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ANTHROPOCENTRIC AND PRAGMATIC INTERPRETATION OF SOMATIC PAREMIOLOGICAL UNITS IN ENGLISH AND UZBEK LINGUOCULTURE

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Annotatsiya. *Mazkur maqolada ingliz va o'zbek lingvomadaniyatida somatik paremiologik birliklarning antropotsentrik va pragmatik talqini tahlil qilinadi. Inson tanasi a'zolarini ifodalovchi somatik komponentlarga ega maqol va matallar inson markazli ma'nolarni — tashqi qiyofa, ichki olam, his-tuyg'u, axloqiy fazilatlar va ijtimoiy xulq-atvorni — ifodalovchi lingvistik vosita sifatida ko'rib chiqiladi. Tadqiqot antropotsentrik paradigma doirasida somatik birliklarning didaktik, baholovchi va ekspressiv pragmatik funksiyalarini yoritadi. Qiyosiy tahlil natijalari ingliz va o'zbek paremiologiyasida umumiy kognitiv asoslar mavjud bo'lishiga qaramay, ularning pragmatik yo'nalishi va madaniy urg'ularida milliy o'ziga xosliklar mavjudligini ko'rsatadi.*

Kalit so'zlar: *antropotsentrizm; pragmatika; somatik paremiologik birliklar; lingvomadaniyat; ingliz va o'zbek tillari; paremiologik diskurs*

Аннотация. *В статье рассматривается антропоцентрическая и прагматическая интерпретация соматических паремиологических единиц в английской и узбекской лингвокультуре. Паремии с соматическими компонентами, обозначающими части человеческого тела, анализируются как средства репрезентации человекоцентричных значений, связанных с внешностью, внутренним миром, эмоциями, нравственными качествами и социальным поведением. Исследование проводится в рамках антропоцентрической парадигмы с акцентом на прагматические функции соматических единиц, включая дидактическое воздействие, оценочность и экспрессивность. Сопоставительный анализ выявляет сочетание универсальных когнитивных механизмов и национально-культурной специфики в английской и узбекской паремиологии.*

Ключевые слова: *антропоцентризм; прагматика; соматические паремиологические единицы; лингвокультура; английский и узбекский языки; паремиологический дискурс*

Abstract. *This article explores the anthropocentric and pragmatic interpretation of somatic paremiological units in English and Uzbek linguoculture. Somatic proverbs containing body-related lexical components are analyzed as linguistic means of representing human-centered meanings, including physical appearance, inner world, emotions, moral values, and social behavior. The study focuses on the role of somatic units within the anthropocentric paradigm, emphasizing their pragmatic functions such as didactic influence, evaluation, and expressive impact in discourse. A comparative analysis reveals that while English and Uzbek somatic paremiological units share universal cognitive foundations based on embodied experience, they differ in pragmatic orientation and cultural emphasis. The findings highlight national-cultural specificity in the interpretation and use of somatic proverbs and contribute to the development of linguoculturology, pragmatics, and comparative paremiological studies.*

Keywords: *anthropocentrism; pragmatics; somatic paremiological units; linguoculture; English and Uzbek languages; proverb discourse*

Modern linguistic research increasingly focuses on the anthropocentric paradigm, according to which language is viewed as a reflection of human cognition, experience, and cultural values. Within this framework, paremiological units occupy a special place, as they encapsulate collective knowledge, ethical norms, and pragmatic intentions formed through centuries of social interaction. Proverbs do not merely describe reality; they evaluate, instruct, and influence behavior. Somatic paremiological units—proverbs containing lexical elements denoting parts of the human body—are particularly significant in anthropocentric studies. Body-related lexemes serve as cognitive anchors that connect abstract meanings to human physical experience. In English and Uzbek linguocultures, somatic components such as *head/bosh*, *heart/yurak*, *eye/ko'z*, and *hand/qo'l* function as culturally

loaded symbols through which human character, emotions, and social behavior are conceptualized. The aim of this article is to analyze the anthropocentric and pragmatic interpretation of somatic paremiological units in English and Uzbek linguoculture, highlighting their role in representing human-centered meanings and communicative intentions.

Anthropocentrism in linguistics presupposes that language is organized around the human being as the central subject of cognition and communication. According to this approach, linguistic units reflect how people perceive themselves, others, and the surrounding world [Stepanov, 2001 – p. 45]. Paremiological units are inherently anthropocentric, as their semantic core is usually connected with human behavior, moral qualities, emotions, and social relations. Somatic elements reinforce this anthropocentrism by grounding abstract evaluations in bodily experience. For instance, intelligence, honesty, courage, and perception are metaphorically expressed through references to the head, heart, and eyes. In both English and Uzbek paremiology, somatic units function as linguistic tools for modeling the human personality and social identity, which confirms their relevance for anthropocentric analysis.

Somatic paremiological units often describe human external appearance as a marker of social evaluation. In English, proverbs such as *"Don't judge a book by its cover"* implicitly refer to physical appearance, warning against superficial judgment. Uzbek proverbs, for example *"Ko'zga ko'ringan hamma narsa oltin emas"*, similarly emphasize the deceptive nature of outward looks. Although these proverbs do not always explicitly name body parts, when somatic elements such as *eye/ko'z* appear, they highlight the role of visual perception in social interaction. The anthropocentric nature here lies in the human tendency to assess others based on visible features.

The inner world of a human being—emotions, moral values, intentions—is predominantly conceptualized through somatic components. The *heart/yurak* metaphor occupies a central position in both linguocultures. English proverbs like *"A kind heart is better than a sharp mind"* associate the heart with kindness and morality, whereas Uzbek proverbs such as *"Yuragi pok odam yomon bo'lmaydi"* strongly emphasize spiritual purity and ethical integrity. This difference reflects cultural priorities: English paremiology balances emotion and rationality, while Uzbek paremiology foregrounds moral and spiritual values [Maslova, 2001 – p. 92].

Pragmatics studies language in use, focusing on communicative intentions and contextual meanings. Somatic paremiological units perform several pragmatic functions in discourse.

One of the primary pragmatic functions of proverbs is didacticism, which allows collective experience to be transmitted in a condensed and authoritative form. Somatic paremiological units convey moral lessons and social norms in an indirect yet highly persuasive manner, avoiding explicit instruction while guiding behavior through metaphorical embodiment. For example, the English proverb *"Use your head before you speak"* and its Uzbek counterpart *"Avval boshing bilan o'yla, keyin gapir"* pragmatically function as advisory statements promoting rationality, foresight, and self-control in communication. The presence of somatic elements significantly enhances the evaluative force of such proverbs. By referring to bodily organs associated with cognition, these expressions activate embodied schemas that are universally accessible to speakers. As a result, the moral message becomes more intuitive, memorable, and resistant to direct refutation. In this sense, somatic paremiological units operate as implicit normative regulators, embedding evaluation within culturally sanctioned metaphors rather than explicit moral judgment, which explains their enduring pragmatic effectiveness [Kövecses, 2010 – p. 67].

In addition to their didactic role, somatic paremiological units perform a strong expressive and emotive function. References to body parts such as the *heart*, *eyes*, or *hands* intensify emotional evaluation and enable speakers to articulate complex affective states, including approval, disapproval, empathy, irony, or emotional distance. These somatic references serve as affective amplifiers that translate abstract emotional attitudes into concrete, bodily imagery. For instance, the English proverb *"Out of sight, out of mind"* employs the somatic concept of sight to express emotional detachment and the weakening of interpersonal bonds over distance. The Uzbek proverb *"Ko'zdan yiroq, ko'ngildan yiroq"* conveys a comparable pragmatic meaning; however, the inclusion of *ko'ngil* (heart/soul) adds a deeper emotional dimension, emphasizing inner feeling rather than cognitive

absence alone. This difference illustrates how similar somatic metaphors may produce varying degrees of emotional intensity depending on cultural conventions of emotional expression.

Although somatic metaphors are largely universal due to shared bodily experience, their pragmatic interpretation is shaped by national-cultural factors. English paremiology frequently reflects individualistic values, such as personal responsibility, autonomy, and rational self-management. Proverbs containing *head* often stress logical thinking, self-discipline, and independent decision-making, reinforcing the cultural ideal of the self-reliant individual.

In contrast, Uzbek paremiology demonstrates a predominantly collectivist worldview, where somatic units are closely linked to social ethics, communal harmony, and moral duty. The frequent use of *yurak* in ethical and evaluative contexts points to the cultural importance of sincerity, compassion, and trust within interpersonal relations. Here, the body is not merely an individual cognitive instrument but a moral mediator within the community. Thus, anthropocentric interpretation of somatic paremiological units reveals how universal embodied experience is culturally reframed through value systems, social norms, and ethical priorities specific to each linguoculture.

From a comparative pragmatic perspective, both English and Uzbek somatic paremiological units rely on similar cognitive mechanisms—namely, metaphorical mapping from body to abstract meaning—yet differ significantly in pragmatic orientation and communicative purpose. English proverbs tend to function primarily as tools of personal guidance, focusing on individual efficiency, self-improvement, and practical reasoning. By contrast, Uzbek proverbs often serve to regulate social behavior and maintain interpersonal balance. This distinction is particularly evident in proverbs involving the somatic component *hand/qo'l*. English expressions such as *"Many hands make light work"* emphasize cooperation as a means of increasing productivity and efficiency. Uzbek equivalents like *"Qo'l qo'lni yuvadi"*, however, foreground reciprocity, mutual obligation, and ethical interdependence. The proverb implies not merely cooperation but a moral expectation of support within social networks.

Consequently, comparative pragmatic analysis demonstrates that somatic paremiological units operate as culturally embedded communicative strategies. While grounded in universal bodily experience, they reflect distinct models of social interaction, revealing how language encodes not only cognition but also culturally specific patterns of behavior and value judgment.

The study demonstrates that somatic paremiological units in English and Uzbek linguoculture are deeply anthropocentric and pragmatically multifunctional. By linking bodily experience with abstract meanings, these units serve as effective tools for modeling human behavior, emotions, and moral values.

Anthropocentric analysis reveals that somatic components function as symbolic representations of both the external and inner world of a person, while pragmatic analysis shows their role in persuasion, evaluation, and social regulation. Despite universal cognitive foundations, the pragmatic realization of somatic paremiological units reflects distinct national-cultural priorities.

The results of this research contribute to the fields of linguoculturology, comparative paremiology, and pragmatic linguistics, offering new insights into the interaction between language, culture, and human cognition.

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Annotatsiya. *Ushbu maqolada “hissiyot” tushunchasining psixolingvistik va semantik mohiyati tahlil qilinadi. Muallif hissiyotning psixologik asoslari, uning til tizimidagi ifodalanish shakllari hamda emotsional leksikaning semantik xususiyatlarini yoritadi. Maqolada psixolingvistik, semantik va lingvokulturologik yondashuvlar asosida hissiyotlarning nutqdagi o‘rni, ularning kognitiv va pragmatik funksiyalari izohlangan. Tadqiqot natijalariga ko‘ra, hissiyot tildagi baholovchi va konnotativ ma’nolarning manbai, shuningdek, shaxsning nutqiy faoliyatida motivatsion omil sifatida namoyon bo‘lishi aniqlangan.*

Kalit so‘zlar: *hissiyot, psixolingvistika, semantika, emotsional leksika, kognitiv tahlil, pragmatika, til va tafakkur, lingvokulturologiya.*

Аннотация. *В данной статье рассматривается психолингвистическая и семантическая сущность понятия «эмоция». Автор анализирует психологические основы эмоций, их проявление в языковой системе и семантические особенности эмоциональной лексики. На основе психолингвистического, семантического и лингвокультурологического подходов раскрывается роль эмоций в речи, а также их когнитивные и прагматические функции. Результаты исследования показывают, что эмоция является источником оценочных и коннотативных значений в языке и выступает мотивационным фактором в речевой деятельности человека.*

Ключевые слова: *эмоция, психолингвистика, семантика, эмоциональная лексика, когнитивный анализ, прагматика, язык и мышление, лингвокультурология.*

Abstract. *This article analyzes the psycholinguistic and semantic essence of the concept of “emotion.” The author examines the psychological foundations of emotions, their representation in the language system, and the semantic features of emotional vocabulary. Based on psycholinguistic, semantic, and linguocultural approaches, the study discusses the role of emotions in speech, as well as their cognitive and pragmatic functions. The results show that emotion serves as both a source of evaluative and connotative meanings in language and as a motivational factor in human verbal activity.*

Keywords: *emotion, psycholinguistics, semantics, emotional vocabulary, cognitive analysis, pragmatics, language and thought, linguoculture.*

His-tuyg‘ular insonning ma’naviy hayotida markaziy o‘rinni egallaydigan, nutq va fikrlash jarayonlariga bevosita ta’sir qiluvchi ruhiy holatdir. Til va his-tuyg‘ular bir-biri bilan chambarchas bog‘liq bo‘lib, insonning ichki kechinmalari, hissiy munosabatlari va psixologik holati ko‘pincha tashqi tomondan nutq orqali ifodalanadi. Shuning uchun his-tuyg‘ularning mazmuniy mohiyatini, ularning kodlanishini va til orqali idrok etilishini o‘rganish zamonaviy tilshunoslikning, xususan, psixolingvistika va semantikaning eng muhim sohalaridan biridir [1].

Psixolingvistika nutq paytida his-tuyg‘ularni idrok etish va ifodalashning shakllanishi, qayta tiklanishi va mexanizmlarini o‘rganadi. Bu jarayonda nafaqat so‘zlar va ularning leksik ma’nolari, balki intonatsiya, urg‘u, pauzalar va ovoz tembri kabi prosodik vositalarning ham roli juda muhimdir. Tilning bu ko‘p qatlamli tabiatini tushunish bizga hissiy ma’no qanday shakllanishini, uning nutqda qanday ifodalanishini va kommunikativ jarayonga qanday ta’sir qilishini aniqlash imkonini beradi [2].

Semantika esa his-tuyg‘ularning semantik tuzilishini, konseptual asoslarini va til birliklarida aks etish tamoyillarini o‘rganadi. So‘zlar, frazeologik birliklar, metaforalar va hissiyotlar bilan bog‘liq boshqa lingvistik birliklar inson dunyoqarashini, madaniy qadriyatlarni va psixologik tajribani o‘zida mujassam etadi. Shuning uchun hissiyotlarning semantik talqini nafaqat tilshunoslik, balki psixologiya, madaniyatshunoslik va kognitiv fan uchun ham katta ilmiy ahamiyatga ega.

Zamonaviy tilshunoslik inson omilini markazga qo‘ygan holda, til va tafakkur, til va madaniyat, til va hissiyot o‘rtasidagi o‘zaro bog‘liqlikni chuqur o‘rganishni talab etmoqda. Inson nutqining tabiiy, jonli va ta’sirchan bo‘lishida hissiyotlarning o‘rni beqiyosdir. Hissiyotlar shaxsning ichki dunyosini, kechinmalarini, baho va munosabatlarini ifodalovchi psixik jarayon sifatida nafaqat psixologik, balki lingvistik nuqtayi nazardan ham muhim o‘ringa ega.

Psixolingvistika hissiyotlarni nutq faoliyatining tarkibiy qismi sifatida o‘rganar ekan, semantika esa ularning tildagi ma’no tizimidagi o‘rnini aniqlaydi. Shu bois, “hissiyot” tushunchasining psixolingvistik va semantik mohiyatini tahlil qilish bugungi tilshunoslikning dolzarb yo‘nalishlaridan biri sanaladi. Ushbu maqolada hissiyotning psixologik asoslari, uning tilda ifodalanish mexanizmlari, emotsional leksika va semantik tarmoqdagi o‘rni tahlil qilinadi [3].

Psixologik nuqtayi nazardan hissiyot – bu insonning voqelikdagi hodisalar, predmetlar va munosabatlarga nisbatan ichki kechinmalari asosida bildiriladigan subyektiv bahosidir. A.N. Leontev fikricha, hissiyot faoliyatning ichki energiyasidir, u insonni harakatga undaydi va faoliyatni motivatsiya bilan bog‘laydi [1].

Hissiyotlar inson hayotidagi barcha faoliyat turlarida ishtirok etadi: idrok, xotira, tafakkur va nutq jarayonlarida hissiyotlar kognitiv mexanizmni faollashtiradi. Shu bois hissiyot tildagi har qanday ifoda vositasining “ruhiy” komponenti sifatida qaraladi. S.L.Rubinshteyn ham hissiyotlarni shaxs va dunyo o‘rtasidagi munosabatni ifoda etuvchi muhim psixik shakl sifatida ta’riflaydi [2].

Psixolingvistika inson nutq faoliyatida kechadigan psixik jarayonlarni tadqiq etuvchi fan bo‘lib, hissiyotlarning til orqali ifodalanish mexanizmlarini o‘rganadi. Inson nutqi tabiatan emotsional jarayonlar bilan uyg‘un holda namoyon bo‘ladi. Hissiyotning til vositasida ifodalanishida faqat so‘zning lug‘aviy ma’nosi emas, balki intonatsiya, pauza, urg‘u, ovoz tembri kabi prosodik unsurlar ham muhim ahamiyat kasb etadi. Shu bois psixolingvistika nutqning mazmuniy, emotsional va prosodik qatlamlarini kompleks tahlil qilib, insonning ruhiy kechinmalari nutq jarayonida qanday shakllanishi va aks etishini ilmiy asosda o‘rganadi. Masalan, “*Men sizni kutdim*” degan oddiy gapning talaffuzi turlicha emotsional holatlarni ifodalashi mumkin: intizorlik, g‘azab, xafa bo‘lish yoki quvonch. Demak, hissiyot tildagi semantik tizimdan tashqari, fonetik va sintaktik qatlamlarda ham aks etadi.

P.V.Simonovning “emotsiyalar nazariyasi”ga ko‘ra, hissiyotlar informatsion ehtiyoj va uni qondirish darajasi o‘rtasidagi nomuvofiqlik natijasida vujudga keladi [6]. Shu bois, emotsional nutq insonning ichki kognitiv jarayonlari bilan chambarchas bog‘langan.

Til tizimidagi hissiyotga oid so‘zlar (emotsional leksika) o‘zining keng semantik strukturasiga ega. “Quvonch”, “g‘azab”, “nafrat”, “muhabbat”, “sog‘inch” kabi so‘zlar nafaqat hissiy holatni bildiradi, balki baholovchi va ekspressiv ma’no yuklamalarini ham o‘z ichiga oladi. Semantik maydon nazariyasi nuqtayi nazaridan, hissiyotga oid so‘zlar o‘zaro bog‘langan semantik tarmoqlar hosil qiladi. Masalan, “quvonch” maydoni “shodlik”, “baxt”, “qoniqish” bilan; “g‘azab” esa “achchiqlanish”, “jahllanish”, “nafrat” bilan semantik jihatdan chambarchas aloqadadir. Shuningdek, har bir emotsional so‘zning denotativ, konnotativ va assotsiativ qatlamlari mavjud. “Muhabbat” so‘zining denotativ ma’nosi – insonning kimdandir yoki narsadan ruhiy zavq olishi, konnotativ jihatdan esa fidoyilik, sadoqat, samimiyat kabi ijobiy qadriyatlarni bildiradi [7].

Har bir xalq madaniyati hissiyotlarni o‘ziga xos tarzda talqin qiladi. O‘zbek xalqining mentalitetida “uyat”, “or”, “vijdon”, “sadoqat” kabi tushunchalar muhim axloqiy-emotsional qadriyatlar sifatida til tizimida mustahkam o‘rnashgan. Ingliz tilidagi pride (“g‘urur”) so‘zi ayrim hollarda salbiy (“manmanlik”) ma’noda ishlatilishi mumkin, holbuki o‘zbek tilida “g‘urur” so‘zi ijobiy – shaxsiy qadriyatni himoya qilish ma’nosida qo‘llaniladi [4]. Bu esa hissiyotga oid so‘zlarning semantik maydonida milliy-madaniy xususiyatlar muhim o‘rin tutishini ko‘rsatadi.

Tilshunos G.Sodiqova o‘z tadqiqotlarida o‘zbek tilida emotsional leksika semantik jihatdan baholovchi, ekspressiv va stilistik qatlamlarga ajralishini ta’kidlaydi [7]. Shu bois, hissiyotlarning semantik tahlili nafaqat lingvistik, balki madaniyatshunoslik yo‘nalishida ham muhim ilmiy ahamiyat kasb etadi.

Nutqdagi hissiyotlar so‘zlovchi va tinglovchi o‘rtasidagi kommunikativ maqsadni amalga oshirishga xizmat qiladi. Pragmatik nuqtayi nazardan, hissiy nutq – bu ijtimoiy ta’sir vositasi

hisoblanadi. So‘zlovchi o‘z hissiy holatini nutq orqali ifodalash orqali tinglovchida ma’lum reaksiyani uyg‘otadi. Masalan, “*Qani, tezroq!*” gapining intonatsiyasi g‘azab yoki shoshilishni bildiradi. “*Voy, qanday go‘zal!*” degan ifoda esa hayrat va quvonch hissini ifoda etadi. Bu kabi misollar hissiyotlarning pragmatik funksiyasini yaqqol ko‘rsatadi. Demak, hissiyotning psixolingvistik mexanizmi nafaqat so‘z tanlash, balki kontekst, ohang, mimika va jest kabi ekstralingvistik vositalarni ham o‘z ichiga oladi.

Kognitiv lingvistika hissiyotlarni inson ongidagi konseptual tuzilmalar sifatida o‘rganadi. “Hissiyot” bu ma’noda nafaqat til birligi, balki madaniy konsept sifatida talqin etiladi. Masalan, “muhabbat”, “ona mehri”, “sadoqat” kabi konseptlar o‘zbek madaniyatida chuqur semantik qatlamlarga ega. Kognitiv-semantik tahlil shuni ko‘rsatadiki, hissiyot tushunchasi insonning tajribasi, madaniy qadriyati va ijtimoiy xulqini shakllantiruvchi konseptual birlik sifatida tilda mustahkam o‘rnashgan [8].

Hissiyot tushunchasi insonning psixik hayotini, tafakkurini va nutq faoliyatini birlashtiruvchi ko‘p qirrali hodisadir. Psixolingvistik nuqtayi nazardan hissiyotlar nutqning ichki motivatsion mexanizmini tashkil etsa, semantik nuqtayi nazardan ular tildagi baholovchi, konnotativ va ekspressiv ma’nolarning asosiy manbai hisoblanadi. Til orqali hissiyotlarni ifodalash insonning ichki holatini tashqi kommunikativ shaklga o‘tkazadi. Shu bois, hissiyotning psixolingvistik va semantik mohiyatini o‘rganish zamonaviy tilshunoslikning muhim ilmiy yo‘nalishlaridan biri bo‘lib qolmoqda.

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“ANDISHA VA G'URUR” HAMDA “FOTIMA VA ZUHRA” ROMANLARIDA BADIIY PSIXOLOGIZM VA PERSONAJ NUTQI

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Annotatsiya. *Ushbu maqolada opa-singillar obrazi aks etgan asarda badiiy psixologizmdan foydlanish, badiiy psixologizmning qahramonlar ruhiy holatini ochib berishdagi o'rni, obrazlarning o'zaro munosabatlarini ko'rsatishdagi xizmati, shuningdek qahramonlarining asardagi badiiy-estetik funksiyasini oshirishga xizmat qiluvchi yana bir vosita bo'lgan personaj nutqi hamda uning turlari haqida umumiy ma'lumotlar berilgan. Badiiy psixologizm va personaj nutqi aks etgan o'rinlardan asarlar orqali misol keltirilib, tahlil qilingan.*

Kalit so'zlar: *obraz, personaj, funksiya, ruhiy tasvir, ong oqimi, personaj nutqi, monolog, diolog, syujet, “Andisha va g'urur”, “Fotima va Zuhra”.*

Аннотация. *В данной статье представлена общая информация об использовании художественного психологизма в литературном произведении, отражающем образ сестер, о роли художественного психологизма в раскрытии психологического состояния персонажей, его функции в показе взаимосвязей между образами, а также об одном средстве, служащем для усиления художественно-эстетической функции персонажей в произведении – речи персонажа и ее типах. Приведены и проанализированы примеры мест, где отражены художественный психологизм и речь персонажа, из литературных произведений.*

Ключевые слова: *образ, персонаж, функция, психологическое описание, поток сознания, речь персонажа, монолог, диалог, сюжет, «Разум и чувства», «Фатима и Зухра».*

Abstract. *This article provides general information on the use of artistic psychologism in a literary work that reflects the image of sisters, the role of artistic psychologism in revealing the psychological state of the characters, its function in showing the relationships between the images, as well as another device that serves to enhance the artistic-aesthetic function of the characters in*

the work – the speech of the персонаж (character) and its types. Examples of places where artistic psychologism and character speech are reflected are cited from literary works and analyzed.

Keywords: *image, character, function, psychological description, stream of consciousness, character speech, monologue, dialogue, plot, "Sense and Sensibility", "Fatima and Zuhra".*

Kirish. "Badiiy asarda to'laqonli inson obrazini yaratishdagi muhim unsurlardan biri *badiiy psixologizm* sanaladi. Badiiy psixologizm deyilganda personaj ruhiyatining ochib berilishi, uning xatti-harakatlari, gap-so'zlarining psixologik jihatdan asoslanishi tushuniladi va u mazkur vazifalarni amalga oshirishga xizmat qiluvchi qator usul, vositalarni o'z ichiga oladi. Yozuvchi personaj ruhiyatini bevosita yoki bilvosita tasvirlab berishi mumkin. Personaj o'y-kechinmalari, his-tuyg'ularining "ichki monolog", "ong oqimi" tarzida yoki muallif tilidan (o'ziniki bo'lmagan avtor gapi) bayon qilinishi psixologik tasvirning bevosita shakli hisoblanadi. Asarda personaj ruhiyatining uning xatti-harakatlari, gap-so'zlari, yuz-ko'z ifodalari(mimikasi), undagi fiziologik o'zgarishlarni ko'rsatish orqali ochib berilishi bilvosita psixologik tasvirdir." [2]

Adabiyotlar tahlili va metodlar. Psixologik tasvirdan badiiy asarlarda juda ko'plab o'rinlarda va turli vaziyatlarda foydalaniladi. Masalan, opa-singillar obrazi jonlantirilgan qator romanlarda badiiy psixologizmda foydalanish asarni to'liq tushunishimiz uchun asaosiy omil bo'lib xizmat qiladi. Jumladan, Jeyn Ostinning "Andisha va g'urur" romanida opasi Jeynning shamollab qolganini eshitgan Elizabet opasining oldiga borish uchun uch mil yo'lni yolg'iz o'zi, piyoda bosib o'tishi qizning tabiatini va opa-singillarning bir-biriga qanchalik mehribon va g'amxor ekanliklarini badiiy psixologizm orqali ko'rsatib berishga xizmat qilgan. "Chindan-da havotirlanayotgan Elizabet opasini ko'rgani borishga qaror qildi. Ekipaj topishning iloji yo'qligi, uning otda yura olmasligi sabab, Nezerfildga yayov ketishga to'g'ri keldi" [3]. Onasining va boshqa singillarining bu yomg'irli havoda, qolaversa yayov ketishiga qarshilik ko'rsatishlariga qaramasdan Elizabet Nezerfildga yetib keladi.

"Singillari zobitlardan birining xotinlari oldiga ketishdi, Elizabet esa bir daladan ikkinchisiga o'tib, Nezerfildga yetib kelganda u juda charchagan, kiyimlari loy bo'lib, yuzlari tez yurganidan qip-qizarib ketgan edi. Uni Jeyndan boshqa barcha yig'ilgan nonushta qilinadigan xonaga olib kirishdi. Elizabetning kelishidan hamma xayratga tushgan edi: mister Binglining singillari uchun uning shunday vaqtli, shunday havoda va yana uch milni yolg'iz bosib kelishi ishonib bo'lmaydigan voqea edi". [3]

Natijalar. Yuqorida keltirib o'tgan parchamiz opa-singillarning o'zaro munosabatlaridagi ahillikni, qondoshlik rishtasi sirdoshlik aloqalari bilan tutashib ketganini yaqqol ko'rsatib turibdi. Shu bilan birgalikda, faqat bu parchadan emas, butun boshli romanda ham Jeyn va Elizabetning mubosabatlaridagi samimiylik, dugonalik aloqalari va mehr-oqibat rishtalari juda ko'p o'rinlarda ko'zga tashlanadi.

Bundan tashqari qahramonlarining asardagi badiiy-estetik funksiyasini oshirishga xizmat qiluvchi yana bir vosita bu —"*personaj nutqidir*". [3] Personaj nutqi asarda ikki xil holatda kelishi mumkin, *monolog* va *dialog* holatida.

Monolog personajning ichki kechinmalarini, o'z-o'zi bilan ruhiy kurashini ochib berishda katta o'rin tutadi. Shu bois ham monolog ikki turli bo'ladi. Biri ichki monolog, ikkinchisi tashqi monolog. Tashqi monolog ikkilanish, bir qarorga kelolmaslik, g'azablanish kabi holatda kelsa, ichki monolog ruhiy ziddiyatlarni aks ettirishda juda o'rinlidir.

Monolog opa va singil personajlar tuyg'ularini ko'rsatib berishga juda ko'p o'rinlarga xizmat qilgan asar sifatida O'lmas Umarbekovning "Fotima va Zuhra" romanidan parcha keltirib o'tamiz: "Qanisiz, tonggi orzular? Sizni o'ylagan yarim kun burun o'zini baxtli hisoblagan qizni ko'zi yomon ekan. O'z ko'zi o'ziga tegdi. Endi siz yo'qsiz: osmonda, falakda charaqlagan yulduzlardek charaqlab, yurakni yoritib, to'lqinlantirib turgan edingiz. Endi so'ndingiz, orzular. Endi siz yo'qsiz. Sizni o'ylagan qiz ham endi yo'q. Jasadigina hammadan qochib, hammadan uyalib uyi tomon ketyapti. Yaxshi ko'rgan odamlari – otasini ham, Zuhrani ham ko'rgisi yo'q. Kim edi, kim bo'ldi,endi? Nima yomonlik qiluvdi u odamlarga? Nima gunohlari uchun uni bunday xo'rlashdi? Kimlar uni xo'rlaganlar? Nahotki, hayvonsifat bu mahluqlarni yer ko'tarib yursa? Yer! Sen yaxshini ham

yomonni ham bag‘ringga olasan. Nega? Nega yomonni yutib, yaxshini kaftingda olib yurmaysan? Nega hammaga baravar saxiylik qilasan? Yo‘q, yaxshiga saxiyliging kam. Baravar bo‘lganida uni zo‘rlashayotganida hammani, Fotimani ham yutib yuborarding. Yutmading, sho‘rlik qizni azobga qo‘yding.” [5]

Muhokama. Shu bilan bir qatorda, dialogga to‘xtaladigan bo‘lsak, bu orqali personajlarning ichki holati tasviri, xarakter xususiyatlari kabi belgilar namoyon bo‘ladi. Shuningdek, dialog badiiy asar voqealari kechayotgan zamon va makon haqida ham xabar beruvchi omillardan biri hisoblanadi: “Elizabet karetadan sakrab tushib, bolalarni birma bir o‘pdi-da, yugurib ichkariga kirdi. Ichkarida onasining xonasidan tushib kelayotgan Jeynni uchratdi. Ikkalasining ko‘zlari to‘la yosh edi. Quchoqlashib ko‘rishishdi va Elizabet qochoqlardan birorta yangilik bor-yo‘qligini so‘radi.

- Hali yo‘q,- javob berdi Jeyn. – Lekin mana tog‘amiz keldi, endi hammasi joyida bo‘ladi, deb umid qilaman.

- Otam Londondami?

- Ha, senga yozgandim, seshanba kuni ketgan.

- Undan xat kelidimi?

- Bittagina keldi. Chorshanba kuni. Eson-omon yetib kelganini, men undan so‘ragan ishlarni qilganini yozib yuboribdi.

- Onam-chi? U qalay? O‘zinglar qandaysizlar?

- Onam menimcha biroz o‘ziga kelib qoldi. Asablari yomon qaqshagan. Hozir tepada, o‘z xonasida, sizlarni ko‘rib rosa xursand bo‘ladi. Hozircha o‘z xonasidan chiqmayapti. Meri bilan Kitti esa, xudoga shukr, yaxshi yurishibdi.” [3]

Yuqorida keltirib o‘tganimiz personaj nutqida opa-singillarni o‘zaro iliq munosabatini, qolaversa, asar voqealarining ayni qaysi pallaga yetib kelganini bilib olishimiz qiyin emas. Shuningdek, o‘zbek adabiyotidan o‘rin olgan “Fotima va Zuhra” romanida ham opa-singillar o‘rtasidagi diologga qator misollar mavjud:

“- Peshindan keyin kim men bilan bozorga boradi? - so‘radi bitta tuxumni lagancha zihiga urib chaqarkan.

- Men-da, ada, - dedi Zuhra. Tushdan keyin maktabda mening qiladigan ishim yo‘q. Nima olamiz bozordan?

- Bugun bir sizlarni ziyofat qilmoqchiman. Xohlasalaring, uch-to‘rtta o‘rtoqlaringni ham olib kelishlaring mumkin. Oshni devziradan qilib beraman.

- O‘zimiz o‘tiramiz, a, Zuhra?- dedi Fotima. U otasini ayadi. Bitta mehmon ham mehmon, o‘ntasi ham. Buning ustiga, o‘rtoqlaridan hech kim mehmonga chaqirayotgani yo‘q.

- O‘zimiz o‘tiramiz, - unga qo‘shildi Zuhra. San, Rahimalarnikidan uch-to‘rtta plastinka olib kel. O‘yin tushadiganidan. Ada, qizingizni qandoq o‘yanshini ko‘rsangiz? Bunaqasi yo‘q maktabda!

