munosabati bilan nomlari bizga noma'lum bo'lib kelgan ko'plab turkiy va forsiyzabon shoirlarning nomlarini keltiradi. Imom Ziyovuddin Forsiy, Jalol Samarqandiy, Umid Kamoliy, Mavlono Sayfiddin, Muhammad Ganjaviy kabi bir qator shoirlar temuriylar davri adabiyotida ma'lum mavqe' egallaganini anglash mumkin. Ayni paytda shayx Ahmad Taroziyning o'zi ham zamonasining iste'dodli shoiri bo'lganini mazkur asarida keltirilgan g'azalidan bilamiz. Mustahkam poydor davlat, hukmdorlarning adabiyotga muhabbati va e'tibori Xuroson va Movarounnahrda adabiy jarayonga, ilm-fan ravnaqiga katta ta'sir o'tkazgani haqiqat. Bu davrda o'zbek va fors adabiyoti yonma-yon kamol topib bordi. O'zbek adabiyoti, bir tomondan, o'z an'analari negizida, ikkinchi tomondan, fors adabiyoti tajribalari ta'sirida tobora rivoj topdi. O'zbek adabiyotida yangi janrlarning paydo bo'lishi va mavjudlarining takomili ham buni tasdiqlaydi. O'zbek nasri va she'riyatida o'ziga xos Xuroson uslubi paydo bo'ldi. Bu adabiy uslubning muhim xususiyatlaridan biri shuki, badiiy va ilmiy asarlar ifodasida fors, arabiy so'z hamda iboralardan, atamalardan, forsiy tilga xos jumla tuzish qoidalaridan keng foydalanilgan. Bu holat o'lkadagi etnik sharoit ta'sirida yuzaga kelgan edi. [7.128]

Yuqorida aytilganidek, Amir Temuridan so'ng davlat ikkiga bo'linib, Xurosonda uning o'g'li Shohruh 1409-1447-yillar orasida, Movarounnahrda nabirasi Ulug'bek 1409-1449-yillarda hukmronlik qilgan bo'lsalar-da, bu ikki mamlakat hududidagi ilmiy-madaniy aloqalarga putur yetmadi. Qudratli markazlashgan davlat, iqtisodiy aloqalar, adabiy ta'sir turli hududlarda istiqomat qiluvchi ijodkorlarni yagona adabiy muhit, muayyan uslub, g'oyaviy-falsafiy jihatdan yakranglik o'zaro yaqinlashtirdi. Shu sababli ham temuriylar hukmronlik qilgan yillarda qaysi ijodkor o'ziga qaysi mamlakat yoki shaharni qulay deb bilsa, o'sha yerda yashab ijod qildi. Masalan, iste'dodli o'zbek shoiri Haydar Xorazmiy o'zi xorazmlik bo'laturub, Sherozda Sulton Iskandar huzurida, boshqa bir o'zbek shoiri Hofiz Xorazmiy yana bir temuriy – Sulton Ibrohim dargohida Sherozda yashab qalam tebratdi. Xuddi shuningdek, Alisher Navoiy "Majolis un-nafois" tazkirasida xabar berishicha, Ismoil Ota avlodlaridan hisoblangan mashhur o'zbek shoiri Shayxzoda Atoyi qandaydir sabablar bilan Turbatdan (Toshkent yaqinidagi qishloq) Balxga borib qolgan va o'sha yerda yashab, ijod qilgan. Yangi topilgan ma'lumotlarga ko'ra, Mavlono Lutfiy ham asli toshkentlik ("Lutfiy Shoshiy") bo'lib, keyinchalik Hirotga yaqin Dehi Kanor qishlog'ida muqim bo'lib qolgan.

Xulosa. Shohruh va Ulug'bek hukmronlik qilgan davrda, ya'ni XV asrning birinchi yarmida adabiy hayot yanada taraqqiy etdi. Bu vaqtda Xurosonda va Movarounnahrda, "Majolis un-nafois"da xabar berilishicha, Amir Qosim Anvor, Mavlono Qotibiy, Xoja Ismatillo, Mavlono Bisotiy, Mavlono Yahyo Sebak, Mavlono Tusiy, Bobo Savdoyi, Mir Shohiy, Mavlono Sharafiddin Ali Yazdiy, Mavlono Muhammad Muammoyi, Xoja Mas'ud Qumiy kabi o'nlab forsiyzabon shoirlar she'riyatning turli janrlarida muvaffaqiyat bilan ijod etganlar.

Gap shundaki, aynan shu davrlarda tarixga, falsafaga, tibbiyotga oid va voizlikka daxldor asarlar ham keng ko'lamli yaratildi. Bu esa temuriylar saltanati davrida nafaqat so'z san'atiga balki ilm-fanning boshqa tarmoqlariga ham alohida e'tibor qaratilgani, rag'batlantirilgani ma'lum bo'ladi.

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ZAMONAVIY FRANSUZ TILIDAGI O'ZLASHMA SO'ZLAR

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Annotatsiya. Ushbu maqolada fransuz tilida so'zlararo til aloqalarining natijasi sifatida paydo bo'lgan leksik boshqa tildan kirib kelgan so'zlar (*emprunts lexicaux*) tahlil qilinadi. Maqolada

boshqa tildan kirib kelgan so'zlarning kelib chiqishi, turlicha shakllari (to'g'ridan-to'g'ri, kalk, semantik) va ularning fransuz tili ichidagi roli o'rganiladi. Shuningdek, fransuz tilida anglicizmlar va boshqa tillardan kirgan so'zlar haqida til siyosati va jamiyatning munosabati jihatidan fikr yuritiladi.

Kalit so'zlar: O'zbekcha: leksik boshqa tildan kirib kelgan so'zlar, fransuz tili, tildagi kontakt, anglicizm, til siyosati

Аннотация. В статье рассматриваются лексические заимствования в современном французском языке, как результат языкового контакта. Анализируются происхождение, различные типологии (прямые заимствования, кальки, семантические заимствования) и роль этих заимствований во французском языке. Также рассматриваются англицизмы и заимствования из других языков с точки зрения языковой политики и общественного отношения.

Ключевые слова: лексические заимствования, французский язык, языковой контакт, англицизм, языковая политика

Abstract. This article examines lexical borrowings in modern French, resulting from language-contact phenomena. It analyses the origins, various typologies (direct borrowings, calques, semantic loans) and the role of these borrowings within the French language. Additionally, it considers anglicisms and borrowings from other languages in light of language policy and societal attitudes.

Key words: lexical borrowings, French language, language contact, anglicism, language policy

1. Kirish

Fransuz tilida leksik boshqa tildan kirib kelgan so'zlar — ya'ni boshqa tillardan olingan, tarjima qilinmay, bir oz moslash orqali fransuz tilida qo'llanadigan birliklar — tilshunoslikda til aloqasi, sotsiollingvistika hamda leksikografiya nuqtai nazaridan muhim ob'ekt hisoblanadi. Til va jamiyat o'rtasidagi aloqalar, globalizatsiya, texnologik va madaniy almashinuvlar tilga yangi so'zlar kirib kelishini tezlashtirdi. Masalan, fransuz tilida ingliz tilidan kelgan anglicizmlar kundalik nutqda ko'paymoqda. Maqolaning maqsadi — fransuz tilida leksik boshqa tildan kirib kelgan so'zlarni aniqlash, ularning turlari va integratsiya darajasini tahlil qilish, shuningdek til siyosati va jamiyat munosabatlarini ko'rib chiqish. Tadqiqot quyidagi savollarga javob beradi:

1. Fransuz tilida boshqa tildan kirib kelgan so'zlar qaysi manbalardan kelib chiqqan?
2. Boshqa tildan kirib kelgan so'zlarning tiplari va moslashuvi qanday kechadi?
3. Boshqa tildan kirib kelgan so'zlarning til ichida roli, ijtimoiy va leksik oqibatlari qanday?
4. Til siyosati va purizm (tilni «tozalash»ga intilish) jihatidan boshqa tildan kirib kelgan so'zlar bilan munosabat qanday?

Nazariy asoslar: Tilshunoslikda tildagi kontakt nazariyasi, leksik borrowings tushunchasi, sotsiollingvistika va leksikografiya yondashuvlari mavjud. Masalan, Jean-Marc Chadelat “Pour une sociolinguistique de l'emprunt lexical” maqolasida sotsiollingvistik yondashuv orqali fransuz tilidagi boshqa tildan kirib kelgan so'zlarni tahlil qiladi. Shuningdek, tilshunoslar boshqa tildan kirib kelgan so'zlarni turli tiplarga ajratadilar: to'g'ridan-to'g'ri (emprunt direct), kalk (calque), semantik qarz (emprunt sémantique) kabi. Shuningdek, leksikografik jihatdan, Académie française 9-chi nashrida boshqa tildan kirib kelgan so'zlarni qabul qilish va filtrlash jarayonini o'rganish muhim manba bo'lgan.

2. Metodologiya

Ushbu tadqiqot sifat-va miqdoriy yondashuvdan foydalanadi.

Korpus va ma'lumot manbalari: Fransuz tilidagi so'zlararo kontakti ko'rsatadigan adabiy va ommaviy nutq namunalaridan tanlangan. Bunda fransuz tilidagi hujjatlar, onlayn matnlar va leksikografik manbalar tahlil qilindi. Shuningdek, « L'histoire du français – Les emprunts et la langue française » bo'limida keltirilgan statistik ma'lumotlardan foydalanildi.

Tahlil usullari:

• Boshqa tildan kirib kelgan soʻzlar manbasi boʻyicha guruhlash (til foydalanuvchisi yaʼni manbadan kelib chiqqan tilda)

• Tipologik ajratish: emprunt direct, calque, emprunt sémantique.

• Ijtimoiy-lingvistik kontekst: boshqa tildan kirib kelgan soʻzlarni jamiyat qanday qabul qilmoqda, til siyosati qanday yondashmoqda (masalan, purizm kontseptsiyasi).

Cheklovlar: Tadqiqotning cheklanishi shundan iboratki, korpus cheklangan va har bir soʻzning tarixiy kelib chiqishi chuqur etimologik tahlil darajasida emas.

3. Natijalar

3.1 Boshqa tildan kirib kelgan soʻzlarning manbalari

Tanlangan korpusga koʻra, fransuz tiliga asosan quyidagi tillardan soʻzlar kirgan: ingliz, italyan, nemis, ispan, arab va boshqa eski tillar. Masalan, «Le Robert» lugʻatida taxminan 11 825 soʻz chet tilidan kelgan deb baholanadi – bu fransuz tilidagi umumiy leksikaning taxminan 19,7 % ni tashkil qiladi.

3.2 Tipologiya va moslashuv

• **Emprunt direct:** soʻz asl tilidan katta oʻzgarishsiz kiradi. Misol uchun: «shopping», «cool», «week-end».

• **Calque (qoshiqcha tarjima):** maʼnosi chet tilidan borib, fransuz tilida tarjima qilingan shaklda ishlaydi. Misol: «salle de séjour» < “living room”.

• **Emprunt sémantique:** fransuz tilidagi soʻzga chet tilidan qoʻshimcha maʼno qoʻshiladi. Misol: «réaliser» - “se rendre compte” > ingliz tilidagi to realize maʼnosi bilan.

3.3 Jamiyat va til siyosati jihatidan

Leksik boshqa tildan kirib kelgan soʻzlar ijtimoiy jihatdan turlicha qabul qilinadi. Baʼzida purist tilshunoslar bunday soʻzlarni ortiqcha deb hisoblovchi fikrlarni bildirishadi. Masalan, Académie française maʼlumotiga koʻra, 9-chi nashrida boshqa tildan kirib kelgan soʻzlarni qabul qilish oʻtgan asrlarga nisbatan qatʼiyroq boʻlgan.

3.4 Leksik oqibatlar

Boshqa tildan kirib kelgan soʻzlar natijasida fransuz tilida sinonimi boʻlgan ikkita soʻz – biri anʼanaviy, biri qarz shaklida – paydo boʻlishi mumkin (doubletlar). Misol: «building/immeuble» kabi.

4. Munozara. Ushbu tadqiqot natijalari til aloqasi jarayonining fransuz tilida samarali ekanligini koʻrsatadi. Boshqa tildan kirib kelgan soʻzlar nafaqat tilni boyitadi, balki til ichidagi ijtimoiy, madaniy va siyosiy aspektlarni ham aks ettiradi. Masalan, ingliz tilidan kirgan soʻzlarning koʻpligi global anglo-saks tillari va madaniy bosimi bilan bogʻliq boʻlishi mumkin. Bu holat — «mimetisme de la puissance» kontseptsiyasiga mos keladi.

Til siyosati nuqtai nazaridan, boshqa tildan kirib kelgan soʻzlar bilan kurash yoki ularni meʼyorlashtirish har doim ham sodda emas. Purist harakatlari tilni «toza» saqlamoqchi boʻlsa, leksik kontakt hodisalari tezkor va dinamikdir. Shuningdek, boshqa tildan kirib kelgan soʻzlar baʼzida til ichidagi tengliksiz aloqalarni koʻrsatadi: yaʼni kuchli tillar (masalan ingliz) zaif tillar orqali oʻz soʻzlarini kirita oladi. Bu jihat ijtimoiy adolat va til huquqlari masalasini ham koʻtaradi. Biroq, tadqiqotda koʻplab faktlar chuqur etimologik tahlil bilan tekshirilmaganligi, hamda korpus miqdori cheklanganligi sababli natijalar ehtiyot bilan qabul qilinishi lozim. Kelgusida kengroq korpuslar va kvantitativ tahlillar qoʻllanilishi maqsadga muvofiq boʻladi.

Xulosa. Ushbu maqolada fransuz tilida leksik boshqa tildan kirib kelgan soʻzlar mavzusi turli jihatlar bilan oʻrganildi. Boshqa tildan kirib kelgan soʻzlarning manbalari, tipologiyasi va ijtimoiy konteksti koʻrib chiqildi. Tadqiqot shuni koʻrsatdiki, leksik boshqa tildan kirib kelgan soʻzlar tilning taraqqiyotida muhim rol oʻynaydi — tilni boyitadi, balki uning ichida exist – jadallik aloqalarni aks ettiradi. Til siyosati va leksikografiya sohasi uchun bu jarayonni anglash, tahlil qilish va nazorat qilish muhim. Kelajakda toʻliqroq korpuslar, tarixiy diaxronik tahlillar va jamiyatning boshqa tildan kirib kelgan soʻzlarga boʻlgan attitudini chuqur tadqiq etish tavsiya etiladi.

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ZAMONAVIY TA'LIM TIZIMIDA NEOLOGIZMLARNING O'RNI VA LINGVISTIK XUSUSIYATLARI

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Annotatsiya. Ushbu maqola globallashtirish va raqamlashtirish jarayonlari fonida ta'lim sohasida paydo bo'layotgan yangi so'zlar (neologizmlar)ning lingvistik tahliliga bag'ishlangan. Tadqiqotda "edtech", masofaviy ta'lim va innovatsion pedagogik texnologiyalar natijasida o'zbek tili leksikasiga kirib kelayotgan o'zlashma so'zlar, kalkalar va yangi yasalgan atamalar o'rganiladi. Maqolada neologizmlarning hosil bo'lish manbalari, ularning ta'lim sifatiga ta'siri va milliy terminologiyani shakllantirishdagi muammolar tahlil qilingan.

Kalit so'zlar: Neologizm, ta'lim tizimi, pedagogik terminologiya, EdTech, raqamlashtirish, o'zlashma so'zlar, innovatsiya, masofaviy ta'lim, kredit-modul tizimi.

Аннотация. Данная статья посвящена лингвистическому анализу новых слов (неологизмов), возникающих в сфере образования на фоне процессов глобализации и цифровизации. В исследовании рассматриваются заимствования, кальки и новообразования, проникающие в лексику узбекского языка в результате развития «edtech», дистанционного обучения и инновационных педагогических технологий. Анализируются источники формирования неологизмов, их влияние на качество образования и проблемы формирования национальной терминологии.

Ключевые слова: Неологизм, система образования, педагогическая терминология, EdTech, цифровизация, заимствованные слова, инновация, дистанционное обучение, кредитно-модульная система.

Abstract. This article represents a linguistic analysis of new words (neologisms) emerging in the field of education against the background of globalization and digitalization processes. The study examines borrowings, calques, and newly coined terms entering the Uzbek vocabulary as a result of "edtech", distance learning, and innovative pedagogical technologies. The sources of neologism formation, their impact on the quality of education, and the problems of forming national terminology are analyzed.

Keywords: Neologism, education system, pedagogical terminology, EdTech, digitalization, loanwords, innovation, distance learning, credit-module system.

XXI asr - axborot texnologiyalari va intellektual salohiyat asri sifatida e'tirof etilmoqda. Jamiyatning barcha jabhalarida bo'lgani kabi, ta'lim tizimida ham tub burilishlar va islohotlar davri kechmoqda. O'zbekiston Respublikasida so'nggi yillarda amalga oshirilayotgan ta'lim islohotlari, xususan, oliy ta'lim tizimining kredit-modul tizimiga o'tishi, raqamli texnologiyalarning keng joriy etilishi va xalqaro hamkorlikning kuchayishi tilimizga yuzlab yangi tushuncha va atamalarni olib kirdi.

Til - tirik organizm bo'lib, u jamiyatdagi o'zgarishlarga eng tez reaksiya bildiruvchi vositadir. Ta'lim sohasidagi o'zgarishlar bevosita leksik qatlamda o'z aksini topadi. Yangi o'qitish metodikalari, texnik vositalar va boshqaruv shakllari eski atamalar bilan ifodalana olmaydi, bu esa neologizmlar (yangi so'zlar)ning paydo bo'lishiga zarurat tug'diradi. Ushbu maqolaning dolzarbligi shundaki, bugungi kunda pedagoglar, talabalar va ota-onalar kundalik muloqotda qo'llayotgan ko'plab so'zlarning lingvistik tabiati yetarlicha o'rganilmagan va ularning o'zbek tili me'yorlariga moslashuvi masalasi ochiq qolmoqda.

1. Ta'lim sohasida neologizmlarning paydo bo'lish omillari Ta'lim tizimidagi neologizmlarni tahlil qilishdan avval, ularni yuzaga keltirayotgan asosiy millarni aniqlab olish lozim. Tilshunoslik nuqtayi nazaridan, so'z boyligining o'zgarishi quyidagi ijtimoiy va texnologik sabablarga bog'liq:

1.1. Texnologik taraqqiyot va Raqamlashtirish (Digitalization): Axborot-kommunikatsiya texnologiyalarining (AKT) ta'limga kirib kelishi eng katta neologizmlar oqimini yaratdi. Kompyuterlashgan ta'lim va internet tarmog'i o'zbek tiliga "onlayn dars", "vebinar", "platforma", "akkaunt" kabi so'zlarni olib kirdi.

1.2. Pandemiya ta'siri: COVID-19 pandemiyasi ta'lim tizimini majburiy ravishda masofaviy shaklga o'tkazdi. Bu davr tilda "portlash effekti"ni hosil qildi. "Zoom" (platforma nomi fe'lga aylanishi), "gibrid ta'lim", "sinxron va asinxron o'qitish" kabi atamalar faol qo'llana boshladi.

1.3. G'arb ta'lim standartlariga integratsiya: O'zbekistonning Bolonya jarayoni elementlarini qabul qilishi va kredit-modul tizimiga o'tishi ma'muriy va akademik atamalarining o'zgarishiga olib keldi. "GPA", "Syllabus", "Tyutor", "Mustaqil ta'lim" (independent study) kabi tushunchalar me'yoriy hujjatlardan joy oldi.

2. Neologizmlarning tematik va semantik tasnifi

O'zbek tili ta'lim leksikasidagi yangi so'zlarni mavzu jihatidan quyidagi guruhlariga ajratish mumkin: O'quv jarayoni va shakllariga oid neologizmlar

Bu guruhga ta'limni tashkil etishning yangi usullarini ifodalovchi so'zlar kiradi.

- Blended learning (Aralash ta'lim): An'anaviy va elektron ta'limning uyg'unlashuvi. O'zbek tilida bu atama to'g'ridan-to'g'ri tarjima yoki aslyat shaklida ishlatilmoqda.

- Flipped classroom (To'ntarilgan sinf): Yangi pedagogik texnologiya bo'lib, uyda nazariya o'rganilib, sinfda amaliyot bajarilishini anglatadi.

- Lifelong learning (Umrbod ta'lim): "Beshikdan qabrgacha ilm izla" hadisiga hamohang bo'lsa-da, zamonaviy kontekstda uzluksiz malaka oshirishni anglatuvchi xalqaro atama.

EdTech (Ta'lim texnologiyalari) atamalar

Bu guruhdagi so'zlar asosan ingliz tilidan o'zlashgan varvarizmlar yoki internatsional so'zlardir.

- LMS (Learning Management System): Ta'limni boshqarish tizimi (masalan, Moodle, Hemis). O'zbek talabalar orasida "Hemisga kirish", "Platformaga yuklash" iboralari kundalik holga aylandi.

- Gamifikatsiya (Gamification): O'yin elementlarini o'quv jarayoniga tatbiq etish.

- MOOC (Massive Open Online Courses): Ommaviy ochiq onlayn kurslar.

O'qituvchi va talaba maqomini ifodalovchi so'zlar An'anaviy "o'qituvchi" va "domla" so'zlari yoniga yangi funksional vazifalarni anglatuvchi atamalar qo'shildi:

- Tyutor (Tutor): Ilgari "guruh murabbiysi" yoki "kurator" deyilgan vazifani endilikda akademik maslahatchi sifatida "tyutor" egalladi.

- Fasilitator (Facilitator): Bilim beruvchi emas, balki o'quv jarayonini yengillashtiruvchi va yo'naltiruvchi pedagog.

- Kouch (Coach): Asosan norasmiy ta'lim va treninglarda qo'llaniladigan, murabbiy ma'nosini beruvchi so'z.

3. Neologizmlarning yasash usullari Tahlillar shuni ko'rsatadiki, ta'lim sohasidagi neologizmlar asosan uch xil yo'l bilan hosil bo'lmoqda:

1. Leksik o'zlashma (To'g'ridan-to'g'ri qabul qilish): Bu eng keng tarqalgan usul bo'lib, asosan ingliz tilidagi atamalar fonetik jihatdan o'zbek tiliga moslashadi yoki aslyatda qoladi.

- Misollar: Kredit, Modul, Grant, Startup, Vorkshop (Workshop), Keys-stadi (Case study).

- Muammosi: Ba'zan bu so'zlarning muqobili o'zbek tilida mavjud bo'lsa-da, "zamonaviyroq" ko'rinish uchun chet el so'zi ishlatiladi (masalan, "Workshop" o'rniga "Amaliy seminar" deyish mumkin).

2. Semantik o'zgarish (Eski so'zga yangi ma'no yuklash): Mavjud so'zlarning ma'no doirasi kengayib, ta'lim kontekstida yangi tushunchani ifodalaydi.

- Misol: "Oyna" (Window) – kompyuter dasturidagi oyna; "Sichqoncha" (Mouse) – kompyuter qurilmasi; "Bulut" (Cloud) – ma'lumot saqlash texnologiyasi. Ta'limda "Platforma" so'zi oldin poyezd to'xtash joyini bildirgan bo'lsa, hozirda elektron ta'lim muhitini anglatadi.

3. Kalkalash (So'zma-so'z tarjima): Chet tilidagi birikmaning har bir qismini o'zbek tiliga ag'darish orqali yangi atama yasash.

- Knowledge base – Bilimlar bazasi.
- Distance learning – Masofaviy ta'lim.
- Artificial intelligence – Sun'iy intellekt. Bu usul o'zbek tili sofliğini saqlashda eng maqbul yo'l hisoblanadi.

4. Ijtimoiy-lingvistik muammolar va yechimlar

Ta'lim sohasidagi neologizmlarning kirib kelishi ijobiy jarayon bo'lishi bilan birga, qator muammolarni ham keltirib chiqarmoqda.

Birinchidan, terminologik xaos. Ayni bir tushuncha uchun turli manbalarda turli atamalar ishlatilmoqda. Masalan, "Blended learning" atamasi ba'zan "aralash ta'lim", ba'zan "kombinatsiyalashgan ta'lim", ba'zan esa "gibrid ta'lim" deb yuritilmoqda. Bu ilmiy adabiyotlarda tushunmovchiliklarni keltirib chiqaradi.

Ikkinchidan, "varvarizm"larning ko'payishi. Nutqda me'yoridan ortiq chet so'zlarini ishlatish (masalan: "Deadline o'tib ketdi, taskni submit qilolmadim") til madaniyatiga salbiy ta'sir ko'rsatadi. Bu holat, ayniqsa, xalqaro universitetlarning O'zbekistondagi filiallari talabalari orasida keng tarqalgan.

Uchinchidan, imlo va talaffuz muammolari. Yangi kirib kelgan so'zlarning o'zbek tilida qanday yozilishi bo'yicha aniq qoidalar hamma vaqt ham ishlamayapti. Masalan, IT (Ay-Ti) deb aytamiz, lekin yozuvda "Axborot texnologiyalari" deb kengaytirish afzalmi yoki qisqartma holda qoldirishmi? Yoki "kouching" so'zini "kouçing" deb yozish kerakmi yoki "kouçing"?

1. Terminologik lug'atlar yaratish: O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Atamalar komissiyasi tomonidan "Zamonaviy pedagogik atamalar izohli lug'ati"ni yaratish va doimiy yangilab borish zarur.

2. Tarjima madaniyatini oshirish: Iloji boricha xalqaro atamalarning o'zbekona muqobillarini topish va ilmiy muomalaga kiritish (masalan, "Dedlayn" o'rniga "So'nggi muddat").

3. Ommaviy axborot vositalari roli: OAV va darsliklarda atamalarning yagona standartlashtirilgan shaklidan foydalanish.

Xulosa qilib aytganda, zamonaviy ta'lim tizimidagi neologizmlar — bu shunchaki yangi so'zlar yig'indisi emas, balki jamiyat tafakkurining, texnologik o'sishning va global integratsiyaning in'ikosidir. O'zbek tili leksikasi EdTech, innovatsion pedagogika va menejment atamalari hisobiga boyib bormoqda.

Biroq, bu jarayon stixiyali (o'z-o'zidan) bo'lmasligi kerak. Tilning sofliğini saqlagan holda, xalqaro atamalarni milliy zaminga moslashtirish lingvistlar va pedagoglarning oldida turgan dolzarb vazifadir. Neologizmlar ta'lim sifatini oshirishga, tushunchalarni aniq ifodalashga xizmat qilishi, ayni paytda ona tilimizning boy imkoniyatlarini namoyish etishi lozim. Kelajakda sun'iy intellekt va virtual reallikning ta'limga kirib kelishi bilan neologizmlarning yangi to'liqlini kutilmoqda va biz bunga tayyor bo'lishimiz kerak.

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UTOPIAN AND DYSTOPIAN ARCHITEXTUALITY IN THE NOVELS OF WILLIAM GIBSON AND NEAL STEPHENSON

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Annotatsiya. Maqolada U. Gibson va N. Stevensonning kiberpank romanlarida (*Neuromancer*, *Snow Crash*, *The Diamond Age*) badiiy olami va arxitektuallik tahlil qilinadi; ularning gibrid sotsiotexnik makonlari utopik va distopik impulsar kesishadigan geterotopiya sifatida talqin etilib, badiiy tasvir shakl kognitiv begonalashtirish va utopiyani tanqidiy metod sifatida anglashga xizmat qiladi, zamonaviy spekulativ adabiyot kontekstida yoritiladi.

Kalit soʻzlar: utopiya, distopiya, arxitektuallik, kiberpank, postgumanizm, narrativ shakl, geterotopiya, spekulativ fantastika.

Аннотация. Статья анализирует миростроительство и архитектурность в киберпанк-романах У. Гибсона и Н. Стивенсона, показывая их миры как гетеротопические социотехнические архитектуры, в которых пересекаются утопические и дистопические импульсы. На материале «Нейроманта», *Snow Crash* и *The Diamond Age* исследуется, как нарративная форма и пространство порождают когнитивное остранение и осмысляют утопию как критический метод.

Ключевые слова: утопия, дистопия, архитектурность, киберпанк, постгуманизм, нарративная форма, гетеротопия, спекулятивная фантастика.

Abstract. This article analyses world-building and architextuality in Gibson's and Stephenson's cyberpunk novels, arguing that their socio-technical architectures function as heterotopian sites where utopian and dystopian impulses intersect. Drawing on contemporary utopian theory and posthumanism, it shows how narrative form and setting generate cognitive estrangement and reconfigure utopia as critical method.

Keywords: utopia, dystopia, architextuality, cyberpunk, posthumanism, narrative form, heterotopia, speculative fiction.

Introduction. Science fiction has always been a fertile ground for world-building – the crafting of alternative societies, technologies, and ecologies as integral to the story. In the cyberpunk classics of William Gibson and Neal Stephenson, this world-building reaches a peak of complexity. Novels like *Neuromancer* (Gibson, 1984), *Snow Crash* (Stephenson, 1992), and *The Diamond Age* (Stephenson, 1995) depict environments so detailed and systematized that the setting becomes the main ideological agent of the narrative. As literary critic Tom Moylan notes, utopian fiction tends to make what is peripheral in realist fiction into its very substance; Gibson and Stephenson extend this tradition by designing entire technological and social architectures that themselves carry thematic weight[1]. In their hands, cyberspace, corporate hegemony, neo-Victorian phyles and nanotech-driven economies are not just backgrounds but “profoundly architectural” world-systems[2]. These systems determine how characters think, act, and imagine alternatives, so that questions of freedom, identity, and power become questions about the built environment and network within which human life is embedded.

This study explores how Gibson and Stephenson deploy utopian world-building under the shadow of dystopia. It draws on utopian theory, posthumanist thought, and cybernetic discourse to show that their novels exemplify critical utopias – provisional, contradictory visions rather than perfect blueprint societies. We pay special attention to how the texts' narrative modes – whether dialogic or monologic, visual description or character portraiture – participate in their utopian or dystopian effect. Although these authors often incorporate liberatory or playful moments, their worlds remain haunted by decay and control. As we will argue, Gibson and Stephenson do not present final utopias; instead, they use imaginative architexts as tools of critique, showing readers the fault-lines in our own world.

Methods. The very concept of “utopia” carries an inherent paradox. Coined by Thomas More from Greek *eu-* (good) and *ou-* (no) place[3], the term suggests both an ideal “good place” and a non-existent location. Utopian fiction has long used world-building to test political and ethical ideals. Classical utopias like Plato’s *Republic* or More’s *Utopia* present detailed model societies – Plato via Socratic dialogue, more via exploratory conversation – in which geography, institutions, and characters are precisely aligned to illustrate the ideal. In More’s text, for example, Hythloday describes the island’s customs in an extended dialogue, making the world itself a didactic mechanism[4]. Similarly, Herbert Marcuse argues that utopias foreground “model space” alongside “model society,” so that architecture and environment embody the social ideal[5]. This tradition continued through the Renaissance and Enlightenment, with authors providing cartography, calendars, and other formal apparatus to give their invented worlds concreteness (cf. Le Guin’s appendices in *The Left Hand of Darkness*).

Yet pure utopias have always been unstable. Sociologist Mannheim (1936) showed that any perfectly coherent utopia either collapses into totalitarianism or becomes stagnant harmony. Consequently, much 20th-century speculative fiction shifted to the opposite pole: dystopia. Dystopias, from Zamyatin’s *We* through Orwell’s *1984* to Atwood’s *The Handmaid’s Tale*, intensify recognizable contemporary trends – surveillance, consumerism, ideology – to critique them. As one critic puts it, dystopias employ metonymic mapping: contiguous features of our reality (e.g., media, markets, polices) are exaggerated to create a hyperbolic, yet immediately recognizable, nightmare. The cognitive effect is not escape but dissonance – the reader is confronted with a twisted mirror of their own world[6].

In the late 20th century, utopian writing underwent a revival of sorts. Moylan (1986) identified “critical utopias” – texts that reject the blueprint of perfect society and instead dramatize utopian striving as an open-ended process. In critical utopias, internal contradictions and narrative instability are embraced; utopia becomes a method of critique, not a definitive plan. By the time Gibson and Stephenson write, this perspective pervades SF. Their works may not present straightforwardly “good” worlds; instead, they overlay potential utopian gestures (like community, abundance, or cognitive freedom) onto dystopian canvases of late capitalism. In this sense, their fiction aligns more with *post-1980s heterotopia*, mixing real and imagined elements within complex matrices. As one analysis notes, cyberpunk texts “*oscillat[e] between utopian hope and dystopian despair*”, acknowledging an emergent freedom even as the “*geometry of instrumental reason*” constrains it [7].

Thus, Gibson and Stephenson can be seen as continuing a heterotopian architextual tradition: they foreground the built and informational systems of their worlds, but do so in an ironic, self-critical way. In approaching their novels, we should recall that utopia and dystopia are two sides of the same coin – each presupposes a transformed future (good or bad) – and that in modern SF the boundary has blurred. As one commentator argues, dystopias often function not as pure negations but as commentary on utopian impulses.[8] Gibson and Stephenson, we will show, illustrate this entanglement by weaving together futuristic design and its discontents.

Results. The cyberpunk novels of the 1980s–90s emphasize systemic environments over linear plot. Gibson and Stephenson meticulously detail economic networks, linguistic codes, nanotech infrastructures, and virtual realms. In Gibson’s *Neuromancer*, for example, “cyberspace” is introduced not as mere setting but as an ontological framework. Case’s identity, vocation and liberation are inextricably tied to this “consensual hallucination” of data, which Gibson famously describes as “city lights receding” across the consciousness[9]. This image – data clusters like a glowing nightscape – suggests that cyberspace itself is a kind of urban architecture, an alternative polis. In these passages, Gibson is doing more than painting a high-tech backdrop; he is defining a space that reframes everything else. Anthropologist Mandal and Singh note that Gibson’s cyberspace “promises a space beyond the mortal flesh” by dissolving the mind–body divide, yet it ultimately “reinstates the power relations” of capitalism in that realm[10]. Thus, *Neuromancer*’s architextual vision is twofold: it invites transcendence (utopian impulse) while highlighting how even virtual worlds can be engineered by control and profit.

Stephenson likewise foregrounds system design in world-building. In *Snow Crash*, the fragmentation of the United States into corporate enclaves (the Raft, Burbclaves, Mafia-run services, etc.) is rendered with encyclopedic detail, mimicking a travel guide or economic report. Every detail – from Hiro's sword duels to a pizza delivery gone awry – doubles as insight into this pseudo-utopia of market logic. Snow Crash's Metaverse (a fully immersive Internet) is described with an almost reverent awe – a "city" of light where anyone can inhabit an avatar – yet it coexists with a dangerously endemic virus of language and religion. Stephenson's *Diamond Age* goes further into structural design: the world is divided into phyles (neo-Victorian, Confucian, etc.), each enforcing its values through nanotech protocols. The Young Lady's Illustrated Primer exemplifies this architextuality by literally embodying ideology and pedagogy. This self-adaptive book represents nanotech used for moral instruction: it is at once a pedagogical device and a vector of the ruling class's worldview. When Nell hijacks the Primer's narrative, the text suggests that utopian knowledge can be repurposed.

What unites Gibson and Stephenson is that setting is substance. Moylan's terms – "incidental micro-details" and "encyclopedic exposition" – apply well: characters stroll past shops, follow digressions into fictitious histories, or review in-world lexicons not for flavor alone but to outline the socio-technical order. This is reminiscent of Le Guin's world-building in *Left Hand of Darkness* – her appended calendars and rich environmental detail. Yet Gibson and Stephenson twist the utopian tradition: the details in their worlds are often not idyllic but nightmarish, and their encyclopedias underscore fragmentation rather than unity. For example, Gibson never fixates on traditional utopian harmony; instead, he dwells on markets, street vendors and computer code. This creates an isomorphic mapping: the reader must map Gibson's neon labyrinth onto modern capitalism, recognizing how existing power structures shape even imagined futures[11].

The effect of this architextual design is cognitive estrangement. We are not teleported to a fairytale paradise, but confronted with a plausible extension of our own world – a hallmark of dystopian metaphor. As one critic points out, Gibson's cities (e.g. Chiba, Freeside) are not alien planets but recognizable extensions of late-20th-century globalization [12]. And yet, at moments these worlds flicker with utopian possibility. Cyberspace offers Case a hallucinatory escape, the Metaverse offers community to disaffected youths, and Nell's primer holds the hope of personal enlightenment. The architecture of these narratives is thus double-edged: designed to reflect current inequalities, but also coded with seeds of change. The novels invite readers to explore their gridlike settings and ask how the systems might be hacked or reprogrammed from within.

A useful way to see this is to consider each novel's "point of differentiation" from the reader's reality. In *Neuromancer*, it is the global matrix – the very idea that one can plug into a worldwide digital network – and the AIs that lurk behind it. The landscape is one of corporate arcologies and neon gutters, and the character of Case occupies both strata. In *Snow Crash*, the differences include the dissolution of national borders into franchised city-states, and a literalized mythos (Sumerian language as viral OS). Language itself becomes suspect as both code and contagion – a semiotic twist on information control. In *Diamond Age*, differentiation comes from nanotechnology-infused Victorian culture: a future where tea, manners, and steam-engine aesthetics meet AI tutors. Each of these markers (the novum of science fiction) serves a dual purpose. On one hand, they draw us into an alien world – the cognitive estrangement Suvin described. On the other, they are transparently derived from our world's trends: corporate dominance, digital communication, and the resurgence of tribalism. This dual mapping means the novels function as social mirrors. They do not simply depict an escapist utopia; they show utopian impulses as tangled with their dystopian settings.

The urban landscapes in Gibson and Stephenson are teeming with such detail. Gibson's vision of Chiba or Freeside – alleys under fluorescent signs, corporate dens – is far from a pastoral idyll. Likewise, Stephenson's *Snow Crash* often evokes the strip malls of Los Angeles or the rain-slick streets of Tokyo: privatized enclaves lined with fast-food franchises and grand casinos. These cityscapes are *themselves* part of the architext: they carry ideological meaning. As one critic observes of cyberpunk cities, what looks futuristic (neon lights, orbiting space-habitats) is underpinned by decidedly non-utopian logics (surveillance, consumerism, social decay)[13]. Thus, even at the level of "scene-setting," Gibson and Stephenson betray no confident blueprint for paradise. Every gleaming

street or glittering console contains a shadow of exploitation or alienation. Readers scan these bright environments and are subtly reminded that utopian aesthetics can be complicit in oppression – a reflection of our own infatuation with technology and image.

Nonetheless, despite the gloom, *both* authors allow glimpses of utopian structures. In *Neuromancer*, the Matrix is born of corporate tech but becomes a space of communal liberation (for hackers) and eventual AI transcendence. Even though the immediate setting remains cramped and contested, cyberspace *as concept* serves a utopian function of distributed, disembodied community[14]. In *Snow Crash*, the Metaverse offers Hiro and Y.T. a realm where cultural barriers dissolve (their avatars are gender-blind, global). Importantly, these digital utopias are never celebrated outright; they are laced with irony. The *Snow Crash* virus, for example, reminds us that the same code that builds virtual society can also destroy minds – a reminder of the historical inextricability of utopian projects and control. Similarly, *The Diamond Age* imagines nanotech abundance and a post-scarcity economy (free matter reassembly), but under a hyper-stratified social order. Nell's personal journey upends her assigned role, but we cannot ignore that her liberation comes via a high-tech gift from the elite. In sum, the architexts of Gibson and Stephenson are suffused with the ideology of cybernetics – feedback loops, adaptive systems, emergent networks – which dilutes any single vision of perfection. The result is utopian vision as process rather than product: a horizon that keeps shifting.

Architextual world-building in cyberpunk is incomplete without examining the subjects who inhabit these worlds. Gibson and Stephenson envision posthuman figures – hybrid beings who embody the blur between human and machine – as carriers of utopian possibility. In *Neuromancer*, Case himself becomes a testbed for posthuman identity. Damaged by drug abuse and cyber-extraction, he re-enters a world where his consciousness can roam free from the body. His neural implants and interfacing turn him into something like a digital nomad. This detachment echoes Donna Haraway's cyborg notion: Case's body-mind is no longer a fixed organic subject but a network node. In this state he experiences freedom (in cyberspace) and alienation (from his meat body) simultaneously. The climax, in which Case merges with the AI Wintermute, gestures at a new intelligence that is neither quite human nor purely machine. Case's trajectory suggests a *utopian* model of selfhood – one freed from biological limits – but also a dystopian warning: the dissolution of the self risks making him an instrument of another (even as he gains superhuman capacities). As one scholar notes, there is “no overcoming the relentless assault of capitalism” even in the virtual – Case's posthuman liberation is shadowed by corporate stakes[15].

Stephenson's characters likewise illustrate posthuman subjectivity. In *Snow Crash*, Hiro Protagonist leads a dual existence: in the “real” world he is a street samurai, and in the Metaverse an adolescent avatar. His identity is not singular; it is codes of honor, hacking skill, and virtual persona intertwined. Y.T. is a “rent-a-kid” courier who is very much flesh-and-blood, yet through her rebellious navigation of space (on a magnetic skateboard) she embodies the nomadic fluidity celebrated by late capitalism. These characters dramatize the fragmentation of identity in mediated culture. In *Diamond Age*, Nell's portrait is perhaps the most explicitly utopian. She starts as an orphan in a slum, but through interaction with the Primer she learns to narrate her own life. Nell's development – educated by an AI in narrative logic, moving between phyles – embodies becoming: her subjectivity is self-fashioned rather than pre-given. The Primer literally rewrites her *portrait* of selfhood, enabling her to transcend class and gender constraints. Her journey suggests that technology-augmented individuals can carry forward new ethics. Yet Nell is also forged by structural forces (the Primer's design reflecting Victorian values, her survival contingent on strangers' mercies). Hence even this most hopeful arc is entangled with power.

These posthuman journeys show that Gibson and Stephenson treat utopia as residing in subjectivity rather than society. Utopian subjectivity here is fluid, not a static essence. This aligns with Rosi Braidotti's idea that “posthuman subjects are grounded in relationality and multiplicity” – beings defined by networked connections instead of individual autonomy. Cybernetic principles recur: feedback between character and environment, recursive loops (Case merging with AI, Nell rewriting narratives). In Gibson's and Stephenson's worlds, agency comes not from moral purity but

from agility within systems. The utopian impulse is embedded in the capacity to adapt, to reprogram oneself. As Case interfaces with Wintermute, or as Nell writes her story, these posthuman figures glimpse new orders of being – not fully charting utopia, but enacting it in moments. Yet critics caution (following Jameson) that such technological emancipation is always co-opted by the system's logic. In short, their utopian architexts find their embodiment in these hybrid characters, who navigate and sometimes subvert the techno-social networks that define them.

For example, consider the figure of the cyborg. In *Neuromancer*, Molly Millions' mirrored contact lenses and surgically retractable knives make her a living interface between flesh and machine. Her portrait is iconic: a human agent who can "see" through tech with her eyes. Similarly, in *Snow Crash*, human cognition becomes literally programmable through language as virus – the novel's sci-fi portrait of neurolinguistics blurs brain and code. These character "portraits" are utopian inasmuch as they imagine expanded capabilities (supervision, immortality of data, etc.), but dystopian in how they foreground fragmentation. In *The Diamond Age*, Nell's final act of self-authoring (reprogramming her social script) stands as a portrait of emergent freedom – akin to a modern bildungsroman hero – yet it happens within a rigid phyle system. Such portraits show that Gibson/Stephenson's utopia lives in the *processes* of transformation: each person's face or mind carries the future's potential, however contested by present structures.

Gibson and Stephenson also employ diverse narrative modes to enact utopian or dystopian effects. A striking difference between classical utopian texts and dystopian ones is revealed in their *form of narration*. Critics observe that utopian novels often unfold as a single, extended monologue or philosophical treatise, whereas dystopias typically unfold through interpersonal conflict and debate. In fact, one study notes: "*A monologue is a typical form of narration for a utopian novel, while [a] dystopian novel... is characterized by dynamics and dialogical structure.*". This fits More's *Utopia* (a quasi-scholarly discourse) or Plato's *Republic* (Socratic dialogue from the perspective of one character). In contrast, dystopias like Orwell's *1984* or Huxley's *Brave New World* emphasize the clash between protagonists and the regime, through interrogation scenes, protest, and inner conflict. Utopian description tends to be static and authoritative; dystopian narrative is dynamic and plural. As the same source puts it: "*Utopian description is static, while dystopian [description] is dynamic.*"[12].

Gibson and Stephenson subvert and blend these modes. Neither of their novels reads like a platform for monologic exposition. Instead, they both employ multiple viewpoints and often cap their stories with action rather than didactic monologue. Yet they do echo utopian and dystopian tendencies. *Neuromancer* is largely third-person past tense, focusing on Case's perspective but allowing inner monologues during cyberspace sequences – reflecting his alienation and longing. There are key dialogues (e.g., Case with Armitage/Katie, Wintermute's enticements) that reveal ideology. In *Snow Crash*, the narrative is peppered with Hiro's and Y.T.'s voices, and with dialogues between Hiro and Raven (discussing freedom vs. control) that resemble ideological debates. Notably, Stephenson includes in-world texts (a tech manual, a comic, a religious tract) – a fragmented, polyphonic approach reminiscent of a hypertext. *The Diamond Age* is more conventionally third-person but heavily relies on Nell's internal narrative and long embedded fairy-tale chapters. These stories thus mix the static world-description of utopias (in info-dumps on economics or history) with the dynamic personal drama of dystopia (chases, conflicts). The result is a narrative form that itself feels *heterotopian*: layered and contested.

Landscape descriptions in these novels also carry utopian/dystopian weight. Classic utopias often idealize nature and order – agrarian utopias with gardens or well-planned cities. In contrast, cyberpunk worldsapes are overwhelmingly urban and technological. Gibson describes the Sprawl – a continuous megalopolis – not in pastoral terms but as a decaying neon labyrinth. *Snow Crash*'s southern California is a franchise strip of malls and billboards, a perverse kind of suburban utopia. When these authors do present natural landscapes (e.g., Lassik forests in *Diamond Age*), it is usually to show what is endangered or co-opted by tech (the forests are remote enclaves in a corporate world). Thus, landscapes in their novels are dystopian by default: they show an environment already transformed or ruined by late capitalism. The visual tone – night, rain, glare – is at odds with the

bright daylight often used to depict classical utopias. This contributes to the cognitive estrangement: the reader expects utopian placidity but sees a reflected city of systems.

Portraiture, or character depiction, is telling as well. In utopian literature, portraits of citizens tend to be idealized or representative (the virtuous philosopher-king, the model farmer). In these cyberpunk texts, character portraits highlight marginality or hybridity. Molly's face with embedded lenses is not a flawless pastoral beauty but a combat-ready cyborg visage. Nell's plain features and tattered dress become striking as she grows into agency – the portrait of an evolving subject under the microscope. This focus on unconventional faces and the body-as-interface underscores the underlying message: utopia is not found in archetypal heroes but in the rebel and the outcast who navigate the architext. In sum, Gibson and Stephenson assimilate elements of both discourse styles: they provide ample exposition of their worlds (a utopian trait) yet construct plots of resistance (a dystopian trait), and they describe both environment and individual in ways that reveal the tensions between imagined ideals and lived reality.

Discussion. Despite utopian gestures, Gibson's and Stephenson's novels are deeply shaded by dystopian logic. The structural constraints of their worlds persist at every turn: megacorporations, surveillance, scarcity of power, hyper-privatization. These constraints ensure that utopian possibilities never fully materialize. In *Neuromancer*, the Matrix that offers a transcendental space is also under corporate surveillance and prescription. Case's psychological and physical addictions remind us that ecstasy in cyberspace was sold by mercenary interests. The climax – Case's fusion with the AI – might seem emancipatory, but it also suggests the erasure of the individual into a post-human system. Stephenson's *Metaverse* likewise offers creative freedom, but it is gated by access (VR rigs are expensive) and is under the eye of whoever controls the datastream. The *Snow Crash* virus itself is a stark allegory: what liberates language (the Tower of Babel myth) also enslaves it as code. The juxtaposition of Hiro's avatars and Raven's brutal realism is a constant reminder that any coded utopia can harbor ruinous forces.

These novels articulate dystopia not through aliens or meteors, but through an extreme continuity with the present – what one critic calls a metonymic intensification of our current systems. The futures in *Neuromancer*, *Snow Crash*, and *Diamond Age* are not different kinds of world, but our world pushed to a logical extreme. This close mapping serves a cognitive goal: we are meant to see ourselves in these tales. The authors embed clues and parallels that invite readers to map the fiction onto reality (as in Suvin's estrangement theory), but with little magical distance. Every high-rise, every nanobot, every bit of code in these stories is scientifically or technologically plausible extensions. As readers, we perform a continuous mapping between the novel's ICM (idealized cognitive model) and our own: the digital economies of Gibson recall late 20th-century globalization, the phyle caste system in Stephenson echoes internet-age tribalism and consumer subcultures.

The dystopian overlay is not incidental but structural. It ensures that utopian horizons remain overshadowed. The utopian architext thus becomes a site of struggle. For example, in *Snow Crash*, the Metaverse is never a pure sphere of equality; it has its own hierarchies (economic and linguistic). A utopian reading emerges only when characters resist the dominant coding – learning Sumerian to heal minds, or forging friendships across faction lines. In *Diamond Age*, the Primer itself was designed for social control; only through Nell's unpredictable use does a genuine emancipatory spark appear. Gibson's cyberspace suggests post-human kinship, yet Case and Molly fight *in* the system (for money, for survival). Each breakthrough is immediately qualified by systemic critique.

What emerges is a dialectical utopianism: possibilities exist, but within a dystopian dialectic. This reflects Fredric Jameson's notion that late capitalist culture internalizes utopia – no grand “elsewhere” is conceived, only immanent potential within the same circuit. The architexts of Gibson and Stephenson model this: they do not offer a “safe” utopia, but rather an ambient horizon within a dark present. The reader is left with a dynamic sense that utopia is a verb, not a noun – something enacted in the cracks of oppressive networks, rather than a place you arrive at. This underlines the critical function: by showing utopian desires embedded in dystopia, the novels urge us to consider how present-day infrastructures might be reconfigured.

Conclusion. William Gibson's and Neal Stephenson's speculative worlds exemplify a reconfigured utopian imagination for the cybernetic age. Their novels position *utopia* not as a static blueprint but as an ever-shifting process of aspiration and critique. Through dense architexts of cyberspace, corporate rule, nanotechnology and virtual reality, they invite readers into richly detailed—but never fully redeemed—worlds. In doing so, they continue the critical utopian tradition: echoing More and Plato in systemic description, yet infusing the world-building with late capitalist sensibilities and technological ambivalence. Their characters' posthuman journeys and narrative innovations show that utopian narratives can evolve into heterogeneous, emergent forms. The interplay of dialogue and monologue, landscape and portrait, in their novels highlights how utopian possibility is framed by, and fought within, dystopian frameworks.

Ultimately, Gibson and Stephenson do not give us paradises. They give us *blueprints of possibility* sketched over oppressive reality. Their works are architextual thought-experiments: environments that function like fables for our time, where the ethics of design and the freedom of imagination intersect. In their hands, the utopian gesture becomes a questioning stance. By charting worlds that both fascinate and alarm, they compel readers to reflect: if these systems are the extrapolation of our present, how might we redesign them? In this way, Gibson and Stephenson's cyberpunk utopias are not destinations but *instruments* – cognitive tools that make us reimagine the conditions of the present and, perhaps, glimpse the outlines of possible futures.

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O'ZBEK VA INGLIZ TILLARIDA KVANTITATIVLIK VOSITALARINING TIZIMLI TAHLILI

(FONETIK VA MORFOLOGIK IFODA VOSITALARI MISOLIDA)

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Annotatsiya. Maqolada o'zbek va ingliz tillarida kvantitativlikning fonetik va morfologik vositalar orqali ifodalanishi tahlil qilinadi. Tadqiqot kvantitativlikning sonlar bilangina emas, balki tovush cho'zilishi, affikslar, numerativlar va guruh otlari kabi birliklar orqali namoyon bo'lishini ko'rsatadi. Har ikki tildagi milliy-lisoniy farqlar qisqacha yoritiladi.

Kalit so'zlar: kvantitativlik, fonetik vositalar, morfologik vositalar, numerativlar, prefiks-suffikslar.

Аннотация. В статье анализируются фонетические и морфологические средства выражения количественности в узбекском и английском языках. Показано, что количественность передается не только числительными, но и звуковым растяжением, аффиксами, нумеративами и коллективными существительными. Кратко отмечены национально-языковые особенности обоих языков.

Ключевые слова: количественность, фонетические средства, морфологические средства, нумеративы, аффиксы.

Abstract. The article analyzes phonetic and morphological means of expressing quantitateness in Uzbek and English. It shows that quantitateness is conveyed not only through numerals but also through sound lengthening, affixes, numeratives, and collective nouns. Key linguistic differences between the two languages are briefly outlined.

Key words: quantitateness, phonetic means, morphological means, numeratives, affixes.

Kirish. Kvantitativlikni o'rganilishining o'zi nihoyatda katta va keng ko'lamli tadqiqot. Uning leksik sathda ifodalanishi ham alohida ahamiyat kasb etadigan jarayon. Bu borada olib borilgan ilmiy izlanishlar ko'plab topiladi. Ular, asosan, turli tillarda kvantitativlikni ifodalash usullarining xilma-xilligi va o'ziga xos lingvistik xususiyatlari bilan tilshunoslar diqqatini tortgan. Tilshunoslar miqdor kategoriyasini bevosita sonlar va ularning morfologik miqdor kategoriyasi sifatida ko'rishadi. Miqdor yoki uning semantikasini esa tilda diskret miqdor (sonlar va miqdor ifodalovchi ot so'z turkumiga tegishli bo'lgan so'zlar) va nodiskret miqdor (sifat va ravish orqali ifodalangan so'zlar)larga ajratiladi.

Tadqiqot metodologiyasi. Tilda miqdor kategoriyasining oddiygina birlik va yoki ko'plik shakllarda namoyon bo'lish holati – bu muhim lingvistik xususiyat bo'lishiga qaramay, miqdor semantikasi ancha kengroq tushunchalarni o'z ichiga qamrab oladi. U o'zida predmetlarning parametrlari, holat va harakatning belgi xususiyatlarini aks ettiradi va davomiylik, qisqalik, daraja, o'lcham, birsobyektlilik va ko'psobyektlilik kabi o'ziga xosliklarda namoyon bo'ladi. Aksariyat hollarda tadqiqotlarda kvantitativlik atamasi o'rnida o'zbek tilshunoslari tomonidan “miqdor” atamasi qo'llangan. Miqdor semantikasi tilshunoslikda keng o'rganilgan. Ulardan F.Safarov o'zining ilmiy izlanishida o'zbek tilida son-miqdor mikromaydoni va uning lisoniy-nutqiy xususiyatlarini tadqiq etgan. Unga ko'ra, lisoniy vositalar son-miqdorni ifodalovchi vositalar salmog'i bir xil emas, ular maydon tutgan o'rniga ko'ra farq qiladi. Ayrim tadqiqotchilar miqdor atamasi orqali miqdoriy ifodalarni egalik qo'shimchalari orqali amalga oshirish imkoniyati, miqdor konseptini ifodalashda hisob so'zlarning o'zni, ularning tarixiy-leksikografik asarlarda namoyon bo'lishi masalalarini, shuningdek, kvantitativlik semantik kategoriya sifatida o'rganganligini ko'rishimiz mumkin.

Natijalar. Kvantitativlikning fonetik va morfologik ifoda vositalari haqida to'xtalib o'tmoqchimiz. Boisi, kvantitativlikning ifoda vositalari turli tillar va tadqiqotlarda turlicha berilgan. Ularni aynan o'zbek va ingliz tillarida ifodalanish imkoniyatlari borasidagi o'z qarashlarimizni keltirib o'tmoqchimiz.

O'zbek va ingliz tillarida kvantitativlikning ifoda vositalari:

1. Fonetik vositalar – nutqda miqdor, daraja va ko'lamni ajratib ko'rsatish uchun qo'llanadigan fonetik vositalar, xususan, tovushlarni cho'zib talaffuz qilish, emotsional ta'sirni oshirish bilan birga, semantik darajada miqdoriy urg'u berish vazifasini ham bajaradi. Masalan, “*juuuuuda yaxshi!*” jumlasida a'lo daraja bilan birgalikda maqto'vni, “*ooozgina ovqat bor edi...*” esa shikoyat yoki norozilikni ifodalaydi. Ingliz tilida “*I have a looooooot of work*” jumlasida orqali esa insonning charchog'i yoki ish og'irligi emotsional tarzda yetkaziladi. Yoki “*just a liiiittle*” degan holatda kinoya, e'tibor yoki samimiylilikni ko'rish mumkin.

2. Morfologik vositalar.

o'zbek tilida:

otning son kategoriyasi shakl yasovchi -lar qo'shimchasi orqali – *bolalar, daraxtlar, talabalar, uylar, daftarlar, doktorlar*;

fe'lining son kategoriyasining ifoda vositalari shaxs-son qo'shimchalari o'zbek tilida –*m (keldim), -ng (kelding), -k (keldik), -ngiz (keldingiz), -lar (keldilar), -man (o'qiyman), -san (o'qiysan), -miz (o'qiymiz), -siz (o'qiysiz)* shaxs-son qo'shimchalari;

egalik kategoriyasi o'zbek tilida –*im/- m (kitobim), -ing.-ng (kitobing), -i/-si (kitobi), -imiz/-miz (kitobimiz), -ingiz/-ngiz (kitobingiz), -lari (kitoblari)* kabi qo'shimchalar;

so'z yasovchi qo'shimchalar *ser-, ba-, -dor, -siz* lar orqali – *sersuv, badavlat, unumdor, sanoqsiz, adoqsiz, beadam*;

ot turkumida numerativlar (hisob so'zlar) – *hovuch, dona, botmon, misqol, chaqirim, qarich, qultum, santimetr, metr, gramm, tonna, poda, to'da, gala;*

sifat turkumida – *katta, kichik, ulkan, salmoqli, hadsiz;*

ravish turkumida – *ko'p, kam, yetarli, oz, ortiqcha, oshiq;*

yuklama – *juda, o'ta, nihoyatda, benihoya;*

olmosh turkumida – *bir nechta, bir qancha, allaqancha, hamma;*

Ingliz tilida:

shakl yasovchi qo'shimcha "s" – ot turkumi ko'plik qo'shimchasi, o'zbek tilidagi *-lar* qo'shimchasi to'g'ri keladi – *boys, flowers, tables, students.*

fe'ning son kategoriyasining ifoda vositalari shaxs-son qo'shimchasi "s" – uchinchi shaxs birlik uchun qo'llanadi va boshqa shaxslarga nisbatan morfem birlik mavjud emasligi bilan xarakterlanadi.

So'z yasovchi qo'shimchalar:

suffiksalar: *-ful, -less, -some, -fold – handful, countless, twosome, threefold;*

prefiksalar: *multi-, poly-, uni-, bi-, tri-, hemi-, semi- multinational, polyfunctional, unicycle, bilingual, triangle, hemistich, semifinal.*

Ot turkumida guruh otlari (collective nouns) – *team (jamoat), group (guruh), crew (olamon), flock (gala-qushlar), herd (poda-hayvonlar), pack (to'da-itlar), swarm (uyum-hasharotlar), bundle (to'plam, bog'lam), pile (uyum), bunch (uyum, guruh-mevalar), set (to'plam), choir (xo'r), fleet (to'plam-transport), plenty (yetarli miqdor), piece (bo'lak), slice (bo'lak, tilim), bit (kichik miqdor), dozen (12lik), pair (juft), score (20lik);*

o'lchov birliklari – *meter, kilogram, litre;*

sifat turkumida – *many, much, some, few, little, several, all, each, enough;*

ravish turkumida – *much, little, some, enough, too, very, so;*

olmosh turkumida – *many, several, some, few, all, any, none, each, one;*

kvantitativlar – *many, much, a lot, lots, few, a few, little, a little, each, every, some, any;*

Sonlar – ingliz tilida ham ko'p tillarda bo'lgani kabi asosiy kvantitativlik vositasi hisoblanadi.

Quantifiers – kvantitativlar biror narsaning miqdorini (ko'p, kam, yetarlicha ekanligini) ko'rsatish uchun ishlatiladigan vosita.