- Qo‘y, ensani qotirma! – zarda qilgandek bo‘ldi Fotima. – Rahimalarnikiga o‘tishim kerak. Kitoblarim bor. Plastinka ham olib kelaman.” [5]

Egizaklar fikrlari bir biridan butkul farqlanishini aks ettirgan yana bir diologni Abdulla Qahhorning “Nurli cho ‘qqilar” hikoyasida uchratamiz:

“– Ering ota-onasidan kechsinmi? – dedi.

– Kechmasa ham... yoshlar yashashi kerak!

– Bularni to‘rqovoqqa solib shipga osib qo‘yish kerakmi? Shu talabni ering qo‘ysa, sen nima der eding?

Zuhra «bunaqa gaplarni sen tushunmaysan» degan ma’noda boshqa gapga o‘tdi:

– Maktabni durustroq bitirdingmi? Sening toleyingga ayam bunaqa bo‘lib qoldilar... Yanagi yil qaysi institutga kirarsan?

Fotima hayron bo‘lib so‘radi:

– Dadamni yolg‘iz tashlab qayoqqa boraman?

– To‘g‘ri, lekin dadam dunyodan o‘tib borayotipti, sen dunyoga endi qadam qo‘yayotibsan!

Fotima esnab:

– Ishga kirdim, fermada sigir sog‘ayotipman...– dedi.

Zuhra birdan boshini ko‘tardi.

– Nima? O‘n yil o‘qib sigir bilan tappidan boshqa narsaga aqling yetmadimi?” [4]

Xulosa o'rnida aytadigan bo'lsak, badiiy psixologizm asarda qahramonning ichki kechinmalarini ochib beruvchi asaosiy estetik vosita bo'lib, u qahramonning tashqi ko'rinishidan ko'ra ichki olamini ochib berish uchun katta hissa qo'shadi, personaj nutqi esa, asar qahramonining o'ziga xos xarakteri, dunyoqarashi va ruhiy holatini bevosita nutq orqali ifoda etuvchi muhim badiiy element sanaladi. Badiiy psixologizm va personaj nutqining uyg'un qo'llanilishi asarning badiiy-estetik ta'sirchanligini kuchaytirib, o'quvchini qahramon ruhiy holati bilan bevosita muloqotga kirishishiga katta yordam beradi.

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POLISEMANTIK FRAZEOLOGIZMLARNING LISONIY XUSUSIYATLARI

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Annotatsiya. *Maqolada frazeologizm va polisemantiklik tushunchasi, polisemantik frazeologizmlarning yuzaga kelish sabablari, frazeologik polisemiyaning o‘zbek tilshunosligida o‘rganilishi, polisemantik frazeologizmlarning lisoniy xususiyatlari, polisemantik frazeologizmlarning boshqa birliklardan farqi kabi masalalar tadqiqi haqida fikr yuritiladi.*

Kalit so‘zlar: *frazeologiya, frazeologik polisemiya, frazeologik omonimiya, idioma, erkin birikma, antroposentrik tilshunoslik, antroposenrtik yondashuv.*

Аннотация. *В статье рассматриваются понятия фразеологии и полисемантичности, причины возникновения полисемантической фразеологии, исследование фразеологической полисемии в узбекской лингвистике, лингвистические характеристики полисемантической фразеологии, отличие полисемантической фразеологии от других единиц.*

Ключевые слова: *фразеология, фразеологическая полисемия, фразеологическая омонимия, идиома, свободное сочетание, антропоцентрическая лингвистика, антропоцентрический подход.*

Abstract. *The article discusses the concept of phraseology and polysemanticity, the reasons for the emergence of polysemantic phraseology, the study of phraseological polysemy in Uzbek linguistics, the linguistic characteristics of polysemantic phraseology, the difference of polysemantic phraseology from other units.*

Keywords: *phraseology, phraseological polysemy, phraseological homonymy, idiom, free combination, anthropocentric linguistics, anthropocentric approach.*

Frazeologiya (gr. phrasis – ifoda va logos – ta’limot) atamasi ikki ma’noda ishlatiladi:

1) til frazeologik tarkibini o‘rganuvchi tilshunoslik sohasi;

2) shu tilning frazeologizmi majmui. Frazeologizm til hodisasi sifatida lison va nutqqa daxldor birlikdir. Frazeologizm ibora, frazeologik birlik, turg‘un birikma, barqaror birikma, frazeologik birikma atamalari bilan ham yuritiladi. Frazeologiya leksikologiya bo‘limining tarkibiy qismidir. Frazeologizm tashkil etuvchisiga ko‘ra qo‘shma leksema, so‘z birikmasi va gapga o‘xshaydi. Biroq ular ko‘proq qo‘shma leksema kabi til jamiyati ongida tayyor va barqaror holda yashaydi. Frazeologik sinonimiya. Sinonimiya - ma’no asosida belgilanadigan hodisa. O‘TILda sinonimiya quyidagicha ta’riflanadi: “til birliklarining ma’no jihatidan yaqinlik, ma’nodoshlik hodisasi”. Ma’nodoshlik hodisasi frazeologizmlarda ham mavjud. Frazeologizmning ma’nodoshlik paradigmasida birliklar ifoda semalari darajasiga ko‘ra farqlanadi: (yaxshi ko‘rmoq) – (ko‘ngil bermoq), (yer bilan yakson qilmoq) – (kulini ko‘kka sovurmoq) , (ipidan ignasigacha) - (miridan sirigacha) , (qilidan quyrug‘igacha) kabi iboralarda “butun tafsiloti bilan” atash semasi umumiy. Ammo ular uslubiy xoslanganlik va bo‘yoqdorlik darajasini ifodalovchi semalari bilan farqlanadi. Frazeologik

sinonimiya masalasining o‘zbek tilshunosligida o‘rganilishi tarixi prof. SH. Rahmatullayevning “O‘zbek frazeologiyasining ba’zi masalalari” nomli monorgrafiyasida ham qisman o‘z aksini topgan. Prof. SH. Rahmatullayev ta’kidlashicha: “frazeologik sinonimiya uchun umumiy va eng muhim mezon – bu semantik mezondir. Har bir sinonimik uyadagi frazeologik birliklar ob’yektiv borliqdagi bir xil tushunchalarni anglatishi kerak va shu bilan birgalikda, bir xil ma’noni anglatishi shart” Akademik N.M.Shanskiy frazeologik sinonimiya hodisasini quyidagicha ta’riflaydi: “ob’yektiv borliqdagi aynan bir xil predmetni anglatuvchi turli iboralar sinonimik frazeologizmlar deb ataladi”. I.A.Fedosofning fikricha, “yagona umumiy ma’noga ega bo‘lib, bir-birinidan semantik yoki uslubiy ottenkalariga ko‘ra farqlanuvchi iboralarga frazeologik sinonimlar deyiladi”. Frazeologik sinonimlar bilan variantlar o‘rtasida kam bo‘lmagan umumiy tomonlar bor, shu sababdan ko‘pincha ular chalkashtirilib yuboriladi.

Hozirgi tilshunoslikda frazeologik birliklar semantik tuzilishi, funksional imkoniyatlari hamda nutqdagi qo‘llanish xususiyatlari jihatidan alohida ilmiy ahamiyat kasb etmoqda. Xususan, frazeologizmlarning ko‘pma’nolilik hodisasi — polisemantik frazeologizmlar til tizimining murakkab va kam tadqiq etilgan qatlamlaridan biri hisoblanadi. Ushbu birliklar tilning obrazlilik, ekspressivlik va semantik chuqurlik kabi muhim jihatlarini namoyon etadi.

Polisemantik frazeologizmlar nutq jarayonida kontekstga bog‘liq holda turli ma’nolarni ifodalab, tilning semantik moslashuvchanligini ta’minlaydi. Ularning ma’no ko‘chishi metaforik va metonimik asosda shakllanib, tarixiy, ijtimoiy va madaniy omillar bilan uzviy bog‘liqdir. Shu bois frazeologik polisemiyani o‘rganish nafaqat lingvistik, balki kognitiv va lingvomadaniy nuqtayi nazardan ham dolzarb masala sanaladi.

Bugungi globallashuv sharoitida milliy tillarning o‘ziga xos frazeologik boyligini saqlash va ilmiy asosda tahlil qilish zarurati tobora ortib bormoqda. Ayniqsa, o‘zbek tilidagi polisemantik frazeologizmlarning lisoniy xususiyatlarini aniqlash, ularning semantik tuzilishi, kontekstual qo‘llanishi va stilistik funksiyalarini tadqiq etish tilshunoslik fanining muhim vazifalaridan biridir.

Frazeologizm — tilda tayyor holda qo‘llanadigan, tarkibiy qismlari alohida ma’noda emas, balki butun holda ko‘chma va barqaror ma’no ifodalovchi birlikdir. Masalan: *ko‘ngli tog‘dek ko‘tarilmoq, tilini tishlamoq*.

Polisemantiklik esa bir til birligining ikki yoki undan ortiq o‘zaro bog‘liq ma’nolarni ifodalash xususiyatidir. Polisemantik frazeologizmlar quyidagi omillar asosida shakllanadi:

a) Metaforik va metonimik ko‘chish

Birlamchi obrazli ma’no vaqt o‘tishi bilan yangi semantik qatlamlar hosil qiladi. Masalan: “Qo‘l ko‘tarmoq”, kimnidir urmoq, taslim bo‘lmoq, ovoz bermoq. Bu yerda *harakat* markaziy semantik yadroni tashkil etadi.

b) Nutqiy kontekst ta’siri

Frazeologizmning ma’nosi nutq vaziyati va kontekst orqali aniqlanadi.

U bahsda qo‘l ko‘tardi → taslim bo‘ldi. *Majlisda qo‘l ko‘tardi* → ovoz berdi

c) Ijtimoiy-tarixiy omillar

Jamiyat taraqqiyoti, ijtimoiy institutlar rivoji natijasida frazeologizm yangi ma’no kasb etadi.

Polisemantik frazeologizmlarning asosiy lisoniy xususiyatlari:

— tarkiban bo‘linmaydi – leksik komponentlar ma’nosi mustaqil emas; barcha ma’nolar bir obrazga tayanadi: *Ko‘zi ochilmoq* – haqiqiy ma’no: uyg‘onmoq, ko‘chma ma’no: anglamoq, tushunmoq.

— Semantik yadroning mavjudligi – Barcha ma’nolarni birlashtiruvchi asosiy sema (yadro) bo‘ladi. Masalan, *ochilish* → jismoniy → aqliy → ijtimoiy anglash

— Kontekstga kuchli bog‘liqlik –Polisemantik frazeologizmlarning aniq ma’nosi faqat kontekstda namoyon bo‘ladi. Bu ularni monosemantik frazeologizmlardan ajratadi.

— Ekspressivlik va baholovchanlik –Ko‘p ma’nolilik ko‘pincha: emotsional, stilistik, baholovchi ma’no bilan uyg‘unlashadi: *Burni osmonga chiqmoq*-kibrlanmoq, haddan ortiq quvonmoq (ba’zan ijobiy kontekstda).

Polisemantik frazeologizmlarning boshqa birliklardan farqi

Mezoni	Polisemantik so‘z	Polisemantik frazeologizm
Tarkibi	bitta so‘z	kamida ikki komponent
Ma’no ko‘chishi	leksik	obrazli, kompleks
Barqarorlik	nisbatan erkin	yuqori darajada

Frazeologik polisemiyaning til tizimidagi o‘rni:

- tilning ifodaviy imkoniyatlarini kengaytiradi
- nutqni obrazli va ta’sirchan qiladi
- milliy mentalitet va madaniyatni aks ettiradi
- badiiy, publitsistik va og‘zaki nutqda faol ishlatiladi.

Zamonaviy tilshunoslikda til hodisalarini inson omili bilan bog‘liq holda o‘rganish muhim ahamiyat kasb etmoqda. Antropotsentrik paradigma tilni faqat aloqa vositasi sifatida emas, balki inson tafakkuri, madaniyati va ruhiyati mahsuli sifatida talqin etadi. Ayniqsa, frazeologizmlar insonning dunyoni idrok etish usulini yorqin aks ettiruvchi til birliklaridan biri hisoblanadi.

Antropotsentrik yondashuv til birliklarini “inson – til – tafakkur” uchligi asosida o‘rganishni nazarda tutadi. Bu yondashuvga ko‘ra, til markazida inson turadi va barcha til hodisalari inson ehtiyojlari, hissiyoti hamda kommunikativ maqsadlariga xizmat qiladi.

O‘zbek tilidagi frazeologizmlarning muhim qismi polisemantik xarakterga ega bo‘lib, ularning ma’no kengayishi va ko‘p qirraliligi bevosita inson tajribasi va ijtimoiy faoliyati bilan bog‘liqdir. Polisemantik frazeologizmlar bir nechta ma’noni ifodalaydi va bu ma’nolar turli nutqiy vaziyatlarda yuzaga chiqadi. Masalan: “Ko‘zi ochildi” frazeologizmi: Savodli bo‘ldi, bilim oldi; Hayotiy haqiqatni anglab yetdi; Ogohlikka erishdi. Ushbu ma’nolarning barchasi insonning bilish jarayoni va ruhiy o‘sishi bilan bog‘liq bo‘lib, antropotsentrik mazmunni namoyon etadi. “Yuragi tor” frazeologizmi: Baxil, hasadgo‘y; Ruhiy jihatdan siqiq holatda bo‘lish Bu yerda yurak a’zosi biologik tushuncha sifatida emas, balki insonning ichki dunyosini ifodalovchi ramziy markaz sifatida talqin qilinadi.

O‘zbek frazeologizmlarida polisemantik mazmun ko‘pincha milliy mentalitet bilan chambarchas bog‘liq. Masalan, mehnatsevarlik, sabr-toqat, andisha, or-nomus kabi tushunchalar inson markazli semantik qatlamni tashkil etadi. Bu esa frazeologizmlarning faqat lingvistik emas, balki madaniy fenomen ekanini ko‘rsatadi. O‘zbek tilidagi polisemantik frazeologizmlarni antropotsentrik yondashuv asosida o‘rganish ularning semantik imkoniyatlarini chuqurroq anglashga yordam beradi. Bunday frazeologik birliklar insonning tafakkuri, hissiyoti va ijtimoiy tajribasini aks ettiruvchi muhim til vositalari hisoblanadi. Antropotsentrik yondashuv frazeologizmlarning ko‘p ma’noliligini izohlashda samarali nazariy asos bo‘lib xizmat qiladi.

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O‘ZBEK TILSHUNOSLIGIDA FITONIM NOMLARI BILAN BOG‘LIQ MAQOLLARNING O‘RGANILISHI

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Annotatsiya. *Ushbu maqola o‘zbek tilshunosligida fitonim nomlari biloan bog‘liq maqollarning o‘rganilishiga bag‘ishlanadi. Fitonim tushunchasiga ta’rif berish muammosi tilshunoslarning bir necha avlodlari e’tiborida bo‘lgan. Shuningdek, ushbu maqolada ayni shu muammo ustida ish olib borgan o‘zbek olimlari va ularning fitonim nomlari bilan bog‘liq maqollar*

haqida yozgan asarlari keltirildi. Bu asarlari orqali tadqiqotchilar nafaqat paremiologiya sohasiga, balki tilshunoslik sohasiga ham qo'shgan sezilarli hissalari haqida ta'kidlab o'tildi.

Kalit so'zlar: *paremiologiya, fitonim, madaniy semantika, qiyosiy lingvokulturologiya, qiyosiy tahlil, chog'ishtirma tahlil.*

Аннотация. *Данная статья посвящена изучению пословиц, связанных с фитонимическими именами в узбекской лингвистике. Проблема определения понятия фитонимии находится в центре внимания нескольких поколений лингвистов. Также в статье представлены работы узбекских ученых, работавших над этой проблемой, и их исследования пословиц, связанных с фитонимическими именами. На основе этих работ подчеркивается, что исследователи внесли значительный вклад не только в область паремиологии, но и в область лингвистики.*

Ключевые слова: *паремиология, фитонимия, культурная семантика, сравнительная лингвокультурология, сравнительный анализ, сравнительный анализ.*

Abstract. *This article is devoted to the study of proverbs related to phytonymic names in Uzbek linguistics. The problem of defining the concept of phytonymic has been in the attention of several generations of linguists. Also, this article presents the works of Uzbek scientists who worked on this problem and their works on proverbs related to phytonymic names. Through these works, it is emphasized that the researchers made a significant contribution not only to the field of paremiology, but also to the field of linguistics.*

Key words: *paremiology, phytonymic, cultural semantics, comparative linguoculturology, comparative analysis, comparative analysis.*

O'zbek tilidagi fitonimlar leksik tizimning muhim qismini tashkil etadi va ular xalq madaniyati, tabiat haqidagi bilimlari, urf-odatlari bilan chambarchas bog'liqdir. Fitonimlar nafaqat nomlash vositasi, balki madaniy semantikani ifodalovchi belgilar tizimidir. Tilshunoslikda fitonimlar leksik-semantik, etnolingvistik, onimshunoslik va frazeologik nuqtai nazarlardan o'rganilgan. Ayniqsa, maqollar tarkibida fitonimlarning semantik va obrazli ma'nosi alohida ilmiy qiziqish uyg'otadi.

O'zbek tilshunosligida fitonimlar ishtirokidagi maqollar XX asrning ikkinchi yarmidan boshlab alohida ilmiy yo'nalish sifatida o'rganila boshlandi. Bu borada N. M. Shukurov, D. Hudoyberganova, S. Sodiqova, O. Jo'rayev, Sh. Qayumova, N. Abdullayeva kabi olimlarning ishlarini qayd etish mumkin. Ularning tadqiqotlarida fitonimlar:

- leksik-semantik tizimdagi o'rni;
- frazeologik birlik sifatidagi vazifasi;
- xalq dunyoqarashi bilan aloqasi;
- boshqa tillardagi o'xshashliklari bilan qiyosiy tahlil etilgan.

Ayrim magistrlik dissertatsiyalarida esa o'zbek, ingliz va rus tillaridagi fitonimlar ishtirokidagi maqollar madaniy semantika va qiyosiy lingvokulturologiya nuqtai nazaridan tahlil qilingan.

Termiz davlat universiteti tilshunos olimi N. Abdullayeva aynan fitonimlar ishtirokidagi maqollarning chog'ishtirma tahlili ustida tadqiqot olib borgan.

Tadqiqot ishida taqqoslangan tillardagi "o'simliklar" – fitonimlar (daraxt, gullar, o'simliklar nomlari) tushunchasidagi maqol va matallar tahlil qilinadi. Ularni o'rganish tilni yaxshiroq bilishga va odamlarning tafakkuri va xarakterini yaxshiroq tushunishga yordam beradi. Tahlil jarayonida qiyosiy tillardagi maqollarda tilga olingan barcha komponentlar – fitonimlar o'simlik turlariga ko'ra shartli ravishda uchta kichik guruhga bo'lingan: 1) o'rmonlar va daraxtlar; 2) o'simliklar, gullar, boshoqli o'simliklar; 3) mevalar, rezavorlar, sabzavotlar va misollar keltiriladi, ularning tarkibiy qismlarining ekvivalentligi va farqlari ko'rsatiladi, ularning semantik bog'liqligi taqqoslanadi.

O'rganilgan til materiali shuni ko'rsatdiki, bu soha terminlari o'z tuzilishi jihatidan solishtirilayotgan tillar til tizimining umumiy qonuniyatlariga bo'ysunadi, sodda, hosila va murakkab turlarga bo'linadi. Shuningdek, so'z bir emas, balki ikkita va hatto uchta, masalan, ingliz tilida bo'lishi mumkin: cherry – черешня – gilos – гелос, cherry – вишня – olcha – олуча; allspice - гвоздика пряная – qalampirmunchoq - гули мехак; woundwort - чистец, буквица лекарственная, полын – toq quddusi - хасбех; in Uzbek: navro'zgul - primrose - первоцвет весенний - наврўзгул;

qalampirmunchoq - allspice - гвоздика пряная - гули мехак; otquloq - sorrel – щавель – туршак, шилха; in Tajik: : мағнунбед - willow – ива - bobil toli, majnuntol; обсабзҳои баҳрӣ - nori - морские водоросли - dengiz o‘simligi; ҷуворимакка - maize – кукуруза - makkajo‘xori, va boshqalar.

Ko‘rib chiqilayotgan lug‘at qatlamining barcha ilmiy tushunchalari, shuningdek, boshqa so‘zlar, so‘z yasashning odatiy usullari yordamida shakllanadi va bu jihatdan “o‘simliklar” tushunchasining grammatik tarkibi bundan mustasno emas. Va bu tushunchaga ega bo‘lgan bunday shakllanishlar guruhi juda ko‘p sonli so‘zlar bilan ifodalanadi. Oddiy hosila bo‘lmagan so‘zlarning shakli nol burilishga ega, o‘zak bilan mos keladi, shuningdek, ular hosila va murakkab so‘zlarga qaraganda ko‘proq leksik ma’noga ega bo‘lib, ulardan turli gap bo‘laklari, ya’ni konversiya yo‘li bilan yasalishi mumkin: a plant – to plant (растение – посадить; o'simlik – ekish; растанӣ - шиондан), a grow – to grow (рост — расти; o‘sish - o‘sish; нашъунамо— нашъунамо кардан), a care - to take care (забота - заботиться; g‘amxo‘rlik - g‘amxo‘rlik qilmoq - нигоҳубин - нигоҳубин кардан), va boshqalar.

Bundan tashqari, yana bir tilshunos Komila Sayfiyeva ham fitonim komponentli maqollarning tadqiqi ustida o‘zining ilmiy ishini olib borgan. Ushbu asarida u quyidagilarni bayon etadi:

O‘zbek fitonim maqollari bilan qiyosiy tahlil ingliz va o‘zbek maqollarida hikmat, odob-axloq, dehqonchilik an’analari kabi mavzular mushtarak bo‘lsa-da, ularning madaniy talqini turlicha. Masalan: o‘zbek tilida: “Barg bilan bog‘ ko‘rkam.” (A garden is beautiful with its leaves.) Bu birlik va hamjihatlikning muhimligini aks ettiradi, bu shaxslar jamiyat go‘zalligiga qanday hissa qo‘shishini ramziy qiladi. Inglizcha: “A tree is known by its fruit.” Bu odamlarning so‘zlari bilan emas, balki ularning harakatlari bilan baholanishi g‘oyasini ta’kidlaydi. Ikkala maqol ham tashqi go‘zallik va ichki fazilatlarni ta’kidlaydi, lekin tabiat va axloqqa turli xil madaniy qarashlarni aks ettiradi. Fitonimli maqollar o‘tgan avlodni hozirgi zamon bilan bog‘lovchi til va madaniy ko‘prik bo‘lib xizmat qiladi. Ular millatning donoligi, an'analari va e'tiqodlarini kodlab, madaniy o'ziga xoslikni tushunish uchun qimmatli manbalarga aylantiradi. Ingliz tilidagi fitonimik maqollarni o‘rganish til va madaniyatning o‘zaro bog‘liqligi, odamlarning dunyoni idrok etishi va talqin qilish usullarini shakllantirish haqida tushuncha beradi. Ushbu maqollarni tahlil qilish orqali biz xalqlar orasida mavjud bo'lgan til va madaniy xilma-xillikni chuqurroq anglay olamiz. Dunyo o‘zaro bog‘langan bo‘lsa, ushbu madaniy nuanslarni tan olish madaniyatlararo tushunish va muloqotni yaxshilashga yordam beradi.

Toshkent irrigatsiya va qishloq xo‘jaligini mexanizatsiyalash muhandislari instituti tadqiqotchisi Samarabonu Barnoeva ham maqollardagi o‘simlik nomlarining lingvokulturologik tadqiqi mavzusida tadqiqot ishi olib bordi. Ushbu asarda tadqiqotchi quyidagilarni keltirgan.

Tilning semantik makonida o‘simliklar dunyosi kam o‘rganilgan sohalardan biri hisoblanadi. Ammo shuni e’tirof etish kerakki, so‘nggi o‘n yilliklar davomida o‘simlik nomlari (fitonimlar) tobora mustaqil tadqiqot obyektiga aylanib bormoqda. Fitonim lingvistika, psixolingvistika, etnobotanika, etnolingvistika, madaniyatshunoslik, lingvomadaniyatshunoslik, adabiyotshunoslikda unumli tahlil obyektiga aylandi. Ko‘rib turganimizdek, zamonaviy fanda floristik leksikaning tasnifiga yondashuvlarda o‘xshashlik yo‘q. Turli olimlar turli xil mezonlarga amal qiladilar, ular, shubhasiz, ularning ilmiy qiziqishlari vektorlariga yuqori darajada mos keladi. U yoki bu o‘simliklar nomlarining ahamiyati ularning frazeologik jihatdan bog‘liq bo‘lgan ma’nolarga ega bo‘lgan, frazeologik birikmalar, frazeologik birliklar, frazeologik chatishmalar hosil qiladigan birikmalarni frazeologiyazatsiyalashda ishtirok etish qobiliyati bilan belgilanadi, deb ishonish asossiz emas. Aynan shu ma’nolar batafsil va har tomonlama tahlil qilishni talab qiladi, chunki ma’noning madaniy komponentini idrok etish eng qiyin masala hisoblanadi. Bundan tashqari, kontekstdan olingan ko‘plab turdosh ma’nolar izohli lug‘atlarda o‘z aksini topmaydi. Bir-biriga yaqin bo‘lmagan va mutlaqo aloqador bo‘lmagan tillar uchun o‘qitish va tarjima qilishda mosliklarni izlash nazariy va amaliy darajada hal qilinishi kerak bo‘lgan jiddiy muammoga aylanadi. Ushbu muhim lingvistik muammoni hal qilish uchun u ilgari amalga oshirilmagan lingvistik voqelikning tegishli fragmentlarini taqqoslashda qo‘llanilishi mumkin bo‘lgan zamonaviy ilm-fan tomonidan to‘plangan bilim va tajribani tushunish va umumlashtirish zarur bo‘lib, bu, birinchi navbatda, biz ko‘rib

chiqayotgan frazeologik birliklarni tartibga solish va tizimlashtirish, ularni tasniflashning eng ishonchli asoslarini topishga tegishli bo‘ladi.

O‘zbek xalq maqollarida fitonimlar xalq tafakkurining tabiiy-madaniy qatlamini aks ettiruvchi boy leksik birliklardir. Ular orqali xalq:

- tabiat va inson o‘rtasidagi uyg‘unlikni,
- mehnatsevarlik va barakani,
- sabr-toqat, axloq va hayot falsafasini ifodalaydi.

Fitonimlar ko‘plab tadqiqotchilarning e’tiborini jalb qilishda davom etmoqda va hozirda ularni o‘rganish keng tarqalgan. Ular nutqning turli turlarida (adabiy, she’riy, ilmiy va siyosiy) ko‘rib chiqiladi; materialga asoslanadi faqat bitta tilda va tillar o‘rtasidagi taqqoslashda. Turli xillar tomonidan qo‘llaniladigan yondashuvlarning xilma-xilligiga qaramasdan mualliflarning fikriga ko‘ra, ular flora universaldir, bu esa modellashtirishning eng qadimgi usullaridan birini ko‘rib chiqishga imkon beradi.

Shu bois fitonim maqollarini o‘rganish o‘zbek tilshunosligi, etnolingvistika va paremiologiya fanlari uchun muhim ahamiyat kasb etadi. Bu yo‘nalishda tadqiqotlarni davom ettirish xalq tili va tafakkurining boy qatlamlarini ochishga xizmat qiladi.

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INVESTIGATION OF UZBEK NATIVE WORDS AND FOREIGN LOANWORDS (ON THE EXAMPLES OF NEWSPAPER ARTICLES)

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Annotatsiya. *Mazkur maqolada gazeta maqolalari materiallari asosida o‘zbek tilidagi tub so‘zlar va o‘zlashma birliklarning qo‘llanish xususiyatlari tahlil qilinadi. Tadqiqotda ularning funksional-semantik jihatlari, stilistik vazifalari hamda ommaviy axborot vositalari tilidagi o‘rni yoritiladi.*

Kalit so‘zlar: *tub so‘zlar, o‘zlashma so‘zlar, gazeta tili, publitsistik uslub, leksik qatlam, funksional-semantik tahlil, stilistik xususiyatlar, ommaviy axborot vositalari tili.*

Аннотация. *В данной статье на материале газетных публикаций анализируются особенности употребления исконно узбекских слов и заимствованных лексических единиц. Рассматриваются их функционально-семантические характеристики, стилистические функции и роль в языке средств массовой информации.*

Ключевые слова: *исконная лексика, заимствованные слова, язык газет, публицистический стиль, лексический слой, функционально-семантический анализ, стилистические особенности, язык СМИ.*

Abstract. *This article analyzes the use of Uzbek native words and foreign loanwords based on the material of newspaper articles. The study focuses on their functional-semantic features, stylistic functions, and their role in the language of mass media.*

Key words: *native words, loanwords, newspaper language, journalistic style, lexical layer, functional-semantic analysis, stylistic features, mass media language.*

In modern linguistics, the study of the lexical structure of a language and the interaction between native and borrowed elements has become one of the most актуal issues, especially in the context of globalization and the rapid development of mass media. The language of newspapers, as a dynamic and socially oriented sphere of communication, reflects ongoing linguistic changes more clearly than other functional styles. It not only serves as a means of delivering information but also plays a significant role in shaping public opinion, preserving national identity, and introducing new lexical units into active usage. Therefore, the analysis of Uzbek native words and foreign loanwords in newspaper articles is of particular theoretical and practical importance.

The Uzbek language, like many other languages, has been enriched over centuries through internal development and external contacts. Native lexical units represent the historical, cultural, and spiritual heritage of the nation, while loanwords reflect socio-political, economic, scientific, and cultural relations with other peoples. In the language of modern newspapers, these two lexical layers function simultaneously and interact in complex ways. On the one hand, native words ensure the preservation of national linguistic norms and cultural identity; on the other hand, loanwords contribute to the expression of new concepts, international terminology, and modern realities. This creates a specific lexical balance that requires comprehensive linguistic analysis.

The relevance of this research is determined by the increasing influence of globalization, the expansion of international communication, and the growing role of mass media in the development of language. Newspaper texts actively incorporate new lexical units, including borrowings from English and other languages, which affects the stylistic, semantic, and communicative features of the Uzbek language. Studying these processes makes it possible to identify the functional potential of native and borrowed words, their frequency, contextual usage, and stylistic value in journalistic discourse.

From a theoretical perspective, this study contributes to the development of lexicology, sociolinguistics, media linguistics, and contact linguistics. From a practical point of view, it helps to determine the norms of appropriate word usage in the language of mass media, to preserve the purity and richness of the Uzbek language, and to improve the quality of journalistic texts.

The aim of this article is to investigate the use of Uzbek native words and foreign loanwords in newspaper articles, to analyze their functional and semantic features, and to reveal their role in modern journalistic style. The research is based on comparative, descriptive, and contextual methods, which allow for a comprehensive analysis of the lexical material.

In modern Uzbek linguistics, the study of the correlation between native lexical units and foreign loanwords has become particularly relevant due to globalization, the rapid development of information technologies, and the expansion of international communication. Newspaper language, as one of the most dynamic and socially oriented functional styles, clearly reflects ongoing lexical changes and demonstrates how different lexical layers interact within a real communicative environment.

Native words represent the historical and cultural foundation of the Uzbek language. They preserve national identity, traditional worldview, and cultural continuity. According to E. Begmatov and A. Hojiyev, the native lexical layer performs not only a nominative function but also an important stylistic and expressive role, especially in publicistic texts where emotional influence on the reader is significant.

Loanwords, on the other hand, enter the language as a result of socio-political, scientific, technological, and cultural contacts. Sh. Rahmatullayev notes that borrowed lexical units are particularly active in the language of mass media because newspapers are closely connected with modern realities and new concepts that often do not yet have native equivalents. In Uzbek newspaper discourse, loanwords are mainly borrowed from English and Russian and are widely used in the fields of economics, politics, technology, and culture.

Functional and semantic features of native and borrowed words

The analysis of newspaper articles shows that native and borrowed lexical units differ in their functional load.

Native words are frequently used in:

- socially significant topics,
- moral and educational contexts,
- cultural and national themes,
- emotionally expressive passages.

They help create closeness to the reader and ensure clarity and accessibility of the text.

Loanwords are actively used in:

- political and economic terminology,
- scientific and technological news,
- international relations,
- modern media discourse.

They perform a nominative function by expressing new concepts and ensuring precision and conciseness.

From a semantic perspective, loanwords often undergo:

- semantic adaptation,
- phonetic and grammatical assimilation,
- stylistic neutralization.

Some borrowings gradually become fully integrated into the Uzbek lexical system and begin to function alongside native words.

Stylistic significance in journalistic texts

The stylistic analysis of newspaper materials shows that the choice between native and borrowed words depends on the communicative purpose of the text.

As noted by V. G. Kostomarov, the language of mass media is characterized by a balance between standardization and expressiveness. Native lexical units are used to:

- increase emotional impact,
- reflect national mentality,
- create stylistic color.

Loanwords, in contrast, contribute to:

- intellectualization of the text,
- internationalization of the vocabulary,
- formation of modern media language.

In many cases, native and borrowed words function together, creating a specific lexical harmony. This interaction reflects the openness of the Uzbek language to external influences while preserving its national character.

Sociolinguistic factors influencing lexical choice

The use of native and borrowed words in newspaper discourse is also determined by sociolinguistic factors such as:

- the target audience,
- the topic of the article,
- the type of newspaper,
- the level of formality,
- the author's individual style.

In analytical and political articles, loanwords are more frequent, while in social and cultural texts native words dominate. This demonstrates that lexical choice is pragmatically motivated.

In Uzbek newspaper language, loanwords:

- expand terminological systems,
- introduce new concepts,
- increase communicative efficiency.

However, excessive and unjustified borrowing may weaken the national lexical base, which raises the issue of maintaining a balance between native and borrowed elements. Thus, the study of native and borrowed lexical units in newspaper discourse makes it possible to reveal not only linguistic but also cultural and sociolinguistic processes occurring in modern Uzbek society.

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SPEECH ACTS AND THEIR FUNCTIONS IN COMMUNICATION

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Annotatsiya. *Nutq aktlari pragmatikaning bir bo'limi bo'lib, unda so'zlovchining so'zlari yoki iboralari uning maqsadlarining faqat bir jihatini tashkil etadi. Nutq aktlari — bu nutqiy ifodalar orqali amalga oshiriladigan harakatlardir. Gapirish orqali insonlar muayyan harakatni bajaradilar. So'zlovchi faqat til vositalaridan foydalangan holda jismoniy harakatni so'z va iboralar orqali ifodalashi mumkin. Aytilayotgan so'zlar bajarilayotgan harakatlar uchun muhim ahamiyatga ega.Ingliz tilini xorijiy til sifatida o'rganishda nutq jarayonida e'tiborga olinishi lozim bo'lgan bir qator omillar mavjud. Bayonotlar ona tilida aytilganda, so'zlovchi yoki tinglovchi ularning mo'ljallangan ma'nosini osonlik bilan anglaydi.*

Kalit so'zlar: *nutq aktlari, pragmatika, kommunikativ niyat, illokutiv kuch, nutqiy ifoda, til orqali harakat.*

Аннотация. *Речевые акты являются подразделом прагматики, в котором слова или фразы говорящего представляют собой лишь один аспект его коммуникативных целей. Речевые акты — это действия, осуществляемые посредством производства высказываний. Посредством речи люди могут выполнять определённые действия. Говорящий может использовать исключительно языковые средства для передачи физического действия с помощью слов и выражений. Произносимые слова играют ключевую роль в совершаемых действиях. При использовании английского языка как иностранного необходимо учитывать ряд факторов. Когда высказывания делаются на родном языке, говорящим или слушающим легко определить их предполагаемое значение.*

Ключевые слова: *речевые акты, прагматика, коммуникативное намерение, иллокутивная сила, высказывание, языковое действие.*

Abstract. *Speech acts are a subfield of pragmatics in which a speaker's words or phrases are only one aspect of their goals. Speech acts are actions that involve the production of utterances. By speaking, people can carry out an action. The speaker can just use linguistic acts to portray physical action through phrases and words. The words that are communicated are crucial to the actions taken. There are factors to take into account when speaking English as a foreign language. When statements are made in the mother tongue, it is simple for speakers or listeners to ascertain their intended meaning.*

Keywords*: speech acts, pragmatics, communicative intention, illocutionary force, utterance, linguistic action.*

Introduction. Human life has always required communication. Through Human life, communication has always been essential. People can exchange ideas with one another through communication, which immediately improves the standard of living. The capacity to recognize speech in the course of action can be determined by communication. Both verbal and nonverbal communication can be used to convey information. Verbal and nonverbal communication are the two categories of communication, according to Buck (2002). Verbal communication is the process of conveying ideas via the use of words. The process of conveying messages by gestures, eye contact, facial expressions, or outward appearances is known as nonverbal communication. The study of pragmatics holds that communication is more important than words. The meaning of the words or phrases themselves is not as profound as the utterances that speakers make throughout conversation. According to Yule (1996:3), pragmatics is therefore more concerned with analyzing what people mean by their statements than with determining what the words or phrases in such statements might signify on their own. It is crucial for speakers to pay close attention to the context since pragmatics

is also closely tied to the scenario or context in which anything is being expressed. Pragmatics, according to Leech (983: 6), is the study of meaning in relation to speech contexts.

Four aspects are the focus of pragmatics, according to Yule (1996:3):1. The study of speaker meaning is known as pragmatics. 2. The study of contextual meaning is known as pragmatics. 3. The study of pragmatics focuses on communicating more than is said. 4. The study of pragmatics focuses on how relative distance is expressed. Generally speaking, pragmatics requires us to be able to understand the meaning of the utterances by realizing that the words or phrases have deeper meanings than the literal meaning of what is spoken. Accordingly, Richard and Schmidt (2002) contend that pragmatics is the study of language usage in communication with regard to sentences and the circumstances and context in which they are employed.There are a few things to take into account while discussing pragmatics. These elements define pragmatics in its most basic form. Implicature, Speech Acts, Presupposition, Context, Adjacency Pairs, Deixis, and Distance are the contributing elements. Speech act, a variety of verbal communication and also a subdivision of pragmatics, often takes place in verbal and nonverbal communication. According to Yule (1996), speech actions examine how language is used by both speakers and listeners.

Liturature Review. The speaking actions are divided into three categories: locutionary, illocutionary, and perlocutionary. According to Austin (1962: 108), a locutionary speech act is basically comparable to making a specific utterance with a specific sense and reference, which is also roughly equivalent to meaning in the conventional sense. Accordingly, locutionary refers to what is uttered (Cutting 2002: 16). additionally put forward by Yule (1996), who defines a locutionary act as the production of meaningful utterances. The following sentences serve as an illustration of the locutionary speaking act: 1. This room is really dark. 2. The packaging weighs a much. The true situation is reflected in the two statements above.

The room's illumination is discussed in the first phrase, and the box's weight is discussed in the second. b. Illocutionary. The communicative energy of a speech, such as making a promise, offering, or apologizing, is used to carry out the illocutionary act (Yule, 1996:48). According to Hufford and Heasley (1983:250), a perlocutionary act is an action taken by a speaker when their speech has a specific impact on the listener and other people. Offering someone is another example of a perlocutionary act.

The term "perlocutionary act" describes how one speech affects another person's thinking or behavior. A perlocutionary act is unique to the conditions of issuance and is thus not typically accomplished just by making that precise utterance. It encompasses all intentional or unexpected, frequently unpredictable repercussions that a certain speech in a specific setting causes. In addition, according to Searle in Levinson (1983:240), speech actions can be divided into five categories: instructions, representatives, expressive, declarative, and commissives.

Methodology. This study adopts a qualitative descriptive research design to examine speech acts and their communicative functions in naturally occurring discourse. The qualitative approach is particularly appropriate for speech act analysis, as it allows for an in-depth interpretation of meaning, intention, and contextual factors that cannot be fully captured through quantitative methods alone. The research is grounded in pragmatic theory, primarily drawing on the frameworks proposed by J. L. Austin and John Searle, which conceptualize speech as a form of social action.

The analytical procedure involved several stages. First, the collected utterances were classified according to Searle's taxonomy of speech acts, including representatives, directives, commissives, expressives, and declarations. Second, the illocutionary force of each speech act was identified based on linguistic indicators such as verb choice, sentence structure, and pragmatic markers. Third, the communicative function of each speech act was analyzed to determine how it contributes to interactional goals such as requesting, persuading, expressing emotions, maintaining social relations, or managing discourse. Interpretations were supported by contextual evidence rather than surface-level linguistic form alone. This methodological rigor ensures that the findings accurately reflect the pragmatic functions of speech acts in real communication.

Results And Discussion. The analysis of the collected data reveals that speech acts play a central role in structuring communication and achieving interactional goals. The findings demonstrate

that speakers consistently use language not only to convey information but also to perform actions such as requesting, promising, expressing emotions, and maintaining social relationships. The distribution and function of speech acts vary depending on context, speaker intention, and the nature of the interaction.The results indicate that representative speech acts are the most frequently occurring type in the analyzed data. These speech acts are primarily used to convey information, describe situations, state opinions, and present facts. Their high frequency reflects the fundamental communicative need to share knowledge and establish common ground between interlocutors. In everyday communication, representatives serve as a foundation upon which other speech acts are built, enabling coherent and meaningful interaction. Directive speech acts emerge as the second most prominent category. These include requests, commands, suggestions, and questions aimed at influencing the behavior of the listener. The analysis shows that directives are often expressed indirectly, especially in polite or formal contexts.

Conclusion. In conclusion, students' growing awareness that statements made in English, a foreign language, may be misunderstood should be the focus of speech act instruction in the classroom. Accurately interpreting the intended meaning through utterance analysis is essential. Students may ascertain the meaning of the utterances and increase their knowledge, which would enable them to execute the speech act, by comprehending the conventions and colloquial idioms of the first and second languages.

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OMONIMLAR LUG'ATINING MA'LUMOTLAR BAZASINI LOYIHALASH

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Annotatsiya. *Mazkur maqolada o'zbek tilidagi omonim birliklarni tizimli tarzda jamlash, tasniflash va raqamli muhitda saqlashga mo'ljallangan omonimlar lug'ati ma'lumotlar bazasini loyihalash masalalari yoritiladi. Tadqiqotda lingvistik ma'lumotlarni strukturalash, omonimlarning semantik farqlanishi, grammatik xususiyatlari va kontekstual qo'llanilishi asosida ma'lumotlar modeli ishlab chiqiladi.*

Kalit so'zlar: *omonim, elektron lug'at, ma'lumotlar bazasi, lingvistik model, relatsion jadval, semantika.*

Аннотация. *В данной статье рассматриваются вопросы проектирования базы данных словаря омонимов, предназначенной для систематического сбора, классификации и хранения омонимичных единиц узбекского языка в цифровой среде. В исследовании разработана модель данных, основанная на структурировании лингвистических данных, семантической дифференциации, грамматических особенностях и контекстном использовании омонимов.*

Ключевые слова: *омоним, электронный словарь, база данных, лингвистическая модель, реляционная таблица, семантика.*

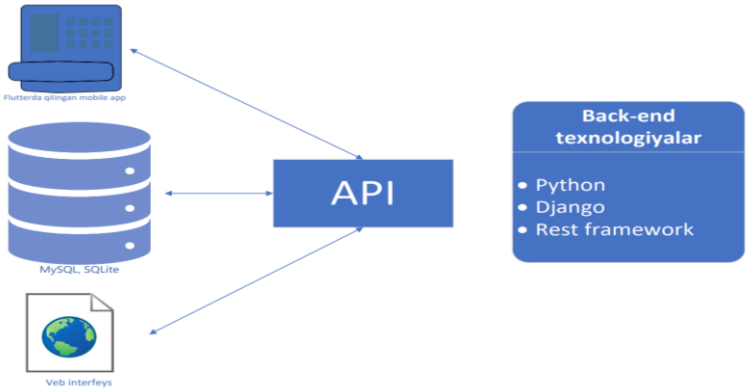
Abstract. *This article discusses the issues of designing a homonym dictionary database designed to systematically collect, classify, and store homonym units in the Uzbek language in a digital environment. The research develops a data model based on the structuring of linguistic data, semantic differentiation, grammatical features, and contextual use of homonyms.*

Key words: *homonym, electronic dictionary, database, linguistic model, relational table, semantics.*

Kirish. Oxirgi yillarda mobil ilovalardan foydalanish kundan kunga ommalashishi natijasida mobil ilovalarni yaratmoqchi bo‘lgan dasturchilar uchun ko‘plab dasturiy vositalar ishlab chiqilmoqda. Bugungi kunda turli sohalarda ishlayotgan yoki ilmiy tadqiqot ishini amalga oshirayotgan ko‘plab tadqiqotchilar dastlabki navbatda sohaga oid terminlarni bilish, qo‘yilgan vazifalarni yechishda yoki paydo bo‘lgan xatoliklarni bartaraf etishda Googleni yordamga chaqiradi, agar Google qidiruv tizimiga terminlar orqali so‘rov berilsa, muammo yechish qiyinchilik tug‘dirmaydi, agar terminlarsiz oddiy so‘zlar bilan qidirish amalga oshirilsa, muammoni yechishga ancha vaqt ketib qoladi.

Asosiy qism. Omonimlar ma’lumotlar bazasi bu – tartiblangan omonimlarning ma’lumotlarni saqlovchi va qayta ishlovchi axborot modeli hisoblanadi. Soddaroq qilib aytganda, omonim va unga oid birliklarni o‘zida saqlovchi va berilgan so‘rovlar orqali ularni taqdim etuvchi model. Misol uchun, omonimlar sinfi, bu ma’lumotlar bazasi hisoblanadi, ya’ni bir xil turdagi omonimlarning obyektlarini o‘zida saqlaydi. Omonimlarning ma’lumotlar bazasini boshqarishda omonim birliklar ma’lumotlar bazasini hosil qiluvchi, ma’lumotlarni qayta ishlovchi va qidiruvchi tizim hisoblanadi.

Omonimlar bazasidagi ma’lumotlar SQL so‘rov tillari orqali boshqariladi, bu tilda ma’lumotlar bazasini boshqarish tizimiga so‘rov beriladi, bu so‘rov u yerda qayta ishlanib, natija olish uchun ma’lumotlar bazasiga murojaat qiladi, u yerdan so‘rovga mos ma’lumotni olib, so‘rovga javob beradi.

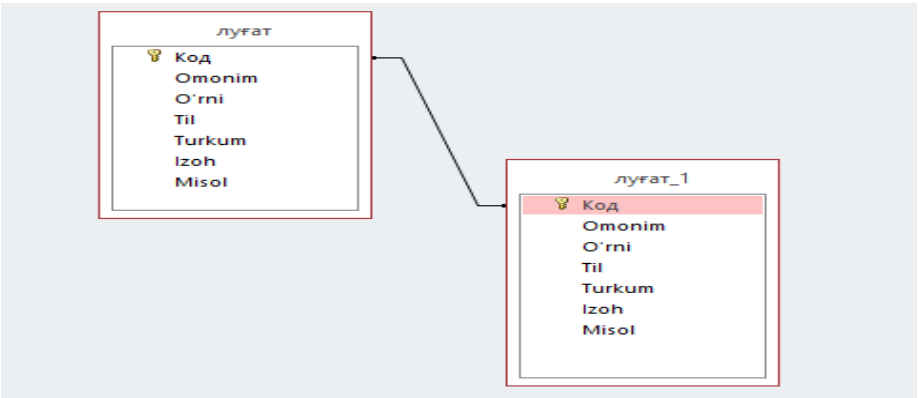


1-rasm. Omonimlar ma’lumotlar bazasidan omonim birliklarning dasturiy ta’minot orqali ishlatish usullari

Quyidagi dasturlar yordamida ham omonimlar, umumun, foydalanuvchilarga mo‘ljallangan omonimlar bazasini boshqarish tizimiga misol bo‘la oladi:

— Oracle;
— MySQL;
— Microsoft Office Access;
— MariaDB;
— Microsoft SQL Server;

Yuqorida ko‘rsatilgan dasturlar ma’lumotlar bazasi emas, balki omonimlar bazasini boshqarish tizimlari hisoblanadi.



2-rasm. Omonimlar ma’lumotlar bazasining tuzilishi



O‘zbek tili omonimlarining mobil ilovasini yaratish uchun omonimlar lug‘atini ma’lumotlar bazasiga lingvistik ta’minot sifatida kiritish, ularning umumiy va xususiy leksik va grammatik ma’nolarini kodlash orqali lug‘aviy hamda grammatik omonimlarning lug‘aviy ma’nosi izohlanayotgan birlik misoli kabi maydonlariga ajratilgan holda mobil dastur ma’lumotlar bazasining strukturasi hosil qilindi va ushbu strukturaga asosan o‘zbek tilida mavjud omonim birliklar «O‘zbek tili omonimlarining izohli lug‘ati», «O‘zbek tilining izohli lug‘ati» va uzbekcorpus.uz platformasiga asosan ma’lumotlar bazasi ishlab chiqildi. Shuni unutmaslik kerakki, mobil lug‘at yaratishda mukammal ishlangan lingvistik ta’minot dasturning sifatini belgilab beradi.

«Yangi avlod o‘quv lug‘atlari va ularning mobil ilovalarini yaratish» loyihasi doirasida yaratilgan «O‘zbek tili omonimlarining o‘quv lug‘ati» mobil ilovasining ma’lumotlar bazasini ishlab chiqishda lingvistik ta’minot sifatida lug‘aviy hamda grammatik omonimlar alohida to‘plam sifatida kiritildi. Shuningdek, dasturni mukammallashtirib borish uchun tizimni ishlab chiqishda foydalanuvchi tomonidan ham omonim birliklarni kiritish tizimi ishlab chiqilgan bo‘lib, buni quyidagi jadval orqali ko‘rishimiz mumkin.

Omonim birliklarning yanada tushunarli bo‘lishi uchun tizim imkoniyati sifatida quiz (test savollari, intellektual o‘yin)larning lingvistik hamda dasturiy ta’minotiga alohida e’tibor berilib, omonimlar kontentida berilgan birliklarni rasmko‘rinishida moslikni topish singari topshiriqlar o‘rin olgan. Mobil lug‘atdan foydalanuvchi https://tilshunos.com/ tizimning imkoniyatlaridan foydalangan holda yangi topshiriqlar ishlab chiqish va uni tizimga kiritish imkoniyati yaratilgan bo‘lib, ushbu kiritilayotgan materiallar tizim adminstratori tomonidan tasdiqlanganidan so‘ng, interfeysga yuboriladi.

O‘zbek tilidagi omonim birliklar ma’lumotlar bazasining an’anaviy lug‘atlardan farqli jihati shundan iboratki, omonim birliklarning shakliy va ma’noviy ifodasini tushunib olish uchun o‘zbek tilidagi lug‘aviy va grammatik omonimlarning ma’lumotlar bazasi alohida shakllantirilib, leksik, affiksal va frazeologik birliklarga alohida so‘rov yuborish imkoniyati yaratilgan. Bu esa ma’lumotlar dasturiy ta’minot orqali yaratiladigan lug‘atlarda dasturchilar uchun qo‘l keladi.

Xulosa. Mobil lug‘atning yaratilishiga e’tibor bersak, uning mobil dastur sifatida foydalanuvchilarda ishlashi uchun, avvalo, omonim birliklarning lingvistik bilimlarga asoslangan ma’lumotlar bazasini shakllantirish ishning dastlabki bosqichi hisoblanib, uning dasturiy ta’minoti mobil dasturchi yordamida Dart dasturlash tilining Flutter frengvordida ishlab chiqildi. Hozirgi vaqtda «O‘zbek tili omonimlarining o‘quv lug‘ati»ning «ma’lumotlar bazasi»da leksik, affiksal, frazeologik hamda erkin va turg‘un birikma o‘rtasidagi omonimlarni qidirish imkoniyati mavjud.

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TURIZMGA OID MATNLARDA PRETSEDENT NOMLARNING MILLIY-MADANIY BIRLIK SIFATIDA AKS ETISHI VA TASNIFIY XOSLANISHI

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Annotatsiya. *Pretsedent nomlar madaniy axborotni saqlash va uzatishning asosiy til vositalari yadrosi bo'lib, jamiyat hayotidagi muhim voqealar, muayyan vaziyatlar, shaxslar, obyektlar, predmetlarni aks ettiruvchi ramziy birliklardir. Ular, asosan, milliy-mental xususiyatlari bilan namoyon bo'ladi hamda til va madaniyat o'rtasidagi bog'liqlikni ochib beruvchi muhim vosita sifatida aks etadi. Ushbu maqolada muayyan til va madaniyat egalari hamda boshqa madaniy hamjamiyat vakillari tomonidan pretsedent nomlarning idrok etilishi va talqin qilinishidagi o'ziga xos jihatlar, metodologik asoslari, ilmiy, tasnifiy xususiyatlari aniqlangan. Ularning kodlanishi asosida muayyan shaxslar, narsa-buyumlar, voqealar, vaziyatlar, geografik joylar, milliy urf-odat va qadriyatlar haqidagi tasavvurlar, madaniy xususiyatlar kengaytirilishi misollar asosida ilmiy, tasnifiy jihatdan tahlil qilingan.*

Kalit so'zlar: *pretsedent nom, eslatuvchi birlik, ishora qiluvchi birlik, milliy-madaniy birlik, verbal, noverbal, assotsiatsiya…*

Аннотация. *Прецедентные имена являются ядром основных языковых средств сохранения и передачи культурной информации, представляя собой символические единицы, отражающие важные события общественной жизни, определённые ситуации, личности, объекты и предметы. Они в основном проявляются через национально-ментальные особенности и выступают важным средством раскрытия взаимосвязи языка и культуры. В данной статье освещаются специфические особенности, а также методологические основы восприятия и интерпретации прецедентных имён носителями определённого языка и культуры, а также представителями иных культурных сообществ; проводится научный и классификационный анализ соответствующих примеров.*

Ключевые слова: *прецедентное имя, реминисцентная единица, указательная единица, национально-культурная единица, вербальный, невербальный, ассоциация…*

Abstract. *Precedent names constitute the core of the principal linguistic means for preserving and transmitting cultural information, functioning as symbolic units that reflect significant events of social life, specific situations, personalities, objects, and phenomena. They are primarily manifested through national and mental characteristics and serve as an important tool for revealing the interconnection between language and culture.This article examines the distinctive features and methodological foundations of the perception and interpretation of precedent names by speakers of a particular language and culture, as well as by representatives of other cultural communities. A scientific and classificatory analysis of relevant examples is conducted.*

Key words: *precedent name, reminiscence unit, referential unit, national-cultural unit, verbal, non-verbal, association…*

Kirish. Til tizimida qadriyatlar alohida o'rin egallaydi va ular madaniyatning eng muhim xususiyatlari, xulq-atvor me'yorlari – til, nutq, kontekst bilan bog'liq qoidalar, vaziyat hamda madaniy-ijtimoiy tajribalar asosida aks etadi. Shunga ko'ra, lingvomadaniyatshunoslik tilni madaniy qadriyatlarni ifodalovchi tizim sifatida o'rganadi va unda *pretsedent nomlar* va madaniyatning kalit konseptlarini o'rganishga alohida ahamiyat beriladi. Bu kabi birliklar orasida madaniy konseptlarni aks ettiruvchi pretsedent nomlar muhim ahamiyat kasb etadi. Ular madaniy konseptlarni bilish, muayyan voqea-hodisalarni ifodalash, muvaffaqiyatli madaniyatlararo muloqotni ta'minlash hamda millatlararo diskursiv makonni mustahkamlashga xizmat qiladi.

Material. *Pretsedent nomlar* madaniy olamda keng tanilgan verbal (matnlar, ismlar, iboralar) va noverbal (rasmlar, fotolavhalar, san'at asarlari) shaklga ega birliklar bo'lib, ular ma'lum millat

vakillarining ko‘pchiligiga tanish bo‘ladi. Bunday fenomenlar qatoriga, shuningdek, “madaniy kodlarning parchalari, belgilar, ritmik tuzilmalar, ijtimoiy idiomalarning fragmentlari va hokazolar” ham kiritilishi mumkin [7,112]. Bu kabi ismlar jamiyatda kechayotgan madaniy o‘zgarishlarning o‘ziga xos oynasi hamdir.

Zamonaviy tilshunoslikda pretsedent birlik tushunchasi XX asr oxiri – XXI asr boshlarida shakllangan bo‘lib, u til va madaniyatning o‘zaro uzviy bog‘liqligini yoritishga xizmat qiluvchi muhim nazariy kategoriya hisoblanadi. Ushbu tushuncha ilk bor rus tilshunosligida *Y.N. Karaulov* tomonidan ilmiy muomalaga kiritilgan bo‘lib, u pretsedent birliklarni muayyan lingvomadaniy jamoa vakillari uchun yaxshi tanish, ijtimoiy xotirada mustahkam o‘rin egallagan va kommunikatsiyada faol qo‘llaniladigan birliklar sifatida ta’riflaydi [4,262]. Uning fikricha, pretsedent birliklar:

1. jamoa a’zolari tomonidan yaxshi tanilgan bo‘lishi;

2.kognitiv jihatdan muhim axborotni tashishi;

3.qayta-qayta kommunikativ vaziyatlarda murojaat qilinishi lozim.

Keyingi tadqiqotlarda bu tushuncha V.V. Krasnix, G.G. Slishkin, D. Gudkov, R.A. Volkova, M.Y. Ilyushkina, I.V. Zaxarenko kabi olimlar tomonidan rivojlantirildi. Jumladan, V.V. Krasnix pretsedent birliklarni lingvomadaniy belgi sifatida talqin qilib, ularning asosiy vazifasi milliy ongda mavjud bo‘lgan bilim va tasavvurlarni faollashtirishdan iborat ekanini ta’kidlaydi [5,208]. Uning fikrlariga ko‘ra, madaniyatda xalqning tarixiy xotirasi, ma’naviy energiyasi jamlanadi hamda madaniyat “umumiy xotira makoni” sifatida talqin qilinadi hamda nominativ birlik sifatida aks etuvchi bu kabi pretsedent fenomenlarga murojaat muayyan lingvomadaniy hamjamiyat vakillari muloqotida qayta-qayta tiklanib boradi hamda ularning til va nutqda ro‘yobga chiqishi muallifning kommunikativ maqsadiga muvofiq amalga oshadi [5,208]. Ya’ni, “har bir xalq umumiy manbadan o‘z qadriyatlar tizimi va dunyoqarashiga eng mos keladigan unsurlarni tanlab oladi.” [7,119].

Slishkin G.G. fikrlariga ko‘ra, pretsedent fenomenlar lingvo-mental birliklar bo‘lib, ular madaniyat va til orqali shakllanadi, inson ongida aks etadi hamda milliy lingvomadaniy jamoaning dunyo, ijtimoiy munosabatlar, axloqiy-me’yoriy kategoriyalar haqidagi kognitiv hamda ma’naviy jihatdan qimmatli tasavvurlarini ifodalaydi [8,128].

Ko‘rinib turibdiki, “pretsedent fenomenlar – bu milliy-lingvomadaniy jamoaning barcha vakillari uchun yaxshi tanish bo‘lgan, ijtimoiy-madaniy xotirada saqlanadigan va muloqotda takror-takror uchraydigan birliklar” bo‘lib, ular oddiy nominativ birlik emas, balki madaniy xotira kodi sifatida namoyon bo‘ladi [5,208].

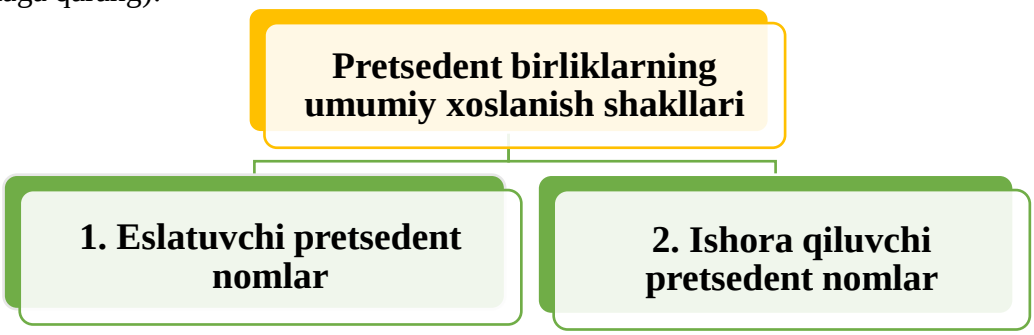
Metod. Tadqiqotda tafsiflash, tasniflash metodi, etimologik, tarixiy-lingvistik, leksik tahlil usullari hamda matnshunoslik yondashuvidan foydalanildi. Maqola yozishda, asosiy misollar tarixiy, ilmiy (“Buyuk ajdodlarimiz”, “Buxoro yoxud Movarounnahr tarixi”) hamda publitsistik (taqdimnomalar, risolalar, internet materiallari) manbalardan tanlanib, tahlilga tortildi.

Natijalar. Pretsedent nomlar madaniy jihatdan muhim ma’lumotlar obyekt – qahramon yoki voqelikning milliy xususiyatlari va o‘ziga xos belgilari orqali anglashiladi hamda keng tanilgan matn bilan bog‘liq individual ism, til sohiblariga yaxshi tanish bo‘lgan va pretsedent vaziyat sifatida namoyon bo‘luvchi holat bilan bog‘liq ism, muayyan sifatlar majmuyini ifodalovchi etalonni ko‘rsatuvchi ramziy ism shaklida aks etadi [2,185]. Ular kalit konseptlar – “mentefaktlar – mental birliklar”, jumladan pretsedent fenomenlar — madaniyat “artefaktlari (moddiy shaklga ega predmetlar – inshoot, madrasa.)” jamiyatning an’analari va urf-odatlarini anglash uchun “bebaho kalitlar”ga aylanadi hamda muayyan madaniyat uchun prinsipial ahamiyatga ega bo‘lgan qadriyatlar majmuyini tashkil etadi [9,43].O‘zbek tilshunoslari tadqiqotlarida ham pretsedent birliklar lingvomadaniy hamjamiyatning aksar vakillariga tanish, ularning xotirasida saqlangan va bu kabi birliklarning nutqda aktuallashgan ko‘rinishlari ekanligi o‘z tasdig‘ini topgan[10, 87].

Yuqoridagi fikrlarni umumlashtirgan holda shunday xulosaga kelish mumkin: **pretsedent nomlar** muayyan madaniyat vakillari tafakkurida o‘z identitetiga ega konsept shaklidagi verbal yoki noverbal vositalar yordamida ifodalanuvchi, milliy-lingvomadaniy jamoaning barcha vakillari uchun yaxshi tanish bo‘lgan, ijtimoiy-madaniy xotirada saqlanadigan va muloqotda takror-takror uchraydigan oddiy nominativ birlik emas, balki madaniy xotira kodi – “artefaktlar (moddiy shaklga

ega predmetlar – inshoot, madrasa.)", an'ana va urf-odatlar sifatida namoyon bo'ladigan qadriyatlar majmuyi – "kalit so'zlar"dir.

Pretsedent fenomenlar orqali milliy ongda mavjud bilim va tasavvurlar faollashadi hamda madaniy komponent o'z ifodasini topadi. Jumladan, mamlakatimiz tarixi va madaniy hayotining ajralmas qismi sifatida dunyo hamjamiyati nigohida bo'lgan Buxoro, Samarqand, Xiva kabi hududlarda yashagan buyuk allomalar, tarixiy shaxslar, voqea-hodisalar, milliy taomlar, milliy kiyimlar, inshootlar, geografik joy nomlari hamda urf-odat va an'analar bilan bog'liq birliklar nafaqat xalqimiz tafakkurida, balki dunyo ahli dunyoqarashida ham muayyan assotsiatsiyalarni hosil qila oladi. Mazkur nomlar aks etish xususiyatiga ko'ra, asosan, ikki shaklda namoyon bo'ladi (1.1-chizmaga qarang):



1.1-chizma. Pretsedent birliklarning umumiy xoslanishi

1. Eslatuvchi pretsedent nomlar boshqa bir hodisa, shaxs yoki narsani eslatishi asosida namoyon bo'ladi. Masalan, Imom al Buxoriy nomi hadislarni, Amir Temur nomi ulkan, birlashgan davlatni, Mirzo Ulug'bek nomi yulduzlar ilmini, Abu Ali Ibn Sino nomi tib ilmini, Al Xorazmiy nomi matematik ilmlarni, Abu Rayhon Beruniy nomi geografik bilimlarni eslatadi. Chunki bu kabi nomlar o'zbek xalqi tafakkurida milliy, madaniy faxr tuyg'ularini uyg'otishi bilan bir qatorda turli madaniyat vakillari ongida ham muayyan assotsiatsiyalar hosil qilish orqali kodlanadi. Garchi ushbu shaxslar qomusiy olimlar sifatida ilm-fanning turli sohalari bo'yicha ulkan ishlarni amalga oshirgan bo'lsalarda, muayyan bir sohada beqiyos shuhrat qozonishgan hamda dunyo ilm-fani taraqqiyotiga kuchli ta'sir ko'rsatgan shaxslardir. Masalan, Abu Ali Ibn Sino nomi tib ilmi bilan bog'liq bilimlarni, xususan, "Tib qonunlari" asarini, dunyoda keng tanilgan Afitsena nomini yodga soladi:

Abu Ali Ibn Sinoning *tabobatda qilgan ishlari uning nomini bir necha asrlarga shu fan sohasi bilan chambarchas bog'ladi. Olimning tabobat taraqqiyotidagi buyuk xizmati shundaki, u o'zigacha o'tgan turli xalq namoyondalari tomonidan asrlar davomida tib ilmi sohasida to'plangan ma'lumotlarni saralab, muayyan bir tartibga soldi va ularni o'z tajribalari bilan boyitgan holda ma'lum nazariya va qonun-qoida asosida umumlashtirdi. Bunga uning "Tib qonunlari" va bu asarning jahon tib ilmi tarixida tutgan mavqeyi va qozongan shuhrati yorqin dalildir*. ("Buyuk ajdodlarimiz" asaridan, 87-bet)

2. Ishora qiluvchi birliklar. Bu kabi xususiyatini namoyon etuvchi pretsedent nomlar, asosan, muayyan stilistik maqsad bilan qo'llanadi. Ular, asosan, badiiy adabiyotga oid matnlar tarkibida namoyon bo'ladi.