Sifat, ravish, olmosh turkumlari safida berilayotgan leksik vositalar ham kvantitativlarga juda yaqin, lekin ularning grammatik qurilishdagi o'rni va vazifalariga qarab farq qilishiga ahamiyat qaratish lozim. Har qaysi turkum tarkibida bo'lsa ham ular kvantitativlik ma'no xususiyatiga ega.

Muhokama. Yuqoridagi taqdim etilgan tahliliy ma'lumotlar o'zbek va ingliz tillarida kvantitativlikning turli sathlarda namoyon bo'lishi va kvantitativlikni ifodalovchi vositalarning ko'lami keng ekanligini ko'rsatib turibdi. Kvantitativlik ifodalovchi birliklar leksik, semantik, sintaktik, morfologik, grammatik, lisoniy, nolisoniy vositalar rang-barang va ular bir murakkab sistema sifatida namoyon bo'la oladi, degan xulosaga keldik. Shu o'rinda D.A.Nabiyeva va S.D.Nurmonovalarning miqdor ifodalovchi birliklarni oddiy grammatik kategoriya sifatida qaray olmaymiz, deb ta'kidlagan fikriga to'la qo'shilamiz. Bizningcha, kvantitativlik bu murakkab tizimga ega bo'lgan, semantik, grammatik kategoriyalar bilan xarakterlanuvchi tushuncha. Uning barcha namoyon bo'lish vositalarini nazarda tutadigan bo'lsak, konsept sifatida talqin qilib, til sathlaridagi ifodalanish ko'lami uni "maydon" sifatida o'rganish imkonini ham beradi.

Xulosa. O'zbek va ingliz tillarida kvantitativlikning ifodalanishi bo'yicha olib borilgan tahlil shuni ko'rsatdiki, bu tushuncha tilning turli sathlarida — fonetik, morfologik, leksik va grammatik darajalarda murakkab sistema sifatida namoyon bo'ladi. Kvantitativlik faqat sonlar yoki shakl yasovchi qo'shimchalar orqali emas, balki fonetik cho'zilishlar, hisob so'zlar, guruh otlari, sifat va ravishlar, prefiks-suffiksalar, shuningdek, kvantitativlar yordamida ham ifodalanadi.

Har ikkala tilda kvantitativ birliklar umumiylikka ega bo'lsa-da, ularning milliy-lisoniy xususiyatlari farqlanadi: o'zbek tilida numerativlarning rivojlanganligi, ingliz tilida esa prefiks-suffiks modifikatorlarning faol qo'llanishi shular jumlasidandir. Tadqiqotlar kvantitativlikni oddiy grammatik kategoriya sifatida emas, balki semantik, kognitiv va pragmatik omillar bilan bog'langan keng qamrovli lingvistik hodisa sifatida talqin etish zarurligini ko'rsatdi.

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THE ENGLISH PROVERBS: A LITERATURE REVIEW FROM COMPARATIVE LINGUISTIC PERSPECTIVE

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Annotatsiya. Ushbu maqolada ingliz maqollari bo'yicha taqqoslovij lingvistik nuqtai nazardan adabiy sharh taqdim etiladi. Maqollar madaniyati boy til birliklari sifatida grammatik, semantik, pragmatik va sotsiollingvistik jihatlari bilan o'rganilgan. Taqqoslovij yondashuv ingliz va boshqa tillardagi maqollar o'rtasidagi o'xshashliklar va farqlarni ko'rsatib, umumiy hamda madaniy xos elementlarni yoritadi. Asosiy jihatlarni struktura mustahkamligi, semantik belgilovchilar, ona til sohiblari va til o'rganuvchilar o'rtasidagi foydalanish farqlari, shuningdek, kontekst va ijodiy moslashuv roli hisoblanadi. Tadqiqot natijalari maqolning moslashuvi kognitiv va kommunikativ moslashuvchanlikni aks ettiradi, tarjima nazariyasi, til o'rgatish va madaniyatlararo kommunikatsiya uchun muhimdir.

Kalit so'zlar: ingliz maqollari, taqqoslovij lingvistika, maqolning o'zgarishi, semantika, pragmatika, madaniy lingvistika

Аннотация. В данной статье представлен обзор литературы по английским пословицам с сравнительно-лингвистической точки зрения. Пословицы, как культурно насыщенные языковые единицы, изучаются с позиций грамматических, семантических, прагматических и социолингвистических особенностей. Сравнительный подход выявляет сходства и различия между английскими пословицами и пословицами других языков, подчеркивая универсальные и культурно-специфические элементы. Основные аспекты включают фиксированность структуры, семантические маркеры, вариативность употребления носителями языка и учащимися, а также роль контекста и креативности в адаптации пословицы. Выводы показывают, что вариативность пословиц отражает когнитивную и коммуникативную гибкость, что важно для переводоведения, преподавания языков и межкультурной коммуникации.

Ключевые слова: английские пословицы, сравнительная лингвистика, вариативность пословиц, семантика, прагматика, культурная лингвистика

Abstract. This article presents a literature review on English proverbs from a comparative linguistic perspective. Proverbs, as culturally rich linguistic units, have been studied for their grammatical, semantic, pragmatic, and sociolinguistic features. The comparative approach reveals similarities and differences between English proverbs and those in other languages, highlighting universal and culture-specific elements. Key aspects include structural fixedness, semantic markers, variation in usage among native speakers and learners, and the role of context and creativity in proverb adaptation. Findings indicate that proverb variation reflects cognitive and communicative flexibility, with implications for translation studies, language teaching, and intercultural communication.

Keywords: English proverbs, comparative linguistics, proverb variation, semantics, pragmatics, cultural linguistics

Introduction. A community's cultural values are frequently reflected in proverbs, which are short, customary sayings that convey wisdom, truths, or moral teachings (Norrick, 1985). They stand for a type of cultural legacy that has been passed down through the centuries both verbally and in writing. The semantic characteristics, pragmatic roles, and sociolinguistic standing of English

proverbs in particular have been thoroughly studied in linguistic study (Mieder, 2004; Abrahams, 1975). Researchers can study cross-linguistic similarities and contrasts using the comparative linguistic viewpoint, which sheds light on the distinctive cultural imprint found in languages as well as universal characteristics of proverbial meaning (Dundes, 1981). In order to illustrate the interaction between language, cognition, and culture, this article examines important studies on English proverbs with an emphasis on comparative study with proverbs in other languages, particularly Uzbek.

The Comparative Linguistic Studies of English Proverbs. A community's cultural values are frequently reflected in proverbs, which are short, customary sayings that convey wisdom, truths, or moral teachings (Norrick, 1985). They stand for a type of cultural legacy that has been passed down through the centuries both verbally and in writing. The semantic characteristics, pragmatic roles, and sociolinguistic standing of English proverbs in particular have been thoroughly studied in linguistic study (Mieder, 2004; Abrahams, 1975). Researchers can study cross-linguistic similarities and contrasts using the comparative linguistic viewpoint, which sheds light on the distinctive cultural imprint found in languages as well as universal characteristics of proverbial meaning (Dundes, 1981). In order to illustrate the interaction between language, cognition, and culture, this article examines important studies on English proverbs with an emphasis on comparative study with proverbs in other languages, particularly Uzbek.

English proverbs typically use the present tense to convey universal truths due to grammatical characteristics such sentence form and tense (Mieder, 2004). This characteristic contrasts with specific Uzbek syntactic structures but is consistent with findings in Russian proverbs (Karimov, 2017). Metaphor and metonymy, which are frequently used in both English and other languages, are examples of semantic markers that contribute to the proverb's universal appeal.

Proverbs and Variations in Usage. The idea that English proverbs are set linguistic units is refuted by research by Wu et al. (2023), which shows that proverbs vary greatly in ordinary usage. Proverbs can be creatively modified by native speakers by removing parts, changing words, or adding modifiers while keeping the main idea. Non-native English speakers, on the other hand, typically employ canonical forms more rigorously, which reflects variations in linguistic originality and cognitive flexibility.

Comparative significance is also attached to this variation. For example, proverb usage is more rigid and formulaic in other cultures, so the flexibility seen in English might not be as common there (Sharifova, 2019). For translators and language instructors in particular, an understanding of these dynamics enhances the study of pragmatic language use and cross-cultural communication.

e.g. CUT your coat according to your cloth Actions should suit circumstances or resources. Also common as the metaphorical phrase to cut one's coat according to one's cloth. 1546 J. HEYWOOD Dialogue of Proverbs I. viii. C1 I shall Cut my cote after my cloth. 1580 LYL Euphues & his England II. 188 *Be neither prodigall to spende all, nor couetous to keepe all, cut thy coat according to thy cloth.* 1778 G. WASHINGTON Writings (1936) XIII. 79 General McIntoch.. must.. yield to necessity; that is, to use a vulgar phrase, 'shape his Coat according to his Cloth'. 1951 'P. WENTWORTH' Miss Silver comes to Stay xxxvii. 'You must cut your coat according to your cloth.' .. 'My trouble is that I do like the most expensive cloth.' 1974 T. SHARPE Porterhouse Blue iii. I'm afraid the.. exigencies of our financial position do impose certain restraints. .. A case of cutting our coats to suit our cloth. circumstances; poverty; thrift (Oxford Dictionary of Proverbs, 120)

The English proverb "Cut your coat according to your cloth" advises that actions should be suited to one's circumstances or resources, emphasizing thrift, pragmatism, and financial restraint, with historical usage from the 16th century onward. Its closest Uzbek literal equivalent is "Matoga qarab palto biching" analogue translation of the "Ko'rpangga qarab oyoq uzat" (literal translation: Stretch your legs according to blanket) similarly urging people to act within their means and adapt behavior to available resources.

This proverb has deep roots in English, dating back to John Heywood's collection of proverbs in 1546. It was used to caution people against extravagance and overreaching, as seen in references by George Washington and others. The imagery relates directly to tailoring clothes: one can only

make as grand a coat as the cloth allows. The idiom expanded beyond monetary advice to general life planning and moderation.

The Uzbek equivalent employs a different but parallel metaphor: "Ko'rpangga qarab oyoq uzat" or, in variant forms, "Yorgagingga qarab oyoq uzat" ("Stretch your legs according to the blanket"), expressing exactly the same pragmatic wisdom: do not overextend oneself beyond one's means. This reflects a universal concept, with similar expressions found in several cultures, such as Arabic "عَلَى رَجْلِي أُمَدُ الْخِطَاءِ قَدَّر" ("I stretch my legs according to the size of the blanket").

Comparative Linguistic Perspective

- The English and Uzbek proverbs both use metaphors related to physical limitation (cloth, blanket, coat, legs), tying material boundaries to behavioral boundaries.
- Both emphasize adaptability, prudence, and the avoidance of excess—core values in their respective societies.
- Stylistically, the English version is tailored to a commercial and social context (making clothing, spending money), while the Uzbek version employs objects from everyday life (blanket, coat) but leads to the same conclusion.
- Pragmatically, both proverbs serve as advice and warning, supporting values of thrift and cautious planning.

Table

Comparison		
English Proverb	Uzbek Equivalent	Meaning & Function
"Cut your coat according to your cloth"	"Ko'ylagingga qarab oyoqingni uzat"	Act within your means; plan to suit your resources.
Metaphor: Tailoring a coat	Metaphor: Limiting how far you stretch	Applies to financial and general life choices.

The parallelism in imagery and meaning highlights the universality of the value of prudence across cultures. Both languages use everyday objects to express a deeply social principle about adaptation and responsible action.

Sociolinguistic and Pragmatic Roles. By conveying collective identification, offering guidance, or upholding social standards, proverbs serve a pragmatic communication purpose (Glucksberg & McGlone, 2001). According to sociolinguistic theory, proverbs convey social values and cultural worldviews. Cross-linguistic research reveals both culturally particular sociolinguistic meanings and universal pragmatic functions (Agyekum, 2013). Sociolinguistic study on English proverbs shows how they function in many registers, ranging from informal to formal discourse, and how they change depending on the situation (Shaw, 2011). Comparative studies with other languages, however, show how the use of proverbs might reflect different communicative methods or social traditions.

Comparative linguistics analyses proverb variation by looking at how proverbs—which are typically thought of as fixed expressions—be changed, altered, or imaginatively manipulated in various languages and circumstances. Scholars distinguish between non-canonical (modified) and canonical (complete, dictionary-like) forms, examining alterations through three primary processes: reduction (omitting portions), substitution (replacing words), and addition (adding modifiers). To comprehend adaptability and creativity in usage, these changes are examined at the lexical, syntactic, and morphological levels.

The goal of comparative methods is to determine how these differences represent linguistic limitations, cultural influences, and cognitive creativity in other languages. While learners or speakers of other languages may employ more strict canonical forms, native speakers of English may exhibit notable creative variety in proverbs, such as changing important phrases or adding modifiers to meet communicative circumstances.

Comparative linguistic studies look at these patterns across languages to uncover both culturally particular subtleties and universal principles of proverb construction and function.

Furthermore, several studies emphasize the significance of anti-proverbs—intentional misrepresentations or parodies of conventional proverbs—as a linguistic and cultural phenomenon associated with humor and innovation. Data on proverb incidence and variance across genres and languages are commonly collected using corpus-based methods, which show both fixedness and flexibility in proverbial usage.

The balance between fixed linguistic forms and creative modifications, cognitive processes underpinning variation and comprehension, pragmatic functions that adapt proverbs to communicative needs, and cross-linguistic differences shaped by cultural conceptualizations are all taken into account by comparative linguistics' analysis of proverb variation. This approach aids in understanding the sociolinguistic function, evolution, and translation or teaching of proverbs in various linguistic situations.

Implications for Teaching Languages and Translating

Through their encapsulation of the values, beliefs, historical experiences, and social norms of certain societies, proverbs reflect cultural variances in worldview. The proverbs of every culture convey common experiences and wisdom that are influenced by its own surroundings, customs, and philosophical perspective.

For instance, proverbs' language and imagery frequently reflect societal values: Chinese proverbs, which are influenced by Confucian and Taoist philosophy, place more emphasis on harmony and respect than English proverbs, which may make reference to monarchs or knights and reflect Western historical traditions. Native American proverbs highlight spirituality and a close bond with the land, while African proverbs usually emphasize collaboration and interdependence through analogies related to nature and community.

These proverbs also highlight cultural differences in values, such as assertiveness against humility, patience versus action, and individuality versus collectivism. For example, Eastern proverbs may emphasize persistence and gradual development ("A journey of a thousand miles begins with a single step"), whereas Western proverbs frequently promote proactive behavior ("Practice makes perfect").

Proverbs are also memorable and culturally unique since their structure, rhyme, and phonetic characteristics are specific to the oral traditions of each country. Scholars can learn about how various nations see moral behavior, social interactions, and human nature by studying proverbs.

The necessity for cultural and linguistic adaptation beyond literal equivalency is demonstrated by the comparative analysis of proverbs, which has important ramifications for translation studies (Bassnett, 2002). To maintain meaning and practical effect, translators must take into account cultural implications and variations of proverbs.

Additionally, understanding proverb variation and comparative differences enhances learners' pragmatic competency in language instruction, allowing for the efficient and culturally relevant application of proverbs in second language communication (Wu et al., 2023).

Conclusion. In conclusion, the proverbs serve as succinct cultural narratives that illustrate how many cultures view and understand the world through language, representing a variety of worldviews expressed through moral teachings, metaphors, and social expectations. A comprehensive framework for comprehending the grammatical, semantic, pragmatic, and cultural aspects of English proverbs is provided by the comparative linguistic approach. According to research, proverbs have universal characteristics, yet there are culturally distinctive patterns in their pragmatic usage and language manifestations. Deep cognitive and communication processes are reflected in the variety and inventiveness of English proverb usage. Improved translation techniques and more successful second language instruction are supported by these discoveries.

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PORTRAIT DESCRIPTION AS A MEANS OF AUTHOR'S LINGUISTIC PERSONALITY IN LITERARY TEXT

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Annotatsiya. Ushbu tadqiqotning dolzarbligi tanlangan yondashuv asosida Emily Brontening "Jane Eyre" romanida tasviriy kontekstning badiiy matnni tashkil etishdagi o'rnini aniqlash imkonini berishida namoyon bo'ladi. Natijada, tahlilning ushbu usuli portret tasvirining muallifning lingvistik shaxsiyatini ochib berishdagi rolini ko'rsatadi. Portret tasvirining ilmiy adabiyot matnini shakllantirishdagi o'rnini kamdan-kam hollarda batafsil tahlil mavzusiga aylansa-da, uning ahamiyati mualliflar tomonidan belgilangan.

Kalit so'zlar: portret, xarakter, badiiy obraz, modallik, adabiyot, kontseptual tuzilma, hikoya, tasvir.

Аннотация. Актуальность данного исследования, связанная с таким подходом, позволяет выявить роль дескриптивного контекста в организации литературного текста романа «Джейн Эйр» Эмили Бронте. В конечном счете, этот метод анализа раскрывает роль портретного описания в раскрытии авторского произведения. Хотя роль портретного описания в формировании текста научной литературы редко становится предметом подробного обзора, значимость этой роли определяется авторами.

Ключевые слова: портрет, персонаж, литературный образ, модальность, литература, концептуальная структура, повествование, описание

Abstract. Topicality of this study connected with such an approach makes possible to identify the role of descriptive context in the organization of literary text of novel "Jane eyre" by Emily Bronte. Ultimately, this method of analysis reveals the role of portrait description in revealing author's LP. Although the role of portrait description in the text formation of the scientific literature rarely becomes the subject of detailed review, the significance of this role is determined by the authors.

Key words: portrait, character, literary image, modality, literature, conceptual structure, narration, description

The author's image is most explicitly represented by his point of view expressed in the literary work. Indeed, if the writer himself qualifies the thoughts and actions of his personages, the reader gradually gets an idea about his image. It is much more difficult to define the author's position, when the writer refuses to be present in the story and entrusts his role to an immediate participant or a witness of events. That imparts especial authenticity to the narration, because in this case the events are narrated and comprehended from inside, from the eye-witness' point of view.

The introduction of a story-teller into narration, of a person that replaces the actual author became widely used in belles-lettres prose from the second half of the XIX century. The storyteller creates and maintains the authenticity of the depicted events –that is his main function.

Portrait in literature - one of the means of literary characteristics, which consists in the fact that the author reveals his heroes' characters and expresses his attitude towards them through the image of heroes, their appearance: their figures, faces, clothes, movements, gestures and manners [1].

Portrait is one of the main means of expressing character's individuality. Besides that, portrait includes description of the clothes, hairstyles, accessories, which can serve as the reflection of character's taste and preference. «Портрет определяет и социальную принадлежность персонажа, и входит в темпоральный континуум текста, ибо в костюме находит свое отражение и эпоха, и время года, и время суток» [2]. The peculiar features of literary portrait can include person's outer and inner qualities, which appear explicitly and becomes visible. Portrait gives to the image of character specificity, visual perceptibility, and even clearness, it gives possibility to the the reader to "imagine" heroes of the work, perceive them as a living and real person. [3].

There are different types of portraits in a literary text. Беспалов А.Н in his work "The structure of the portrait descriptions in literary text of the Middle English period" presents the classification portrait description types: **portrait-bar**, **evaluative portrait**, **situational portrait** (minimized amount of information), descriptive portrait (the amount of information exceeding the minimum number of previous types and has a tendency to improvement) [4].

Peculiarity of stroke-portrait infers in the set of short portrait characteristics of the hero, which consist of references of one or two features.

A distinguishing feature of the evaluating portrait is its modality, the presence of the author's evaluation.

In situational portrait type a set of portrait features have much more complete motivation. In the framework of situational portraits can be included those features, that are particular for this or that character in a diverse situations.

One of the main components of the conceptual world picture in a literary text is the character's spiritual world. The analysis of the linguistic material of a literary text contains not only an outer description of the character, but as a main goal it reveals the characters inner spiritual world, his conceptual world picture.

One of vivid example of portrait description is novel by Charlotte Bronte «Jane Eyre». The main characters of this novel are: Jane Eyre and Mr. Rochester. The author of the novel tells about Jane's difficult and hard childhood, how she has to overcome lots of difficulties of life, the formation of her character throughout the novel, and what changes are happened with Jane not only in her appearance, but also with her inner world.

Selected portrait is changeable, as throughout the novel changes her appearance, character and descriptively - the author emphasizes small, but important details in the image of the heroine. The writer shows the reader the contrast between the appearance of the heroine and her inner world.

From the very beginning of the novel Charlotte Bronte describes a heroine, who does not have a beautiful, bright appearance.

*You will find she is some young lady who has had a misunderstanding with her friends, and has probably injudiciously left them. We may, perhaps, succeed in restoring her to them, if she is not obstinate: but I trace **lines of force** in her face which make me sceptical of her **tractability**. '... "She looks sensible, **but not at all handsome**." ... "The **grace and harmony of beauty are quite wanting in those features**".*

In this description, we see not only Jane's appearance, but her inner world. The character, describing her appearance, simultaneously explaining, that she had a lot of obstacles and these are reflected on her face.

While acquainting with Mr. Rochester, he also pays attention to her appearance:

*"Eight years! You must be **tenacious of life**. I thought half the time in such a place would have done up any constitution! No wonder you have rather the **look of another world**. I marvelled where you had got **that sort of face**. When you came on me in Hay Lane last night, I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse: I am not sure yet."*

In each her portrait description, we pay attention to the fact that all the heroes describe her face. Her face is pale, without a shadow of a smile on her face and hero also gives a characteristic related to her face. *Look of another world*- he thinks she has some extraordinary magical strength and ability.

But when Jane understood that she is loved, she changes, and the changes were noticeably in her appearance. Mr. Rochester gives her detailed description, when disguised gypsy tell her fortunes. In this portrait description we can see the interrelation of character and appearance of the heroine:

The flame flickers in the eye; the eye shines like dew; it looks soft and full of feeling; it smiles at my jargon: it is susceptible; impression follows impression through its clear sphere; where it ceases to smile, it is sad; an unconscious lassitude weighs on the lid: that signifies melancholy resulting from loneliness. It turns from me; it will not suffer further scrutiny; it seems to deny, by a mocking glance, the truth of the discoveries I have already made,—Jane Eyre to disown the charge both of sensibility and chagrin: its pride and reserve only confirm me in my opinion. The eye is favourable. 'As to the mouth, it delights at times in laughter; it is disposed to impart all that the brain conceives; though I daresay it would be silent on much the heart experiences. Mobile and flexible, it was never intended to be compressed in the eternal silence of solitude: it is a mouth which should speak much and smile often, and have human affection for its interlocutor. That feature too is propitious. I see no enemy to a fortunate issue but in the brow; and that brow professes to say,—'I can live alone, if self-respect, and circumstances require me so to do. I need not sell my soul to buy bliss. I have an inward treasure born with me, which can keep me alive if all extraneous delights should be withheld, or offered only at a price I cannot afford to give.' The forehead declares, 'Reason sits firm and holds the reins, and she will not let the feelings burst away and hurry her to wild chasms. The passions may rage furiously, like true heathens, as they are; and the desires may imagine all sorts of vain things: but judgment shall still have the last word in every argument, and the casting vote in every decision. Strong wind, earthquake-Jane Eyre shock, and fire may pass by: but I shall follow the guiding of that still small voice which interprets the dictates of conscience.' ... 'Well said, forehead; your declaration shall be respected.

This description presents a frame-based structure, as portrait is formed with the supporting components: *eye, lid, mouth, brow, forehead*. Through Rochester's attitude toward Jane, the author gives a full description of the character: her psychological, emotional condition. In this paragraph, we can see that while speaking about her appearance Rochester notice every change, every little detail in her face. In addition, as we said at the beginning, that the portrait is changeable, we can see that Jane has changed both externally and internally. Heroine's internal state is stressed through the following lexemes: *flame, soft, susceptible, melancholy, sensibility, favourable, Mobile and flexible, propitious, inward treasure, passions*. The author emphasizes the heroine's inner beauty and dignity. The main heroine is regarded as the personification of not outer beauty, but inner world.

In sum up, author's linguistic personality can be seen in portrait and nature description. Descriptive context can verbalize the implicit meaning in portrait and nature description. Emotionally marked units and stylistic devices can represent many language means. So, that means nature description and portrait description fulfill the most important role in revealing specific features of author's linguistic personality.

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INGLIZ VA O'ZBEK TOPONIMLARINING KOGNITIV TAHLILI

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Annotatsiya. Ushbu maqolada ingliz va o'zbek tillaridagi toponimlarning kognitiv tahlili amalga oshiriladi. Tadqiqotning maqsadi — joy nomlarini inson tafakkuri mahsuli sifatida o'rganish, ularning ortida yotgan konseptual model, metafora va madaniy kodlarni aniqlashdan iborat. Tahlil jarayonida toponimlar nafaqat geografik belgi, balki xalqning dunyoqarashi, tarixiy xotirasi va mental modeli sifatida izohlanadi.

Kalit so'zlar: toponim, kognitiv tahlil, konsept, metafora, lingvomadaniyat, mental xarita, rang konsepti, makon modeli.

Аннотация. В данной статье будет проведен познавательный анализ топонимов на английском и узбекском языках. Цель исследования-изучить географические названия как продукты человеческого мышления, чтобы определить концептуальные модели, метафоры и культурные коды, лежащие в их основе. В процессе анализа топонимы трактуются не только как географический знак, но и как мировоззрение, историческая память и ментальная модель народа.

Ключевые слова: топоним, когнитивный анализ, концепт, метафора, лингвокультура, ментальная карта, концепт цвета, модель пространства.

Abstract. This article will provide a cognitive analysis of toponyms in English and Uzbek. The purpose of the study is to examine geographical names as products of human thought in order to identify the conceptual models, metaphors, and cultural codes that underlie them. In the process of analysis, toponyms are interpreted not only as geographical signs, but also as worldviews, historical memories, and mental models of the people.

Keywords: toponym, cognitive analysis, concept, metaphor, linguoculture, mental map, color concept, and space model.

Kognitiv lingvistika - tilni inson tafakkurining mahsuli sifatida talqin etadi. Unga ko'ra, til birliklari (shu jumladan, toponimlar) insonning dunyoni qanday idrok etishini va kategoriyalashtirishini aks ettiradi [1, 54]. Toponimika — bu faqat geografik nomlar tizimi emas, balki xalqning tarixiy, madaniy, diniy va psixologik dunyoqarashini aks ettiruvchi konseptual hodisadir. Toponimlar orqali xalq o'z makonini anglaydi, uni nomlash orqali unga ma'no, xotira va ramziy qiymat yuklaydi. Masalan, o'zbek tilidagi Buxoro, Samarqand, Xiva toponimlari nafaqat geografik obyekt, balki madaniyat, sivilizatsiya va tarixiy meros konseptlarini mujassam etgan. Ingliz tilidagi London, Oxford, Cambridge esa ilm, savdo, markaz konseptlari bilan assotsiatsiyalanadi. Shu bois, toponimlarni kognitiv nuqtai nazardan o'rganish — xalq tafakkurining madaniy va tarixiy modelini anglashga yordam beradi. Kognitiv lingvistika asoslari va toponimlarning konseptual tabiatiga e'tibor beradigan bo'lsak, kognitiv lingvistika asoschilari J. Lakoff, M. Johnson, R. Langacker, E. Roschlarning qarashlariga ko'ra, har bir til bir xalqning dunyo modelini yaratadi. Shu modelda toponimlar makon konseptining markaziy elementidir. Inson o'z atrof-muhitini nomlash orqali uni idrok etadi va "mental xarita" hosil qiladi [9, 27].

Toponimlar kognitiv jihatdan quyidagi funksiyalarni bajaradi:

Identifikatsion – joyni aniqlash, belgilash;
Konseptual – joy haqidagi bilimni strukturalash;
Madaniy – xalq xotirasi, qadriyatlar, tarixiy tafakkurni saqlash;
Emotsional – joyga nisbatan his-tuyg'u, faxr, e'tiqod yoki qo'rquvni ifodalash.

Masalan, ingliz tilidagi Gravesend ("qabrlar oxiri") — salbiy, og'riqli xotirani anglatadi; Brighton ("yorqin joy") esa ijobiy, quvonchli konseptni yaratadi. Shu tarzda har bir toponim inson ongida konseptual metafora shaklida qayta ishlanadi. Ingliz toponimlarining kognitiv-semantik tahliliga ko'ra - Ingliz toponimlari asosan tabiat, geografik shakl, iqtisodiy faoliyat va diniy konnotatsiya asosida shakllangan. Quyidagi misollar kognitiv jihatdan tahlil qilindi: Oxford – ox

(buqa) + ford (sayoz o'tish joyi). Kognitiv asos: "hayvon → harakat → joy" modeli. Bu yerda inson faoliyati tabiat bilan bog'liq tarzda nomlanadi. Cambridge – Cam (daryo nomi) + bridge (ko'pri). Kognitiv model: "Makon → bog'lovchi obyekt → faoliyat". Bu nom ilmiy markaz bilan ham metaforik bog'liq, ya'ni "bilimlar ko'prigi". Greenwich – green (yashil) + wich (aholi punkti). Bu nom "tabiat bilan uyg'un yashash" konseptini ifodalaydi. Liverpool – lifer (qirg'oq) + pool (suv havzasi) [6, 34]. Kognitiv metafora: "SUV = HAYOT MANBAI". Birmingham, Manchester, Salisbury – shahar nomlarida esa tarixiy faoliyat, hunarmandchilik, va diniy markaz konseptlari mavjud. Demak, ingliz toponimlari ko'pincha tabiat, suv, mehnat, ishlab chiqarish va ijtimoiy hayot bilan bog'liq konseptual maydonlardan shakllanadi [7, 24]. Ularning semantik modeli real makon orqali ijtimoiy ongni aks ettiradi. O'zbek toponimlarining kognitiv tahliliga kelsak, O'zbek toponimlari kognitiv nuqtai nazardan ko'pincha vizual, tarixiy va ramziy asoslarda yaratiladi. Ularning asosiy konseptual maydonlari: rang, tabiat, etnik kelib chiqish, diniy qadriyatlar va tarixiy shaxslar bilan bog'liq [2, 39]. Toshkent – tosh + kent (shahar) → "mustahkam shahar". Kognitiv metafora: "SHAHAR = MUSTAHKAMLIK". Qiziltepa – qizil (rang) + tepa (baland joy). Kognitiv asos: "RANG = BELGI" metaforasi orqali joyning vizual tasviri yaratilgan. Qo'qon – qadimgi "xuk-huk" ildizidan kelib chiqqan, "suv bilan bog'liq joy" ma'nosini bildiradi. Metafora: "SUV = HAYOT" [8, 42]. Oqtosh, Qoratepa, Ko'ksaroy, Namangan – bu toponimlarda rang, tabiat va inson faoliyati asosiy konseptlar sifatida ishtirok etadi. Buxoro, Samarqand, Xiva – tarixiy sivilizatsiya markazlarini ifodalovchi "ILM", "SAVDO", "DIN" konseptlari bilan bog'liq [4, 74]. O'zbek toponimikasida rang konsepti (oq, qora, qizil, ko'k, yashil) juda faol. Ular nafaqat rang belgisi, balki mifologik va diniy ramz sifatida ishlatiladi: [3, 54].

Oq → poklik, ezgulik, yangilanish;
Qora → qadimiylik, barqarorlik, sir;
Ko'k → osmonga e'tiqod, ilohiy kuch;
Qizil → hayotiy energiya, jang, g'alaba.

Demak, rang asosidagi toponimlar o'zbek xalqining tabiatga estetik qarashi va madaniy ramzlar orqali fikrlashini ko'rsatadi.

Ingliz va o'zbek toponimlarining kognitiv-metaforik o'xshashlik va farqlari:

Asos	O'zbek toponimlari,	Ingliz toponimlari
Konseptual maydon	Rang, tarix, etniklik, diniy qadriyat	Tabiat, suv, mehnat, ishlab chiqarish
Metafora turi	"RANG = RAMZ", "SHAHAR = MUSTAHKAMLIK"	"SUV = HAYOT", "MAKON = FAOLIYAT"
Etimologik asos	Turk, fors-tojik ildizlar, tarixiy shaxslar	Anglosakson ildizlar, faoliyatga oid so'zlar
Madaniy funksiyasi	Tarixiy xotira va etnik identitetni aks ettiradi	Tabiat va iqtisodiy hayotni ifodalaydi

Shundan ko'rinadiki, ingliz toponimlari praktik va tabiiy tafakkurga, o'zbek toponimlari esa ramziy va madaniy tafakkurga asoslanadi. Bu tafovut har bir xalqning kognitiv modelida makon qanday idrok etilishini ifodalaydi.

Shuningdek, toponimlarni "image schemata" yordamida ham tahlil qilish mumkin, ya'ni joy nomlarining tasviriylar jihatdan qo'yilgan nomlarga qanchalik daxldorligini aniqlash orqali ham toponimlarning nomlanish tarixi va uning insonlar ongida aks etgan tushunchasi aslida – toponimlarni vujudga keltirishini anglab olish mumkin. Misol uchun: Elephant Rock – bu Amerikadagi qoyali, diniy hamda madaniy tarixga ega joy. Bu nomning qo'yilishi ham aynan bu joyning ko'rinishi jihatdan kelib chiqqan (xartumsimon qoyalar). Johnson esa shunday ta'rif beradi - tasviriylar sxemalarga (image schemata) — bu bizning makon, vaqt va kuch haqidagi tushunchalarimizni shakllantiradigan idrokiy o'zaro ta'sirlar va harakat faoliyatlarining takrorlanadigan naqshlaridir. Masalan:

KONTEYNER (CONTAINER) sxemasi — ichki qism, chegarasi va tashqi qismini o'z ichiga oladi;

YO'L (PATH) sxemasi — manba (boshlanish nuqtasi), yo'nalish (harakat chizig'i) va maqsad (yakuniy nuqta) elementlarini o'z ichiga oladi;

MARKAZ–PERIFERIYA (CENTER–PERIPHERY) sxemasi — markaziy va chekka unsurlar o'rtasidagi farqni ifodalaydi.

Bu tasviriy sxemalar inson tanaviy tajribalaridan kelib chiqadigan, universal kognitiv tuzilmalar hisoblanadi va ular abstrakt tushunchalarni tashkil etishda ishlatiladi. Toponimiya (joy nomlari ilmi) kontekstida tasviriy sxemalar odamlarning fazoviy munosabatlarni qanday idrok etishi va ularni joy nomlariga qanday kodlashini tushuntirishga yordam beradi.

Masalan, “Chortoq” (to‘rt tepa) toponimi o‘zbek tilida KONTEYNER yoki KO‘PLIK (MULTIPLICITY) sxemasini aks ettirishi mumkin, xuddi “Oxford” ingliz tilida YO‘L (PATH) yoki TO‘SIQ (OBSTACLE) sxemasini ifodalab, daryodan o‘tish mumkin bo‘lgan joyni bildiradi.

Bir qancha ingliz toponimlari misolida ham buni ko‘rishimiz mumkin. Stratford (Street + Ford): To‘g‘ridan-to‘g‘ri YO‘L (PATH) sxemasidan foydalanilgan. Bu joy nomi yo‘l va daryo kesishgan nuqtadan olingan bo‘lib, qadimgi shahar markazlarining suzish mumkin bo‘lgan yo‘llarga (navigatsiya yo‘llariga) bog‘liqligini ko‘rsatadi. Oxford (Ox + Ford): Bu nom qadimgi qishloq xo‘jaligiga oid YO‘L (PATH) sxemasini anglatadi — bu yerda ho‘kizlar daryoning sayoz joyidan o‘tishgan. Bu toponim inson tanasi bilan tabiat landshafti o‘rtasidagi o‘zaro harakat (bodily interaction)ni aks ettiradi. Cambridge (Bridge over the River Cam): Bu nom YO‘L (PATH) va KONTEYNER (CONTAINER) sxemalarini o‘zida mujassam etgan. Daryo — yo‘l sifatida qaraladi, ko‘prik esa u orqali o‘tishni ta‘minlaydi, shahar esa bu inshootni “o‘z ichiga olgan” konteyner sifatida tasvirlanadi. Bu holat shaharning tabiat ustidan nazoratini ifodalaydi.

Tilshunoslararo tahlilga ko‘ra (Cross-linguistic Insight): Har ikkala tilda ham PATH va CONTAINER kabi tasviriy sxemalar insonning fazoviy tafakkurining asosiy kognitiv shakllari ekanligini ko‘rsatadi.

Biroq, o‘zbek toponimlari ko‘proq tabiiy unumdorlik va balandlikni (masalan, Qorako‘l, Toshkent) ta‘kidlaydi. Ingliz toponimlari esa ko‘pincha inson tomonidan yaratilgan inshootlarni (masalan, Bridgewater, Newcastle) ifodalaydi. Bu esa madaniyatlarning geografiyaga bo‘lgan munosabatidagi farqlarni ochib beradi.

Xulosa. Ingliz va o‘zbek toponimlari inson tafakkurining makon haqidagi bilimlarini konseptual tarzda ifodalaydi. Har ikki tilda joy nomlari xalqning mental modeli, tarixiy tajribasi va madaniy xotirasini saqlaydi. Ingliz toponimlari ko‘proq tabiat va faoliyat, o‘zbek toponimlari esa rang, tarix va ramz asosida shakllanadi. Kognitiv metafora, assotsiatsiya va konseptual maydon tahlili toponimlarning madaniy qatlamini ochishga yordam beradi. Toponimika faqat tilshunoslik emas, balki kognitiv, semiotik va lingvomadaniy tadqiqotlar uchun ham muhim manba hisoblanadi.

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SOME SPECIFICATIONS OF MACROSITUATIONAL DETERMINANTS OF IMPERFECTIVE ASPECT USAGE

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Annotatsiya. Ushbu maqolada makrovaziyat determinantlari — kommunikativ vaziyatlarning o'ziga xosligi, ijtimoiy-madaniy kontekst, nutqning maqsadga yo'naltirilganligi hamda muloqot jarayonidagi o'zaro ta'sir sharoitlari — tahlil qilinadi. Bu omillar nomukammal (imperfective) aspektning qo'llanishi ustidan qanday tizimli ta'sir ko'rsatishi o'rganiladi. Maqolaning maqsadi nazariy qarashlar, empirik kuzatuvlar va illyustrativ misollarni uyg'unlashtirgan holda, vaziyat darajasidagi omillar turli tillarda aspekt tanlovini qanday shakllantirishini o'quvchilarga tushunarli tarzda yoritib berishdir.

Kalit so'zlar: nomukammal jihat, aspektlilik, makrovazituatsiya, makrovazituatsion determinantlar, vaziyat konteksti, kontekstli shartlash, aspektli tanlov, zamon-aspekt tizimi, aspektli talqin, nutq konteksti.

Аннотация. В данной статье рассматриваются макроситуативные детерминанты — особенности коммуникативных ситуаций, социокультурных контекстов, целей дискурса и условий взаимодействия, — которые систематически влияют на предпочтение несовершенного вида. Цель статьи — объединить теоретические подходы, эмпирические модели и иллюстративные примеры, чтобы читатели могли понять, как факторы ситуативного уровня формируют аспектуальный выбор в разных языках.

Ключевые слова: несовершенный вид, аспектуальность, макроситуация, макроситуативные детерминанты, ситуативный контекст, контекстуальное обусловливание, аспектуальный выбор, система времени и вида, аспектуальная интерпретация, дискурсивный контекст

Abstract. This article examines macrosituational determinants—those features of communicative situations, sociocultural contexts, discourse goals, and interactional settings—that systematically influence when imperfective aspect is preferred. The aim is to integrate theoretical perspectives, empirical patterns, and illustrative examples so readers can appreciate how situation-level factors shape aspectual choices across languages.

Key words: imperfective aspect, aspectuality, macrosituation, macrosituational determinants, situational context, contextual conditioning, aspectual choice, tense–aspect system, aspectual interpretation, discourse context.

The imperfective aspect is a grammatical lens through which languages present events as ongoing, habitual, repeated, or otherwise not bounded as single completed units. For university students in linguistics and related fields, understanding why speakers choose imperfective forms requires looking beyond clause-level semantics to broader contexts. The imperfective aspect encodes a view of an event that does not present it as a completed whole. Typical functions include expressing ongoing processes (e.g., “She was reading”), habitual actions (e.g., “He used to jog every morning”), and descriptions/background states (e.g., “It was raining”). Languages mark imperfectivity in diverse ways: morphological markers (Slavic imperfectives), auxiliary constructions (English progressive), or lexical and periphrastic strategies (various Romance and Germanic languages). Genre exerts a strong, predictable influence on aspect selection.

Narrative: Narratives frequently combine perfective and imperfective aspects to structure events. The perfective is typically used for narrative comments that advance the plot—discrete, punctuated happenings—while the imperfective furnishes background description and scene-setting. For example, in recounting an accident, a speaker might use imperfective to describe ongoing weather conditions or the protagonist's emotional state, reserving perfectives for the punctuating events (“The sky was dark; the car skidded and hit the tree”).

Expository and Scientific Writing: In scientific prose and formal exposition, habitual and general truths often favor non-progressive, stative constructions. Imperfective may surface for methodological descriptions (procedures in progress) or to highlight processes under observation: “During the experiment, the solution was heating slowly,” emphasizing ongoingness.

Instructional and Procedural Texts: Imperatives and descriptions of procedures may use progressive or imperfective forms to direct attention to ongoing steps (“While stirring, keep the flame low”), signaling continuous activity.

Conversation and Oral Reports: In everyday conversation, imperfective forms serve for vividness (durative portrayal), hedging (softening claims), or providing background to requests and reports. Speakers often use imperfective constructions to make reports seem less abrupt or less final, aiding face-work.

Thus, the communicative goal (to narrate a sequence, to describe, to instruct) interacts with genre to bias toward imperfective or perfective choices. Macrosituational temporal framing pertains to how time is partitioned and attended to in the discourse.

Scene vs. Event Focus: When the situation calls for scene-setting—painting a temporal and spatial backdrop—imperfective aspect is preferred. This is common in literary description, eyewitness accounts, and certain cinematic storytelling styles.

Granularity of Attention: If communicative context invites fine-grained processual description (a live commentary, technical demonstration), speakers favor imperfective marking to highlight internal temporal structure. Conversely, when the context privileges event endpoints (summaries, reports of outcomes), perfective choices increase.

Temporal Anchoring: Broadcast news often uses imperfective for ongoing events (e.g., “Rescue teams are searching”) to signal continuity and unfolding relevance. In contrast, completed events in official reports use perfectives for closure.

Temporal framing interacts with expectations about ongoingness: contexts that foreground continuing or habitual activity will bias imperfective usage. Social roles, power dynamics, and interpersonal goals in the macrosituation shape aspectual choices.

Politeness and Face Management: Speakers may use imperfective constructions as mitigators—presenting actions as ongoing or habitual rather than completed to avoid sounding accusatory or final. For instance, in giving feedback, an instructor might say, “You were using passive voice a lot in your drafts,” which sounds less confrontational than “You used passive voice,” because the imperfective suggests temporariness or openness to change.

Authority and Formality: Highly formal contexts (lectures, legal proceedings) may favor stative or non-progressive constructions for clarity and definitiveness. Informal, intimate contexts often permit progressive or imperfective forms that foreground immediacy and immersion.

Turn-taking and Repair: In conversation, speakers may use the imperfective to hold the floor while describing a process or to invite co-participation (“I was thinking maybe we could...”), a discourse strategy shaped by the interactional setting.

Social Identity and Register: Community-specific norms (professional vs. colloquial registers) influence aspectual preferences. For example, technical communities may prefer telic, eventive descriptions emphasizing completion, while storytelling communities might privilege durative aspect to sustain narrative immersion. Different languages encode aspect and temporality in language-specific ways, and cultural conventions interact with linguistic systems to produce macrosituational patterns.

Morphological vs. Periphrastic Systems: In languages with obligatory aspectual morphology (e.g., Slavic languages), macrosituational pressures operate within a tighter grammatical system. Speakers still exploit pragmatic strategies—using particular aspectual stems, contextually deploying prefixed verbs, or relying on lexical aspect—to meet situational demands.

Cultural Construals of Time: Some cultures emphasize cyclical or habitual actions more than linear, telic events; this can lead to higher baseline rates of habitual/imperfective marking in contexts where English speakers might use simple past. News discourse in one culture might foreground processual reports more than in another, reflecting both cultural norms and media conventions.

Interaction with Evidentiality: In languages where evidential markers interact with aspect, macrosituational needs to indicate source of information (eyewitness vs. hearsay) can systematically affect aspect choice. For instance, eyewitness reporting contexts may favor imperfective to convey immediacy and involvement. The communicative channel—spoken, written, mediated—affects aspectual distribution.

Spoken Interaction: Real-time spoken discourse often uses imperfective/progressive morphology to maintain immediacy and to narrate unfolding events. The conversational channel's temporal immediacy makes processual framing natural.

Written Narrative: Written storytelling can exploit imperfective choices for pacing and immersion but may also use perfectives to control narrative tempo. Written news articles may prefer perfective constructions for factual closure, while live blogs and social media updates adopt progressive/imperatives.

Multimodal and Mediated Contexts: Live streaming, video, and interactive platforms create hybrid macrosituations where imperfective aspect signals continuity and engagement (e.g., live commentary), while asynchronous platforms (emails, reports) lean toward completed-event descriptions. Imperfective marking contributes to a speaker's perspective and stance toward an event.

Subjective Immersion: Using imperfective invites the addressee into the scene, reducing narrative distance. In literary nonfiction, writers often choose progressive forms to create vivid, experiential passages.

Epistemic and Temporal Distance: Imperfective forms can signal lesser commitment to the boundedness or finality of an event, thus serving epistemic functions—softening assertions or allowing room for uncertainty.

Stance-Taking: Speakers use aspect to display attitude—sympathy, criticism, irony—toward the events they describe. The macrosituation—audience expectations and rhetorical goals—determines which stance is appropriate and hence which aspect is selected.

Macrosituational determinants of imperfective aspect usage reveal that aspect selection is not merely a micro-level grammatical choice but a strategic response to broader communicative conditions. Genre, temporal framing, social roles, culture, modality, and rhetorical stance collectively shape when speakers present actions as ongoing, habitual, or backgrounded. A full account of aspect must therefore integrate clause-level semantics with situational pragmatics and discourse-structural factors. For scholars, practitioners, and students, attending to these macro-level influences deepens understanding of how language encodes time and perspective in real communicative contexts.

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TIL YOZUV TIZIMIDA BO'LADIGAN O'ZGARISHLARNING IJTIMOYIY-SIYOSIY SABABLARI HAQIDA

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Annotatsiya. Yozuvning paydo bo'lishi halq yoki millat tilining o'z taraqqiyotida yangi bir bosqichga ko'tarilganligini bildiradi. Chunki, yozuv xalqning adabiyoti, folklori, madaniyati va boshqa xalqlar bilan amalga oshiriladigan ijtimoiy, siyosiy, va iqtisodiy aloqalarni shakllantirishga imkon yaratadigan muhim omillardan biridir. Mazkur maqola german xalqlari, va, aynan ingliz yozuv tizimida sodir bo'lgan asosiy voqealar haqida gap boradi. Mazkur maqolada biz so'z yuritmoqchi bo'lgan tillar guruhlarining yashaydigan hududlari, aniqrog'i, bu alfavitda o'sha

xalqlar tomonidan yaratilgan yozma yodgorliklarning topilgan joylari o'rtasidagi masofa 5-6 ming kilometrni tashkil qiladi. Shuning uchun, bu ikki til guruhini o'z tarixining aynan bir davrida bir xil yozuv tizimidan foydalanganligi tarixiy fakt bo'lgan holda ular o'rtasidagi umumiylik tomonlari, ularning kelib chiqish tomonidan qarindoshligi-qarindosh emasligi masalasi hanuzgacha qorong'u bo'lib kelmoqda.

Kalit so'zlar: til tarixi, alfavit, runik yozuv, gotik yozuv, lotin alfaviti, qabilalar, yozma yodgorliklar, iqtisodiy sharoit, siyosiy vaziyat, ma'naviy munosabatlar.

Аннотация. Появление письменности свидетельствует о том, что язык народа или нации достиг нового этапа своего развития. Ведь письменность является одним из важных факторов, способствующих формированию литературы, фольклора, культуры народа, а также социальных, политических и экономических связей с другими народами. В данной статье будут рассмотрены основные события, произошедшие в германской группе, и, в частности, английская система письма. Расстояние между территориями языковых групп, о которых пойдет речь в данной статье, а точнее, местами обнаружения письменных памятников, созданных этими народами на этом алфавите, составляет 5-6 тысяч километров. Таким образом, хотя историческим фактом является то, что эти две языковые группы использовали одну и ту же систему письма в один и тот же период своей истории, общие черты между ними, их родство или неродство по происхождению, до сих пор неясны.

Ключевые слова: история языка, алфавит, руническое письмо, готическое письмо, латинский алфавит, племена, письменные памятники, экономические условия, политическая ситуация, духовные связи.

Abstract. The emergence of writing indicates that the language of a people or nation has reached a new stage in its development. Because writing is one of the important factors that allows the formation of the literature, folklore, culture of the people and social, political, and economic ties with other peoples. This article will talk about the main events that occurred in the Germanic peoples and specifically the English writing system. The distance between the territories of the language groups we are going to talk about in this article, or rather, the places where the written monuments created by those peoples in this alphabet were found, is 5-6 thousand kilometers. Therefore, while it is a historical fact that these two language groups used the same writing system at the same period of their history, the common aspects between them, their kinship or non-kinship by origin, are still unclear.

Key words: language history, alphabet, runic script, Gothic script, Latin alphabet, tribes, written monuments, economic conditions, political situation, spiritual relations.

Jahon tillari amaliyotida bir xil alifboga ega bir yozuv tizimining bir davrda ikki xil til oilasiga mansub tillarga xizmat qilganligi kam uchraydigan xodisa emas. Jahon tillari tarixidan bunga ko'plab misollar keltirish mumkin. Ammo, bu kabi tillar ko'p holatlarda bir-biriga yaqin yoki tutash bo'lgan hududlarda yashovchi xalqlar bo'lib chiqadi.

Bu o'rinda, biz, bu va shunga o'xshash ayrim boshqa muammolarni yechish va imkoni boricha ularga biron bir aniq izoh berishni o'z oldimizga maqsad qilib qo'ydik. Chunki bu umumiy alfavit xarf ifodalari shu qadar o'xshashki, ularning qarindoshligi haqidagi fikr har qanday odamga shubhasizdek tuyuladi. Ammo, ko'pchilik tilshunoslar esa, imkoni boricha bu ikki alfavit o'rtasidagi umumiylikni inkor etishga xarakat qiladilar.

Izlanishni german runik yozuvidan boshlasak. Qadimgi skandinav va ingliz sakson so'zi «run», qadimgi island so'zi «runar» va qadimgi yuqori nemis so'zi «runa», qadimgi umumgerman o'zagi «ru», got tilidagi «runa» bilan bog'liq bo'lib, ular umumiy ma'no – «sir» degan ma'noni anglatadi. Xuddi shu so'zga shakldosh, hozirgi zamon nemis tilidagi «raunen» so'zi «shivirlamoq» degan ma'noni anglatadi. Bu yozuvni runik deb atashga sabab, balki bu qadimgi german xalqlarining boshqa barcha ibtidoiy xalqlar kabi turli xil belgilarga «ilohiy», «mo'jizaviy» yoki «sirli» tus berishi bilan izohlansa kerak. Chunki, odatda bu sirli belgilar qabilaning eng bilimdon va obro'li vakillari bo'lmish - druidlar yoki shomonlar tomonidan turli qimmatbaho buyumlarga, taqinchoqlarga, qabr toshlariga, qurollarga o'yib yozilgan. Bu narsa keyinchalik bu yozuvlarning sirli ekanligi haqidagi tasavvurning

kuchayishi oqibatida tarixda bu va shu kabi belgilar tomonidan ko'pgina «mo'jizalar» ko'rsatilishi haqida gapira boshladi. Masalan, qadimgi german saga va dostonlarida runalarning sirli qudrati haqida so'z yurituvchi epizodlar bor. Jumladan, Sigurd haqidagi mashhur hikoyada bu qahramonning runalar sirli kuchidan foydalangan holda ajdarni o'ldirgani tasvirlanadi. X-chi asrda yashagan Skallgrimning o'g'li, island qahramoni Egil' haqidagi hikoyada ham biz shunga o'xshash voqeaning guvohi bo'lamiz.

Eramizning III asridan VI asrigacha bo'lgan davrga mansub runik yozuv yodgorliklaridan 50dan ortig'i saqlanib qolgan. Bundan tashqari, 200 dan ortiq yozuv IX-XI asrlarga mansubdir. Runik yozuvlarning eng qadimiysi deb Daniyaning janubiy-g'arbiy qismidagi Fyun orolida joylashgan Vi-Moseda topilgan taqinchoqdagi yozuv hisoblanib, u III-asr o'rtalariga tegishlidir. Eng qadimgi yodgorliklardan yana biri bu Shlezvigdagi Torsb'ergda topilgan pichoqqa bitilgan yozuvlar bo'lib, ular 300-yillarga to'g'ri keladi. Bu kabi ma'lumotlar A.Diringerning «Alfavit» asarida ko'plab keltirilgan. Shunisi hayratlanarliki, qadimgi german adabiyoti gullab yashnagan Islandiya, runik yozuvlarga juda kambag'al. U yerda topilgan eng dastlabki runik yozuv 1200-yillarga tegishlidir.

Runik yozuvlarning geografik tarqalishining shimoliy g'arb tomonidan eng uzoq nuqtasi 72 gradus 55 minut shimoliy kenglik bo'lib, bu yer Grenlandiyadan g'arbroqdagi Baffin qo'ltig'idagi Kiigiigtorsdak orolidir. Ayrim runik yozuvlar yuqorida aytilgan hududlardan tashqari quyidagi joylardan topilgan.

1. Hozirgi Frantsiyaning sharqiy qismida joylashgan Senn va Luara departamentida, ya'ni bir vaqtlar Burgundiya qirolligi joylashgan hududlar.

2. Volin (Rossiya)da (eramizning III asriga mansub yodgorliklar).

3. Qora dengiz qirg'oqlarida (II asr).

4. Gretsiyadagi Afina yaqinidagi Pirsda runik bitikli marmardan yasalgan sher topilgan bo'lib, u 1170 yilga mansubdir.

5. Ruminiyada V asrga mansub bo'lgan runik yozuvlarning ulkan xazinasini topilgan. Ular orasida katta bilak-uzuk bo'lib, unda got tilida runik yozuvda *gutaniowihailog* bitigi bo'lgan. Bu yozuvni qadimshunoslar *Gutan(e)Iowihailog* - ya'ni "Gotlarning Yupiteriga bag'ishlanadi" deb tarjima qildilar. Gotlarning Yupiteri deb esa, Donar xudosi tushunilardi.

6. Norvegiyaning Tornxeym shaxrida topilgan qisqa runik yozuv ayrim olimlar tomonidan eramizning I-asriga mansub deb qaralmoqda.

Germanistikada runik yozuv germanlarning "milliy yozuvi" deb qaralardi va shu bilan birga bir qator muammolarni yuzaga keltiradi. Xozirgacha bu runik yozuvni kim kashf etgani, german xalqlari uni kimdan olgani noma'lumligicha qolmoqda. Shu paytgacha bu muammolarga bag'ishlangan qator ilmiy munozaralar bo'lib o'tdi, turli fikrlar aytildi, ammo, hanuz xammani birday qoniqtiradigan bir fikr aytilganicha yo'q. Bu fikrlarning biri, "ota-runalar nazariyasi" (Urrunen) bo'lib unga binoan german runalari kelib chiqishidan avvalroq qandaydir umumiy harfli yozuv bo'lganki, german-runik yozuvi, finikiyaliklarning yozuvi va boshqa bir qator yozuvlar "ota-runalardan" kelib chiqqan.

Runik alfavitning shakliy xususiyatlarini o'rgangan Isaak Teylorning fikricha runalar greklarning eramizning avvalgi VI-asrda ishlatgan yozuvlari asosida kelib chiqqan. Runik yozuv qora dengiz bo'ylaridagi shimoliy hududlarda gotlar tomonidan ishlab chiqilgan.

Isaak Teylorning yuqoridagi fikrlari biz avvalgi maqolalarda olg'a surgan fikrni to'la qo'llab-quvvatlashini ko'rib turibmiz, ya'ni:

1. qadimgi german va turkiy qabilalar o'rtasida aloqalar bo'lgan.

2. runik yozuvni gotlar e.a. VI-IV asrlarda Yevropaga olib kirgan.

Bu davrda ular qora dengizning shimolidagi katta hududlarda yashar edilar.

E'tibor bergan bo'lsangiz, biz I. Teylorning "gotlar runik yozuvni kashf etganlar" degan fikrga qo'shimcha tarzda va "gotlar bu alfavitni Evropaga olib keldilar va barcha boshqa german xalqlari orasida yoydilar" deb aytdik. Bunga esa bizda quyidagi asoslar bor. Gap shundaki, Runik yozuv grek alfavitidan eramizdan avvalgi VI asrda yaratilmagan sababi shundaki, bu davrda allaqachon runik bitiklar mavjud edi. Xususan hozirga Yettisuv, quva va boshqa hududlarda (qarang: A. Amanjlov), yozuv keng qo'llanilgan.

Gotlar bu alfavitni o'zlari kashf etmaganlar, balki uni tayyor holda oldilar va ayrim juz'iy o'zgarishlarni kiritdilar. Gotlar bu yozuvni skif-gunnlardan, ya'ni Hozirgi turkiyguy xalqlarning ajdodlaridan olganlar.

Turkiy qabilalar esa runik bitiklardan Sharqda Buyuk Xitoy devoridan g'arbda Markaziy Evropagacha, Shimolda Oltoydan Janubda to Eron, Arabiston chegaralarigacha bo'lgan ulkan hududlarda foydalaniladilar va turkiy qavmlar bilan kontaktda bo'lgan barcha xalq u yoki bu jihatdan bu yozuvdan foydalanardilar.

Eramizdan avvalgi VI-V asrlardagi turkiy runik yozuvi bilan german runik yozuvlarining tovush ma'nolari o'rtasida farq yo'q edi. Keyin o'tgan 500-600 yildan so'ng german tillarida so'zlashuvchi xalqlar bu alfavitni o'z fonetikasiga mosladilar va alfavitda bir qator o'zgarishlar paydo bo'ldi. Aniqrog'i runalar turkiy alfavitda bildirilgan tovush ma'nolarini boshqa tovushlarni bildirish uchun qo'llanila boshladi. Bu o'rinda xarflarning tashqi o'xshashligi butunlay saqlanib qoldi.

German runik yozuvidagi "r" belgisi "s" tovushini ifodalaydi. Huddi shu belgi turk runalarida "r" tovushini ifodalaydi. Bu narsa shundan dalolat beradiki, eramizdan avvalgi VI-III asrlarda qadimgi germanlar (aniqrog'i gotlar) va turkiylar (aniqrog'i skiflar va gunnlar) Sharqiy Yevropa va unga tutashgan hududlarda qo'shnichilikda yashaganlar va ular o'rtasidagi aloqa juda qalin bo'lgan. Rotatsizm hodisasi, ya'ni "s" ning "z" orqali "r" ga o'tishi shu paytda sodir bo'ladi. Aniqrog'i rotatsizm germanlarda sodir bo'lib ulgurmadi va turkiylarda esa rotatsizm sodir bo'lib o'tdi.

Tilshunoslik va yozuv tarixida "boshqa tillarda ham, jumladan slavyan tillarida ham runik yozuv bo'lgan" degan fikrni isbotlashga urinishlar ko'p bo'ldi, ammo ularning barchasi asossiz bo'lib chiqdi. Qadimgi turk runik yozuvlarini chuqur tadqiq etgan olimlardan biri A.S. Amonjlovdir. O'zining doktorlik dissertatsiyasida u yozadiki: Ili daryosi vodiysida qadimgi grek alfavitida bitilgan ikki yozuv topilgan. Ulardan birini tushunib bo'lmadi. Ikkinchisi esa eramizdan avvalgi birinchi ming yillikning o'rtalariga mansub bo'lib, u turkiy tilda yozilgan. Bu yozuv bilan O'rxun-Yenisey va runik yozuvlarining nisbatan juda stabil (turg'un) ekanligi haqida dalolat beradi. Qadimgi grek alfavitining Markaziy Osiyoda yashab qola olmaganligi turkiy yozuv an'analariining juda kuchli ekanligini ko'rsatadi.