Pretsedent nomlar nafaqat shaxs nomlari bilan bog'liq holda, balki muayyan voqelik, vaziyat, lavozim, diniy mavqe, ilm-fanga ishora tarzida ham aks etishi mumkin. Shunga binoan, ular o'ziga xos individual xususiyatlariga ko'ra quyidagi tartibda tasniflanishi va jadval asosida taqdim etilishi maqsadga muvofiq (1.1-jadvalga qarang):

1.1-jadval

Pretsedent nomlarning individual xususiyatlariga ko'ra tasniflanishi

№	Mavzuviy guruh	Ramziy ishora	Misol
1	Allomalar nomlari	Ilm-fanga ishora	Al Xorazmiy (matematika)
2	Payg'ambarlar nomlari	Rivoyatlarga ishora	Chashmayi Ayyub
3	Milliy qahramonlarning nomlari	Vatanparvarlik, jasurlikka ishora	Jaloliddin Manguberdi
4	Diniy allomalarning nomlari	Islomiy bilim va tariqatga ishora	Bahouddin Naqshband
5	Hukmdorlarning nomlari	Siyosiy, ijtimoiy, madaniy vaziyatga	Muhammad Xorazmshoh

6	Ayollarning ismlari	Go‘zallik, donolik, munosabatlarga ishora	Bibixonim
7	Obyekt nomlari	Vaziyatga, faoliyatga ishora	“Nodir devonbegi” madrasasi
8	Geografik joy nomlari	Voqea, faoliyat, shaxsga ishora	Chor bakr, Labi hovuz
9	Kiyim, mato nomlari	Milliy identitet, mavsumiylik, davrga	Adras, to‘n
10	Narsa-buyum nomlari	Milliy hunarmandchilikka, qadimiylikka ishora	ko‘za, xum, sopol tovoq
11	Taom nomlari	Milliy stereotip (mehmonnavozlik)ga	Osh
12	Asar nomlari	Davlat boshqaruviga ishora	“Temur tuzuklari”

Xulosa. Faqat lingvomadaniy bilimlar asosidagina pretsedent nomlar sifatida shakllangan so‘zlarning ma’nosini to‘g‘ri anglash mumkin. Chunki ular turli ijtimoiy-madaniy konseptlarni ifodalaydi. Tahlillardan shunday fikrga kelish mumkinki, inshoot va obyektlarning nomlari muayyan voqealarga, hukmdor va tarixiy shaxslarning nomlari siyosiy, ijtimoiy vaziyatlarga, allomalarning nomlari ilm-fan sohalari yoki ularning taraqqiyotiga, milliy kiyimlar, taomlar, narsa-buyumlarning nomlari milliy-madaniy identitet, axloq me’yorlariga ishora qilish orqali o‘z ifodasini topadi. Ular ko‘pchilikka tanish bo‘lib, ularning tasavvurida o‘ziga xos madaniy kod ko‘rinishida aks etadi.

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O‘ZBEK XALQ MAQOLLARINING LEKSIK-SEMANTIK XUSUSIYATLARI

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Annotatsiya*. O‘zbek xalq maqollari xalqimizning ko‘p asrlik hayot tajribasi, dunyoqarashi va axloqiy-me’yoriy qarashlarini ixcham va obrazli shaklda ifodalovchi paremiologik birliklardir. Ularni chuqur o‘rganishda leksik-semantik xususiyatini tadqiq qilish muhim ahamiyat kasb etadi. Ushbu maqolada o‘zbek xalq maqollarining leksik-semantik xususiyatlari misollar yordamida yoritiladi.*

Kalit so‘zlar*: maqol, ko‘p ma’nolilik, ma’nodoshlik, zid ma’nodoshlik, variantdoshlik.*

Аннотация. *Узбекские народные пословицы представляют собой паремиологические единицы, в краткой и образной форме выражающие многовековой жизненный опыт, мировоззрение и этико-нормативные взгляды нашего народа. При их глубоком изучении важное значение имеет исследование лексико-семантических особенностей. В данной статье на конкретных примерах освещаются лексико-семантические свойства узбекских народных пословиц.*

Ключевые слова: *пословица, многозначность, синонимия, антонимия, вариантность.*

Abstract. *Uzbek folk proverbs are paremiological units that express the centuries-old life experience, worldview, and ethical-normative outlooks of our people in a concise and figurative form.*

In their profound study, investigating lexical-semantic characteristics holds significant importance. This article highlights the lexical-semantic features of Uzbek folk proverbs through specific examples.
Keywords: *proverb, polysemy, synonymy, antonymy, variability.*

Maqollarning lisoniy tabiatini tadqiq etishda, avvalo, ularning leksik-semantik xususiyatlariga e'tibor qaratish maqsadga muvofiqdir. Binobarin, maqollar (paremalar) lug'aviy ma'no tashuvchi mustaqil til birliklari hisoblanib, ular o'zaro ko'p ma'nolilik (polisemiya), ma'nodoshlik (sinonimiya), zid ma'nodoshlik (antonimiya) va variantdoshlik kabi sistemaviy munosabatlarga ega ekanligi bilan xarakterlanadi.

Maqollarda ko'p ma'nolilik hodisasi. Boshqa lisoniy birliklar kabi, maqollar tizimida ham ko'p ma'nolilik (polisemiya) hodisasi kuzatiladi. Paremiologik tahlillar shuni ko'rsatadiki, aksariyat maqollar monosemantik (bir ma'noli) xususiyatga ega bo'lsa, ayrimlarining ma'no ko'lami bittadan ortiq semantik qatlamni ifodalashga ham qodir. Ko'p ma'noli maqollarning semantik strukturasi tahlil qilinganda, odatda, ikkilamchi ma'nolarning birlamchi ma'no negizida taraqqiy etishi va mantiqiy bog'liqlik asosida shakllanishi namoyon bo'ladi.

Polisemantik xususiyat, odatda, o'zbek tilining iste'molida uzoq vaqt davomida saqlanib kelgan va faol qo'llaniluvchi arxaik hamda universallashgan maqollarga xosdir. Masalan, *"Egasini siylagan itiga suyak tashlar"* [2.372] maqolini olsak, uning denotativ (asosiy) va konnotativ (ko'chma) ma'nolari o'rtasida o'ziga xos semantik siljish mavjudligi ko'rinadi.

Maqolning birinchi ma'nosi muayyan manfaat yo'lida amalga oshiriladigan bilvosita xushomadgo'ylikni ifodalaydi. Ya'ni, "pixini yorgan" kishi o'z maqsadiga erishish uchun bevosita tegishli shaxsga emas, balki uning yaqinlari (oilasi, farzandlari) orqali yo'l topishga, ularga sovg'a-salom ulashish orqali asosiy shaxsning ko'nglini ovlashga intiladi. Said Ahmadning "Jimjitlik" asaridagi ushbu parcha maqolning kontekstual ma'nosini yaqqol ochib beradi: *"Nima qilsin? Quruqdan quruq boraversinmi? Har kim o'z obro'siga yarasha ish tutishi kerak... Shunday narsa oborsinki, Rahimovning qulog'iga o'tsin. Yaqin odamlarimni ham qadrlayapti, desin. Egasini siylasang, itiga suyak tashla, deb bekorga aytishmagan"* [3.225].

Mazkur paremaning ikkinchi semantik ma'nosi ijobiy konnotatsiyaga ega bo'lib, u insonning muayyan shaxsga bo'lgan yuksak hurmati va muhabbati uning yaqinlariga ham ko'chishini ifodalaydi. Ya'ni bir kishini chin dildan ardoqlash, uning atrofidagilarni ham izzat-ikrom qilishga sabab bo'ladi. Abdulla Qodiriyning "O'tkan kunlar" romanida ushbu maqol aynan shu ma'noda – Otabekning Kumushga bo'lgan muhabbati tufayli uning ota-onasiga ko'rsatgan yuksak ehtiromini tavsiflash uchun mahorat bilan qo'llanilgan: *"Egasini siylagan itiga suyak tashlar qabilidan qizlari tufayli qutidor va Oftob oyimlar ham juda yaxshi izzat ko'rar edilar"* [4.340].

"Elchiga o'lim yo'q" paremasi ham semantik strukturasi jihatidan ikki ma'nolilik xususiyatiga ega [2.375]. Maqolning birinchi (denotativ) ma'nosi qadimgi xalqaro diplomatiya normalari bilan bog'liq bo'lib, sulh tuzish yoki muayyan xabarni yetkazish maqsadida kelgan vakilning daxlsizligi, uni o'ldirish qonunga xilof ekanligini anglatadi.

Shu bilan birga, ushbu maqolning ikkinchi (ko'chma) ma'nosi ham mavjud bo'lib, u notanish hududlarda yo'l ko'rsatuvchi sifatida chorvadorlar (cho'pon, yilqiboqar va b.) xizmatidan foydalanish afzalligini ifodalaydi. Zero, hududiy relyefni yaxshi biladigan yo'lchi bexavotir harakatlanishni ta'minlaydi. Ushbu ma'no qatlamiga ko'ra, mazkur birlik "Donodan elchi qil, chorvadan yo'lchi qil" maqoli bilan o'zaro sinonimik munosabatga kirishadi.

Ushbu huquqiy normaning tarixiy ildizlari Mahmud Koshg'ariyning "Devonu lug'otit turk" asariga borib taqaladi. Koshg'ariy turkiy davlatchilikning qadimiy va o'zgarmas huquqiy qoidasini keltirar ekan: *"Yosh ho'l o'tin o'tda yonmaganidek, xabari og'ir bo'lsa ham, elchiga o'lim yo'q"*, – deya ta'kidlaydi [5.174]. Bu o'xshatish orqali elchining daxlsizligi tabiat qonuniyatlari kabi muqarrar va inkor etib bo'lmas tamoyil ekanligi obrazli tarzda ifodalangan. Mazkur fakt maqolning nafaqat xalq og'zaki ijodi namunasi, balki qadimiy turkiy diplomatiyaning lisoniy muhrlangan qonuni ekanligidan dalolat beradi.

Maqollarda ma'nodoshlik hodisasi. Paremiologik sathda ma'nodoshlik hodisasi eng keng tarqalgan va murakkab semantik kategoriyalardan biri hisoblanadi. Maqollarning o'zaro sinonimik

munosabatga kirishishi uchun ular muayyan lisoniy va mantiqiy talablarga javob berishi lozim. Tadqiqotchi I.E. Savenkova ta'kidlaganidek, maqollarda sinonimiya hodisasi ularning strukturaviy va semantik yaxlitligi bilan belgilanadi [6.6].

Xususan, maqollarning o'zaro ma'nodosh sanalishi uchun quyidagi differensial belgilar (shartlar) mavjud bo'lishi talab etiladi:

1. Semantik invariantlik (Yagona ma'no asosi): Maqollar ifodalayotgan umumiy mantiqiy xulosa yoki hukm bitta markaziy g'oyaga birlashishi lozim.
2. Tematik mushtaraklik: Ma'nodosh paremalar bir xil mavzu doirasiga (masalan, mehnat, do'stlik, bilim) tegishli bo'lishi shart.
3. Obrazli tafovut (Denotativ xilma-xillik): Har bir maqol garchi bir xil g'oyani ifodalasa-da, alohida-alohida obrazlar yoki metaforik asoslar yordamida shakllangan bo'lishi kerak. Aynan obrazlarning turlichaligi maqollarning variantdoshlikdan farqlanib, sinonimiyani hosil qilishini ta'minlaydi.
4. Konnotativ o'ziga xoslik: Sinonimik qatorni tashkil etuvchi birliklar o'zaro uslubiy bo'yoq, mazmun nozikliklari (ottenkalar) va nutqdagi qo'llanish chastotasi bilan bir-biridan farqlanishi mumkin.

Maqollar ma'nodoshligini belgilovchi bosh mezon — ularning lisoniy shakli va qo'llanilgan obrazlaridan qat'i nazar, muayyan nutqiy vaziyatda birining o'rnida ikkinchisini qo'llash imkoniyatidir (kontekstual o'rin almashish). Biroq bunday almashtirish shunchaki mexanik jarayon emas.

Taniqli tilshunos olim Sh.Rahmatullayev ta'kidlaganidek: *"Bunday almashtirish natijasida ma'noda va uslubiy bo'yoqda ma'lum o'zgarish yuz beradi. Bu – tabiiy hol. Aks holda almashtirish o'z mantiqini yo'qotib qo'yadi. Almashtirish natijasida nimadandir xalos bo'lamiz, nimagadir ega bo'lamiz. Ana shu 'nimalar' (mazmuniy va uslubiy farqlar) sinonim haqida gapirish uchun asos bo'ladi. Aks holda sinonimga emas, dubletga ega bo'linadi"* [7.55].

Ushbu fikrga tayanib aytish mumkinki, maqollar sinonimiyasida quyidagi ikki jihat markaziy o'rin tutadi:

1. Semantik yaqinlik: Maqollarning bitta mantiqiy xulosaga xizmat qilishi (nimadan xalos bo'lib, nimaga ega bo'lishimizdan qat'i nazar, umumiy maqsad o'zgarmaydi).
2. Uslubiy differensatsiya**:** Har bir ma'nodosh maqol nutqqa o'ziga xos ekspressivlik (ta'sirchanlik) va obrazlilik olib kiradi. Agar ikki maqol o'rtasida hech qanday uslubiy yoki ma'no nozikligi bo'lmaganida, ular til tizimida sinonim emas, balki ortiqcha birlik — dublet sifatida qolib ketar edi.

Masalan: *Sichqonning o'lgisi kelsa, mushuk bilan o'ynashar; Echkining kaltak yegisi kelsa, cho'ponning tayog'iga surkalar; Ilonning o'lgisi kelsa, shig'irda yotar; Ajali yetgan kiyik adirga qochar; Parvonaning o'lgisi kelsa, sham bilan o'ynashar; O'lgisi kelgan chivin bolga qo'nar; It qutursa, egasini qopar; Bo'ri qutursa, o'z qavmiga chopar; Buqa semirsa, egasini suzar; To'rg'ay qutursa, burgutga chopar; Eshak semirsa, egasini tepar; Ajali yetgan tulki ovchining oldidan chiqar; Yig'lagisi kelgan bola otasining soqolini o'ynar; Mushukning o'lgisi kelsa, arslon bilan o'ynashar* kabi maqollar o'zaro ma'nodosh ekanligi "Ma'nolar mahzani" nomli maqollar izohli lug'atida ham ta'kidlab ko'rsatilgan [2.320-321].

Yuqorida keltirilgan maqollarning barchasida "*bo'ladigan baloga aksariyat hollarda kishining o'zi sababchi bo'ladi: o'zidan jismoniy, moddiy yoki mavqei jihatidan kuchli bo'lgan, yuqori turadigan odam bilan olishadi va o'z xatti-harakatining qurboni bo'ladi*" [8.264-265], – degan umumiy mazmun ifodalangan. Yagona ana shu mazmun orqali ular bir umumiy tematik guruhga birlashadi.

Ma'nodoshlik munosabatiga kirishgan maqollarning har biri o'ziga xos metaforik obraz asosiga quriladi. Shu bilan birga, sinonimik qatorni tashkil etuvchi har bir birlik o'zining semantik nozikligi (ottenkasi) hamda nutqdagi qo'llanish darajasi (chastotasi) bilan individual xususiyat kasb etadi.

Tadqiqotchi B. Jo'rayeva o'zbek xalq maqollarining boy lisoniy xazinasini o'rganib, ularning sinonimik imkoniyatlari haqida diqqatga sazovor statistik ma'lumotlarni keltirib o'tgan. Muallif o'z

tadqiqotida 220 tadan ortiq sinonimik uya (sinonimik qator) mavjudligini aniqlagan bo‘lib, ushbu uyalar tarkibiga 1100 tadan ziyod maqol qamrab olingan [9.13-14].

Maqollar sinonimiyasining o‘ziga xosligi boshqa lisoniy sathlar bilan qiyoslanganda yaqqol namoyon bo‘ladi:

- Leksik sinonimiyada: Bir uyaga, odatda, 2 tadan 10 tagacha (kamdan-kam hollarda o‘ntadan ortiq) so‘z birlashadi.
- Frazeologik sinonimiyada: Bir sinonimik qator, qoidaga ko‘ra, eng ko‘pi bilan 5 ta frazemadan tashkil topadi.
- Maqollar (paremiologik) sinonimiyasida: Bitta uyada 20 tagacha maqolning birlashishi kuzatiladi.

Ushbu miqdoriy ustunlik maqollarning vaziyatli (situativ) ehtiyojlarga ko‘ra naqadar xilma-xil obrazlar va tushunchalar bilan boyitilganidan dalolat beradi. Bitta mantiqiy xulosaning 20 xil variantda ifodalanishi o‘zbek tilining tasviriy imkoniyatlari naqadar kengligini isbotlovchi muhim omildir.

Maqollarda variantdoshlik hodisasi. Maqollar tizimida **variantlilik** hodisasi ma’nodoshlik kabi keng qamrovli va tizimli xususiyatga ega. Paremiologik variantlilik deganda, anglatilayotgan mazmuni (ifoda mundarijasi) bir xil bo‘lib, lisoniy qurilishi (ifoda plani) jihatidan o‘zaro farqlanadigan birliklar tushuniladi.

Tahlillar shuni ko‘rsatadiki, maqollarda variantlanish darajasi boshqa lisoniy birliklarga (so‘z yoki frazemalarga) nisbatan ancha yuqori bo‘lib, quyidagi miqdoriy va sifat ko‘rsatkichlari bilan xarakterlanadi:

1. Strukturaviy ko‘lam: Ko‘p variantli maqollarning asosiy qismi, odatda, ikki yoki uch variantli ko‘rinishlardan iborat bo‘ladi.
2. Variantlar soni: Maqol janrining og‘zaki tabiatga ega ekanligi sababli, bir paremiologik birlikning variantlari soni ba’zan o‘n tadan o‘n beshtagacha yetishi mumkin.
3. Variantlilikning ma’nodoshlikdan farqi: Sinonimiyadan farqli o‘laroq, variantdoshlikda obrazlar o‘zgarmaydi, balki so‘zlar almashishi (leksik variant), qo‘shimchalar o‘zgarishi (grammatik variant) yoki gap qurilishidagi siljishlar (strukturaviy variant) kuzatiladi.

Maqollardagi variantdoshlik hodisasini xarakterlovchi asosiy mezonlar sifatida quyidagilarni ko‘rsatish mumkin:

1. Genetik birlik: Turli lisoniy o‘zgarishlarga qaramay, barcha variantlar muayyan bir asosiy manbaga (etimonga) borib taqalishi va bir birlik negizida shakllangan bo‘lishi shart.
2. Obraz barqarorligi: Variantlar asosi bo‘lgan metaforik obraz o‘zgarmasligi lozim. Ya’ni, variantlanish jarayonida obrazli asos o‘zgarishi emas, balki uning lisoniy ifodasi transformatsiyalanishi kuzatiladi.
3. Semantik ayniyat: Barcha variantlar bir xil denotativ ma’noni anglatishi darkor. Bunda faqatgina ma’noning ekspressivlik darajasi, uslubiy bo‘yog‘i yoki nutqiy qo‘llanilish xususiyatlarida cizilar-cizilmas farqlar mavjud bo‘lishi mumkin.
4. Leksik-strukturaviy yaqinlik: Maqollarning leksik tarkibi va sintaktik qurilishi o‘zaro yuqori darajadagi o‘xshashlikni saqlab qolishi talab etiladi.

Xulosa qilib aytganda, variantlanish hodisasi maqolning ichki yaxlitligini buzmaydi va uni boshqa mustaqil maqolga aylantirmaydi. Unda obraz va ma’no birligi (semantik invariant) qat’iy saqlanadi. Variantlanish natijasida yuz beradigan o‘zgarishlar maqolning strukturaviy yaxlitligini yemirmaydi, balki mazkur yaxlitlik imkon bergan doirada, ya’ni til tizimining me’yorlari asosida namoyon bo‘ladi.

Maqollardagi variantlilik hodisasini kuzatish asosida ularni quyidagicha ikki guruhga ajratish mumkin: 1) leksik variantli maqollar; 2) grammatik variantli maqollar.

1. Leksik variantli maqollar tarkibidagi so‘z yoki so‘zlarning o‘zgarishi bilan hosil bo‘ladi. Masalan: *E, bosh omon bo‘lsa, do‘ppi topiladi* - *Bosh omon bo‘lsa, mol topiladi; Echkiga jon qayg‘usi, qassobga moy qayg‘usi* - *Echkiga jon, qassobga moy qayg‘usi; Pichoq o‘z sopini kesmas - Pichoq qancha o‘tkir bo‘lsa ham o‘z sopini kesmas* [1.200; 213; 232] kabilar.

2. Grammatik variantli maqollar esa tarkibining grammatik jihatdan o‘zgarishi asosida yuzaga keladi: *Qurbaqani bossa, vaq etadi - Qurbaqani bossangiz vaq deydi - Bossang, qurbaqa ham vaq etadi; Xatga tushding, o‘tga tushding - Xatga tushdingmi, o‘tga tushding; Chiqqan qiz chig‘iriqdan tashqarida - Chiqqan qiz chiyriqdan tashqari; Osmon uzoq, yer qattiq - Yer qattiq, osmon uzoq* [1.140; 155; 163; 218]kabilar.

Xalq og‘zaki ijodi namunalarini, xususan, maqollar tilini tadqiq etish lisoniy taraqqiyotni o‘rganishda yuksak ahamiyat kasb etadi. Negaki, maqollarda tilning bitmas-tuganmas boyligi, xalqning badiiy tafakkuri va lisoniy mahorati o‘zining mukammal ifodasini topadi. Maqollardagi jozibadorlik va ixchamlik xalq poeziyasining seliqon tahlilidan o‘tib, asrlar davomida saralanadi, ardoqlanadi va izchil taraqqiy ettiriladi. Shu bois, maqollar tili muayyan xalq tili tarixini, uning o‘tmishi va bugunini bog‘lovchi muhim ko‘prik bo‘lib xizmat qiladi.

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SEMANTIC, STRUCTURAL AND STYLISTIC FEATURES OF PHRASAL VERBS IN ENGLISH

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Annotatsiya. *Mazkur maqolada ingliz tilidagi phrasal verblar tushunchasi semantik, strukturaviy va uslubiy jihatdan tahlil qilinadi. Tadqiqotda phrasal verblarning ko‘pma’noliligi va idiomatik xususiyatlari alohida e’tiborga olinib, ularning noan’anaviy tuzilishi xorijiy tilni o‘rganuvchilar uchun muayyan qiyinchiliklar tug‘dirishi ko‘rsatib beriladi. Shuningdek, phrasal verblarning ingliz tilidagi fe’l tizimida tutgan o‘rni hamda kundalik nutqda keng qo‘llanishi yoritiladi*

Kalit so‘zlar*: phrasal verblar, idiomatiklik, kompozitsionlik, semantika, strukturaviy turlar, uslubiy farqlanish, kommunikativ kompetensiya*

Аннотация. *Фразовые глаголы являются одной из наиболее характерных особенностей английского языка и представляют значительные трудности для изучающих его как иностранный. В данной статье рассматривается понятие фразовых глаголов с семантической, структурной и стилистической точек зрения. Особое внимание уделяется их многозначной и идиоматической природе, которая зачастую не позволяет учащимся определить значение посредством прямого композиционного анализа. Исследование*

показывает, что фразовые глаголы составляют значительную часть глагольной системы английского языка и играют важную роль в повседневной коммуникации.
Ключевые слова: *фразовые глаголы, идиоматичность, композиционность, семантика, структурные типы, стилистическая дифференциация, коммуникативная компетенция.*
Abstract*. Phrasal verbs constitute one of the most distinctive features of the English language and present considerable challenges for non-native learners. This article examines the notion of phrasal verbs from semantic, structural, and stylistic perspectives. Special attention is paid to their polysemous and idiomatic nature, which often prevents learners from interpreting meaning through direct compositional analysis. The study demonstrates that phrasal verbs form a substantial part of the English verbal system and play a crucial role in everyday communication.*
Keywords*: phrasal verbs, idiomaticity, compositionality, semantics, structural types, stylistic variation, communicative competence*

Introduction. English, as a Germanic language, possesses a number of grammatical and lexical features that distinguish it from many other languages. Among these features, phrasal verbs occupy a particularly prominent position. They are not only central to English but also characteristic of other Germanic languages, such as German and Dutch. However, their scope, productivity, and frequency in English are especially remarkable.

Phrasal verbs often pose serious difficulties for non-native speakers, as their meanings cannot always be inferred from the meanings of their individual components. For instance, the verb *give* differs significantly from *give up*, just as *find* and *find out* convey fundamentally different meanings. In many cases, the combination of a verb and a particle results in a new semantic unit whose meaning is non-compositional and idiomatic in nature. This characteristic makes phrasal verbs both linguistically intriguing and pedagogically problematic.

The present article aims to explore the notion of phrasal verbs by examining their semantic properties, structural patterns, and stylistic functions in English. By doing so, it seeks to demonstrate why phrasal verbs should be regarded not merely as a grammatical phenomenon but as a key component of communicative competence.

Review of Related Literature. The study of phrasal verbs has a long tradition in English linguistics. Early descriptions focused primarily on their formal properties, while later research increasingly emphasized their semantic and functional complexity. According to Olson (2010), most phrasal verbs are formed from short, monosyllabic verbs, many of which express motion, action, or basic states of being. This observation explains their high frequency and productivity in everyday language. Different scholars have used various terms to describe these constructions, including *verb–adverb combinations*, *verb–particle constructions*, *two-word verbs*, and *separable verbs*. The diversity of terminology reflects the hybrid grammatical nature of phrasal verbs, which display characteristics of both lexical and syntactic units.Research has also highlighted the remarkable frequency of phrasal verbs in English. Melissa notes that they constitute nearly one-third of the English verb vocabulary and are particularly common in spoken discourse. They tend to occur more frequently in informal registers, such as conversation and fiction, whereas in formal writing they are often replaced by Latinate synonyms. From a pedagogical perspective, McCarthy emphasizes that grammatical accuracy alone is insufficient for effective communication. Learners must also acquire a rich and flexible vocabulary, within which phrasal verbs play a central role. Solomon further argues that the avoidance of phrasal verbs by learners can significantly limit their expressive potential in English [1: 91].

Methodology. The present study adopts a descriptive and analytical approach to the investigation of phrasal verbs. The analysis is based on established theoretical frameworks proposed by scholars such as Fraser, Quirk and Thim [7: 91].

Semantic Characteristics of Phrasal Verbs. The semantic dimension of phrasal verbs has received considerable attention in linguistic research due to its complexity and variability. Schneider observes that many verb–particle combinations form semantic units whose meanings are opaque and idiomatic. In such cases, the overall meaning cannot be derived from the literal meanings of the verb

and the particle. This semantic opacity explains why phrasal verbs present such a challenge for learners. Their meanings often require contextual interpretation and repeated exposure rather than direct translation or logical deduction [2: 30].

Structural Types of Phrasal Verbs. In addition to their semantic complexity, phrasal verbs display considerable structural variation. Quirk identify three major structural types. The first type consists of a verb followed by an adverbial particle, as in *take off* or *give in*. The second type includes a verb followed by a preposition, such as *look after* or *rely on*. The third type comprises three-part constructions, combining a verb, an adverbial particle, and a preposition, as in *put up with* or *look forward to*.

Another important structural distinction is that between separable and inseparable phrasal verbs. Separable constructions allow the object to appear between the verb and the particle, whereas inseparable constructions do not permit such variation. This structural flexibility further contributes to the uniqueness of phrasal verbs within the English verbal system [4: 59].

Stylistic and Functional Aspects. Phrasal verbs also perform an important stylistic function in English. Gardner and Davies (2007) demonstrate that while phrasal verbs occur in both spoken and written registers, they are particularly frequent in informal contexts. In academic and formal writing, single-word verbs of Latin origin are often preferred.

Nevertheless, Biber et al. (1999) emphasize that phrasal verbs contribute significantly to the naturalness and fluency of spoken discourse. In fiction and journalism, they enhance expressiveness and create a more engaging and accessible style. For learners, however, stylistic variation remains a major challenge, as inappropriate use of informal phrasal verbs can result in pragmatic errors.

Conclusion. Phrasal verbs represent one of the most distinctive and complex features of the English language. Their semantic diversity, structural variability, and stylistic flexibility make them an essential object of linguistic analysis. As this study has shown, phrasal verbs cannot be regarded merely as grammatical combinations; rather, they function as integral components of the English lexicon. Their high frequency and communicative value underline their importance for both native and non-native speakers.

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POLITENESS STRATEGIES IN LINGUOCULTURAL COMMUNICATION

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Annotatsiya. *Mazkur maqolada xushmuomalalik strategiyalari lingvomadaniy muloqot doirasida tahlil qilinadi hamda til, madaniyat va ijtimoiy munosabatlar o'rtasidagi bog'liqlik*

yoritiladi. Xushmuomalalik strategiyalari ijtimoiy muvozanatni saqlash va shaxslararo munosabatlarni boshqarishga xizmat qiluvchi madaniy jihatdan shakllangan nutqiy vositalar sifatida qaraladi. Tadqiqotda madaniy me'yorlarning xushmuomalalik strategiyalariga ta'siri va madaniyatlararo muloqotdagi ahamiyati ta'kidlanadi.

Kalit so'zlar:*xushmuomalalik strategiyalari, lingvomadaniy muloqot, madaniyat, pragmatika, yuz tushunchasi, madaniyatlararo muloqot*

Аннотация. *В статье рассматриваются стратегии вежливости в лингвокультурной коммуникации и их связь с языком, культурой и социальным взаимодействием. Стратегии вежливости трактуются как культурно обусловленные средства регулирования межличностных отношений и поддержания социальной гармонии. Подчеркивается влияние культурных норм на использование стратегий вежливости, особенно в межкультурной коммуникации.*

Ключевые слова*: стратегии вежливости, лингвокультурная коммуникация, культура, прагматика, лицо, межкультурная коммуникация*

Abstract. *This article explores politeness strategies within linguocultural communication, focusing on the relationship between language, culture, and social interaction. Politeness strategies are viewed as culturally shaped communicative practices used to maintain social harmony and manage interpersonal relations. The study highlights how cultural norms influence the use and interpretation of politeness strategies, particularly in intercultural communication, where pragmatic misunderstandings may occur. The article emphasizes the importance of linguocultural awareness for effective communication and language learning.*

Key words: *politeness strategies, linguocultural communication, culture, pragmatics, face, intercultural communication*

Introduction. Politeness strategies occupy a central position in linguocultural communication because they reveal how language functions not only as a means of transmitting information but also as a social and cultural instrument for regulating human relationships. Communication is inherently social, and every utterance is produced within a specific cultural, situational, and interpersonal context. Speakers continuously make choices about how to express themselves in ways that align with cultural expectations, social norms, and relational goals, and these choices are closely connected with politeness.

From a linguocultural perspective, politeness strategies represent culturally conditioned patterns of language use that allow individuals to manage interaction, express respect, maintain harmony, and negotiate social identities. Language and culture are inseparable, and politeness serves as one of the clearest indicators of this relationship, as it reflects shared values, beliefs, and conventions embedded in a linguistic community. The study of politeness strategies therefore provides valuable insight into how cultural meaning is encoded in language and how speakers use linguistic resources to navigate complex social environments. In linguocultural communication, politeness is not a fixed or universal phenomenon but a dynamic and context-dependent process shaped by historical, social, and cultural factors. What is considered polite in one culture may be interpreted as inappropriate, excessive, or even rude in another, highlighting the importance of cultural awareness in communication. This variability underscores the need to examine politeness strategies within a linguocultural framework that accounts for cultural diversity and social specificity rather than relying solely on universal models.

One of the most influential theoretical foundations for the study of politeness strategies was developed by Brown and Levinson, whose model remains central to pragmatics and sociolinguistics despite ongoing debate and revision. Their theory is based on the concept of face, originally proposed by Erving Goffman, which refers to an individual's public self-image that is emotionally invested and socially recognized. According to this framework, all competent members of a society are assumed to possess face and to be aware of the need to maintain both their own face and that of others during interaction.

Brown and Levinson distinguish between positive face, which is the desire to be liked, approved of, and valued by others, and negative face, which is the desire for autonomy, freedom of action, and freedom from imposition. Many everyday communicative acts such as making requests, giving advice, expressing disagreement, offering criticism, or refusing an invitation have the potential to threaten either the speaker's or the hearer's face and are therefore described as face-threatening acts. Politeness strategies emerge as linguistic solutions to the problem of performing such acts while minimizing social damage and preserving interpersonal relationships. Brown and Levinson propose four broad categories of politeness strategies that speakers may choose from depending on contextual factors such as social distance, relative power, and the degree of imposition involved in the act. Bald on-record strategies involve direct and explicit expressions with no attempt to mitigate the face threat and are typically used in situations where efficiency is prioritized, where the speaker holds significant power over the listener, or where social distance is minimal, such as among close friends or family members. Positive politeness strategies aim to reduce social distance and emphasize solidarity by appealing to the hearer's positive face through expressions of friendliness, shared identity, compliments, humor, and inclusive language.

Negative politeness strategies focus on respecting the hearer's negative face by minimizing imposition through indirectness, hedging, modal verbs, apologies, and formal language, thereby acknowledging the hearer's right to autonomy. Off-record strategies are characterized by indirectness and ambiguity, allowing speakers to imply their intentions without stating them explicitly, thus enabling them to avoid responsibility for potential face threats. While this model has been widely applied across languages and cultures, its interpretation within linguocultural communication reveals significant variation in how face and politeness are understood and enacted. Cultural norms play a decisive role in shaping the perception of face and the preferred strategies for maintaining it, meaning that politeness cannot be fully understood without reference to cultural context. In some cultures, face is closely associated with individual autonomy and personal space, while in others it is linked to group harmony, social roles, and collective identity. These differences influence how speakers evaluate the appropriateness of directness, indirectness, formality, and emotional expression in communication. For instance, in many individualistic cultures, particularly those associated with Western societies, negative politeness strategies are often emphasized as a means of respecting personal freedom and independence, leading to a preference for indirect requests, softened statements, and explicit expressions of apology.

In contrast, collectivist cultures tend to value positive politeness strategies that reinforce social bonds, mutual obligation, and group cohesion, often resulting in more direct involvement in others' affairs and a greater emphasis on expressions of solidarity and respect. In linguocultural communication, these preferences are reflected in linguistic features such as address forms, honorifics, pronoun usage, speech level distinctions, and formulaic expressions of politeness. Many languages encode politeness grammatically, requiring speakers to select forms that reflect social hierarchy, age, status, or familiarity, thereby making politeness an integral part of linguistic competence. The linguocultural dimension of politeness becomes particularly salient in intercultural communication, where speakers from different cultural backgrounds interact and bring with them differing assumptions about appropriate behavior. In such contexts, misunderstandings frequently arise not from grammatical errors but from pragmatic failure, where speakers unintentionally violate politeness norms by applying strategies from their own culture in a different cultural setting.

Conclusion. Politeness strategies represent a vital aspect of linguocultural communication, functioning as linguistic and cultural tools for managing social relationships, expressing respect, and maintaining harmony. Their use is shaped by cultural norms, social expectations, and contextual factors, making politeness a dynamic and culturally specific phenomenon rather than a universal one. The study of politeness strategies highlights the inseparability of language and culture and underscores the importance of cultural awareness in effective communication. As a field of inquiry, it offers valuable contributions to pragmatics, sociolinguistics, intercultural communication, and language education, providing a framework for understanding how language functions as a social and cultural practice in an increasingly interconnected world.

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PATTERNS OF METAPHOR USE IN ENGLISH AND UZBEK

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Annotatsiya. *Maqolada ingliz va o'zbek tillarida metaforaning qo'llanishi kognitiv-semantik yondashuv asosida qiyosiy tahlil qilinadi. Har ikkala tilda umumiy konseptual metaforalar mavjud bo'lsa-da, ularning ifodalanish usullari farqlanadi: ingliz tilida metafora fe'l markazli va unumdor konstruktsiyalar orqali, o'zbek tilida esa barqaror iboralar, madaniy obrazlar va pragmatik muloyimlik strategiyalari orqali mustahkamlanadi.*

Kalit so'zlar: *metafora, metaforik naqshlar, kognitiv tilshunoslik, ingliz tili, o'zbek tili, frazeologiya, diskurs, tarjima.*

Аннотация. *В статье проводится сравнительный когнитивно-семантический анализ метафоры в английском и узбекском языках. Показано, что при наличии общих телесно обусловленных концептуальных метафор языки различаются в их конвенционализации: английский язык преимущественно использует продуктивные глагольные конструкции, тогда как узбекский опирается на устойчивые фразеологические модели, культурно значимые образы и стратегии прагматического смягчения.*

Ключевые слова: *метафора, модели, когнитивная лингвистика, английский язык, узбекский язык, фразеология, дискурс, перевод.*

Abstract. *The article compares metaphor use in English and Uzbek from a cognitive-semantic perspective, focusing on recurring linguistic patterns rather than isolated figurative expressions. While both languages share embodied conceptual metaphors, they differ in how these metaphors are conventionalized: English favors verb-centered, productive constructions, whereas Uzbek relies more on stable phraseological forms, culturally salient imagery, and pragmatic mitigation strategies.*

Key Words: *metaphor, patterns, cognitive linguistics, conceptual metaphor, English, Uzbek, phraseology, discourse, translation.*

Introduction. Metaphor is a routine instrument of meaning-making. Contemporary semantics shows that speakers do not "add" metaphor to otherwise literal thought; rather, they continuously structure abstract experience through concrete, embodied knowledge. If metaphor is so pervasive, a central question is not whether a language uses metaphor, but how it uses it: what patterns become conventional, which images are culturally salient, and which grammatical resources stabilize metaphorical readings. The term patterns of metaphor use is employed here in a precise sense: recurrent pairings of (1) a conceptual mapping, (2) a preferred lexical field and constructional frame, and (3) a typical discourse function (evaluation, persuasion, politeness, intensification, mitigation, etc.). By examining such patterns, we can explain why two expressions may be conceptually equivalent but pragmatically non-equivalent in translation.

The primary framework is Conceptual Metaphor Theory (CMT), which treats metaphor as systematic mapping between a source domain and a target domain. Mappings are not random; they follow experiential regularities: movement provides structure for time and change, verticality structures evaluation, containment structures emotional intensity, and physical force structures social pressure.

However, CMT alone does not predict which linguistic realizations will become conventional. For that, we incorporate the notion of semantic profiling: within a broad mapping, languages can highlight different facets. For example, within TIME AS MOTION, English may foreground approach and speed (the deadline is approaching; time flies), while Uzbek may more frequently foreground entering/exiting stages and bounded intervals. Both are compatible with the same mapping but differ in what is habitually lexicalized.

A second necessary notion is phraseological conventionalization. Many metaphors are learned and processed as multiword units—idioms, proverbs, collocational frames—whose meaning is partly stabilized by tradition. Uzbek is especially rich in proverb-like metaphorical frames that package evaluation and social norms, while English often relies on productive constructional families that allow rapid metaphorical extension.

The study uses qualitative comparative analysis supported by standard cognitive-linguistic procedures. Data consists of widely attested conventional expressions and idioms from everyday discourse, media language, and pedagogical/translation practice. The analysis proceeds in four steps: (1) identify the conceptual mapping; (2) describe linguistic realizations; (3) specify discourse function and connotational profile; and (4) evaluate cross-linguistic equivalence, highlighting mismatches relevant to translation.

Because the goal is to describe stable patterns rather than to compute corpus frequencies, the article prioritizes representative examples and systematic generalizations. Where multiple realizations exist, the focus is on those that are conventional and predictable for competent speakers.

Several metaphorical mappings appear robust in both English and Uzbek because they are grounded in shared experience. TIME AS MOTION is one of the most stable: English regularly portrays time as a moving entity or a traveler on a path, while Uzbek uses parallel motion imagery. In both languages this mapping supports similar discourse functions: urgency, time management, and evaluation of speed or delay.

LIFE AS A JOURNEY is another shared pattern. English draws on road, path, direction, step, crossroads, and obstacles; Uzbek uses yo‘l, safar, qadam, yo‘ldan adashmoq, and manzil. The mapping supports evaluation (a meaningful path vs. a wrong path), counseling (choose your direction), and narrative coherence (stages of life as segments of travel).

EMOTION AS HEAT/CONTAINER is likewise widespread. English contrasts contained vs. overflowing emotion (burst with joy; keep your anger inside), and Uzbek parallels this with idish/chiqish imagery and heat verbs. The shared function is intensification: metaphor increases vividness and conveys bodily urgency.

English shows a strong pattern of metaphorical extension through verb-centered constructions, especially phrasal verbs and resultative frames. Verb-particle combinations are highly productive and readily metaphorize: an argument can break down, a plan can fall apart, an initiative can push through barriers. This pattern favors dynamic profiling—change, agency, and eventfulness—because the construction itself foregrounds action and outcome.

A second English pattern involves nominal compounding and technical metaphors. Modern public discourse frequently draws metaphorical vocabulary from technology and engineering: bottleneck, bandwidth, pipeline, feedback loop, reboot, interface. These items provide compact labels for complex processes and are especially common in organizational and academic language. The discourse function is to rationalize and systematize experience, presenting social interaction as a controllable mechanism.

A second Uzbek pattern is metaphorical evaluation through culturally salient images that are frequently used for politeness and indirectness. In face-sensitive contexts, critique may be framed through mild metaphor or proverbial reasoning rather than direct conflict vocabulary. This supports a pragmatic function of maintaining harmony and respect, especially in intergenerational or institutional communication.

Idiomatic equivalence illustrates the point. Uzbek idioms such as “terisiga sig‘may ketmoq” or “boshi ko‘kka yetdi” are conventional and expressive, but literal translation into English may sound

odd. English typically uses alternative conventionalization. The conceptual state is matched, but the stabilized imagery shifts.

Another divergence concerns argumentation. English conflict metaphors are common in academic critique and media debate, supporting a competitive discourse style. Uzbek can employ conflict imagery, but formal criticism often prefers mitigated frames that preserve respect. For translation, this means that preserving the English metaphor literally may amplify aggression in Uzbek, altering interpersonal meaning.

Conclusion. The study has shown that English and Uzbek share foundational metaphorical mappings grounded in embodied experience, but the languages develop distinct patterns of metaphor use through different constructional resources, phraseological stabilization, and culturally salient imagery. English tends toward productive verb-centered and technical metaphorization, often supporting competitive discourse styles, while Uzbek more often packages metaphor in idioms and socially oriented evaluative frames, supporting harmony and stewardship profiles. Recognizing these patterns is essential for accurate translation and effective cross-cultural communication.

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SEMANTIC SIMILARITIES AND DIFFERENCES OF METAPHORS IN ENGLISH AND UZBEK

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Annotatsiya. *Ushbu maqolada ingliz va o'zbek tillaridagi metaforalarning qiyosiy semantik tahlili taqdim etiladi. Konseptual metafora nazariyasi va kognitiv-lingvistik semantika yondashuvlariga tayangan holda, unda umumiy jismoniy (embodied) tajriba takrorlanuvchi metaforik andozalarni qanday rag'batlantirishi, shu bilan birga tipologiya, frazeologiya va madaniyat tilga xos realizatsiyalarni qanday shakllantirishi izohlanadi. Tadqiqotda, ayniqsa, quyidagi jihatlarga alohida e'tibor qaratiladi: (i) ingliz va o'zbek tillarida bir xil konseptual moslik doirasida tanlanadigan semantik "profil"lar, (ii) an'anaviy metaforik kollokatsiyalar va idiomalar, hamda (iii) tarjimada ahamiyatli bo'lgan nomuvofiqliklar — bunda metaforik ma'no saqlanib qoladi, biroq obrazlilik o'zgaradi. Tahlil natijalari metaforaning bir vaqtning o'zida ham universal, ham mahalliy hodisa ekanini ko'rsatadi.*

Kalit so'zlar: *Metafora, semantika, kognitiv lingvistika, ingliz tili, o'zbek tili, konseptual moslik, madaniyatlararo muloqot, tarjima.*

Аннотация. *В статье представлен сопоставительный семантический анализ метафор в английском и узбекском языках. В рамках когнитивной лингвистики рассматриваются универсальные концептуальные метафоры и языково-специфические способы их реализации. Показано, что сходства обусловлены телесным опытом и общими когнитивными механизмами, а различия — типологией, фразеологией и культурно-ценностными установками. Отдельно анализируются переводческие трудности при передаче устойчивых метафор и идиом.*

Ключевые слова: *метафора, семантика, когнитивная лингвистика, английский язык, узбекский язык, концептуальная метафора, межкультурная коммуникация, перевод.*

Abstract. *This article presents a comparative semantic study of metaphors in English and Uzbek. Drawing on Conceptual Metaphor Theory and cognitive-linguistic semantics, it explains how shared embodied experience motivates recurring metaphorical patterns while typology, phraseology, and culture shape language-specific realizations. Particular attention is paid to (i) the semantic "profiles" that English and Uzbek select within the same conceptual mapping, (ii) conventional metaphorical collocations and idioms, and (iii) translation-relevant mismatches where metaphorical meaning is preserved but imagery shifts. The analysis demonstrates that metaphor is simultaneously universal and local.*

Key words: *Metaphor, semantics, cognitive linguistics, English, Uzbek, conceptual mapping, cross-cultural communication, translation.*

Introduction. Metaphor has long been treated as a rhetorical figure, yet modern semantics and cognitive linguistics view it primarily as a mechanism of conceptualization. Speakers routinely interpret abstract domains—time, emotion, morality, social relations, knowledge—through more concrete domains grounded in perception and bodily action. Because English and Uzbek belong to different genealogical families and exhibit different typological profiles, they provide a productive pair for observing how similar conceptual needs are met with different linguistic resources. The present article investigates semantic similarities and differences of metaphors in English and Uzbek, focusing on how comparable conceptual mappings are realized in lexicon, phraseology, and discourse.

The study has three goals: (1) to describe recurrent metaphorical models shared across the two languages and explain their cognitive motivation; (2) to identify language-specific patterns, including preferred lexical choices, idioms, and evaluative meanings; and (3) to outline practical implications for translation and cross-cultural communication. The central claim is that similarity is strongest at the conceptual level, while difference is most visible in semantic profiling, collocational conventionalization, and culturally salient imagery.

Conceptual Metaphor and Semantic Profiling. The analysis is grounded in Conceptual Metaphor Theory (CMT), which argues that metaphor is a systematic mapping from a source domain (concrete experience) to a target domain (abstract understanding). Canonical examples include TIME AS MOTION, ARGUMENT AS WAR, and LIFE AS A JOURNEY. CMT further predicts that many metaphors are near-universal because they arise from shared bodily experience. However, languages differ in how they conventionalize, lexicalize, and evaluate these mappings.

A key semantic notion for comparing languages is profiling: within a broad conceptual mapping, a language may foreground different aspects (e.g., path vs. manner, intensity vs. duration, agency vs. fate). Profiling interacts with grammar and phraseology. English has a large inventory of manner verbs and productive phrasal-verb constructions (e.g., break down, lift up, fall apart), while Uzbek frequently uses derivational morphology and stable idiomatic frames. Such structural tendencies influence which metaphorical meanings become conventional and how they are interpreted.

Finally, metaphor is inseparable from culture. Values and collective experience stabilize metaphorical associations (e.g., what counts as "high" status, what counts as "clean" morality, what counts as "heavy" responsibility). Hence, semantic comparison must include connotational nuance, pragmatic register, and discourse function—not only literal paraphrase.

This study applies a qualitative comparative semantic method. Data are drawn from (i) widely attested idioms and phraseological units in both languages, (ii) illustrative examples from public discourse and everyday communication, and (iii) standard conceptual metaphors discussed in cognitive-linguistic literature. The analysis proceeds in three steps: first, identify the conceptual mapping; second, describe linguistic realizations; third, evaluate semantic equivalence and divergence. The goal is not exhaustive corpus statistics but an academically grounded description of representative patterns that are robust and pedagogically useful.

English and Uzbek share many core metaphors motivated by embodiment and common interaction with the physical world. In both languages, abstract time is frequently conceptualized

through motion and spatial extension. English expressions such as "time flies," "the deadline is approaching," or "we are moving into a new era" correspond to Uzbek patterns like "vaqt uchib ketdi," "muddat yaqinlashdi," and "yangi davrga kiryapmiz." Although individual lexical choices differ, the underlying mapping TIME AS MOTION remains stable: temporal change is understood as movement along a path.

Emotional experience is likewise mapped onto physical forces, temperature, and containment. English: "boiling with anger," "burst with joy," "fall into despair," "be overwhelmed." Uzbek: "g'azabdan qaynamoq," "quvonchdan toshmoq," "tushkunlikka tushmoq," "his-tuyg'ular bosib ketdi." These parallels indicate a shared embodied base: emotions are internal pressures and forces that can rise, expand, and exceed control.

Idioms provide a particularly clear site of divergence. English "kick the bucket" has no metaphorically equivalent Uzbek idiom with the same imagery; Uzbek typically uses culturally conventional euphemisms and religiously inflected expressions. Conversely, Uzbek "terisiga sig'may ketmoq" (extreme joy) is highly image-specific and is often best translated by an English idiom with different imagery ("be beside oneself," "be in seventh heaven"). In such cases, semantic equivalence is achieved through functional substitution rather than literal mapping of images.

Conclusion. The comparative semantic analysis shows that English and Uzbek share many metaphorical concepts rooted in embodiment, such as mapping time, life, and emotion onto motion, space, and force. At the same time, important differences arise from language-specific lexicalization patterns, conventional idioms, and culturally stabilized evaluations. English tends to foreground agency and dynamism through productive verb–particle constructions and a wide manner-verb inventory, whereas Uzbek often foregrounds gradualness, responsibility, and social harmony through stable idiomatic frames and culturally salient images. Recognizing these similarities and differences is essential for accurate translation and effective intercultural communication. Future research may extend the present qualitative findings through corpus-based frequency studies and psycholinguistic experiments on metaphor comprehension in bilingual speakers.

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UO'K 81'367

MIRATIVLIK KATEGORIYASINING TARKIBIY ASOSLARI

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Annotatsiya. *Mazkur maqolada mirativlik kategoriyasining lingvistik mohiyati va uning tarkibiy asoslari ochib berilgan. Ilmiy maqolada, mirativlik nutq egasining kutilmagan axborotga, oldindan tahmin qilinmagan ma'lumotga nisbatan reaksiyasi kognitiv-semantik hodisa sifatida baholanadi. Tadqiqotda mirativlikning grammatik, leksik, pragmatik ifodalanish vositalari aniqlanib, ularning kognitiv asoslari ochib berilgan.*

Kalit so'zlar: *evidensiallik, "p" propozitsiyasi, eksklamativlik, inferensial, kinoya.*

Аннотация. *В данной статье раскрывается лингвистическая сущность категории мират́ивности и ее структурные основы. В научной статье миратвность рассматривается как когнитивно-семантическое явление, отражающее реакцию говорящего на неожиданную или ранее не предполагавшуюся информацию. В ходе исследования выявляются грамматические, лексические и прагматические средства выражения миратвности, а также раскрываются их когнитивные основания.*

Ключевые слова: *эвиденциальность, пропозиция «р», восклицательность, инференциальность, ирония*

Abstract. *This article elucidates the linguistic nature of the category of mirativity and its structural foundations. In the study, mirativity is evaluated as a cognitive-semantic phenomenon that reflects the speaker's reaction to unexpected or previously unanticipated information. The research identifies the grammatical, lexical, and pragmatic means through which mirativity is expressed and reveals their underlying cognitive bases.*

Key words: *evidentiality, "p" proposition, exclamative, inferential, irony*

Mirativlik nutq egasining kutilmagan, oldindan tahmin qilinmagan ma'lumotga bo'lgan reaksiyasini ifodalovchi kategoriya sifatida qaraladi. Ushbu tushuncha dastlab, S. Delancey tomonidan lingvistik termin sifatida ilgari surgan bo'lib, u mirativlikni axborotning "yangiligi" va so'zlovchi ongining "tayyor emasligi" bilan bog'liq deb ta'rif bergan (Scott Delancey; 1997). A. Ayhenvald esa mirativlikni evidensiallik kategoriyasi bilan uzviy bog'liqlikda o'rgangan (Aikhenvald; 2012). A.Ayhenvald evidensiallikda bo'lgani kabi (Aikhenvald 2004), grammatik mirativlik va mirativ strategiyalarni farqlab o'tadi. Birinchisi til grammatikasida maxsus shakllar orqali kodlanadi, ikkinchisi esa mirativ bo'lmagan kategoriyalarning kengaytirilgan qo'llanishi natijasida yuzaga keladi.

Tilshunoslikda turli tillardagi evidensial ko'rsatkichlar doirasida mirativ evidensial vositalarning uchta asosiy semantik xususiyat ajratib ko'rsatiladi:

1. Mirativ evidensial voqeliklar bilvosita evidensial hodisa turkumiga kiritiladi;
2. Mirativ evidensial birliklar kutilmagan ma'lumotlarni ifodalashi mumkin;
3. Mirativ evidensiallar "recency restriction" ga bo'y so'nadi ya'ni so'zlovchi tomonidan axborotning yaqin vaqt ichida kutilmaganda o'zlashtirilgan bo'lishi talab qilinadi.

Mirativlikni ifodalay oladigan evidensial ko'rsatkichlar bevosita emas balki bilvosita ma'lumotni qamrab oladi. Ular narrativ, reportativ, inferensial evidensiallikni ko'rsatadi lekin birlamchi evidensial turlar sanalgan vizual va audial turlarni ifoda etmaydi.

Mirativ evidensiallik nutq vaziyatda muhokama qilinayotgan "p propozitsiyasi" (ma'lumotning qanchalik rost yoki yolg'onligi) haqidagi evidensial turi vaziyat qanday bo'lishidan qat'iy nazar, mirativlikni aks ettirishi mumkin. Mirativ ifoda so'zlovchining mazkur holat yuzasidan oldindan xabardor bo'lmasligi, kutilmagan/yangi axborotni qabul qilayotganligi yoki tayyor bo'lmagan ong holatini bildirishi bilan tavsiflanadi. Shuningdek yangi, muhim, hayratlanarli hodisaga nisbatan tezkor reaksiyani ifodalovchi vosita sifatida talqin qilinadi (Ayhenvald 2004: 197).

Masalan: *Chaqirsa kelmaydigan odam endi birdan o'zi kulimsirab kirib kelganidan uy egasi hang-u mang bo'lib qoldi:*

-Iye, Iye!-deb so'ridan sakrab tushib, kalishini kiyar-kiymas direktorga qarab chopdi.

("Qora ko'zlar" Pirimqul Qodirov. 143-bet)

Keltiriligan lavhada "p-proposition" = direktorning kelganligi

Evidensiallik = bevosita dalil, direktorning kelganligini ko'rdi

Mirativlik = *hang-u mang bo'lib qoldi, -iye, iye!* kabi ifodalar orqali so'zlovchi uchun holatning kutilmagan ekanligi talqin qilinyabdi.

Mirativlik asosan hayratni ifodalovchi mayl sifatida ta'riflansa-da, u kinoya, shubha, o'zga gapni yetkazish (reportedness) kabi ma'nolarni ifodalashda ham qo'llanadi. Nutq vaziyatida mirativlik so'zlovchining bayon etilayotgan fikrning haqiqiyligiga nisbatan hozirgi yoki o'tgan zamondagi tasdiqlanmagan munosabatini ifodalaydi. Bu holat mirativlik hodisasi kinoya yoki shubhani ifodalaganda yaqqol ko'rinadi, biroq u hayrat yoki o'zga nutqni yetkazishda ham namoyon bo'lishi mumkin. Masalan: *Hakim naynov-chi! Birinchi o'qituvchilardan emish! Man bilmasam ekan uni! Jinko'chalik otinoyining qo'lida birga o'qiganmiz. O'lgudek zehni past bola edi. Olti oygacha "Haftiyak"ni tushirolmagan. Tag'in bular "persanalniy pensaner emish"!* ("Dunyoning ishlari", O'tki Hoshimov. 148-bet). Ushbu parchada "*Hakim naynov-chi! Birinchi o'qituvchilardan emish!" "Tag'in bular "persanalniy pensaner emish"!"* ifodalari kinoya mazmunidagi mirativlik orqali talqin qilingan.

Evidensial kategoriyalar tajribaviy, inferensial va boshqa shaxs tomonidan eshitilgan (hearsay) turlarga ajratiladi hamda ularga bog‘liq bo‘lgan mirativlik va subyektivlik kategoriyalarda ham mavjud. Ushbu kategoriyalar modal ifodalarni tahlil qilishda qo‘llaniladigan bir xil omillar asosida talqin qilinadi. Natijalar evidensiallikni yagona, izchil semantik soha sifatida ko’rsatmadi: bir tomondan, inferensiallik deontik va epistemik modallik bilan bir qatorda voqelikning kvalifikatsiyasi tizimiga kiradi; ikkinchi tomondan, tajribaviy va hearsay evidensiallik, shuningdek mirativlik va subyektivlik mutlaqo boshqa tabiatga ega bo‘lib, “oddiy” kvalifikatsion tizimga aloqador emas.

Avval ta’kidlanganidek, mirativlik va (inter)subyektivlik an’anaviy evidensiallikning markazida turgan bevosita ifoda bilvosita qarama-qarshiligiga mos kelmaydi. Chunki ular axborot manbasining bevositaligi masalasi bilan bog‘liq emas. Aslida, ular umuman holat haqidagi axborot manbasini belgilash ham bog‘liq bo’lmasligi mumkin.

Haqiqatan ham, mirativlik holatning o‘zini baholashdan ko‘ra, asosan so‘zlovchining holatga nisbatan reaksiyasini aks ettiradi. Holat va unga berilgan baholar o‘zgarishsiz qoladi, biroq markaziy e’tibor so‘zlovchining ushbu holatga va kontekstga nisbatan tutgan pozitsiyasiga qaratiladi. Masalan: *-E, nodon xotin, menda pul nima qiladi. Sigir-buzoqni sotaman.*

-Yaqinda tug’adigan sigirni-ya! Bunga sirayam ko’nmasman. (“Ufq” trilogiyasi, Said Ahmad. 33-bet) mazkur dialogda birinchi shaxsning “*sigir-buzoqni sotaman”* degan fikri ikkinchi shaxs uchun kutilmagan qaror sifatida qabul qilinib, ajablanishiga sabab bo’lgan. Sababi sigir-buzoq qishloq xo’jaligi kontekstida asosiy boylik hisoblanib, uni sotish g’oyasi normal kutilmalarni buzadi.

Mirativlikning lingvistik kategoriya sifatidagi maqomi kamida uch jihatdan asoslanadi: psixologik jihatdan “hayratlanish” asosiy emotsiyalardan biri, leksik-semantik nuqtayi nazardan hayratlanish turli til birliklarining asosiy ma’nosini tashkil etadi, tipologik jihatdan tillar mirativlikni turli vositalar orqali ifodalashi uning grammatik maqomini inkor etmaydi, balki aksincha, uning tillararo universalligini ko‘rsatadi.

Mirativlikning shakllanishida evidensiallik muhim rol o‘ynagan bo‘lsa-da, uning mustaqil kategoriya sifatida qaror topishi uchun uni, ayniqsa o‘zbek va ingliz tillarida, eksklamativlikdan aniq chegaralash talab etiladi. Eksklamativlik so’zlovchining muayyan holatga nisbatan bildirgan ekspressiv-emotsional bahosini ifoda etadigan grammatik-pragmatik hodisadir. Eksklamativlik axborotga nisbatan emotsional ifoda hayrat, g’azab, quvonchni aks ettirsa, mirativlik esa kutilmagan, yangi ma’lumotga bo’lgan reaksiyaga urg’u beradi.

Masalan: Fotima kelin atlasning bir burchini chimchilab ko’rdi.

-Voy, muncha chiroyli! – U yonbosh tomondagi uyga qarab, o’ktam ovozda qichqirdi. -Oyi, manavini ko’ring! Shokir akamga ayting, bayramga mengayam obersinlar!

(**Ikki eshik orasi. O’tkir Hoshimov** 62-bet)

-Ha-a, topding! -Kimsan akam mo’riga imo qildi. -Shomurod tog’am shu yerda ishlaydi! Master!

Hayron bo’ldim: -Voy-bo’! Ko’tarmadan shu yoqqa qatnaydilarmi?

-Nima qipti! Dashni poyezdga o’tirib kelaveradi! *Iye, ana tramvay!* Chopdik!- Kimsan akam qo’limdan ushlab, sudrab ketdi.

(**Ikki eshik orasi. O’tkir Hoshimov** 76-bet)

Yuqorida keltirilgan dastlabki namuna eksklamativlik hodisasiga misol bo’la oladi. Lavhada so’zlovchining atlas matosiga nisbatan “*Voy, muncha chiroyli!”* tarzida emotsional hayrat ifodasini ko’rsatyabdi. Ikkinchi gapdagi “*Hayron bo’ldim: -Voy-bo’!”, “Iye, ana tramvay!”* ifodalari esa kutilmagan axborotga nisbatan so’zlovchining hayrat reaksiyasini ifoda etgan hamda mirativlik hodisasini shakllantirgan.

Mirativlik va hozirgi zamon o‘rtasidagi bog‘liqlikni universal qonuniyat emas, balki tendensiya sifatida ko‘ramiz. Shuningdek, aspekt (fe’lning vaqt davomiyligi) mirativlik yoki evidensiallik talqinida berilishiga ta’siri kamroq darajada, chunki aspekt odatda zamon bilan bog‘liq bo‘ladi. Hozirgi zamon mazmuni bilan mirativlik talqini o‘rtasidagi yaqinlik, tillarga qarab, ham imperfect (masalan: “It’s raining!”) ham perfect (masalan: “I have come here before!”) aspektdagi gaplarda kuzatiladi.

Ingliz tilida bu ayniqsa aniq namoyon bo'ladi: unda mirativ ifoda narrativ evidensiallik (narrative evidential) vazifasini bajaradi. Evidensiallik ishlatilishi odatda uzoq o'tgan zamon bilan, mirativlik hodisasining ishlatilishi esa hozirgi yoki yaqinda bo'lgan o'tgan zamon bilan bog'liq bo'ladi. O'zbek tilida esa mirativlik hodisasi ko'pincha hozirgi zamon bilan bog'liq holda amalga oshiriladi.

Masalan: I went inside to find him standing in the middle of the parlor. *"We have been robbed!"* he said. **("Cell One", Chimamanda Ngozi Adichie. 1-bet)**

You *were sleeping* when I left. **(The complete short stories, Ernest Hemingway. 51-bet)**

- Rangi-ro'yingni qara, senga nima bo'ldi, bolam? *Voy-bo',* kiyim-boshlaring ham juldur bo'lib ketibdi. Nima yeb, nima ichib yuribsan, tentakkinam? Menginani kuydirib shaqlarda yuribman degin?! **("Ufq" trilogiyasi, Said Ahmad. 106-bet)**

Mazkur berilgan birinchi misolda *"We have been robbed!"* ifodasi keltirilgan vaziyatda so'zlovchi uchun kutilmagan holat hamda so'zlovchi tunab ketilganligidan hayratini yashira olmayabdi. Mirativlik hodisasi hozirgi tugallangan majhullik nisbatida shakllantirilgan. Aksincha, ikkinchi misolda esa "You *were sleeping"* ifodasi bevosita evidensiallikka misola bo'ladi va bu yerda mirativlik hodisasi kuzatilmagan. O'zbek tilidagi so'nggi namunada esa so'zlovchi aynan hozirgi zamonda sodir bo'lib turgan voqelikka nisbatan hayratini ko'rsatgan.

Xulosa qilib aytganda, mirativlik axborotning kutilmaganligini, evidensiallik esa axborot manbasini belgilaydi. Shuningdek, mirativlikning tarkibiy asoslari lingvistik tadqiqotlarda nutq egasining epistemik holatini, uning yangilikka bo'lgan reaksiyasini va axborot bilan interaktiv aloqasini chuqurroq tushunishga xizmat qiladi. Ushbu yondashuv til tipologiyasi va kognitiv lingvistika sohalarida mirativlikni mustaqil va izchil o'rganish imkonini beradi.

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UO'K 81'373.6

SLENGLARNING LEKSIK-SEMANTIK XUSUSIYATI

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Annotatsiya. *Har bir tilda uslub turlari uchun umumiy bo'lgan tilning lug'at fondi, shakllari va sintaktik qurilmalari, erkin va turg'un birikmalari mavjuddir. So'zlashuv nutqining dolzarb xarakterdagi mazmunini shakllantirish uchun ushbu uslubga xos fonetik, leksik, grammatik qoidalardan o'rinli foydalanish lozim. Har bir uslubning o'zigagina xoslangan grammatik shakllar, so'z, so'z birikmasi, gap va intonatsion vositalar mavjud. Ana shunday birliklardan biri slenglardir. Ushbu maqolada slenglarning leksik-semantik xususiyatlariga to'xtalinadi.*

Kalit so'zlar. *Sleng, yoshlar nutqi, noadabiy leksika, og'zaki nutq, sinonimiya, omonimiya, antonimlik xususiyati.*

Аннотация. *Каждый язык имеет свой словарный запас, формы и синтаксические средства, свободные и устойчивые языковые сочетания, общие для разных стилей. Для формирования актуального содержания разговорной речи необходимо правильно использовать фонетические, лексические и грамматические правила, специфичные для данного стиля. Каждый стиль имеет свои грамматические формы, слова, словосочетания, предложения и интонационные средства. Одной из таких единиц является сленг. В данной статье мы сосредоточимся на семантических свойствах сленга.*

Ключевые слова. *Сленг, молодежная речь, нелитературный лексикон, устная речь, синонимия, омонимия, антонимия.*

Abstract. *Each language has a vocabulary, forms and syntactic devices, free and stable combinations of the language that are common to the types of style. In order to form the actual content of colloquial speech, it is necessary to appropriately use the phonetic, lexical, and grammatical rules specific to this style. Each style has its own grammatical forms, words, word combinations, sentences,*

and intonational devices. One of such units is slang. In this article, we will focus on the semantic properties of slang.

Key words. *Slang, youth speech, non-literary lexicon, oral speech, synonymy, homonymy, antonymy.*

Til, avvalo, jamiyatimiz a'zolarining o'zaro muloqot vositasi, shu sababli jamiyat til leksikasining shakllanishiga bevosita aloqadordir. Bugungi kunda so'zlashuv nutqida sleng atamasi orqali ifodalanuvchi birliklar qo'llanilishi tobora ortib, ularning ma'nosi ham hammaga tushunarli bo'lib bormoqda. Sleng (ing. slang) – muayyan kasb egalari yoki ijtimoiy guruhlarning og'zaki nutqida uchraydigan, emotsional-ekspressiv bo'yoqqa ega bo'lgan so'z va iboralar bo'lib, faqatgina shu guruh vakillarigagina tushunarli bo'ladi yoki mavjud so'zlarning yangi ma'nolari hisoblanadi. Slenglarni ko'proq yoshlar nutqida uchraydi.

Slenglar so'zlashuv nutqida faol qo'llanilishi bilan bir qatorda internet nashrlari, ommaviy axborot vositalari materiallarida ham foydalanilmoqda. Sleng so'zining qachon paydo bo'lgani noma'lum, biroq u ilk bor yozma ravishda XVIII asrda Angliyada qayd qilingan va o'sha davrda haqorat ma'nosini anglatgan. 1850-yillarga kelib, mazkur termin noqonuniy oddiy leksikaning ifodasi sifatida keng qo'llanila boshladi [3].