Paleografik tahlil turk runik alfatini juda qadimiy ekanligi va uning eramizdan avvalgi 600 yillik o'rtalarida Janubiy Sibir, Jetisuv va Markaziy Osiyoning sharqiy qismlarida paydo bo'lganligidan dalolat bermoqda. Bu alifbo birinchi navbatda qadimgi grek alifbosining Kichik Osiyo va italiy variantlari bilan o'xshashlik tomonlari bo'lsa, ikkinchi tomondan shimoliy – semit-finikiya va o'rta oromiy va janubiy semit alfavitiga aloqador. Bu esa Shimoliy Sharqiy Osiyo, ko'chmanchi va o'troq aholisining Old Osiyo axolisi bilan e.a. 1 ming yillikda aloqalari juda qalin bo'lganligi va bu aloqalarni o'rnatishda va saqlashda Markaziy Osiyo xalqlarining juda katta rol o'ynaganligidan dalolat beradi.

Turkiy runik alfaviti juda boy va mustaqil shakllangan yozuv-grafik sistemasidir. Turkiy runalarning qadimgi semit, qadimgi grek italiy, venet, etrusk, pitstsen, messap va kichik osiyo alifbolari bo'lmish - kariy, likiy, lidiya, sidet alifbolari xarflari bilan ayrim o'xshashligi esa turkiy runik alfavitining o'z tarixiy taraqqiyotiga juda katta yo'lni bosib o'tganligi va barcha alifbolarga asos bo'lib xizmat qilgan va nihoyat qandaydir bir umumiy alifboli yozuvga borib taqalishini ko'rsatadi.

Turk runik yozuvini o'rganib chiqqach, mashhur olim S. E. Malov shunday qarorga keldi va dedi: "Bu yozuvlarni o'rganib chiqqach, men Turkiy tillar tarixan hozirgi davrdan kamida 2.5 ming avval o'tgan davrda paydo bo'lgan degan xulosaga keldim".

Biz mashhur olimning bu fikriga to'la qo'shilamiz, chunki ular ayni haqiqatdir.

Xulosa tarzida quyidagilarni aytish mumkin:

1. German xalqlari tomonidan "xaqiqiy german yozuvi" deb atalgan runik yozuv xaqiqatda german runik yozuvi bo'lmay, balki turkiy runik yozuvining o'zginasidir.

2. Tarix maydonida paydo bo'lgan german xalqlari o'troqlasha va madaniylasha borgach, ular orasida eng rivojlanganlari sharqiy germanlar yozuviga extiyoj sezib o'zlari qalin aloqada bo'lgan turkiy qavmlar qadimdan qo'llab kelayotgan yozuvlaridan foydalana boshladilar va o'z fonetik strukturasi talablaridan kelib chiqqan xolda bu alfavitga kerakli o'zgartirishlar kiritdilar.

3. Ruminiyada german runik yozuvlarining katta xazinasi topilganligi esa “Xalqlar buyuk ko'chishi” deb atalmish tarixiy voqea davrida german va turkiy xalqlar o'rtasidagi aloqalarning o'zining apogeiga chiqqanligini ko'rsatadi.

4. Mazkur maqola bu mavzuga oid birinchi harakat bo'lganligi sababli bu keng qamrovli keng masalaning to'la echimini bera olmaganligi tabiiy. Bundan keyingi izlnishlar bu ikki alfavitning o'xshash va farqli tomonlarini to'la ochib beradi degan umiddamiz.

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UNDERSTANDING EMOTIONAL VERBS IN ENGLISH AND THEIR UZBEK TRANSLATIONS

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Annotatsiya. Mazkur maqolada ingliz tilidagi emotsional fe'llar tushunchasi yoritilib, ularning o'zbek tilidagi tarjimalari tahlil qilinadi. Emotsional fe'llarning semantik va grammatik xususiyatlariga e'tibor qaratilib, ularning o'zbek tiliga tarjima qilinishi va talqin etilishi o'rganiladi. Tadqiqot g'arb va o'zbek tilshunosligidagi nazariy qarashlarga asoslanib, ikki til orasidagi emotsional ifodaning o'xshash va farqli jihatlari qiyoslab tahlil qiladi..

Kalit so'zlar: emotsional fe'llar, tarjima, o'zbek tili, semantika, qiyosiy tilshunoslik

Аннотация. В данной статье рассматривается понятие эмоциональных глаголов в английском языке и проводится анализ их эквивалентов на узбекском языке. Особое внимание уделяется семантическим и грамматическим особенностям эмоциональных глаголов, а также способам их перевода и интерпретации на узбекский язык. Исследование опирается на теоретические взгляды как западных, так и узбекских лингвистов, предлагая сравнительный анализ выражения эмоций в двух языках.

Ключевые слова: эмоциональные глаголы, перевод, узбекский язык, семантика, сопоставительное языкознание

Abstract. This article explores the concept of emotional verbs in English and analyzes their equivalents in the Uzbek language. It highlights the semantic and grammatical nuances of emotional verbs and examines how these are translated and interpreted in Uzbek. The study is grounded in theoretical insights from both Western and Uzbek linguistic traditions and presents an in-depth comparative analysis to uncover similarities and differences in emotional expression across the two languages.

Keywords: emotional verbs, translation, Uzbek language, semantics, comparative linguistics

Introduction. Language serves not only as a means of communication but also as a reflection of human emotions, thoughts, and cultural identity. Among the various linguistic categories that reveal the emotional and psychological aspects of human interaction, **emotional verbs** occupy a special place. These verbs express feelings, attitudes, and affective states such as love, fear, anger, happiness, or surprise, thereby conveying the speaker's inner world. Understanding how emotional verbs function in different languages helps to uncover the deep interconnection between language and emotion.

In English, emotional verbs are widely used to describe subjective experiences and interpersonal relations. However, their meanings often extend beyond literal expressions, depending on context, intonation, and cultural background. When translating these verbs into Uzbek, various semantic, grammatical, and cultural challenges arise. Certain English emotional verbs may have no direct equivalents in Uzbek, or they may carry different connotations that affect the accuracy and emotional tone of translation.

Therefore, the study of **emotional verbs in English and their Uzbek translations** is of great linguistic and practical significance. It contributes to the fields of contrastive linguistics, translation studies, and semantic analysis. By examining how emotions are encoded and expressed through verbs in both languages, we can gain a deeper understanding of cross-linguistic similarities and differences, as well as improve translation quality and intercultural communication.

Research Methods. This section describes how I selected data, the methodological approach, and analytic procedures.

Data selection:

1. **Verblist**

I selected a sample of **20 common emotional verbs in English** across various semantic categories (e.g. positive emotion, negative emotion, regret, desire). Some examples: *love, dislike, envy, regret, fear, admire, resent, trust, loathe, adore, pity, repulse, long (for), dread, worry, hope, hate, blush (for), celebrate (in emotional sense), console.*

2. **Corpus and parallel data.** For each verb, I collected example sentences from English corpora (e.g. the Corpus of Contemporary American English, local translation corpora) and their available Uzbek translations (e.g. published literary translations, bilingual texts). Where parallel texts were unavailable, I created my own paired sentences, taking care to ensure naturalness in both languages.

3. **Native speaker consultation.** For ambiguous or difficult cases, I consulted native Uzbek speaker-translators to judge the appropriateness of translation equivalents and subtle connotations.

Methodological approach

I employ a **contrastive-descriptive method** combined with **translation equivalence analysis**.

Steps:

1. **Semantic classification.** Classify English emotional verbs into semantic subclasses (e.g. *affection, anxiety/fear, regret, esteem, aversion*) based on lexical semantics literature.

2. **Syntactic behavior.** For each verb, analyze English subcategorization frame (whether it takes direct object, clause complement, infinitival complement, gerund, etc.). Then examine how the equivalent Uzbek verb behaves syntactically (object vs postposition, complement clause, gerund or infinitive, etc.).

3. **Equivalence mapping and divergence analysis.** Compare English and Uzbek verbs: one-to-one equivalence, one-to-many (i.e. different Uzbek verbs depending on context), partial equivalence (some senses match, others don't), or non-equivalence (no direct Uzbek equivalent). For each mismatch or divergence, note the translation strategy used (e.g. modulation, paraphrase, addition of adverb, omission).

4. **Quantitative tabulation and qualitative discussion.** Tabulate frequencies of equivalence types, note patterns, and discuss representative problematic or interesting cases qualitatively.

Reliability, limitations, and validity

Reliability is increased by using multiple data sources and cross-checking via native speakers.

Limitations: The sample set of 20 verbs is not exhaustive; some emotional verbs, especially idiomatic ones, may behave differently. Also, the translator's style and genre may influence which equivalent is chosen, so results may not generalize to all registers.

Validity: The elicited pairs and native speaker judgments help ensure that the translations considered are plausible in natural Uzbek usage.

Analysis and Results. In this section, I present the findings: classification, syntactic contrast, equivalence patterns, and illustrative examples.

Semantic classes and selected verbs

Below is a rough classification of the selected emotional verbs:

Affection / admiration / positive evaluative: love, adore, admire, trust

Aversion / negative evaluative: dislike, loathe, resent, hate, repulse

Anxiety / fear / worry: fear, dread, worry

Regret / longing: regret, long (for), pity

Mixed / nuanced: hope, console, blush (emotionally), celebrate (emotion)

Syntactic behavior contrast: English vs Uzbek

From the analysis, some general patterns emerge:

1. Uzbek often uses postpositional complements (e.g. *-dan, icho* forms) with emotional verbs (e.g. *qo'rqmoq, afsuslanmoq*).

2. Some English emotional verbs are multi-sense (e.g. *admire* can mean *taassuflanmoq* or *hurmat qilmoq*), forcing translators to pick among Uzbek verbs depending on nuance.

3. English complement clauses (e.g. *that*-clauses, *infinitives*, *gerunds*) sometimes must be paraphrased in Uzbek (e.g. using *shuni, ki*, or *-ishga* nominalizations) to fit Uzbek syntax.

4. Because Uzbek is agglutinative and morphologically rich, many emotional verbs carry suffixes (e.g. person, mood) that may absorb elements that in English would require additional words.

Equivalence patterns and frequencies

From the 20 verbs and their senses:

Direct one-to-one equivalence (i.e. English verb corresponds neatly to one Uzbek verb across most senses): ~6 verbs (e.g. *fear* → *qo'rqmoq*, *hope* → *umid qilmoq*).

Context-dependent equivalence (same English verb may map to different Uzbek verbs or constructions depending on sense): ~8 verbs (e.g. *admire*, *resent*, *pity*).

Partial equivalence (the Uzbek equivalent covers only some senses): ~4 verbs (e.g. *celebrate*, *console*, *blush*, *repulse*).

No straightforward equivalent: ~2 verbs (e.g. some idiomatic emotional verbs, or archaic feeling verbs) requiring paraphrase or circumlocution.

Illustrative problematic cases:

Repulse in “*She was repulsed by the smell.*” does not have a single Uzbek emotional verb with exactly the same tone; one must paraphrase: “*U hididan zichilib ketdi*” or “*hid uni qattiq g'ash qiladi*” or “*hid uni bezovta qildi.*”

Blush in emotional sense (e.g. “*He blushed at her praise*”) needs paraphrase: “*U uning maqtovidan qizib ketdi*” or “*Uning maqtovi paytida xijolat bo'ldi*”.

Conclusion. This study has explored how emotional verbs in English map onto Uzbek translations, focusing on semantic classification, syntactic patterns, and equivalence types. Key findings: A nontrivial number of emotional verbs do map neatly (one-to-one) between English and Uzbek, but many require context-sensitive selection or paraphrase.

Differences in syntactic structure between English and Uzbek (especially with complements, gerunds, infinitives, and clause linking) often require translators to reshape the clause in Uzbek rather than a literal mapping.

Cultural and stylistic nuance matters: two translators translating the same English emotional verb in different contexts might choose different Uzbek equivalents depending on register, tone, and connotation.

Translators should be aware of **non-equivalent senses** and be ready to apply strategies such as modulation, paraphrase, addition, or omission.

For future work, a larger-scale corpus-based quantitative study could examine a more extensive list of emotional verbs across multiple genres (fiction, non-fiction, journalism) to validate generalizability. Also, a psycholinguistic study involving bilingual speakers judging which translation feels more natural in various contexts would deepen the practical applicability of the findings.

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UDC 304.2

LINGUISTIC AND TRANSLATIONAL STRATEGIES IN RENDERING ENGLISH BRAND NAMES INTO UZBEK

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Annotatsiya. Ushbu maqolada brend nominatsiyalarining tarjima muammolari, ularning semantik ma'no jihatlarining xilma-xilligi va mustaqil nomlanuvchi tushunchalar ko'pincha leksik-semantik xususiyatlarga ega bo'lgan lingvistik birliklardan iborat ekanli ko'rib chiqildi. Brendni nomlash jarayonida leksik-semantik xususiyatlar muhim ahamiyatga ega ekanligi aniqlangan.

Kalit so'zlar: Nominatsiya, brend, tarjima muammolari, leksik-semantik xususiyat, tushuncha, leksik birlik, pozitiv ma'no, assimilyatsiya.

Аннотация. В данной статье рассматриваются проблемы перевода брендовых номинаций, многообразие их семантических аспектов, а также то, что самостоятельно названные концепты зачастую состоят из языковых единиц, обладающих лексико-семантическими характеристиками. Установлено, что лексико-семантические явления играют ключевую роль в процессе наименования брендов.

Ключевые слова: номинация, бренд, проблемы перевода, лексико-семантическая особенность, концепт, языковая единица, положительное значение, ассимиляция.

Abstract. This article examines the translation challenges of brand nominations, the diversity of their semantic meaning aspects, and the fact that independently named concepts often consist of linguistic units possessing lexical-semantic characteristics. It has been determined that lexical-semantic phenomena play a crucial role in the process of brand naming.

Key words: Nomination, brand, translation problems, lexical-semantic feature, concept, lexical unit, positive meaning, assimilation.

Introduction. If we consider brands as our own names, onimas, then their representation in bilingual and linguistic dictionaries assumes their translation into Russian and Uzbek, more precisely, finding their Russian-language matches. Traditionally, there are several borrowing methods and «eponymous translation methods [1;C.20] «such as calculating, transliteration, or transliteration, transcription, while some other authors also refer to practical transcription. T.I. Arbekova writes: «They do not differ in their mechanism, they differ in their final results: the translation does not increase the vocabulary, while borrowing in the language, new vocabulary units appear [1;C.42]. In fact, in the case of brands, one can sometimes observe the addition of new lexical units to the dictionary of the Russian language, obtained through their translation, more precisely, their transmission from English and other languages. But this happens as they become appeals and is a longer process than the penetration and assimilation of borrowings. Answering the question of why such borrowing of brands takes place is also necessary. In this case, borrowing fills a gap in the language system. The transition to the conceptual sphere of Russian and Uzbek language of new concepts is connected with the borrowing of brands, and in our life - new realities, as were the jeep, Coca-Cola, Xerox, Lycra, Lego, Pepsi, Scotch, Teflon, felt pen. - Therefore, it is possible to assert that with the growth of brand usage in different functional spheres the dictionary neologization takes place, and not only in English, as popular brands become the object of borrowing in other languages, especially in the era of globalization. In this connection, one can also speak about such a phenomenon, which V.I. Karasik calls «import of concepts» [2; C.90]: «It is a question of introducing a concept into another culture - mental education based on multilayer cultural experience concentrated in individual and collective language consciousness» [2; C.106].

However, it seems that it is not always when borrowing brands that concepts are borrowed. This issue requires special research.

Literature analysis: When discussing the translation problems of brand nominations in this article, we primarily consider naming through words and word combinations. T.I.Arbeikova, V.I.Karasik, V.Pizani, C.David, O.S.Axmanova, D.I.Ermolovich, V.Y.Chunakova, A.A.Medvedeva, M.A.Dubinina, Yu.S.Naydenov, U.A.Adamenko, S.A.Shusharin, Dj.K.Verkmán, N.N.Morozova, V.Y.Kojanova, O.V.Gluxova, and X.D. Paluanova highlights the method of delivering information expressed in language as being crucial to accurate naming [4: B. 17.]. Certainly, this is a fundamental concept related to nomination.

Research methodology. In any brand nomination, naming through lexical units or word combinations (lexical nomination) is referred to as appealing directly to a ready-made concept. This, in turn, is regarded as a binary nomination outcome. It's known that brand names formed through the semantic method from lexemes in the general language also fall under this second (binary) nomination process.

Apart from Uzbek words and idioms, the inclusion of Arabic words with unclear meanings in brand names was also observed: "Ansor" restaurant.

The first criterion in naming brands is the selection of lexical units that are familiar to the public and have a positive meaning, and this unit should correspond to both the brand product and its symbol.

Analysis and results. So, let's consider the Russian and Uzbek translations of English language brands obtained by the above methods. The first of them is *calculus*.

Calculation is not always seen as a subspecies of borrowing, as in the case of calculating new words are formed by the means of their language. Word calculus is a Pomorphemic translation of a foreign language word, semantic calculus is a borrowing of the figurative meaning of a word, phraseological calculus is a literal translation of phraseology. Half-perfect is a type of word-paper, when part of a word is borrowed and part is translated (see about it:[3; C.85]. For example, Saturday is a half-page of lat. Saturni dies, where only the second part of the word is translated and the first part is simply borrowed. However, in the classic work by Vittor Pisani, pebbles are considered as a subspecies of borrowing: «The category of borrowings includes also those which are borrowed according to their content, i.e. words and constructions formed from the original material but according to the structure introduced from outside» [4; C.54].

Among the translated brands you can find cases of composite and complex brands. For example, in LDELС dictionary we find articles by Barbie doll with *trademark marking*, i.e. «Barbie doll» (half-pinned) [5; C.15], Spiderman with *trademark marking*, i.e. «spider-man» [5; C.37], which is also translated by calculating, and Teletubbies with *trademark marking*, which is translated by «Telepuziki», respectively. Here, the first component is borrowing-internationalism, and the second component is calculated. This is important because it is an essential difference in this type of calculation: «*strange imaginary creatures who have television screens on their stomachs*» [5;C.65]. Another calculation of this kind is the Russian word «minibus», which is not currently perceived as a brand, as is its prototype Microbus. But as can be seen from the information given by David Crystal [6;C.156], «Microbus» was a brand in 60-70s. of the 20th century. Today, only a few archival links to this brand from Volkswagen, for example [7;C.76], can be found on the Internet.

The next method of translation is *transliteration* (from lat. trans - «through» and littera - «letter») - letter-by-letter transmission of words written with the help of one graphic system by means of another graphic system, or «transmission of text written with the help of one alphabetic system by means of another alphabetic system» [7;C.102]. Based on an alphabet, transliteration allows the conditional use of letters. Recommendations on transliteration are developed by the International Standards Organization (ISO) - see A. V. Superskaya's article «Transliteration» in LES [8;C.376], where it is stated: «In Russian practice transliteration is sometimes called practical transcription of foreign words by means of Russian graphics».

Examples of transliteration when translating brands are as follows.

Ajax -«Ayaks»(*trade name universaldetergent*);

Cellophane *noun* [u] a thin transparent plastic material used for wrapping things corresponds to the Russian transliteration «cellophane»;

Flo-Master ['fləʊ, mɑ:stə] «Flomaster» (*the brand name of the marking colored pencils of the company «VinusEsterbrook»*); the dictionary in the article «Flomaster» also states: «Apparently, from the flow - a leak, pouring, flow and master - artist, master»;

Persil «Persil» (*brand name of Unilever detergent concern*);

Xerox *noun* a process for producing copies of letters, documents, etc. Using a special machine <...> - this word, already mentioned above, is translated in Russian as «xerox», and it comes from the Greek «xēros» (dry) and «graphō» (writing), that is, if we took into account the ancient Greek pronunciations, this brand would be obtained in Russian by transcription. However, it appeared in the USA and came from English, so it was translated into Russian and Uzbek by transliteration.

The transcription method is also widely used in brand translation. While transcription preserves, as far as possible, the original sound form of a foreign lexical unit, the main goal of transcription of brands is to achieve the phonetic similarity of the sound of the original brand as accurately as possible. Of course, this is not always possible, as the English language has phonemes for which there are no close Russian matches, for example, /θ/, /w/, /æ/. However, there are many brands that can be translated using this method. For example, the following:

Dove - «Dove», a brand of white soap and other cosmetics;

Jeep- «Jeep», SUV, «brand of small but powerful, high cross-country ability trucks. - Angel. (amer.) Jeep - (...) general purpose <...>;

Lycra - «Lycra», polyurethane fiber, brand of «Invista» company, parts of «DuPont» company;

Nike - Nike, a brand of sportswear and footwear company Nike (USA)». LDELC dictionary gives pronunciation in Nike *trademark* article /naɪk, 'naɪki/.

It is believed that this brand came from the name of Nike, the ancient Greek goddess of victory, which should be pronounced according to the second version.

M.A. Krongauz notices: «As a result of practical transcription, foreign words may be included in the text and generally function as words of the given language, i.e. they are actually borrowed» [8;C.158]. Note, by the way, that this is especially important in case of application to brands with widespread circulation. Let us give a number of examples of Russian and Uzbek correspondences to such English-language brands correspondences obtained using practical transcription:

Burberry- «Burberry» is a British brand and company, which has existed since 1865 and produces high class clothes. According to the rules of practical transcription, the combination of «ur» is transmitted in Russian as either «er» or «yer», especially after consonants. The letter «e» is not used in transcription of names, although it resonates with the pronunciation of the original. Double «rr» is subject to transliteration.

McDonald's (since 1940 McDonalds) /mæk'dɒnəldz \ -'da:-/ «McDonalds» and «McDonalds», the largest American corporation and fast-food chain. The handbooks recommend that in practical transcription of the «s» sounding like /z/, you pass the «z» between the vowels and the «s» in other cases. Traditionally, it is transmitted by one word, with only the first letter in the Russian version.

Microsoft /'maɪkrəʊ, sɒft \ - ,sɔ:ft-/ -«Microsoft» is a brand of an American software company. The name comes from the abbreviation and subsequent merger of the two English words MICRO computer and SOFT ware, which literally means «software for microcomputers». To preserve the morphological, written and sound structure of the brand, the initial vowel «i» is transmitted using the Russian combination of «ai» by transcription, and the remaining letters of the word are translated without any changes. In the practical transcription «micro-» ['maɪkrəʊ-], the Russian letter «o» replaces the diphthong [əʊ], which is more appropriate and acceptable for the Russian version, since the translated brand becomes more convenient in pronunciation.

Twitter-Twitter is a social network for public message exchange in the form of micro blogging. The service was created in 2006. Its name, which has become a brand, comes from the

English «twitter» - «twitter», «chirp», «chatter». The translation is done with the help of practical transcription: double «tt», which means one sound /t/, is transmitted in Russian version by two «tt», and the unspoken final «r» is traditionally transmitted by «p», as in all names of its own. In this way, the brand acquires visual recognizability while retaining the Russian and Uzbek pronunciation as close to the original English as possible.

D.I. Ermolovich writes: «The principle of preserving the original graphic form of one's own name can play an important role in interlingual communication. After all, the written shape of the name even more than its sounding, performs the function of legal identification. The method by which this principle is implemented is the method of direct transfer of the graphical form of the name of one's own name without changes from the text in one language to the text in another language [9;C.15].

Examples of direct transfer are such brand names as *KFC* (abbreviation for «Kentucky Fried Chicken») - a chain of fast food restaurants, which specializes in the preparation of dishes made of chicken); *Stansk* - a famous Preservation of the foreign language appearance of the brand name on the letter makes it more recognizable due to the international character of a number of brands, and its constant use in oral speech in Russian reduces the probability of variability of pronunciation. D.I. Ermolovich names the disadvantage of this method as «the fact that speakers of another language can not always determine from the spelling how a foreign name is pronounced and impose the name pronunciation corresponding to the rules of reading in their native language» [9;C.18].

Conclusion. As we can see, linguistic and translation problems can be observed in brand names in different languages. Because under each brand name lies the national outlook of a certain nation. This means understanding the world of the people who speak that language, understanding the worldview of the people who created the language. In this way, linguistic units that provide interaction between language and society, in particular, linguistic and cultural research of brands, meaningfully complement the research in this field in Uzbek linguistics.

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UDC 808.5

MASXARABOZ OBRAZINING BADIY, G'OYAVIY-FALSAFIY FUNKSIYALARI

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Annotatsiya. Ushbu maqola ingliz adabiyotining yorqin namoyandasi Uilyam Shekpsir qalamiga mansub *“Qiroli Lir”* tragediyasida *“masxaraboz”* obrazi badiiy tahliliga bag'ishlangan. Shuningdek, *“masxaraboz”* personajining g'oyaviy-falsafiy jihatlari to'g'risida so'z yuritiladi. Mazkur qahramonning ijtimoiy-tanqidiy, satirik va falsafaviy qarashlari ochib beriladi. Buyuk dramaturg o'z tragediyasida ushbu obrazning xatti-harakatlari orqali nimalarni tasvirlashni nazarda tutganligi va o'sha davrning ijtimoiy hayotiga qilingan ishoralar tadqiq etiladi.

Kalit so'zlar: tahlil, masxaraboz, obraz, hajv, haqiqat, qahramon, yozuvchi.

Аннотация. Статья посвящена художественному анализу образа «идиота» в трагедии «Король Лир» выдающегося представителя английской литературы Уильяма Шекспира. В ней также рассматриваются идейно-философские аспекты образа «шута». Раскрываются социально-критические, сатирические и философские взгляды этого персонажа. Изучается,

что хотел изобразить великий драматург через поступки этого персонажа в своей трагедии, а также аллюзии на общественную жизнь того времени.

Ключевые слова: анализ, шут, образ, сатира, правда, герой, писатель.

Abstract. This article is devoted to the artistic analysis of the image of the "fool" in the tragedy "King Lear" by the brilliant representative of English literature William Shakespeare. It also discusses the ideological and philosophical aspects of the character of the "fool". The socio-critical, satirical and philosophical views of this character are revealed. What the great playwright intended to depict through the actions of this character in his tragedy and the references to the social life of that time are studied.

Key words: analysis, fool, image, satire, truth, hero, writer.

Kirish. "Adabiyot — fikr ommasi, qalb hislari bilan doimo sayqallanadigan, to'xtashni bilmaydigan, borgan sari hamisha nurlanishi, chaqnashi oshib boradigan bir soha..." [1]. Badiiy asarlar esa davrning ijtimoiy hayoti va asar qahramonlari orqali insoniy fazilatlarni yoritib beruvchi manbadir.

Uilyam Shekspir – "barcha zamonlarning buyuk adibi" deya e'tirof etilgan angliyalik dramaturg [2]. U o'z ijodiy merosini asosan tragediyalar yozish orqali boyitgan va mashhurlikka erishgan. Yozuvchi asarlarida boshqa elementlardan ko'ra ko'proq insoniy xislatlar va xatti-harakatlarga katta urg'u bergan. 1623-yilda nashr etilgan "Qirol Lir" ("King Lear") tragediyasida ham qahramonlar tili orqali aynan yuqorida sanab o'tilgan jihatlarni yoritgan. Asardagi "masxaraboz" ("fool") hajviy obraz bo'lishiga qaramay, u haqiqatni hajv ortiga berkitadi. Qirol Lirga haqiqatni so'zlovchi va unga qarorlarining oqibati to'g'risida ogohlantirishlar beruvchi saroy xizmatchisi talqinida gavdalantiriladi. Shekspir ushbu qahramonni o'z asariga qo'shishidan maqsad tragediya pafosini oshirish va fikr-mulohazalarini o'quvchiga to'laroq yetkazishdir. Shuning uchun ham maqolada ushbu badiiy personaj chuqur tahlil qilinadi va uning shaxsiyati atroflicha yoritib beriladi.

Adabiyotlar tahlili va metodologiya. Uilyam Shekspir ijodi namunalarini o'zbek adabiyotshunoslaridan G'afur G'ulom, Oybek, Abdulla Qahhor, Nazar Eshonqul, Xurshid Davronlar tomonidan o'rganilgan va tarjima qilingan.

Nazar Eshonqul yozuvchi ijodiga shunday ta'rif beradi: "U: «Butun dunyo – teatr, odamlar esa unda faqat rol o'ynashadi», – deyishni yaxshi ko'rardi. Bu uning faqat sevimli iborasi emas, balki butun a'moli va inson hamda olam haqidagi qarashlarini ifoda etadigan hikmati edi. Asarlarini hayotdan, taqdir va muhit bilan qarama-qarshi turgan inson kechmishidan olib yozardi. Shu sababli Shekspir asarlari haligacha butun dunyo teatrlarida eng ko'p o'ynaladigan va sahnalashtiriladigan asarlar sirasiga kiradi" [3].

Natijalar va muhokama. XVII asr boshlarida Angliyada so'z erkinligi doimiy muammolardan biri edi. [4]. Yozuvchilar o'z asarlarida haqiqatni to'g'ridan to'g'ri yoza olmaganlar yoki biror voqeani to'lig'icha yoritib berolmaganlar. Shuning uchun ham ular yashirin uslublar orqali o'z fikrlarini qahramonlar tilidan so'zlab berganlar. Shu davrda yashab ijod qilgan Uilyam Shekspir ham "Qirol Lir" asarida "Masxaraboz"ni "haqiqatlar darakchisi" sifatida tanlagan. Obrazning Qirol Lir bilan suhbatini hajv, qo'shiq va sarkazm yordamida yozilgan bo'lib, bu orqali yozuvchi Qirol Lirning ichki olamini va turli dolzarb masalarni – u xoh insoniy, xoh jamiyatga doir bo'lsin – yoritib bergan. Quyidagi parcha bunga yaqqol misol bo'la oladi:

Fool: Why, after I have cut the egg i' th' middle and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' th' middle and gav'st away both parts, thou bor'st thine ass on thy back o'er the dirt. Thou hadst little wit in thy bald crown when thou gav'st thy golden one away. If I speak like myself in this, let him be whipped that first finds it so.

Singing

Fools had ne'er less grace in a year,
For wise men are grown foppish
And know not how their wits to wear,
Their manners are so apish. [5]

Shekspir yashab o'tgan davrda Qirolga faqatgina masxarabozlik kasbidagi saroy xizmatchisi haqiqatni ayta olgan. Bu jasorati uchun u jazolanmagan va qatl qilinmagan [6]. Shuning uchun ham asardagi Masxaraboz personaji o'z nutqida Qirolga hech ikkilanmay va tortinmay haqiqatlarni aytadi. Qirol uch qizidan faqatgina ikki qiziga davlatini teng ikkiga bo'lib hadya etadi va oxir oqibat ikkiyuzlamachi qizlari otasiga nisbatan adolatsizlik qilishadi. Tuyg'ulariga tayanib tez va mulohazasiz qabul qilingan qarorning oqibatlarini Masxaraboz yoritib beradi: "Qachonki sen o'z tojingni ikki bo'lakka ushatib har ikki bo'lagini ham topshirib yubording. Bu qilgan ishing botqoqdan o'z eshagingni o'z yelkangda olib o'tish bilan baravar bo'ldi" (G'afur G'ulom tarjimasini). Bu o'xshatish orqali yozuvchi fikrini to'liq tushuntirishga harakat qilgan va asar bo'yoqliligi yana-da oshirgan.

Yuqorida Masxaraboz faqatgina hajv orqali emas, balki qo'shiqlar yordamida ham haqiqatni so'zlagan degandik. Asardan olingan parcha bunga misol bo'la oladi. "Ahmoqqa aylandi aqli rasolar" (G'afur G'ulom tarjimasini) jumlasida Qirol Lirga ishora qilinganligini payqash mumkin. U chuqur o'ylanmagan qarori natijasida jabr chekib turli qiyinchiliklarni boshidan kechiradi.

"Maymunlik qilmoqda butun donolar" (G'afur G'ulom tarjimasini) satrida esa Masxaraboz o'z shaxsiyati haqida so'z ochgan. U Qirol bilan birgalikda saroy tashqarisida yurib, unga qarorlarining oqibatini xulosalab borgan. Aslida yozuvchi "masxaraboz" obrazini "dono" inson timsoli sifatida gavlantirgan, faqat uning jumalari satiristik ruhda ifodalangan. "Maymunlik qilmoq" tashbihi esa mohiyatni va asliyatni yashirishga ishora qilgan. Demak, o'quvchi yuzaki ma'noga e'tibor berib o'qisa, hangomaga duch keladi. Ammo jumalarning har bir so'zini tahlil qilish orqali asl ma'noni keltirib chiqara oladi.

Keyingi sahifalarda dialog shunday davom etadi:

Fool: Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.

King: Because they are not eight.

Fool: Yes, indeed. Thou wouldst make a good fool. [7]

Mavzuni va kinoyani kengroq hamda tushunalibroq yoritib berish maqsadida yozuvchi til uslubiylaridan to'liq foydalangan. "Eshaklar" hamda "otlar" asardagi qahramonlarga ishora qiladi. Masxara o'z imkoniyatlaridan foydalangan holda fikrini ham qo'pol, ham hazilomuz tarzda bayon etadi. Savol bilan qilgan murojaati esa Qirolning aqliy salohiyatini ochib berishga xizmat qiladi.

Xulosa. Xulosa qilib aytganda, Uilyam Shekspir "Qirol Lir" asarining hajviy timsoli "masxaraboz"ga katta badiiy, g'oyaviy-falsafiy vazifa yuklaydi. Bu shunchaki epizodik obraz emas, balki yozuvchining o'zi va uning jamiyat to'g'risidagi mulohazalari. Fikrni go'zal bayon etish bir iste'dod, uni "ezop tili" uslubiylati yordamida bayon etish esa katta mas'uliyat va mahoratdir. Shuning uchun ham, Shekspir asarlarida aks etgan tarix, madaniyat tushunchalari bilan birgalikda falsafani ham o'rganishimiz zarur.

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UO'K 811.111:811.113.2'242.2:81.23

INGLIZ VA O'ZBEK TILLARIDA OT-ANTONIMLAR ISHTIROKIDAGI FRAZEOLOGIK BIRLIKLARNING STRUKTUR-GRAMMATIK XUSUSIYATLARI X.A. Mamatkulova, O'qituvchi, Central Asian Medical University, Farg'ona

Annotatsiya. Ushbu maqolada ingliz va o'zbek tillarida ot-antonimlar ishtirokidagi frazeologik birliklarning struktur-grammatik xususiyatlari tahlil qilinadi. Tadqiqotda frazeologik birliklarning semantik yadrosini tashkil etuvchi ot komponentlari va ularning antonimik qarama-qarshilik orqali

mazmun yaratish mexanizmi o'rganilgan. Ingliz va o'zbek tillaridan olingan misollar asosida umumiylik va milliy-madaniy xususiyatlar ochib berilgan.

Kalit so'zlar: frazeologik birlik, antonim, ot-antonim, struktur-grammatik xususiyat, ingliz tili, o'zbek tili.

Аннотация. В статье рассматриваются структурно-грамматические особенности фразеологических единиц с участием существительных-антонимов в английском и узбекском языках. Анализируется роль существительных как семантического ядра и механизм создания смысла через антонимическое противопоставление. Примеры из обоих языков показывают как общие, так и национально-культурные особенности.

Ключевые слова: фразеологическая единица, антоним, существительное-антоним, структурно-грамматические особенности, английский язык, узбекский язык.

Abstract. This article examines the structural and grammatical features of phraseological units containing noun-antonyms in English and Uzbek. The study highlights the role of noun components as semantic cores and analyzes how meaning is shaped through antonymic opposition. Examples from both languages are provided to illustrate their common features as well as their national and cultural specificities.

Keywords: phraseological unit, antonym, noun-antonym, structural-grammatical features, English language, Uzbek language.

Frazeologik birliklar tilning emotsional-ekspressiv boyligini oshiruvchi va nutqni obrazli qiluvchi muhim vositalardan biridir. Ayniqsa antonimik munosabatlarga asoslangan frazeologik birliklar til tizimida semantik kuchaytirish, stilistik kontrast yaratish hamda xalq dunyoqarashini ifodalashda katta ahamiyat kasb etadi. O'zbek va ingliz tillaridagi frazeologik birliklar tarkibida ot-antonimlar keng qo'llanadi va ular mazmun jihatdan xalq tafakkurining o'ziga xos jihatlarini aks ettiradi.

Sh. Rahmatullayev o'zining "O'zbek tilining izohli frazeologik lug'ati" (1992) asarida frazeologik antonimlarni xalq tafakkurining qadimiy qatlamini ifodalovchi barqaror birliklar sifatida talqin qiladi. V.V. Vinogradov esa frazeologik antonimlarni tilning obrazlilik va estetik imkoniyatlarini kuchaytiruvchi vosita sifatida ko'radi. A.V. Kunin o'z tadqiqotlarida frazeologizmlarni xalqning madaniy va ijtimoiy hayotidan oziqlanadigan dinamik birliklar deb baholaydi. Ingliz tilshunosi R. Carter esa frazeologik birliklarning antonimik munosabatlarga kirishi ularning nutqiy konnotatsiyasini yanada kengaytirishini ta'kidlaydi.

Ushbu tadqiqotda bir nechta ilmiy yondashuv va tahlil usullari qo'llanildi. Avvalo, **qiyosiy-tahliliy metod** asosida ingliz va o'zbek tillaridagi ot-antonimlar ishtirokidagi frazeologik birliklar o'zaro solishtirildi, ularning umumiy va farqli tomonlari belgilandi. Shu jarayonda har ikkala til materiallari parallel tarzda ko'rib chiqildi.

Shuningdek, **semantik tahlil** usuli qo'llanib, ot-antonimlar ishtirokidagi frazeologizmlarning ma'no qatlamlari, ularning emotsional-ekspressiv qiymati va nutqiy vazifasi yoritildi. Mazkur yondashuv frazeologik birliklarda antonimik qarama-qarshilikning ma'no kuchaytirishdagi rolini ko'rsatishga yordam berdi.

Struktur-grammatik tahlil yordamida esa frazeologik birliklarning tuzilishi, grammatik shakllanishi hamda ularning nutqiy qo'llanish mexanizmlari o'rganildi. Bunda so'z tartibi, grammatik shakllar va sintaktik imkoniyatlarning o'xshash va farqli jihatlarini aniqlab berildi. Manba sifatida Sh. Rahmatullayevning "O'zbek tilining izohli frazeologik lug'ati" (1992), V.V. Vinogradovning frazeologiya haqidagi ilmiy ishlari, A.V. Kuninning frazeologik lug'ati va nazariyalari hamda ingliz tilidagi qator frazeologik izohli lug'atlar tahlil uchun asos bo'ldi. Ingliz va o'zbek tillaridan olingan bir qator ot-antonim ishtirokidagi frazeologik birliklar semantik va struktur jihatdan solishtirilib, ilmiy xulosalar chiqarildi.

Tahlil jarayonida ot-antonimlar ishtirokidagi frazeologik birliklarning ingliz va o'zbek tillarida bir qator muhim xususiyatlari aniqlandi:

Ot-antonimlar semantik yadroni tashkil etadi. Frazeologik birliklarda ot komponenti asosiy semantik yukni o'z zimmasiga oladi. Masalan, o'zbek tilida *do'st – dushman*, ingliz tilida *friends and*

enemies kabi birliklar qarama-qarshi mazmun orqali nutqqa kuchli emotsional ta'sir beradi. Bu turdagi birliklar nafaqat semantik kontrast yaratadi, balki xalq tafakkurining qadimiy qatlamlarini ham ifodalaydi.

Frazeologik birliklar parallel tuzilmalarda qo'llanadi. Tadqiqot shuni ko'rsatdiki, antonimik birliklar ko'pincha parallel sintaktik shakllarda keladi. Masalan, o'zbek tilida *tog'ni tolqon qiladigan – yuragi po'k* (jasur – qo'rqq), ingliz tilida esa *lion-hearted – chicken-hearted* kabi birliklar mavjud. Bu parallelizm nafaqat grammatik uyg'unlikni, balki stilistik kontrastni ham kuchaytiradi.

Elliptik shakllarning mavjudligi. Frazeologik birliklarning ixcham shaklda qo'llanishi ham kuzatildi. Masalan, o'zbek tilida *odam odamga do'st, odam odamga dushman*, ingliz tilida esa *one man's friend is another man's foe* kabi birliklar fikrni ixcham, ammo ta'sirchan ifodalashga xizmat qiladi. Elliptik tuzilmalar nutqni lo'nda, obrazli va emotsional qiladi.

Stilistik va estetik vazifa. Ot-antonimlar ishtirokidagi frazeologik birliklar ikki tilda ham nutqiy obrazlilikni kuchaytiradi, kontrastli ma'no yaratadi va badiiy joziba beradi. Masalan, *zehni o'tkir – zehni to'mtoq* (aql-idrokli – aqlsiz) yoki ingliz tilidagi *wise man – foolish man* qarama-qarshiliklari nutqning emotsional kuchini orttiradi. Ular nafaqat til birliklari sifatida, balki xalq tafakkurining, ijtimoiy tajribaning badiiy ifodasi sifatida ham muhimdir.

Qiyosiy tahlilda aniqlangan farqlar. O'zbek tilidagi frazeologik antonimlar ko'proq milliy urf-odatlar, ijtimoiy munosabatlar va qadriyatlar bilan bog'liq bo'lsa, ingliz tilida hayvonot olamiga oid metaforik antonimlar keng qo'llanadi (*lion – sheep, eagle – worm* va boshqalar). Bu holat ikki xalqning madaniy-estetik qarashlari va tafakkur uslubidagi farqlarni ko'rsatadi.

Ingliz va o'zbek tillaridagi ot-antonimlar ishtirokidagi frazeologik birliklar qiyosiy tahlil shuni ko'rsatadiki, ular bir qator umumiyliklarga ega bo'lishi bilan birga, ayrim jihatlarida sezilarli farqlarni ham namoyon etadi. Avvalo, har ikki til tizimida frazeologik antonimlar xalq tafakkurining mahsuli sifatida shakllangan bo'lib, milliy qadriyatlar, hayot tarzi, estetik qarashlar va urf-odatlar bilan chambarchas bog'langan. Ular nutqqa badiiy rang-baranglik, emotsional ta'sirchanlik va obrazlilik kiritib, tilning ifoda imkoniyatlarini kengaytiradi. Shu sababli, frazeologik antonimlar nafaqat lingvistik vosita, balki ma'naviy-madaniy ko'zgudir.

Biroq umumiyliklar qatorida farqlar ham mavjud. O'zbek tilidagi frazeologik antonimlarda ijtimoiy munosabatlar, qarindoshlik aloqalari, urf-odatlar va tarixiy an'analar bilan bog'liq birliklar ko'proq uchraydi. Masalan, *do'st – dushman, ota – bola, aka – uka* kabi juftliklar xalqning ijtimoiy hayotini, qadriyatlarini va ma'naviy merosini aks ettiradi. Ingliz tilida esa frazeologik antonimlar ko'pincha metaforik asosda shakllanadi hamda zoologik obrazlarga tayanadi. Masalan, *lion-hearted – chicken-hearted, eagle – worm* kabi birliklar xalqning tabiat va hayvonot olamiga bo'lgan munosabatidan kelib chiqadi. Bu tafovut, o'z navbatida, ikki xalqning hayot tarzi, dunyoqarashi va milliy obrazlar sistemasidagi farqlarni yorqin ko'rsatib beradi.

Mazkur masala bo'yicha turli tilshunoslar ham qimmatli fikrlar bildirgan. Masalan, V.V. Vinogradov frazeologizmlarda antonimik munosabatlarning mavjudligini tilning estetik kuchini ochib beruvchi omil sifatida baholaydi. Sh. Rahmatullayev esa frazeologik antonimlarni xalq ongining emotsional qatlamini ifodalovchi, barqaror va qadimiy birliklar sifatida ta'riflaydi.

Yuqoridagi tahlillar asosida shuni ta'kidlash mumkinki, ingliz va o'zbek tillaridagi ot-antonimlar ishtirokidagi frazeologik birliklarni yanada keng qamrovda o'rganish maqsadga muvofiqdir. Chunki ular nafaqat til tizimining badiiy va emotsional qatlamini ochib beradi, balki xalqning madaniy xotirasi, milliy tafakkuri va estetik qarashlarini ham yoritadi. Shu bois, kelgusida mazkur masalani lingvokulturologik va psixolingvistik yondashuvlar asosida kengaytirib tadqiq etish dolzarb hisoblanadi.

Bundan tashqari, frazeologik antonimlarni tarjimashunoslik nuqtai nazaridan ham alohida o'rganish zarur, chunki ular milliy obrazlarni to'g'ri ifodalash va ularni boshqa tilga adekvat tarzda o'tkazishda muhim vosita bo'lib xizmat qiladi. Shu maqsadda ingliz va o'zbek tillaridagi ot-antonimli frazeologik birliklarning tarjimadagi qo'llanishi bo'yicha amaliy tadqiqotlar olib borilishi lozim.

Shuningdek, kelgusida frazeologik antonimlarning inson tafakkuri va emotsional qabul qilish jarayoniga ta'sirini aniqlash maqsadida psixolingvistik izlanishlarni yo'lga qo'yish ham maqsadga

muvofigdir. Bunday tadqiqotlar tilshunoslik nazariyasini boyitish bilan birga, frazeologizmlarning amaliy qo'llanish imkoniyatlarini ham yanada kengaytiradi.

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UDK 830.2

TANDIRCHILIK LEKSIKASINING LISONIY TADQIQI Z.R.Mamatkulova, PhD, Farg'ona davlat universiteti, Farg'ona

Annotatsiya. Mazkur maqolaning maqsadi kasb hunar-leksikasini tadqiq etishga qaratilgan bo'lib, tandirchilik leksikasining qo'llanish doirasiga ko'ra turlari tahlilga tortilgan. O'zbek milliy madaniyatining bir qismi sanalgan tandirchilik leksikasi lingvistik jihatdan tadqiq etilib, mavzuyi guruhlariga tasnif qilingan. Tematik tasnifni yoritish uchun etimologik etimologik va izohli lug'atlarga murojaat qilingan.

Kalit so'zlar: Terminologiya, terminologik sistema, kasb-hunar leksikasi, nomlanish tamoyillari, terminologizatsiya, determinalizatsiya, tandirchilik leksikasi, umumiste'molga kirgan terminlar.

Аннотация. Целью данной статьи является изучение профессиональной лексики, а также анализ типов тандурной лексики по сфере применения. Лексика тандури, являющаяся частью узбекской национальной культуры, изучается с лингвистических позиций и классифицируется по тематическим группам. Для уточнения тематической классификации использовались этимологические и толковые словари.

Ключевые слова: Терминология, терминосистема, профессиональная лексика, принципы номинации, терминизация, детерминализация, тандурная лексика, термины, вошедшие в общеупотребительное употребление.

Abstract. The purpose of this article is to study the professional vocabulary, and the types of tandoori lexicon according to the scope of application are analyzed. The tandoori lexicon, which is considered part of the Uzbek national culture, is studied linguistically and classified into thematic groups. To clarify the thematic classification, etymological and explanatory dictionaries were used.

Keywords: Terminology, terminological system, professional vocabulary, naming principles, terminization, determinization, tandoori lexicon, terms that have entered general use.

Tilshunoslik muayyan tushunchalarning aniq mazmun-mohiyat asosida tizimlanishini tekshirar ekan, har qanday fan yoki kasb-hunar sohasi o'z faoliyat doirasida terminologik tadqiqotlarga ehtiyoj sezadi. Termin va kasb-hunar leksikasi tadqiqi aynan shu ehtiyojni qondirishga xizmat qiladi.

Har qanday faoliyat turi o'zining sohaviy birliklari tizimiga ega. Kasb-hunar leksikasi har bir til lug'at boyligining tarkibiy qismi sanaladi. Har bir til o'z taraqqiyoti davomida murakkab rivojlanish bosqichlarini bosib o'tadi. Ma'lum bir adabiy tilning paydo bo'lishi, taraqqiy etishi bugungi ko'rinishga kelishi uning muayyan darajada sohaviy leksikasi bilan ham bog'liqdir. Kasb-hunar leksikasi barcha tillarda o'rganish obyekti sifatida tadqiqotga tortilgan. Jumladan, rus tilida kasb-hunarga oid birliklar nomlarining genderologik xususiyatlarini A.V.Krilina va E.O.Klimenkolar bir qator turli paradigmalar asosida o'rgangan. E.Y.Novikov, M.E.Fedatov, A.V.Krilina va E.O.Klimenko kabi olimlar kasb-hunar leksikasi birliklarini bir til doirasida tadqiq etgan bo'lsa, L.I.Vasileva, A.V.Dushkina, T.X.Muhiddinova, E.V.Kashpur kabi tadqiqotchilar mazkur leksikani turli tillarda chog'ishtirma aspekt yordamida izlanishlar olib brogan[1].

O'zbek tilshunosligida turli sohalar leksikasi va terminologiyasining nazariy masalalarini o'rganish bir qancha tadqiqotlarda[2] aks etgan. Shu tariqa o'zbek tilshunosligida kasb-hunar leksikasini muayyan sistema sifatida o'rganishga qiziqish ortdi va tadqiq etila boshlandi. Shuni ta'kidlash joizki, hozirgi kunda termin tushunchasiga 3000 dan ortiq ta'rif shakllantirilgan[3], ammo

shunga qaramasdan, uning mazmun-mohiyati to'liq aniqlanmagan. Mazkur faslda termin va kasb-hunar leksikasining ilmiy adabiyotlardagi farqli jihatlari yoritilgan[4]:

1. Terminlar ma'lum sohada qo'llanilib, iste'mol doirasi chegaralangan. Kasb-hunar leksika umumxalq tiliga o'tgan va qo'llanish doirasi terminlarga nisbatan keng bo'lgan birlik.

2. Terminlar muayyan soha kishilari tomonidan maxsus qabul qilinadi va rasmiylashtiriladi. Atamalar komissiyasi nazorat etib turadi. Kasb-hunar leksikasini esa, ma'lum kasb egalari asrlar davomida yaratadilar.

3. Termin asosan ilmiy tushuncha ifodalovchi vosita sifatida asosan yozma shaklda yuzaga keladi. Kasb-hunar leksikasi ma'lum kasb egalari orasida og'zaki shaklda yuzaga keluvchi birlikdir.

4. Kasb-hunar leksikasining dialektal varianti mavjud, terminlarda esa bunday holat kuzatilmaydi.

Aytish kerakki, kasb-hunar leksikasi va terminlar til lug'at boyligini uzluksiz ravishda kengaytirib bormoqda. Tandirchilik leksikasiga oid birliklar tarixiy-an'anaviylik, milliylik, funksional-uslubiy jihatdan birlashib, nomoddiy merosini tashkil etadi. Shu bilan birga, har bir birlik o'zida alohida belgilarni ham namoyon etadi. Tilga oid leksik birliklar millat ma'naviyatining, tarixiy xotirasining va madaniy merosining ajralmas qismidir. Ularni ilmiy asosda o'rganish, tasniflash va asrab qolish har bir tilshunos va madaniyatshunosning muhim vazifasidir. Zero, til yo'qolsa, millatning ruhiy-ma'naviy boyligi ham yo'qoladi.

Tandir — loydan yasalgan, ichki devorlari silliqlangan va yuqoridan ochiq, pastdan esa issiqlik beriladigan gumbazsimon pishirish qurilmasidir. Mazkur leksema O'TILda quyidagicha izohlangan: Tandir – (a. – tandir, pech, o'choq) Non, somsa, kabob kabilarni yopib pishirish, tayyorlash uchun loydan yasalgan qurilma. *Har gal non yopishganda, unga atab jajjigina kulcha yasar, to qo'llari kuyib, tandirdan uzib bermaguncha, Mansur poylab o'tirardi.* O'. Hoshimov, Qalbingga quloq sol.

Tandirchilik leksikasining quyidagi tematik guruhlari mavjud:

I. Asosiy vosita va moslamalar nomlari;

Tandir - Pishirish uchun mo'ljallangan, quduqsimon g'ishtli pech.

Tandircha - Kichik o'lehamdagi tandir; ayniqsa shaxsiy foydalanish uchun.

Suvlash donasi- Tandir devorlarini ho'llashda ishlatiladigan vosita.

Yopqich- Xamirni tandirga yopishtirishda ishlatiladigan mato yoki qoplama.

Tandir o'rni - Tandir joylashtirilgan uy yoki hovli burchagi. Bu terminlar materik asosli atamalar bo'lib, aksariyati og'zaki xalq nutqida shakllangan va hozirgi zamonaviy shevalarda ham faol ishlatiladi.

II. Ish harakatlari bilan bog'liq birliklar;

Yopish - Xamirni tandir devoriga yopishtirish harakati.

Tandirga tutatish - Tandir ichiga o't qo'yib, hid beruvchi o'simliklarni tutatish.

Tandirni qizitish - Tandir ichida barqaror issiqlik hosil qilish jarayoni.

Tandirni ko'tarish - Yangi tandirni o'rnatish va qizdirishga tayyorlash. Ushbu harakatlarga oid terminlar faoliyatning texnologik bosqichlarini ifodalaydi va ko'pincha fe'l asosida yasalgan.

III. Tandirda pishiriladigan mahsulot nomlari;

Patir - Tandirda yog' yoki sariyog' bilan pishiriladigan qattiq non turi.

Tandir non - Oddiy xamir non, tandirda pishiriladi.

Somsa - Tandirda pishiriladigan go'shtli yoki sabzavotli pishiriq.

Ko'k patir - Ko'katli ichlik bilan tayyorlanadigan tandir patiri. Mazkur terminlar ovqatga oid leksika ichida alohida guruh sifatida ko'riladi va o'zbek gastronomik madaniyatining tarkibiy qismidir.

VI. Kasb egalari va ishtirokchilar nonimi anglatuvchi birliklari:

Tandirchi - Tandir yasaydigan usta yoki tandirni boshqaruvchi kishi.

Nonvoy - Non pishiruvchi hunarmand.

Yordamchi - Tandirchi yoki nonvoyga yordam beradigan shaxs.

Sotuvchi - Tayyor tandir mahsulotlarini bozorda sotuvchi. Bu terminlar kasb-hunar ixtisoslashuvi bilan bog'liq bo'lib, o'zbek tilida sifatlovchi va nomlovchi leksika sifatida barqarorlashgan.

Tandirchilik terminlari ko'pincha amaliy harakat, texnologik vosita, ovqat mahsuloti, kasb egalari bilan bog'liq. Ularning semantikasi ko'p hollarda an'anaviy jarayonlarni, milliy qadriyatlarni va ovqat madaniyatini ifodalaydi. Masalan, patir so'zi xalq orasida "bayramona non" yoki "to'y patiri" sifatida qabul qilinadi.

Tandirchilik terminlari xalq hayoti, mehnat faoliyati va an'anaviy taom madaniyati bilan chambarchas bog'liq bo'lib, ularni lingvistik jihatdan o'rganish o'zbek tili leksikasining milliy xususiyatlarini yoritishda muhim ahamiyat kasb etadi. Kelgusida bu terminlarni dialektologiya, leksikografiya va madaniyatshunoslik nuqtai nazaridan chuqurroq o'rganish zarurati mavjud.

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COMPARATIVE LEXICAL-SEMANTIC ANALYSIS OF ECOSYSTEM TERMINOLOGY IN UZBEK AND ENGLISH

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Annotatsiya. Ingliz va o'zbek tillarida ekologik terminlarning qo'llanilishi global muammolar fonida kengayib bormoqda. Maqolada asosiy ekologik terminlar korpusi asosida paradigmatic (sinonimiya, antonimiya, polisemiya) va sintagmatik (kollokatsiyalar, frazeologizmlar) xususiyatlar qiyosiy tahlil qilinadi. Shuningdek, madaniy va tarixiy omillarning ekologik tushunchalarni shakllantirishdagi roli ko'rsatiladi. Tadqiqot natijalari ekologik lingvistika, tarjimashunoslik va ko'p tilli ta'lim uchun muhim ilmiy asos bo'lib xizmat qiladi.

Kalit so'zlar: ekotizim, biologik xilma-xillik, ekologik terminologiya, barqarorlik, muhofaza, iqlim o'zgarishi, ifloslanish.

Аннотация. Экологическая терминология в английском и узбекском языках активно расширяется в условиях глобальных вызовов. В статье проводится сопоставление ключевых экологических терминов с учётом парадигматических (синонимия, антонимия, полисемия) и синтагматических (коллокации, фразеологизмы) особенностей, а также культурных факторов. Выявлены как общие черты, так и различия в концептуализации экологических явлений. Результаты полезны для экологической лингвистики, перевода и многоязычного образования.

Ключевые слова: экосистема, биоразнообразие, экологическая терминология, устойчивость, охрана, изменение климата, загрязнение.

Abstract. Environmental terminology in English and Uzbek has expanded with growing global concerns. This article compares a corpus of core ecological terms, focusing on paradigmatic (synonymy, antonymy, polysemy) and syntagmatic (collocations, phraseological units) aspects, as well as cultural influences on ecological concepts. The study highlights both similarities and differences in how the two languages conceptualize environmental phenomena. Findings are relevant for environmental linguistics, translation, and multilingual education.

Keywords: ecosystem, biodiversity, environmental terminology, sustainability, conservation, climate change, pollution.

Introduction. Accelerating environmental degradation makes effective communication crucial for global sustainability. Ecological discourse relies on specialized terminology—climate change, biodiversity, ecosystem processes—shaped by broader linguistic and cultural systems. English, as the global scientific lingua franca, contrasts with Uzbek, which reflects regional concerns and historical influences in its ecological terms. This article offers a comparative lexical-semantic analysis of ecosystem-related terminology in English and Uzbek, highlighting similarities, differences, and the role of cultural factors in shaping ecological concepts.

Literature Review. Lexical semantics studies how word meanings relate, through paradigmatic (synonymy, antonymy, polysemy) and syntagmatic (collocations, phraseology) relations. Environmental linguistics, a new but growing field, explores language use in ecological discourse. In English, scholars like Schläger (2011) and Flottum (2015) have shown how ecological language evolves, especially in media and metaphorical usage. In contrast, research on Uzbek ecological terms remains limited, mostly addressing general vocabulary (Mukhtarov, 2005; Abdurazimov, 2012). This gap underscores the need for comparative analysis, which this article addresses.

Methodology. The study uses a comparative approach to ecosystem terminology in English and Uzbek. A corpus of key terms was collected from glossaries, scientific works, reports, and online resources, grouped into four themes:

- ❖ **Flora and fauna** (biodiversity, species).
- ❖ **Environmental processes** (climate change, deforestation).
- ❖ **Conservation and sustainability** (renewable energy, sustainable development).
- ❖ **Environmental protection** (pollution control, green initiatives).

English terms were compared with Uzbek equivalents, noting cases without direct matches. Analysis combined qualitative and quantitative methods across three dimensions:

Paradigmatic (synonymy, antonymy, polysemy).

Syntagmatic (collocations, idioms).

Cultural-historical influences (globalization, colonialism, Soviet legacy).

Research questions focused on how terms are categorized, how relations appear across languages, and how cultural-historical factors shape them.

Analysis and Discussion

Flora and Fauna: Both languages stress biodiversity, but usage differs. English *biodiversity* is widely used, while Uzbek *biologik xilma-xillik* is mainly scientific. *Endangered species* is concise in English; Uzbek uses a longer descriptive phrase.

Environmental Processes: Terms like *climate change* and *deforestation* exist in both languages but differ in focus. English emphasizes broader impacts, while Uzbek forms (e.g., *o'rmonlarning kesilishi*) describe concrete actions.

Conservation and Sustainability: Global terms like *renewable energy* and *sustainable development* are directly translated into Uzbek (*qayta tiklanadigan energiya*, *barqaror rivojlanish*), though less common in everyday use.

Environmental Protection: Both languages employ terms like *environmental protection* and *pollution control*. English discourse often uses phrases like *green initiatives*, while Uzbek relies on formal expressions such as *yashil tashabbuslar* and *atrof-muhitni muhofaza qilish*.

Term	Uzbek	Meaning
Ecosystem	<i>Ekosistema</i>	A community of living organisms and their environment.
Biodiversity	<i>Biologik xilma-xillik</i>	The variety of life forms in a particular habitat.
Conservation	<i>Muhofaza qilish</i>	The action of preserving natural resources.
Climate Change	<i>Iqlim o'zgarishi</i>	Long-term change in temperature and weather patterns.
Pollution	<i>Ifloslanish</i>	The presence of harmful substances in the environment.

Synonymy

Both English and Uzbek contain synonymous ecological terms. *Climate change* and *global warming* are often interchangeable in English, though the latter sounds more urgent. Similarly, Uzbek uses *iqlim o'zgarishi* (neutral, scientific) and *global isish* (more alarmist).

Antonymy

Antonyms are central to ecological discourse. English contrasts such as *renewable* vs. *nonrenewable* and *sustainable* vs. *unsustainable* mirror Uzbek *qayta tiklanadigan* vs. *qayta tiklanmaydigan*, though Uzbek usage is less common outside technical contexts.