Umumiy tilshunoslikda slenglar tadqiqiga bag'ishlangan ishlar XX asrning ikkinchi yarmiga kelib amalga oshirila boshlandi. XX asrning 70-90 yillarida zamonaviy jahon tilshunosligida "kodlanmagan" noadabiy leksikaga qiziqish kuchaydi. Rus tilshunosligida XX asrning oxiri XXI asrning boshlariga kelib, Y.G.Borisova-Lukashanets, K.I.Dubrovina, V.Yelistratov, P.V.Lixolitov, V.M.Mokiyenko, L.A.Radzixovskiy, P.G.Mazurova, R.I.Rozina, M.A.Grachyov, L.I.Skvorsov kabi olimlar tomonidan zamonaviy rus yoshlari nutqidagi slenglar, ularning izohi va qo'llanish xususiyati tadqiq qilina boshlandi [4].

Olima M.Axmedova yoshlar jargoni, ya'ni sleng haqida yoshlarning kundalik muloqot vositasi sifatida ularning rivojlanish darajasini, qiziqishlarini, didlari va ehtiyojlarini namoyon etishini ta'kidlaydi [1]. Sleng ham nutq madaniyatini buzuvchi lug'aviy birlik sifatida keltirilgan.

Dunyo tilshunosligida sleng, jargon va argoning o'ziga xos jihatlari haqida ko'plab fikr-mulohazalar bildirilgan. Chunonchi, sleng haqida tilshunoslikda ko'plab qarama-qarshi fikrlar mavjud:

- sleng - bu maxsus tarixiy shaklda shakllangan va yuqori yoki past darajadagi barcha so'zlashuvchilar uchun umumiy bo'lgan til normasining versiyasi;
- sleng leksik hodisadir;
- sleng noadabiy leksikadir, ya'ni hozirgi adabiy til me'yorlariga ko'ra adabiy tilga mansub emas;
- sleng so'zlashuv nutqida faol birlik;
- sleng bu hissiy bo'yoqqa ega birlik;
- sleng so'z va iboralarning ustun ko'pchiligining aniq ifodalangan qo'pol uslubi bilan tavsiflanadi.

Ko'pgina sleng so'zlar va iboralar turli xil soyalarda qo'pol hissiy rangga ega (hazillash, masxara qilish, istehzoli, nafratlanish, kamsitish, mensimaslik, qo'pol) [7].

Slenglarni tahlil qilish jarayonida, dastlab, ularning leksik-semantik xususiyatiga e'tibor qaratish lozim. Ya'ni slenglar tarkibidagi sinonimiya, omonimiya va antonimiya hodisalarini dalillash uchun quyidagi misollar va tahlillar keltiriladi.

Sinonimiya hodisasi bir necha turlarga bo'linadi. Bu turlardan faqatgina leksik sinonimiya slenglar doirasida kuzatiladi. Leksik sinonimiya leksemalarning bir xil ma'no anglatishiga ko'ra guruhlanishidir: yelka, kift, o'miz (birinchi guruh); in, uya, oshyon (ikkinchi guruh); nur, shu'la, yog'du, ziyo (uchinchi guruh) va b.lar. Bunday guruhlar tilshunoslikda sinonimik qatorlar deb nomlanadi. Har bir sinonimik qatorda leksemalarning denotativ ma'nosi bir xil, ifoda semalari (ma'no qirralari, uslubiy bo'yoqlari, subyektiv baho, qo'llanish doirasi) har xil bo'ladi. Masalan, ozod, erkin, hur, sarbast leksemalari bitta denotatni – "o'z erki, haq-huquqiga egalik"ni ataydi, biroq ularda o'zaro farqlanuvchi ifoda semalari ham bor [2]. Slenglar tarkibida ham leksik sinonimiyani kuzatishimiz

mumkin. Masalan, qochib ketmoq – *chizmoq, surmoq, surayyo bo'lmoq, shamol bo'lmoq, sirpanmoq;*

Aroq (spirtli ichimlik) – *oq choy, 50-50, novcha, 100gr;*

Biror gapni kech tushunadigan kishilarga nisbatan – *tormiz, jirafa;*

Biror narsaga yoki kishiga qattiq yopishib olib ketmaydigan kishiga nisbatan – *kana, kley, superkley;*

Pulni qizg'anuvchi kishiga nisbatan – *jimot, qattiq;*

Biror ishi a'lo darajada bajarmoq – *yorib tashlamoq, qotirmoq, sochib tashlamoq, suv qilib ichmoq, tomiriga tushmoq;*

Hech narsa - *shaftoliqoqi, shomataloq;*

Dollar - ko'kat, kal bobo, ko'ki;

Chiroyli qizga nisbatan – *takoy, chotki narsa, 90-60-90;*

Jinnilik qiladigan kishiga nisbatan – *boshiga g'isht tushmoq, boshi ochiqda qolgan;*

Boshqalarning pulini bemaqsad ishlatmoq – *shilmoq, sog'moq;*

Bo'yi uzun kishiga nisbatan – *stalba, terak;*

Ozg'in kishiga nisbatan – *shlanka, cho'p.*

Leksik antonomiya leksemalarning bir-biriga zid ma'no anglatishi asosida guruhlanishidir: oq va qora, qalin va yupqa kabi. Antonimiya hodisasi, asosan, bir so'z turkumi leksemalari doirasida yuz beradi. Ular sifat, ot, fe'l, holat-paytni ifodalovchi leksemalarga ajratiladi [2].

Antonimlik hodisasi slenglar doirasida ham kuzatiladi. Masalan,

Terak (bo'yi uzun) – *0,5* (bo'yi past) *[6];*

Takoy (chiroyli) – *g'isht* (xunik)*;*

Dordan qochgan (sho'x) – *latta* (tabiatan yumshoq ko'ngilli)*;*

Sher (qo'rqmas) – *quyon* (qo'rqoq)*;*

Quruq (puli yo'q) – *jirniy* (puli ko'p)*;*

Lox (aldash oson bo'lgan inson) – *pishiq* (aldash qiyin bo'lgan inson).

Omonimlar shakli bir xil, ma'nolari har xil (o'zaro bog'lanmagan) leksemalardir. Omonimlik xususiyati ko'pchilik til birliklarida kuzatiladi. Bu hodisa slenglar orasida ham uchraydi.

Dum (I) – topshirilmagan imtihon [5],

Dum (II) – poyloqchi;

Yemoq (I) – musht yemoq,

Yemoq (II) – aldanib qolmoq;

Uxlamoq (I) – o'lmoq (mafia tilida),

Uxlamoq (II) – aldanmoq;

Stalba (I) – ozg'in,

Stalba (I) – bo'yi uzun;

Yorib tashlamoq (I) – biror ishni yaxshi bajarmoq,

Yorib tashlamoq (II) – urmoq.

Tilning jamiyat hayotiga ta'siri, ayniqsa, slenglarni o'rganish orqali aniqroq ko'rinadi. Slenglar nafaqat tilni boyitadi, balki ijtimoiy muloqotda ham muhim rol o'ynaydi. Slenglarning leksik-semantik xususiyatini o'rganish, eng avvalo, ularning lingvistik xususiyatlarini yanada aniqroq o'rganish, o'zaro taqqoslash orqali ma'nolarini oydinlashtirishga imkoniyat yaratadi. Bu orqali tilning qanday moslashishini, turli guruhlar o'rtasidagi aloqani va tilning o'ziga xos xususiyatlarini chuqurroq tushunamiz. Bunday birliklarning og'zaki nutqda tutgan o'rni, amalga oshiradigan vazifalarini yanada teranroq anglaymiz. Ularning kelib chiqishi, ma'nosi va ishlatilishi haqidagi ma'lumotlar tilni qayta ishlash texnologiyalarini rivojlantirishga, tilni o'rganish va ta'lim berish jarayonini boyitishga yordam beradi.

Xulosa qilib aytish mumkinki, sleng birliklar ma'lum bir ijtimoiy guruhning madaniyati, qadriyatlari va hayoti haqida ma'lumot beradi, shuning uchun ham ularning tasnifi ijtimoiy o'zgarishlarni, yangi guruh va submadaniyatlarning paydo bo'lishini, shuningdek, jamiyatdagi o'zgarishlarning tilga ta'sirini o'rganishda ham muhim ahamiyatga egadir.

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SHOMON CHORLOVLARIDA MIFOLOGIK HOMIYLAR OBRAZI

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Annotatsiya. *Mazkur maqolada o'zbek shomon marosimlari folklorida muhim o'rin tutadigan shomon chorlovlarida mifologik homiylar obrazining semantik va funksional xususiyatlari tahlil qilinadi. Tadqiqot davomida shomon chorlovlarida pirlar, avliyolar, parilar hamda marhumlar ruhining shomonga ma'naviy va sakral ma'noda madadkor kuch sifatida talqin etilishi yoritiladi. Etnografik va folklor materiallar asosida mifologik homiylarning chorlov matnidagi o'rni, ularning marosimning magik va ilohiy ta'sirini kuchaytirishdagi roli ochib beriladi. Shuningdek, turkiy mifologiyaga xos dualistik tasavvurlar asosida ayrim mifologik obrazlarning ezgu va yovuz kuch sifatidagi talqini hamda ularning shomonlik amaliyotidagi transformatsiyasi tahlil etiladi.*

Kalit so'zlar: *shomonlik, shomon chorlovlari, mifologik homiy, pari, ruh, avliyo, folklor, sakral obraz.*

Аннотация. *В статье рассматриваются семантические и функциональные особенности образов мифологических покровителей в шаманских заклинаниях узбекского обрядового фольклора. На основе этнографических и фольклорных материалов анализируется роль духов предков, святых, пери и умерших как сакральных помощников шамана в процессе изгнания злых духов и исцеления больного. Особое внимание уделяется мифологическим представлениям, связанным с дуалистическим восприятием мифологических персонажей, а также трансформации их образов в шаманской практике. Делается вывод о значимости мифологических покровителей в усилении магического и сакрального воздействия шаманских ритуалов.*

Ключевые слова: *шаманизм, шаманские заклинания, мифологический покровитель, духи, пери, фольклор, сакральный образ, обряд.*

Abstract. *This article examines the semantic and functional characteristics of mythological patron figures in shamanic invocations within Uzbek ritual folklore. Based on ethnographic and folkloric sources, the study analyzes the role of spirits of ancestors, saints, fairies, and the deceased as sacred helpers who support shamans in healing practices and in expelling evil spirits. Particular attention is paid to dualistic mythological perceptions and the transformation of certain mythological characters from demonic to benevolent forces in shamanic belief. The study concludes that mythological patrons play a crucial role in strengthening the magical and sacred effectiveness of shamanic rituals.*

Key words: *shamanism, shamanic invocations, mythological patrons, spirits, folklore, sacred image, ritual practice.*

Kirish. Ma'lumki, shomoniylik dunyodagi qadimiy ildizga ega xalqlar orasida eng qadimiy va hamisha yashab kelayotgan e'tiqodlardan biridir. Shomonlar turli davrlarda turli xil ko‘rinishda faoliyat yuritganlar. Eng qadimgi shomonlar turkiy qavmlar orasida erkak kishilar bo‘lganligi, kishilik jamiyatining keyingi bosqichlarida shomonlik kasbini ayollar egallaganligi etnografik adabiyotlardan ma'lum [1]. Folklorshunos O.Qayumovning yozishicha, hozirgi paytda turkiy qavmlar orasida shomonlik kasbi aksariyat hollarda ayollar tomonidan bajariladi. Bu kasb egalari xalq orasida baxshi, qushnoch, qora qushnoch, alaschi, ko‘chiriqchi nomlari bilan yuritiladi.

O‘zbek qushnoqlari tomonidan amalga oshiriladigan shomon marosimlari folklorida shomon chorlovlarining alohida o‘rni bor. Marosimning asosiy magik jihatlari mifologik homiylarni chorash vositasida, undan keyingi jarayonda amalga oshiriladi. Shomon chorlovlarida bemorning tanasiga singib olgan yovuz ruhlarni quvish uchun homiy ruh sifatida tasavvur qilinadigan pirlarni chaqirish motivi yetakchilik qiladi. Folklorshunos E.S. Novikning fikricha, “Ruhlarni chorash shomon afsungarlik marosimining asosiy qismini tashkil etadi. Marosim aytimlarini kuzatishlari natijasiga ko‘ra, matnda hamisha uchrashi kuzatilgan aytim tarkibi sifatida ruhlarni chorash hodisasi kuzatiladi” [2]. Sibir shomonlari materiallari asosida chiqarilgan mazkur xulosa bevosita o‘zbek shomon chorlovlariga ham taalluqlidir. Etnograf V.N. Basilovning qayd etishicha, o‘zbek, qozoq, uyg‘ur shomonlari ruhlarni chorash aytimlarini childirma (doira) jo‘rligida, qoraqalpoq shomonlari esa, qo‘biz jo‘rligida ijro etishadi va homiy ruhlar madadi bilan bemor tanasidagi yovuz ruhlarni haydash maqsadida chorlov ijro qilinadi. Folklorshunos E.S. Novik esa, “Sibir xalqlari folklori va e’tiqodlarida ovozning ramziy vazifalari” nomli maqolasida “shomon chorlovlari ijrochisi bir vaqtning o‘zida epik qahramon va muallif” [3] ekanligini to‘g‘ri qayd etadi. Biroq chorlov matnida syujetning asosiy harakatlantiruvchi shomon obrazi bilan birga mifologik homiy obrazi ham mavjudki, ular shomon chorlovlarining semantikasida juda katta ahamiyatga ega.

Muzayana Alaviya tomonidan 1957-yilda Qashqadaryo viloyatining Chiroqchi tumanida baxshi Ashiroy Ro‘ziyevadan yozib olingan Ko‘chiriq marosimining aytimlarida [4] Xudo va aziz avliyolar yod etiladi:

Bismillo, bismillo,
Bismillo, bismillo,
Avval Xudo yod aylayman,
Duyom pirlar yod aylanman,
Aziz avliyolar yod aylanman,
O‘tgan guzashtalar yod aylanman.

Yodga olish shomoniylikda ilohlarni qo‘zg‘atish maqsadida ijro etilgan. Shomon ko‘chiriq aytimining mana shu qismidan keyin shomon qattiq e’tiqod qiladigan taniqli avliyolarning nomlari tilga olinib, aytuvchining ularga sig‘inganligi izhor etiladi:

Ko‘ktosh ota avliyo,
Men sizlarga sig‘indim,
Chiroqchi ota avliyo,
Men sizlarga sig‘indim,
Ko‘kto‘nli ota avliyo,
Men sizlarga sig‘indim.

Ko‘rinadiki, shomon avliyo otalar ruhini alqash vositasida o‘ziga endirishga harakatni boshlaydi. Aksariyat shomon chorlovlarida shomon o‘ziga yordamga chaqirayotgan mifologik homiylarini to‘g‘ridan-to‘g‘ri “keling” deb taklif qilmaydi, balki ularga sig‘inishini izhor qilish orqali o‘ziga og‘dirib olish yo‘lidan boradi.

Folklorshunos O.Qayumov tomonidan 2007-yilda Samarqand viloyati Nurobod tumanidan yozib olingan “Suq chiqarish” marosimida ijro etilgan qushnoch aytimining ham asosiy qismini shomon chorlovi tashkil etganligining guvohi bo‘lamiz:

Qo‘l berganning qo‘li,
Jo‘l berganning jo‘li.
Enajonim qo‘li,
Eshon bobom qo‘li.

Chorlovning boshlang‘ich qismida shomon enajonim qo‘li, eshon bobom qo‘li iboralarini ifodalash bilan o‘z mifologik homiylari safida o‘ziga pir sanagan eshon bobo va shomonlikni meros qoldirgan enasining ruhlarini qo‘zg‘ashdan ishni boshlaydi.

Bismillohir rohmanir-rohim,
Xili pishmish qo‘li,
Yetti pushtim qo‘li.

Rahimli Olloh nomi bilan bemorga qo‘l urarkan, “yetti pushtim qo‘li” iborasini qo‘llaydi. Shomonning yetti ajdodi qushnochlik qilganligini ko‘rsatuvchi bu ibora uning mifologik homiylari safi naqadar kengligini ham belgilab beradi. Odatda shomonlarning kasbini qo‘l olgan shogirdlari nafaqat o‘zlarining, balki ustozlarining ham mifologik homiylaridan foydalanishadi. Shuning uchun ham o‘ziga madad berishga chaqirilayotgan mifologik homiylar sirasida yetti ajdodi, ularning ham pirlarini alqaydilar:

Elchi momo jo‘l bo‘lsin,
Jo‘lchi momo jo‘l bo‘lsin.
El oralab yurgan momom,
Suqchi momom, Oq momom.
Sariqiz momo, Gulqiz momom,
Suv bo‘yida Sulaymon, Chingiz bobom.
Avliyolar yor bo‘lsin,
Pirlar madadkor bo‘lsin!

Chorlovda mifologik homiylardan Elchi momo, Jo‘lchi momolarning el oralab yurganligi, shomoniylikda dongdorligi e’tirof etilmoqda. Suqchi momo, Oq momo, Sariqiz momo, Gulqiz momo, suv bo‘yidagi Sulaymon, Chingiz bobolar shomonning mifologik homiylaridir.

Chorlovda qayd etilgan Sariqiz momo shomonning mifologik homiysi sifatida obrazlashadi. Aslida turkiy mifologiyada Sariqiz odamlarga yomonlik keltiruvchi yovuz ruh, demonologik obraz. Biroq ingichkalik qushnoch — Xursan momoning shomoniylik amaliyotida Sariqiz mifologik homiy vazifasida kelgan. Bizningcha, qadimgi ajdodlarimizning dualistik tasavvurlari natijasida ayni bir mifologik personaj ham ezgu, ham yovuz kuch sifatida tasavvur qilingan. Badiiy tafakkurdagi evrilishlar natijasida qadimda faqat demonologik mohiyat kasb etgan Sariqiz keyingi davr shomonlari tasavvurida ezgu kuch, ezgu ruh sifatida talqin etila boshlangan.

Xullas, o‘zbek shomon chorlovlarida asosiy mifologik homiylar obrazi sifatida parilar, marhumlar ruhi obrazlashadi. Parilar va marhumlar ruhining mifologik homiy vazifasida kelishi ularning har ikkisi o‘zga olamga mansubligi bilan izohlanishi lozim. Parilar inson istiqomat qilmaydigan makonda yashasalar, marhumlar yer osti olami vakillari sifatida mifologik mohiyat kasb etadi. Shuning uchun shomoniylik e’tiqodida parilar va marhumlar ruhlari shomonga ruhan madad berishiga ishonch paydo bo‘lgan. Ayni shu ishonch shomonning mifologik homiylarga murojaati, ularni davraga chorashi, ularni yod etishi va alqashida ko‘zga tashlanadi. Mifologik homiylar shomonning mushkul ishida madad berishi, yovuz ruhlarni quvishi kabi harakatlari bilan obrazlashadi.

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ALISHER NAVOIY IJODIDA - MAKTUBOT

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Annotatsiya. *Mazkur maqolada insho san’ati, maktubotning ta’limiy va tarbiyaviy ahamiyati xususan, Alisher Navoiy ijodida maktubotning badiiy ahamiyati haqida fikr yuritiladi. Navoiyning “Munshaot” asari ilmiy jihatdan tahlil qilingan.*

Kalit so‘zlar: *maktub, qo‘lyozma, arxiv, ijod, san’at, janr, shoir, arbob, vazir, ta’lim, tarbiya.*

Аннотация. *В данной статье рассматривается искусство сочинения, образовательное и воспитательное значение письма, в частности, художественное значение письма в творчестве Алишера Навои. Произведение Навои "Муншаот" было научно проанализировано.*

Ключевые слова: *письмо, рукопись, архив, творчество, искусство, жанр, поэт, деятель, министр, образование, воспитание.*

Abstract. *This article examines the art of composition, the educational and upbringing significance of writing, particularly the artistic significance of writing in Alisher Navoi's work. Navoi's "Munshaot" was scientifically analyzed.*

Key words: *writing, manuscript, archive, creativity, art, genre, poet, figure, minister, education, upbringing.*

Ma’lumki, qadimdan yozishmalar insonlar o‘rtasidagina emas, balki davlatlar o‘rtasidagi munosabatlarning yaxshilanishi va mustahkamlanishida muhim vosita vazifasini o‘tab kelgan. Hatto, o‘rta asrlarda sharqda yozishmalar takomil topib borib, insho san’at darajasiga ko‘tarilgan. Xususan, ijod ahli o‘rtasidagi yozishmalar o‘ziga xos badiyat namunasi sifatida yuzaga kelgan. Insho san’atining go‘zal namunasi sifatida qadrlangan bunday maktublar mualliflarining o‘zlari tomonidan yoki ularning muxlislari tomonidan jamlanib bir to‘plam holiga ham keltirilgan. Bu munshaotdir. Munshaot (arab.– insho etilganlar, ya’ni yozilganlar, bitilganlar) – sharq she’riyatidagi janrlardan biri, muallifning nazmda yoki nasrda yozilgan maktublar to‘plami hisoblanadi. Bunday to‘plamlar bir yoki bir necha muallif qalamiga mansub xatlar yig‘indisidan iborat bo‘lgan. Maktublar shunchaki bitilgan xatlar bo‘lmay, badiiyatning o‘ziga xos turi – insho san’ati sifatida yuzaga kelgan, chuqur mazmunga va go‘zal badiiy ifodaga ega bo‘lgan. Ba’zi maktublar yuksak san’at bilan o‘ta jimjimador yozilgan. Asosan arab va fors tillarida yaratilgan. O‘zbek adabiyoti tarixida munshaotning shakllanishi va rivojlanishi Alisher Navoiy ijodi bilan bog‘liq. Navoiy “Munshaot” asarining muqaddimasida forscha maktublar shakllangan yuksak uslubga ega ekanini, turkiy xalqlarda bu uslubda hali hech ish qilinmaganini va o‘zi munshaotga birinchi bo‘lib qo‘l urganini qayd qilgan. Navoiyning ushbu asaridagi maktublarning aksariyati sulton Husayn Boyqaro va uning farzandlari bo‘lmish shahzodalarga yozilgan. Ularda Navoiy maktub egalariga davlatni idora etish, hukumat ishlarini bajarishga doir o‘zining qimmatli maslahat va takliflarini bayon etadi, adolat va hushyorlikka chorlaydi. Munshaot ba’zan “ruq’aot”, “maktubot” deb ham yuritilgan. Munshaotlarning talaygina qo‘lyozma nusxalari O‘zbekiston FA Sharqshunoslik institutining qo‘lyozmalar fondida saqlanadi. Bir nusxasi Sankt-Piterburgdagi davlat xalq kutubxonasida 558-tartib raqami bilan saqlanayotgan qo‘lyozmasi bor.

Ana shunday maktublar sharqda asosan arab va fors tillarida yozilgan. Badiiy adabiyotning xos qanday turdagi ham fors adabiyoti namunalari bilan tenglasha oladigan asoslar yaratishni o‘z oldida ijodiy maqsad qilib olgan Alisher Navoiyda o‘zbek tilida ham shunday badiiy ko‘rkam va dilga yoqimli maktublar yozish fikri tug‘iladi. Shu tariqa yozgan maktublari oz vaqt ichida anchagina yig‘ilib qolgach, ularni “Munshaot” nom bilan to‘plam holiga keltiradi.

To‘plamdagi maktublar mazmun-e’tibori bilan ham g‘oyatda qimmatli, chunki, ularning aksariyati Navoiyning hayoti, ijodi va ijtimoiy-siyosiy faoliyatini yorituvchi badiiy lavhalardir. Bir qator maktublarda davlat ishlari va yurt osoishtaligi yo‘lida jon kuydirayotgan davlat arbobining siymosi namoyon bo‘lsa, ba’zi maktublarda shoirning ijod jarayoni aks etadi, bir turkum xatlar davlatni idora etishga doir muhim hujjatlar bo‘lsa, yana birlarida tabrik va ta’ziya mazmunidagi nomalardir. Binobarin, “Munshaot”dagi maktublarning ifoda uslubi ham turlichadir. Ba’zi maktublar sodda va ravon uslubda yozilgan bo‘lib, mazmuni tushunarli va muallif maqsadi aniq bo‘lgani holda ayrim maktublar g‘oyatda badiiy serjilo va serjimjimador uslubda yozilgandi. Hukmdor shaxslar yoki yuqori tabaqa egalari maktublar ko‘proq ana shunday shaklda bo‘lib, ular asosan xat yo‘llanayotgan shaxsning ta’rif-tavsifi, uning haqida qilingan duolardan iboratdir.

Ko‘rkam so‘z va iboralar bilan ziynatlar bu maktublar mazmunini tushunib yetish, ularga jilo berib turgan badiiy san’atlar ostiga yashiringan nozik ma’nolarni idrok etish bugungi kun o‘quvchisi uchun anchayin mushkul.

"Munshaot"dagi maktublarga parda bo'lib turuvchi yana bir jihat ularda xat yo'llanayotgan shaxs nomi, manzili va sananing ko'rsatilmaganligidir. Bu holatni ham sharq insho san'atining o'ziga xos xususiyatlaridan kelib chiqib izohlash kerak. Zero, maktublar o'sha davrda biron bir xabar, maqsad yoki yangilikni eltuvchi vosita-hujjatdan ko'ra badiiy adabiyotning o'ziga xos bir turi sifatida bitilgan va qabul qilingan. Shunday bo'lgach, maktublar boshiga qaysi manzilga va kimga yozilayotganligi hamda oxirgi bitilgan sanasini ko'rsatish insho san'ati uslubiga muvofiq kelmaydigandek ko'ringan. Qolaversa, bunga deyarli ehtiyoj ham bo'lmagan, chunki, maktub ishonchli va tayinli kishilar orqali jo'natilgan yeri va shuningdek o'ta maxfiyligi tufayli xatda yozish muvofiq topilmagan gaplarni og'zaki tarzda bayon etishni o'z zimmasiga olgan.

„Munshaot''ning xijriy 1004-1007, millodiy 1595-1596 -1598-1599-yillarda Ozarbayjoning Qizilog'och shahrida ko'chirilgan qo'lyozmasi tarkibida oltmish maktub, boshqa ko'pgina nusxalarda to'qson atrofida, umrining so'ngi yillarida Navoiyning o'zi tomonidan tuzilgan „Kulliyot''dagi „Munshaot''da esa, bir yuz to'rtta maktub mavjud. Bu holni shunday tushunish kerak: Navoiy dastlab maktublarini to'plam holiga keltirganida u oltmish oltita xatdan iborat bo'lgan. Shundan keyingi 2-3 yil davomida yana yozilgan maktublar yig'ilib qolgan. Navoiy ularni ham to'plamga kiritgan va natijada „Munshaot''ning ikkinchi holati yuzaga kelgan. Nihoyat umr bo'yi barcha asarlarini jamlab bir kitob -„kulliyot" holiga keltirar ekan, Navoiy eng so'ngi yillarda yozilgan maktublarini ham „Munshaot"ga kiritgan va shu tariqa asarning so'ngi uchinchi shakli yuzaga kelgan.

Navoiy tomonidan maktubda o'ttizta idora usuli va qoidalari o'rtaga tashlanadi. Bular: har kuni ertalabdan adolat bilan arzlar eshitish, arkoni davlatni har kuni kechda yig'ib, mulk va mol ishlarini kengashib olish; har kunga belgilangan ishlarning bitganligi haqida hisobot olish; tarixga oid asarlarni, xususan "Zafarnoma"ni va ba'zi devonlarni mutolaa qilish; Iroq mamlakatiga bilimdonroq kishini yuborib turish va arz qilinishi zarur xabarlarni maktubda bitib, u yerdan kelgan ko'rsatmalar asosida ish ko'rish; sharobxona, qimorxona va baytul-lataf (fohishaxona) kabi zararli joylarni qat'iy ma'n etish; haftada ikki marta bozor narxlarini tekshirib turish uchun muhtasiblar tayin qilish, mahalla ahli o'g'il-qizini o'qitish uchun maktab ochishni masjid imomig'a topshirish; bo'lak hamma kentlarda ham shu tartibni joriy etish; viloyat vaqflaridan buzilganini tuzatish, ulardan keladigan mablag'ni o'zlariga, sarf etishni kuzatib borish va bunga maxsus kishi belgilash; devon beklari, lashkarlar ahvolidan voqif bo'lib turish; shohga har bir e'tiborga loyiq qilingan ish yuzasidan, uning mazmuni va tarixini bitib yuborib turish; markazdan bo'lgan hukumlarni paysalga solmay ijro etish va bu haqda yozma yozib turish; ov va turli dabdabali bordi-keldilarni me'yori bilan qilish; tungi qorovullar ishini tekshirib turuvchi tovachi tayin etish; zakot va jarima yig'uvchilar ishini ham maxsus tovachilar orqali tekshirib turish va hokazolardir.

Alisher Navoiy hukmdor faoliyati uchun farz bo'lgan mana shu qoidalarni bir-bir sanab o'tgach, yana o'sha o'zining asl muddaosiga ko'chadi va barcha aytganlarga rioya qilishda, umuman barcha ishlarni bajarishda markaziy davlat manfaatidagi kelib chiqish va shoh itoatida bo'lishini uqtiradi. U davrlarda maktub yozish so'zni yuksak san'at bilan ishlatish hisoblanib, buning o'z qonun-qoidalari bo'lgan. Maktub yozuvchi odam chiroyli va nozik iboralarni qo'llashi, iloji bo'lsa o'z fikrini she'riy parchalar bilan ham ifodalashi, bu bilan o'zining aql va zakovatini ko'rsatishi kerak edi. "Makorimul axloq"ning muallifi Xondamir bu haqda shunday deydi: "Insho, fazl egalarining ta'rificha, ma'no qizlarining quloq va bo'yinlarini so'z durlari bezagi va yorqin ibora ziynati bilan yasatish, jumla eshitilishini ko'ngilni xira qiladigan so'zlardan tozalash va hikoyani hayot suviga aylanib ketadigan lug'atlar bilan bezashdan iboratdir…"[6: 39].

Navoiy Astrobodda hokimlik davrida Husayn Boyqoroning davlatni boshqarish ishlaridan xavotirga tushib, unga maktublar yozadi. Mamlakatni idora etishning hamma jabhalari qamralgan "Munshaot"da Navoiy hazratlari - tongda turib namoz o'qishga intizom qilinsa, ertalab kishilarning arz-dodi eshitilsa, ularga adolat qilinsa: kechqurunlari ovqat yeyilib, so'ng qabulxonada arkoni davlat bilan mol-mulk ishlari muhokama qilinsa; arkoni davlat kunlik ishlardan hisob berib tursalar, chog'ir ichishdan qattiq saqlanilsa, bo'sh vaqtlarida kutubxonada qiroat qilinsa, arkoni davlatga, vazirlarga tavorix kitoblari, xususan, "Zafarnoma" takror-takror o'qib turish buyurilsa: Iroq mamlakatiga aqlli-xushli kishilar yuborib, u yerdagi ishlaridan xabar olib turilsa, devon beklari mahkamada

musulmonlar ishini to‘g‘ri yo‘lda bo‘lishiga bosh-qosh bo‘lsalar: bazm va majlislarda chog‘ir ichishga hirs qo‘yilmasa, majlislar tartib bilan o‘tkazilsa, tayin etilmagan kishilar kirgizilmasa: chegaralarning darvozvlari qattiq qo‘riqlansa, boshqa yurtlardan kelgan bozirganlar, savdogarlarga hurmat-etibor ko‘rguzilsa, ulardan soliq shariat qonunlar asosida olinsa, gunoh qilganlar qattiq jazolansa va bu holat butun mamlakatga tarqatilsa, kabi tarbiyaviy tavsiyalarni berganlar.

Alisher Navoiy o‘z davrning eng obro‘li va katta mavqeli davlat arbobi, buyuk shoiri va ulkan mutafakkiri sifatida murakkab siyosiy voqelik hamda qaynoq madaniy hayotning markazida bo‘lgan. Shu bilan taqozo qilingan holda u, tabiiyki, ko‘p viloyatlarda yashab, ko‘p odamlar bilan turli masalalar yuzasidan ham bevosita, ham maktublar orqali aloqada bo‘lgan. “Munshaot” Navoiyning shunday maktublari majmuasidir. Navoiy “Munshaot”ning kirish qismida bu asar yuzaga kelish sabablarini tushuntirib o‘tadi. Unda ta’kidlashicha, shaxslarning fors tilidagi o‘zaro yozishmalari go‘zal so‘zlar va iboralar bilan bezatilgan, ularda she’rlardan foydalanilgan, umuman, yuksak badiiy saviyada bitilgan. Lekin bu hol turkiygo‘y xalqlar orasida rasm bo‘lmagan. Shuni nazarda tutib, Navoiy “Xayolga andoq keldikim, turk alfozining dag‘i ruq’alari ham ul misol bila bitilgay va bu tilining nomalarin ham o‘shul mivol bila sabt etilgay”, – deb yozadi [1: 40]. Binobarin, Navoiy turkiy tilda ham yaxshi va chiroyli insholar yozish uchun barcha imkoniyatlar mavjud, prozaning bu turida ham ajoyib namunalar yaratsa bo‘ladi, deb hisoblaydi.

Mana shu maqsadda Navoiy o‘z xatlarini yig‘adi. Navoiyning bu majmuadan ko‘zlagan yana bir maqsadi – xatlardagi fikr hamda nasihatlarining barcha uchun foydali ekanligini tushuntirish va ularga rioya etishga chaqirish, xalq va mamlakat manfaatlariga zid bo‘lgan narsalarni yo‘qotish, insonning tinchligi, farovonligini ta’minlaydigan yaxshiliklar uchun kurashish zarurligini uqtirishdan, shoir iborasi bilan aytganda, baxt-saodat kalitini ularga ko‘rsatishdan iborat edi.

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UO’K 82-34

“TEMURNOMA”DA QO‘LLANGAN ETNOGRAFIK REALIYALAR XUSUSIDA

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Annotatsiya. *Mazkur maqolada Salohiddin Toshkandiyning “Temurnoma” asarida qo‘llangan etnografik realiyalarning semantik va lingvomadaniy xususiyatlari tadqiq etiladi. Asarda uchraydigan an’ana, marosim, bayram va o‘yinlarga oid leksik birliklar Temuriylar davri ijtimoiy-madaniy hayotining muhim ko‘rsatkichlari sifatida tahlil qilinadi. Xususan, “o‘yin”, “tomosha”, “to‘y” kabi tushunchalarning semantik qatlamlari, ularning kontekstual ma’nolari va konseptual yuklamalari ochib beriladi. Tadqiqot jarayonida tarixiy manba tilidagi etnografik birliklarning xalq mentaliteti, ijtimoiy munosabatlar hamda davr mafkurasi bilan uzviy bog‘liqligi yoritiladi. Maqola “Temurnoma” matni asosida Temuriylar davri madaniyatining lingvomadaniy manzarasi yoritilgan.*

Kalit so‘zlar: *“Temurnoma”, etnografik realiyalar, lingvomadaniyat, o‘yin, to‘y, marosim, Temuriylar davri.*

Аннотация. *В статье рассматриваются семантические и лингвокультурологические особенности этнографических реалий, представленных в произведении Салохиддина Ташкандия «Темурнома». Лексические единицы, связанные с традициями, обрядами, праздниками и народными играми, анализируются как отражение социально-культурной жизни эпохи Темуридов. Особое внимание уделяется семантике понятий «игра», «зрелище», «той», их контекстуальным значениям и концептуальному наполнению. В ходе исследования*

выявляется связь этнографических единиц с народным мировоззрением, социальной структурой и идеологией эпохи. Статья способствует реконструкции лингвокультурной картины Темуридского периода на основе текста «Темурнома».

Ключевые слова: *Темурнома, этнографические реалии, лингвокультурология, игра, той, обряд, эпоха Темуридов.*

Abstract. *In this article was enlightned the semantic and linguocultural features of ethnographic realities used in Salohiddin Toshkandiy's work Temurnoma. Lexical units related to traditions, rituals, festivals, and folk games are analyzed as key indicators of the socio-cultural life of the Timurid period. Special attention is paid to the semantic structure and contextual meanings of concepts such as game, spectacle, and wedding, as well as their conceptual significance. The study reveals the close relationship between ethnographic units, folk mentality, social relations, and the ideology of the era. Based on the text of Temurnoma, the article aims to reconstruct the linguocultural landscape of Timurid culture.*

Key words: *Temurnoma, ethnographic realities, linguoculturology, game, wedding, ritual, Timurid period.*

Kirish. Tarixiy-badiiy manbalar tilini lingvomadaniy jihatdan tadqiq etish muayyan davr xalqining dunyoqarashi, ijtimoiy munosabatlari hamda madaniy qadriyatlarini yoritishda muhim ahamiyat kasb etadi. Ayniqsa, etnografik realiyalar — urf-odatlar, marosimlar, bayramlar va xalq o'yinlari bilan bog'liq birliklar til orqali milliy madaniyatning o'ziga xos jihatlarini namoyon etadi. Temuriylar davri Markaziy Osiyo tarixida siyosiy qudrat bilan bir qatorda boy madaniy hayoti, keng ko'lamli xalq bayramlari, tomosha san'ati va marosimlari bilan ajralib turadi. Bu davr madaniyatini o'rganishda Salohiddin Toshkandiyning "Temurnoma" asari muhim manbalardan biri hisoblanadi. Asarda Amir Temur shaxsiyati, harbiy faoliyati bilan birga, davrning ijtimoiy-madaniy hayotiga oid ko'plab etnografik tasvirlar ham uchraydi. Mazkur maqolada "Temurnoma" asarida qo'llangan etnografik realiyalar semantik jihatdan tahlil qilinib, ularning lingvomadaniy mohiyati ochib beriladi. Xususan, an'ana, marosim, o'yin va to'y kabi birliklarning asardagi funksional va konseptual xususiyatlarini aniqlash asosiy maqsad qilib belgilandi.

Temuriylar davri tarixiy-madaniy hayotini o'rganishda yozma manbalar va ularning lingvistik talqini muhim ahamiyatga ega. Ayniqsa, tarixiy-badiiy asarlarda aks etgan etnografik realiyalar muayyan davr xalqining ijtimoiy munosabatlari, an'analari va madaniy tafakkurini anglashda asosiy manbalardan biri hisoblanadi. Shu bois, mazkur masala tarix, adabiyotshunoslik va tilshunoslik fanlari kesishgan nuqtada tadqiq etilib kelinmoqda. Temuriylar davri tarixiga oid dastlabki fundamental tadqiqotlar Sharafiddin Ali Yazdiyning "Zafarnoma", Nizomiddin Shomiyning "Zafarnoma", Mirxond va Xondamir asarlari asosida olib borilgan. Ushbu manbalarda Amir Temur hayoti, harbiy yurishlari bilan birga, bayramlar, marosimlar, tantanalar va xalq yig'inlari haqida ham muhim ma'lumotlar berilgan. Tarixchilar tomonidan bu manbalar asosan tarixiy voqealar nuqtayi nazaridan tahlil qilingan bo'lsa, ulardagi etnografik tafsilotlar ikkilamchi masala sifatida qolib kelgan. Salohiddin Toshkandiyning "Temurnoma" asari esa Temur shaxsini xalqona tasvirlash, og'zaki an'anaga yaqin uslubda bayon etilishi bilan ajralib turadi. Asar adabiyotshunoslik nuqtayi nazaridan epik-badiiy manba sifatida baholangan bo'lsa-da, undagi etnografik realiyalarning semantik va lingvomadaniy xususiyatlari yetarli darajada maxsus tadqiq etilmagan. Ayrim tadqiqotlarda "Temurnoma" tarixiy-afsonaviy manba sifatida tavsiflanadi, biroq undagi marosimlar, o'yinlar va tomosha san'atiga oid birliklarning til tizimidagi o'rni alohida tahlil qilinmagan. O'zbek tilshunosligida etnografik leksika va realiyalar masalasi bir qator olimlar tomonidan o'rganilgan. Jumladan, A. Hojiyev, Sh. Rahmatullayev, N. Mahmudov, E. Begmatov ishlarida milliy-madaniy komponentga ega leksik birliklarning semantik tuzilishi, ularning til va madaniyat o'rtasidagi bog'liqligi yoritilgan. Ushbu tadqiqotlarda etnografik birliklar milliy tafakkur va mentalitetning ifodasi sifatida talqin qilinadi.Lingvokulturologiya doirasida V. A. Maslova [4], V. N. Teliya [7], Y. S. Stepanov, A. Vejbitskaya kabi olimlarning ishlari konsept, madaniy sema, milliy stereotip masalalarini ilmiy asosda yoritib bergan. Ularning nazariy qarashlari tarixiy matnlardagi "o'yin", "to'y", "marosim" kabi tushunchalarni konseptual birlik sifatida tahlil qilish imkonini beradi. Mazkur

nazariy yondashuvlar asosida tarixiy matnlarning lingvomadaniy talqini so‘nggi yillarda dolzarb yo‘nalishlardan biriga aylandi. O‘zbek tilshunosligida tarixiy matnlarni lingvomadaniy jihatdan o‘rganish borasida ham muayyan izlanishlar mavjud. Xususan, tarixiy asarlardagi leksik qatlam, realiyalar, an’ana va urf-odatlarga oid birliklar ayrim dissertatsiya va maqolalarda tahlil qilingan. Biroq Temuriylar davri manbalari, xususan “Temurnoma”dagi etnografik realiyalarning semantik xususiyatlarini kompleks, tizimli va konseptual yondashuv asosida tadqiq etish masalasi hali yetarli darajada yoritilmagan.Shu jihatdan, mazkur tadqiqot Salohiddin Toshkandiyning “Temurnoma” asarida qo‘llangan etnografik realiyalarni semantik va lingvomadaniy nuqtayi nazardan tahlil qilish orqali mavjud ilmiy bo‘shliqni to‘ldirishga qaratilgan bo‘lib, Temuriylar davri madaniy hayotining til orqali ifodalanishini aniqlashga xizmat qiladi. Etnografik realiyalar til orqali muayyan xalqning tarixiy hayoti, turmush tarzi, urf-odatlari, marosimlari, an’analari hamda madaniy qadriyatlarini ifodalovchi leksik birliklardir. Bunday birliklar til tizimida milliy-madaniy semantikaga ega bo‘lib, ularni boshqa tillarga yoki davrlarga to‘liq ekvivalent bilan tarjima qilish ko‘pincha mushkul hisoblanadi. Shu sababli etnografik realiyalar xalqning mentaliteti va madaniy xotirasini saqlovchi muhim vosita sifatida qaraladi. Ilmiy adabiyotlarda etnografik realiyalar ko‘pincha milliy-madaniy birliklar, realiyalar, madaniy belgili leksika kabi atamalar bilan izohlanadi. Tilshunoslikda ular lingvokulturologiya, etnolingvistika, sotsiolingvistika va tarixiy leksikologiya yo‘nalishlarida tadqiq etiladi. V. N. Teliya, Y. S. Stepanov, V. A. Maslova kabi olimlar etnografik birliklarni til va madaniyat o‘rtasidagi uzviy aloqaning yorqin namoyoni sifatida baholaydilar. Etnografik realiyalar, asosan, muayyan xalq hayotiga xos bo‘lgan va boshqa madaniyatlarda to‘liq mos tushunchaga ega bo‘lmagan predmet, hodisa yoki tushunchalarni ifodalaydi. Ular tarixiy davr bilan chambarchas bog‘liq bo‘lib, vaqt o‘tishi bilan ayrimlari faol leksikadan chiqib ketadi yoki tarixiy birlik sifatida saqlanib qoladi. Ilmiy tadqiqotlarda etnografik realiyalar quyidagi asosiy guruhlarga ajratiladi [3]:

1. An’ana va marosimlarga oid realiyalar. Bu guruhga xalqning urf-odatlari, diniy va ijtimoiy marosimlari bilan bog‘liq birliklar kiradi. Masalan: to‘y, nikoh, aqiqa, beshik to‘yi, hayit, Navro‘z va boshqalar. Bunday realiyalar jamiyatning ijtimoiy tuzilishi va qadriyatlar tizimini aks ettiradi.

2. O‘yin va tomosha san’atiga oid realiyalar. Mazkur guruh xalqning ommaviy hordiq chiqarish shakllari, musobaqa va tomosha an’analarini ifodalaydi. Masalan: kurash, chavгон, uloq (ko‘pkari), dorbozlik, poyga kabi birliklar jismoniy kuch, jasorat va raqobat konseptlari bilan bog‘liq.

3. Kundalik turmush va xo‘jalik hayotiga oid realiyalar. Bu turga xalqning yashash tarzi, ovqatlanish, kiyinish va mehnat faoliyatiga oid birliklar kiradi. Ular orqali muayyan davrning iqtisodiy va ijtimoiy hayoti yoritiladi.

4. Diniy e’tiqod va marosimlarga oid realiyalar. Diniy dunyoqarash bilan bog‘liq birliklar xalq ma’naviy hayotining muhim qatlamini tashkil etadi. Ular diniy marosimlar, duolar, bayramlar bilan uzviy aloqada bo‘ladi.

5. Harbiy va ijtimoiy hayotga oid realiyalar.Tarixiy manbalarda ko‘p uchraydigan ushbu birliklar jamiyatdagi ijtimoiy tabaqalanish, harbiy tuzilma va siyosiy hayotni aks ettiradi.

Etnografik realiyalar ko‘pincha ko‘p qatlamli semantik tuzilishga ega bo‘ladi. Ular: Denotativ ma’no – real predmet yoki hodisani bildiradi; Konnotativ ma’no – madaniy, ijtimoiy va baholovchi yuklamani o‘z ichiga oladi. Simvolik ma’no – xalq mentalitetida shakllangan ramziy tushunchalarni ifodalaydi. Masalan, “to‘y” leksemasi nafaqat nikoh marosimini, balki birlik, qudrat, saxovat va ijtimoiy nufuz ramzini ham anglatadi. “O‘yin” tushunchasi esa hordiq bilan bir qatorda harbiy tayyorgarlik, jismoniy quvvat va mardlik konseptlari bilan bog‘lanadi.

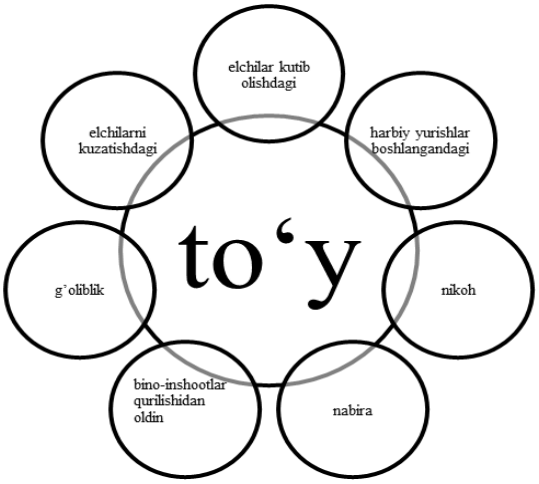
Tarixiy-badiiy asarlarda etnografik realiyalar davr ruhini ifodalovchi asosiy unsurlardan biri hisoblanadi. Xususan, Salohiddin Toshkandiyning “Temurnoma” asarida o‘yinlar, to‘ylar, tomoshalar va marosimlarga oid birliklar Temuriylar davrining ijtimoiy-madaniy hayotini jonli tasvirlashga xizmat qiladi. Ushbu realiyalar orqali muallif nafaqat voqealarni, balki xalqning dunyoqarashi va madaniy qadriyatlarini ham ifodalaydi. Ko‘plab manbalarda Temuriylar davri tomosha san’atlari, bayramlari to‘g‘risida ma’lumotlar saqlanib qolgan. Ular qatorida tadqiqotimiz manbasi sifatida tahlil qilinayotgan Salohiddin Toshkandiyning “Temurnoma”si ham qimmatli manbadir. Markaziy Osiyo hududida ko‘pchilikka mo‘ljallangan hamda ko‘ruvchi va tinglovchini quvontiradigan yoki qayg‘urtiradigan, ba’zan hatto jumbushga soladigan ijrolar, maydon ma’rakalari,

marosimlar bilan bog‘liq namoyishlar va o‘yinlar- barchasi “tomosha” deb yuritilgan. Turkiychada “o‘yin” atamasi ham qo‘llangan. o‘yin istilohining qo‘llash semalari keng bo‘lib, ermak mashg‘ulotlar, badantarbiya va sportga oid sohalarni ham o‘z ichiga olgan. Ot-ulov yordamida olishuv, yakkama-yakka kurash, “urush-urush” o‘yinlari shular jumlasidandir. Asarda ham ko‘p o‘rinlarda mazkur mashg‘ulotar qayd etiladi, shu bilan birga Amir Temurning bolaligidan jismonan kuchli bo‘lib o‘sgani, mardligi misollar bilan yoritilgan. Sohibqiron bahslarda qassobning sixlik qanorasini (kundasini) bir barmog‘i bilan otib yuborgani, bir qo‘li bilan yuk to‘la arobani ko‘tarib tashlagani, ajdarning boshini tishi bilan tishlab uzib tashlagani, qirq kishi tortadigan qovg‘ani (meshni) quduqdan qirq marta yolg‘iz o‘zi tortib chiqargani, filni boshida ko‘targani haqidagi mahoratli kurashlari aks etgan. Masalan, *o‘yinlari misli o‘q yoy, puxtabozliq va tupuqbozliq va dorbozliq, necha o‘yinlar shunga o‘xshash erdi. (“Temurnoma”, 89-bet)…oni oti Shijoat bekachdur, san birla* ***qo‘l qayirmoq*** *qilibdur (“Temurnoma, 89-bet”). Xonni kalla handalagi jasadi falakidin uzulib bozori ajalg‘a* ***shiryang*** *o‘ynag‘ali ketti. Xalq orasida keng tarqalgan o‘yinlar hozirgi kungacha saqlanib kelinmoqda.* Amir Temur va Temuriylar davlatida turli bayramlar, sayillar, tomoshalar o‘tkazilib kelinganligi to‘g‘risida ko‘pgina ilmiy ma’lumotlar bor. Ma’rakalarda har toifa ijrochilar alohida-alohida tarabxona va xosxona san’atkorlarning aralash guruhlari o‘z mahoratlarini namoyish etishgan bo‘lsa, teatrlashgan sayillar va namoyishlarda minglab har xil ijrochilar qatnashgan, o‘zaro bellashgan. Amir Temur Movorounnahrda avvaldan mavjud an’analarni davom ettirgan, o‘zining har bir g‘alabasini bayram, to‘y bilan nishonlagan. Asarda har bir an’ana, bayram asosida o‘tkazilgan “to‘y” turlicha o‘tkazilgan, ularning marosimlari, o‘tkazilish vaqti, davomiyligi ham turlicha bo‘lgan. Sharafiddin Ali Yazdiy “Zafarnoma” asarida ham Amir Temur saltanatidagi ko‘plab to‘ylar haqida ma’lumotlar berilgan. Bu to‘ylar asosan 3 xil ko‘rinishda ko‘rishimiz mumkin:

1.Amir Temur hayoti bilan bog‘liq to‘ylar. Sohibqironning nikoh to‘ylari, g‘alaba to‘ylari, qurilish boshlanganda yoki tugallangandagi to‘y marosimlar.

2. Amir Temur farzandlari va nabiralari hayoti bilan bog‘liq marosimlar. Farzandlar va nabiralarning nikoh, aqiqa(beshik to‘y)lari.

3. Davlat va din ishlari bilan bog‘liq bayramlar. Xalq bayramlari, ommaviy sayllar, Navro‘z, hayit ayyomlari, turli marosimlar. Salohiddin Toshkandiyning “Temurnoma” asarida to‘y leksemasining lingvomadaniy konseptini quyidagi sxemada ko‘rsatish mumkin:



1-rasm. “To‘y” konseptining semantik tasnifi

Nikoh to‘yi **–** uning qanday o‘tishi, davomiyligi xususida asarda ma’lumotlar kamroq bo‘lsa-da, nikohdan oldingi vaziyat, kurashib qizning roziligini olish (qizning o‘zi bilan jang qilib yenggan taqdirda, nikohga rozilik, o‘zini baxshida qilishi) shuningdek nikoh kechasi tasvirlari ko‘p o‘rinlarda yoritilgan. Sohibqiron va Kamol oy (O‘ljoy Turkon) bilan sodir bo‘lgan jang tasviridan so‘ng: ***uch yuz qator teva to‘yg‘a keraklik yuklarni ortib, ming qo‘y bila Buxorog‘a yetub keldilar. Buxoroda qirq kun kecha-kunduz oyin bog‘lab, to‘y berdilar (Temurnoma, 86-bet)*** *…oni oti Shijoat bekachdur, san birla* ***qo‘l qayirmoq*** *qilibdur. Ammo oni sanga hukmi sha’riy qilib berurmiz, agar san aning qo‘lini qayirsang, sani xotuning bo‘lsin va agar kuching yetmasa, taloq qilursan*

("Temurnoma, 89-bet"). Sohibqiron har bir aziz mehmonni ziyofat va bazm bilan siylagan. Oilaviy marosimlarni ham sozanda, xonanda va raqqos-u raqqossalarsiz, umuman olganda o'yinchilarning katta-katta guruhlarini jalb etib o'tkazishni yoqtirgan. Uning davrida xalq bayramlari juda ham keng ko'lamda nishonlanganligini asarda uchratishimiz mumkin. Maydon tomoshalari orasida ot bilan bajariladigan poyga,uloq chopish(ko'pkari), otdan ag'darish, chavgon, qaboq o'yin kabilar, gushtirlik, ya'ni kurash, qilich, nayza, gurzi va boshqa qurol va aslahalar bilan o'tadigan bellashuvlar, shuningdek, qo'chqor, xo'roz urushtirish singari qadimiy o'yin va musobaqalar yetakchilik qilgan.

Demak, "Temurnoma" tarixiy-badiiy asar bo'lish bilan birgalikda o'zida xalqimizning boy merosini, lingvomadaniy birliklarini: barqaror birikmalarni, paremiologik birliklar, shuningdek, etalonlar, ramzlar, metaforalar, o'xshatishlar, nutqiy etiketlar, etnografizmlar, milliy realiyalar, arxetiplar, mifonimlar, muqobilsiz leksik birliklar, pretsedent nomlarni mujjassamlashtirgan bebaho asardir. Asarda qo'llangan realiyalarni tadqiq qilish orqali qadim xalqimiz tarixi, milliy-ma'naviy qadriyatlari, milliy tilimizning jozibasi yaqqol namoyon bo'ladi.

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INGLIZ VA O'ZBEK TILLARIDA ANTROPONIMLARNING SEMANTIK VA LINGVOMADANIY JIHATLARI

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Annotatsiya. *Ushbu maqola ingliz va o'zbek tillaridagi antroponimlarning semantik hamda lingvomadaniy xususiyatlarini qiyosiy jihatdan tahlil qilishga bag'ishlangan. Tadqiqotda shaxs ismlarining ma'no qatlamlari, ularning kelib chiqishi, milliy-madaniy qadriyatlar bilan bog'liqligi hamda jamiyatda shakllangan ijtimoiy-madaniy omillarning antroponimlarga ta'siri o'rganiladi. Ingliz va o'zbek antroponimik tizimlarida uchraydigan umumiy va farqli jihatlar aniqlanib, ismlarning tarixiy, diniy, ijtimoiy va madaniy ahamiyati tahlil qilinadi.*

Kalit so'zlar: *antroponim, semantika, lingvomadaniyat, qiyosiy tahlil, ingliz tili, o'zbek tili, onomastika.*

Аннотация. *Данная статья посвящена сравнительному анализу семантических и лингвокультурных особенностей антропонимов в английском и узбекском языках. В работе рассматриваются смысловые пласты личных имён, их происхождение, культурные коннотации, а также влияние социальных и культурных факторов на формирование антропонимических систем. Выявляются общие и отличительные черты английских и узбекских антропонимов, анализируется их историческая, религиозная, социальная и культурная значимость.*

Ключевые слова: *антропоним, семантика, лингвокультура, сравнительный анализ, английский язык, узбекский язык, ономастика.*

Abstract. *This article is devoted to a comparative analysis of the semantic and linguocultural aspects of anthroponyms in the English and Uzbek languages. The study examines the semantic layers of personal names, their origins, cultural connotations, and the influence of social and cultural*

factors on the formation of anthroponymic systems. Common and distinctive features of English and Uzbek anthroponyms are identified, with particular attention paid to their historical, religious, social, and cultural role.

Key words: *anthroponym, semantics, linguoculture, comparative analysis, English language, Uzbek language, onomastics*

Kirish. Zamonaviy tilshunoslikda antroponimlar shaxsni nomlash vositasi sifatidagina emas, balki muayyan xalqning tarixiy xotirasi, madaniy qadriyatlari va dunyoqarashini aks ettiruvchi muhim lingvomadaniy birlik sifatida qaralmoqda. Shaxs ismlari jamiyatning ijtimoiy tuzilishi, diniy e'tiqodlari, milliy an'analari hamda madaniy me'yorlari bilan uzviy bog'liq holda shakllanadi va rivojlanadi. Shu sababli antroponimlarni semantik va lingvomadaniy jihatdan o'rganish til va madaniyat o'rtasidagi o'zaro munosabatlarni yoritishda muhim ahamiyat kasb etadi.

Ingliz va o'zbek tillaridagi antroponimik tizimlar turli tarixiy va madaniy sharoitlarda shakllangan bo'lsa-da, ularning har ikkisi ham milliy mentalitet va madaniy qadriyatlarning aks etishida muhim rol o'ynaydi. Ingliz antroponimlari asosan qadimgi german, lotin, yunon va bibliyaviy manbalarga tayanib rivojlangan bo'lsa, o'zbek antroponimlari turkiy, islomiy, fors-tojik va mahalliy madaniy qatlamlar asosida shakllangan. Bu esa har ikki tildagi shaxs ismlarining semantik tarkibi va lingvomadaniy mazmunida sezilarli farqlarni yuzaga keltiradi.

Mazkur maqolaning maqsadi ingliz va o'zbek tillaridagi antroponimlarning semantik va lingvomadaniy xususiyatlarini qiyosiy tahlil qilish, ularning umumiy va farqli jihatlarini aniqlash hamda shaxs ismlarining milliy-madaniy axborot tashuvchisi sifatidagi rolini ochib berishdan iborat. Tadqiqot natijalari qiyosiy tilshunoslik, onomastika va lingvokulturologiya sohalarini boyitishga xizmat qiladi.

Ko'plab tadqiqotchilar antroponimlarni madaniy jihatdan belgilangan belgilar sifatida talqin qiladi. Van Langendonck (2007) shaxs ismlari pragmatik, ijtimoiy va madaniy axborotni o'zida mujassam etishini ta'kidlab, ularni shaxs identifikatsiyasining muhim ko'rsatkichi sifatida baholaydi. Bu yondashuvga ko'ra, antroponimlar tarixiy shakllangan nomlash an'analari va jamoaviy qadriyatlarni aks ettiruvchi lingvistik birliklardir.

Lingvokulturologik nuqtai nazardan antroponimlar madaniy xotira tashuvchisi sifatida qaraladi. Wierzbicka (1997) shaxs ismlari muayyan madaniyatga xos tushunchalar va qadriyatlar bilan bevosita bog'liq ekanini ko'rsatadi. Shu bois antroponimlarni qiyosiy-lingvomadaniy jihatdan o'rganish tillar va madaniyatlar o'rtasidagi farqlarni aniqlashda muhim metodologik asos bo'lib xizmat qiladi.

Ingliz tilidagi antroponimlarning semantik tuzilishi ko'p qatlamli tarixiy jarayonlar natijasida shakllangan. Ularning asosiy qismi qadimgi german, xristian va klassik manbalarga borib taqaladi. Algeo (2010) ingliz shaxs ismlarining dastlab aniq leksik ma'noga ega bo'lganini, biroq vaqt o'tishi bilan bu ma'nolar ko'pchilik nutq egalarining ongida xiralashganini ta'kidlaydi. Masalan, William yoki Edward kabi ismlar tarixan ijtimoiy jihatdan ijobiy fazilatlarni ifodalagan.

Xristianlik ta'siri ingliz antroponimik tizimining shakllanishida muhim rol o'ynagan. Bibliyaga oid John, Mary, Michael kabi ismlar semantik motivatsiyadan ko'ra madaniy va diniy ramziyligi bilan ajralib turadi. Crystal (2003) qayd etishicha, ingliz tilidagi ko'plab shaxs ismlari semantik jihatdan "xiralashgan" bo'lsa-da, ularning madaniy tanilish darajasi yuqori bo'lib qolmoqda.

Zamonaviy ingliz jamiyatida ism tanlash jarayonida shaxsiy did, moda va ommaviy madaniyat muhim ahamiyat kasb etmoqda. Shunga qaramay, ingliz antroponimlari ijtimoiy kelib chiqish, madaniy mansublik va avlodlararo farqlarni ifodalovchi muhim belgi sifatida saqlanib qolmoqda. Hough (2016) ta'kidlaganidek, shaxs ismlarining semantik qiymati susayishi mumkin, biroq ularning ijtimoiy va madaniy funksiyasi yo'qolmaydi. O'zbek antroponimlari ingliz ismlaridan farqli o'laroq, yuqori darajadagi semantik oshkoraligi bilan ajralib turadi. Ko'plab o'zbek shaxs ismlari umumtil leksikasidan olingan bo'lib, aniq va tushunarli ma'noni ifodalaydi. Bunday ismlar odatda ota-onaning ezgu tilaklari, ijobiy fazilatlar yoki ma'naviy qadriyatlar bilan bog'liq holda tanlanadi.

Wierzbicka (1992) semantik motivatsiyaga asoslangan nomlash an'analari kuchli bo'lgan madaniyatlarda shaxs ismlarining ma'nosi saqlanib qolishini ta'kidlaydi. Ushbu holat o'zbek

antroponimik tizimiga to‘liq mos keladi. Baxtiyor, Umida, Jasur, Dilshod kabi ismlar ijobiy ma’no va madaniy ramziylikka ega bo‘lib, nutq egalarining ongida faol semantik birlik sifatida yashaydi.

O‘zbek antroponimikasida islomiy an’analar ham muhim o‘rin tutadi. Arab tilidan kirib kelgan diniy ismlar nafaqat shaxsni nomlash, balki diniy identifikatsiyani ifodalash vazifasini ham bajaradi. Bundan tashqari, ayrim ismlar himoya, shukronalik yoki ijtimoiy vaziyatni aks ettirish maqsadida qo‘yiladi. Bu esa o‘zbek antroponimlarining semantika, madaniyat va ijtimoiy ong bilan uzviy bog‘langanini ko‘rsatadi.

Ushbu tadqiqot ingliz va o‘zbek tillaridagi antroponimlarning nafaqat shaxsni nomlash vositasi, balki madaniy va lingvistik birlik ekanini ko‘rsatdi. Tadqiqot natijalari shuni tasdiqlaydi-ki, ingliz antroponimlari tarixiy an’analar va individual tanlovlar sababli semantik jihatdan qisman “xiralashgan”, biroq ularning madaniy va ijtimoiy ahamiyati saqlanib qoladi. O‘zbek antroponimlari esa semantik oshkoralik va madaniy motivatsiyani saqlagan holda shaxs ismlari orqali diniy, ijtimoiy va madaniy qadriyatlarni ifodalaydi. Shaxs ismlarining semantik tuzilishi va lingvomadaniy funksiyalari ularning shakllangan madaniy muhitiga bevosita bog‘liq. Ingliz va o‘zbek antroponimlarining farqlari madaniyatlararo o‘ziga xoslikni, shaxsiy va jamoaviy identifikatsiyani yoritishda muhim ahamiyatga ega. Shu bois, antroponimlarni o‘rganishda ularni faqat nomlash vositasi sifatida emas, balki til, madaniyat va shaxsiyat o‘rtasidagi uzviy munosabatlar tizimida tahlil qilish zarur.

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ALISHER NAVOIYNING “HAYRAT UL-ABROR” ASARIDA VAQT MUNOSABATINI IFODALOVCHI YORDAMCHI SO‘ZLAR

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Annotatsiya. *Mazkur maqolada Alisher Navoiyning “Hayrat ul-abror” dostonida vaqt munosabatini ifodalovchi yordamchi so‘zlar hamda vaqtga oid leksik birliklarning semantik-funksional xususiyatlari tahlil qilinadi. Asarda hargiz, aslo, hech kabi yordamchi so‘zlarning inkor ma’nosini zamoniy uzluksizlik asosida kuchaytirishdagi o‘rni, shuningdek azal, ibtido, subh, tun, tong leksemalarining falsafiy-badiiy yuklamasi yoritiladi. Tadqiqot natijalari mazkur birliklarning asar g‘oyaviy-badiiy tizimida temporallikni shakllantiruvchi muhim vosita ekanini ko‘rsatadi.*

Kalit so‘zlar: *temporallik, yordamchi so‘zlar, inkor, vaqt munosabati, diskurs, Alisher Navoiy, “Hayrat ul-abror”.*

Аннотация. *В статье анализируются семантико-функциональные особенности служебных слов и лексических единиц, выражающих временные отношения в поэме Алишера Навои «Хайрат ул-аброр». Особое внимание уделяется словам hargiz, aslo, hech, усиливающим отрицание на основе временной непрерывности, а также лексемам azal, ibtido, subh, tun, tong, которые формируют философско-художественную концепцию времени. Результаты исследования подтверждают значимую роль указанных единиц в идейно-художественной системе произведения.*

Ключевые слова: *темпоральность, служебные слова, отрицание, временные отношения, дискурс, Алишер Навои.*

Abstract. *This article examines the semantic and functional features of auxiliary words and lexical units expressing temporal relations in Alisher Navoi’s poem Hayrat ul-abror. Particular attention is paid to auxiliary words such as hargiz, aslo, and hech, which intensify negation through temporal continuity, as well as to the lexemes azal, ibtido, subh, tun, and tong, which convey the*

philosophical and artistic interpretation of time. The study demonstrates that these linguistic units play a crucial role in shaping the ideological and artistic structure of the work.
Keywords: *temporality, auxiliary words, negation, temporal relations, discourse, Alisher Navoi.*

Kirish. O‘zbek tilida temporallik bo‘yicha ko‘plab tadqiqotlar olib borilgan.Ushu tadqiqot ishlari, ko‘pincha, fe’l tizimi va leksik vositalarga asoslanadi. M.Hakimova kabi tadqiqotchilarning ishlari shuni ko‘rsatadiki [4], o‘zbek tilida temporal maydon ko‘p bosqichli tuzilishga ega bo‘lib, uning yadrosini fe’l zamonlari tashkil etadi. Shuningdek, o‘zbek tilida temporallikni o‘rganishda lingvokulturologiya va etnolingvistika sohalari ham muhim ahamiyatga ega. Vaqt tushunchasi xalqning madaniyati, urf-odatlari va dunyoqarashi bilan chambarchas bog‘liq bo‘lib, bu jihatlar tilshunoslik tadqiqotlarida alohida e’tibor qozongan.