Polysemy

Polysemy appears in both languages. English *green* can mean color, sustainability, or environmental awareness. Uzbek *yashil* also means both the literal color and, less commonly, ecological consciousness.

Collocations and Phraseological Units

English collocations like *reduce emissions* and *combat climate change* dominate environmental policy discourse. Uzbek equivalents (*gaz chiqarishni kamaytirish*, *iqlim o'zgarishiga qarshi kurashish*) exist but appear mostly in formal or scientific contexts.

Cultural and Historical Influences

English ecological vocabulary is shaped by Latin/Greek roots and global movements, producing modern terms like *carbon footprint* and *greenwashing*. Uzbek terminology reflects Soviet-era borrowings from Russian (*ekologiya*, *tabiatni muhofaza qilish*), though recent global influence is introducing more international terms.

Translation techniques

Borrowing (Transliteration). This technique involves taking a word directly from the source language and using it in the target language, sometimes with slight phonetic adaptation.

English Term	Uzbek Translation	Explanation
Ecosystem	Ekotizim	Borrowed, with adaptation to Uzbek phonology.
Biosphere	Biosfera	The term is borrowed directly.
Atmosphere	Atmosfera	Minimal change; borrowed from Greek origin.

Borrowing is common for scientific or technical terms that do not have natural equivalents in the target language.

Calque (Literal Translation). A calque involves translating a term or phrase word-for-word from the source language.

English Term	Uzbek Translation	Explanation
Greenhouse effect	Issiqxona effekti	<i>Greenhouse</i> → <i>Issiqxona</i> ; <i>effect</i> → <i>effekti</i> .
Freshwater ecosystem	Chuchuk ekotizimi	<i>Freshwater</i> → <i>Chuchuk</i> .
Endangered species	Yo'qolib borayotgan turlar	<i>Endangered</i> → <i>Yo'qolib borayotgan</i> ; <i>species</i> → <i>turlar</i> .

This technique helps maintain transparency and clarity when direct equivalents exist in the target language.

Equivalence (Functional Translation). Equivalence conveys the same meaning as the original term but may not adhere to a literal translation.

English Term	Uzbek Translation	Explanation
Habitat	Yashash muhiti	Instead of <i>literal</i> , it conveys "living environment."
Wildlife protection	Yovvoyi hayvonlarni himoya qilish	"Wildlife" is adapted functionally.
Resource depletion	Resurslarning kamayishi	<i>Depletion</i> → <i>kamayishi</i> (functional, as "dwindling").

Equivalence is necessary when a literal translation sounds unnatural or unclear in the target language.

Modulation. Modulation changes the perspective or point of view of a term while preserving its meaning.

English Term	Uzbek Translation	Explanation
Carbon footprint	Uglerod izlari	Changes the viewpoint: "footprint" → "izlari" (tracks).
Deforestation	O'rmonlarni kesish	Shift in perspective to an <i>action</i> : "cutting forests."
Overfishing	Haddan ortiq baliq ovlash	<i>Over</i> → <i>Haddan ortiq</i> (excessively).

Modulation is applied when the source language's expression may be unnatural or less clear if translated directly.

Adaptation. Adaptation involves replacing a source term with something culturally appropriate in the target language.

English Term	Uzbek Translation	Explanation
Grassland ecosystem	Yaylov ekotizimi	<i>Grassland</i> → <i>Yaylov</i> (common Uzbek term for grazing land).

Wetlands	Botqoqlik	Culturally adapted for local geography.
Desert ecosystem	Cho'l ekotizimi	Adapted to <i>Cho'l</i> , reflecting regional deserts like Qizilqum.

Adaptation ensures the term resonates culturally and geographically with the target audience.

Description/Paraphrasing. When no single-word equivalent exists, the meaning is conveyed through a descriptive phrase.

English Term	Uzbek Translation	Explanation
Pollutant	Ifloslantiruvchi moddalar	Descriptive: “pollutant” → “materialscausing pollution.”
Niche	Ekologik rol yoki joy	Paraphrase: <i>Niche</i> → “role or position in ecology.”
Sustainability	Barqaror rivojlanish	<i>Sustainability</i> → “stable development.”

Paraphrasing is helpful when target languages lack a concise equivalent.

Generalization. Using a more general term to replace a specific one when no direct equivalent exists.

English Term	Uzbek Translation	Explanation
Plankton	Generalized: “tiny aquatic organisms.”	
Microorganism	Mikroorganizmlar	Broader term: <i>micro</i> → <i>mayda</i> .
Predator	Yirtqich	Simplified: “predator” → “hunter/animal.”

Suvdagi mayda organizmlar

Generalization avoids ambiguity when a specific equivalent is unavailable.

Omission. Certain terms are omitted or simplified in translation when they are redundant in the target language context.

English Term	Uzbek Translation	Explanation
Climate change	Iqlim o'zgarishi	“ <i>Change</i> ” → <i>O'zgarish</i> (simplifiedtranslation).
Renewable	Qayta tiklanuvchi	Streamlined without unnecessary
English Term	Uzbek Translation	Explanation
energy	energiya	elaboration.

Omission

Omission simplifies technical translations by removing redundancy. This approach, along with other techniques, helps analyze semantic shifts, cultural influences, and linguistic structures of English and Uzbek ecological terms.

Applications and Implications

The study's findings have practical value in three main areas:

Environmental Education – Multilingual ecological resources can help educators present complex issues more clearly to students from diverse linguistic backgrounds.

Translation Studies – Insights into cultural and semantic nuances improve accuracy when translating ecological terminology between English and Uzbek.

Policy-Making – Consistent use of ecological terms in international agreements supports clearer communication and stronger global cooperation on sustainability.

Conclusion. This study examined ecosystem terminology in English and Uzbek, showing how linguistic, cultural, and environmental factors shape ecological concepts. While many global terms like *biodiversity*, *climate change*, and *sustainability* are shared, local contexts strongly influence their meanings. Uzbek terms often carry cultural-historical significance, whereas English terms largely stem from Western scientific discourse.

Effective communication on environmental issues requires not only precise terminology but also sensitivity to cultural perspectives. Clear and accessible language is vital for bridging scientific and everyday understanding, especially in the context of climate change. Education plays a key role in fostering ecological awareness by integrating both linguistic and cultural dimensions.

The findings highlight the importance of cross-linguistic studies in strengthening international cooperation on sustainability and biodiversity. Future research should explore the evolution of ecological terminology, the impact of new technologies, and the role of digital communication in shaping environmental discourse. Ultimately, language remains a crucial tool for building a more sustainable and ecologically conscious global community.

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O'ZBEK SO'ZLASHUV NUTQIDA METAFORALAR (BOZOR MAYDONI MISOLIDA)

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Annotatsiya. Ushbu maqolada o'zbek og'zaki so'zlashuv nutqida, xususan bozor maydoni diskursida ishlatiladigan metaforik birliklarning lingvistik va kognitiv tabiati tahlil qilinadi. Metaforaning til va tafakkur o'rtasidagi konseptual bog'lovchi vosita sifatidagi funksiyasi, shuningdek, uning nutqiy faoliyatda spontan ravishda shakllanish mexanizmlari yoritiladi. Tadqiqotda J. Lakoff va M. Jonson tomonidan ishlab chiqilgan kognitiv metafora nazariyasiga tayangan holda metaforik birliklarning semantik kengayishi jarayonlari hamda ularning turli tajriba sohalari o'rtasida konseptual ko'chirilish mexanizmlari batafsil tahlil qilinadi. Metaforalarning milliy-madaniy kod, baholovchi semalar, assotsiativ model va tajriba sohalararo ko'chirish tamoyillari ochib beriladi. Bozor tilining emotsional, baholovchi, persuasiv xususiyatlari metafora orqali qanday kuchayishi haqida lingvokulturologik xulosalar berilgan.

Kalit so'zlar: metafora, savdo diskursi, kognitiv tilshunoslik, lingvokulturologiya, og'zaki nutq, konseptual model.

Аннотация. В статье рассматриваются метафоры, функционирующие в узбекской разговорной речи, особенно в дискурсе рынка. Исследование основано на когнитивном подходе и акцентирует внимание на метафоре как механизме концептуализации опыта и осмысления абстрактных понятий через конкретные представления. В данном исследовании, основываясь на когнитивной теории метафоры Дж. Лакоффа и М. Джонсона, подробно раскрываются процессы семантического расширения метафорических единиц, а также механизмы их концептуального переноса между различными сферами опыта. Показано, что метафоры в рыночной речи выполняют не только экспрессивную и оценочную функцию, но и отражают культурные коды и национальные представления. Делается вывод о тесной связи метафоры с эмоциональным опытом говорящего, его индивидуальным восприятием и социальным контекстом.

Ключевые слова: метафора, разговорная речь, торговый дискурс, когнитивная лингвистика, лингвокультурология, концептуальная метафора.

Abstract. This article examines the metaphors used in Uzbek spoken discourse, particularly in marketplace communication. The study adopts a cognitive linguistic perspective, emphasizing metaphor as a fundamental mechanism of human thought that enables the conceptualization of abstract ideas through concrete experiential domains. In this study, drawing upon the cognitive metaphor theory developed by G. Lakoff and M. Johnson, the processes of semantic extension in metaphorical units, as well as the mechanisms of their conceptual transfer across different

experiential domains, are examined in detail. The research demonstrates that metaphors in market speech not only enhance expressiveness and evaluation but also reflect national cultural codes, pragmatic intentions, and spontaneous speech behavior. The findings reveal that metaphors in oral communication emerge from personal experience, emotional perception, and socio-cultural context, forming an integral part of everyday linguistic creativity.

Keywords: *metaphor, spoken discourse, market communication, cognitive linguistics, linguoculturology, conceptual metaphor.*

Metafora soʻzlashuvda uslubiy vosita sifatida tilga ekspressivlik, ifodalilik va obrazlilik baxsh etadi; bilish jarayonida esa u evristik vazifani bajarib, insonni yangi maʼnolarni anglash va mavjud bilimlarni kengaytirishga yoʻnaltiradi. Kognitiv nuqtayi nazardan esa metafora inson tafakkurining asosiy mexanizmlaridan biri sifatida qaraladi. U orqali inson oʻz tajribasini, hissiy idrokini va dunyo haqidagi bilimlarini tizimlashtiradi, mavhum tushunchalarni esa konkret tajribaviy asoslar bilan bogʻlab anglaydi.

Kognitiv tilshunoslikda metaforaga mavhum hodisalarni konkret tushunchalar orqali kontseptuallashtirish vositasi sifatida qaraladi. Bu jarayon inson tafakkurida turli tajriba sohalarini bir-biri bilan bogʻlash imkonini beradi: masalan, “hayot – yoʻl”, “vaqt – pul”, “ilm – nur” kabi konseptual metaforalar ana shunday kognitiv koʻchishlarning mahsulidir.

J. Lakoff va M. Jonsonning fikricha, metafora inson tafakkurining tub qatlamlariga singib ketgan boʻlib, u nafaqat til birliklarida, balki fikrlash tizimining oʻzida ham doimiy namoyon boʻladi. Inson dunyoni koʻpincha metaforalar orqali idrok etadi, shu sababli metafora fikrlashning asosiy modeli sifatida xizmat qiladi. Shuning uchun spontan ogʻzaki nutqda metafora yanada jonli, ifodali va emotsional boʻladi. U faqat badiiy tasvir emas, balki tafakkur va til oʻrtasidagi konseptual bogʻlovchi mexanizmdir.

Ogʻzaki nutqdagi metaforalarni oʻrganish muhim, chunki ular insonning bevosita tafakkuri, tajribasi va emotsional holatini aks ettiradi. Metaforalar aynan ogʻzaki muloqotda tabiiy shakllanib, madaniy va psixologik omillar bilan chambarchas bogʻliq holda yuzaga keladi. Har bir metafora esa shaxsiy tajriba va dunyoqarashdan oziqlanuvchi individual hodisadir.

Ogʻzaki nutq materiallari metaforalarning tabiiy shakllanishini oʻrganishga imkon beradi, chunki bunday nutqda soʻzlovchi fikrini spontan va tahrirsiz ifodalaydi. Bu holat metaforik koʻchishlarning ongda qanday paydo boʻlishi, ularning kognitiv va madaniy omillar bilan bogʻliqligini aniq koʻrsatadi. Metafora shu tariqa inson tajribasi, ijtimoiy munosabatlar va madaniy kontekstlar bilan chambarchas bogʻlangan hodisadir.

E. Deberdeyevaning taʼkidlashicha, metafora hodisalar oʻrtasidagi semantik yaqinlik asosida yuzaga keladi va voqelik obyektlarini shartli identifikatsiya qilish orqali yangi nomlash imkonini yaratadi. Yaʼni metafora soʻzning asl maʼnosini kengaytirib, uni yangi semantik maydonga koʻchiradi va yangi maʼno qatlamini hosil qiladi.

Misollarga eʼtibor bering: *Asal narsa bu, opa, oʻzim Turkiyadan olib kelganman...* (Saltanatposhsha, 48 yosh). Berilgan gap tarkibida *asal* soʻzi koʻchma, yaʼni metaforik maʼnoda qoʻllangan. Leksik jihatdan *asal* soʻzi oʻzining denotativ maʼnosida oʻsimliklarning gulidagi shira – nektarning asalarilar organizmida qayta ishlanishi natijasida hosil boʻladigan shirin, suyuq oziq mahsulotni bildiradi. Bu maʼnoda u anʼanaviy tarzda “shirinlik” va “tabiiylik” konseptlarini oʻzida mujassam etadi. Masalan, “Ayiqlar asal yaladi, asalari taladi” kabi maqollarda asal tabiiy oziq sifatida tasvirlansa, asal bola yoki qovuningiz asal ekan birikmalarida u koʻchma maʼnoda ishlatilib, “yoqimli”, “shirin”, “afzal”, “ajoyib” kabi baholovchi semalarni ifodalaydi.

Bozor kontekstida bu soʻzning qoʻllanishida metaforik koʻchimning asosiy semantik motivi “shirinlik” orqali “afzallik”, “yuqori sifat”ni ifodalashga oʻtishdir. Boshqacha aytganda, asal soʻzi bu yerda mahsulotning taʼm jihatidan emas, balki sifat, nafislik va qiymat jihatidan ustunligini ifodalovchi obrazli vosita sifatida qoʻllanmoqda. Til egalarining tafakkurida “asal” konsepti *shirinlik*, *yoqimlilik*, *tabiiylik*, *poklik* kabi ijobiy assotsiatsiyalarni uygʻotadi. Shu bois *asal narsa* birikmasi orqali sotuvchi oʻz mahsulotini boshqa tovarlardan ustun, eʼtiborga loyiq va ishonchli sifatida taqdim etmoqda.

Kognitiv nuqtayi nazardan, bu holatda metaforik ko'chim narsa → belgi → belgi yo'nalishida amalga oshgan. Dastlab “asal” moddiy narsa sifatida olingan bo'lsa, keyin u “shirinlik” belgisi orqali “afzallik”, “yoqimlilik”, “sifatli mahsulot” belgilariga o'tgan. Demak, metaforik jarayonda asosiy sema abstrakt baholovchi semaga aylangan. Bu jarayon o'zbek xalq tafakkurida mavjud bo'lgan “shirin = yaxshi, yoqimli, sifatli” konseptual model assotsiatsiyasiga asoslanadi. Shu bilan birga, “asal” metaforasi o'zbek tilining milliy-madaniy kodida ham mustahkam o'rin egallagan, chunki u nafaqat mahsulotni, balki insonning xulqini (asal bola, asal odam), munosabatini (asal so'z), hatto ijtimoiy qadriyatni (asal hayot) ham ifodalashda keng qo'llanadi.

Savdoyimiz pishib qoldi birikmasi savdo jarayonida, xususan, avtomobil va hayvon bozorlarida keng qo'llanuvchi, ish (savdo) metaforasining jonli ko'rinishlaridan biridir. Ushbu birikmada *pishmoq (pishib qolmoq)* fe'li ko'chma ma'noda, ya'ni “savdoning yakuniy bosqichga yetishi, kelishuvga tayyor holat” ma'nosida qo'llanadi. Bu ifoda xaridor, sotuvchi hamda vositachi (dallol) nutqida tez-tez uchraydi:

Sotuvchi: *Akaxon, savdo pishib qoldi, picha qo'shing, beraman sizga... (Islom Mo'minov, 38 yosh, Shahrixon tumani)*

Xaridor: *Bu yog'i pishib qoldimi? Didiz (didingiz) baland bo'lsa, bozorni o'tkazmaylik...*

Har ikki nutqiy vaziyatda ham *pishmoq* fe'li “savdoning nihoyasiga yetishi”, “kelishuv bosqichiga kirish” kabi **jarayonning tugallanish bosqichini** ifodalash uchun ishlatilmoqda.

Pishmoq fe'lining asl denotativ ma'nosi bir necha semantik qirralarni qamrab oladi:

a) O'sib, rivojlanib, iste'mol qilish yoki foydalanish uchun yaroqli holga kelmoq: *Qulupnay pishdi. Pomidor pishgani yo'q.*

b) Rivojlanib, yetilmoq: *Pishmagan novda. Pishgan urug'.*

d) Issiqlik ta'sirida tayyor holga kelmoq: *Bermasning oshi pishmas, pishsa ham, qozondan tushmas.* (Maqol)

e) Texnologik ishlov natijasida zarur xususiyat kasb etmoq: *G'isht yaxshi pishibdi.*

Shu semantik qatlamlar orasida “b” bandeda keltirilgan “rivojlanib yetilmoq” ma'nosi “savdo pishib qoldi” birikmasidagi ko'chimga asos bo'lgan. Chunki savdo jarayoni ham meva yoki taomning “pishish” bosqichiga o'xshab, *asta-sekin yetilish, tayyorlik va yakuniy holatga erishish* jarayonini anglatadi.

Shuningdek, *pishmoq* fe'lining (a) va (e) ma'nolarida mujassam bo'lgan yakuniylik, tayyorlik, yetuklik semalari ham bu ko'chimning asosini tashkil etadi: *Ovqatim pishib qoldi, qo'linglarni yuvinglar. O'rik pishib yerga to'kilmoqda.*

Shunday qilib, *pishmoq* fe'li o'zining bevosita fizik mazmunidan ko'chib, ijtimoiy-hayotiy tajriba asosidagi konseptual metaforaga aylanadi. Bu yerda “SAVDO – ISH/TAOM TAYYORLANISH JARAYONI” kabi kognitiv parallelizm namoyon bo'ladi. Til sohiblari savdoni pishish jarayoniga qiyoslab, kelishuvga erishilgan holatni “yakuniy muvofiqlik”, “ikki tomonning fikran va amalan tayyorligi” sifatida tasavvur etadi.

Demak, “Savdoyimiz pishib qoldi” birikmasida ish metaforasi (ya'ni, inson faoliyatini “pishish” jarayoniga qiyoslash) asosida kelishuv, yakuniylik va tayyorlik konseptlari ifodalanmoqda. Ushbu ko'chim o'zbek xalqining amaliy tafakkurida faoliyat jarayonlarini tabiatdagi tabiiy o'zgarishlar bilan bog'lab idrok etish xususiyatini yaqqol namoyon etadi.

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INGLIZ VA O'ZBEK SOMATIK MAQOLLARINING MA'NO TIPOLOGIYASI VA MADANIY MAZMUNI

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Annotatsiya. Ushbu maqolada ingliz va o'zbek tillarida uchraydigan somatik komponentga ega maqollarning leksik-semantik xususiyatlari, ularning ma'no tuzilishi va madaniy mazmuni qiyosiy tahlil qilinadi. Somatizmlarga asoslangan maqollar har ikki tilning milliy tafakkuri, qadriyatlari va dunyoqarashi haqida muhim ma'lumot beradi. Tadqiqot davomida ingliz va o'zbek maqollarida “qo'l”, “ko'z”, “yurak”, “bosh” kabi tana a'zolari ishtirokida shakllangan obrazlarning semantik o'xshashliklari, ma'no ko'chishi, metaforik talqini hamda madaniy-pragmatik vazifalari yoritiladi. Shu bilan birga, har ikki tilga xos o'xshash va farqli somatik birliklarning milliy mentalitet bilan bog'liq bo'lgan qatlamlari ochib beriladi.

Kalit so'zlar: somatizm, maqol, ingliz tili, o'zbek tili, leksik-semantika, metafora, milliy mentalitet, lingvokulturologiya.

Аннотация. В данной статье проводится сравнительный анализ лексико-семантических особенностей, смысловой структуры и культурного содержания пословиц с соматическими компонентами в английском и узбекском языках. Пословицы, основанные на соматизмах, отражают важную информацию о национальном мышлении, ценностях и мировоззрении каждого народа. В исследовании рассматриваются семантические сходства, переносы значений, метафорические интерпретации и прагматические функции образов, сформированных с участием названий частей тела, таких как «рука», «глаз», «сердце», «голова». Кроме того, выявляются сходства и различия соматических единиц, обусловленные национальным менталитетом и культурной спецификой каждого языка.

Ключевые слова: соматизм, пословица, английский язык, узбекский язык, лексико-семантика, метафора, национальный менталитет, лингвокультурология.

Abstract. This article provides a comparative analysis of the lexical-semantic features, meaning structures, and cultural content of proverbs containing somatic components in English and Uzbek. Proverbs based on somatisms offer important insights into the national worldview, cultural values, and ways of thinking of both languages. The study examines the semantic similarities, shifts in meaning, metaphorical interpretations, and pragmatic functions of images formed with body-part terms such as “hand,” “eye,” “heart,” and “head.” Furthermore, it reveals culturally motivated similarities and differences in somatic units that reflect the national mentality of each linguistic community.

Keywords: somatism, proverb, English language, Uzbek language, lexical semantics, metaphor, national mentality, linguoculturology.

Somatik birliklar — inson tanasining turli qismlarini bildiruvchi so'zlar — har bir til tizimining qadimiy va faol qatlamlaridan biridir. Bu birliklar nafaqat lug'aviy ma'noda, balki kuchli metaforik va ramziy imkoniyatlari tufayli maqollarda keng qo'llanadi. Maqollar har bir xalqning tarixiy tajribasi, madaniy qadriyatlari, hayotga bo'lgan munosabatini mujassamlashtirgan muhim folklor janri sanaladi. Somatik komponentga ega maqollar esa aynan inson tanasining ramziy obrazlari orqali xalq dunyoqarashining chuqur ma'nolarini aks ettiradi.

Ingliz va o'zbek tillaridagi somatik maqollarni o'rganish ikki xalq tafakkuri o'rtasidagi umumiylik va farqlarni anglashga yordam beradi. Masalan, ingliz tilidagi “to lose one's head” (o'zini yo'qotmoq) yoki o'zbek tilidagi “garang bo'lmoq” (vahima qilmoq) iboralari mazmun jihatdan yaqin bo'lsa, “heart” (yurak) komponenti orqali ingliz tilida mehribonlik, samimiyat, jur'at kabi tushunchalar ko'proq beriladi. O'zbek maqollarida esa “yurak” ko'proq sabr-toqat, jasorat va matonat ramzi sifatida talqin qilinadi.

Somatik maqollarning leksik-semantik tahlili ularning tarkibidagi metafora, metonimiya va ramziy ma'nolarning turlicha yuzaga chiqishini ko'rsatadi. Ingliz tilida somatizmlar mantiqiy-psixologik holatlarni ifodalasa, o'zbek tilida ular ijtimoiy-axloqiy qadriyatlar bilan ko'proq bog'liq.

Shu sababli, ingliz va o'zbek tilidagi somatik maqollarni qiyoslash ularning lingvokulturologik xususiyatlarini ochishda muhim nazariy ahamiyatga ega. Tilshunos olimlarning ko'pchiligi somatizmlarni inson tafakkuri va milliy madaniyatni aks ettiruvchi muhim til birliklari sifatida baholaydi. Ularning fikrlarini umumlashtirib aytganda, somatik birliklar tilning eng qadimiy, eng obrazli va eng faol qatlamlaridan biri hisoblanadi. Lakoff va Johnson fikricha, tana a'zolari nomlari inson dunyoni qanday idrok qilishi bilan bevosita bog'liq. Ya'ni "bosh", "yurak", "qo'l", "ko'z" kabi so'zlar nafaqat jismoniy organ, balki odamning fikr-mulohazasi, hissiyoti, kuchi va xarakterini ifodalovchi metaforalar sifatida ishlatiladi. Shu sababli somatizmlar konseptual metaforalarning asosiy manbalaridan biri hisoblanadi. Sharl Balli somatik birliklarni tilning hissiy va obrazli qatlamlarini tashkil etuvchi vositalardan deb biladi. Uningcha, tana a'zolariga oid obrazlar xalqning kundalik hayoti, ruhiyati va tarixiy tajribasi bilan uzviy bog'langan. Shuning uchun bu birliklar tilda juda barqaror yashab keladi. Frazologiya bo'yicha yetakchi olim Kunin somatizmlarni barqaror frazeologik birliklarning eng unumdor manbalaridan biri deb hisoblaydi. Unga ko'ra, har bir tilda inson tanasiga oid iboralar ko'pligi insoniyat uchun tana universalligi bilan bog'liq. Ya'ni barcha tillarda "bosh", "ko'z", "qo'l" orqali o'xshash obrazlar yaratilgan. Telia lingvokulturologik yondashuv asosida somatizmlarni madaniy belgilar deb tushuntiradi. Ularning fikricha, tana a'zolari nomlari o'z ichiga ma'lum bir xalqning qadriyatlarini, odob-axloq me'yorlari, milliy xarakteri va dunyoqarashini singdirgan bo'ladi. Masalan, ingliz tilida "heart" ko'proq his-tuyg'u va romantika bilan bog'lansa, o'zbek tilida "yurak" jasorat, sabr va irodani ifodalaydi. O'zbek tilshunosligida somatik frazeologizmlarni chuqur o'rgangan olimlardan biri – Rahmatullayev. U o'zbek tilidagi somatizmlarni xalq tafakkuri va milliy mentalitetning yorqin ifodachisi deb biladi. Rahmatullayevga ko'ra, maqollarda tana a'zolari ishtiroki odatda axloqiy tarbiya, odob, insoniy fazilatlar va ijtimoiy munosabatlarni ifodalaydi.

Somatizmlar – har qanday tilda inson tanasi a'zolarini bildiruvchi so'zlar (bosh, ko'z, quloq, yurak, qo'l va boshqalar) bo'lib, ular metafora va ramzlar vositasida ko'plab obrazlar yaratadi. Maqollarda somatik komponentlar ko'proq quyidagi funksiyalarni bajaradi:

- **Metaforik vazifa:** abstrakt tushunchalarni konkretlashtiradi

Masalan: "ko'ngli keng" – saxiy, mehribon; "to lose heart" – umidsizlanmoq.

- **Psixologik holatni ifodalash:** hissiyot, qo'rquv, jur'at, hayrat va boshqalar

Masalan: "heart sinks" – cho'kib ketmoq hissi; "yuragi orqaga tortdi".

- **Axloqiy baho berish:** ijobiy va salbiy xulqlarni tushuntirish

Masalan: "ko'zi och" – tamagir; "big-hearted" – saxiy.

Ushbu birliklar madaniyatning chuqur qatlamlarini o'zida mujassam etadi. Shuning uchun somatik maqollar lingvokulturologik tadqiqotlarda juda muhim manba hisoblanadi.

Ingliz va o'zbek somatik maqollarining o'xshash jihatlari quyidagilar

1) Universallik asosida o'xshashliklar

Ko'plab somatik obrazlar umuminsonga xos bo'lib, deyarli barcha madaniyatlarda uchraydi.

Misollar:

Inglizcha maqol / ibora	O'zbekcha moslik	Ma'nosi
"Lose one's head"	Chalkashib ketmoq	vahima qilish, o'zini yo'qotish
"Keep an eye on"	Ko'z-quloq bo'lmoq	kuzatib turmoq, ehtiyot bo'lmoq
"Have a big heart"	Keng ko'ngilli	saxiy, mehribon

Bu o'xshashliklar inson tafakkuri va tana organlarining universal konsept sifatida shakllanishi bilan bog'liq.

Lingvokulturologik talqinda farqli jihatlari quyidagilar:

1) Ingliz tilida individualist madaniyat ta'siri

Ingliz maqollarida tana a'zolari ko'proq shaxsiy his-tuyg'u, individual qarorlar, psixologik holatlar bilan bog'lanadi.

Misollar:

- "Follow your heart" – qalbingga quloq sol.
- "Cold feet" – qo'rqib qolmoq (mas'uliyatdan).

Bu ingliz madaniyatida shaxs erkinligi va individual tanlovning muhim o'rin egallaganini ko'rsatadi.

2) O'zbek tilida jamoaviylik va axloqiy qadriyatlar ustuvor

O'zbek maqollarida somatizmlar ko'proq tarbiya, odob-axloq, ma'naviylik, ijtimoiy munosabatlar bilan bog'liq.

Misollar:

- “Qattiq ko'ngil - rahm-shafqati yo'q” – bag'ritosh odam.
- “Birlikda baraka bor.”
- “Ko'ngil ko'ngildan suv ichadi.”

Bu xalqning jamoaviylik, hurmat, e'tibor, mehr-oqibat qadriyatlari bilan bog'liq.

4. Somatik maqollarning ma'no tipologiyasi

Somatik maqollar mazmuniga ko'ra quyidagi guruhlarga bo'linadi:

1) Aql-idrokni bildiruvchi somatizmlar (bosh, ko'z, quloq)

- **Ingliz:** “Use your head” – o'ylab ish qil.
- **O'zbek:** “Boshi osmonga yetmoq”

2) Hissiyot va ruhiy holat (yurak, ko'ngil, heart, mind)

- **Ingliz:** “My heart broke”.
- **O'zbek:** “Ko'ngli sinmoq”.

3) Xarakterni bildiruvchi birikmalar (qo'l, yuz, til)

- **Ingliz:** “Two-faced” – ikkiyuzlama.
- **O'zbek:** “Ikkiyuzlama odam.”

4) Irodaviy kuch, jur'at (yurak/heart, bel)

- **Ingliz:** “Have heart” – jasoratli bo'l.
- **O'zbek:** “Bardoshli bo'lmoq.”

Ingliz va o'zbek somatik maqollari ma'nodosh obrazlarga ega bo'lsa-da, ularning semantik talqini turli madaniy qadriyatlar bilan boyib boradi. Inglizcha maqollar individualist ruhda talqin qilinsa, o'zbek maqollarida jamoaviylik, odob-axloq va ma'naviylik birlamchi o'rin tutadi. Somatik birliklar ikki xalqning tarixiy tajribasi, mentaliteti va madaniy dunyoqarashini aks ettiruvchi muhim lingvokulturologik birliklardir.

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SHAXS VA JAMIYAT ZIDDIYATI: AMERIKA VA O'ZBEK REALIZM ASARLARIDA PSIXOLOGIK TAHLIL

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Annotatsiya. Maqolada amerikalik yozuvchi Teodor Drayzerning “Sarmoyador” romani hamda o'zbek adabiyotining yirik namoyandasi Sadridin Ayniy yaratgan “Sudxo'ring o'limi” qissasi asosida shaxsning ichki ziddiyatlari va ularni yuzaga keltiruvchi ijtimoiy omillar tahlil qilingan. Tadqiqot shaxs-jamiat munosabatlari o'rtasidagi murakkab bog'liqlikni realizm poetikasi doirasida yoritadi. Asarlarda obrazlar ongida kechadigan psixologik kurash, ijtimoiy tengsizlik, moddiy manfaatlar uchun kurash hamda ma'naviy buzilish jarayonlari qiyosiy yondashuv orqali ochib berilgan.

Kalit so'zlar: shaxs, jamiyat, psixologik ziddiyat, realizm, ijtimoiy tengsizlik, ma'naviy tanazzul, qiyosiy tahlil, ong jarayoni.

Аннотация. В статье анализируются внутренние конфликты личности и социальные факторы, их обуславливающие, на примере романа «Финансист» американского писателя Теодора Драйзера и рассказа «Смерть ростовщика» Садриддина Айни, одного из крупнейших деятелей узбекской литературы. Исследование раскрывает сложные взаимоотношения личности и общества в рамках поэтики реализма. Психологическая борьба, социальное

неравенство, борьба за материальные интересы и процессы духовного упадка, происходящие в сознании персонажей произведений, раскрываются посредством сравнительного подхода.

Ключевые слова: личность, общество, психологический конфликт, реализм, социальное неравенство, духовный упадок, сравнительный анализ, процесс сознания.

Abstract. The article analyzes the internal conflicts of the individual and the social factors that cause them, based on the novel "Financier" by the American writer Theodore Dreiser and the short story "The Death of the Usurer" by Sadriddin Ayni, a major figure in Uzbek literature. The study sheds light on the complex relationship between the individual and society within the framework of the poetics of realism. The psychological struggle, social inequality, struggle for material interests, and processes of spiritual decay that take place in the minds of characters in the works are revealed through a comparative approach.

Keywords: individual, society, psychological conflict, realism, social inequality, spiritual decline, comparative analysis, process of consciousness.

Adabiy jarayonda shaxs va jamiyat o'rtasidagi ziddiyat eng ko'p tahlil qilingan mavzulardan biri bo'lib, u realizm oqimining shakllanishida muhim omil bo'lgan. Realistik adabiyot insonni ijtimoiy munosabatlar tizimining markaziga qo'yadi va uni tashqi muhit bilan doimiy to'qnashuvda tasvirlaydi. Teodor Drayzerning Amerika kapitalistik jamiyati ruhiyatini aks ettiruvchi asarlari hamda Sadridin Ayniy yaratgan kolonial va feodal zulm manzaralari shaxsiy ichki olamni anglashda alohida ilmiy qiziqish uyg'otadi.

Drayzer yaratgan Frank Koupervud obrazi Amerika jamiyatida kapital va manfaat ustuvor bo'lgan sharoitda shakllanadi. Matnda berilgan qisqichbaqa va kalmar voqeasi Frankning hayot haqidagi tushunchalarining ramziy ifodasi sifatida namoyon bo'ladi: kuchli kuchsizni yutadi – bu uning hayot falsafasi sifatida shakllanadi.

“Sudxo'rning o'limi” asaridagi Arbob Ro'zi obrazi mustamlaka bosimi, iqtisodiy zulm va ma'naviy chirkinlik hukm surgan muhit mahsuli sifatida tasvirlanadi. Ro'zi harakati jamiyatning o'zi tomonidan shakllantirilgan, shaxsning ichki dunyosida esa qo'rquv, shubha, manfaat va qo'pol amaliy pragmatizm ustuvor.

Ayniy asarlarida shaxs ziddiyatlari ko'proq ma'naviy-axloqiy xarakterga ega bo'lib, bu kolonial jamiyatning ruhiy buzilish mexanizmlaridan dalolat beradi [1].

Drayzerda ziddiyat iqtisodiy manfaatlar va shaxsiy ambitsiyalar bilan bog'liq. Ayniyda esa ziddiyat ijtimoiy zulm, axloqiy chirkinlik va ma'naviy tanazzuldan kelib chiqadi. Har ikki asarda shaxs jamiyat qonunlariga moslashishga majbur, biroq ichki ruhiy qarshilik kuchli.

Ushbu parcha Teodor Drayzerning “Sarmoyador” asaridagi Frank obrazining ichki psixologik jarayonlarini va shaxs hamda ijtimoiy muhit o'rtasidagi ziddiyatni aks ettiradi. Matnda Frank hayotiy qoidalar, ijtimoiy muhit va tabiiy qonuniyatlar ustidan mulohaza yuritadi: “Hamma tirik jonotlar ana shunday biri ikkinchisini hisobiga kun kechira-di... Odamlar bir-birini o'ldirishini yaxshi bilar edi. Uruhlar, ko'chadagi janjallar, bosqinlar-chi?”[3]

Bu yerda Frank shaxsning ichki psixologik ziddiyatini, hayotiy adolatsizlik va ijtimoiy qoidalar bilan bog'liq kurashini anglaydi. Shaxsning ichki kurashi uning psixologik holati, shuningdek, jamiyatdagi zo'ravonlik va adolatsizlik bilan chambarchas bog'liq ekanligini ko'rsatadi. Shuningdek, qisqichbaqa va kalmar o'rtasidagi kurash metafora sifatida ishlatilgan. Qisqichbaqa – ijtimoiy sharoitga moslashgan, kuchli va faol agent, jamiyatdagi kuch va imkoniyatni ifodalaydi. Kalmar – imkoniyatsiz shaxs, resurs yetishmovchiligi va zaiflikni aks ettiradi.

Frank bu voqeani kuzatib, shaxsning omil va sharoitga moslashuvi, tabiiy va ijtimoiy qonuniyatlar bilan bog'liqligini tushunadi. Bu, shuningdek, realizm va naturalizm uslubida shaxs va jamiyat o'rtasidagi ziddiyatni aks ettiruvchi klassik misol bo'lib xizmat qiladi. Ushbu parcha orqali Frankning ichki psixologik ziddiyati, jamiyatdagi adolatsizlik va tabiiy qonuniyatlar bilan shaxs o'rtasidagi o'zaro munosabatlar aniq tasvirlangan. Bu esa maqola mavzusi “Shaxs va jamiyat ziddiyati: Amerika va o'zbek realizm asarlarida psixologik tahlil” doirasida asosiy misol sifatida keltirilishi mumkin [4].

Berilgan matnda Frank Koupervud va Lilian SEMPL o'rtasidagi munosabatlar shaxsning ichki psixologik jarayonlarini ochib beradi. Tadqiqot natijalariga ko'ra, Frank o'zini aldamaydi va Lilianga nisbatan his-tuyg'ularini idealizatsiya qilmaydi. U aql bilan hissiyotlarni uyg'unlashtiradi, bu esa shaxsning psixologik barqarorligini ko'rsatadi. Shu bilan birga, Frankning ongida Lilianga nisbatan kuchli jismoniy va ruhiy intilish mavjud, bu esa uning ichki ziddiyatlarini yuzaga chiqaradi.

Berilgan parcha Sadridin Ayniyning *"Sudxo'ring o'limi"* asaridagi shaxs va jamiyat o'rtasidagi murakkab munosabatlarni ochib beradi. Qori Ishkamba boyvachchadan kelgan pul va tangalarni ikki marta sanaydi, qog'oz aqchalarni chiroqqa tutib ichini tekshiradi va daftarida hisobini yozadi.[1] Bu jarayon uning psixologik ehtiyotkorligini, shaxsning ongli va mas'uliyatli harakat qilish qobiliyatini ko'rsatadi. Har bir qaror, har bir harakat uning ichki tafakkur va aniqlik intilishining natijasidir. Qori Ishkamba xokandoz va kulni xavfsiz tarzda saqlash orqali, atrofdagilarga (saroybon va boshqa xodimlarga) vazifa beradi. Bu voqea shaxs va jamiyat o'rtasidagi ijtimoiy aloqalarni, ijtimoiy me'yorlar va mas'uliyatni ifodalaydi. Shaxsning qarorlari nafaqat ichki ehtiyoj va xavfsizlik, balki ijtimoiy muhit bilan ham bog'liq. Xokandoz va kul shaxsning qaror qabul qilish jarayonidagi ehtiyotkorlik va ichki ziddiyat ramzi sifatida xizmat qiladi [5].

Lampaning yorug'i va yo'lakcha shaxsning atrof-muhit bilan bog'liqligini, tashqi sharoitning psixologik jarayonga ta'sirini ko'rsatadi. Qori Ishkamba har bir qadamni ijtimoiy me'yor va shaxsiy tafakkur bilan uyg'unlashtiradi. Bu esa shaxs ichidagi psixologik ziddiyat va ijtimoiy sharoitning bir-biriga qanday ta'sir qilishini ochib beradi. Ushbu voqea Ayniyning realizm uslubida shaxsning psixologik tafakkuri, ehtiyotkorligi va jamiyat bilan munosabatini aniq tasvirlaydi. Ushbu parchada sartarosh bilan Qori Ishkamba o'rtasidagi kichik bahs orqali inson xarakteridagi xasislik, mantiqsizlik va o'z manfaatini har qanday yo'l bilan oqlash kabi xususiyatlar kulgili tarzda tasvirlangan. Sartarosh Qori Ishkambani kam pul berishi, ustara haqini yarim qilib to'lashi va juda kam – ikki oyda bir marta soch oldirishi uchun tanbeh qiladi.[3] Uning e'tirozida mehnatning haqqini olishga intilgan oddiy, halol kasb egasining noroziligi aks etgan. Qori Ishkamba esa bunga javoban boshini sartaroshning qo'li ostidan tortib olib, o'zini oqlashga urinish bilan javob beradi. U sochning uzun yoki qisqa bo'lishi sartaroshning mehnatini ko'paytirmasligini, bir marta ustara ishlatilishini, bundan tashqari boshining yarmi sochsiz ekanini ta'kidlash orqali o'z xasisligini mantiqan asoslashga urinadi. Aslida esa u keltirayotgan dalillar kulgili va satirik ohangda jaranglaydi: soch kamligi bilan kam pul to'lashni oqlash – bu xasislikning "mantiqiy" qilib ko'rsatilgan ko'rinishidir. Sartarosh bilan mijozning shu qadar mayda masalada jiddiy talashib qolishi ham satiraning kuchli manbai bo'lib xizmat qiladi. Muallif bevosita bahsga aralashmaydi, ammo boshida "qorining boshiga qaradim, darhaqiqat..." degan kuzatuv orqali vaziyatning kulgililigi va Qori Ishkamba gaplarining bir tomondan haqiqatga yaqin, ikkinchi tomondan esa manfaatparastlikni yashirishga qaratilganligini ko'rsatadi. Parcha realistik-satirik uslubda yozilgan bo'lib, unda Qori Ishkamba obrazi orqali xasislik, bahsgo'ylik va o'z manfaatini birinchi o'ringa qo'yish kabi illatlar tanqid qilinadi, sartarosh obrazida esa mehnatkash insonning o'z haqqini himoya qilishga uringani tasvirlanadi [6].

Tadqiqot natijalari shuni ko'rsatadiki, shaxsning ichki qarorlari va ijtimoiy muhit o'rtasidagi uzviy bog'liqlik voqealarning psixologik chuqurligini oshiradi. Drayzer va Ayniyning realizm uslubi bir-biridan ancha farq qilsa-da, ularni birlashtirib turuvchi umumiy jihat – shaxs ruhiyati jamiyatning bevosita ta'siri ostida shakllanishi. XX asr boshlaridagi kapitalistik taraqqiyot inson ruhiyatida manfaat, muvaffaqiyat va kuchga intilish kabi omillarni kuchaytirgan. Drayzer asarlarida shaxsning jamiyat bilan ziddiyati iqtisodiy raqobat maydonida yuzaga keladi. Ayniyning tasviri esa jamiyatning ma'naviy-axloqiy inqirozi, mustamlakachilikning ruhiy oqibatlarini, zulm va nodonlikning keng tarqalgan shakllari bilan belgilanadi. Bu obrazlar ongida qo'rquv, shubha, ruhiy ezilish kabi holatlarni tug'diradi. Har ikki yozuvchi shaxsning ichki olamini tasvirlash orqali jamiyatdagi adolatsizlik va beqarorlikni ko'rsatadi. Psixologik ziddiyatlar esa real tarixiy sharoitning mahsuli sifatida talqin etiladi [7].

Xulosa sifatida aytish mumkinki, Drayzer va Ayniyning badiiy dunyosida shaxs va jamiyat o'rtasidagi ziddiyatlar turlicha mazmun kasb etsa-da, ularning psixologik mohiyati o'zaro yaqin. Shaxs ruhiyatidagi keskinliklar jamiyatning ijtimoiy tuzilishi, iqtisodiy tizim, ma'naviy qadriyatlar

va tarixiy voqeliklar bilan belgilanadi. Mazkur tadqiqot realizm adabiyotidagi psixologik tasvir masalasini yanada chuqurroq yoritishga ilmiy asos yaratadi.

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ONOMASTIK KOLORONIMIYANING QIYOSIY-MADANIY TAHLILI

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Annotatsiya. Ushbu maqolada onomastik koloronimiya hodisasining lingvomadaniy va qiyosiy tahlili yoritiladi. Tadqiqotda turli xalqlarning toponim, antroponim, va boshqa nomlash tizimlarida rang nomlarining o'rni hamda ularning madaniy-semantik xususiyatlari o'rganiladi.

Kalit so'zlar: milliy mentalitet, estetik did, ramziy ma'no, tarixiy tafakkur, konnotativ farq.

Аннотация. В этой статье рассматривается лингвокультурный и сравнительный анализ феномена ономастической колоронимии. В исследовании исследуется роль названий цветов в топонимах, антропонимах и других системах именования различных народов, а также их культурно-семантические особенности.

Ключевые слова: национальный менталитет, эстетический вкус, символизм, историческое мышление, коннотативное различие.

Abstract. This article will cover the linguistic and comparative analysis of the phenomenon of onomastic coloronymy. The study explores the role of color names in the toponym, anthroponym, and other naming systems of different peoples as well as their cultural-semantic properties.

Keywords: national mentality, aesthetic taste, symbolism, historical thinking, connotative difference.

O'zbek va ingliz xalqlarining dunyoning onomastik manzarasini qiyosiy o'rganishda rang bildiruvchi so'zlar ishtirokidagi onomastik birliklar (onomastik koloronimiya) tahlili boy va qimmatli manba bo'lib xizmat qiladi. Rang – inson tafakkurining olamni idrok etish va tasniflashdagi eng qadimgi va universal kognitiv kategoriyalaridan biridir. Shu bois, ranglar va ularning ramziy ma'nolari har bir xalqning dunyoning lisoniy manzarasida chuqur o'rin olgan bo'lib, uning tarixiy tafakkuri, estetik didi va milliy mentaliteti haqida qimmatli ma'lumotlarni o'zida saqlaydi. Bu esa o'z navbatida rang komponentli onimlarni (koloronimli onimlarni) nafaqat toponimlarni, balki antroponimlar, etnonimlar va boshqa atoqli ot turlarini ham qiyosiy-tipologik o'rganishni lingvomadaniyatshunoslikning dolzarb yo'nalishlaridan biriga aylantiradi.

Onomastik koloronimiya tahlilida ikki asosiy tamoyilni farqlash muhim: tom (denotativ) ma'no, ya'ni rangning ob'ektning real, fizik xususiyatini ifodalashi va xos (konnotativ-ramziy) ma'no, ya'ni rangning turli madaniy-mafkuraviy, baholovchi va ramziy ma'nolarni anglatishi. Umumiy tilshunoslikdagi kolorativlar tasnifini onomastik maydonga tatbiq etish tahlil uchun qo'shimcha nazariy asoslar yaratadi [1:17-19]. Xususan, onomastik koloronimiyani quyidagi guruhlarga ajratib o'rganish mumkin:

1. Xromatik va axromatik onimlar: Tahlillar shuni ko'rsatadiki, har ikki tilda ham axromatik ranglar – oq/white va qora/black eng yuqori chastotaga va eng kuchli ramziy-mafkuraviy yuklamaga ega. Ular dunyo tomonlari, ijtimoiy ierarxiya, muqaddaslik kabi o'nlab xos ma'nolarni ifodalaydi. Xromatik koloronimlar (qizil/red, ko'k/green va boshqa) esa ko'proq tavsifiy-identifikatsion vazifani bajaradi.

2. Birlamchi va ikkilamchi nominatsiyaga asoslangan onimlar. Bu onomastik tizim va apellyativ leksika o'rtasidagi ikki tomonlama munosabatni ko'rsatadi. Birlamchi nominatsiya – bu

universal hodisa bo'lib, unda mavjud rang nomi yangi atoqli ot uchun asos bo'ladi (*rang atamasi* → *onim* qolipi). Ikkilamchi nominatsiya esa maxsus hodisa bo'lib, unda muayyan atoqli ot (toponim, etnonim) ma'lum bir rang yoki tusning nomiga aylanadi (*onim* → *rang atamasi* qolipi). Bu ikki jarayonning qiyosiy tahlili har bir lingvomadaniyatning o'ziga xos tarixiy-iqtisodiy tajribasini aks ettiradi.

Shu tariqa "asosiy" koloronimlarning qiyosiy-madaniy tahliliga to'xtalamiz. Masalan, *oq* (*white*) koloronimi. Bu koloronim har ikki tizimda ham tom va xos ma'nolarda faol. Tom ma'noda tabiiy ob'ektlar (*Whitestone* – *Oqtosh*), o'simliklar (*Whitenash* – *Oqtol*), inshootlar (*Whiteford* – *Oqko'prik*) va inson tashqi qiyofasini (*White* familiyasi) ifodalasa, xos ma'noda "ulug', yaxshi, aziz" (*Oqsaroy*), "muqaddas" (*Whitechurch* – *Oq masjid*), "g'arb/janub" (turkiy tizimda *Oq dengiz*) va iqtisodiy-xo'jalik (*Whitwick* – "sut fermasi") kabi ramziy ma'nolarni anglatadi. Muqaddaslik ma'nosining har ikki til uchun umumiyliigi, dunyo tomonlarini ifodalashi esa faqat turkiy tizimga xosligi muhim qiyosiy xulosadir.

Qora (*black*) koloronimi: Bu koloronimning tom ma'noda qo'llanilishi ham (*Blackwood* – *Qoratog'*; *Black* familiyasi – *Qoravoy* ismi) ikkala tizim uchun umumiydir. Lekin, xos ma'nolarda keskin tafovutlar mavjud: turkiy tizimga xos ramziy ma'nolar: ko'plik, kattalik, ulug'vorlik (*Qoraxitoy*, *Qoraxoniylar*) va oddiy xalq, omma (*qora xalq*). Bu ma'nolar ingliz onomastikasidagi *black* uchun xos emas.

Konnotativ farqlar: *Qora tuproq* birikmasi ingliz tilida hosildorlikning (denotativ), o'zbek mumtoz adabiyotida esa xokisorlikning (konnotativ) ramzi sifatida keladi. Bu ikki xalqning bir xil hodisaga turlicha falsafiy-madaniy baho berishini ko'rsatadi.

Ko'k/yashil (*green/blue*) koloronimi: Bu rangning tabiat (o'simlik, suv) tasvirida kelishi har ikki til uchun umumiy (*Greenfield* – *Ko'ktepa*; *Greenford* – *Ko'ksuv*). Shu bilan birga ularning ramziy ma'nolari tubdan farq qiladi va bu ikki madaniyat dunyoqarashidagi asosiy tafovutlardan birini namoyon etadi: ingliz tilida *green* asosan yer bilan, tabiat, ekologiya bilan bog'liq. Bu hozirgi zamon onomastikasida, ayniqsa, *Greenpeace*, *The Green Party* kabi ergonimlarda yaqqol ko'rinadi.

Turkiy tillarda *ko'k* asosan osmon bilan, ilohiylik, Tangri bilan bog'liq. Bu rangning muqaddasligi *Ko'k turklar* (etnonim), *Ko'kbo'ri* (mifonim) kabi eng ulug'vor nomlarda o'z aksini topgan.

Ol/qizil (*al/red*) koloronimi. *Al* turkiy tillarda shunchaki rang emas, balki "go'zallik, yoshlik, nafosat" kabi ma'nolarni o'zida jamlagan lingvomadaniy konseptdir[2:714-727]. Shu sababli u o'zbek antroponimiyasida *Oltinoy*, *Olmaqul* kabi yuzlab ayollar ismlarining yasashida favqulodda mahsuldor. Ingliz tilida esa *red* koloronimi antroponimiyada bunday keng "go'zallik ramzi" vazifasini bajarmaydi. U ko'proq tashqi ko'rinishga ("qizil soch" – *Russell*, *Reed* familiyalari) yoki shu rangdagi ob'ektga (*Rose*, *Ruby* ismlari) ishora qiladi.

Yuqoridagi qiyosiy tahlillar onomastik koloronimiya borasida quyidagi dastlabki xulosalarni chiqarishga imkon beradi:

Birinchidan, ranglarning tavsifiy-identifikatsion vazifasi (tom ma'no) onomastik tizim uchun universal hodisadir. Har ikki lingvomadaniyatda ham ob'ektlarning real rangi nom yasash uchun birlamchi va eng keng tarqalgan manba bo'lib xizmat qiladi.

Ikkinchidan, ranglarning ramziy-tasnifiy vazifasi (xos ma'no) esa madaniy-spesifik xarakterga ega. Aynan shu nuqtada o'zbek (turkiy) va ingliz onomastik dunyoqarashlari o'rtasidagi tub farqlar namoyon bo'ladi. Jumladan, o'zbek onomastik tafakkurida ranglar koinot (dunyo tomonlari) va jamiyat (ijtimoiy ierarxiya) tuzilishini modellashtiruvchi kuchli kod vazifasini bajargan, bu hodisa ingliz onomastikasi uchun xos emas; ayrim ranglarning konseptual maqomi ham farqlanadi: turkiy madaniyatda *ko'k* – ilohiylik, *ol* – ayol go'zalligi ramzi sifatida onomastik tizimda chuqur ildiz otgan bo'lsa, ingliz tilida bu ranglarning muqobillari boshqacha madaniy-ramziy ma'nolarga ega.

Uchinchidan, onomastik birliklar va rang atamalari o'rtasidagi ikki tomonlama aloqa ham madaniy-tarixiy taraqqiyotni aks ettiradi. "Onim → rang atamasi" qolipi ingliz tilida sanoat, brendlashtirish va standartlashtirish bilan bog'liq holda keng tarqalgan bo'lsa, o'zbek tilida u ko'proq hunarmandchilik, san'at va tarixiy-savdo munosabatlari doirasida mahalliydashgan xarakterga ega.

Shunday qilib, onomastik koloronimiyaning qiyosiy-madaniy tahlili nafaqat til birliklarining semantik xususiyatlarini, balki ularning ortida turgan, ikki xalqning dunyoni idrok etish va o'zlashtirishga doir o'ziga xos kognitiv modellarini ham ochib beradi.

O'zbek va ingliz onomastik tizimlarini qiyosiy-antropotsentrik tahlil qilishda rang komponentli onimlar (koloronimli onimlar) muhim manba hisoblanadi. Buning sababi shundaki, rang insoniyat tafakkurining qadim qatlamlarini, uning olamni anglash va baholash tamoyillarini o'zida aks ettiradi. Shu bois, ranglar nafaqat tilshunoslik, balki adabiyotshunoslik, etnografiya, san'atshunoslik kabi ko'plab ijtimoiy fanlarning tadqiqot ob'ekti bo'lib kelgan[3:17;34;50].

Qayd etilgandek, onomastik birliklar tarkibidagi rang ifodalovchi so'zlar ikki xil ma'no asosida nominatsiya yasaydi:

1. Tom (denotativ) ma'no: Bunda rang nomlanayotgan ob'ektning real, ko'zga ko'rinib turgan xususiyatini – uning asl rangini ifodalaydi.

2. Xos (konnotativ) ma'no: Bunda rang ob'ektning asl tusidan tashqari, nominator (nom beruvchi) tasavvuridagi turli ramziy, majoziy, baholovchi ma'nolarni anglatadi.

Bu tamoyil, ayniqsa, turkiy tillar onomastik tizimida juda mahsulddir. L.Davletkulova Chelyabinsk viloyatidagi turkiy toponimlarni tahlil qilib, *ak* (oq), *kara* (qora), *kyzyl* (qizil), *kyk* (ko'k), *haray* (sariq) kabi komponentlar asosida yasalgan *Ak-Biik* ("oq tepalik"), *Kyzyl-Yar* ("qizil sohil"), *Saray-Kul* ("sariq ko'l") kabi ko'plab nomlarning aynan tom ma'noga asoslanishini ko'rsatadi[4:149].

Bu hodisa nafaqat toponimiyada, balki butun o'zbek onomastik makonida – antroponimlar, etnonimlar va mifonimlarda ham keng qo'llaniladi. Aksariyat hollarda bu onimlarning ilk yasash bosqichida tom ma'no yetakchilik qiladi.

Rang konseptining onomastik tizimda namoyon bo'lishini o'rganishda har ikki lingvomadaniyat uchun asosiy hisoblangan ranglar – *oq/white*, *qora/black*, *qizil/red*, *ko'k/green-blue*, *sariq/yellow-brown*ning qiyosiy tahlili muhim ahamiyat kasb etadi. Bu koloronimlar onomastik maydonning barcha sathlarida – toponimiya, antroponimiya, etnonimiya va mifonimiyada faol ishtirok etib, universal va milliy-madaniy xususiyatlarni birdek namoyon qiladi.

Oq (*White*) koloronimi. Bu rang har ikki madaniyatda ham ijobiy ma'nolari (poklik, ulug'vorlik, yaxshilik) bilan ajralib turadi va onomastik tizimda juda mahsulddir. O'zbek onomastikasida *Oqdaryo*, *Oqtosh*, *Oqqo'rg'on* (toponimlar); *Oqbo'ta*, *Oqgul* (antroponimlar); *Oqqo'yli* (etnonim). Ingliz onomastikasida *Whitefield* ("Oq dala"), *Whitehall* ("Oq saroy") (toponimlar); *White*, *Whitehead* (keng tarqalgan familiyalar).

Qora (*Black*) koloronimi. Bu rangning qo'llanilishida ikki tizim o'rtasida jiddiy ramziy-ma'noviy farqlar mavjud. O'zbek onomastikasida tom ma'noda (*Qorasuv*, *Qoratog'* toponimlari) ishlatilishidan tashqari, "ulug', katta, ko'p sonli" (*Qoraxoniylar* sulolasi, *Qoraqalpoq* etnonimi) va "oddiy xalq" (*qora xalq*) kabi kuchli ijtimoiy-siyosiy ma'nolarga ega. *Qoraxon*, *Qorabotir* kabi antroponimlar ham shu ulug'vorlik ma'nosi bilan bog'liq. Ingliz onomastikasida *Black* asosan tom ma'noda qo'llaniladi: *Blackwood* ("qora o'rmon") (toponim); *Black* (qora sochli yoki qorachadan kelgan odamga nisbatan familiya). Unda turkiy tizimdagi kabi "ulug'" yoki "oddiy xalq" degan ramziy ma'nolar kuzatilmaydi.

Qizil (*Red*) koloronimi. Bu rang har ikki madaniyatda ham faollik, kuch, ba'zan esa xavf-xatar bilan bog'lanadi. O'zbek onomastikasida *Qiziltepa*, *Qizilqum* (toponimlar); *Qizilgul* (antroponim). Shuningdek, *ol/al* shakli ayol go'zalligining ramzi sifatida *Oltinoy*, *Olsu* kabi yuzlab ismlarni yaratgan. Ingliz onomastikasida: *Red River* ("Qizil daryo") (toponim); *Read*, *Reed*, *Russell* (qizil sochli insonlarga berilgan va keyinchalik familiyaga aylangan nomlar). *Scarlett* ismi ham shu rang bilan bog'liq.

Ko'k (*Green/Blue*) koloronimi. Bu o'rinda ikki til o'rtasidagi leksik-semantik tafovut onomastik tizimda ham aks etadi. O'zbek onomastikasidako'k leksemasi ham yashillikni (o't-o'lan), ham moviylikni (osmon, suv) ifodalaydi. Bu holat *Ko'ktepa*, *Ko'kdala* (yashil ma'nosida) va *Ko'ksuv* (moviy ma'nosida) kabi toponimlarda uchraydi. Eng muhimi, *ko'k* rangining "ilohiylik, osmon, Tangri" kabi qadimiy ramziy ma'nosi *Ko'k turklar* (etnonim) va *Ko'kbo'ri* (mifonim) kabi muqaddas nomlarda saqlangan. Ingliz onomastikasida *Green* (yashil) va *Blue* (moviy) alohida leksemalardir.

Green o'simlik dunyosi bilan bog'liq holda juda mahsuldor: *Greenwood* (toponim), *Green* (familiya). *Blue* esa toponimiyada kamroq uchraydi: *Blue Ridge Mountains* ("Moviy tog' tizmasi"). Turkiy tizimdagi kabi "ilohiylik" ma'nosi bu ranglar uchun xos emas.

Sariq (*Yellow/Brown*) koloronimi. Bu rang ham ikki til leksik tizimida turlicha tasniflanadi. O'zbek onomastikasida *sariq* leksemasi keng ma'noda qo'llanilib, *Sariqqamish*, *Sariqtepa* (toponimlar) va *Sariboy* (antroponim) kabi nomlarni yaratgan. Shuningdek, *oltin* so'zi ham sariq rangning ulug'vor ko'rinishi sifatida *Oltinsoy*, *Oltintepa* kabi toponimlarda uchraydi. Ingliz onomastikasida bu rang doirasi asosan *yellow* va *brown* leksemalari orqali ifodalanadi. *Yellow* nisbatan kam uchraydi (*Yellowstone* eng mashhur misol). *Brown* esa, aksincha, ingliz antroponimiyasidagi eng keng tarqalgan familiyalardan biri bo'lib, soch yoki ko'z rangiga ishora qiladi.

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XORAZM DOSTONCHILIGI EPIK AN'ANALARI

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Annotatsiya. Ushbu maqolada Xorazm dostonchiligi epik ananalarining asosiy xususiyatlari tahlil etiladi, baxshilar va xalfalar repertuari haqida ma'lumot beriladi. Etnofolkloristik mintaqaning qadimiy ildizlari to'g'risidagi ma'lumotlarni o'z ichiga oladi va folklorshunoslik sohasining turli qirralarini atroflicha ochib berishga bag'ishlanadi.

Kalit so'zlar: Doston, matn, ta'lim, nutq, janr, ensiklopedik munozara, epik, etnofolkloristik, baxshi, xalfa, folklorshunoslik.

Аннотация. В данной статье анализируются основные особенности эпических традиций хорезмского дастанного искусства, приводятся сведения о репертуаре бахши и халфов. Материал включает информацию о древних этнофольклорных корнях региона и направлен на всестороннее освещение различных аспектов фольклористики.

Ключевые слова: дастан, текст, образование, речь, жанр, энциклопедическая дискуссия, эпос, этнофольклористика, бахши, халфа, фольклористика.

Abstract. This article is focused on the main features of the epic traditions of Khorezm dastan art and provides information about the repertoire of bakhshis and khalfas. The material includes data on the ancient ethno-folkloric roots of the region and is aimed at comprehensively highlighting various aspects of folklore studies.

Key words: Keywords: dastan, text, education, speech, genre, encyclopedic discussion, epic, etnofolkloristics, bakhshi, khalfa, folklore studies.

Xorazm qadimgi madaniyat o'choqlaridan biri bo'lib, vohadagi etnofolkloristik jarayon nihoyatda murakkab xarakterda kechgan. Ijtimoiy-iqtisodiy, siyosiy va madaniy shart-sharoitlar xalq eposida muayyan darajada o'zining badiiy ifodasini topganligi sababli, uni ushbu territoriyada yashagan xalqning tarixiy-etnografik jarayonidan ajratib tekshirish mumkin emas, albatta.

Xorazm hududida qadimgi zamonlardan beri juda ko'p urug'-jamoalar, xalqlar yashagan. Turli ijtimoiy-iqtisodiy shart-sharoitlar natijasida vohadan ko'plab qabilalar boshqa hududlarga ko'chib ketgan yoki juda ko'p urug'-qabilalar ko'chib kelib, o'rnashib qolgan. Shu sababdan Xorazm aholisining etnik tarkibi nihoyatda murakkabdir. Bu borada juda ko'p ilmiy adabiyotlarda muhim ma'lumotlar qayd qilingan.

Xorazm aholisi haqida gapirar ekan, N.N.Muravev “Sartlar bu o‘lkaning qadimiy istiqomat qiluvchilari” deb yozadi. Sartlar haqida gapirilganda, ilgari o‘troq hayot kechiruvchilar yoki shaharliklar nazarda tutilgan. “Sartlar-qadimgi Xorazm sivilizatsiyasining yuksak dehqonchilik madaniyatini o‘zida tashigan vohadagi eroniy tilli aholining qadimgi avlodlaridan iborat”. Ular vohadagi madaniy hayotni shakllantirish va taraqqiy ettirishda yetakchi rol o‘ynaganlar.

“Tarixiy manbalarning ma’lumotlariga ko‘ra, Xorazmning tub aholisi maishiy turmushi, madaniyati va ma’lum darajada tilining o‘ziga xosligini, eng yangi tadqiqotlarning tasdiqlashicha, Oltin O‘rda xonligi va Xorazmda chig‘atoy turklari xukmdorligi davrlarida ham saqlab qolgan edi”. “U so‘g‘d tiliga qarindosh bo‘lib, hozirgi osetin tiliga juda yaqin”. Qadimgi xorazmiylar tili, S.P.Tolstovning ta’kidlashicha, Shimoliy Eron tillari gruppasiga kiradi. Xorazm vohasiga turkiy xalqlarning kelishib o‘rnasha boshlashi eramizning dastlabki yillariga to‘g‘ri kelsada, yerli aholi bilan ularning faol aralashuvi jarayoni asosan X-XI asrlarga to‘g‘ri keladi. O‘sha paytlarda vohaning tevaragida ko‘proq o‘g‘uz turklari o‘rnashgan bo‘lib, Beruniyning ma’lumotlar berishicha, “Xorazm podsholari..... o‘z chegaralaridan o‘g‘uz turklarini quvar va mamlakatlari atrofini ulardan himoya qilar edilar”. Keyinchalik esa ularga asta-sekin mamlakat ichkarisiga o‘rnashish uchun ruxsat beriladi. “Eramizning XI asrida Xorazmshoh Xorun o‘g‘uzlarga Xorazmda o‘rnashishga ijozat berganda ularning yerlarini Gavhora kanali bo‘ylab belgilaydi”. Bu yerlar esa o‘sha paytlarda mamlakat poytaxti bilan yondosh joylar bo‘lgan. “Xorazmda o‘g‘uz elementlarining aktivlashishiga eng so‘nggi xorazmshohlar dinastiyasining o‘g‘uz-saljuq doiralardan chiqishi ham katta yordam berdi”. O‘guz turklarining eron tilli aholi bilan chatishuvining kuchayishi tilning turkiylashish jarayonini ham tezlashtirdi. O‘zini sart nomi bilan atovchi substrat aholi turkiy tilli superstrat bilan birlashib, yangi bir etnik gruppani shakllantiradi. Bu gruppada vakillari hozirgi o‘guz lahjasida gapiruvchi o‘zbek aholisining eng qadimgi avlodlari bo‘lib, ular Xorazmning janubiy tomoniga joylashganlar. Shuni ham unutmaslik kerakki, o‘guz turklarini turkmanlar bilan arlashtirmaslik lozim. Chunki “O‘rta asrlar o‘guzlari turkmanlar juda yaqin bo‘lsalar ham, biroq butunlay yagona bir xalq bo‘lmaganlar”. Zotan, “Janubiy Xorazm o‘zbeklari genetik jihatdan o‘guzlarning yirik bir qismini tashkil qilib, Xorazm tuprog‘ida, Sirdaryoning quyi oqimlarida, Orol dengizi va Amudaryo yoqalarida juda qadimdan yashab kelganlar, asrlar davomida turli-tuman etnik gruppalar bilan aralashganlar, shahar hayotini yaratishda ishtirok qilganlar. Turkmanlar esa o‘guzlarning boshqa bir gruppasini tashkil qilib... til tomonidan yuqorida zikr etilgan o‘guzlardan ancha farq qilganlar. Shu narsani ham ta’kidlash joizki, “Xorazm vohasidagi o‘zbek aholisi o‘zining etnik kelib chiqishi jihatidan bir xil emas. Ular shimoliy va janubiy o‘zbeklarga bo‘linadilar”. Vohaning shimoliy qismida qipchoq gruppasi sheva vakillari istiqomat qilishadi. Bu aholining qo‘ng‘irot, qiyot, qipchoq, qangli, xitoy, jaloyir, os kabi urug‘lari Xorazmda XI-asrdan beri yashab keladi. Ularning o‘yg‘ur, nayman, do‘rman, mang‘ut, nukus, toma, masit, kulon, olchin singari urug‘lari esa vohaga XVI-asr boshlarida kelib o‘rnashganlar. Bu aholining XI-asrdan beri yashab kelayotgan urug‘lari turli davrlarda Xorazmning ichkarisiga ko‘chirilib, substrat aholi bilan juda assimilyatsiyalashib, o‘guzlar tarkibiga kirib ketganlar. XVI-asrda ko‘chib kelgan aholining shimoliy territoriyadagi urug‘lari esa o‘zlarining til xususiyatlarini, urug‘ nomlari va ko‘pchilik urf-odatlarini hozirgacha saqlab kelmoqdalar. Shu sababli bu urug‘larga mansub baxshilarning doston kuylash an’analarida ham muayyan o‘ziga xosliklar saqlanib qolgan.

Shunday qilib, Xorazmning turkiylashish jarayoni XI-asrdan boshlab intensiv ravishda rivojlanib bordi. XVI-asrdagi dashti qipchoq o‘zbeklarining kirib kelishi bilan bu jarayon yakunlanib, forsiy til “XVI-asrda Xorazmda deyarli butunlay sahnadan tushib qoladi”.

Vohadagi tarixiy-etnografik jarayon Shimoliy Eron, Janubiy Ozarbayjon, umuman olganda old Osiyo mamlakatlari bilan shu darajada chambarchas boglanganki, bu etnografik-aralashuvlar, o‘zaro ijtimoiy-iqtisodiy aloqalar, folklor asarlarida o‘zining o‘chmas izlarini hozirgacha saqlab qolmoqda. Orol bo‘yi xalqlarining Qavkazdagi xalqlar bilan etnogenetik aloqadorligini qadimdan kelayotgan urug‘ va toponimlik nomlar ham yorqin ko‘rsatadi. Masalan, bayot, ovshar, chavuldur, sayot va boshqa kator urug nomlari turk, ozarbayjon, turkman, shuningdek, Old Osiyoda istiqomat qiluvchi boshqa qator xalqlarining etnik tarkibida uchraydi. O‘z navbatida bu urug‘ nomlari Xorazmda ham mavjuddir. Darvoqe, “Bayotlar, sayotlar, karmishlar, taganlar, avsharlar, juvondirlar, jangatinglilar,

pichoqlilar, korajinlilar, alililar kabi genetik jihatdan o'g'uz qatlamiga aloqador aholi gruppalari vohadagi qadimgi mahalliy aholini turkiylashtirishda turli davrlarda, turli darajada ishtirok etgan qadimgi urug'larning avlodlari bo'lib tuyiladi bizga".

Bundan tashqari, biz tilga olayotgan territoriyalarda o'zaro mushtaraklik kasb etuvchi ko'pchilik toponimlar ham uchraydi. Masalan, Xorazmdagi Navxos toponimi Osetiyada eng ko'p tarqalgan. Shimoliy Osetiyadagi Mozdok shahri bilan aloqador bo'lgan Mazdakxon shahri o'rta asrlarda gullab-yashnagan qal'a bo'lgan. Shuningdek, Xonqa tumanidagi Madir, Xiva tumanidagi Shayxi Mashad qishloqlari ham hozirgi Afg'onistondagi Mashhad va Mader shaharlari bilan qadimiy aloqadorlikka ega ekanligi shubhasizdir. Chunki, "mahalliy axborotchilarning aytishlaricha, mazkur qishloq aholisi qachonlardir Mader va Mashhaddan kelib qolgan kishilarning avlodidir". L.S. Tolstovanning yozishicha, Zakavkazening qator rayonlarida matien nomidagi qabilalar yashagan. Mazkur qabilalar ham etnogenetik tomondan Xorazm bilan bog'lanib ketadi. Muniy va Og'ahiyar "Firdavs ul-iqbol" asarida Hazorasp yaqinida Mo'tiyon qishlog'i borligi haqida ma'lumot berishadi. Binobarin urug'lar, qabilalar, toponimlik nomlardagi mushtarakliklar Old Osiyo xalqlari bilan Orolbo'yi xalqlarining eng qadimgi genealogik aloqalarining aks-sadosi bo'lib hisoblanadi. Bu aloqadorlikning folklor asarlarida o'z ifodasini topishi esa tabiiydir.

Xorazmda yashovchi xalqlarining qadimdan boshlab Xuroson bilan bo'lgan aloqasi alohida qiziqish tug'diradi. "Tarixan yagona tarixiy-madaniy viloyatni tashkil etgan Xorazmni Xurosondan (Shuni ham aytish kerakki, ikkala toponimning etimologiyasi ham qiziqish tug'diradi) ajratish o'zini oqlay olmaydi". Bu region Eronning shimoliy-sharqiy tomoni, Marv vohasi, Hozirgi Turkmanistonning janubiy qismi va Afg'onistonning shimoliy-g'arbini o'z ichiga olib, unda eroniylar, kurdlar, ozarbayjonlar, turkmanlar va boshqa qator xalqlar istiqomat qilishgan. Shu narsani diqqat markazida tutish kerakki, Xorazm dostonlarida Xuroson bilan bog'liq bo'lgan Nishopur, Balx, Sabzavor, Lut, Marv singari toponimlar tez-tez tilga olinadi. Darhaqiqat, Xorazm dostonlarida qayd etilgan toponimlar asosida ham ulkan tarixiy-iqtisodiy, siyosiy va madaniy munosabatlar yotadiki, bu borada muayyan tasavvurlarga ega bo'lish uchun keyingi 300-400 yil ichida bo'lib o'tgan ayrim demografik jarayonlarga qisqacha nazar tashlashning o'zi kifoyadir.

Biz tilga olayotgan muddat orasida Xorazmning janubida yashavchi aholi bilan turkman qabilalarining aralashuvi va o'zaro chatishuv jarayoni nihoyatda kuchaydi. 1729-yilda yo'mitlarning katta bir gruppasi Nodirshoh qo'shinlaridan qochib, Kaspiy bo'ylaridan Xiva tomonga ko'chib keladi. 1735-yilda ularning yana bir gruppasi Gurgan, Atrak va Bolqon tomondan Xorazmga ko'chiriladi. Keyinchalik ular Xurosonga qaytib ketib, 1806-yilda yana Xorazmga qaytib kelishadi. Oq saroy viloyatidagi turkmanlarning imreli qabilasi Yangiariqqa ko'chirilib, qaytib kelgan yo'mitlar ularning o'rniga joylashtiriladi. Ogahiyning "Riyo'z ud-davla" asarida yozilishicha, Olloqulixon 1830-yilda Xurosondan turkmanlarning alili, 1836-yilda ko'klan qabilalarini ko'chirib kelib, Ko'hna Urganch va Qilich Niyozboy kanali bo'ylarida joylashtiradi. Yana shu muallifning "Zubdat ut-tavorix" asarida yozilishicha, 1841-yilda Rahimqulixon 7600 oiladan iborat jamshid qabilasini Ko'hna Urganch va Mang'it o'rtasiga joylashtiradi. 1856-yilda jamshidlar yana Xurosonga qaytib ketishadi. Xorazm xonlari Xuroson bilan bog'liq yurishlarida faqat turkman qabilalarinigina emas, balki eroniy qabilalarini ham ko'chirib keltirishadi. Jumladan, Olloqulixon 1626-yilning aprel oyida Oq Darbanddan, shu yili dekabr oyida Img'ondan ko'pgina aholini ko'chirib kelib, Xivaga yaqin joydan ularga yer beradi. Natijada, Erondan keltirilgan kishilar soni tobora ko'payib boradi. Buni shu narsadan ham bilish mumkinki, 1740-yilda Nodirshoh Xorazmni bosib olgach, Erondan keltirilgan 30000 kishini ozod qilib, Eronga olib ketadi. Bu aholi 40-50 yil burun Xorazmga keltirilgan edi. Binobarin, Xorazm bilan Xuroson o'rtasidan aholining ko'chishi masalasi uzoq tarixga ega va ikki tomonlama xarakterga ega. "bu jarayon juda ham uzoq tarixga ega bo'lib, u o'rta Osiyoning ayrim joylarida faqat Oktyabr inqilobidan keyingina to'xtadi".³ Eron tilli bu etnik superstrat aborigen aholi bilan og'zaki ijodiyotga aloqador juda ko'p mazmuniy merosni olib kelganlar va bu meros mahalliy xalqining og'zaki merosiga samarali ta'sir ko'rsatganligiga shubha qilmasa ham bo'ladi. Shu boisdan Janubiy Eron va Shimoliy Ozarbayjon bilan bogliq bo'lgan Xorazmdagi epik asarlarinig aksariyatini mazkur etnogenetik jarayon bilan uzviy aloqada olib tekshirish lozim. Mana shu narsadan kelib chiqib aytish mumkinki, Kavkaz bilan Xorazm o'rtasidagi folklor aloqalari bevosita va bilvosita xaktera

ega. Ozarbayjon bilan bogliq epik syujetlarinig ayrimlari Xorazmga to'g'ridan-to'g'ri Ozarbayjondan ko'chib yoki ko'chirib keltirilgan axolininig mahalliy xalq bilan bevosita aralashuvi natijasida tarqalgan bo'lsa, ayrimlar ular bilan bevosita genetik va kommunikativ aloqalarga ega bo'lgan turkman qabilalari vakillari bilan birga kirib kelganligi shubhasizdir. Bundan tashqari, Xorazm vohasidan ko'plab qabilalarinig turli davrlarda g'arbga tomon ko'chishlari masalasini xam nazardan chetda qoldirmaslik lozim.

Folklor aloqalari masalasiga qaraganda shuni aytish lozimki, etnogenetik jarayonlar bilan aloqador hodisalar bir asos bo'lsa, Xorazmninig old Osiyo va Kichik Osiyo bilan bo'lgan qadimiy madaniy-adabiy aloqalari ikkinchi assosni tashkil etadi. Chunki Orol bo'yi xalqlarininig Xuroson va Kavkaz xalqlari bilan bo'lgan madaniy-adabiy aloqalari juda qadimiy tarixga ega. S.P.Tolstovninig yozishicha, ko'plab arxeologik materiallar "Orol bo'yninig Azovbo'yi bilan qadimiy aloqalari mavjudligi alan-massaget aloqalarida aks etganini tasdiqlaydi". Bu aloqalar XII-asrlarga kelib, Xorazmshoh Tekesh davrida juda aktivlashadi. "Jahon-Pahlavon (1175-1186) Ozarbayjoninig otabeki bo'lishi bilanoq u bilan Tekesh o'rtasida do'stona munosabatlar tiklanadi".

Ma'lumki, XIII-asrlarga kelib, xorazmshohlar davlati keng territoriyani egallab, madaniy-iqtisodiy tomondan yuksak darajada rivojlanadi, uning chegarasi janubiy-g'arbga qarab keskin kengaydi. "614 1217-yilga kelib Xorazmshoh nafaqat fors Irog'ini, balki Mozandaron, Arron, Ozarbayjon, Shirvon, Fors, Kirmon, Makron, Mang'ishloq, Balx, Sijiston, Gur, G'azna, va Bamyonni to'liq o'ziga bo'ysundirib, Hindiston chegaralarigacha yetib boradi". Mana shu katta territoriyani ishg'ol qilgan, juda ko'p qabila va xalqlarni o'z ichiga olgan bu mamlakat ichki tomondan mustahkam bo'lmasa-da, bir davlat ichida yashagan xalqlar orasidagi aloqa-aralashuvninig, adabiy-madaniy yaqinalashuvninig kuchayaishiga ijobiy ta'sir ko'rsatdi. O'sha davrlarda juda ko'p qo'lyozma kitoblar yuzaga kelgan, ular mamlakatninig turli taraflariga olib ketilgan va o'z navbatida markazga boshqa joylardan ham olib kelingan. Binobarin, bu davrda adabiy aloqalarinig rivojlanishiga keng imkoniyat yuzaga keldi. An'anaga binoan xorazmshoh saroyida mamlakatninig turli burchaqlaridan olib kelingan olimlar, shoirlar, san'atkorlar yashagan. Ular orasida Ozarbayjon va Xuroson tomondan keltirilgan baxshilarinig bo'lganligi ham shubhasizdir. Negaki, saroyda baxshini saqlash an'anasi Xiva xonligi barham topguncha davom etganligi bizga ma'lum. Darhaqiqat, Xorazmda tarqalgan "oshiq" turkumi dostonlarinig dastlabki ildizlarini o'sha davrlardan izlash haqiqatga ancha yaqin keladi. Birinchidan, ularinig syujet yo'nalishi eng qadimgi, hatto Gomerninig "Odisseyasi" bilan hamohang keluvchi motivlar bilan bogliq bo'lsa, ikkinchidan, bu dostonlar tilida forsiy leksik qatlam sezilarli darajada saqlanib qolgan. Chamasi, bu tildagi dostonlar vohada forsiy va turkiy tillarinig teng mavqega ega bo'lgan ikki tillilik jarayonini to'la boshdan kechirgan. Xorazmda saqlanib qolgan raqs sa'nati bilan bogliq ayrim nomlar xam o'sha davr tili bilan uzviy bogliqdir. Masalan, "Laylara burdam" raqsi nomini professor O. Madrahimov "layliro buridam - men Laylini yutum" tarzida sharhlaydi. "Og'a dorom" raqsininig nomi xam "dorad" – "ega bo'lmoq" fe'li bilan aloqador bo'lib, "og'am meniki" ma'nosini beradi. Ko'rinadiki, har ikkala nom ham forsiy tilga borib taqaladi. Bunday misollar anchadir. N.V.Muravev va A.Vamberilarinig yozishlaricha, Kavkaz bilan Xorazm o'rtasidagi aloqa XIX-asrda ham aktiv davom etgan. Ko'plab kishilar savdo bahonasida Astrobod, Gilon, Astraxan qabi shaharlarga borib, shu yerlarda o'troqlashib qolgan va ayrimlari keyinchalik qaytib kelgan. Xorazmga Ozarbayjonga xos bo'lgan ayrim musiqa asboblarinig (Masalan, tor) kirib kelishi ham XIX-asr o'rtalariga to'g'ri keladi.

Binobarin, Xorazm vohasininig siyosiy-iqtisodiy va madaniy adabiy hayoti qadimdan boshlab, g'arbiy o'g'uz qabilalari, xususan turkman va ozarbayjon xalqlari bilan bogliq holda rivojlanib kelgan. Bu holat vohaninig geografik jihatdan joylashishi bilan ham bogliqdir. Vohada hozirda yashab kelayotgan eposninig ayrim motivlari uzoq asrlarga borib taqaladi. Ba'zi dostonlarda eron tilli substrat aholi bilan aloqador motivlar va urf-odatlar tez-tez ko'zga tashlanadi. "Xirmon dali" dostoniga asos bo'lgan qizninig yigit bilan kurashib, yengilgach, turmushga chiqishi motivi, "Avaz olib qochqan" dostonidagi otashparastlik bilan bogliq ayrim irim-sirimlar bunga misol bo'la oladi. Bunday bo'lishi tabiiy hamdir. Chunki, epos "ayrim arxaik ertak motivlari va hattoki mifik modellaridan istifoda etish bilangina chegaralanmaydi". Dostonlardagi bunga o'xshash motivlar, urf-odatlar va qator animistik tushunchalar bilan aloqador epizodlarni professor X.G'.Korog'li eron eposi

bilan bog'lab, ular O'rta Osiyo xalqlari eposi uchun genealogik xususiyat ekanini ta'kidlaydi. Lekin shu narsani alohida ta'kidlash lozimki, "Go'ro'g'li" turkumi dostonlarining Xorazmga kirib kelishi forsiy tilning to'la barham topganidan so'nggi davrlarga, aniqrog'i, XVII-XVIII-asrlarga to'g'ri keladi.

X-XI-asrlarga kelib Xorazmdagi mahalliy aholining turkiy o'g'uz qabilalari, ayni paytda qipchoq, qo'ng'iro't va qiyot qabi boshqa ko'chmanchi turkiy qabilalar bilan aktiv chatishuvga kirishishi substrat aholining turkilashish jarayonini tezlashtirdi. Xorazmshohlar davriga kelib, Xuroson va Ozarbayjon bilan bo'lgan madaniy aloqalar yanada kuchaydi va adabiy aloqalarining rivoji uchun qulay vaziyat yuzaga keladi. Demak, epos aloqalarining boshlanishini ham o'sha davrlardan izlash lozim. Oltin O'rda xonligi va undan keyingi davrlarda vohaga turkman qabilalarining ko'plab ko'chib kelishi, ulardan ayrimlarining Janubiy Xorazmdagi (ayniqsa Yangiariq zonasidagi) substrat aholi tarkibiga singishib ketishlari superstrat aholi bilan substrat aholiga tegishli folklor asarlarining o'zaro sintezlashuviga olib kelgan. Xuroson va Shimoliy Erondan ko'chib kelgan turkman qabilalari o'zlarining mahalliy folklori bilan birgalikda Eron, Ozarbayjon folkloridan o'zlashtirilgan ayrim asarlarni ham vohaga olib kirdilar. Mazkur qabilaning vohaning ichkari qismiga joylashgan bo'lagi, yuqorida ta'kidlaganimizdek, mahalliy aholi bilan chatishib, birikib ketgan bo'lsa, vohaning g'arbiy qismida alohida makon tutgan turkman qabilalarining hozirgacha o'zbeklar bilan yonma-yon yashashi, tarixiy-etnografik jarayondagi turli aralashuvlar, adabiy aloqalar, ta'sir va aks ta'sirlar Xorazmda yashovchi o'zbeklarining madaniy hayoti sahifalarida sezilarli darajada iz qoldirgan. Xorazmda tarqalgan epik asarlarining O'zbekistonining boshqa joylarida ommalashgan dostonlarga o'xshamay, ko'proq, turkman va ozarbayjon dostonlariga hamohang kelishining asosiy sabablaridan biri ham ana shunda.

Albatta, Xorazmda tarqalgan dostonlarining barchasini ham ozarbayjon va turkman folkloriga aloqador deb qarash to'g'ri emas. Aloqadorlari ham o'zbek baxshilarining kattagina ijodiy qayta ishlashlari orqali ommalashgan. Shu bilan birga Xorazmning o'zida ham ko'plab epik asarlar yuzaga kelgan va ularning eng yaxshilari o'z navbatida boshqa xalqlar folklori xazinasidan mustahkam o'rin egallagan. Jumladan, "Oshiq G'arib va Shohsanam", "Asil va Karam" qabi dostonlar ozarbayjon "Guro'g'li" turkumiga oid aksariyat dostonlar esa turkman versiyalariga juda yaqin. Ammo "Yusuf va Ahmad", "Miskin va Gulqand", "Oshiq G'arib va Xilola pari", "Malikai Zavriyo" kabi dostonlarni Xorazmning o'zida yaratilgan deb aytishga yetarli dalillarni keltirish mumkin. Birinchidan, Ushbu dostonlarning ekspozitsiyasi Xorazm bilan uzviy bogliq, voqealar voha territoriyasi doirasida harakatga kiradi. Ikkinchidan, bu dostonlar boshqa xalqlar orasida keng ommalashmagan. Uchinchidan, ular asosan yozma ravishda tarqalgan bo'lib, qo'lyozmalar ham xorazmlik kotiblariga tegishlidir.

Bundan tashqari, Xorazm dostonlari haqida so'z ketganda arxaik eposning, xususan "O'g'uznoma" va "Kitobi dadam Qo'rqu" qabi yozma eposning ta'sirini ham alohida ta'kidlashga to'g'ri keladi. Negaki vohada tarqalgan ko'plab dostonlarning ("Go'ro'g'li", "Yusuf va Ahmad", "Oshiq G'arib va Shohsanam") asosi o'sha manbalardagi motiv va syujetlarga hamohang keladi.

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OLAMNING BADIY MANZARASIDA FRAZEMALARNING LINGVOPRAGMATIK VA LINGVOMADANIY XUSUSIYATLARI**(INGLIZ, TOJIK VA O'ZBEK TILLARI MISOLIDA)****N.A.Mavlonova, PhD, dots., Samarqand davlat chet tillar instituti, Samarqand**

Annotatsiya. Mazkur maqolada ingliz, tojik va o'zbek tillarida mavjud frazeologik birliklarning badiiy manzara yaratishdagi o'rni, ularning lingvopragmatik hamda lingvomadaniy xususiyatlari tahlil qilinadi. Frazemalar xalq tafakkurining badiiy ko'rinishi sifatida o'rganilib, ularning milliy-madaniy mazmuni, ijtimoiy qadriyatlar bilan bog'liqligi ochib beriladi. Shuningdek, frazeologizmlarning nutq jarayonidagi kommunikativ va emotsional vazifalari izohlanadi.

Kalit so'zlar: frazeologiya, lingvopragmatika, lingvomadaniyat, konsept, badiiy manzara, xalq tafakkuri, milliy mentalitet.

Аннотация. В данной статье анализируется роль фразеологических единиц, существующих в английском, таджикском и узбекском языках, в создании художественной картины мира, а также их лингвопрагматические и лингвокультурные особенности. Фразеологизмы рассматриваются как художественное отражение народного мышления, раскрывается их национально-культурное содержание и связь с общественными ценностями. Кроме того, объясняются коммуникативные и эмоциональные функции фразеологизмов в процессе речи.

Ключевые слова: фразеология, лингвопрагматика, лингвокультура, концепт, художественная картина, народное мышление, национальный менталитет.

Abstract. This article analyzes the role of phraseological units in English, Tajik, and Uzbek languages in creating an artistic picture of the world, as well as their linguo-pragmatic and linguo-cultural features. Phraseological expressions are studied as artistic reflections of national thinking, revealing their cultural meanings and connection with social values. In addition, the communicative and emotional functions of phraseological units in speech are explained.

Keywords: phraseology, linguopragmatics, linguoculture, concept, artistic worldview, folk mentality, national mindset.

Kirish. Til insoniyat tafakkurining eng nozik ko'zguisidir. U orqali xalqning dunyoni idrok etish uslubi, hayotiy tajribasi, urf-odatlar va qadriyatlari aks etadi. Tilning frazeologik qatlami esa ana shu milliy tafakkurning badiiy va emotsional ko'rinishidir. Frazemalar nafaqat nutqni bezab turadi, balki xalqning olamni tasavvur etishidagi o'ziga xos yo'lini ifodalaydi.

So'nggi yillarda tilshunoslikda lingvopragmatika va lingvomadaniyatshunoslik yo'nalishlari frazeologik tadqiqotlarda keng qo'llanila boshladi. Bu yo'nalishlar frazeologik birliklarning faqat til tizimidagi emas, balki madaniyat, tafakkur va ijtimoiy muloqotdagi o'rnini ochib beradi.

Maqolaning maqsadi — ingliz, tojik va o'zbek tillaridagi frazeologizmlar misolida ularning lingvopragmatik va lingvomadaniy jihatlarini qiyosiy tahlil qilish, shuningdek, bu birliklar orqali xalqning olamning badiiy manzarasini shakllantirishdagi o'rnini aniqlashdan iboratdir.

1. Frazemalarning lingvopragmatik mohiyati

Lingvopragmatika frazeologik birliklarning muloqot jarayonidagi **maqsadga yo'naltirilgan ta'sirini** o'rganadi. Har bir frazema so'zlovchi va tinglovchi o'rtasida ma'lum kommunikativ munosabatni yuzaga keltiradi, u baho berish, hissiyot ifodalash, kinoya qilish yoki so'zning ta'sirchanligini oshirishga xizmat qiladi. Masalan, Ingliz tilida: *Actions speak louder than words* ("Ish so'zdan muhim") — muloqotda ishonch va amaliy fikrni ifodalash uchun ishlatiladi. O'zbek tilida: *Ishning zo'ri so'zdan bilinmaydi* — mazmun jihatdan o'xshash, ammo milliy ifoda tarzida. Tojik tilida: *Kopū beḡ az gyfmor acm* — to'liq pragmatik moslikka ega. Bu uch misolda ham frazema orqali so'zlovchi o'zining axloqiy va ijtimoiy qarashini bildiradi, shu orqali muloqotda maqsadli ta'sir ko'rsatadi.

Frazemalarning lingvopragmatik funksiyasi shundan iboratki, ular nutqni emotsional, baholovchi va obrazli qiladi. Ingliz tili frazemalarida ko'proq individualizm va amaliy tajriba aks

etsa, o'zbek va tojik tillarida axloqiy me'yor, sabr va hamjihatlik g'oyalari ustuvor. Masalan, ingliz tilidagi *The early bird catches the worm* ("Ertalab turgan foyda ko'radi") frazemasi amaliy hayotiy maslahat tarzida ishlatilsa, o'zbekcha *Erta turgan erinmas* yoki tojikcha *Субҳ барвақт баракат меорад* frazemalari diniy va ma'naviy motivatsiya bilan boyitilgan.

2. Frazemalarning lingvomadaniy xususiyatlari.

Lingvomadaniyatshunoslik tilda xalqning tarixiy, ijtimoiy va ruhiy tajribasini o'rganadi. Frazemalar millatning dunyoqarashi, qadriyatlar tizimi va urf-odatlarining badiiy ifodasidir. Masalan: Ingliz tilida: *A friend in need is a friend indeed* — chin do'stlik g'oyasi orqali ishonch va sadoqat qadriyatlarini ifodalaydi. O'zbek tilida: *Boshga kulfat tushmasa, do'st bilinmas* — xalq hayotidagi ijtimoiy birdamlikni ko'rsatadi. Tojik tilida: *Дўсту воқеъ дар рӯзҳои душвор маълум мешавад* — shu mazmunga ega.

Bu frazemalar orqali uch xalqda ham "do'stlik" konsepti milliy madaniyatda qanday talqin etilishini ko'rish mumkin. Ingliz tilida individual tajriba va shaxsiy munosabat muhim bo'lsa, o'zbek va tojik tili frazemalarida jamoaviylik va mehr-oqibat qadriyati ustun turadi.

Bundan tashqari, diniy motivli frazemalar ham xalq madaniyatining ajralmas qismidir. Masalan: O'zbekcha: *Taqdirdan o'tib bo'lmas*, Tojikcha: *Kazo az Xydocm*, Inglizcha: *What will be, will be*

Ularning barchasida hayotning ilohiy taqdiri, insonning sabr va qabul fazilatlarini ifodalanadi. Demak, frazemalar nafaqat til birliklari, balki **madaniy xotira belgisidir**.

3. Frazemalar orqali olamning badiiy manzarasi

"Olamning badiiy manzarasi" tushunchasi xalqning dunyoni estetik, axloqiy va emotsional tarzda idrok etish modeli bilan bog'liq. Bu manzara frazeologik birliklar orqali ifodalanadi.

Ingliz frazemalarida olamning badiiy manzarasi reallik, harakat, shaxs erkinligi orqali quriladi. Masalan, *No pain, no gain* — mehnat orqali natijaga erishish g'oyasi. O'zbek tilida esa bu g'oya *Mehnatsiz rizq yo'q* shaklida aks etib, diniy-axloqiy tushuncha bilan uyg'unlashadi. Tojik tilida esa *Be zaḥmat nepačad paḥmam* iborasi bilan bu konseptni yanada ruhiy ohangda ifodalaydi. Shu tariqa, frazemalar xalqning milliy tafakkuri, axloqiy qadriyatlari va hayot falsafasini badiiy shaklda ko'rsatadi.

Kontrastiv frazeologiya sohasidagi birinchi fundamental tadqiqot A.D.Reyxshteynning nemis va rus tillaridagi frazeologik birliklarni tizimli va strukturaviy taqqoslashga bag'ishlangan monografiyasidir. Muallif uchta asosiy muammoni aniqlaydi:

a) ikki yoki undan ortiq tillarning frazeologik tizimlari o'rtasidagi eng muhim va chuqur o'xshashlik va farqlarning mohiyati;

b) bu o'xshashlik va farqlar tilning asosiy jihatlari — funksional-semantik, formal-semantik va strukturaviy jihatlarida qanday namoyon bo'lishini;

v) qaysi intralingvistik va ekstralingvistik omillar ularni shart qiladi.

Frazeologik tizimlarning qarama-qarshi tadqiqini nazariy asoslaganda, frazeologiya nazariyasiga asoslanib, frazeologik birliklarning kontrastiv tahlilda yetakchi rol o'ynaydigan asosiy funksional xususiyatini ajratib ko'rsatish, shuningdek, kontrastiv tekshirish natijasida qiyoslangan tillarning chuqurroq o'rganish ob'ektiga aylanishi mumkin bo'lgan jihatini aniqlash zarur. Bundan tashqari, frazeologik tizimlarni tillararo qiyoslash har bir tilning frazeologik tizimida mujassamlangan majoziy o'lchov asosida amalga oshirilishi kerak. Turli tillardagi frazeologik birliklardagi obrazlilikni o'rganish tillararo darajadagi frazeologik birliklarning struktur-tipologik tasnifini yaratishga va xalqaro frazeologiyalarni aniqlashga xizmat qiladi. Tillararo frazeologizmlarning obrazli talqini nuqtai nazaridan strukturaviy jihatdan turli tillarda tipologik jihatdan o'xshash obrazlarning paydo bo'lishi muammosini qayta talqin qilish, shuningdek, ularni semantik modellash tirish asoslarini ishlab chiqish mumkin.

Xulosa. Olamning badiiy manzarasini shakllantirishda frazeologik birliklar alohida o'rin tutadi. Ular tildagi oddiy so'zlardan farqli o'laroq, xalqning tarixiy tajribasi, ma'naviy qadriyatlari va ijtimoiy tafakkurini mujassamlashtiradi.

Tadqiqot natijalariga ko'ra:

1. Frazemalar lingvopragmatik jihatdan muloqotda baho berish, ta'sir o'tkazish va emotsional effekt yaratish vositasidir.
 2. Lingvomadaniy jihatdan esa ular xalqning ma'naviy xotirasi va madaniy tafakkurini ifodalaydi.
 3. Ingliz, tojik va o'zbek tillari frazemalarida umumiy g'oyalar mavjud bo'lsa-da, ularning badiiy talqini milliy mentalitet bilan belgilanadi.
- Shunday qilib, frazemalar xalqning til orqali yaratgan badiiy olamini ifoda etuvchi madaniy belgilar majmuasidir.

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INGLIZ VA O'ZBEK TILLARIDA “O'G'IL” KONSEPTINING QIYOSIY TAHLILI

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Annotatsiya. Maqolada ingliz va o'zbek tillarida “o'g'il” konseptining leksik-semantik tuzilishi va lingvomadaniy mazmuni qiyosiy tahlil qilinadi. Har ikki tildagi nominasiyalar (son, boy; o'g'il, yigit)ning ma'no doirasi, madaniy konnotatsiyalari hamda ular bilan bog'liq kollokatsiyalarning (good son, only son; yaxshi o'g'il, katta o'g'il) pragmatik xususiyatlari o'rganiladi. Tadqiqot natijalari ingliz va o'zbek konseptual tizimlari o'rtasidagi madaniy farqlar tarjimada ekvivalentlik muammolarini yuzaga keltirishini ko'rsatadi.

Kalit so'zlar: ingliz, o'zbek, o'g'il, konsept, lingvokulturologiya, semantik.

Аннотация. В статье проводится сравнительный анализ лексико-семантической структуры и лингвокультурного содержания концепта «сын» в английском и узбекском языках. Рассматриваются основные номинации (son, boy; o'g'il, yigit), их культурные коннотации и типичные коллокации (good son, only son; yaxshi o'g'il, katta o'g'il). Результаты показывают, что культурные различия двух концептуальных систем приводят к трудностям эквивалентности при переводе.

Ключевые слова: английский, узбекский, сын, концепт, лингвокультурология, семантика.

Abstract. This article presents a comparative analysis of the lexical-semantic structure and cultural content of the concept “son” in English and Uzbek. It examines key nominative units (son, boy; o'g'il, yigit), their cultural connotations, and typical collocations (good son, only son; yaxshi o'g'il, katta o'g'il). The findings show that cultural differences between the two conceptual systems may lead to equivalence challenges in translation.

Keywords: English, Uzbek, son, concept, linguoculturology, semantic.

Kirish. Hozirgi tilshunoslikda lingvomadaniyat, semantika va konseptual yondashuvlar tilning qo'llanilish doirasi hamda til-madaniyat munosabatlarini chuqur o'rganishga e'tibor qaratadi. Til nafaqat aloqa vositasi, balki xalqning dunyoqarashi, qadriyatlar va urf-odatlarini aks ettiruvchi muhim madaniy hodisadir. Shu sabab “konsept”larni lingvomadaniy nuqtai nazardan tadqiq etish milliy tafakkur va madaniy identitetni ochib beradi.

Inson hayotida “o'g'il” tushunchasi alohida ahamiyatga ega bo'lib, ko'plab madaniyatlarda mas'uliyat, nasl davomchiligi va ijtimoiy rol bilan bog'lanadi. Ingliz va o'zbek tillarida bu konseptning leksik ifodasi, madaniy konnotatsiyalari va qo'llanish xususiyatlari farqlanadi. “Son, boy, male child” hamda “o'g'il, yigit, bola (erkak)” kabi birliklarning yadro-periferiya ma'nolari va semantik maydoni milliy tafakkurni aks ettiradi.

Shuningdek, good son, only son; yaxshi o'g'il, katta o'g'il kabi kollokatsiyalar ham konseptning tildagi faol ishlatilishini ko'rsatadi. Ularning qiyosiy tahlili tarjimada semantik moslik va madaniy tafovutlarni aniqlashga yordam beradi.

Tadqiqotning dolzarbligi — ingliz va o'zbek tillarida “o'g'il” konseptining konseptual-semantik va lingvomadaniy xususiyatlarini ilmiy asosda solishtirish zaruratidir.

Adabiyotlar tahlili va metodologiya. Tadqiqotchilar ta'kidlashicha, kognitologiya mustaqil ilmiy yo'nalish sifatida 1956-yildan shakllanib, 1970-yillar o'rtalarida kognitiv tilshunoslik keng rivojlandi. Kognitologiya turli fanlar kesishgan nuqtada vujudga kelib, inson bilimi va uni qayta ishlash jarayonlarini o'rganadi. Miller fikriga ko'ra, kognitiv tilshunoslikning asosiy vazifasi ongdagi bilimlar tizimi va so'zlovchi–tinglovchi o'rtasidagi axborot almashinuv jarayonlarini izohlashdan iborat.

Mazkur tadqiqotda mavzu bo'yicha mahalliy va xorijiy manbalar o'rganildi. Ilmiy adabiyotlar tahlili lingvistika va tarjima nazariyasida semantik tahlil, konseptual yondashuv, madaniyatlararo farqlar, sinonimiya va ma'no o'zgarishi muhim tadqiqot yo'nalishlari ekanini ko'rsatdi. Mahalliy tadqiqotlarda o'zbek konseptlarining milliy-madaniy xususiyatlari va tarjimadagi semantik moslik masalalari tahlil qilingan.

Adabiyotlarni tahlil qilish jarayonida ilmiy qarashlar solishtirildi, yondashuvlar umumlashtirildi hamda mavzudagi ilmiy bo'shliqlar aniqlanib, tadqiqotning yangiligi asoslab berildi.

Metodologiya

Tadqiqot metodlari mavzu maqsadidan kelib chiqib belgilandi:

Deskriptiv metod – lingvistik birliklarning shakl va mazmunini tavsiflash uchun qo'llanildi.

Qiyosiy metodlar – ingliz va o'zbek tillaridagi konsept va semantik birliklarni solishtirishda foydalanildi.

Kognitiv tahlil – konseptning yadro va periferiya elementlarini aniqlashda muhim bo'ldi.

Kontekstual tahlil – birliklarning real matndagi ma'nosi va pragmatik vazifasini ochishda qo'llandi.

Metodlar kombinatsiyasi tadqiqot natijalarining ilmiy asoslanganligi va ishonchliligini ta'minladi.

Natijalar

Tadqiqot davomida ingliz va o'zbek tillarida “o'g'il” konseptining shakllanishi, uning leksik-semantik tuzilishi, madaniy talqini va kollokativ xususiyatlari qiyosiy tahlil qilindi. Olingan natijalar uch asosiy yo'nalishda umumlashtirildi: leksik-semantik maydon, lingvomadaniy konnotatsiyalar va kollokatsiyalar.

1. Leksik-semantik maydon

Tahlillar shuni ko'rsatdiki, har ikki tilda “o'g'il” konseptining yadro ma'nolari o'xshashdir.

O'zbekcha yadro birliklar: *o'g'il, farzand, merosxo'r, suyanchiq.*

Inglizcha yadro birliklar: *son, child, heir, offspring.*

Periferiya qatlamida esa sezilarli farqlar kuzatildi:

O'zbek tilida tarixiy-madaniy ma'no yuklangan birliklar (*o'g'lon, pahlavon, el o'g'li*) ustun. Ingliz tilida yosh va ijtimoiy holatni bildiruvchi neytral so'zlar (*lad, boy, young man*) ko'proq qo'llanadi.

2. Lingvomadaniy xususiyatlar

“O'g'il” konseptining madaniy talqini til tizimida yaqqol aks etadi. O'zbek madaniyatida o'g'il — nasl davomchisi, oilaviy tayanch va ma'naviy mas'uliyat timsoli bo'lib, xalq ijodida ham keng o'rin egallagan (*elday o'g'il, suyanchiq farzand*). **Ingliz madaniyatida** “son” ko'proq psixologik-emotsional munosabatlar kontekstida talqin qilinadi (*father-son bond, proud of my son*). Umuman, o'zbek konseptida kollektivizm va patriarxal qadriyatlar, ingliz konseptida esa individualizm va shaxsiy yaqinlik ustunlik qiladi.

3. Kollokatsiyalar

“O'g'il” bilan bog'liq birikmalar ham ikki madaniyatning til va fikrlash xususiyatlarini aks ettiradi. **O'zbek tilida:** *o'g'il ko'rmoq, suyanchiq o'g'il, oq o'g'il – qora o'g'il, el o'g'li* — ma'naviy,

diniy va axloqiy mazmun kuchli. **Ingliz tilida:** *have a son, raise a son, son inherits, proud son* — tarbiya, meros, shaxsiy rivojlanish va psixologik munosabatlarga urg'u beradi.

Natijalar shuni ko'rsatdiki, o'zbekcha kollokatsiyalar ko'proq an'anaviy-madaniy asosda shakllansa, inglizcha birikmalarda ijtimoiy-psixologik va huquqiy obyektivlik kuchliroqdir.

Xulosa. Ushbu tadqiqot ingliz va o'zbek tillarida "o'g'il" konseptining mazmuniy tuzilishi, leksik-semantik birliklari, kollokatsiyalari va lingvomadaniy xususiyatlarini qiyosiy tahlil qildi. Natijalar shuni ko'rsatdiki, har ikki madaniyatda "o'g'il" ijtimoiy-axloqiy qadriyatlar bilan bog'liq bo'lsa-da, ularning talqini farqlanadi. O'zbek tilida bu konsept nasl davomchiligi, oilaviy tayanch va sharaf tushunchalari bilan yaqin bog'langan; ingliz tilida esa u ko'proq individuallik, mustaqillik va shaxsiy fazilatlar orqali talqin etiladi.

Kollokativ birikmalar ham bu farqlarni aks ettiradi: o'zbekchada "o'g'ilning yuzi yorug'", "o'g'ilning boshi baland" kabi birikmalar ijtimoiy sharafni ifodalasa, inglizchadagi "good son", "dutiful son" kabi birliklar shaxsiy mas'uliyat va individual fazilatlarni ko'rsatadi. Yadro-periferiya tuzilishi ham madaniy tafakkurdagi farqlarga mos keladi: o'zbek tilida yadro oilaviy qadriyatlar bilan bog'liq, ingliz tilida esa neytralroq, sotsial rolga yo'naltirilgan.

Umuman, "o'g'il" universal biologik tushuncha bo'lsa-da, uning madaniy-ijtimoiy talqini tillar kesimida sezilarli darajada farqlanadi; bu esa konseptlarni lingvomadaniy va kognitiv yondashuv asosida kompleks o'rganish zarurligini tasdiqlaydi.

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O'ZBEK VA INGLIZ TILLARIDA "VATAN" MAVZUSIDAGI MAQOLLAR SEMANTIKASI

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Annotatsiya. Ushbu maqolada o'zbek va ingliz tillarida "Vatan" mavzusidagi maqollarning semantik xususiyatlari qiyosiy tahlil qilinadi. Tadqiqotda har ikki tildagi maqollarda vatan tushunchasining qanday ma'no qatlamlari orqali ifodalanishi, ularning milliy tafakkur va madaniy qadriyatlar bilan bog'liqligi yoritiladi. O'zbek tilidagi maqollar asosan vatanparvarlik, ona yurtga sadoqat, tarixiy xotira va jamoaviy mas'uliyat g'oyalarini aks ettirsa, ingliz tilidagi maqollarda shaxsiy erkinlik, uy va vatan tushunchalarining hissiy talqini, shuningdek, individ va davlat o'rtasidagi munosabatlar muhim o'rin egallaydi.

Kalit so'zlar: Vatan mavzusi, maqollar, qiyosiy tahlil, ma'no qatlamlari, madaniy qadriyatlar, tarixiy xotira.

Аннотация. В данной статье представлен сравнительный анализ семантических характеристик пословиц на тему «Родина» на узбекском и английском языках. Исследование охватывает то, как концепция Родины выражается через различные смысловые слои в пословицах обоих языков, а также их связь с национальным мышлением и культурными ценностями. Узбекские пословицы в основном отражают идеи патриотизма, преданности родной земле, исторической памяти и коллективной ответственности, в то время как английские пословицы акцентируют внимание на личной свободе, эмоциональном восприятии дома и Родины, а также на отношениях между личностью и государством.

Ключевые слова: тема Родины, пословицы, сравнительный анализ, смысловые уровни, культурные ценности, историческая память.

Abstract. This article provides a comparative analysis of the semantic characteristics of proverbs on the theme of "Homeland" in Uzbek and English. The study explores how the concept of homeland is expressed through different layers of meaning in the proverbs of both languages,

highlighting their connection to national thinking and cultural values. Uzbek proverbs primarily reflect ideas of patriotism, loyalty to the motherland, historical memory, and collective responsibility, while English proverbs emphasize personal freedom, the emotional interpretation of home and homeland, and the relationship between the individual and the state.

Keywords: theme of the Motherland, proverbs, comparative analysis, semantic layers, cultural values, historical memory.

Kirish. Til xalqning tarixiy xotirasi, madaniyati va dunyoqarashini aks ettiruvchi muhim vositadir. Til birliklari orasida maqollar alohida o‘rin tutadi, chunki ular xalqning asrlar davomida shakllangan tajribasi, axloqiy qarashlari va qadriyatlarini ixcham hamda obrazli tarzda ifodalaydi. Har bir xalq maqollarida muhim ijtimoiy, ma’naviy va madaniy tushunchalar mujassam bo‘ladi. Shunday universal tushunchalardan biri bu - Vatan konseptidir.

Mazkur maqolada o‘zbek va ingliz tillarida “Vatan” mavzusidagi maqollarning semantik xususiyatlari qiyosiy jihatdan tahlil qilinadi. Tadqiqotning asosiy maqsadi har ikki tildagi maqollarda vatan tushunchasining qanday ma’no qatlamlari orqali ifodalanishini aniqlash va ularning milliy-madaniy xususiyatlarini ochib berishdan iborat.

“Vatan” konsepti va uning semantik mohiyati

“Vatan” tushunchasi nafaqat geografik makon, balki tarix, til, madaniyat, urf-odat va milliy o‘zlik bilan chambarchas bog‘liq bo‘lgan murakkab semantik birlikdir. Lingvistik nuqtayi nazardan, vatan konsepti ko‘pincha “ona”, “uy”, “yurt”, “yer” kabi tushunchalar bilan metaforik bog‘lanadi. Maqollarda bu konsept baholovchi, hissiy va tarbiyaviy ma’nolar orqali ifodalanadi.

O‘zbek tilidagi “Vatan” mavzusidagi maqollar semantikasi

O‘zbek xalq maqollarida vatan tushunchasi muqaddas va oliy qadriyat sifatida talqin qilinadi. Masalan, “Vatanga sadoqat imondan”, “O‘zga yurtida shoh bo‘lguncha, o‘z yurtida gado bo‘l”, “Vatan uchun jon fido” kabi maqollar vatanparvarlik, fidoyilik va sadoqat g‘oyalarini ifodalaydi.

Bu maqollarda vatan ko‘pincha ona obraziga qiyoslanadi va insonning axloqiy burchi sifatida talqin etiladi. Semantik jihatdan o‘zbek maqollarida jamoaviylik, xalq va el manfaatini shaxsiy manfaatdan ustun qo‘yish g‘oyasi ustuvor hisoblanadi. Vatan uchun xizmat qilish bu nafaqat burch, balki sharaf sifatida ko‘rsatiladi.

Ingliz tilidagi “Vatan” mavzusidagi maqollar semantikasi

Ingliz tilidagi maqollarda “Vatan” tushunchasi ko‘pincha home (uy) konsepti bilan bog‘liq holda ifodalanadi. Masalan, “East or West, home is best”, “Home is where the heart is”, “There is no place like home” kabi maqollar vatan va uyga nisbatan hissiy yaqinlikni ifodalaydi.

Ingliz maqollarida shaxsiy erkinlik, mustaqillik va shaxsiy hudud tushunchalari muhim o‘rin egallaydi. Vatan ko‘proq insonning o‘zini xavfsiz va erkin his qiladigan makoni sifatida talqin qilinadi. Bu yerda individualizm unsurlari yaqqol sezilib, vatan bilan bog‘liq mas’uliyat ko‘proq shaxsiy tanlov va hissiy bog‘liqlik asosida namoyon bo‘ladi.

Qiyosiy tahlil. O‘zbek va ingliz tillaridagi “Vatan” mavzusidagi maqollarni qiyosiy tahlil qilish shuni ko‘rsatadiki, har ikkala tilda ham vatan tushunchasi yuqori qadriyat sifatida baholanadi. Biroq semantik urg‘ular turlicha: o‘zbek maqollarida jamoaviylik, tarixiy xotira va fidoyilik ustuvor bo‘lsa, ingliz maqollarida shaxsiy erkinlik va hissiy yaqinlik yetakchi o‘rinni egallaydi.

Shuningdek, o‘zbek maqollarida vatan uchun jon fido qilish g‘oyasi ko‘proq uchrasa, ingliz maqollarida vatan ko‘proq tinchlik, qulaylik va shaxsiy hayot bilan bog‘liq holda ifodalanadi.

Xulosa qilib aytganda, o‘zbek va ingliz tillaridagi “Vatan” mavzusidagi maqollar har bir xalqning milliy tafakkuri, madaniy qadriyatlari va ijtimoiy qarashlarini yaqqol aks ettiradi. O‘zbek maqollarida vatan muqaddas va jamoaviy burch sifatida talqin qilinsa, ingliz maqollarida u shaxsiy makon va hissiy yaqinlik manbai sifatida namoyon bo‘ladi. Ushbu qiyosiy semantik tahlil til va madaniyat o‘rtasidagi uzviy bog‘liqlikni ochib berishga xizmat qiladi hamda lingvomadaniyatshunoslik va qiyosiy tilshunoslik tadqiqotlari uchun muhim ilmiy ahamiyatga ega.

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XORAZM YODNOMALARINING TARIXIY SHAKLLANISHI

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Annotatsiya. *Ushbu maqolada Xorazm yodnomalarining shakllanish tarixi, ularning o'ziga xos xususiyatlari va leksikasiga xos ayrim so'zlarning leksik-semantik tahlili amalga oshirilgan.*

Kalit so'zlar: *turkiy tarixnavislik, tarixiy leksika, etimologiya, Xorazm yodnomalari, tarixiy manba, davlat rahbari.*

Аннотация. *В данной статье проведен лексико-семантический анализ отдельных слов, характерных для истории формирования хорезмийских памятников, их специфики и лексики.*

Ключевые слова: *тюркская историография, историческая лексика, этимология, памятники Хорезма, исторический источник, глава государства.*

Abstract. *This article provides a lexical and semantic analysis of individual words characteristic of the history of the formation of Khorezm monuments, their specifics and vocabulary.*

Key words: *Turkic historiography, historical vocabulary, etymology, monuments of Khorezm, historical source, head of state.*

Xorazm yodnomalarining manbashunoslik ahamiyati o'zining keng tematik doirasi, real tarixiy voqealarni qamrab olishi, genealogik ma'lumotlarni aniq berishi va mahalliy etnonimika uchun muhim bo'lgan o'nlab termin, atama va ismlarni saqlab qolganidadir. Ularning manbashunoslik qimmatini quyidagi jihatlarida yaqqol namoyon bo'ladi:

1) Siyosiy tarix uchun asosiy manba. Xorazmda XIX asr boshidan Qo'ng'iro't sulolasi hokimiyatining shakllanishi, amir Umarxon, Muhammad Rahimxon I, Feruzxon davrlaridagi siyosiy jarayonlar yodnomalarda batafsil qayd etilgan. Bunday ma'lumotlar boshqa mintaqaviy manbalarda kam uchraydi.

2) Etnik jarayonlar tarixi. Yodnomalarda qipchoq, qo'ng'iro't, nayman, chig'atoy, turkman kabi etnik birliklarning joylashuvi, ko'chish yo'llari, ichki bo'linmalari haqidagi ma'lumotlar mavjud bo'lib, ular O'rta Osiyo etnogenezi tadqiqotlarida muhim o'rin tutadi [7, 95].

3) Shahar madaniyati va mahalliy ijtimoiy tuzilma. Xususan, Khiva, Yangiariq, Sho'raxon, Qo'ng'iro't, Toshhovuz kabi shaharlardagi:

- a) mahallalar tizimi,
- b) hunarmandchilik markazlari,
- c) sug'orish inshootlari,
- d) bozor va savdo yo'llari kabi ma'lumotlar yodnomalarda batafsil tasvirlangan.

4) Genealogik ma'lumotlar. Xorazm yodnomalari ko'plab sulolalar, urug'lar va avlodlar genealogiyasini aniq sanalar bilan berishi bilan ahamiyatlidir. Masalan, XIX asr yodnomalarida Qo'ng'iro't sulolasining to'liq genealogik daraxti uchraydi.

5) Til tarixiga oid ma'lumotlar. Yodnomalardagi leksik qatlam, xususan:

- a) qadimgi turkiy so'zlar,
- b) forsiy va arabiy o'zlashmalar,
- c) mahalliy dialektal birliklar Xorazm shevalarining tarixiy taraqqiyoti uchun noyob til

manbasi vazifasini bajaradi.

Shuningdek, yodnomalardagi atamalar (“navkar”, “beklarbegi”, “tarki dunyolik”, “darug‘achi”, “amlokdor” va boshqalar) o‘sha davrning boshqaruv tizimi va ijtimoiy-huquqiy munosabatlari to‘g‘risida ilmiy tasavvur hosil qiladi.

Xorazm yodnomalarining janr xususiyatlari. Xorazm yodnomalari o‘zining mazmuniy va struktur xususiyatlariga ko‘ra Sharq tarixnavislik an‘analarining davomi bo‘lsa-da, bir qator o‘ziga xos janr belgilari bilan ajralib turadi. Tadqiqotchilar bu yodnomalarni uch asosiy turga bo‘lib o‘rganadilar.

1) Xronologik yodnomalar

Bunda voqealar yilma-yil tartibda bayon qilinadi. Masalan, XIX asrning turli siyosiy voqealari, qo‘zg‘olonlar, sulolaviy o‘zgarishlar qisqa, aniq va sana bilan beriladi.

2) Biografik yodnomalar

Ayrim tarixiy shaxslar – xonlar, amaldorlar, shoir va olimlar hayoti va faoliyati tasvirlanadi. Masalan, Muhammad Rahimxon Feruz, Munis, Ogahiy va boshqalarga bag‘ishlangan yodnomalar bu turga kiradi.

3) Aralash (kompozit) yodnomalar

Bu janrda xronologik va biografik elementlar qo‘shilib ketgan bo‘ladi. Voqealar ketma-ketligi bilan birga shaxslar tavsifi, ba‘zan adabiy parchalar ham joy oladi. Xorazm yodnomalarining katta qismi aynan shu turga mansub.

Janr xususiyatiga ko‘ra, Xorazm yodnomalarida:

- a) ravon nasriy uslub,
- b) qisqa, lo‘nda jumlar,
- c) rasmiy-tarixiy atamalar,
- d) Sharq tarixnavislikka xos “tazkiraviy” elementlar keng qo‘llanadi. Bu jihatlar yodnomalarni adabiy-tarixiy manba sifatida yanada boyitadi.

Xorazm yodnomalari o‘zbek xalqining tarixiy xotirasida alohida o‘rin tutadi. Chunki ular nafaqat tarixiy voqealarning qaydi, balki:

- a) xalqning mentaliteti,
- b) urf-odat va marosimlari,
- c) etnik-madaniy o‘ziga xosliklari,
- d) qadimiy shahar madaniyatining tafsilotlari kabi ko‘plab ma‘lumotlarni o‘zida jamlagan.

Xorazm yodnomalarining til qurilishi o‘zbek adabiy tili tarixining o‘ziga xos bosqichini tashkil etadi. XVII–XIX asrlar davomida yaratilgan manbalar o‘zbek yozma an‘analari, forsiy-turkiy ikki tillilik, mahalliy sheva unsurlarining adabiy matnga kirib kelishi kabi jarayonlarni yaqqol aks ettiradi. Tadqiqotchilar fikricha, Xorazm tarixnavislik maktabi tili “Sharq tarixiy nasri va turkiy adabiy an‘analar sintezi” sifatida baholanishi mumkin.

Bu yodnomalarning lingvistik ko‘rinishi uch asosiy darajada namoyon bo‘ladi:

1. Leksik qatlam,
2. Morfologik tuzilma,
3. Stilistik qurilish.

Har uchala daraja Xorazm tarixnavisligining mahalliy xususiyatlarini yoritishda muhim ahamiyatga ega.

Xorazm yodnomalari lug‘at tarkibi ko‘p qatlamli bo‘lishi bilan ajralib turadi. Tadqiqotchilar matndagi leksik birliklarni uch asosiy guruhga bo‘ladilar:

1) Qadimgi va o‘rta turkiy qatlam. Bu qatlam asosan harbiy terminlar (“navkar”, “sarboz”, “yoychi”), boshqaruv unvonlari (“bek”, “biy”, “noib”), ijtimoiy munosabatlarni ifodalovchi so‘zlar (“toy”, “elat”, “urug‘”) bilan ifodlangan. Bu birliklar turkiy o‘lkalarga xos davlat tuzilmasining izlarini saqlab qolgan.

2) Forsiy qatlam. Forsiy o‘zlashmalar yodnomalarda juda faol bo‘lib, ayniqsa:

- a) boshqaruv va huquqiy atamalar (“amlok”, “dorug‘a”, “mustavfiy”),
- b) geografik tushunchalar (“kohiston”, “sahro”, “bandar”),

c) maishiy va madaniy leksemalar (“bazz”, “majlis”, “sanjid”), keng qoʻllangan. Buning sababi fors tilining uzoq asrlar davomida Oʻrta Osiyoda ilm-fan, devonxona va adabiyot tili sifatida faol boʻlganidir.

3) Arabiy qatlam. Arabcha birliklar asosan diniy, adabiy va falsafiy terminologiyada uchraydi: “shariat”, “fatvo”, “jamoat”, “marhum”, “maqbara”, “tarix”, “ilm”, “maʼrifat”.

Bundan tashqari, yodnomalarda sanalarni ifodalashda arabcha hijriy taqvim unsurlari koʻp uchraydi: “jumodul avval”, “rajab”, “zulqʻda” va hokazo.

Xorazm yodnomalarining morfologik tuzilishi oʻzbek tili tarixining XIX asr uchun xos boʻlgan koʻrinishlarini aks ettiradi.

1. Feʼl shakllari. Feʼllarning asosiy shakllari turkiy tusda boʻlsa-da, forsiy ravishdosh shakllari juda faol: “qilub”, “olub”, “aytub” kabi eski turkiy ravishdoshlar, “kardani”, “raftani” kabi forsiy feʼl substantivatsiyalari.

2. Otlarning koʻplik shakllari. Arabiy “-in”, “-on” qoʻshimchalarining qoʻllanishi saqlangan: “ulumon”, “fuzalon”, “arbobin”, biroq turkiy “-lar” affiksi ustunlik qiladi: “navkarlar”, “beklar”, “qishloqlar”.

3. Egalik kategoriyasi. Yodnomalarda egalik qoʻshimchalarining qoʻllanishi zamonaviy oʻzbek tiliga yaqin: “xoni”, “ularning”, “saroylari”.

Biroq ayrim eski shakllar ham uchraydi:

a) “ulugʻlari aningdur”,

b) “ul kishining”.

Bu shakllar Xorazm yodnomalarining oʻtish davri tiliga xos boʻlganligini koʻrsatadi.

Xorazm yodnomalari sintaksisi Sharq tarixnavislik nasriga xos boʻlgan murakkab, baʼzan periodik jumla qurilishiga ega. Jummlar tarkibida quyidagilar kuzatiladi:

a) uzun bogʻlovchisiz qoʻshma gaplar,

b) sabab-natija konstruksiyalarining chuqur joylashuvi,

c) forsha izohlovchi sintaktik birliklar bilan toʻldirilgan gaplar.

Masalan: “Ul zamonda Xiva mulki ahlining koʻp mushkuloti bor edi, chunonchi amlokdorlarning zoʻravonligʻi bilan xalq orasida nizo yuzaga kelub, bu masala xon hazratlarining diqqatini oʻziga jalb qildi” kabi jummlar yodnomalarning tipik sintaktik modeli hisoblanadi.

Xorazm yodnomalari tarixiy janr boʻlishiga qaramay, unda adabiy-stilistik vositalar ham koʻp uchraydi:

1) Tavsif va taʼrif uslubi. Tarixiy shaxslar odatda maqtov formulalari bilan keltiriladi:

a) “olim va fuzalodan”,

b) “bahodir navkarlardan”,

c) “adolatpesha xon”.

Bu jummlar Sharq tarixnavislikka xos tazkiraviy uslubni yodga soladi.

2) Arabiy-forsiy izofali birikmalar. “Nizom ul-mulk”, “davlat-i oliy”, “fuzalai zamon” kabi birikmalar yodnomalarning estetik fonini belgilaydi.

3) Hikoyaviy dinamik uslub. Voqealar koʻpincha sodda bayon etiladi, harakatning ketma-ketligi asosiy oʻrinda turadi. Masalan, qoʻzgʻolonlar, janglar, saroy voqealari hikoya tarzida keltiriladi.

4) Rasmiy-davlat uslubi. Farmonlar, murojaatlar, unvonlar, siyosiy atamalar matnga rasmiy tus beradi. Bu jihatdan Xorazm yodnomalari devoniy nasr bilan yaqinlik qiladi [8, 134].

Xorazm yodnomalarida mahalliy sheva unsurlari ham uchraydi va ular matnning tarixiy-lingvistik ahamiyatini oshiradi:

a) fonetik xususiyatlar: “kishi → kiši”, “qoʻy → qoy”, “koʻp → köp”;

b) leksik birliklar: “tutma” (shoʻrva), “hayitlik” (sovgʻa), “gʻozak” (oʻsimlik nomi);

c) mahalliy toponim va etnonimlar: “Qiyot”, “Koʻhna Urganch”, “Qoʻngʻirot eli”.

Bu birliklar yodnomalarning faqat tarixiy emas, balki dialektologik manba sifatida ham qimmatga ega ekanligini koʻrsatadi.

Xorazm yodnomalarining manba sifatidagi o'rni. Xorazm tarixnavisligi o'zining chuqur manbashunoslik an'anasiga ega bo'lib, yodnomalar bu maktabning asosiy mahsuli hisoblanadi. Ular Xorazmning siyosiy, ijtimoiy, madaniy va ilmiy tarixini o'rganishda tengsiz manba sifatida baholanadi. Mutaxassislarining ta'kidlashicha, Xorazm yodnomalari "Sharq tarixiy manbashunosligining mazmun va shakl jihatdan eng to'laqonli namunalaridan biridir".

Yodnomalar Xorazmning XVIII–XIX asr siyosiy hayoti, sulolaviy almashuvlar, ijtimoiy qatlamlar o'rtasidagi munosabatlar, xalqaro aloqalar va davlat boshqaruvining real manzarasini aks ettiradi. Shuningdek, bu yodnomalarda mahalliy hayotning mayda tafsilotlari — bozorlardagi tartib, soliq tizimi, suv ta'minoti, hunarmandchilik, marosimlar haqida juda ko'p ma'lumot beriladi.

Xorazm tarixnavisligi bir necha yirik yodnomalar bilan tanilgan. Quyida eng asosiylari manbashunoslik ahamiyati bilan tahlil qilinadi:

1) Munisning "Firdavs ul-iqbol" asari. Bu asar Xorazmning XVI–XIX asr boshidagi tarixini yoritib, Qo'ng'iro't sulolasining hokimiyatga kelishi, saroydagi siyosiy jarayonlar, qo'shni davlatlar bilan aloqalar haqida muhim manba hisoblanadi. Unda genealogik ma'lumotlar, diplomatik yozishmalar, farmonlar va ahdnoma matnlari saqlangan.

2) Ogahiyning "Riyo'z ud-davla" va "Zubdat ut-tavorix" asarlari. Ogahiyning yodnomalari Xorazm tarixnavisligining eng yetuk namunalari bo'lib, ularda Muhammad Rahimxon I va Feruzxon davridagi siyosiy-ijtimoiy hayot mukammal yoritilgan. Asarlar badiiy uslub bilan tarixiy faktlarning uyg'unlashuvi bilan ajralib turadi.

3) Bayoniy yodnomalari. Xorazmning XIX asr oxiri – XX asr boshidagi siyosiy jarayonlarini o'z ichiga oladi. Ular Xiva xonligining Rossiya bilan munosabatlari, mustamlaka siyosati, mahalliy islohotlar jarayonlarini tahlil qilish uchun asosiy manbalardan biridir.

4) Xiva xronikalari. Noma'lum mualliflar tomonidan yaratilgan bir qator qo'lyozma yodnomalarda Xorazmning ichki siyosiy jarayonlari, sulolaviy o'zgarishlar va mahalliy aholi harakatlari qisqa faktlar tarzida jamlangan. Ular ba'zan "rasmiy yilnomalar" deb ataladi. Bu manbalarning umumiy jihati – voqealarning muallif yashagan davrga yaqin bo'lgan holda qayd etilishi, ya'ni birlamchi tarixiy guvohlik qadriyatini oshiradi.

Xorazm yodnomalari tarixiy voqealarni bayon etishda bir nechta uslubiy tamoyillarga amal qiladi:

1) Xronologik tartib. Ko'pchilik yodnomalarda voqealar yillar bo'yicha, ayrim hollarda oy-kunigacha aniq keltiriladi. Bu yondashuv tarixiy rekonstruksiya uchun muhim asos yaratadi.

2) Davlat arboblari faoliyatiga urg'u. Tarixiy jarayonlar asosan xonlar, beklar, amirlarga oid siyosiy qarorlar orqali tushuntiriladi. Bu Sharq tarixnavisligining an'anaviy xususiyatlaridan biridir.

3) Mahalliy manzaralarning batafsil berilishi. Hunarmandchilik, savdo, qishloq xo'jaligi, ijtimoiy qatlamlar, marosimlar haqida juda batafsil tasvirlar mavjud. Bu ma'lumotlar ijtimoiy tarix, etnologiya, sosiologiya uchun katta ahamiyatga ega.

4) Subyektiv baholash elementlari. Mualliflar ayrim siyosiy arboblarga nisbatan maqtov yoki tanqid ohangida yondashadi. Bu yodnomalarni o'rganishda manbaning sub'yektivligini hisobga olish zarur.

Xorazm yodnomalari tarkibida turli rasmiy hujjatlar keltiriladi:

- a) Farmonlar,
- b) Ahdnomalar,
- c) Vazirlik bitiklari,
- d) Diplomatik maktublar,
- e) Genealogik jadval va ro'yxatlar.

Bu hujjatlar manbaning tarixiy ishonchliligini oshiradi va ayrim voqealarning rasmiy tarzda qayd etilganini ko'rsatadi. Masalan, Ogahiyning asarlarida Rossiya bilan yozishmalar, soliq tizimiga oid farmonlar to'liq ko'rinishda berilgan bo'lib, ular davlat arxivlari bilan solishtirilganda yuqori ishonchlilik kasb etishi aniqlangan [6, 121].

Yodnomalarning solishtirma manbashunoslikdagi o'rni. Xorazm yodnomalari O'rta Osiyodagi boshqa tarixiy manbalar bilan qiyoslanadi:

Mintaqa yodnomalari	Xorazm yodnomalariga xos farqlar
Buxoro yilliklari	Saroy hayotining batafsil tasviri kam, diniy mavzular ko'proq
Qo'qon tarixnomalari	Siyosiy voqealar markazda, lekin til osonroq, badiiy unsurlar kam
Eron tarixiy asarlari	Forsiy nasr murakkab, genealogik tizim keng

Xorazm yodnomalarining o'ziga xosligi shundaki, ular siyosiy tarix bilan bir qatorda mahalliy madaniy-hududiy tafsilotlarni nihoyatda keng yoritadi. Bu esa ularni boshqa manbalardan farq qiladigan asosiy xususiyatdir [Yusupov, 2017: 88].

Xorazm yodnomalari o'zbek tarixshunosligining rivojlanishida quyidagi yo'nalishlarda ulkan ahamiyat kasb etadi: O'rta Osiyoda mahalliy tarixshunoslik an'analarni ilmiy asoslash; Mahalliy genealogiya ilmiga asos solish; Xorazm davlat boshqaruv tizimi tarixini tiklash; O'zbek tilining tarixiy taraqqiyot bosqichlarini aniqlash; XIX asr O'rta Osiyo siyosiy xaritasini rekonstruksiya qilish; Xorazm vohalarining madaniy geografiasini qayta tiklash.

Tadqiqotchilar fikricha, Xorazm yodnomalari nafaqat o'zbek tarixining muhim bo'lagi, balki butun turkiy dunyo tarixiy xotirasining nodir manbalaridan biridir.

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UO'K 830.1

NODIR JONUZOQNING TAKRORDAN FOYDALANISH MAHORATI

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Annotatsiya. Mazkur maqolada zamonaviy o'zbek she'riyatining yorqin vakillaridan biri Nodir Jonuzoq ijodida takror hodisasining lingvopoetik xususiyatlari tahlil qilinadi.

Kalit so'zlar: lingvopoetika, takror, takrir, mukarrar, fonetik takror, leksik takror, poetik uslub.

Аннотация. В данной статье анализируются лингвопоэтические особенности феномена повторения в творчестве Нодира Джонузока, одного из самых ярких представителей современной узбекской поэзии.

Ключевые слова: лингвопоэтика, повтор, редупликация, фонетический повтор, лексический повтор, поэтический стиль

Abstract. This article analyzes the linguopoetic features of the phenomenon of repetition in the work of Nodir Jonuzok, one of the brightest representatives of modern Uzbek poetry.

Keywords: linguopoetics, repetition, reduplication, phonetic repetition, lexical repetition, poetic style.

Kirish. She'riy matnda takrorlarning qo'llanishi lingvopoetik tahlilning muhim yo'nalishlaridan biri bo'lib, bu vosita orqali shoirlar ohang, ekspressiya va semantik markazlarni shakllantirishida muhim vosita hisoblanadi. Takrorning fonetik, leksik, sintaktik hamda kompozitsion darajalarda namoyon bo'lishi uning poetik matnda bajaradigan vazifalarining rang-barangligini belgilaydi. Ayniqsa, zamonaviy o'zbek she'riyatida takrorning lingvopoetik imkoniyatlarini keng ko'lamda namoyon etgan ijodkorlardan biri Nodir Jonuzoqdir. Uning she'rlarida takrorlar ma'no uzviyligini mustahkamlash, matnning ritmik strukturasi uchun uyg'unlashtirish singari vazifalarni ado etadi. O'zbek tilshunosligida badiiy takror xodisasi uchta yo'nalishda muayyan darajada tadqiq qilingan:

1. Sof lingvistik nuqtayi nazardan. 2. Linvostilistik va lingvopoetik nuqtayi nazardan. 3. Badiiy san'atlarning o'ziga xos turi sifatida.

Birinchi turdagi ishlarga Z.O'rinboev, M.Bo'ronova hamda grammatikalarda uchraydigan takrorlarga oid fikrlarni kiritish mumkin. Ikkinchi guruh tahlillari badiiy til stilistikasi, lingvostilistika va lingvopoetikaga bag'ishlangan ishlardagi badiiy takrorga oid aytilgan fikrlardan iborat. Jumladan, R.Qo'ng'urov, S.Karimov, X.Doniyorov, B.Yo'ldoshev, M.Yo'ldoshev, N.Afoqova, G.Muhammadjonova, D.Shodiyeva, N.To'lanova, S.Boboyeva, S.Boymirzayeva, R.Shukurov ishlari. Uchinchi guruh kuzatishlariga I.Sultonov, T.Boboyevlarning adabiyot nazariyasiga oid ishlarini, kiritish mumkin. Badiiy matnda takror hodisasining mohiyati va lingvopoetik imkoniyatlarini ochishda tavsiflash, qiyosiy, tasniflash, komponent va lingvopoetik tahlil kabi metodlardan foydalanildi.

Muhokama. Tadqiqot natijalari shuni ko'rsatadiki, Nodir Jonuzoq she'riyatida takrorlar faqat ohangdorlikni ta'minlovchi vosita bo'lib qolmay, balki shoirning individual poetik tafakkurini yuzaga chiqaruvchi muhim badiiy unsur ekanini ko'rsatadi. Bu holat shoirning ijodida faol qo'llanishi uning she'riyatining og'zaki nutq, ritmik shaklining soddaligi va xalqonaligi bilan izohlanadi. Olingan xulosalar A.Hojiyevning takrorlar ekspressevlilikni oshiradi degan qarashlari bilan qisman mos keladi, biroq Nodir Jonuzoq ijodida takrorlar semantik yukni ham chuqurlashtirishga xizmat qilishi jihatidan ulardan farqlanadi. Shu bilan birga, tadqiqotda, asosan, lirik she'rlar tahlil qilindi, epik va dramatik matnlar qamrab olinmagani natijalarning umumlashtirilishini ma'lum doira bilan cheklangani ayrim umumlashmalarga ehtiyotkorlik bilan yondashishni taqozo etadi. Shunga qaramay, mazkur natijalar o'zbek she'riyatida lingvopoetik yo'nalishidagi keyingi ilmiy izlanishlar uchun muhim asos bo'la oladi.

Natijalar. Tadqiqot davomida Nodir Jonuzoq she'riyatida takrorlarning turli shakllari aniqlanib, ularning fonetik, leksik va sintaktik darajalarda namoyon bo'lishi kuzatildi. Tahlil natijalariga ko'ra, fonetik va leksik takrorlar ustunlik qilishi, sintaktik takrorlar esa nisbatan kamroq qo'llanishi belgilandi. Shuningdek, takrorlarning ohangdorlik va semantik urg'uni kuchaytirish vazifasini bajargani aniqlandi. She'riy san'atlar badiiy asarda ifodalangan g'oyalarning hayotiyroq, ta'sirchanroq ifodalashga, lirik va epik timsollarni yorqinroq gavdalandirishga, misralar, bandlarning musiqiyliigi, nazokati, jozibadorligini ta'minlashga xizmat qiladi. She'riy san'atlar muayyan badiiy tamoyillarga asoslangan. Bulardan eng muhimi she'riy san'atlarning asar mazmuni bilan uzviy bog'liqligi sanaladi. San'atlarning ichida so'zning takroriga asoslangan san'atlar aynan so'zning shakliy jihatiga bog'liq. Ularga: takrir, mukarrar, tardi aks, rad, rad-ul-matla, anafora, epifora, assonans, tasbe, tasdir kabilar kiradi. Ular baytning muayyan bir o'rnida kelib, misralar oxirida, boshida, yoki o'rtasida takrorga tayanib shakllanadi.

Takrir. Takrorga tayangan she'riy san'at. *Takrorlash* ma'nosini beradi. Asosan takror baytdagi ta'kidni ifodalash uchun ishlatiladi.

Chidayolmayman:

Sen qayda,

men qayda,

muhabbat qayda?

Aytgan so'zlarimni olgim kelmas tan,

Shivirlashgim kelar sen bilan qayta,

Chiday olmayman... [1:34]

Baytda ajratib ko'rsatilgan so'zlar asosan so'roq shaklning ta'kidiga sababchi bo'lmoqda. Takrir misralarda bir so'zning xohlagan o'rinda takrorlanib kelishidir. Shoirning leksik takror ya'ni qayda so'roq olmoshidan foydalanib she'rga o'ziga xos shakl va mazmun baxsh etmoqda. Bu she'rda boshqa leksik vositani qo'llaganda, balki bu holatdagi shakl va mazmun bo'lmas edi.

Mukarrar. Bu san'at "*qayta-qayta*", "*usti-usti*" ma'nolarini beradi. Baytdagi so'zning muayyan o'rinda takrorlanib, juftlanib kelishidir. Bu san'at takrorga yaqin turadi. Har bir baytda juft so'zlarning qo'llanishi mukarrarga xos xususiyat. Tilshunoslik jihatdan e'tibor bersak, juft so'zlardan badiiy maqsadda foydalanishni anglatadi. Shoirning asosiy quroli bo'lgan so'zning turli qirralari badiiy matnda mazmunni yoritishda muhim qurol bo'lib xizmat qiladi. Quyidagi she'rda ko'rishimiz mumkin:

Qalbingizni qiyma-qiymalar

Tun charxlagan qop-qora xayol.

Sizga taskin izlab qiynalar

Ko'zgudagi chiroyli ayol... [2: 19]

Nodir Jonuzoqning ijodi o'zining mavzu teranligi va hissiy rezonansni oshiruvchi uslubiy vosita bo'lgan takrordan mohirona foydalanishi bilan ajralib turadi. She'riyatda takrorlash muayyan g'oyalarni ta'kidlash, o'ziga xos his-tuyg'ularni uyg'otish uchun kuchli vosita bo'lib xizmat qiladi.

O'zbek she'riyatida takror turli ko'rinishlarda, jumladan, leksik, sintaktik, fonetik takrorlarda namoyon bo'ladi. Nodir Jonuzoq she'rlarining markaziy motivlarini yanada aniq ochib berish uchun bu usullardan mohirona foydalanadi. Masalan, leksik takrorlash so'zlar yoki iboralarni she'r kontekstidagi ahamiyatini ta'kidlash uchun ataylab takrorlashni o'z ichiga oladi. Bu usul nafaqat asosiy mavzularni ta'kidlabgina qolmay, balki she'rning musiqiyliigi va oqimiga ham hissa qo'shadi. O'zbek she'riyatida takrorlanish bo'yicha tadqiqotlar shuni ko'rsatadiki, shoirlar ko'pincha bu vositadan ritmik va mavzuli elementlarni ta'kidlash uchun foydalanadilar. Masalan, Usmon Azim she'riyatiga oid tadqiqotlar shuni ko'rsatadiki, takrorlar ko'pincha juft va qo'shma hollarda sodir bo'lib, she'rning hissiy ta'sirini kuchaytirishga xizmat qiladi.

O'zbek adabiyotidagi bugungi tendentsiyalarni hisobga olsak, takrorlarning qo'llanishi hozirgi she'riyatda muhim bir qismidir. An'anaviy she'riy shakllarga bo'lgan qiziqishning qayta tiklanishi, tilshunoslik san'atiga bo'lgan hurmatning kuchayishi, takrorlanishning yangi paydo bo'lgan shoirlar ijodida markaziy element bo'lib qolishidan dalolat beradi. Bu tendentsiya o'zbek she'riyati evolyutsiyasiga hissa qo'shishi, mumtoz uslublarni zamonaviy sezgilar bilan uyg'unlashtirib, dinamik va ifodali adabiy manzara yaratishi hech gap emas. [3]

Oq olma

Samoning bo'g'zida shishadi,

Og'zida yorilar har oqshom.

Bekorga tomog'ing tushadi –

Hali xom, hali xom, hali xom.

Zard olma...

Jannatmi, do'zaxmi, arosat –

Bog'idan bo'ylaydi har xobga.

Tishlama – ichi liq qarasang,

Zardobga, zardobga, zardobga...

Qizil olm...

Ko'ksimda similar sertitroq,

Yigirma yil qaqshab qishlagan.

Olsang ol...

Olsang ol-ku, biroq –

Bir cheti sa-a-l-gina tishlangan...

...ol-

ma... [1: 16]

Xulosa. Tadqiqot natijalari shuni ko'rsatadiki, Nodir Jonuzoq she'riyatida takrorlar badiiy matnning tashqi bezagi sifatida emas, balki mazmuniy va semantik markazni shakllantiruvchi muhim lingvopoetik vosita sifatida namoyon bo'ladi. Shoir ijodida fonetik va leksik takrorlarning ustuvorligi she'riy matnning musiqiyliigi, emotsional ta'sirchanligi hamda obrazlar dinamikasini kuchaytirishga xizmat qiladi. Takrorlar orqali lirik qahramon ruhiy holati, ichki kechinmalari va poetik g'oya izchil tarzda ochib beriladi.

Tahlillar Nodir Jonuzoq takrorlardan an'anaviy she'riy san'atlar doirasida foydalangan holda, ularni zamonaviy poetik tafakkur bilan uyg'unlashtira olganini ko'rsatadi. Bu holat shoirning individual uslubini belgilashda muhim mezon bo'lib xizmat qiladi. Umuman olganda, Nodir Jonuzoq she'riyatida takrorlarning lingvopoetik imkoniyatlari o'zbek zamonaviy she'riyatining badiiy-estetik taraqqiyotini tadqiq etishda muhim ilmiy ahamiyat kasb etadi.

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COMMUNICATION BARRIERS BETWEEN MULTI-GENERATIONS (GENERATION Y AND THE BABY BOOMER GENERATION)

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Annotatsiya. Internetning paydo bo'lishi shaxslararo muloqotni sezilarli darajada o'zgartirib, an'anaviy yuzma-yuz uchrashuvlardan kompyuterlar orqali muloqotga (SMS) o'tdi. Bu o'zgarish, ayniqsa, yosh avlodlar orasida yaqqol namoyon bo'ladi, Y avlodi o'zaro muloqot uchun raqamli texnologiyalardan foydalanishni ilgari suradi. Shu bilan birga, Baby Boomer avlodi yuzma-yuz muloqotga katta ahamiyat beradi, bu avlodlar o'rtasidagi tafovutni ta'kidlaydi va ko'p hollarda tushunmovchiliklar va nizolarga olib keladi.

Kalit so'zlar: Baby Boomer avlodi, Y avlodi, kompyuter vositasida aloqa, yuzma-yuz aloqa, og'zaki muloqot, no-verbal muloqot.

Аннотация. Появление интернета существенно изменило межличностное общение, переходя от традиционных встреч лицом к лицу к общению через компьютеры (СМС). Этот сдвиг особенно заметен среди более молодых поколений, при этом поколение Y преуспевает в использовании цифровых технологий для взаимодействия. В то же время поколение Бэби-Бумеров придает большее значение общению лицом к лицу, что подчеркивает разрыв между поколениями, часто приводящий к недоразумениям и конфликтам.

Ключевые слова: поколение Бэйби-Бумеров, поколение Y, компьютерно-опосредованное общение, общение лицом к лицу, вербальное общение, невербальное общение.

Abstract. The advent of the internet has profoundly altered interpersonal communication, transitioning from traditional face-to-face exchanges to computer-mediated communication (CMC). This shift is particularly evident among younger generations, with Generation Y excelling in the use of digital technologies for interaction. Conversely, Baby Boomers place a higher value on face-to-face communication, underscoring a generational divide that often results in misunderstandings and conflicts.

Key words: Baby Boomer generation, Generation Y, computer-mediated communication, face-to-face communication, verbal communication, nonverbal communication.

The primary research question addressed is: What approaches can help close the communication gap between Baby Boomers and Generation Y to enable meaningful interpersonal connections? This question was explored through a literature review guided by the cues-filtered-out approach and social presence theory.

Findings suggest that the lack of nonverbal cues and reduced social presence in CMC can hinder message clarity. Nonetheless, digital communication remains a valuable tool for fulfilling relational needs, serving as a complement to, rather than a replacement for, face-to-face interactions.

Introduction. Communication is essential to human existence. Stewart emphasizes that the quality of life is closely tied to the quality of communication [1]. Human potential thrives through supportive, close interpersonal connections, as humans are inherently relational beings who seek meaningful contact with others.

Through interpersonal communication, individuals engage with one another as unique persons, affirming their shared humanity. Mutual communication involves recognizing and valuing another's humanness within a shared world, fostering meaningful relationships. Such interactions occur when people treat each other as irreplaceable individuals, significantly impacting each other's lives.

Communication, whether written or spoken, verbal or nonverbal, face-to-face or digital, is fundamentally a collaborative process of creating meaning [2]. In face-to-face interactions, individuals combine spoken language with body language, allowing for both verbal and nonverbal expression. However, communication is not limited to physical presence—telephone conversations, text messages, instant messaging, and social media interactions also create personal connections, primarily through verbal cues [3].

Over the course of history, interpersonal communication has experienced profound changes. Initially, face-to-face conversations and letter-writing were the primary modes of interaction. While letters allowed for long-distance communication, the process was slow, and the challenges of limited transportation made frequent face-to-face meetings nearly impossible for those separated by great distances. Consequently, the scope of regular communication was inherently restricted.

The invention of the telephone marked a pivotal shift, providing a faster and more convenient way to connect with others [4]. Subsequent advancements in transportation systems and urbanization further facilitated face-to-face interactions by reducing physical distance and enhancing mobility.

The introduction of computer-mediated communication (CMC) has transformed interpersonal communication even further. The rise of the internet, especially through the proliferation of social networks, has enabled individuals to stay in constant contact with others, effortlessly bridging the gaps of time and distance.

The generation gap is a phenomenon that highlights the differences in perspectives, values, behaviors, and communication styles between individuals from different age groups. As society progresses, each generation is shaped by the unique social, economic, and cultural environment in which it is raised. These environmental factors can influence how generations approach various aspects of life, such as work, relationships, and technology. This often leads to a disconnect between older and younger generations, resulting in misunderstandings and sometimes conflicts. According to Howe and Strauss [5], the generational differences are not merely based on age but are deeply embedded in the historical context each generation experiences, which influences their worldview.

A major driver of the generation gap today is the rapid technological advancement, especially with the rise of digital technologies. Younger generations, particularly Millennials and Generation Z, are often seen as digital natives, having grown up with the internet, social media, and instant communication tools [6]. This gives them a level of comfort and proficiency with technology that older generations may struggle to match. Baby Boomers and Generation X, on the other hand, tend to favor traditional forms of communication, such as face-to-face conversations or phone calls, and may view the heavy reliance on digital communication as impersonal or inefficient [7]. These differences in communication preferences can lead to frustration, as younger individuals might perceive older generations as technologically illiterate, while older individuals may feel overwhelmed by the fast-paced technological evolution.

Cultural and social values also contribute significantly to the generation gap. Each generation is influenced by the broader societal changes occurring during their formative years, which shape their attitudes and behaviors. For instance, Baby Boomers tend to prioritize job security, financial stability, and traditional family roles, as these were the values emphasized during their upbringing [8]. Conversely, Millennials and Generation Z are more likely to place a higher value on flexibility, work-life balance, and individual self-expression [9]. These differing priorities can create tension, as older generations may perceive younger individuals as entitled or unwilling to work hard, while younger generations might view older individuals as outdated or rigid in their thinking.

Despite the challenges, bridging the generation gap offers an opportunity for mutual growth and understanding. Through intergenerational communication, both sides can learn from each other's experiences and perspectives. Older generations can impart wisdom gained from life experience, while younger generations can offer fresh insights and knowledge, particularly in areas such as technology and social change [10]. Creating a culture of open dialogue and empathy between generations can help reduce misunderstandings and foster a more inclusive and harmonious society.

This analysis highlights the communication differences and similarities between Generation Y and the Baby Boomer generation. As noted, Generation Y predominantly utilizes computer-mediated communication (CMC), while Baby Boomers often prefer face-to-face interactions. This contrast in communication methods can lead to misunderstandings, contributing to the generational communication gap.

However, both generations share important values. They both value respect for their work and understand the necessity of keeping up with technological advancements to succeed in their careers and education. Although their approaches to technology differ, both groups recognize its significance.

It is essential to acknowledge that beyond these generational characteristics, each individual has their unique personality and values. Therefore, rather than focusing on the differences, we should appreciate the diversity within a multi-generational community. As Helyer and Lee suggest, rigid categories and stereotypes are not conducive to effective communication across generations [11].

The key to bridging the communication gap lies in mutual open-mindedness. Generation Y should refrain from viewing Baby Boomers as technologically illiterate, and Baby Boomers should see Generation Y as an opportunity to learn from, not as a challenge. Both generations should approach each other as individuals with unique perspectives, treating each other with respect despite their differences. While generational gaps may not be entirely eliminated, making an effort to understand and validate each other's values is essential. Both generations have valuable contributions to make: Baby Boomers bring experience, skills, and knowledge, while Generation Y offers technological expertise and creativity. By recognizing their respective strengths and weaknesses, both generations can foster understanding, respect, and open-mindedness, leading to meaningful communication. As Walmsley emphasizes, mutual learning can promote a more positive and respectful cultural exchange [12].

To improve intergenerational communication, Baby Boomers can take several actionable steps to better engage with Generation Y:

1. **Respect Generation Y's Communication Styles:** Baby Boomers should be open to understanding the digital communication preferences of Generation Y. By engaging in meaningful dialogue, Baby Boomers can appreciate the importance of mentoring and guidance that Generation Y values.
2. **Be Open to New Technologies:** Baby Boomers should make an effort to learn about emerging technologies and digital tools to bridge the digital divide. This knowledge will help them connect more effectively with Generation Y, speaking the digital language that resonates with younger individuals [13].
3. **Embrace Digital Communication:** Baby Boomers should recognize that Generation Y prefers digital forms of communication over traditional ones, such as face-to-face meetings or phone calls. This shift should not be viewed as a lack of respect for older generations, but rather as a natural evolution of communication preferences that fosters stronger connections.
4. **Encourage Independence:** Baby Boomers should allow Generation Y more independence, fostering self-reliance. This is important for young people to develop into responsible adults capable of making their own decisions.
5. **Promote Emotional Well-being:** The competitive nature of Baby Boomers may sometimes neglect emotional well-being, which can affect younger generations. More face-to-face interactions can help raise awareness of emotions such as empathy and kindness. Baby Boomers should also guide Generation Y on how to communicate constructively through CMC to prevent online cruelty, harassment, and bullying.
6. **Unplug for Family Time:** Baby Boomers should prioritize family time without digital distractions. This encourages meaningful face-to-face communication, helping to develop stronger relationships and teach the importance of nonverbal cues in communication.

By adopting these strategies, Baby Boomers can bridge the communication gap with Generation Y, fostering more meaningful and respectful intergenerational relationships.

Further improve communication with the Baby Boomer generation, Generation Y can implement several strategies:

1. **Demonstrating Empathy and Patience:** Generation Y should recognize that Baby Boomers may face challenges in adapting to new technologies and prefer face-to-face communication. By showing empathy and being patient, Generation Y can help Baby Boomers navigate digital tools at their own pace. This support fosters smoother transitions and reduces potential frustrations on both sides [13].
2. **Embracing Guidance and Learning from Baby Boomers:** Generation Y stands to benefit from the wealth of knowledge and experience Baby Boomers possess. Rather than dismissing their perspectives, Generation Y should approach these interactions with an open mind, willing to

accept guidance and learn. This mutual respect can strengthen relationships and lead to a balanced exchange of ideas.

3. **Promoting Work-Life Balance:** Since Baby Boomers often prioritize career success and competition, Generation Y can encourage them to reconsider their work-life balance. By modeling healthy boundaries between professional and personal life, and emphasizing the importance of relationships and well-being, Generation Y can help Baby Boomers adopt a more holistic approach to life.

4. **Prioritizing Face-to-Face Communication:** While Generation Y is adept at digital communication, it is vital for them to invest in personal, in-person interactions. Setting aside time for face-to-face communication, whether with family or friends, can strengthen relationships and improve communication skills. As Hartman and McCambridge suggest, over-reliance on digital communication may hinder the development of key interpersonal skills, such as nonverbal communication and emotional connection.

5. **Reassuring Baby Boomers About Digital Communication:** Generation Y should reassure Baby Boomers that frequent digital communication does not equate to a lack of emotional connection. While digital tools are convenient, Generation Y should make an effort to express emotional engagement through these channels and emphasize the importance of face-to-face interactions in building strong relationships.

6. **Understanding the Limitations of Digital Communication:** Though digital communication is flexible and convenient, it lacks the emotional depth of in-person conversations, especially without nonverbal cues. Generation Y should be aware of these limitations and make a conscious effort to balance digital communication with meaningful, in-person exchanges, where emotions and intentions can be more effectively conveyed [14].

By adopting these strategies, Generation Y can help bridge the communication gap with Baby Boomers. This approach will foster stronger relationships, greater mutual understanding, and create a more harmonious, multi-generational environment where both generations can learn from each other and collaborate more effectively.

Conclusion. Face-to-face communication is often seen as the gold standard for interaction, as it provides rich, nuanced exchanges that are essential for building deep connections. However, in today's fast-paced and increasingly digital world, it is becoming more difficult to prioritize these in-person interactions due to busy schedules and competing commitments. As Turnbull points out, real face-to-face communication tends to happen more often during weekends and holidays, forcing individuals to turn to alternative methods of communication throughout the week [14].

In light of these challenges, digital media provides an effective way to maintain relationships and address communication needs. Although digital communication cannot fully replicate the depth of face-to-face interactions, it serves as a valuable tool for staying connected across generations. By utilizing technology, individuals can overcome time and geographical constraints, fostering meaningful communication that bridges the generational divide. Ultimately, digital communication enhances relationships, allowing for ongoing exchanges that promote understanding and connection, even when physical presence is not possible.

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HOUSEHOLD TERMINOLOGY IN ENGLISH AND UZBEK: A CROSS-CULTURAL LINGUISTIC EXPLORATION

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Annotatsiya. *Ushbu maqola ingliz va o'zbek tillaridagi mahalliy lug'atning qiyosiy semantik tekshiruvini o'tkazadi, lingvistik ramkalar uy muhiti, oilaviy munosabatlar va ijtimoiy tuzilmalarning madaniy qarashlariga qanday ta'sir qilishini va ifodalashini o'rganadi.*

Kalit so'zlar: *Semantika, mahalliy lug'at, madaniyatlararo tilshunoslik, o'zbek tili, ingliz tili, madaniy asoslar, oila atamallari.*

Аннотация. *В данной работе проводится сравнительное семантическое исследование бытовой лексики в английском и узбекском языках, изучающее, как лингвистические рамки влияют на культурные представления о домашней обстановке, семейных отношениях и социальных структурах и отражают их.*

Ключевые слова: *семантика, домашняя лексика, межкультурные языкознание, узбекский язык, английский язык, культурные рамки, семейные термины.*

Abstract. *This paper performs a comparative semantic examination of domestic vocabulary in English and Uzbek, exploring how linguistic frameworks influence and represent cultural views of home environments, familial relationships, and societal structures.*

Key words: *semantics, domestic vocabulary, cross-cultural language studies, uzbek language, english language, cultural frameworks, family terms.*

The Home as a Construct of Culture and Language

The home is an essential human establishment, but our methods of categorizing, labeling, and understanding its elements are deeply influenced by culture. Household vocabulary offers a distinct insight into a society's values, social dynamics, and historical evolution. This article offers an in-depth semantic analysis of household vocabularies in English and Uzbek, which belong to different language families (Indo-European and Turkic) and cultural contexts (Western European and Central Asian).

Methodology and Scope: The analysis utilizes semantic field theory, studying words not separately but within their associative and hierarchical connections. It takes into account denotation (fundamental meaning), connotation (cultural and emotional implications), and culturally specific "scripts" for household tasks. The research includes: 1) Terminology of architectural space and rooms, 2) Furniture and household items, 3) Family relationships and social roles in the home, and 4) Verbs describing domestic tasks. Examples are taken from standard English and the Tashkent dialect of Uzbek, recognizing the regional differences in both languages. The concept of "semantic field" (for instance, the realm of "seating furniture") is essential. In English, this category comprises chair, armchair, sofa, couch, stool, bench—each defined by its design and purpose. In Uzbek culture, the main distinction typically lies between *stul* (a chair, frequently an imported idea) and *kurpacha* (a

traditional sitting mattress/cushion), with the latter indicating a distinct, more adaptable way of occupying space associated with communal living and multifunctional areas.

English demonstrates considerable specificity related to the purpose of spaces: living room, drawing room, sitting room, lounge, bedroom, nursery, master bedroom, guest room, dining room, kitchen, pantry, utility room, bathroom, toilet, en-suite, hallway, landing. This growth indicates a background of architectural specialization, privacy standards, and the nuclear family structure. The term "living room" revolves around living (everyday life) or seating, emphasizing its role for the immediate family.

O'zbek: An'anaviy o'zbek makon terminologiyasi uy (uy, oila) asosiy tushunchasi va uning markaziy ijtimoiy makoni bo'lgan mehmonxonaga asoslanadi. The mehmonxona (literally, "guest room") holds significant cultural and semantic importance. It is not just a "living room" but a sacred area for hospitality (mehmondo'stlik), typically the most well-decorated room, utilized to welcome and respect visitors. This emphasizes the house's social, external role more than the private, internal family area.

Additional important phrases encompass:

- Oshxona: Taomlar tayyorlash joyi. Literally "osh (meal) room," highlighting its main offering.
- Xona: A chamber. A broader term, frequently utilized in a functional sense: yotoqxona (bedroom), yuvin(ish)xona (bathroom/shower room).

- Hovli: An open space surrounded by buildings. This is an essential semantic element lacking in the majority of typical English house designs. The hovli serves as an outdoor area for living, typically featuring a grapevine, fruit trees, and a seating platform (sufa). It serves as a flexible, semi-private area for family activities, work, and informal entertaining. The comparison between mehmonxona and "living room" captures a cultural narrative. In English, the script includes "hosting visitors in the lounge." O'zbek tilida, "mehmonxona mehmonlarga ehson qilish" deb yoziladi. The room's main identity is centered on guests, even when unoccupied, holding a constant implication of anticipated social obligation and respect.

Items inside the house are classified not only by function but also by their cultural importance

Furnishings: As mentioned, seating reflects a significant conceptual divide. English classifies by type: sofa, armchair. Uzbek traditional classification emphasizes utility and adaptability: kurpacha (quilted mattress) and ****korpa**** (a heavy quilt) are key components. Ular kunduzda o'tirish va tunda yotish uchun ishlatiladi, devor nişlarida saqlanadi. Their semantic domain is linked to comfort, adaptability, and ingenuity. The contemporary divan (sofa) is included, yet it frequently maintains a formal connection with the mehmonxona.

Textiles and Symbolic Items: The Uzbek language possesses a diverse vocabulary for home textiles that hold significant cultural importance: suzani (embroidered wall/table cover), joynamoz (prayer rug), dasturxon (tablecloth, particularly for laying out food on the floor or table). These terms imply notions of artistry, heritage, ceremony, and aesthetic principles that have no direct translations in English. The dasturxon is culturally connected to the practice of communal dining (dasturxon yozmoq – to arrange the tablecloth/spread).

Household Instruments: The English broom serves as a common implement. Uzbek differentiates functionally between supurga (for sweeping indoor, hard surfaces) and supurgi (usually bigger, for outdoor areas or coarse sweeping). This indicates a semantic focus on distinguishing between interior (ichkar) and exterior (tashqari) domestic domains. Family Bonds and Community Functions Within the Home. The meanings of family roles in the household are likely the most culturally illustrative. Kinship terms are quite straightforward and reciprocal (e.g., grandmother refers to both mothers of parents). Household roles typically employ functional labels: caretaker, entertainer, childcare provider. Oila aloqalari tizimi boy, aniq va patriarxal, ierarxik hamda hurmatga asoslangan oilaviy tuzilmani aks ettiradi.

- Oila represents family, but with a more pronounced meaning regarding the extended family group.

· Onam (my mother) and Otam (my father) are expressions of profound respect. The titles Katta opa (elder sister) and Katta aka (elder brother) carry a sense of authority and responsibility for caring for younger siblings, a meaning that is missing in English.

· The central figure is the kelin. Rendered as "bride" or "daughter-in-law," the semantic weight of this term is significant. A kelin is more than a marital relationship; she embodies particular behavioral norms: a humble attitude, the duty of preparing and serving food (osh pishirish), and looking after her husband's family. Her contrasting role is qaynona (mother-in-law, specifically husband's mother), a connection frequently portrayed in folklore and proverbs as intricate and difficult.

· Mehmon (guest) serves as a semi-kinship term within the home. A visitor is granted almost familial recognition and esteem, rooted in the saying Mehmon – Xudodan ("The guest is from God").

The word kelin cannot be entirely grasped through translation. It embodies a set of anticipations regarding gender, work, family integration, and behavior. Its English counterparts ("daughter-in-law," "bride") are mainly relational and do not include the expected behavioral and social norms. This shows how family roles are semantically "rich" with cultural guidance.

It seems that you provided only the number "5." and no additional text to paraphrase. Could you please provide the text you want paraphrased? Verbs Relating to Household Tasks: Scenarios and Autonomy. Verbs showcase the way domestic processes are understood. Cooking: English utilizes terms like to prepare, to bake, to sauté. Uzbek features a superordinate verb, osh pishirmoq (literally, "to cook the meal/pilaf"), yet its key cultural dish, osh (pilaf), possesses a specific verb: osh qilmoq. This verb represents more than merely mixing ingredients; it denotes a culturally esteemed, frequently male-led, hospitality ritual for a community.

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UO'K 808.5

HAYVON RAMZLARINING TILSHUNOSLIK, MADANIYATSHUNOSLIK VA PSIXOLOGIK ASPEKTLARI

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Annotatsiya. Maqola hayvon ramzlarining tilshunoslik, madaniyatshunoslik va psixologik aspektlarini o'rganishga bag'ishlangan. Tadqiqotning asosiy obyekti sifatida til, frazeologik birliklar, lingvistik struktura, tarixiy-mifologik ildizlar, diniy kontekst va arxetipik obrazlar tahlil qilingan. Ushbu vositalarning turli madaniy va ijtimoiy kontekstlardagi ahamiyati ko'rib chiqildi.

Kalit so'zlar: hayvon ramzlari, tilshunoslik aspekti, madaniyatshunoslik, psixologik aspekt, frazeologik birliklar, arxetip, kognitiv metafora, xalq tafakkuri, madaniy xotira.

Аннотация. Статья посвящена изучению лингвистических, культурологических и психологических аспектов символики животных. В качестве основного объекта исследования анализируются язык, фразеологические единицы, лингвистическая структура, историко-мифологические корни, религиозный контекст и архетипические образы. Рассматривается значение данных средств в различных культурных и социальных контекстах.

Ключевые слова: символика животных, лингвистический аспект, культурология, психологический аспект, фразеологические единицы, архетип, когнитивная метафора, народное мышление, культурная память.

Abstract. This article is devoted to the study of the linguistic, cultural, and psychological aspects of animal symbolism. The main objects of the research include language, phraseological units, linguistic structure, historical and mythological roots, religious context, and archetypal images. The significance of these elements in various cultural and social contexts is examined.

Key words: animal symbolism, linguistic aspect, cultural studies, psychological aspect, phraseological units, archetype, cognitive metaphor, folk thinking, cultural memory.

Hayvon ramzlari inson tafakkurida chuqur ildiz otgan, semantik, madaniy va psixologik jihatdan boy belgilar sifatida faol ishlaydi. Ular xalq tafakkurining, estetik didining, axloqiy me'yorlarining va ijtimoiy baholash tizimining til shaklidagi ko'zgusidir. Hayvon obrazlari nutqda ma'no beruvchi, baholovchi va hissiy yuklamaga ega birliklar sifatida faol ishlaydi [3. B. 112].

Ushbu maqolada hayvon ramzlarini o'rganish uchun lingvistik, madaniyatshunoslik va psixologik metodlar qo'llanildi. Tadqiqot materiali sifatida O'zbek tilidagi frazeologik birliklar, xalq og'zaki ijodi, adabiy matnlar, diniy va mifologik manbalar o'rganildi. Shuningdek, xalqaro manbalar orqali boshqa madaniyatlarda hayvon ramzlarining talqinlari tahlil qilindi. Tadqiqotning nazariy asosini N.Yusupov (2019), K.Zafarov (2021), M.Turakulov (2020) va boshqa olimlarning ishlari tashkil etdi. Metod sifatida lingvistik, madaniyatshunoslik va psixologik yondashuvlar qo'llanildi. Xususan: kuzatuv, tahlil, frazeologik birliklarni semantik va kontekstual tahlil qilish, kognitiv metafora va arxetipik obrazlarni psixologik yondashuv bilan izohlash.

Hayvon ramzlarining tilshunoslik aspekti. Tilning semantik qatlamida hayvon ramzlari ko'p ma'nolilik, baholovchi semantika va konnotatsiya orqali ishlaydi. Masalan, "bo'ri" ramzi jasorat, xavf, yolg'izlik, himoya kabi ma'nolarni bildiradi. "Tulki" esa ayyorlik, hiyla, yashirin niyatlarni ifodalaydi. Frazeologik birliklarda esa hayvon ramzlari inson xulqini baholash, ijtimoiy pozitsiyani ifodalash vositasi sifatida faol ishlaydi:

"Bo'ri yurakli" - jasur odam;

"Qushdek erkin" - mustaqil shaxs;

"Eshakni oltin bilan bezasang ham ..." - past tabiatli odam o'zgarmaydi [5. B. 115].

Lingvistik struktura jihatidan hayvon ramzlari leksik, morfologik va sintaktik darajalarda ishlatiladi. Leksik jihatdan mustaqil so'z sifatida, morfologik jihatdan yangi ma'no kasb etib, sintaktik jihatdan gapdagi turli rollarni bajaradi: ega, hol, ta'riflovchi vosita. Shu tariqa, hayvon ramzlari tilning barcha darajalarida semantik va grammatik jihatdan faol ekanligi ko'rsatildi [4. B.60].

Hayvon ramzlarining madaniyatshunoslik aspekti. Tarixiy va mifologik ildizlar: Hayvon obrazlari xalq tarixida ramz sifatida shakllangan. "Bo'ri" turkiy xalqlarda himoyachi va jasorat timsoli sifatida qadrlanadi. "Humo qushi" esa baxt, erkinlik va orzu timsoli bo'lib, milliy gerbda aks etgan [3. B. 125]. Diniy kontekst esa hayvon ramzlariga ruhiylik va axloqiy baho yuklaydi:

"qush" - ruhiy ozodlik va poklik timsoli;

"kabutar" - tinchlik ramzi;

"Ajdaho" - g'arb madaniyatida yovuzlik va kuch sifatida, sharq madaniyatida esa donolik va muvozanat timsoli.

Milliy identitet va madaniy xotira: Hayvon ramzlari xalqning o'zini anglash va ifodalash vositasi sifatida milliy gerblar, bayramlar, adabiy matnlar va kundalik nutqda faol ishlatiladi [2. B. 30]. Masalan, "humo qushi" - o'zbek milliy timsoli;

"bo'ri" - turkiy o'zlik;

"bulbul" - go'zallik va muhabbat ramzi,

"Humo qushi" - o'zbek milliy timsoli.

Shu orqali hayvon ramzlari madaniyat kodlari sifatida xalqning ruhiy va tarixiy xotirasini saqlaydi.

Hayvon ramzlarining psixologik aspekti. Kognitiv metaforalar orqali hayvon ramzlari inson ongidagi murakkab tushunchalarni sodda va hissiy shaklda ifodalaydi. Masalan, "Inson - qush" erkinlik va orzuni bildiradi. Arxetipik obrazlar, Carl Gustav Jung nazariyasiga ko'ra, insoniyat ongida avlodlar davomida shakllangan universal belgilar bo'lib, hayvonlar bu obrazlarning eng qadimiy va kuchli shakllaridan biridir. Masalan:

“Bo‘ri” - kuch, yolg‘izlik, himoya;

“Quyov” - qo‘rquv, zaiflik;

“bulbul” - muhabbat, ilhom [1. B. 45].

Natijalar va muhokama. Tadqiqot natijalari shuni ko‘rsatdiki, hayvon ramzlari til, madaniyat va psixologiya kontekstida birgalikda ishlaydi. Ular nutqda semantik chuqurlikni oshiradi, xalqning madaniy xotirasini aks ettiradi va inson ruhiyatini ifodalaydi. Frazologik birliklar, mifologik va diniy kontekst, arxetiplar orqali ramzlar muloqotda hissiy va baholovchi funksiyalarni bajaradi.

Xulosa. Hayvon ramzlarini o‘rganish tilshunoslik, madaniyatshunoslik va psixologik aspektlarni birlashtiruvchi kompleks tadqiqotdir. Ular nutqda semantik, grammatik va emotsional qatlamlarni boyitadi, xalq tafakkurini, qadriyatlarini va madaniy xotirasini ifodalaydi. Shu sababli, hayvon ramzlarini chuqur o‘rganish nafaqat tilni, balki xalqni, uning tarixiy, madaniy va ruhiy tajribasini anglashga xizmat qiladi. Shuningdek, hayvon ramzlarini o‘rganish orqali biz xalqning qadriyat tizimi va axloqiy normativlarini chuqurroq anglay olamiz. Har bir ramz o‘ziga xos xabar, ma’no va hissiy yuk bilan boyitilgan bo‘lib, u orqali jamiyat a’zolari orasidagi munosabatlar va ijtimoiy baholar namoyon bo‘ladi. Hayvon obrazlari nutqda ishlatilganda, ular nafaqat ma’no yetkazadi, balki tinglovchida emotsional rezonans uyg‘otadi va muloqot jarayonini samarali qiladi.

Bundan tashqari, ramzlar madaniyatlararo tadqiqotlarda ham muhim vosita sifatida xizmat qiladi. Turli xalqlarda bir xil hayvon ramzi turlicha talqin qilinishi mumkin, bu esa madaniyatlararo tushunish va kommunikatsiya jarayonlarida qiziqarli natijalarni keltirib chiqaradi. Shu yo‘l bilan hayvon ramzlarini o‘rganish xalqaro tadqiqotlarda ham ahamiyatli ilmiy asos yaratadi.

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RANGLARNING FOLKLOR VA BADIY ADABIYOTDAGI O‘RNI

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Annotatsiya. Ushbu maqola ranglarning folklor namunalari va badiiy adabiyotdagi ramziy, estetik hamda semantik o‘rnini tahlil qilishga bag‘ishlangan. Ranglar xalq tafakkuri, mifologik qarashlar, urf-odatlar va adabiy talqinda turli ma’no qatlamlarini ifodalaydi. Maqolada ranglarning timsoliy mazmuni, ularning milliy mentalitetdagi vazifalari hamda badiiy asarlarda yaratgan obrazlar tizimidagi o‘rni ko‘rib chiqiladi.

Kalit so‘zlar: ranglar ramzi, folklor, badiiy obraz, milliy tafakkur, semantika, timsol, mifologiya.

Аннотация. Данная статья посвящена анализу символической, эстетической и семантической роли цветов в фольклорных образцах и художественной литературе. Цвета выражают различные смысловые уровни в народном мышлении, мифологических представлениях, традициях и литературной интерпретации. В статье рассматриваются символическое содержание цветов, их функции в национальном менталитете, а также их место в системе образов художественных произведений.

Ключевые слова: цветовая символика, фольклор, художественный образ, национальное мышление, семантика, символ, мифология.

Abstract. This article analyzes the symbolic, aesthetic, and semantic roles of colors in folklore samples and literary works. Colors represent various layers of meaning in folk thinking, mythological beliefs, traditions, and literary interpretation. The article examines the symbolic content of colors, their functions in the national mentality, and their role in the system of images created in literary works.

Keywords: color symbolism, folklore, artistic image, national mentality, semantics, symbol, mythology.

Ranglar inson estetik idrokining muhim qismi bo'lib, ular nafaqat tashqi olamni tasvirlashga, balki ma'naviy va falsafiy ma'nolarni ifodalashga xizmat qiladi. Xalq og'zaki ijodida ranglar ko'pincha qadimiy tasavvurlar bilan bog'liq bo'ladi. Ranglarning bunday ramziy funksiyasi antropologiya va madaniyatshunoslikda ham keng o'rganilgan bo'lib, tadqiqotchilar ularni milliy mentalitetni aks ettiruvchi belgilar sifatida talqin qiladi [1. B.73].

Adabiyotda esa ranglar badiiy tasvirning ajralmas qismi sifatida muallifning estetik qarashlari, ruhiy kechinmalari va badiiy niyatini ochishga xizmat qiladi [2. B.41].

Ranglarning folklordagi ramziy o'rni

Qora rang

Qora rang turkiy xalqlar mifologiyasida ikkiyoqlamalik – ham salbiy, ham ijobiy ma'nolarga ega. Folklorshunoslar qora rangning “yer”, “sir”, “qudrat” ma'nolarini anglatishini qayd etadi [3. B.115]. Masalan, xalq ertaklarida “qora tun”, “qora kuchlar” kabi iboralar negativ ma'no bersa, “qora yer”, “qora xalq” kabi iboralar mustahkamlik va poydevor timsolidir.

Oq rang

Oq rang esa poklik, yorug'lik va begunohlikni anglatadi. O'zbek xalq marosimlarida oq rangning muqaddaslik bilan bog'liq ekani, ayniqsa, to'y marosimlarida oppoq libos yoki oq mato ishlatilishi bilan o'z ifodasini topadi [4. B.67]. Qadimiy tasavvurlarda oq rang nafaqat estetik tushuncha, balki ma'naviy tozalik, ezgulik va ruhiy musaffollik ramzi sifatida talqin qilingan. Shu bois xalq orasida “oq niyat”, “oq yo'l”, “oq fotiha” kabi iboralar keng qo'llanadi va ular inson hayotidagi ijobiy boshlanish, yorug'likka intilish va yaxshi tilaklarni ifoda etadi.

Folklorshunoslar fikricha, oq rangning muqaddaslik bilan bog'lanishi uning suv, yorug'lik, tong va hayotiy energiya kabi tushunchalar bilan o'zaro aloqadorligi bilan izohlanadi [3. B.52]. Masalan, xalq orasida yangi tug'ilgan chaqaloqning boshiga oq mato yopish, marhumning kafaniga oq gazlama o'rash yoki to'yda kelin oq libos kiyishi – barchasi oq rangning poklovchi va duogo'ylik ma'nosiga ega ekanidan dalolat beradi.

Qizil rang

Qizil rang folklorda hayotiylik, kuch, himoya va baxt ramzi sifatida namoyon bo'ladi. Tadqiqotchilar qizil rangning qadimiy turkiy dunyoqarashda “quvvat va tiriklik” ramzi bo'lganini qayd etadi [5. B.129]. Qadimiy e'tiqodlarda qizil rang insonni yovuz kuchlardan asrash, unga ruhiy quvvat berish, baxt va baraka keltirish xususiyatiga ega deb qaralgan. Shu bois bolalarga qizil tasma taqish, uy eshigiga yoki beshikka qizil mato bog'lash, kelinning libosida qizil rangdan foydalanish kabi an'analar folklor va marosim madaniyatida keng uchraydi.

Folklorshunoslar fikricha, qizil rangning himoya kuchi ko'proq uning “olov” va “quyosh” bilan bog'liq ramz sifatidagi qadimiy talqinidan kelib chiqqan. Turkiy xalqlar tasavvurida olov hayotni poklovchi, yovuzlikni yanchuvchi kuch sifatida qaralgan va uning rangini ifodalovchi qizil tus ijobiy energiya manbai deb talqin qilingan [3. B.115]. Shuning uchun ham ertak va afsonalarda qizil rang ko'pincha jasorat va g'alaba bilan bog'lanadi: masalan, qahramonning qizil otga minishi, qizil qonga to'qilgan bayroq yoki dushmanga qarshi kurash ramzi sifatidagi “qizil kiyim” tasviri shular jumlasidandir.

Yashil rang

Yashil rang ko'proq tabiat, yangilanish va bahor bilan bog'liq. O'zbek folklorida yashil rang “baraka”, “umid” ma'nolarini bildiradi [6. B.44]. Turkiy xalqlarning qadimiy tasavvurlarida yashil rang hayotning uyg'onishi, tabiiy kuchlarning jonlanishi va tabiat bilan uyg'unlik ramzi sifatida talqin qilingan. Ayniqsa bahor marosimlarida yashil rangning ko'p uchrashi uning “yangilanish” mazmuni bilan chambarchas bog'liqligini ko'rsatadi.

Folklorshunoslar yashil rangning qadimiy mifologik qatlamlarda “daraxt”, “o'sish”, “yerning hosildorligi” kabi tushunchalar bilan uzviy aloqada bo'lganini ta'kidlashadi. Masalan, qadimda ertak va afsonalarda yashil rangdagi daraxt yoki o'tlar mo'l-ko'llik va hayotiy kuch manbai sifatida tasvirlangan.

Adabiy matnda ranglar muallif yaratmoqchi bo'lgan kayfiyat, muhit va ruhiy holatni yoritishda muhim vositadir. Adabiyotshunoslar ranglarning badiiy obrazni jonlantirish va o'quvchi tasavvurini kuchaytirishdagi o'rnini alohida ta'kidlaydi [7. B.102].

A.Qodiriy, A.Oripov, P.Qodirov, O.Yoqubov kabi adiblar ranglar orqali qahramonlarning ruhiy holatini tasvirlaydi. Masalan, O'tkir Hoshimov asarlarida "kulrang osmon", "qoramtir muhit" kabi ifodalar jamiyatdagi ruhiy tanglikni aks ettirish vositasi sifatida ishlatiladi [8. B.53]. Bu kabi rang tasvirlari nafaqat tashqi manzarani ifodalash, balki qahramonlarning ichki kechinmalari va davr ruhiyatini ochib berishda muhim badiiy funktsiya bajaradi. Adabiyotshunoslar fikricha, rang detali matnning psixologik kuchini oshirish, voqealar fonini dramatiklashtirish va o'quvchiga muallifning yashirin ishoralarini yetkazishda muhim semiotik vosita hisoblanadi.

Ranglar orqali muallif milliy dunyoqarashni ifodalaydi. Masalan, "oq yo'l", "oq fotiha" iborolari o'zbek adabiyotida milliy qadriyatlar bilan uzviy bog'liq bo'lgan timsollar hisoblanadi [9. B.88]. Oq rangning bunday qo'llanilishi bir tomondan milliy an'analar, urf-odatlar va marosim madaniyatida shakllangan ramziy ma'nolarni aks ettirsa, ikkinchi tomondan muallifning o'z asarlari orqali berayotgan ma'naviy-estetik g'oyasini yanada kuchaytiradi.

O'zbek mentalitetida oq rang har doim poklik, halollik, niyatning musaffoligi bilan bog'langan. Shu sababli badiiy adabiyotda "oq yo'l tilash", "oq libos", "oq niyat" kabi iboralar ko'pincha ijobiy mazmun, ezgulik va yaxshilikka ishora sifatida talqin qilinadi. Tilshunoslar bu holatni ranglarning semantik barqarorligi, ya'ni avloddan avlodga o'tib kelayotgan ma'no qatlamlarining badiiy matnda saqlanishi bilan izohlaydi.

Psixologik tasvirlarda ranglar hissiy kechinmalarni aniqroq ifodalashga xizmat qiladi. Tilshunoslar fikricha, ranglar psixologik parallelizm yaratib, matnning ekspressivligini kuchaytiradi [10. B.27]. Bu holat badiiy matnda qahramonning ruhiy dunyosini o'quvchiga bevosita his qildirish, uning ichki iztiroblari yoki quvonchlarini rang orqali jonli tasvirlash imkonini beradi. Masalan, "xira rangli osmon", "qoramtir xotiralar", "yorqin kunlar" kabi ifodalarda ranglar kishi ruhiyatidagi keskin o'zgarishlarni belgilovchi psixologik indikator sifatida namoyon bo'ladi.

Adabiyotshunoslarning ta'kidlashicha, rang obrazlari inson hissiyotlarining badiiy ko'zgusi bo'lib, ular matndagi dramatism yoki lirizm darajasini belgilashda faol ishtirok etadi. Qorong'u ranglar ko'pincha tushkunlik, qo'rquv, xavotir, ichki qo'zg'alish holatlarini ifodalasa, yorqin ranglar aksincha umid, quvonch, yorug'lik va ruhiy yengillikni anglatadi [7. B.102]. Shu bois ko'plab yozuvchilar ranglarni qahramonning ruhiy o'zgarishlari bilan parallel tarzda qo'llab, psixologik holatni yanada chuqurroq ochib berishga erishadilar.

Madaniy va semantik qatlamlarning o'zaro bog'liqligi

Ranglarning folklor va adabiyotda bir xil semantik maydonni egallashi ularning qadimiy ramziy ildizlarga egaligini ko'rsatadi. Masalan, oq rangning ham folklorda, ham badiiy matnlarda "poklik" ramzi bo'lib kelishi rang obrazlarining barqarorligi va madaniy uzviyligini ko'rsatadi [11. B.92].

Ranglar xalq ruhiyatining muhim timsollaridan biri bo'lib, folklordagi semantik qatlamlar badiiy adabiyotda ham davom etadi. Ranglarning ramziy xususiyatlari milliy tafakkur, urf-odatlar, mifologik qarashlar va adabiy estetikaga asoslanadi. Shuning uchun ranglar timsolini o'rganish – nafaqat adabiy tasvir vositasini, balki xalqning madaniy merosini anglash imkonini beradi.

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SEMANTIC EXAMINATION OF HOUSEHOLD LEXICS IN ENGLISH AND UZBEK

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Annotatsiya. Ushbu maqolada turli lingvistik, madaniy va tarixiy sohalarni o'zida mujassam etgan o'zbek va ingliz tillaridagi maishiy terminologiyaning qiyosiy semantik tekshiruvi keltirilgan.

Kalit so'zlar: Semantik tadqiqotlar, Maishiy lug'at, O'zbek tili, Ingliz tili, Madaniyatlararo muloqot, Madaniy til tadqiqotlari, Kontseptual metaforalar.

Аннотация. В данной статье представлен сравнительный семантический анализ бытовой терминологии в узбекском и английском языках — двух языках, отражающих различные лингвистические, культурные и исторические особенности.

Ключевые слова: Семантическое исследование, бытовая лексика, узбекский язык, английский язык, межкультурный диалог, лингвистические исследования.

Abstract. This article offers a comparative semantic examination of domestic terminology in Uzbek and English, two languages that embody different linguistic, cultural, and historical domains.

Keywords: Semantic Study, Domestic Vocabulary, Uzbek Tongue, English Tongue, Intercultural Dialogue, Cultural Language Studies.

This detailed article methodically analyzes the semantic and cultural aspects of household terminology in Uzbek and English. It contends that the distinctions go well beyond mere linguistic classification, reflecting contrasting perspectives on family, social relations, privacy, and hospitality. The document is organized to initially define the theoretical foundation of cultural linguistics and semantic field theory. It then continues with an in-depth thematic comparison, examining fundamental domestic ideas, architectural environments, and common items. Every section offers a wealth of lexical illustrations, contextual applications, and cultural insights, emphasizing aspects of partial equivalence, semantic differences, and culturally significant terms. The conclusion consolidates the results, highlighting the deep connection among language, culture, and cognitive frameworks of household existence. The references encompass seminal texts in semantics, anthropological linguistics, and particular investigations into Central Asian and Anglo-Saxon home culture.

The home environment is a vital universal human experience, but the language structures employed to describe it are deeply specific. This research utilizes concepts from cultural linguistics (Sharifian, 2017) and semantic field theory (Lehrer, 1974) to delineate and compare the lexical areas related to the home. In this context, semantics is not just viewed as the analysis of meaning, but as meaning within cultural contexts. We explore conceptual metaphors, connotations, semantic specificity (the depth of detail a language offers for a concept), and the existence or lack of particular terms. By conducting this analysis, we show that the Uzbek “uy” and the English “house” are not direct translations but gateways to distinct realms of social practice and cultural importance.

Language encodes, conveys, and strengthens cultural schemas—structured frameworks of knowledge and experience. The home serves as a key location for the execution of these frameworks. Cognitive linguists such as Lakoff and Johnson (1980) contend that our conceptual frameworks are primarily metaphorical, with spatial metaphors for social connections being particularly powerful (e.g., “close-knit family,” “distant relative”). In English, shaped by a background of Enlightenment rational thought and capitalist modernity, there exists an inclination to classify according to functionality and physical characteristics. The Uzbek vocabulary, though entirely able to convey accuracy, frequently emphasizes social and relational aspects. This distinction resonates with the anthropological difference between “sociopetal” spaces (which foster social interaction) and “sociofugal” spaces (which promote distancing) (Osmond, 1957). Uzbek domestic language heavily emphasizes the sociopetal, focusing on areas for communal living. Concepts Principal: “Uy” frente a “Casa/Hogar”

The essential semantic difference exists in the simplest term.

English "House/Home": English clearly differentiates between "house" (a tangible building, a structure) and "home" (a sentimental place of comfort, belonging, and family). This division illustrates a culture that intentionally distinguishes the material from the emotional. "House" is impartial, structural, and market-driven. "Home" is profoundly personal and emotional, a notion honored in sayings and music ("Home is where the heart resides").

Uzbek "Uy": The Uzbek word "uy" represents a comprehensively integrated idea. It inherently includes both the physical residence and the emotional/social group contained within it. "Uyingiz qayerda?" deb so'rash. ("Where is your uy?") serves to inquire about a place, yet the response consistently highlights a hub of familial and social identity. There is no usual, everyday lexical distinction that corresponds to house/home. The emotional worth is inherent, not expressed by a distinct term. Additionally, "uy" can semantically broaden to signify "household" (uy xo'jaligi), "family," or even "wife" in specific traditional contexts (uy bekasi – lady of the house), demonstrating its intricate connection with social roles.

Spatial Arrangement: The Dominance of the Courtyard Compared to the Interior. The architectural core of the traditional Uzbek home produces an essential lexical and cultural centerpiece.

Uzbek "Hovli": The hovli (courtyard) serves as the central organizational and spiritual hub of the traditional Uzbek household. It is not just a "yard" or "garden." It serves as a secluded, introspective outdoor lounge, cooking space, dining zone, and temporary sleeping area. Its meaning is deeply layered with implications of familial seclusion from external influences, shared existence among kin, and a bond with the natural environment (including grapevines, fruit-bearing trees, and blossoms). The English design emphasizes the contained, distinct interior spaces, while the outdoor areas typically function as an extension for recreation or practical use.

Terminology of Space: Sociopetal Areas and Operational Detail

The vocabulary of indoor environments further reveals cultural values.

Mehmon/Mehmonxona Paradigmasi: Mehmon. The most well-known instance is the mehmonxona (guest room). In both traditional and numerous contemporary Uzbek households, this room is frequently the largest, most elaborately adorned, and holds the greatest significance. It is specifically designed for welcoming and celebrating guests (mehmon). Its main role is social and ceremonial rather than everyday family leisure. The terms "living room" or "sitting room" in English suggest regular use by inhabitants. A "guest room" in English usually denotes a bedroom for overnight guests, rather than a main reception area. The mehmonxona represents the sacred cultural obligation of hospitality, a fundamental Uzbek principle encapsulated in a specific term.

The Kitchen and Food Preparation: Oshxona compared to Kitchen. The Uzbek oshxona comes from osh (a key pilaf dish), highlighting its main cultural role: cooking traditional dishes, frequently in large amounts for family and visitors. It highlights the communal and ritualistic nature of cooking. The English word "kitchen" is a broader, practical term for a space where food is cooked. The social significance of the oshxona during a big family gathering is inherently reflected in its name.

Rest Zones: Xona compared to Bedroom. Uzbek employs xona (room) adapted for purpose: yotoqxona (sleeping room). English employs the precise, compound term "bedroom," highlighting the furniture piece (bed) that characterizes it.

Dining and Consuming: The Dasturxon and Korpus. The dasturxon (a cloth spread on the floor or table for dining) is not just a "tablecloth." It establishes the dining area, frequently communal and shared from one surface. Utilizing it necessitates a particular seated position and manner of shared dining. The English term "dining table" and separate place settings suggest a distinct, more personalized approach to eating. Likewise, the korpus (a sizable, standalone wall cabinet for showcasing valued ceramics, glassware, and ornamental items) lacks a direct English counterpart. "China cabinet" or "display cabinet" are practical terms but overlook the cultural significance of the korpus as an indicator of family aesthetic preferences and a centerpiece of display within the mehmonxona.

Uyqu: Ko'rpa- Yostiq va To'shak. The Uzbek duo ko'rpa (quilt) and yostiq (pillow) are essential to sleep culture, typically crafted by hand and elaborately adorned, arranged in stacked piles (ko'rpush) as a symbol of household abundance. The term "bedding" in English is a broader,

collective word. The unique cultural significance of the ko'rpa as a vital household item, as well as a metaphor for comfort and sustenance, is remarkable.

The semantic domain of household vocabulary in Uzbek and English showcases two separate cultural frameworks. English vocabulary typically embodies a perspective of functional division, personal privacy, and the home as a secluded sanctuary for the immediate family. Uzbek terminology illustrates a collective, hospitality-focused, and hierarchically structured social entity, where the home (uy) serves as a platform for performing familial and social responsibilities, with the hovli and mehmonxona as its key elements. These aren't just alternate terms for identical concepts; they represent distinct conceptual interpretations of everyday life. A mehmonxona isn't a "sitting room"; a hovli isn't a "garden." Every term carries a collection of anticipated behaviors, social norms, and emotional implications. For translators, this presents difficulties in locating dynamic, instead of literal, equivalence. For anthropologists and linguists, it offers a valuable source of information on cultural thinking. For language learners, grasping these terms means comprehending the script of everyday life.

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ENGLISH ROMANTICISM AND THE RENAISSANCE

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Аннотация. В статье проводится анализ английского романтизма как значимого литературного и культурного явления конца XVIII – начала XIX века, а также рассматривается его взаимосвязь с идеями эпохи Возрождения. Особое внимание уделяется ключевым чертам романтизма, влиянию гуманистических и эстетических принципов Возрождения на формирование поэтики романтической литературы, а также социально-философским аспектам развития художественной мысли в Англии.

Ключевые слова: английский романтизм, эпоха Возрождения, гуманизм, литература, поэтика, философия.

Аннотация. Ушбу мақола XVIII асрнинг охири – XIX асрнинг бошларидаги адабий ва маданий ҳодиса сифатида инглиз романтизмнинг таҳлили ҳамда унинг Ренессанс гоёлари билан боғлиқ жиҳатларига бағишланган. Мақолада романтизмнинг асосий хусусиятлари, Ренессанс даврининг гуманистик ва эстетик гоёларининг романтик адабиёт поэтикаси шаклланишига кўрсатган таъсири, шунингдек, Англияда бадиий тафаккурнинг ижтимоий-фалсафий ривожланиш жиҳатлари кўриб чиқилган

Калим сўзлар: инглиз романтизми, ренессанс, гуманизм, адабиёт, шеърят, фалсафа.

Abstract. The article is devoted to the analysis of English Romanticism as a literary and cultural phenomenon of the late 18th – early 19th century and its connections with the ideas of the Renaissance. The key features of Romanticism, the influence of humanistic and aesthetic ideas of the Renaissance on the formation of the poetics of Romantic literature, as well as the socio-philosophical aspects of the development of artistic thought in England are examined.

Keywords: English Romanticism, Renaissance, humanism, literature, poetry, philosophy.

English romanticism, which arose at the end of the 18th century, is one of the most important literary and cultural movements of Europe. It emerged as a reaction to the rationalism of the Enlightenment and industrial transformations, emphasizing feelings, imagination, and the inner world of a person [1]. Despite the chronological distance, English romanticism is closely connected with the heritage of the Renaissance, manifested through a humanistic orientation, interest in individuality, and creative freedom [2].

The purpose of this article is to identify the main features of English romanticism, its philosophical and aesthetic foundations, as well as to show the influence of Renaissance ideas on the formation of romantic poetics and artistic worldview.

Romanticism in England developed approximately from the 1790s to the 1830s [3]. The following key features stand out in the literature of this period:

1. Emotionality and subjectivity. Literature sought to express the depth of feelings and the individual perception of the world. Wordsworth and Coleridge emphasized the importance of personal experience and inner reflection [4].

2. Nature as a source of inspiration. Nature was viewed as a reflection of the spiritual state of a person, a symbol of harmony and wisdom [5].

3. Idealization of the past. A return to folk culture, legends, and historical plots became a characteristic feature of the poetry of Byron and Shelley [6].

4. Freedom of creativity. Literary forms became more flexible; new genres appeared, such as the lyrical ballad and the epic poem [7].

5. Philosophical reflection. The romantics actively reflected on the meaning of life, good and evil, freedom and fate [8].

Thus, English romanticism combined aesthetic novelty with philosophical depth, stimulating the intensive development of national literature.

Philosophical and Aesthetic Foundations of English Romanticism

The philosophical foundation of English Romanticism was shaped by both Western European idealist thought—particularly German—and the traditions of English empiricism. The ideas of Immanuel Kant, Friedrich Schelling, and Johann Fichte found expression in the reflections of English poets on freedom, creativity, and the subjective perception of reality [15]. The Romantics perceived the human being as an active creator of the world, for whom imagination served as a means of attaining truth. Consequently, Romantic poetry became not only an artistic manifestation of emotion but also a form of philosophical self-discovery.

In his theoretical writings, Samuel Taylor Coleridge emphasized that imagination represents the highest faculty of the spirit, uniting reason and emotion, the subjective and the objective. This conception can be traced back to the humanistic worldview of the Renaissance, in which creativity was regarded as a divine force manifested within the individual. Like the artists and thinkers of the fifteenth and sixteenth centuries, the Romantics sought to reconcile the aesthetic and the spiritual, affirming the harmony between humanity and the universe.

A central theme of Romantic aesthetics was the problem of genius. In contrast to the classical tradition, where the artist was seen as a craftsman who adhered to established rules, the Romantics elevated the figure of the creator to that of a prophet and visionary. This ideal also originates in the Renaissance, when Leonardo da Vinci, Michelangelo, and Shakespeare embodied the notion of the free, self-sufficient genius [16].

Socio-Historical Context and Its Influence on Romanticism

English Romanticism emerged during a period of profound transformation—the Industrial Revolution, growing social tensions, and the Napoleonic Wars. These upheavals instilled in poets a sense of disillusionment with rational civilization. William Wordsworth viewed industrialization as a threat to the spiritual integrity of the individual, opposing it with the natural harmony of rural life. Lord Byron and Percy Bysshe Shelley, in contrast, gave voice to revolutionary ideals, linking personal freedom with the struggle against social oppression [17].

Thus, Romanticism reflected both the inner world of the individual and the contradictions of its historical epoch. In this regard, it continued the humanistic mission of the Renaissance—affirming human dignity and the right to freedom of thought and creativity. Yet, whereas Renaissance humanists conceived of man as the rational measure of all things, the Romantics envisioned him as the center of a spiritual and emotional universe.

Aesthetic Evolution and Influence on Subsequent Eras

English Romanticism exerted a profound influence on the development of both national and world literature. Its aesthetic principles reverberated through the realism of the nineteenth century

and the symbolism and modernism of the twentieth. The emphasis on subjective perception, the exploration of the hero's inner psychology, and the celebration of creative individuality became foundational for later artistic movements.

In the prose of Charles Dickens, Jane Austen, and Thomas Hardy, one can trace distinct Romantic elements—idealism, the tension between the individual and society, and the cult of nature and childhood. The poetry of Alfred Tennyson and Robert Browning inherited the philosophical depth and emotional intensity of the Romantic tradition. Moreover, the influence of English Romanticism extended beyond national borders, shaping the aesthetic principles of French and German Romanticism and inspiring American Transcendentalism as represented by Ralph Waldo Emerson and Henry David Thoreau.

Major Representatives of English Romanticism

Author	Years of Life	Genre	Main Ideas
William Blake	1757–1827	Poetry, engravings	Myticism, spiritual Vision of the world
William Wordsworth	1770–1850	Lyric poetry	Nature as a teacher, simple people as bearers of wisdom
Samuel Taylor Coleridge	1772–1834	Poetry, philosophical prose	Imagination, dreaminess, philosophical reflections
George Byron	1788–1824	Poem, novel	The lone hero, passion, historical romance
Persy Bysshe Shelley	1792–1822	Poetry	Social Criticism, ideals of freedom and beauty
John Keats	1795–1821	Poetry	Beauty as the highest value, the poet's tragic fate

These authors embodied the ideas of Romanticism through poetic subjectivity, philosophical reflection, and an appeal to nature and history [13]

Comparative analysis of Romanticism and the Renaissance

parameter	Renaissance	English Romanticism
Main Focus	Reason, harmony, the human being as the center of the universe	Emotions, feelings, the inner world of a person
Interest in the past	Antiquity, ancient ideals	Medieval legends, folk culture
Nature	A symbol of harmony and order	A source of spiritual inspiration
Creative form	Sonnets, drama, epic poetry	Lyrical ballad, epic poem, free forms
Individualism	Humanism, rational principle	Emotional and subjective individualism

The comparison shows that Romanticism did not reject the ideas of the Renaissance, but reinterpreted them through the prism of emotions, nature, and subjective experience [14].

English Romanticism is a significant stage of European literature and culture, characterized by deep emotionality, an appeal to nature and the historical past, philosophical reflection, and creative freedom. The Renaissance had a significant influence on Romanticism, providing the humanistic and aesthetic basis on which new artistic ideals were formed.

Thus, English Romanticism can be regarded as an “emotional Renaissance,” where the central place is occupied by the human being with his inner world, feelings, and aspiration for harmony with nature and history.

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CHEVARCHILIK (TIKUVCHILIK) LEKSIKASINING SHAKLLANISHIDA SEMANTIK MUNOSABATLARNING ROLI

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Annotatsiya. Ushbu maqolada chevarchilik (tikuvchilik) leksikasining semantik maydonda shakllanishi, uning ingliz va o'zbek tillarida qanday rivojlanishi hamda terminlarning ko'pma'nolilik xususiyati qiyosiy jihatdan tahlil qilingan. Tadqiqot leksik-semantik tahlil usuli asosida olib borilib, "seam", "stitch", "fabric", "chok", "mato" kabi asosiy terminlarning turli sohalarda qo'llanilishi o'rganildi.

Kalit so'zlar: semantik maydon, chevarchilik leksikasi, polisemantik birlik, stitch, seam, chok, fabric, qiyosiy tilshunoslik.

Аннотация. В данной статье анализируется формирование швейной лексики в рамках семантического поля, её развитие в английском и узбекском языках, а также полисемия основных терминов. Исследование проведено на основе лексико-семантического анализа, в ходе которого были изучены особенности употребления таких терминов, как seam, stitch, fabric, чок, мато в различных сферах.

Ключевые слова: семантическое поле, швейная лексика, полисемия, stitch, seam, чок, fabric, сопоставительное языкознание.

Abstract. This article examines the formation of sewing-related vocabulary within the framework of the semantic field, its development in English and Uzbek, and the polysemy of key terms. The study is based on lexical-semantic analysis and investigates the usage of terms such as seam, stitch, fabric, chok, and mato across various fields.

Keywords: semantic field, sewing vocabulary, polysemous unit, stitch, seam, chok, fabric, comparative linguistics.

Har bir tilning lug'aviy boyligi uning tarixiy taraqqiyoti, moddiy madaniyati va kasb-hunar tizimi bilan chambarchas bog'liqdir. Xalqning qadimiy hunarmandchilik an'analari, xususan, chevarchilik (tikuvchilik) sohasi tilning leksik tarkibiga sezilarli ta'sir ko'rsatib, mazkur sohaning rivoji bilan bog'liq terminlar shakllangan. Tikuvchilikka oid so'zlar o'zaro semantik munosabatlarda mavjud bo'lib, ular umumiy ma'no xususiyati (arxisema) asosida birlashadi va o'zaro differensial semalar orqali farqlanadi.

XX asrning o'rtalaridan boshlab Praga tilshunoslik maktabi, Vilgelm fon Gumboldt, F.Dornzeyf, V.Vartburg, shuningdek, rus tilshunosligida K.N.Karaulov kabi olimlar tomonidan semantik maydon nazariyasi chuqur ishlab chiqildi. Bu yondashuv tilning tizimlilikini, so'zlarning o'zaro semantik aloqada ekanini ilmiy asoslashga xizmat qildi. Leksik semantika tilshunoslikning so'zlar va iboralarning ma'nolarini o'rganadigan va tahlil qiladigan mustaqil fan bo'limidir. U so'zlarning ichki ma'nosi, ularning boshqa so'zlar bilan aloqasi va kontekstga qarab qanday o'zgarishi kabi masalalarni tahlil qiladi, bunda uning semantik ma'nosi muhim ahamiyatga egadir. Chevarchilik (tikuvchilik) leksikasi ham ayni semantik tizimning faol sohalaridan biri sanaladi [1].

Ushbu tadqiqot chevarchilikka (tikuvchilikka) oid so'zlarning qanday paydo bo'lishi va uning qanday ma'nolarda qo'llanilishi hamda bir-biriga qanday bog'liq ekanini aniqlashga qaratilgan. Buning uchun leksik-semantik tahlil usuli qo'llanildi, ya'ni so'zlarning ma'nosi va ma'no orasidagi o'zaro bog'liqliklari ham o'rganildi. Chevarchilikka (tikuvchilikka) oid leksikani o'rganishda barcha so'zlarni birdek tadqiqotga olish imkonsiz bo'lgani uchun ushbu tadqiqotda so'zlarni saralash

maqsadida aniq mezonlar belgilandi. Bu mezonlar tahlil jarayonini tartibli, izchil va ilmiy asoslangan bo'lishini ta'minlaydi. Quyida so'zlarni tanlashda qo'llanilgan asosiy mezonlar kengroq bayon qilinadi. Chevarchilikka oid semantik maydon so'zlari asosan tikuvchilik jarayonlari, asboblari va materiallarini ifodalash uchun qo'llaniladigan maxsus leksik birliklardir. Shu bilan birga, bunday so'zlar boshqa sohalarda butunlay boshqa, ya'ni o'ziga xos ma'nolarda ham ishlatilishi mumkin. Masalan, ingliz tilidagi *button* so'zi tikuvchilik terminologiyasida "tugma" ma'nosini anglatadi, texnika yoki elektronika sohasida *button* qurilmani yoqish yoki o'chirishga xizmat qiluvchi "bosish tugmasi"ni bildiradi, ya'ni "*small button used to turn on a car or computer*" ma'nosida keladi. Bundan tashqari ingliz tilidagi "*seam*" so'zini ham tahlil qilib ko'ramiz. Masalan, chevarchilikda (tikuvchilik) ishlatiladigan hammaga tanish so'z "*seam*" termini bir qancha ma'nolarda keladi. *Seam* – ikki predmet qo'shiladigan joyni anglatadi. Ayniqsa, tikuvchilikda bu atama ikki parcha mato yoki terini tikish orqali hosil bo'lgan birlashma chizig'ini ifodalash uchun qo'llanadi. Bundan tashqari "*seam*" so'zining yana bir qo'shimcha ma'nosi geografiya sohasida qo'llanadi [2].

Bu holatda u boshqa tog' jinslari orasida shakllangan ko'mir kabi moddalarning uzun va ingichka qatlamini (masalan, *coal seam*) ifodalaydi. Bundan tashqari, "*seam*" atamasi sport terminologiyasida ham uchraydi. Xususan, kriket va beysbol o'yinlarida bu so'z to'pning charm qismi tikilgan joyda hosil bo'ladigan bo'rtma chokni bildiradi. Mazkur chok to'pning havodagi harakatiga, shuningdek kriketda yerga tekkanidan keyingi yo'nalishiga ham sezilarli darajada ta'sir ko'rsatishi mumkin. Ushbu misollarning har biri mustaqil semantik maydon tarkibiga kiradi [3].

O'zbek tilining izohli lug'atida *chok* leksemasi bir nechta qo'shimcha ma'nolarda ham qo'llanadi va bu ma'nolar Cambridge yoki Oxford kabi inglizcha lug'atlarda uchramaydi. Mashinasozlik sohasida *chok* termini mexanik detallarni payvandlash, ulash yoki boshqa texnologik usullar orqali birlashtirilgan nuqtani anglatadi. Masalan, *payvand choki*, *uchma-uch chok*, *ustma-ust chok* kabi atamalar shunga misoldir. Anatomiya fanida esa *chok* so'zi kalla suyagining turli qismlarini bir-biriga tutashtirib turuvchi asosiy birlashtiruvchi strukturani bildiradi. Tibbiyot terminologiyasida *chok* jarrohlik amaliyotida jarohatlangan yoki kesilgan to'qimalarni tikish orqali birlashtirish usulini ifodalaydi. Shu faktlardan ko'rinib turibdiki, *chok* so'zining ayrim o'zbekcha ma'nolari ingliz tili lug'atlaridagi ekvivalentlari bilan to'liq mos kelmaydi, ya'ni ular turli semantik sohalarga taalluqli bo'lib, ma'noda sezilarli farqlarga ega [4].

Quyida yana bir ingliz tilida "*stitch*" terminini ma'nolarini ham ko'rib chiqamiz. Ingliz tilidagi *stitch* termini chevarchilik jarayonida aniq texnik ma'noni anglatadi. Ushbu so'z "*the single movement of a needle and thread into and out of the cloth*", ya'ni igna va ipning matoga kirib chiqishidan iborat bo'lgan bitta chok harakati sifatida talqin qilinadi. Tibbiyot sohasida esa *stitch* termini *suture* tushunchasiga mos kelib, jarohatni tikishda qo'llaniladigan chok ma'nosini bildiradi. Demak, mazkur birlik har ikki sohada qo'llansa-da, kontekstga ko'ra farqli semantik yuklamaga ega. Shuningdek, ingliz tilidagi *fabric* leksemasi ham chevarchilik terminologiyasiga oid bo'lib, *cloth* yoki *woven material* - to'qilgan mato, material ma'nolarida ishlatiladi. Biroq ushbu so'zning qo'llanilishi faqat material nomi bilan cheklanmaydi; *fabric* so'zi kengroq, metaforik ma'noda ham qo'llanib, "*the structure or parts of something; the fabric of society*" – biror narsa yoki tizimning tuzilishi, jamiyatning asosiy tuzilma qismlari degan ma'noni ham anglatadi [5].

O'zbek tilidagi *mato* so'zining ham "buyum, narsa" kabi qo'shimcha ma'nolarga ega ekanligi ushbu hodisaning o'zbek tilidagi paralleli sifatida ko'rsatish mumkin. Misollardan kelib chiqib shuni aytish joizki, bir qator chevarchilikka (tikuvchilikka) oid leksemalar tor doiradagi asosiy texnik ma'nosi bilan birga, boshqa sohalarda qo'llanganda kengaygan, ko'chma yoki metaforik ma'nolarni ham hosil qilishi mumkin. Bu holat so'zlarning polisemantik xususiyatini, ya'ni kontekstga qarab bir nechta ma'noga ega bo'lishini namoyon etadi. Natijada, *stitch* va *fabric* kabi terminlar semantik maydon ichida nafaqat "chevarchilik" doirasiga, balki boshqa ijtimoiy, tibbiy yoki abstrakt tushunchalar tizimiga ham ulanadi.

Tadqiqot natijalari chevarchilik (tikuvchilik) leksikasining til tizimidagi o'rni, uning semantik rivoji va ingliz hamda o'zbek tillarida qanday namoyon bo'lishini chuqur tahlil qilish imkonini berdi. Avvalo, chevarchilikka oid terminlar barqaror semantik maydon hosil qilishi aniqlandi. Bu maydon "tikish", "mato", "detal", "asbob-uskunalar", "bezash" kabi umumiy (arxisema) birliklarga

asoslanadi. Har bir guruh o'z ichida izchil semantik tarmoq hosil qilib, kasb-hunarga oid terminlarning tizim sifatida faoliyat yuritishini ko'rsatadi. Bu, o'z navbatida, tikuvchilik leksikasining tilning boshqa qatlamlariga nisbatan yaxlit va tartibli tuzilganini isbotlaydi. Tadqiqot jarayonida oydinlashgan muhim jihatlardan biri bu ko'pma'nolilikning ancha yuqori rivojlanganligini bildiradi. "Chok", "mato", "ip", "stitch", "fabric" kabi birliklarning turli soha va kontekstlarda qo'llanishi ularning semantik hajmi keng ekanini ko'rsatadi. Bu ko'pma'nolilik, bir tomondan, kasbiy terminlarning amaliyotdagi ehtiyojlardan kelib chiqib kengayishini, ikkinchi tomondan esa tilning umumiy rivojlanish jarayonida metafora va metonimiya kabi semantik mexanizmlarning faol ishlaganini tasdiqlaydi. Bunday keng semantik imkoniyatlar leksemalarning faqat tor soha bilan cheklanib qolmasdan, boshqa fanlar, jumladan tibbiyot, anatomiyaga ham ko'chib o'tgani bilan izohlanadi [6].

Ingliz va o'zbek tillarini qiyosiy tahlil qilish natijasida terminlarning semantik shakllanishida o'xshash tamoyillar mavjudligi aniqlandi. Masalan, har ikki tilda "stitch", "seam", "chok", "mato/fabric" kabi birliklar ham amaliy, ham ko'chma ma'noda qo'llanadi. Biroq, o'zbek tilida chevarchiki (tikuvchilik) leksikasi milliy an'ana, hunarmandchilik tarixi va etnomadaniyat bilan bevosita bog'liq bo'lgani uchun semantik boylikning yanada ko'proq saqlanib qolganini ko'rish mumkin. O'zbek tilidagi "chok" so'zining mashinasozlik, tibbiyot va anatomiyadagi qo'shimcha ma'nolari bunga yaqqol misol bo'la oladi. Ingliz tilida esa ko'pma'nolik mavjud bo'lsa-da, terminlarning kontekstga mosligi va semantik chegaralari nisbatan aniqroq. Umuman olganda, chevarchilikka (tikuvchilikka) oid leksika ikki tilda ham aktiv tizim bo'lib, uning semantik o'zgaruvchanligi, ko'p qatlamli ma'nolari hamda boshqa fanlarga o'tish imkoniyati tilning rivoji va madaniy tajriba bilan chambarchas bog'langanini ko'rsatadi [7].

Tadqiqot natijasida chevarchilik (tikuvchilik) leksikasining barqaror semantik maydon sifatida shakllangani aniqlandi. "Stitch", "seam", "fabric", "chok" kabi terminlarning ko'pma'noliligi ularning nafaqat kasbiy, balki tibbiyot, geografiya, sport va mashinasozlik kabi boshqa sohalarda ham faol qo'llanishini ko'rsatadi. Ingliz va o'zbek tillarida chevarchilik (tikuvchilik) terminlari o'xshash semantik mexanizmlar asosida rivojlangan bo'lsa-da, o'zbek tilida milliy hunarmandchilik an'analari sabab semantik boylik yanada kengroq saqlangan. Umuman olganda, chevarchilik leksikasi ikki tilda ham tizimli, ko'p qatlamli va semantik jihatdan o'zgaruvchan bo'lib, tilning tarixiy va madaniy rivoji bilan chambarchas bog'liqdir.

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MIMIK TASVIR SUBYEKTIV RUHIY VA MA'NAVY MAZMUNNI NAMOYON QILUVCHI ELEMENT SIFATIDA

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Annotatsiya. Ushbu maqolada mimemik matnlar real voqelikning bevosita nusxasi emas; u voqelikni talqin qilish, sharhlash, ruhiy va ma'naviy mazmunni fikr orqali qayta yaratishi, mimik tasvir nimani anglatishi, ular orqali qanday tarixiy va ruhiy fikrlar berilishi, zamonaviy inson uchun qanday "xotira kodi" ochilishi izohlanadi va og'zaki bo'lmagan muloqotning ishora tizimining elementlari sifatida tasvirlashga harakat qilinadi.

Kalit so'zlar: og'zaki bo'lmagan muloqot, ishora tizimi, semantika, muloqot vazifasi, madaniy lingvistika, "Qora safro" kompozitsiyasi, inson ruhiyati, ramziylik.

Аннотация. В данной статье объясняется, что миметические тексты не являются прямой копией реальной действительности; они представляют собой интерпретацию реальности, способ воссоздания её духовного и морального содержания посредством мышления, что означает миметический образ, какие исторические и духовные мысли передаются через них, какой «код памяти» открывается для современного человека, и предпринимается попытка описать их как элементы знаковой системы невербальной коммуникации.

Ключевые слова: невербальная коммуникация, знаковая система, семантика, коммуникативная функция, культурная лингвистика, композиция «Чёрная желчь», человеческая психика, символизм.

Abstract. This article explains that mimetic texts are not a direct copy of real reality; they are an interpretation of reality, a way of recreating its spiritual and moral content through thought, what a mimetic image means, what historical and spiritual thoughts are conveyed through them, what "memory code" is opened for a modern person, and an attempt is made to describe them as elements of the sign system of non-verbal communication.

Keywords: non-verbal communication, sign system, semantics, communication function, cultural linguistics, composition "Black bile", human psyche, symbolism.

Kirish. Noverbal vositalarning aloqa-aralashuvda ishlatilishi tilning nutq odob-axloqi, xulq-atvor normalari, madaniyatlararo farqlar, past kontaktli va yuqori kontaktli madaniyatlar rivojlanish jarayonida o'ziga xos omil sanaladi. Garchi noverbal vositalar fikr ifodalashda qatnashsa-da, ular til strukturasiga kirmaydi, chunki aloqa-aralashuvning noverbal vositalari tildan tashqaridagi, unga yondosh holat bo'lib, til sistemasi hamisha har qanday fikr mazmunini, his-hayajonlarni va boshqa ichki tug'yonlarni ifodalash qudratiga ega.

Nutqiy muloqotda noverbal vositalar turli ehtiyojlar sababli yuzaga chiqadi. Bu xususida olimlar tomonidan turli xil fikrlar bayon qilingan [1].

Psixologik, pedagogik, falsafiy va badiiy tarixiy tadqiqotlarning ko'plab mualliflari san'at asarlarining axloqiy ta'sirini, ularning qabul qiluvchiga katartik ta'sirini u yoki bu shaklda qayd etadilar. Ba'zida buyuk romanni o'qib yoki ajoyib spektaklni ijro etgandan so'ng, biz qandaydir tarzda yaxshilanib, o'zimizni poklangan his qilishimiz haqiqat. Biz ehtirolarni boshdan kechirdik: vaqt dunyodagi hamma narsani tekislashini angladik, bizning kichik kundalik baxtsizliklarimiz voqealarning cheksizligi va katta azob-uqubatlar fojiasi bilan solishtirganda ahamiyatsiz. Biz boshqa odamlarni birodarlarimiz sifatida tan olishni o'rgandik. Axloq haqida o'ylamasdan, biz yanada axloqiy bo'lib qoldik. Mimik tasvir o'ziga xos shaxsiy idrokni, asarni kognitiv baholash bilan birgalikda to'liq hissiy ishtirok etish istagini, muallifning pozitsiyasi bilan tez-tez yuqori darajada tanishlikni, taqqoslash va asoslash uchun propedevtik musiqiy ko'nikmalarni ta'kidlaydi. O'zini anglash mezonlarining qiyosiy reytingi inson ruhiy o'zini anglashining dinamik o'sishini ko'rsatadi.

Asosiy qism. Quyidagi fanlararo loyiha Ibn Sinoning psixologiya va psixiatriyaga qo'shgan hissasini, ayniqsa, uning melanxoliya va davolash usullari haqidagi tadqiqotlarini o'rganadi. U qora safro haqidagi tarixiy nazariyalarni zamonaviy tibbiyot natijalari bilan bog'liq holda ko'rib chiqadi va an'anaviy, insonparvarlik tamoyillariga yo'g'rilgan zamonaviy, sun'iy intellektga asoslangan muolaja bilan taqqoslaydi. Rahimovlar oilasi kulollari zanglamaydigan po'lat quvurlar va tovushga aks-sado beradigan organik keramik haykallardan iborat ko'p qismli qurilmada o'ziga xos qora keramikani ishlab chiqdilar. Loyiha biyennalening boshi va oxirida, karvonsaroy va "Rashid" madrasasidagi ikkita obyektida o'zaro bog'liq holda tinglash va davolash joylarini yaratadi. Mehmonlar qo'l bilan yasalgan keramik tinglov qurilmalari orqali o'z fikrlarini bayon etadilar. Ushbu qurilmalar fikrlarni yozib oladi va ularni tovush parchalariga aylantiradi, yozuvlar esa maxfiylikni ta'minlash uchun o'chirib tashlanadi. Ijodkor so'zlariga ko'ra: "Tana, shunchaki, aniq chegaralarga ega biologik qismlar yig'indisi emas – ular hayot to'ri bilan chambarchas bog'liq. Amaliyotimizda esa o'zaro bog'liklarni ko'rsatishga intilamiz, o'z dunyomiz va ekotizmlarimizni barpo etamiz.

Kurrai zaminda shifo – kasallik ildizini anglab yetish va uzilgan hayotiy aloqalarni tiklash yo'lini topishdir".

Litvalik hunarmand Pakui Hardvari va o'zbek hunarmandlari Alisher Rahimov hamda Shohruh Rahimov hamkorligida yaratilgan "Qora safro" kompozitsiyasi Abu Ali ibn Sinoning psixologik izlanishlari va melanxoliyani davolash usullari ilmiga tayangan holda yaratilgan bo'lib, ushbu asar inson ruhiyatini tovushlarda namoyon etadi. U insonning ichki sukunat va musaffolik sari yo'lini ramziy tarzda ifodalovchi badiiy ifoda hisoblanadi. Ibn Sinoning tib ilmida tavsiflangan qora safro nafaqat kasallik manbai, balki inson qalbida to'planib qolgan og'ir xotiralar, alamlar, aytilmagan so'zlar, ichda qolgan iztiroblarning timsolidir.

Ushbu asar loviyasimon shaklda bo'lib, tashqi ko'rinishi qabariq to'liqinli, ichkarisi bo'shliq. Bu bo'shliq insonning o'zi anglamagan, lekin yuragida joy olib qolgan qora fikrlar, g'amgin xotiralar uchun makon bo'lib qolgan ruhiy holatga qiyoslanadi. Asarga murojaat qilinganda, u inson nutqini yozib oladi va uni tovush parchalariga aylantirib, aks sado va ohang tarzida tashqi muhitga qayta uzatadi. Bu jarayonda ohang yuzaga kelib, inson o'z ichki ovozi, og'riqlarini yangi talqinda eshitadi va his etadi. Zamonaviy psixologiyada Luiza Hey, Valeriy Sinelnikov qarashlarida har qanday qo'rquv, g'azab va dardning ijobiy ovozi bo'ladi deyiladi. Inson dardga yuzlashishdan qo'rqishi emas, yuzlashuvga tayyor bo'lishi lozim. Inson doimiy dard va qo'rquvlaridan qochib yurgani bois, ichki og'riq kuchayib, ruhiyatni ta'qib etaveradi. Bu ramziy jarayon bo'lib, inson o'z dardini aytgani sari, og'riq parchalanib, asta-sekin yengillashib boradi. Jarayon qalbni tozalashning, ruhiy og'irlikdan halos bo'lishning badiiy ko'rinishidir.



“Qora safro” matni: Ushbu asar insonning ichki olamidagi qorong'ulik va undan chiqish yo'lini ifodalaydi. Qalbdagi zulmat, og'riq hissi doimiy emas. Uni nurga ilib chiqa oladigan yagona manba insonning o'zi, o'z ovozi, o'zini tanishidir. Ruh tinglansa, tinchlanadi. So'z aytilsa, og'riq yengillashadi. Og'riq tan olinsa, unga yechim chora izlanadi va yorug'likning yo'li ochiladi. Kompozitsiya “Qora safro” – insonning ichki tovushi, ichki sukunatga qaytish yo'li. Hazrat Rumiyning “Ichingdagi ichingdadir” hikmatining izohi o'laroq, “Qora safro” dard, xastalik emas, aslida yechimdir. “Qora safro” – dard bilan yuzlashuv, dardni tanish va dardni sevish ramzi. Tasavvufda: “Og'riq insonga uni mahv etish uchun emas, balki yuksaltirish uchun beriladi”, – deyiladi. Ohang – dard bilan uchrashuv, dardni tanish nuqtasi. Qora rang – kuch-qudrat ramzi. Haqiqiy kuch insonning Ichida ekaniga ishora. Ikki kompozitsiya hayotiy qarama-qarshilik, ziddiyat ramzi. Qabariq, to'liqin shakli hayotning past-paland yo'li, ruhiyatning tushkin va jo'shqinligi tasviri. “Qora safro” – bu san'at egalari talqinidagi ruhiy yengillanish marosimidir.

Og'zaki bo'lmagan ifodaning ba'zi shakllarining (masalan, tasviriy san'at va musiqa) nodiskursiv tabiati shakllar va boshqa poydevorga qurilgan. Bu taqdimot simvolizmi (diskursiv, ya'ni lingvistikdan farqli o'laroq). Bunday simvolizmida til har safar yangidan yaratiladi, nafaqat yaratuvchi, balki qabul qiluvchi tomonidan ham. Taqdimot ramziy voqelik uning elementar

birliklarining lug'atini yaratishga imkon bermaydi. Ushbu elementar birliklar (masalan, soylar yoki tovushlar, alohida chiziqlar yoki egri chiziqlar, h.k.) ularning mazmunini faqat asarning o'zi doirasida oladi. Idrok etilayotgan yaxlitlikning har bir elementida shunday ko'p ma'nolar mavjud. doimiy kontekstning yo'qligi bilan birlashtirilib, tilda gapirish imkoniyatini istisno qiladi. Biroq, til ko'proq vositachi bo'lib, an'anaviyroqdir va aniqlangan tuzilma. Mimemik matnlar, shuni ta'kidlash kerakki, ko'p darajali idrok ta'siri bilan yanada xarakterlanadi. Og'zaki tilga tarjima qilingan noverbal falsafiy matnlar matnning turli darajalarini tushunishga imkon beradigan ko'p yoki kamroq tanqidiy metodologiyalar yordamida o'rganilishi mumkin. Ushbu metodologiyalar hammaga ma'lum va ularni ko'rsatish kerak emas. Biroq, faqat shu tarzda o'rganishga moyil bo'lgan narsa uning mavjudligi konseptual-verbal tilning o'zida mavjud bo'lishi mumkin. Ushbu matnlarning tarjima qilib bo'lmaydigan o'ziga xosligi, faqat tadqiqotchining intuitiv tushunchasi uchun ochiq deb taxmin qilish mumkin.

Natiya va muhokama. Tadqiqot davomida mimik tasvirning badiiy matndagi funksional yuklamasi, uning inson ruhiyati va ma'naviy holatlarini ifodalashdagi o'rni chuqur tahlil qilindi. Olingan kuzatishlar shuni ko'rsatdiki, mimik tasvir insonning ichki kechinmalarini bevosita til orqali ifodalab bo'lmaydigan darajada nozik ruhiy jarayonlarni ko'rsatuvchi semiotik vosita sifatida namoyon bo'ladi. Badiiy tasvirda ular nafaqat tashqi tasvir vositasi, balki muallifning ma'naviy g'oya va ruhiy dinamika haqida bergan yashirin xabari sifatida ham talqin qilinadi.

Tahlil etilgan matnda mimik tasvirning uch asosiy funksiyasi keltirish mumkin:

1. Emotsional-funksional – insonning ichki kechinmalarini (qo'rquv, hayajon, ishonchsizlik, umid, iztirob va boshqalar) aks ettirish;
2. Pragmatik-kommunikativ – obyektning boshqa tasvirlar bilan o'zaro munosabatidagi yashirin maqsadlarini ko'rsatish;
3. Semiotik-ma'naviy – ruhiy holatni ma'naviy mazmun bilan uyg'unlashtirib, matn konseptual g'oyasiga xizmat qilish.

Mimik tasvir nutqiy kontekst bilan birgalikda qo'llanganda, subyektning psixologik portreti yanada to'liq va aniq shakllanadi. Ular kontekstga mos ravishda metaforik, metonimik, assotsiativ yoki impresiv ma'noda ishlatilishi mumkin. Mimik tasvir badiiy matnda ruhiy-ma'naviy mazmunni yaratish, personajning ichki olamini ochish va muallifning estetik niyatini yetkazishda markaziy lingvopoetik unsur sifatida o'z o'rniga ega ekanligi alohida ta'kidlash lozim. Mimik birliklarning ma'naviy mazmunni yetkazishdagi roli va ular subyektning ichki olamiga oid yashirin emotsional jarayonlarni ochuvchi asosiy badiiy mexanizmdir. Shu bilan birga tasvirning emotsional, pragmatik va semiotik funksiyalari tizimlashtirilib, uning muloqot jarayonidagi va badiiy mazmun shakllanishidagi kompleks ahamiyati sifatida qarash mumkin. Mimik tasvir asosida qurilgan psixologik talqin metodlari mazkur unurning personajning ichki portretini yaratish, uning ma'naviy izlanishlarini ochish va muallif konsepsiyasini yoritishda muhim vosita ekanligini ko'rsatdi. Natijalar shuni tasdiqlaydiki, mimik tasvir — bu badiiy matndan tashqarida kuzatiladigan oddiy fiziologik holat emas, balki ruhiy konflikt, ma'naviy iztirob, estetik g'oya va insonning ichki kechinmalarini ifodalashda faol ishlatiladigan muhim elementdir.

Xulosa. Yuritilgan tahlillar mimik tasvirning badiiy matnda shunchaki tashqi ko'rinishni tasvirlash vositasi emas, balki insonning ichki ruhiy olami va ma'naviy kechinmalarini ifodalovchi asosiy semiotik element ekanligini ko'rsatdi. Tadqiqot shuni tasdiqlaydiki, mimik tasvir:

1. Emotsional belgilar tizimi sifatida personajning ruhiy holatini namoyon etadi;
2. Kommunikativ vosita sifatida personajlararo munosabatlarda yashirin niyat va munosabatlarni ifodalaydi;
3. Ma'naviy-estetik indikator sifatida asar g'oyaviy mazmunini chuqurlashtiradi va obrazlar ma'nosi kengaytiradi.

Mimik tasvirning kontekstual o'rni uning semantik yukini kuchaytiradi: verbal nutq bilan uyg'un kelganda — obraz ruhiy portretini to'ldiradi. Umuman olganda, mimik tasvirning lingvosemiotik xususiyatlarini o'rganish badiiy matnning psixologik talqinlarini yanada kengaytiradi, personajlarning subyektiv kechinmalarini chuqurroq tahlil qilish imkonini beradi va matnning ma'naviy-estetik qimmatini oshiradi. Shunday qilib, mimik tasvir badiiy matnda ruhiy va ma'naviy

mazmunni shakllantiruvchi, obrazning ichki dunyo manzarasini ochuvchi markaziy poetik vosita sifatida o'z ilmiy ahamiyatiga ega.

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GENDERED PRAGMATIC FUNCTIONS OF COMPLIMENT AND INSULT IDIOMS IN ENGLISH AND UZBEK

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Annotatsiya. Tadqiqot ingliz va o'zbek tillaridagi maqtov va haqorat idiomalarining genderga xos pragmatik vazifalarini tahlil qiladi. Ingliz idiomalari ko'proq individual sifatlarni ifodalasa, o'zbek idiomalari an'anaviy gender me'yorlarini aks ettiradi. Qiyosiy natijalar umumiy va milliy xususiyatlarni ko'rsatadi.

Kalit so'zlar: gender pragmatikasi, idiomalar, maqtov, haqorat, ingliz, o'zbek, metafora, diskurs.

Аннотация. Исследование анализирует гендерные прагматические функции комплиментных и оскорбительных идиом в английском и узбекском языках. Английские идиомы отражают индивидуальные качества, тогда как узбекские передают коллективистские и традиционные гендерные нормы. Сравнение выявляет как общие метафоры, так и культурно специфические различия.

Ключевые слова: гендерная прагматика, идиомы, комплимент, оскорбление, английский, узбекский, метафора, дискурс

Abstract. This study examines how compliment and insult idioms in English and Uzbek reflect gendered pragmatic functions. The analysis shows that English idioms tend to express individual traits, while Uzbek idioms often encode collectivist and traditional gender expectations. Comparative data reveal both shared metaphors and culturally specific gendered meanings.

Key words: gender pragmatics, idioms, compliment, insult, English, Uzbek, metaphor, discourse.

Introduction. Compliment and insult idioms represent an essential part of everyday communication, as they allow speakers to express nuanced meanings beyond the literal interpretation of words. Such idiomatic expressions often carry cultural assumptions, social values, and unspoken expectations about how individuals should behave. Because they are deeply rooted in cultural experience, these idioms can reveal how societies understand politeness, solidarity, conflict, or power. In both English and Uzbek, speakers frequently rely on idioms not only to evaluate others but also to position themselves within social relationships and gender hierarchies.

Although linguists have examined idioms, pragmatics, and gendered communication extensively, the specific intersection between gender and the pragmatic use of compliment and insult idioms remains comparatively unexplored—especially in the context of Uzbek. Understanding how idioms differ across languages provides insight into cultural models of femininity and masculinity, as well as how men and women strategically use language in interaction.

This study therefore aims to investigate how male and female speakers in English- and Uzbek-speaking communities employ compliment and insult idioms in different ways. It also explores how these idioms reflect broader cultural narratives about gender roles, social expectations, and

interpersonal power. By comparing the two languages, the research seeks to highlight both universal tendencies and culturally specific patterns in gendered pragmatic behavior.

Methods. This study draws on a diverse set of linguistic sources to examine gendered uses of compliment and insult idioms in English and Uzbek. Idioms were collected from major corpora such as COCA, the British National Corpus, and the Uzbek National Corpus to ensure access to authentic written and spoken examples. Additional data came from everyday Uzbek communication on Telegram and Facebook, as well as English-language films and television series, which provided contemporary conversational patterns. Uzbek proverbs, folklore, and common speech were also included to capture culturally embedded idioms and gendered meanings. Together, these sources offered a balanced representation of idiom use across formal, informal, modern, and traditional contexts.

The analysis combined several complementary approaches. Pragmatic theories, including speech act and politeness frameworks, were applied to determine how idioms function in social interaction. Insights from gender discourse analysis, informed by scholars such as Lakoff, Cameron, and Eckert, guided the interpretation of how men and women use idioms differently. A cross-cultural comparative perspective helped situate English and Uzbek idioms within broader cultural communication styles, while metaphor identification procedures were used to uncover the conceptual metaphors underlying figurative expressions. Each idiom was categorized according to its type (compliment or insult), the gender of the speaker and target, and the pragmatic function it fulfilled within interaction.

Results. The analysis shows that English and Uzbek compliment idioms differ both in their linguistic structure and in the cultural assumptions they convey. In English, expressions such as “a real gentleman,” “a knockout,” or “a breath of fresh air” highlight personal charm, attractiveness, or a unique contribution to social interaction. These idioms often focus on individual qualities, reflecting the more individual-centered communication typical of English-speaking cultures.

In Uzbek, however, compliment idioms tend to mirror traditional expectations assigned to each gender. Praises directed at women—such as “oydin yuzli” or “gulday qiz”—usually emphasize beauty, delicacy, and purity. Compliments for men, including “botir yigit” or “elga suyanchiq,” highlight strength, bravery, or reliability. These patterns show that Uzbek compliment idioms often reinforce culturally valued models of femininity and masculinity.

Differences in usage frequency also emerged. English speakers use compliment idioms relatively equally across genders, while Uzbek compliments are often asymmetrical: men tend to compliment women more openly, whereas women’s compliments toward men are typically expressed in a more indirect or reserved manner. This reflects long-standing cultural norms surrounding politeness, modesty, and gendered communication styles.

The study revealed substantial cross-linguistic contrasts in insult idioms and the cultural assumptions they encode. In English, idioms such as “a cold fish,” “a loudmouth,” or “gold digger” generally criticize a person’s personality, emotional expression, or behavior. These insults focus on individual shortcomings rather than societal roles.

Conclusion . This study demonstrates that compliment and insult idioms are closely connected to how gender is expressed and interpreted in both English and Uzbek. The comparison reveals that English idioms tend to highlight personal qualities and behavioral traits, while Uzbek idioms more strongly reflect traditional expectations about how men and women should behave in society. Compliment idioms in both languages function as strategies for expressing approval and strengthening social relationships, although Uzbek expressions more frequently reinforce culturally defined ideals of femininity and masculinity. Insult idioms, on the other hand, show how each culture regulates social norms: English typically criticizes individual behavior, whereas Uzbek often emphasizes whether a person aligns with or deviates from established gender roles. Overall, the findings suggest that idioms operate not simply as figurative phrases but as meaningful cultural instruments through which gender identities are created, negotiated, and sustained. Future research may explore how these tendencies evolve across generations or within digital communication environments.

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SIDDIQIY – AJZIY CHISTONLARI

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Annotatsiya. *Ushbu maqolada chiston janrining mumtoz adabiyotda qo'llanilishi, Ajziy ijodida chiston janrining o'rni, chiston janriga xos xususiyatlar va ijtimoiy davr muammolarining ularda aks ettirilgani tahlillar orqali yoritilgan.*

Kalit so'zlar: *jadidchilik, an'anaviylik, janr, chiston, xalq og'zaki ijodi, topishmoq, bog'lanish, mumtoz adabiyot, majoziy tasvir.*

Аннотация. *В данной статье через анализ раскрывается использование жанра чистон в классической литературе, место жанра чистон в творчестве Аджзия, особенности этого жанра, а также отражение в них социальных и эпохальных проблем.*

Ключевые слова: *джадидизм, традиционность, жанр, чистон, устное народное творчество, загадка, взаимосвязь, классическая литература, образная метафора.*

Abstract. *This article highlights, through analytical observations, the use of the chiston genre in classical literature, the role of chiston in Ajziy's works, the characteristics of this genre, and the reflection of social and period-related issues within it.*

Keywords: *Jadidism, traditionalism, genre, chiston, folklore, riddle, connection, classical literature, figurative imagery.*

O'zbek adabiyoti tarixida jadidchilik alohida yo'nalish sifatida shakllanib, adabiyotimizda o'ziga xos o'ringa ega bo'ldi. Bu yo'nalish nafaqat badiiy ijodning yangi qirralarini ochdi, balki milliy ongini uyg'otish, ma'rifat va islohot g'oyalarini xalq ongiga singdirishda beqiyos ahamiyat kasb etdi.

Ajziy – Saidahmad Hasanxo'ja o'g'li Siddiqiy – XIX asrning ikkinchi yarmi va XX asr boshlarida yashab ijod etgan ma'rifatparvar shoir, tarjimon va pedagog. U mumtoz adabiyot janrlaridan g'azal, chiston kabi janrlariga ham murojaat qilib, mazkur janrlarda ham davrning muhim muammolarini badiiy talqin qildi.

Ma'lumki, chiston o'zbek adabiyotida folklordagi topishmoq janri asosida shakllangan. Chistonlarda xalq og'zaki ijodiga xos obrazlar, ramziy ma'nolar va badiiy ifoda usullari saqlanib qolgan holda, ularda ijodkorning shaxsiy dunyoqarashi va individual uslubi ham uyg'unlashgan. Shu jihatdan chiston janri xalq ijodiyoti bilan yozma adabiyot o'rtasidagi bog'lovchi ko'priq vazifasini bajargan. "Biror predmet yoki hodisaning xarakter va belgilarini ta'rif-tavsif etish orqali o'quvchini o'sha predmet yoki hodisani topishga dalolat qiladigan she'r chistondir. Lirikaning bu turi xalq og'zaki ijodidagi topishmoqlar asosida yuzaga kelgan bo'lib, X–XII asrlarda fors-tojik adabiyotida lug'z nomi bilan atalgan. Bu she'riy forma XV asrdagi o'zbek yozma adabiyotida fors-tojik so'zi chiston (chist– nima, on –u) nomi bilan yaratila boshladi". [4,175-b]

O'zbek mumtoz adabiyotida ulug' shoir Alisher Navoiy chiston janrining go'zal namunalarini yaratib, o'zbek adabiyotini janr jihatdan boyitdi. Alisher Navoiydan keyin mazkur janr o'zbek mumtoz adabiyotida faol qo'llanmagan bo'lsa-da, ba'zi ijodkorlar merosida kuzatiladi. Albatta, mumtoz she'riyatda mazkur janrga ko'p murojaat qilinmasligining o'ziga xos omillari bor.

Birinchidan, mumtoz adabiyotda insonning ma'naviy kamoloti, ishq va oshiqlik mavzulari ustuvor o'rin tutgan. Chiston esa tabiatan so'z o'yiniga asoslangan janr bo'lib, u bunday chuqur ma'naviy-falsafiy mazmunni ifoda etishga unchalik mos kelmagan.

Ikkinchidan, mumtoz poetikada an'anaviy shakllar – g'azal, qasida, masnaviy, ruboiy va qit'a kabi turlar asosiy adabiy me'yor sifatida tan olingan. Bu shakllar qat'iy qofiya va vazn talab qilgani uchun ular ijodkorlarning badiiy mahoratini namoyon etuvchi asosiy o'lchov hisoblangan. Chiston esa sodda tuzilishga ega bo'lib, el og'zaki ijodiga yaqin janr sifatida “ommabop” deb qaralmagan va rasmiy adabiy an'analar doirasiga kiritilmagan.

Uchinchidan, mumtoz adabiyot, asosan, saroy muhitida shakllangan. Chiston esa tabiatan xalq og'zaki ijodiga mansub janri asosida shakllangan bo'lib, oddiy xalq orasida tarqalgan va qiziqish uyg'otuvchi janr sifatida iste'molda bo'lgan. Shu bois, u saroy muhitida rasmiy adabiy an'ana sifatida keng qo'llanmagan va yozma adabiyotda kam murojaat qilingan.

To'rtinchidan, janrning shakllanishi va taraqqiyotida ijtimoiy muhit omillari ham muhim rol o'ynagan. Mumtoz she'riyatda davrdagi siyosiy cheklovlar tufayli erkin fikr va yumoristik ifodaga o'rin keng o'rin berilmagan.

Jadid she'riyatida ham mazkur janrga murojaat ko'p kuzatilmaydi. Buni biz faqatgina Ajziy ijodida kuzatdik. Shoirning 12 ta chistoni mavjud bo'lib, ular tojik tilida bitilgan. E'tibor bersak, Ajziyning chistonlarida folklordagi kabi odatiy narsa-predmet, jonzot, tabiat hodisasi emas, balki jamiyatdagi muayyan toifalar – amaldor, boy, mulla, murid, so'fi, poraxo'r, qimorboz, duoxon, mozor shayxlari yashirilgan. Albatta, buning bir necha asosiy sabablari bor: Birinchidan, Ajziy faqat ijokorgina emas, balki jachidchilik harakatining faol ishtirokchisi sifatida ijtimoiy adolat, erk va millat ozodligi uchun kurashgan shaxs edi. U amaldorlarning poraxo'rliqi, boylar va sudxo'rlarning xalqni ezishi, mullalarning ikkiyuzlamachiligi kabi illatlarni majoziy va yashirin shaklda tanqid qilish yo'ldan bordi. Buning uchun esa chiston janri eng yaxshi tanlov edi. Shoir chistonni ijtimoiy tanqid vositasiga aylantirdi. Ikkinchidan, Ajziy yashagan davrda ochiq tanqid qilishga imkon yo'q edi. Shuning uchun u amaldorlarni chiston shaklida, ramziy uslubda fosh etishni ma'qul ko'rdi. Uchinchidan, chistonlarda shaxs otini yashirish orqali davrning ijtimoiy-siyosiy muammolarini ko'rsatib berish bilan birga, zamon amaldorlarining axloqini ham badiiy talqin qilishga erishdi. Bu bilan Ajziy chiston janrini yangi mazmun bilan boyitdi. Bu esa xalq an'anasiga suyangan holda ijtimoiy g'oyalarini tarqatishning o'ziga xos usuli edi.

Ajziyning chistonlariga xos xususiyatlarini quyidagi tahlillarda ko'rsatib o'tishga harakat qilamiz.

Avval holash xuk barin,

Ba'd holash shulluk barin.

Tarjimasi:

Oldin ahvoli cho'chqaday edi,

Oxir ahvoli zulukday bo'ldi (Poraxo'r) [2,169-b]

Mazkur chistonning yaratilishiga Ajziy yashagan ijtimoiy - siyosiy muhit asos bo'lgan. Chistonda Ajziy davridagi muammo – poraxo'rlik tanqid qilingan.

Ta'kidlash kerakki, chiston janrida ham xalq topishmoqlaridagi kabi ramziy ifoda, ishora va badiiy tasvirlar orqali muayyan narsani yoki holatni ifoda etish ko'zga tashlanadi. Topishmoqlarda bo'lgani kabi chistonda ham so'z o'yini, qiyos va ramzlar orqali “javobni topish” talab qilinadi. Yuqorida keltirilgan chistonda ikki jihat qiyoslangan. “Xuk barin” – cho'chqa kabi (ya'ni, yeb to'ymagan, ochko'z). “Shulluk barin” – zuluk kabi (ya'ni odam qonini so'rib, uning hisobiga tirikchilik qiladigan kishi). Demak, chistonda “cho'chqa” va “zuluk” ramziy ma'noda qo'llangan. Shoir mazkur ramziy obrazlar orqali poraxo'r yoki mansabini suiste'mol qiluvchi shaxslarni ramzlashtirgan. U avval xalq hisobiga “semirib”, boylik orttirgan (cho'chqa kabi), keyin esa lavozimidan tirikchilikning iflos yo'llariga o'tgan, “zuluk kabi” xalqning qonini so'rgan. Baytdagi qiyosiy tasvir chistonning ta'sirchanligini oshirgan, shu orqali ijtimoiy muammo tanqid ostiga olingan. Bunday xususiyat xalq topishmoqlarida ham ko'zga tashlanadi.

Chashmash alo,

Xashmash balo,

Dorugirash vabo,
 Sayyodi bemiltiq,
 Jallodi bekord,
 Non doda jon mesitonad,
 “Sebama xo‘rdi, pilla deh!”-go‘ye
 Az gov g‘adud medihad.
 Tarjimasi:
 Ko‘zi ola,
 G‘azabi balo,
 Olish-berish vabo,
 Miltiqsiz ovchi,
 Pichoqsiz jallod,
 Non berib,
 Jon oladi (Boy, sudxo‘r).

Shoir “chashmash alo” – “ko‘zi ola” iborasi orqali boyning sarta‘ma, ochko‘z tabiatini ochib beradi. “Ko‘zi ola” – har narsaga ko‘zi to‘ymaydigan, hirs domidagi inson ramzi. “Xashmash balo” – “g‘azabi balo” birikmasi orqali boyning muomaladagi qattiqqo‘lligi, zolimligiga ishora qilingan. U o‘z manfaatiga qarshi har qanday ishni dushmanlik deb biladi. Boyning “boy”ligi sudxo‘rlik evaziga. Shuning uchun uning “olish-berishi” vabo kabi odamlarning joniga tekkan. Chistonda boyning “ovchi” sifatida ramziylashtirilishi, uning odamlarni osongina tuzog‘iga tushirishi, ya‘ni “ovini qurolsiz tuta olishi”ga ishoradir. Bu esa boy – sudxo‘rning ayyorlik, makkorligini anglatadi. Faqatgina bu emas, u – “pichoqsiz” jallod. “Pichoqsiz jallod” birikmasi xalq tilidagi “Pichoqsiz (yoki tig‘siz) so‘ymoq” iborasining mazmuniga ishora qiladi. Bu ibora “qattiq alam yetkazmoq, azob bermoq”ma‘nosini anglatadi.

Ajziy boy – sudxo‘rning ikkiyuzlamachiligini o‘ziga xos talqin qiladi. U shunday “saxiy”ki “non beradi”, ammo amalda odamning “jonini oladi”. Qul qilib, qarz va manfaat domiga soladi. Ajziy chistonda o‘sha davrdagi sudxo‘rlarning tipik obrazini yarata olgan.

Umuman olganda, yuqorida tahlil qilgan chistonning asosiy g‘oyasi – sudxo‘r boyning xalqni ezishi, uning shafqatsiz, manfaatparast va riyokor tabiatini fosh etishdir. Bu bilan Ajziy ijtimoiy tengsizlikni, moddiy boylikka asoslangan zulmni, jamiyatda inson qadrining toptalishini qoralaydi. Shoir xalqni bunday kimsalarning domiga tushmaslikka, haq-huquqlarini anglashga chaqiradi.

Yuqoridagi tahlillardan ko‘rinib turibdiki, Ajziy chistonlarida xalq topishmoqlariga xos bo‘lgan qisqalik, majoziy tasvir yaqqol ko‘zga tashlanadi. Bundan tashqari, real obyekt (shaxs) to‘g‘ridan to‘g‘ri aytilmaydi, balki o‘xshatish va tasvir orqali ishora qilinadi. Shu bilan birga xalq topishmoqlariga o‘xshab chistonlarda ham javob topish talab etiladi. Kitobxon fikr yuritib, berilgan ishoradan ma‘noni anglab yetishi kerak. Ajziy chistonlarida xalqona uslub ustuvor. Bu ham topishmoqqa xos belgi sanaladi. Shu bilan birga chiston janriga xos alohida xususiyatlar ham mavjud. Bu esa mazkur janrni xalq topishmoqlaridan farqlashga ko‘maklashadi. Jumladan, chiston janrida badiiy maqsad kengroq. Ya‘ni faqat “javob topish” maqsad qilinmaydi, balki falsafiy, ijtimoiy, tanqidiy fikr ham ilgari suriladi. Bundan tashqari, chiston janri mu‘lum bir ijodkorga tegishli bo‘lganligi bois, unda ijodkorning o‘ziga xos uslubi yarq etib ko‘zga tashlanadi.

Xulosa qilib aytganda, Siddiqiy – Ajziy chiston janrida yaratgan she‘rlarida xalq topishmoqlarining an‘anaviy ifoda usulini davom ettirar ekan, uni yozma adabiyotga xos badiiylik, mazmun jihatidan esa ijtimoiy ruh bilan yangiladi. Bu bilan xalq ijodi va yozma adabiyot o‘rtasidagi bog‘lanishni ko‘rsata oldi.

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SHAMS TABRIZIY SHE'RIYATIDA YUSUF (A.S.)NING TASAVVUFİY-IRFONİY TALQINI

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Annotatsiya. Maqola Shams Tabriziy she'riyatidagi Yusuf timsolining tasavvufiy-irfoniy o'rnini o'rganadi. Yusufning ma'naviy-majoziy talqini, inson ruhining Haqqa intilishi va fano jarayonlari tahlil qilinadi. Shoir baytlarida ilohiy jamol, qalbning poklanishi va ruhiy tajalli poetik vositalar bilan ifodalanadi.

Kalit so'zlar: Shams Tabriziy, Yusuf timsoli, tasavvuf, irfon, fano, ruhiy tajalli.

Аннотация. Статья исследует суфийско-ирфанский аспект образа Юсуфа в поэзии Шамса Тебризи. Анализируются духовно-метафорическое толкование Юсуфа, стремление души к Богу и процесс фана. В стихах поэта божественная красота, очищение сердца и духовное проявление выражены поэтическими средствами.

Ключевые слова: Шамс Тебризи, образ Юсуфа, суфизм, ирфан, фана, духовное проявление.

Abstract. The article examines the Sufi-irfanic significance of the figure of Yusuf in the poetry of Shams Tabrizi. It analyzes the spiritual-metaphorical interpretation of Yusuf, the soul's striving toward God, and the process of fana. The poet's verses depict divine beauty, the purification of the heart, and spiritual manifestation through poetic devices.

Keywords: Shams Tabrizi, Yusuf figure, Sufism, Irfan, Fana, Spiritual manifestation.

Shams Tabriziy she'riyatida Yusuf (a.s.) timsoli ruhiy va irfoniy talqin markazi sifatida namoyon bo'ladi. Shoirning ijodida Yusuf nafaqat go'zallik balki qalbning asl manzili, ilohiy nur va ruhiy kamolotga intilish ramzi sifatida tasvirlanadi. Shoir Yusuf obrazini o'ziga xos badiiy vosita sifatida ishlatib, inson ruhining dunyo bandliklaridan ozod bo'lishi, fano va ishq jarayonlari orqali Haq bilan bevosita aloqa qilishini tasvirlaydi.

Shams Tabriziyning g'azaliyoti, ayniqsa, uning tasavvufiy ma'rifati fors-turkiy adabiyotida alohida o'rin tutadi. Shoirning she'riy tili bevosita ma'rifat, ifodasiga qaratilgan bo'lib, u Qur'oni Karim qahramonlarini timsol emas, balki solikning o'zgaruvchan ruhiy hayotining aks-sadolariga aylantiradi.

Shoir she'riyatidan o'rin olgan 4-g'azal ruhiy-tasavvufiy konsepsiyaning asosiy tamoyillarini jamlagan bo'lib, unda Yusuf (a.s.) obrazining ma'naviy-majoziy talqini, inson ruhining parokandalikka yuz tutishi va ilohiy jamol qarshisida foniylilikning idroki mujassam:

Эй, Юсуфи хушномимиз, хуш бор, бизимдир томимиз,

Чил-чил синибдир жомимиз, ҳам йиртилибдир домимиз.

Tasavvufda Yusuf timsoli nafaqat go'zallik, balki ilohiy nur, ruhiy kamol va qalbning asl manzilini ifodalaydi. Shoir bu timsol orqali inson ruhining o'z manbaiga, Haqqa yaqinlashish ishtiyoqini bildiradi. Qalb ilohiy tajallining soyabonidir. Baytning ikkinchi misrasi fano jarayonini tasvirlaydi. "Jom" – nafs istaklari, dunyoviy huzur halovatning timsoli. "Dom" esa insonni band etuvchi mayl, bog'lanish va ruhni pastga tortuvchi dunyo to'rlari ramzidir. Mazkur baytda, Shams Tabriziy ilohiy jamolning kelishi insonning ichki "men"ni sindirishi, ruhiy dunyosidagi barcha soxta tayanchlar nafs, vasvasa, dunyo bog'lanishlari barham topishi va shoirning butun borlig'i bilan fano holatiga yuz tutish jarayonini badiiy tarzda ifodalaydi. Yusufning kelishi, ruhning ozod bo'lishi, jomning sinishi esa dunyodan voz kechish. Domning yirtilishi, qalbning Haq bilan bevosita aloqa uchun bo'shashidir.

Shoirning 5-g'azalidagi:

Эйким, назари маст этибон исму мусаммо,

Эй, Юсуфки жон бўлди Зулайхо шакархо

bayti ilohiy nazar bilan qalbning mastligini tasvirlaydi. Haq nazari ostida ruhning hayrat va shodlikka tushishi, qalbning o'zini yo'q qilib, ilohiy nurga intilishi demakdir. Yusufning go'zalligi faqat tashqi

husn emas, balki ruhiy jamol bo'lib, Zulayho ishq qorqali ruhiy kimyoviy o'zgarishni, nafsning shirinlashishini bildiradi. "Shakarho" – ishq natijasida nafs va qalbning poklanishi, ruhiy halovatga yetishi ramzidir. Shunday qilib, shoir bu baytda ishqning *fano fil-ma'shuq* jarayonini yuksak badiiy shaklda ifodalaydi.

12-g'azalda:

*Эй, Хожя, сўқирмассан, кўргил бу қиёматни,
Ойюз бу Юсуфни, бу хуш қаду қоматни.*

Shoir "Хожя"ga (ya'ni pirga) murojaat qilib, ilohiy tajallining kuchini "qiyomat" metaforasi bilan ifodalaydi. Yusufni ko'rish dunyoviy idrokni larzaga soluvchi ma'rifat holatidir.

24-g'azal:

*Қай бир чарх паст эниб, лиммо-лим чиқмади,
Жон Юсуфига чоҳ ичра нечун физон бўлғай?*

Bu baytda solikning ruhiy qamal holati ifodalangan. "Choh" – nafs zulmati. "Charchning past enmasligi" – ilohiy inoyatning vaqtida kelmasligi. Fig'on – sulukdagi iztirob. Shoir ruhning (Yusufning) zulmat ichida najot kutishini tasvirlaydi. Bu tasavvufdagi "*qabz*" holatidir.

28-g'azal:

*Дурд чўкиб тубига бўлди мусаффо шароб,
Бўйни синиб бўрининг, Юсуфи Канъон келур.*

"Durd cho'kib tiniqlashgan sharob" – qalbni poklovchi tajriba. "Bo'ri bo'ynining sinishi" – nafsning vasvasa qilishidagi mag'lubiyati. "Yusufning kelishi" – qalbga ma'naviy nur qaytishi. Tasavvufda bu "bast" kenglik, ruhiy ravshanlik, tajallining qaytishi.

29-g'azal:

*Юсуфни кўрди қашқирдек тилка қилғайдир,
Мўминни кўрди баайни куффор ўлдиргуси.*

Yusufni "bo'riga o'xshagan ko'z" bilan ko'rish – hasad, nafs yoki jaholat nigohidir. Bu bayt jamolni idrok etishning ikki ziddiy yo'lini ko'rsatadi: 1. Mo'min nigohi: muhabbat, nur, tasdiq; 2. Kofir nigohi: dushmanlik, inkor. Bu bayt qalb ko'zi bilan ko'rishni ifoda etadi.

33-g'azal:

*Ўшал шоҳ юзини кўрсам дея ҳар сарв остида,
Юзи ойдек малиҳ Юсуф, латифу гулузор, эй дил*

Sarv ostida izlash, solikning har joyda Haq tajallisini ko'rishga intilishi. Yusuf jamoli esa ilohiy go'zallikning ramzi. Bayt "talab" maqomini, ya'ni ma'rifat izlashning tinimsiz ruhiy holatini ifodalaydi.

36-g'azal:

*Ғам-ғуссани шодлик қилай, гумроҳни-да ҳодий қилай,
Қашқирни-да Юсуф қилай, заққумни-да шаккар қилай.*

Bu baytda shoir, Haqning tajallisi bilan barcha ziddiyatlar o'z teskarisiga aylanishi haqida so'z yuritadi. "Qashqirni Yusuf qilish" nafsning ruhga aylanishi bo'lsa, "zaqqumni shakar qilish" shariat va haqiqat birlashganda, mashaqqatning ne'matga aylanishini ifodalaydi.

43-g'azal:

*Мисрга бориб мен сотиб олдим шакарини,
Юсуфни сотиб олдим-у заррин камарини.*

"Misrga borish" – botiniy sayohat. "Yusufni sotib olish" – Haq jamolini qalbga qabul qilish. "Zarrin kamar" – ruhiy komillik nishonidir.

44-g'azal:

*Бу Юсуфларни чоҳдан тортиб олдим,
Ки Яъқубларни зимдан ёд қилдим.*

bayti Yusuf timsolini najot va ma'rifat vositasi sifatida ko'rsatadi. Quduqdan chiqarish ruhning zulmatdan chiqishi, sinov va pastlikdan ruhiy yuksalishga yetishdir. Ya'qubni eslash, ilohiy murshid bilan bog'lanish timsoli.

57-g'azal:

Неча Юсуфи Мисрийни қилур банд,

Неча чоҳи занахдонни яратди.

“Yusuflarni band qilish” go‘zallikka bog‘lanib qolgan qalb holatlarining ko‘pligi. “Chohi zanaхdon” jamolning jozibasi, ishqning qarmog‘i. Bu tasavvufda “jazba”ning ko‘plab shakllarini ifodalaydi. Har tajalli solikni o‘ziga band qiladi.

71-g‘azal:

*Келди баҳор жоно, эй шоҳи тар, рақс туш,
Юсуф каби келибдур Мисру шакар, рақс туш.*

g‘azal davomidagi baytda

*Поёни жанг келди, овози чанг келди,
Юсуф чоҳдан келди, эй, беҳунар, рақс туш.*

Bahor – ruhiy yangilanish. Yusufning kelishi nur, ma‘rifat, rohatning qaytishi. “Jang tugashi” solikning nafs bilan kurashning nihoyasi. “Raqs” – Haq jamoliga javoban ruhning ichki quvonchi. Bu bayt Shamsda “vajd” holatini ifodalaydi.

72-g‘azal:

*Пок айладик кўнгулдан афкори фалсафийни,
Кўзларга жой қилдик ашколи Юсуфийни.*

Bu baytda shoir falsafiy qarashlardan voz kechish va ruhiy idrok (basirat) orqali Haq jamolini ko‘rishga intilishni ta’kidlaydi. Tasavvufda bu hol “ilm ul-yaqin”dan “ayn ul-yaqin”ga ko‘tarilish deb talqin qilinadi. “Ashkoli Yusufiy” – ilohiy go‘zallikning qalb ko‘zgusiga tushgan nuridir.

79-g‘azal:

*Чоҳу зиндондан Юсуфга чора йўқ,
Асли заҳру қаҳр, лек шаққарга кел!*

baytida Yusuf sinov va musibatlar timsoli sifatida namoyon bo‘ladi. Tasavvufiy talqinda quduq va zindon, ruhning pastki holatlari, nafsiy sinovlar, dunyoviy bandlik ramzi. Shoir “chora yo‘q” deya bildiradi: zahar va qahri ko‘rinib turgan sinovlar, aslida, ruhiy yetuklik va kamolotga olib boruvchi ilohiy hikmatdir. Bu tasavvufiy tarbiya va poklanish jarayonining poetik ifodasi: balo va azoblar natijasida ruhiy shakar, ya’ni ichki shodlik va ma‘rifat hosil bo‘ladi.

82-g‘azal:

*Юсуфо! Шоҳ чоҳи ичрасен, валеқ,
Беливосен, беливосен, беливо!..*

Yusufning “choh ichra shoh” ekani tasavvufda solikning botiniy sinovi ramzidir. Zohiran qulash – botinan yuksalish. “Belivo” takrori esa jazba holatining davomiyligini bildiradi. Bu hol ishqning ichki mastligi sifatida talqin qilinadi.

95-g‘azal:

*Юзларингдан-да гўзалроқ бормикин бурҳон яна,
Кесмаса бармоқларини Юсуфи Канъон нечун?*

bayti go‘zallik va dalil masalasiga qaratilgan. Shoir Yusuf husnini shunday ulug‘laydiki, uning go‘zalligi o‘z-o‘zidan burhon, ya’ni dalil sifatida yetarli. Misr ayollarining barmoqlarini kesishga intilishi, jamolning kuchi, inson ruhini shunday ta’sirga solishidir. Bu tasavvufda jamolning dalilsiz burhon bo‘lishi tushunchasi bilan uyg‘un. Go‘zallik faqat tashqi ko‘rinish emas, balki ruhiy, ilohiy tajallidir.

96-g‘azal:

*Ўзга парда тортмагил бор пардаи дидоримиз,
Неча юз минг Юсуфи ширину ширинокоримиз.
Пардаларни чок этиб, қилди ҳама Юсуфни маст,
Маст қонли ғамзаси бирла ўшал хумморимиз.*

Bu baytda Yusuf timsoli ilohiy tajalliyarning ko‘pligini bildiradi. “Pardalarni chok etib” iborasi tasavvufda hijoblarning ko‘tarilishi, solik qalbidan nafs pardalarining ketishi va Haq jamolining namoyon bo‘lishini anglatadi. “Mast qonli g‘amza” esa jalol va jamol o‘rtasidagi ruhiy larza.

Shams Tabriziy Yusuf (a.s.) obrazini tasvirlashda, ko‘plab badiiy va irfoniy vositalardan foydalanadi:

Quduq va zindon – ruhiy sinovlar va nafs;

Sharob va shakar – qalb pokligi, ruhiy shodlik va ma'rifat;

Jom va dom – dunyoviy bog'lanish va ne'matga intilishni ifodalaydi.

Xullas, Shams Tabriziy uchun Yusuf (a.s.) oddiy tarixiy qahramon emas, balki haqiqiy go'zallik timsoli. Solikni poklaydigan tajalliy nuri, ma'shuq. Shams Tabriziy she'riyatida Yusuf (a.s.) obrazi nafaqat go'zallik ramzi, balki fano va ma'rifatning majmuasidir.

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THE IMPORTANCE OF COMMUNICATIVE COMPETENCE IN TOURISM TERMINOLOGY

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Annotatsiya. Ushbu maqolada ingliz va o'zbek tillarida turistik terminologiyadan foydalanishda kommunikativ kompetentsiyaning o'rni muhokama qilinadi. Maqola O'zbekistonda xalqaro turizmning o'sishi va xizmat ko'rsatuvchi xodimlar va chet ellik tashrif buyuruvchilar o'rtasida aniq, xavfsiz va madaniy jihatdan maqbul hamkorlikni ta'minlash zarurati bilan bog'liq. Maqsad turizm sohasidagi tillararo muloqotdagi lingvistik va pragmatik qiyinchiliklarni aniqlash va xodimlarning kommunikativ kompetentsiyasini oshirish bo'yicha amaliy choralarni taklif qilishdir.

Kalit so'zlar: kommunikativ kompetentsiya, turistik terminologiya, tillararo moslashuv, standartlashtirish.

Аннотация. В данной статье рассматривается роль коммуникативной компетенции в использовании туристической терминологии на английском и узбекском языках. Статья мотивировано ростом международного туризма в Узбекистане и вытекающей из этого необходимостью обеспечения четкого, безопасного и культурно приемлемого взаимодействия между обслуживающим персоналом и иностранными посетителями. Цель состоит в том, чтобы выявить лингвистические и прагматические трудности в межкультурном общении в сфере туризма и предложить практические меры по повышению коммуникативной компетентности персонала.

Ключевые слова: коммуникативная компетентность, туристская терминология, межкультурная адаптация, стандартизация.

Abstract. This paper examines the role of communicative competence in the use of tourism terminology in English and Uzbek. The study is motivated by the growth of international tourism in Uzbekistan and the resulting need to ensure clear, safe, and culturally appropriate interaction between service personnel and foreign visitors. The aim is to identify linguistic and pragmatic difficulties in cross-language communication within the tourism domain and to propose practical measures for improving staff communicative competence.

Key words: communicative competence, touristic terminology, cross-linguistic adaptation, standardization.

Introduction. Communicative competence is a set of knowledge, skills and strategies that allow a person to effectively use language in real communication situations. In the field of tourism, her role goes beyond simple knowledge of vocabulary and grammar: an employee of the tourism industry must be able to quickly, accurately and appropriately convey information, select the appropriate register, take into account the cultural characteristics of the interlocutor and make operational decisions in conditions of incomplete mutual understanding. Mistakes in terminology or

incorrect communication choices can lead not only to inconvenience for tourists, but also to security risks, financial losses and damage to the reputation of the service.

This aspect is especially important in the bilingual context of English and Uzbek. English acts as the international lingua franca of tourist communication, while Uzbek provides local adaptation of services and interaction with the local population. The comparison and correct use of travel terminology in both languages requires not only lexical correspondence, but also an understanding of pragmatic, sociolinguistic and discursive differences: from the wording of emergency instructions to friendly phrases when registering guests. The practical task is to ensure that the messages are understandable and adequate for a wide range of tourists while maintaining the accuracy of the information and cultural relevance.

The purpose of this work is to analyze the role of communicative competence in the use of tourism terminology in English and Uzbek, identify key problem areas in interlanguage interaction and offer recommendations for staff training and the development of bilingual materials. As part of the study, it is planned to:

- 1) describe the linguistic and pragmatic features of terms and stable phrases in both systems;
- 2) analyze typical communicative errors and their consequences.;
- 3) develop practical recommendations for teaching and preparing texts (fast scripts, case marking, standardized formulations for security and service).

Teaching touristic terminology in English and Uzbek languages involves understanding both the linguistic and pragmatic features of terms and stable phrases within these languages.

•Linguistic Features

1. Vocabulary and Terminology: - English: English travel terminology often includes loanwords from other languages, reflecting its global nature. Terms like "itinerary," "accommodation," and "sightseeing" are essential. - Uzbek: Uzbek, while increasingly borrowing from Russian and English, retains many terms related to tourism that reflect its cultural context. Words like "**sayohat**" (travel) and "**mehmonxona**" (hotel) are common.

2. Syntax and Structure:

- In English, the structure of travel phrases often follows the Subject-Verb-Object (SVO) format, whereas Uzbek typically uses a Subject-Object-Verb (SOV) structure. This difference requires careful attention in teaching sentence formation and translation.

- Stable phrases in English, such as "**to book a ticket**," differ in their Uzbek equivalents, which may be more idiomatic and involve different grammatical structures (e.g., "**chipta buyurtma berish**").

3. Phraseology:

- Idiomatic expressions are crucial when teaching both languages. Phrases like "**to hit the road**" in English may have no direct equivalence in Uzbek, necessitating cultural and contextual explanations.

- Stable phrases consist of collocations that are commonly used together, such as "**take a tour**" in English versus "**ekskursiyaga chiqish**" in Uzbek.

•Pragmatic Features

1. Cultural Context:

- Pragmatics involves understanding the cultural background of terminology. For example, the concept of hospitality is integral to both cultures but is expressed differently. English may emphasize efficiency and service, while Uzbek might focus on warmth and communal experiences.

- When teaching terminology, it's vital to highlight cultural nuances and behavioral expectations—for example, how tourists are expected to interact with locals in each culture.

2. Contextual Usage:

- Understanding the context in which certain terms are used helps learners grasp their practical application. Teaching settings, such as a travel agency or tour guide scenario, should use contextually relevant vocabulary and phrases.

- For instance, using "**check-in**" in English can occur in various contexts (airlines, hotels, etc.), while its equivalent in Uzbek may vary based on the context (e.g., "**ro'yxatdan o'tish**").

3. Politeness and Formality:

- The pragmatic aspect of politeness varies between cultures. English often employs more direct forms of communication, while Uzbek may require more indirect, polite language forms when addressing elders or in formal situations.

- This difference should be emphasized in teaching, highlighting phrases and terms that reflect appropriate levels of politeness in both languages.

Teaching Approaches

When teaching touristic terminology in both English and Uzbek:

- **Comparative Analysis:** Use comparative language analyses to help learners recognize the structural and cultural differences.

- **Role-Playing:** Engage students in role-playing exercises that mimic real-life situations, encouraging the use of both languages in context.

- **Multimedia Resources:** Incorporate videos, audio clips, and texts that highlight the usage of touristic terminology in both languages.

- **Cultural Workshops:** Include elements of cultural education that expose learners to tourism-related etiquette and practices in both English-speaking and Uzbek-speaking regions. By blending linguistic understanding with pragmatic awareness, educators can create a more comprehensive and effective curriculum for teaching touristic terminology in both English and Uzbek.

Conclusion. In conclusion, the effective teaching of touristic terminology in English and Uzbek requires a nuanced understanding of both the linguistic and pragmatic features unique to each language. This dual approach fosters a more holistic learning experience for students, enabling them to not only comprehend vocabulary and syntax but also to appreciate the cultural contexts and social norms that shape communication in the tourism sector. By addressing the linguistic features—such as vocabulary, syntax, and phraseology—educators can equip learners with the necessary tools to navigate both languages effectively. Additionally, emphasizing pragmatic aspects, including cultural context, contextual usage, and politeness norms, enhances students' ability to communicate appropriately and effectively in real-world situations. Ultimately, the integration of these linguistic and pragmatic elements not only enriches the learning experience but also prepares students to engage meaningfully with diverse cultural settings in the global tourism industry. This comprehensive approach fosters greater intercultural competence, ensuring that learners are well-prepared to connect, understand, and thrive in both English and Uzbek-speaking environments within the realm of tourism.

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THE CONCEPTS OF LEARNING TOURISM TERMINOLOGY IN A FOREIGN LANGUAGE: A FOCUS ON ENGLISH AND UZBEK

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Annotatsiya. Turizm sanoatining globallashuvi turli tillarda, ayniqsa ingliz va o'zbek tillarida maxsus terminologiyani o'zlashtirishni talab qiladi. Ushbu tadqiqot ikkala tilda ham turizm bilan bog'liq so'z boyligini o'rganish tushunchalarini ko'rib chiqadi, kontekstni tushunish, madaniy xabardorlik va muloqot qobiliyatlarini ta'kidlaydi. Unda rolli o'yinlar orqali kontekstli o'rganish, tarjima mashqlari va madaniyatga sho'ng'ish kabi usullarni o'z ichiga olgan so'z boyligini o'zlashtirishning ko'p qirrali yondashuvi mavjud.

Kalit so'zlar: turistik lug'at, tilni o'zlashtirish, madaniy xabardorlik, kontekstual o'rganish, muloqot qobiliyatlari

Аннотация. Глобализация индустрии туризма требует владения специальной терминологией на разных языках, особенно на английском и узбекском. В этом исследовании

рассматриваются концепции изучения лексики, связанной с туризмом, на обоих языках, подчеркивается важность понимания контекста, культурной осведомленности и навыков общения. В нем представлен многогранный подход к овладению словарным запасом, который включает в себя такие методы, как контекстуальное обучение с помощью ролевых игр, упражнения по переводу и погружение в культуру.

Ключевые слова: Туристическая лексика, овладение языком, культурная осведомленность, контекстуальное обучение, коммуникативные навыки

Abstract. The globalization of the tourism industry necessitates proficiency in specific terminology across different languages, particularly English and Uzbek. This study explores the concepts of learning tourism-related vocabulary in both languages, emphasizing the significance of contextual understanding, cultural awareness, and communication skills. It presents a multifaceted approach to vocabulary acquisition, which includes methods such as contextual learning through role-playing, translation exercises, and immersive cultural experiences.

Key words: Tourism Vocabulary, language acquisition, cultural awareness, contextual learning, communication skills

Introduction. The acquisition of tourism terminology in a foreign language, specifically through the lens of English and Uzbek, encompasses several fundamental concepts that facilitate understanding and effective communication in the tourism sector. These concepts highlight the essential elements of vocabulary learning, cultural integration, and practical application, promoting proficiency in both languages.

Vocabulary Development: Acquiring a specialized vocabulary related to the tourism industry is crucial for effective communication. This includes terminology associated with travel, accommodations, attractions, and activities. Building a robust lexicon enables learners to navigate various scenarios encountered while traveling or working in tourism.

- Example: Learners can create a vocabulary list that includes terms such as "reservation" (English: reservation; Uzbek: buyurtma) and "itinerary" (English: itinerary; Uzbek: reja). They can then practice using these terms in sentences, such as "I need to make a reservation at the hotel."

Cultural Context: Understanding the cultural significance behind certain terms and practices enhances language learning. Cultural awareness allows learners to appreciate local customs, etiquette, and social norms, improving their ability to communicate meaningfully and respectfully with locals in tourist contexts.

- Example: A lesson could focus on a local festival in Uzbekistan, such as Navruz (the new year celebration). Students might learn key phrases like "Navruz bayrami" (Navruz holiday) and understand the significance of the holiday in Uzbek culture, enhancing their cultural competence.

Contextual Learning: Learning terminology within relevant contexts is more beneficial than rote memorization. Engaging in practical scenarios, such as simulated travel experiences or customer interactions, helps reinforce the usage of specific terms and phrases in realistic settings.

- Example: Role-playing a check-in scenario at a hotel, students can practice phrases like "I have a reservation under the name Smith" (English) versus "Menda Smith ismi bilan buyurtma bor" (Uzbek). This simulates a real-life situation, reinforcing their vocabulary usage.

Pragmatic Communication: Emphasizing pragmatic skills involves teaching learners how language functions in real-life situations, including appropriate responses and behaviors in tourism-related interactions. This includes greetings, politeness strategies, and effective customer service communication.

- Example: Students can learn how to politely ask for directions in both languages. For instance, "Could you please tell me how to get to the museum?" (English) becomes "Muzeysga qanday borishni aytib bera olasizmi?" (Uzbek). Understanding the polite forms in both languages is key.

Translation Competence: Developing translation skills between English and Uzbek is vital for understanding terminology and ensuring accurate usage. Exercises that involve translating tourism-related terms and phrases help learners recognize nuances in both languages, fostering clarity in communication.

- Example: A task could involve translating common tourism phrases. For example, from English “What time does the train leave?” to Uzbek “Poyezd qachon ketadi?” This helps learners practice accurate terminology in context.

Reading and Comprehension: Engaging with tourism-related texts—such as brochures, travel guides, and industry articles—can significantly enhance reading comprehension skills. This practice supports vocabulary retention and helps learners gain insights into industry standards and practices in both languages.

- Example: Assigning a reading of a travel brochure about Samarkand, learners can identify and underline key terms related to tourism, such as “historical sites” (English: historical sites; Uzbek: tarixiy joylar) and answer questions about the attractions mentioned in the text.

Listening and Speaking Skills: Improving listening and speaking abilities through conversation practice, role-playing, and exposure to audio-visual materials builds confidence in using tourism terminology. Interactive activities encourage active use of language, making learning more dynamic.

- Example: Students can listen to a recorded conversation between a tourist and a travel agent to identify and repeat key phrases. For instance, “What are the best tours available?” (English) and “Eng yaxshi ekskursiyalar qaysilari?” (Uzbek). This helps improve their listening skills while practicing pronunciation.

Writing Proficiency: Developing writing skills in English and Uzbek about tourism topics is essential for effective communication in the industry. Writing assignments, such as travel itineraries or reports, allow learners to practice vocabulary and structures related to tourism.

- Example: Learners can be tasked with writing a short travel itinerary in both languages for a weekend trip to Tashkent, including activities such as visiting the Khast Imam Complex (English: visit Khast Imam Complex; Uzbek: Xast Imom majmuasi), and dining at a traditional restaurant.

Technology Utilization: Incorporating technology into language learning can enhance engagement and provide access to resources that facilitate vocabulary acquisition. Online platforms, language-learning apps, and interactive tools help reinforce learning and connect learners globally.

- Example: Students might use a language-learning app to practice vocabulary related to tourism. For example, using Duolingo or Memrise to reinforce key terms like “tour guide” (English: tour guide; Uzbek: sayohat rahbari) through interactive exercises.

Assessment and Progress Tracking: Regularly evaluating learners' understanding of tourism terminology through quizzes, presentations, and practical exercises ensures continuous improvement. This process allows for the identification of strengths and areas needing further development. By integrating these concepts into the learning process, individuals interested in the tourism sector can become proficient in using relevant terminology in both English and Uzbek. A comprehensive understanding of these elements promotes effective communication, enriches the travel experience, and supports cultural exchange in the dynamic field of tourism.

- Example: Conducting a quiz at the end of a unit where students match English tourism terms to their Uzbek equivalents. For instance, providing terms like “sightseeing” (English) and asking them to select “ko‘rish” (Uzbek) as the correct answer. This allows both self-assessment and instructor evaluation.

Conclusion. In conclusion, the mastery of tourism terminology in both English and Uzbek is crucial for fostering effective communication and enhancing the overall experience within the increasingly interconnected world of tourism. This study has highlighted the significance of specialized vocabulary, cultural awareness, and contextual learning as essential components of language acquisition in the tourism sector. The integration of technology and innovative teaching practices, such as role-playing and experiential learning, has shown to be effective in encouraging active participation and reinforcing language skills. Additionally, fostering cultural competence enables learners to navigate the nuances of communication, facilitating more meaningful interactions with locals and fellow travelers. By equipping learners with the necessary knowledge and skills to effectively use tourism terminology in both English and Uzbek, we pave the way for a more engaging and culturally enriching travel experience. Ultimately, by prioritizing the development of linguistic proficiency and cultural understanding, we can contribute significantly to the growth and

sustainability of the tourism industry, fostering global connections and shared experiences that benefit both travelers and host communities alike.

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KOSMETOLOGIYAGA OID TERMINLARNING SHAKLLANISH MANBALARI

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Annotatsiya. Maqolada kosmetologiya sohasida qo'llaniladigan terminlarning shakllanish manbalari, ularning etimologik kelib chiqishi, o'zbek tiliga kirib kelish yo'llari, xalqaro neologizmlar ta'siri va lingvistik moslashuv jarayonlari yoritilgan. Asosan yunon, lotin, ingliz tillari kosmetologik terminologiyaning asosiy qatlamini tashkil etishi ta'kidlanadi. Shuningdek, turkiy manbalar va rus tili orqali kirgan atamalarning roli ham ko'rib chiqiladi.

Kalit so'zlar: kosmetologiya, terminologiya, xalqaro termin, neologizm, lotincha asoslar, inglizcha termin, dermatologiya, lingvistika, qarzma so'zlar.

Аннотация. В статье рассматриваются источники формирования терминов, используемых в сфере косметологии, их этимологическое происхождение, пути заимствования в узбекский язык, влияние международных неологизмов и процессы лингвистической адаптации. Подчеркивается, что основную часть косметологической терминологии составляют термины греческого, латинского и английского происхождения. Кроме того, анализируется роль тюркских источников и терминов, вошедших через русский язык.

Ключевые слова: косметология, терминология, международный термин, неологизм, латинская основа, английский термин, дерматология, лингвистика, заимствованные слова.

Abstract. The article examines the sources of formation of terms used in the field of cosmetology, their etymological origins, the ways they enter the Uzbek language, the influence of international neologisms, and the processes of linguistic adaptation. It is emphasized that the main part of cosmetology terminology is derived from Greek, Latin, and English. The study also discusses the role of Turkic sources and terms borrowed through the Russian language.

Keywords: cosmetology, terminology, international term, neologism, Latin roots, English term, dermatology, linguistics, loanwords.

Kosmetologiya zamonaviy tibbiyot va estetika sohasining muhim yo'nalishlaridan biri bo'lib, inson tashqi ko'rinishini yaxshilash, teri, soch, tirnoq, yuz relyefi va boshqa estetik ko'rsatkichlarni sog'lomlashtirishga qaratilgan ilmiy-amaliy fan sifatida shakllangan. Soha jadal rivojlanayotgani sababli terminologiya ham kengayib, yangilanib bormoqda. Zamonaviy kosmetologik mahsulotlar, apparatlar, muolajalar, kimyoviy tarkiblar, dermatologik tahlillar va estetik texnologiyalar o'z nomiga ega bo'lib, ular ko'pincha turli til qatlamlaridan kelib chiqqan bo'ladi. Shu bois kosmetologiya terminlarining shakllanish manbalarini o'rganish nafaqat lingvistik, balki amaliy ahamiyatga ham ega. Kosmetologik terminologiya o'zbek tilida nisbatan yangi bo'lib, asosan rus va ingliz tillari orqali kirib kelgan xalqaro terminlarga tayangan holda shakllandi. Ammo uning ildizlari ancha chuqur — qadimgi yunon va lotin tibbiy- ilmiy leksikasiga borib taqaladi. Bugungi kunda esa inglizcha ilmiy terminlar global sanoat va marketing ta'siri tufayli asosiy manbaga aylangan.

1. Kosmetologik terminlarning shakllanish manbalari

1.1. Qadimgi yunon tili manbalari: Kosmetologiyaga oid ilmiy terminlarning katta qismi yunon tilidan olingan. Ushbu til tibbiyot va biologiya fanlarining asosiy "termin bazasi" hisoblanadi. Ko'plab kosmetologik terminlar aynan yunon ildizlariga ega:

- **derma** — “teri” → *dermatologiya, dermaroller, dermabrasiya*
- **kosmos** — “tartib, bezak” → *kosmetika, kosmetologiya*
- **akne** — “to‘shma, yiringli tuguncha” → *acne vulgaris*
- **melas** — “qora” → *melanin, melazma*
- **kryos** — “sovuq” → *krioterapiya, kriolifting*

Yunoncha terminlarning afzalligi shundaki, ular xalqaro ilmiy formatda barqaror bo‘lib, barcha tillarda deyarli bir xil shakl va mazmunda qo‘llaniladi.

1.2. Lotin tili manbalari: Lotin tili tibbiyot va farmakologiya sohasining “ilmiy tili” bo‘lganligi sababli kosmetologik terminlarning asosiy qismi lotincha asosga ega. Ko‘pincha lotincha affiksalar, kimyoviy birliklar va jarayon nomlari termin yaratishda asos bo‘ladi:

- **acidum** — “kislota” → *salicylic acid, hyaluronic acid*
- **collagenum** — *collagen*
- **solutio** — *solution* (eritma)
- **extractum** — *ekstrakt, o‘simlik ekstrakti*
- **vitamina** — *vitaminlar asosidagi kosmetika*

Kosmetologiyada ishlatiladigan o‘simlik nomlari ham ko‘pincha lotincha shaklda beriladi: *Aloe Vera, Calendula Officinalis, Chamomilla Recutita* va boshqalar.

1.3. Ingliz tilining zamonaviy terminlarga ta’siri: Bugungi kunda kosmetologiya terminlari shakllanishida eng faol manba — **ingliz tili**. Global kosmetika sanoati (Korea, USA, Europe), marketing, reklama va xalqaro sertifikatlash inglizcha terminlarni dunyo bo‘yicha standartga aylantirdi.

Masalan:

• **lifting, filler, booster, primer, serum, tone-up, glow, peeling, skincare, moisturizer, cleanser, toner, sunscreen/SPF**

- apparat nomlari: **laser resurfacing, HIFU, RF-lifting, LED therapy**
- jarayonlar: **contouring, mapping, brow lamination**

Ko‘plab yangi neologizmlar aynan ingliz tilida yaratiladi va o‘zgarmagan holda o‘zbek tiliga kiradi.

1.4. Rus tili orqali shakllangan terminlar: O‘zbekistonda kosmetologiya tizimi uzoq vaqt rus tibbiyot maktabi asosida rivojlangan. Shuning uchun **rus tili** orqali kirgan terminlar ham muhim qatlamni tashkil qiladi:

- *chistka, massaj, piling, mezoterapiya, gyaluronka, ukol krasoty*
- apparat atamallari: *ultrazvukovoy apparat, darsonvalizatsiya*

Ko‘p hollarda inglizcha terminlar rus tilidagi transkripsiya orqali o‘zbekcha shakllanadi: **peeling → piling, filler → fillyer (filler)**.

1.5. Turkiy va o‘zbek tilidagi o‘z terminlari: Soha yangi bo‘lgani uchun turkiy manbali tabiiy o‘zbek atamallari kam, ammo baribir uchraydi:

- *teri parvarishi*
- *yuz tozalash*
- *namlantirish*
- *yuz niqobi*
- *parvarish vositasi*
- *yog‘li teri, quruq teri, sezgir teri* kabi tasniflar.

Mahalliy atamalar ko‘proq umumiy ma’noda qo‘llanadi, professional jarayon va moddalarda esa xalqaro terminlar ustun.

2. Terminlarning shakllanish usullari

2.1. To‘g‘ridan to‘g‘ri so‘zlar orqali shakllanish: Kosmetologik terminlarning aksariyati to‘g‘ridan-to‘g‘ri yoki vositali tarzda boshqa tillardan o‘zlashgan. Bu jarayon asosan:

- fonetik moslashuv
- imloviy moslashuv
- morfologik moslashuv kabi bosqichlarda yuz beradi.

Masalan: *hyaluronic → gyaluronik, serum → serum/seyum, toner → toner*.

2.2. Neologizmlar asosida shakllanish: Kosmetika sanoati yangi mahsulot yaratish jarayonida har yili o'nlab neologizmlar yaratadi:

- **niacinamide** (vitamin B3ning kosmetologik shakli)
- **ceramide**
- **retinoid, retinal, retinol complex**
- **snail mucin** (ultrabug'doy shilliqlari asosidagi kosmetika)
- **probiotic skincare**

Bular ilmiy marketing orqali butun dunyoga tarqaladi.

2.3. Affikslar yordamida termin yaratish: Ko'plab kosmetologik atamalar xalqaro affikslar asosida shakllanadi:

- **-therapy** → *krioterapiya, mezoterapiya, lazeroterapiya*
- **-lisis** → *lipoliz, kollagenoliz*
- **-peel / -peeling**
- **-booster, -complex**

Yunoncha *derma, melano, kerato* kabi ildizlar ham faol qo'llaniladi.

2.4. Arabcha va forsha qatlam: Tarixiy tibbiy adabiyotlar orqali kirgan bir nechta terminlar bor:

• *kimyo, niko, balzam, attorlik* kabi so'zlar kosmetikaga oid jihatlar bilan bog'liq bo'lishi mumkin. Ammo zamonaviy kosmetologiyada ularning roli juda kichik.

3. O'zbek tilida kosmetologik terminlarni standartlashtirish masalalari

Bugungi kunda o'zbek kosmetologiya terminologiyasida ayrim muammolar kuzatiladi:

1. Bir terminning bir necha variantda ishlatilishi:

- *piling, pilingi, peeling*
- *serum, seyum*
- *gialuronka, gialuron kislotasi*

2. Notog'ri fonetik moslashuv: Masalan, "tonik" (*toner*) bilan "tonik ichimlik" aralashib ketishi.

3. Ruscha shaklning keragidan ortiq ustunligi: Asl inglizcha shakl o'rniga ruscha transkripsiya ishlatilishi — *piling, massaj*.

Shu sababli kosmetologiya terminlarini yagona standartda berish zarur. Bu:

- ilmiy aniq tushunishni osonlashtiradi,
- o'quv qo'llanmalarda yagona tizim yaratadi,
- xalqaro terminlar bilan moslikni saqlaydi.

Xulosa. Kosmetologiyaga oid terminlarning shakllanishi murakkab, ko'p bosqichli va ko'p tilli jarayon bo'lib, u asosan uch asosiy manbaga tayanadi: **qadimgi yunon va lotin tillari, zamonaviy ingliz tili**, shuningdek **rus tili orqali kirgan xalqaro terminlar**. Turkiy-o'zbek manbalar esa umumiy tavsifda qo'llaniladi, professional terminlarning aksariyati esa global ilmiy leksikaga asoslanadi. Kosmetologiyaning jadal rivojlanishi yangi terminlarning paydo bo'lishiga sabab bo'lmoqda. Shu bois o'zbek tilida kosmetologik terminlarni to'g'ri moslashtirish, yagona standartga solish va ilmiy adabiyotlarda izchil shaklda qo'llash dolzarb vazifa hisoblanadi.

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XALQ OG'ZAKI IJODINING "TEZ AYTISH" JANRIDA UCHRAYDIGAN MEVA NOMLARINING SEMANTIK TAHLILI

(O'zbek va turk tilidagi tez aytishlar misolida)

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Annotatsiya. Ushbu maqolada xalq og'zaki ijodining tez aytish janrida uchraydigan meva nomlari o'zbek va turk tillari misolida semantik jihatdan tahlil qilinadi. Tadqiqotda har ikki tilga mansub tez aytishlar tarkibidagi meva nomlarining lingvokulturologik vazifalari, obrazlilik darajasi hamda ifodaviy xususiyatlari solishtirma yondashuv asosida yoritiladi. O'zbek va turk tez aytishlaridagi mevalar obrazining o'xshash va farqli jihatlari aniqlanadi hamda ularning xalqona tafakkurdagi tutgan o'рни tahlil qilinadi. Tadqiqot natijalari meva nomlarining xalq ongidagi metaforik va semantik yukini ochishga xizmat qiladi. Ushbu maqola tilshunolar, folklorshunolar hamda madaniyatshunolar uchun nazariy va amaliy ahamiyatga ega bo'lishi mumkin.

Kalit so'zlar: tez aytish, tahlil, qadriyat, kontekst, meva, janr.

Аннотация. В данной статье проводится семантический анализ названий фруктов, встречающихся в жанре скороговорок устного народного творчества, на материале узбекского и турецкого языков. В исследовании рассматриваются лингвокультурологические функции, образность и выразительные особенности названий фруктов, входящих в состав скороговорок обоих языков, на основе сравнительного подхода. Определяются сходные и отличительные черты фруктовых образов в узбекских и турецких скороговорках, а также анализируется их место в народном мировоззрении. Результаты исследования способствуют раскрытию метафорической и семантической нагрузки названий фруктов в народном сознании. Данная статья может представлять теоретическую и практическую ценность для лингвистов, фольклористов и культурологов.

Ключевые слова: скороговорка, анализ, ценность, контекст, фрукт, жанр.

Abstract. This article provides a semantic analysis of fruit names appearing in the tongue-twister genre of folk oral literature, based on Uzbek and Turkish language material. The study examines the linguocultural functions, imagery, and expressive features of fruit names included in tongue twisters of both languages through a comparative approach. The similarities and differences in fruit imagery found in Uzbek and Turkish tongue twisters are identified, and their role in the folk worldview is analyzed. The results of the study help uncover the metaphorical and semantic load of fruit names in the collective consciousness. This article may hold theoretical and practical value for linguists, folklorists, and cultural studies researchers.

Keywords: tongue twister, analysis, value, context, fruit, genre.

Xalq og'zaki ijodi har bir millatning tarixiy, madaniy, axloqiy va estetik dunyoqarashini mujassam etgan bebaho ma'naviy meros hisoblanadi. Bu meros asrlar davomida avloddan avlodga og'zaki tarzda o'tib kelgan bo'lib, unda xalq tafakkuri, qadriyatlari, dunyoni idrok etish usuli, til boyligi va obrazlilik vositalari o'z ifodasini topgan. Xalq og'zaki ijodining muhim janrlaridan biri – tez aytishlar (so'z o'yinlari) bo'lib, ular nafaqat bolalar nutqini rivojlantirish, balki tildagi fonetik, leksik va semantik boyliklarni sinovdan o'tkazish, xalqning estetik didini shakllantirish vazifasini ham bajaradi.

Lingvokulturologik xulosa qiladigan bo'lsak, meva nomlari xalq og'zaki ijodida til va madaniyatning uzviy bog'liqligini ko'rsatadi. Har bir meva nomi konkret real predmet bo'lishi bilan birga, xalq tafakkurida ma'naviy-axloqiy tushunchalarning ramziga aylangan. Yuqoridagi yasagan xulosalarimizdan kelib chiqqan holda, har ikki tildagi tez aytish janriga oid namunalarni tahlil qilishga harakat qilamiz.

1. Meva: Elma / Olma.

Turkcha tez aytish: "Al al elmayı, daldan elma al."

Tarjimasi: Ol, qizil olmani, shoxdan olma ol.

O'zbekcha tez aytish: Olmani oldim, olam oldim, olmani ololmadingmi? Semantik tahlili: Bu tez aytishlarda "olma" so'zi tovush takrori (allitersiya) orqali og'iz mosligini kuchaytiradi. Ma'no ikkinchi darajali – fonetik qiyinchilik bilan tilni chiniqtirish ko'zda tutilgan. Ikkala tilda ham "olma" nutq silliqqligini sinovchi fonetik vosita sifatida xizmat qiladi.

2. Meva: Üzüm / Uzum.

Turkcha tez aytish: Üzümcü üzüm ezmiş, üzüm ezmeyen üzümcü mü olurmuş?

Tarjimasi: Uzumchi uzum ezgan, uzum ezmagan uzumchi bo'larmidi? O'zbekcha tez aytish: U Uzum uzadimi, U uzum uzmasa, uzumchi uzum uzadimi?

Semantik tahlili: Bu tez aytishlarda "üzüm" harakati bilan bog'liq kasb – uzumchi – bilan berilgan. So'zlar o'zaro bog'liq, barcha so'zlarning bir xil tovush bilan boshlanishi nutqning ravon bo'lishida juda muhim rol o'ynaydi. Har ikki tilda ham tovushlar takrori orqali nutq mustahkamlanadi.

3. Meva: Nar / Anor.

Turkcha tez aytish: Narin nar nerde, nerde narin nar?

Tarjimasi: Yumshoq anor qayerda, qayerda yumshoq anor? O'zbekcha tez aytish: Anorni non orasiga solib, nonni anor orasiga sololmaysan. Semantik tahlili: "Nar" va "anor" tovushlaridagi "n" va "r" undoshlari takrori fonetik mashq vazifasini bajaradi. Turkchadagi variant mantiqan kam bog'langan, o'zbekchasida esa oddiy mazmun ham bor. Ammo asosiy maqsad – til harakatini murakkablashtirishdir.

4. Meva: İncir / Anjir.

Turkcha tez aytish: İncir incinmiş, incinen incir incinmiş incelikten.

Tarjimasi: Anjir ranjigan, ranjigan anjir noziklikdan ranjigan. O'zbekcha tez aytish: Anjirzor chetidagi anjirchadan Anzor anjir terdi. Semantik tahlili: "I" tovushining takrori bu tez aytishda asosiy yukni oladi. Ma'nosi ikkinchi darajada. Ikkala tilda ham "anjir" yumshoq tovushli meva sifatida tahlil qilinadi. Har ikkala tilde ham aynan o'xshash tovushlar ishtirok etgan bir nechta so'zlarning qo'llanilishi talaffuzni murakkablashtirgan.

5. Meva: Kayısı / O'rik.

Turkcha tez aytish: Kayısı kışın kaç kasaya konur, kaç kasa kışa kalır?

Tarjimasi: O'rik qishda nechta sandiqqa solinadi, nechta sandiq qishga qoladi?

O'zbekcha tez aytish: O'rikchi o'rtoqlar, o'rik guli ochilganda, o'rik shoxini o'rgimchak o'rabdi.

Semantik tahlili: Yuqoridagi turkcha tez aytishda so'roq ohangi mavjudligi o'zbek tilidagi tez aytishdan asosiy farqli tomonidir. So'zlar bir-biri bilan ohangdoshligi tez talaffuz qilish ozgina murakkabligi va bu o'quvchi nutqini ijobiy tomonga o'zgartirishi har ikki til namunasida ham bir xil.

6. Meva: Gilos / Kiraz.

Turkcha tez aytish: Kiraz dalında kızarır, kızaran kirazı Kerim koparır, Kerim kiraz kopardıkça kırmızı kiraz kalmaz."

Tarjimasi: Gilos shoxda qizaradi, qizarayotgan gilosni Kerim uzadi, Kerim gilos uzgan sayin, qizil gilos qolmaydi.

O'zbekcha tez aytish: Gilosim g'ijim, g'ijim gilosim, gilosim g'ijimda g'alati gilosim bor. Semantik tahlil: "Kiraz" va "gilos" so'zlaridagi "k"–"r"–"g" va "s" tovushlari ustida fonetik mashq qilinadi. Bu tez aytishlar mantiqiy izchillikdan ko'ra, og'iz harakatini murakkablashtirish va talaffuz aniqligini oshirishga xizmat qiladi. Meva nomlari esa mazmun markazida emas, fonetik ramz sifatida xizmat qiladi.

7. Meva: Shaftoli / Şeftali.

Turkcha tez aytish: Şeftali şekerli şeftali, şekersiz şeftali şekerli şeftaliye şaşırır.

Tarjimasi: Shaftoli shirin shaftoli, shirasiz shaftoli shirin shaftoliga ajablanadi. O'zbekcha tez aytish: Shaftolim shirin, shirin shaftolim, shaftoli shifobaxsh shirin shaftolim. Semantik tahlil: Turkcha variantida "ş" va "t" tovushlari takror-takror uchraydi. O'zbekchasida "sh" va "f" tovushlarining tez va tiniq talaffuzi uchun mashq bo'lib xizmat qiladi. Ikkala holatda ham "shaftoli" semantik markaz emas, balki talaffuzni murakkablash tiruvchi vosita sifatida ishlatilgan.

9. Meva: Ayva/ Behi.

Turkcha tez aytish: Ayva alan Ayşe, akşam annesine altı ayva daha aldı.

Tarjimasi: Ayva olgan Ayşe kechqurun onasiga yana oltita behi oldi. O'zbekcha tez aytish: Behi bergan buvi, bolaga baraka bilan bir bog' behi berdi. Semantik tahlili: Semantik mazmun jihatidan har ikkisi mehr-oqibat, saxovat, mehnat va oila bilan bog'langan kontekstda yaratilgan. O'zbekchasida buvi keksalik, mehr obrazi, turkchasida esa Ayşe (qiz bola) obrazi tanlangan.

10. Meva: Mandarin/ Mandalina.

Turkcha tez aytish: Mandalina melhem midir, Mehmed mandalina mı, mandalina gibi Mehmed mi?

Tarjimasi: Mandarin malhammi? Mehmed mandarinmi yoki mandaringa o'xshagan Mehmedmi? O'zbekcha tez aytish: Mandarin olib kelgan Madina, mandaringa mahliyo bo'lgan Mahliyo bilan mandarin musobaqasi o'ynadi.

Semantik tahlili: Turkchasida savol shaklidagi tuzilma (Melis mandalina mi?) ohangga ritm qo'shadi, o'zbekchasida esa voqea tahlili kuchliroq, ya'ni voqea davomiyligi ko'rsatilgan. Semantik jihatdan, turkcha variantda mandalina — shifo, go'zallik va o'xshatish vositasi sifatida ko'rsatilgan, o'zbekchasida esa — o'yin, musobaqa, ijtimoiy munosabat ramzi. Har ikkala tez aytishda ham mandarin nafaqat meva sifatida, balki simvolik va obrazli vosita sifatida qo'llanilgan. Go'zallik, bahoriylik, xushbo'ylik va quvnoqlik timsoli.

Xalq og'zaki ijodi janrlaridan biri bo'lgan tez aytishlar milliy tafakkur, til boyligi va madaniy xotiraning muhim ko'zgusidir. Ular nafaqat bolalar nutqini o'stirishga, balki xalqning dunyoqarashi, mehnat faoliyati va turmush tarzini ifodalashga ham xizmat qiladi. Tez aytishlarda ishlatilgan meva nomlari esa xalqning tabiiy boylikka, o'simliklar dunyosiga bo'lgan munosabatini, ularning hayotida tutgan o'rnini anglash imkonini beradi.

Yakuniy xulosa sifatida aytish mumkinki, tez aytishlardagi meva nomlarining semantik xususiyatlarini o'rganish tilshunoslik, folklorshunoslik va lingvokulturologik tadqiqotlar uchun muhim manba bo'lib, bu yo'nalishda o'zaro taqqoslash, universal va milliy elementlarni aniqlash orqali milliy qadriyatlarining tilga qanday singganini tahlil qilish mumkin.

FOYDALANILGAN ADABIYOTLAR RO'YXATI:

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