Alisher Navoiy ijodida vaqt tushunchasi grammatik kategoriya doirasidan chiqib, falsafiy-axloqiy mazmun kasb etadi. Shoir asarlarida vaqt inson hayoti, ma’naviy kamolot, ezgulik va yovuzlik muammolari bilan uzviy bog‘langan holda talqin qilinadi. “Hayrat ul-abror” dostoni ham ana shunday yondashuvning yorqin namunasi bo‘lib, unda vaqt munosabatini ifodalovchi til birliklari muhim badiiy-estetik vazifa bajaradi.

Zamonaviy tilshunoslikda vaqt kategoriyasi nafaqat fe’l zamonlari, balki yordamchi so‘zlar, modal birliklar va leksik vositalar orqali ham ifodalanishi ta’kidlanadi. Shu nuqtayi nazardan, Navoiy matnida yordamchi so‘zlarning vaqt munosabatini shakllantirishdagi o‘rnini aniqlash ilmiy ahamiyat kasb etadi.

Adabiyotlar tahlili va medotologiya. O‘zbek tilshunosligida vaqt masalasiga oid tadqiqotlar salmoqli o‘rinni egallaydi.Jumladan, Ayub G‘ulomov o‘zbek tilshunosligida fe’l zamonlari tadqiqining asoschilaridan biri hisoblanadi. Tilshunos olim o‘zbek tilidagi fe’l zamonlarini (o‘tmish, hozirgi, kelasi) ilmiy jihatdan tavsiflagan. Zamon shakllarining grammatik va semantik xususiyatlarini yoritgan.Vaqtni morfologik kategoriya sifatida tahlil qilgan.

Solih Mutallibov esa zamon va aspekt munosabatini o‘rgangan olim bo‘lib, fe’l kategoriyalariga bag‘ishlangan maqolalari bilan ushbu sohaga hissa qo‘shgan. Zamon shakllarining nutqdagi qo‘llanilishini o‘rgangan. Fe’l zamonlaridagi ma’no nozikliklarini tahlil qilgan. Zamon va harakat davomiyligi (aspekt) o‘rtasidagi bog‘liqlikni ko‘rsatgan.

F. Abdullayev fe’l kategoriyalarini chuqur tadqiq qilgan. Zamon shakllarining uslubiy va semantik imkoniyatlarini ochib bergan. Vaqtni ifodalovchi grammatik vositalarni tizimlashtirgan.

A. Nurmonov Zamonaviy nazariy grammatika vakilibo‘lib, funksional grammatika bo‘yicha maqolalar bilan mazkur sohaga hissa qo‘shgan. Zamonni faqat fe’l bilan cheklanmay, leksik, sintaktik va kontekstual vositalar orqali o‘rganishni asoslagan. Temporallikni funksional-semantik maydon sifatida talqin qilgan.

Bundan tashqari, H.Yo‘ldosheva tadqiqotlarida vaqt komponentining xususiyatlari, uning leksik va logik urg‘ular hamda gapning kommunikativ turlarini hosil qilishdagi vazifalari tahlil etiladi.

Tadqiqotda tavsifiy, kontekstual-semantik va diskursiv tahlil usullaridan foydalanildi. Baytlar matn ichidagi funksiyasi asosida o‘rganilib, yordamchi so‘zlarning temporallikni ifodalashdagi semantik yuklamasi aniqlandi. Shuningdek, tarixiy-tilshunoslik yondashuvi orqali ayrim leksemalarning mumtoz davrdagi ma’nosi izohlandi.

Natija va muhokama. Yordamchi so‘zlar mustaqil leksik ma’noga ega bo‘lmay, nutqda grammatik va mantiqiy munosabatlarni ifodalaydi. “Hayrat ul-abror” dostonida *hargiz* yordamchi so‘zi kam qo‘llanilgan bo‘lsa-da, kuchli semantik ta’sirga ega. U *aslo, sira, hech* birliklari bilan sinonimik munosabatda bo‘lib, harakatning hech bir zamonda sodir bo‘lmasligini bildiradi:

Qolmadi yo‘lida chun aslo makon,
Qildi makon bodiyayi lomakon.
Chunki erur asli yomon nopisand,
Aylamas ul yaxshini aslo pisand. [1, 9]

Mazkur misralarda inkor faqat bir vaqt kesimi bilan cheklanmaydi, balki o‘tmish, hozirgi va kelajak zamonlarni qamrab olgan holda umumlashgan xarakter kasb etadi. Shu jihatdan *hargiz* va unga yaqin yordamchi so‘zlar “abadiy inkor”ni ifodalovchi temporallik vositasi sifatida namoyon bo‘ladi.

Dostonda vaqt tushunchasi ko‘pincha *azal* va *ibtido* leksemalari orqali umumlashtiriladi:

Chun bu nasim esti azal tog‘idin,

Muncha gul ochildi jahon bog‘idin. [1, 15]

Bu baytda *azal* leksemasi mavjudotning boshlanish nuqtasini, ilohiy ibtidoni anglatadi. Shoir borliqdagi go‘zalliklarning manbayi sifatida ibtidoiy vaqtni ko‘rsatadi. Til masalasiga oid mashhur baytda esa *ibtido* yangi tarixiy bosqich ma’nosini ifodalaydi:

Forsiy o‘ldi chu alarga ado,

Turkiy ila qilsam ani ibtido. [1, 5]

Bu yerda *ibtido* turkiy tilda ijod qilishni yangi davr boshlanishi sifatida talqin etishga xizmat qiladi.

Dostonning XVIII bobida vaqt leksemalari ramziy ma’no kasb etadi. *Subh* yorug‘lik va najot timsoli sifatida *tun* obrazi bilan qarama-qarshi qo‘yiladi:

Hajr qaro shomida subhi najot,

Zulmati furqat aro obi hayot. [1, 17]

Mazkur misralarda *subh* inson ruhiy holatidagi o‘zgarish, umid va ma’naviy uyg‘onish belgisi sifatida namoyon bo‘ladi. *Tong* obrazi esa kamolotning yangi bosqichini anglatadi:

Tong qushi chun berdi payomi sabuh,

No‘sh etayin bir-ikki jomi sabuh. [1, 23]

Bu birliklar orqali shoir inson hayotini vaqt oqimida kechuvchi ma’naviy jarayon sifatida talqin qiladi.

Xulosa. Tahlil natijalari shuni ko‘rsatadiki, “Hayrat ul-abror” dostonida vaqt munosabatini ifodalovchi yordamchi so‘zlar va vaqtga oid leksik birliklar asarning g‘oyaviy-badiiy tizimida muhim o‘rin egallaydi. *Hargiz, aslo, hech* kabi yordamchi so‘zlar inkorni zamoniy uzluksizlik asosida kuchaytirsa, *azal, ibtido, subh, tun, tong* leksemalari inson hayoti va ma’naviy kamolot jarayonini vaqt tushunchasi bilan uzviy bog‘liq holda yoritadi. Ushbu holat Navoiy tilining semantik chuqurligi va vaqt kategoriyasini badiiy diskursda mahorat bilan qo‘llaganini tasdiqlaydi.

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XRESTOMATIK ASARLARNING INGLIZ VA O‘ZBEK ADABIYOTIDAGI O‘RNI

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Annotatsiya. *Xrestomatik asarlar adabiyotda muhim o‘rin tutadi, chunki ular turli mualliflar va asarlardan tanlangan parchalarni o‘z ichiga olib, o‘quvchilarga ma‘lum bir mavzu yoki soha bo‘yicha kengaytirilgan bilim berish maqsadida tayyorlanadi. O‘zbek va dunyo adabiyotida xrestomatik asarlar turli xil shaklda mavjud bo‘lib, ularning har biri o‘ziga xos xususiyatlarga ega. Quyidagi maqolada xrestomatik asarlar tarixi, tuzulishi haqida ayniqsa adabiy xrestomatik asarlar borasida fikr yuritiladi.*

Kalit so‘zlar*: xrestomatiya, memuar, kulliyot, biografiya, klassik adabiyot, tazkira, majmua.*

Аннотация. *Хрестоматы играют важную роль в литературе, поскольку содержат избранные отрывки из произведений различных авторов и призваны расширить знания*

читателей по той или иной теме или области. Хрестоматы существуют в различных формах в узбекской и мировой литературе, каждая из которых имеет свои уникальные особенности. В данной статье рассматривается история и структура крестцово-мемориальных произведений, особенно литературных крестцово-мемориальных произведений.

Ключевые слова: *хрестоматия, мемуары, сборник, биография, классическая литература, собрание.*

Abstract. *Chrestomathy works occupy an important place in literature, as they include selected excerpts from various authors and works, and are prepared to provide readers with expanded knowledge on a particular topic or field. Chrestomathy works exist in various forms in Uzbek and world literature, each of which has its own unique characteristics. The following article discusses the history and structure of chrestomathy works, especially literary chrestomathy works.*

Key words: *chrestomathy, memoir, collection, biography, classical literature, tazkira, complex.*

Xrestomatiya (yun. chrestos — foydali va manthano — o‘qiyman) — ta’limning biror sohasi bo‘yicha muayyan ichki tamoyillar asosida tartib bilan berilgan o‘quv kitobi. Xrestomatiya o‘zbek tilida “majmua” deb ham yuritiladi. Ular ilmiy, badiiy, memuar, publitsistik asar yoki ulardan olingan parcha yoxud turli hujjatlardan iborat bo‘lishi mumkin.

Bu atama ilk bor milodiy IV asrda yunon grammatigi Elladiy tomonidan yunon yozuvchilarining asarlaridan olingan parchalar to‘plamiga nisbatan qo‘llangan. Shundan buyon Yevropa ta‘lim tizimida bu didaktik atamadan foydalanib kelinadi. Qadimgi Turkiston maktabxona va madrasalaridagi ta‘lim jarayonida talabalarning mustaqil o‘qishi uchun foydalanilgan bayozu kulliyotlar ham o‘ziga xos Xrestomatiya hisoblangan. O‘zbekistonda bevosita pedagogik maqsadda tartib bilan berilgan Xrestomatiyalar ilk bor XX asr boshlarida Munavvar qori (“Sabzavor”), Abdulla Avloniy (“Birinchi muallim”, “Ikkinchi muallim”, “Maktab gulistoni”, “Adabiyot yoxud milliy she’rlar”), Hamza (“Yengil adabiyot”, “Qiroat kitobi”) va boshqa jadid ma‘rifatchilari tomonidan yangi usul maktablari o‘quvchilari uchun tayyorlangan. XX asrning 20-yillari o‘rtalarida chop etilgan Elbekning “Go‘zal yozg‘ichlar”, Cho‘lponning “Adabiyot parchalari” singari majmualari to‘la ma’nodagi o‘quv xrestomatiyalaridir. XX asrning 50-yillaridan buyon maktab o‘quvchilari va oliy o‘quv yurtlari talabalari uchun muntazam ravishda nashr qilib kelinadi [3:450].

Dunyo adabiyotida ham xrestomatik asarlar keng tarqalgan va ular turli tillarda, madaniyatlarda va davrlarda yaratilgan. Dunyo adabiyotidagi xrestomatik asarlar ko‘pincha klassik asarlarning tanlangan parchalaridan iborat bo‘ladi. Masalan, Gomerning “Iliada”si, Shekspirning pyesalari yoki Dantening “Ilohiy komediya”si kabi asarlarning qismlari kiritilishi mumkin. Bundan tashqari, adabiy xrestomatik asarlar orqali ma‘lum bir davrda yashagan va ijod qilgan shoir yoki yozuvchilar haqida,ularning ijod uslubi qolaversa, hayoti haqida ham ma‘lumotlarga ega bo‘lish mumkin [5:138]. Masalan, Samyuel Jonsonning “Ingliz shoirlarining hayoti” asari bunga yaqqol namuna bo‘ladi. Bu turdagi asarlar nafaqat adabiyotda, qolaversa, boshqa sohalarda ham juda ko‘p uchraydi. Masalan, turli adabiy, ilmiy yoki madaniy materiallardan tanlangan parchalar to‘plami bo‘lib, ular o‘quvchilarni ma‘lum bir soha yoki mavzu bilan tanishtirish maqsadida tayyorlanadi. Bu asarlar ko‘pincha o‘quv dasturlarida, akademik kurslarda yoki o‘quv materiallari sifatida foydalaniladi. Xrestomatik asarlar o‘zining tuzilishi, mazmuni va maqsadlari bilan bir qator o‘ziga xosliklarga ega.

Har bir yaratilgan asar o‘zining tuzilishi va maqsadi bilan boshqalaridan ajralib turadi. Xrestomtatik asarlarda ham o‘ziga xos tuzilish mavjud:

- Tanlangan parchalar - asarlarning asosiy qismi turli mualliflardan olingan matnlardir. Bu parchalar ko‘pincha bir xil mavzu yoki g‘oya atrofida jamlangan bo‘ladi.

- Kirish- Odatda, xrestomatik asarning kirish qismida uning maqsadi, ahamiyati va tarkibi haqida qisqacha ma lumot beriladi. Masalan, Alisher Navoiyning “Majolis un-nafois” asarining kirish qismida muallif asar haqida qisqacha fikr bildiradi va bu asarni yozishdan maqsadini kitobxonga tushuntiradi. Demak, kirish qismi orqali muallif o‘quvchini ruhan tayyorlaydi [4:259].

- Izohlar va sharhlar: Tanlangan matnlar ustida izohlar yoki sharhlar berilishi mumkin, bu esa o‘quvchilarga matnni yaxshiroq tushunishga yordam beradi. Izohlar asosan ishonchli manbalarga

tayangan holda tuziladi yoki asarning aynan shu qismi haqida muallif o‘z fikrini berishda ham keng qo‘llaniladi.

- Index yoki ro‘yxat: Ba‘zi xrestomatik asarlar oxirida mualliflar yoki mavzular bo‘yicha indeksni o‘z ichiga olishi mumkin.

Adabiyotda xrestomatik asarlar yozishning o’z tartib qoidalari va rioya qilish kerak bo‘lgan qoidalari mavjud. Quyida ularning ba‘zilari haqida fikr yuritamiz:

Birinchidan, bu asarni yozishdan maqsad va qanday mavzuni qamrab olishini oydinlashtirib olish zarur. Asar qaysi adabiy yo‘nalishga mos kelishi va qaysi davrni o’z ichiga olishi asardagi berilayotgan shoir yoki yozuvchilarni tanlashda muhim omil hisoblanadi. Masalan, muallif yigirmanchi asrga doir shoirlarning hayot va ijodi haqida yozmoqchi bo‘lsa, shu davrda ijod qilgan barcha shoirlarni qamrab olinishini ta‘minlasa maqsadga muvofiq bo‘ladi. Asar mavzusi esa “Yigirmanchi asrda yashab ijod qilgan o‘zbek shoirlari haqida” kabi tanlansa ham bo‘ladi.

Ikkinchidan, manbalarni o‘rganib chiqish va yozilayotgan davr haqida eng ishonchli bo‘lganlarini saralab olish. Ammo ushbu turdagi asar yozishga qo‘l urgan mualliflar ko‘pincha o‘z zamonasining yoki zamondoshlari haqida ma‘lumotlar qoldirishga harakat qilgan. Chunki o‘zi tanigan, bilgan, ko‘rgan va hamsuhbat bo‘lgan insonlar haqida yozish osonroq va o‘quvchiga ham qiziq bo‘ladi. Ba‘zida esa bir davrda yashagan ammo hamsuhbat bo‘lmagan insonlar haqida esa, ularni ko‘rgan bilgan yoki yozib qoldirilgan asarlar orqali xrestomatik asarni shakllantirgan. Tarixda ma‘lum bir davr haqida yozayotgan muallifning aynan shu davrga oid bo‘lgan joyga borishini, o‘sha joy bilan yaqindan tanishib chiqishi va har bir kichik ma‘lumotlarni ham to‘plashi bu asarning mukammal yaratilishiga zamin yaratadi.

Uchinchi bosqich - tahlil va tanlov jarayoni bo‘lib, bunda yig’ilgan ma‘lumotlar saralab olinadi, ya‘ni muallif eng muhim va ishonchli deb hisoblagan qismlarni saralab oladi. Masalan, asar tarkibida Alisher Navoiy haqida ham ma‘lumotlar berilayotgan bo‘lsa, bir xil ma‘lumotlarning eng ishonarlisi va o‘z isbotini topganini asarga kiritish maqsadga muvofiq bo‘ladi.

To‘rtinchidan, xrestomatik asarning tuzilishini rejalashtirish, ya‘ni asar qaysi bo‘limlardan iborat bo‘lishi, ushbu bo‘limlar qanday ma‘lumotlarni o‘z ichiga olishi haqida oldindan struktura shakllantirib olish juda muhumdir. Masalan, Samyuel Jonsonning “Ingliz shoirlarining hayoti” asari ellik ikki shoirning hayoti va ijodini o‘z ichiga qamrab olgan. Bunda muallif ularning yashagan yillariga ko‘ra ketma ketlikda qismlarga bo‘lib chiqqan. Albatta bu juda katta asar bo‘lganligi bois ikkita kitob bo‘lib shakllangan.

Beshinchi bosqich, asarni to‘plangan ma‘lumotlar asosida yozish. Har bir bo‘limda keltirilgan shoir, yozuvchilarni va ularning asarlarini tahlili, sharhi yoki izohlar bilan boyitish, asarni yanada qiziqarli qiladi.

Oltinchidan, qayta ko‘rib chiqish yoki ba‘zi qismlarni tahrirlash jarayoni. Tanlangan adabiy uslubni hisobga olgan holda asarni qayta ko‘rib chiqish va yo‘l qo‘yilgan xatolarni bartaraf qilish bosqichidir. Masalan, o‘quvchiga tushunarsiz bo‘lgan qismlarni anniq fikr bilan to‘g‘rilash, murakkab tushunish qiyin bo‘lgan gaplarni sodda ravon tilde bayon qilish. Bu orqali asar yanayam xalqchil va o‘qishli bo‘ladi.

Yettinchidan, ommalashtirish yoki o‘quvchi e‘tiboriga havola qilish bosqichi. Tayyorlangan xrestomatik asarni nashr qilish va uni qanday ommalashtirishni rejalashtirib olish zarur. Masalan, yozilgan asarni qismlarini jurnal yoki gazetalarda chop etish ham mumkin. Samyuel Jonson o‘zining asarini qismlarini gazeta va jurnallarda chop etib brogan, bu esa odamlarning kitobga bo‘lgan qiziqishini oshirishga xizmat qilgan.

Sakkizinchidan, fikr-mulohazalarni o‘rganish bu har bir muallif uchun juda muhum sanaladi. Asar bilan tanishib chiqqan kitobxonlarning fikr-mulohazalarinin o‘rganib chiqish muallif uchun kelgusida yangi asarga qo‘l urganda yondashuvni yaxshilashga xizmat qiladi. Masalan, agar kimdir asar haqida yangi tahlil yoki ma‘lumot taqdim etsa, bu asarni chuqurroq tadqiq qilish imkoniyatini yaratadi. Ammo bu turdagi asarlarni yozish juda katta mehnat, mashaqqat va vaqt talab qiladi. Chunki boshqa janrlardan farqli o‘laroq, bunday asarlar yillar, raqamlar, joynomlari qisqa qilib aytganda anniq ma‘lumotlarga tayangan holda shakllantiriladi. Faqatgina muallif tomonidan asarlarga beriladigan tanqidlar yoki xolis fikrlar muallifning o‘z fikr mulohazasidan kelib chiqqan holda

shakllantiriladi. Nima uchun vaqt atamasini yuqoridagi fikrimizga qo‘shganimizning asosiy sababi, bunday asarlar yozish uzoq davrni yoki muallifning butun hayotini ham o‘z ichiga qamrab olishi mumkin. Fikrimizning dalili sifatida, Alisher Navoiyning “Majolis un-nafois” asari uning butun umri davomida yozilgan, o‘sha davrda yashagan shoirlarning hayoti va ijodi qolaversa ijtimoiy-siyosiy hayot haqida so‘z yurituvchi asarlardan biri hisoblanadi.

Adabiyotda xrestomatik asarlar nima uchun kerak?

Ushbu savolga javob berish uchun biz bevosita tarixga yuzlanamiz, chunki qadimdan asarlarni kitobxonlarga tanishtirish ularni muallifi haqida ma‘lumotlar berish uchun turli xil usullar joriy qilingan. Bir xalqning boshqa xalq shoirlarining asarlari bilan tanishishi uchun, bahramand bo‘lishi uchun ham davrga oid asarlar jamlanmasi yig‘ish kerak bo‘lgan. Demak bunga qo‘l urgan mualliflar, ba‘zan bir davrda yashagan ijod ahlini yoki bir xil uslubda qalam tebratganlarni saralab olishgan. Sharq mumtoz adabiyotida, aynan bir asar tarkibiga ko‘plab shoir-u yozuvchilarni jamlash tazkira janriga mansub hisoblangan. O‘zbek adabiyotida ilk bor ushbu turdagi asar yozishga qo‘l urgan ijodkor sifatida Alisher Navoiyni bilamiz. Ushbu turdagi asarlarni yozgan mualliflar nafaqat asarda ijodkorlarni jamlash balki ularning yaratgan asarlari haqida o‘zlarining izohlarini yoki tanqidlarini ham taqdim etganlar. Bunday asarlar juda keng tarqala boshlagan, tildan tilga tarjima qilingan va bu sharq adabiyotini g‘arbga yoki g‘arb adabiyoti namunalarini sharqqa kirib borishiga zamin yaratgan. Asarlarning bundan “almashinuvi” esa xalqlarning urf-odatlari, madaniyati, dunyoqarashi haqida o’zaro fikr almashinuviga zamin yaratgan.

Demak adabiyotda xrestomatik asarlar kitobxonga ma‘lum bir davr, janr yoki muallif haqida muhum ma‘lumotlarni taqdim etadigan va ushbu ma‘lumotlar asosida o‘sha davrga oid tasavvur va qarashlarni shakllantirishga, o‘rganishga yordam beruvchi manba hisoblanadi. Xrestomatik asarlarni yaratish va foydalanish jarayoni, shuningdek, ularning mazmuni va ahamiyati haqida chuqurroq tushuncha hosil qilish uchun yanada ko‘proq tadqiqotlar olib borish zarur. Qolaversa, adabiyot sohasida ilmiy izlanishlar olib borayotgan yosh olimlar uchun ham aynan xrestomatik asarlar katta yordam beradi.

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THE ROLE OF CULTURAL NORMS AND VALUES IN THE FORMATION AND INTERPRETATION OF REQUESTS AND OFFERS IN ENGLISH AND UZBEK DISCOURSE

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Annotatsiya. *Mazkur maqolada ingliz va o‘zbek tillarida iltimos va taklif nutqiy aktlarining shakllanishi hamda talqin etilishiga madaniy me’yorlar va qadriyatlarning ta’siri tahlil qilinadi. Iltimos va takliflar insonlararo muloqotning muhim tarkibiy qismi bo‘lib, ular ko‘pincha muayyan madaniy muhit bilan chambarchas bog‘liq holda namoyon bo‘ladi. Tadqiqot ushbu nutqiy birliklarning ifodalanishi va qabul qilinishidagi o‘xshashliklar hamda farqlarni aniqlashga qaratilgan bo‘lib, bunda xushmuomalalik strategiyalari, rasmiylik darajasi va bilvosita ifoda usullarini belgilovchi madaniy omillarga alohida e’tibor qaratiladi.*

Kalit so‘zlar: *madaniy me’yorlar, xushmuomalalik strategiyalari, iltimoslar, takliflar, ingliz tili, o‘zbek tili, individualizm, kollektivizm, lingvistik xulq-atvor.*

Аннотация. *В статье рассматривается воздействие культурных норм и ценностей на формирование и интерпретацию просьб и предложений в английском и узбекском языковых контекстах. Просьбы и предложения являются важными элементами межличностного общения и, как правило, тесно связаны с культурными рамками соответствующих языков. Исследование направлено на выявление сходств и различий в их выражении и восприятии с акцентом на культурные параметры, определяющие стратегии вежливости, степень формальности и уровень косвенности.*

Ключевые слова: *культурные нормы, стратегии вежливости, просьбы, предложения, английский язык, узбекский язык, индивидуализм, коллективизм, языковое поведение.*

Abstract. *This paper examines how cultural norms and values influence the formulation and interpretation of requests and offers in English and Uzbek contexts. Requests and offers constitute essential components of interpersonal communication and are typically closely associated with the cultural frameworks in which they operate. The study aims to identify similarities and differences in their production and perception, placing particular emphasis on cultural dimensions that shape politeness strategies, degrees of formality, and levels of indirectness.*

Keywords: *cultural norms, politeness strategies, requests, offers, English language, Uzbek language, individualism, collectivism, linguistic behavior.*

Introduction. Language functions not only as a communicative instrument but also as a reflection of cultural norms and values. Communicative behavior, particularly in the realization of requests and offers, reveals important information about social conventions, traditions, and interpersonal relations within a given culture. However, the ways in which these speech acts are performed vary considerably across languages and cultural communities, as they are shaped by the dominant values and norms of the societies in which they are used. In English-speaking cultures, communication is generally characterized by individualism and low-context interaction, where directness, explicitness, and efficiency are highly valued. Requests and offers are commonly expressed through polite formulas and modal verbs, demonstrating respect for the addressee's personal autonomy while maintaining clarity. By contrast, Uzbek culture, which is rooted in collectivism and high-context communication, places greater emphasis on indirectness, social hierarchy, and the use of honorifics or kinship terms as markers of politeness. Requests and offers are among the most frequently used speech acts in everyday interaction, yet they are also potentially face-threatening, as they may impose obligations or expectations on the addressee. As a result, speakers rely on culturally conditioned strategies to mitigate imposition and maintain social harmony. Despite the clear impact of these cultural differences on intercultural interaction, comparative studies focusing specifically on English and Uzbek remain scarce. The present study seeks to fill this gap by exploring how cultural norms shape the production and interpretation of requests and offers in both languages. Particular attention is given to the interaction between politeness strategies, indirectness, and levels of formality.

Literature review and methodology. Requests and offers have been widely investigated within the fields of pragmatics and sociolinguistics. Brown and Levinson's [1] theory of politeness has played a central role in explaining how speakers manage face-threatening acts (FTAs), such as requests, which require balancing the speaker's intentions with the listener's autonomy. In individualistic societies, including English-speaking cultures, direct forms are often softened through polite expressions in order to protect the listener's negative face, defined as the desire to remain free from imposition.

While a number of studies have addressed cultural variation in requests and offers across different languages, direct comparisons between English and Uzbek are still limited. Research on English communication [4] has highlighted the frequent use of modal verbs and hedging devices, whereas studies on Uzbek discourse [5] emphasize the role of kinship terms and culturally specific politeness markers. Nevertheless, few investigations have examined these two languages side by side, leaving insufficient understanding of how their linguistic practices reflect deeper cultural values.

Data collection involved several methods. Naturally occurring conversations among native speakers of English and Uzbek were recorded to capture authentic everyday usage of requests and offers. In addition, semi-structured interviews were conducted with 15 native speakers of each language to explore their perceptions of politeness and cultural expectations. Both formal and informal written materials, including emails and letters, were also analyzed to supplement the spoken data. Participants were selected to represent a range of ages, genders, and social backgrounds.

Although existing research provides valuable insights into request and offer strategies in various languages, direct comparative analyses between English and Uzbek remain limited. Most studies examine these languages independently, without systematically contrasting their pragmatic norms. Consequently, there is insufficient understanding of how linguistic differences between English and Uzbek reflect deeper cultural values such as individualism versus collectivism and equality versus hierarchy.

English Patterns. The analysis shows that requests and offers in English tend to be relatively direct, with a strong emphasis on clarity and respect for individual autonomy. Out of 100 examples collected from native English speakers, modal verbs such as could, would, and can appeared in 75% of requests (e.g., "Could you help me with this?"). The politeness marker please was used in 65% of requests and 40% of offers, frequently positioned at the end of the sentence (e.g., "Pass me the salt, please."). Hedging expressions, such as "I was wondering if you could…", were identified in 45% of formal contexts as a means of softening the request.

In formal contexts, English speakers frequently employ hedging strategies to reduce the force of a request. Expressions such as "I was wondering if you could" or "Would it be possible to" allow speakers to appear polite and considerate while maintaining explicitness. These patterns indicate that politeness in English is largely encoded through grammatical and lexical choices rather than through reliance on shared social context.

These findings reflect English speakers' preference for efficiency and egalitarian interaction. Directness aligns with the individualistic orientation of the culture, where personal autonomy and unambiguous communication are valued. Politeness markers and modal verbs help reduce the impositive force of requests without sacrificing explicitness.

Uzbek Patterns. In contrast, requests and offers in Uzbek discourse are characterized by a higher degree of indirectness and the frequent use of culturally embedded politeness devices. Among the 100 Uzbek examples analyzed, honorifics and kinship terms such as aka (brother) and opa (sister) occurred in 80% of cases, serving to express respect and social closeness. Indirect formulations, including statements of need rather than explicit requests (e.g., "I'm thirsty" instead of "Can you bring me water?"), were observed in 70% of requests.

Rather than issuing direct requests, Uzbek speakers often imply their needs or intentions, allowing the addressee to infer the intended meaning. Religious and culturally specific expressions are also commonly used, particularly in offers, to convey humility, goodwill, and respect. These features reinforce the collectivist orientation of Uzbek society, where interpersonal relationships are prioritized over communicative efficiency.

Discussion. The results are consistent with established descriptions of cultural communication styles. English-speaking societies, shaped by individualism, tend to favor clarity and equality in interaction [3]. Requests are often direct but mitigated by polite expressions to balance efficiency with respect. Uzbek communication, influenced by collectivism and high-context traditions, prioritizes social harmony and relational sensitivity [3]. The use of indirectness and honorifics reflects a strong orientation toward respect, especially in hierarchical relationships.

Conclusion. The study demonstrates notable differences in the formulation and interpretation of requests and offers in English and Uzbek contexts. English communication is marked by directness, transparency, and frequent use of politeness devices such as modal verbs and please, reflecting values of individualism and equality. In contrast, Uzbek speakers rely more heavily on indirect expressions, honorifics, and kinship terms, highlighting collectivist values, respect, and social hierarchy.

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KOREYS TILIDA SINONIMIYA MASALASI VA UNING LEKSIK-SEMANTIK XUSUSIYATLARI

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Annotatsiya. *Har qanday tilda sinonimlar, so'zlar bir xil yoki ma'nosiga ko'ra yaqin. Agar biz ona tilimizda ular o'rtasidagi farqni intuitiv his qilsak va qaysi vaziyatda qaysi so'zni qo'llash kerakligini bilsak, chet tillari bilan bog'liq muammolar ancha murakkab. Koreys tilida ham shunday so'zlar bor, juda ham ko'p. Bugungi kunda juda tez-tez uchraydigan bir nechta so'zlarni tanlaymiz va ulardan foydalanish koreys tilini o'rganishning dastlabki bosqichida ko'plab savollarni keltirib chiqaradi va shu muammoni quyidagi maqola orqali ko'rib chiqish imkoniga ega bo'lamiz.*

Kalit so'zlar: *synonimia, semantik bog'lanish, dominant so'z, polisemiya*

Аннотация. *В любом языке синонимы представляют собой лексические единицы, совпадающие или близкие по значению. В родном языке носители, как правило, интуитивно улавливают семантические и стилистические различия между такими словами и адекватно выбирают их в зависимости от коммуникативной ситуации. Однако при изучении иностранных языков данная задача значительно усложняется. Корейский язык не является исключением и характеризуется наличием большого количества синонимичных лексем, различия в употреблении которых нередко вызывают затруднения у начинающих изучающих. В рамках настоящего исследования будут отобраны и проанализированы некоторые наиболее часто употребляемые синонимичные слова, использование которых вызывает наибольшее количество вопросов на начальном этапе изучения корейского языка. Их детальный анализ предполагается представить в следующей статье.*

Ключевые слова: *синонимия, семантическая связь, доминантное слово, полисемия*

Abstract. *In any language, synonyms are lexical units that are identical or similar in meaning. In one's native language, speakers typically perceive the semantic and stylistic distinctions between such words intuitively and are able to select the appropriate item according to the communicative context. In contrast, when learning a foreign language, this task becomes considerably more complex. The Korean language is no exception and is characterized by a large number of synonymous lexical items whose differences in usage often pose difficulties for beginning learners. The present study selects and examines several commonly used synonyms that raise the greatest number of questions at the initial stage of learning Korean. A more detailed analysis of these items will be presented in a subsequent article.*

Key words: *synonymy, semantic relation, dominant word, polysemy.*

Til — inson tafakkuri va madaniyatining aks etish shakli bo‘lib, u murakkab va ko‘p qatlamli tizimdan iboratdir. Til birliklari, xususan, so‘zlar va ularning ma’nolari inson ongidan qat’i nazar, muayyan ichki qonuniyatlar asosida turli guruhlarga birlashadi. Bu jarayon tilshunoslikda leksik-semantik tizim tushunchasi bilan izohlanadi [5]. Mazkur tizim til birliklari o‘rtasidagi semantik munosabatlarni, xususan, ma’no yaqinligi va farqliligini aniqlashga xizmat qiladi.

So‘zlarni leksik-semantik guruhlarga ajratish jarayoni atrof-muhit obyektlari va hodisalarining inson ongidagi assotsiativ tasnifi bilan chambarchas bog‘liqdir [2]. Ushbu assotsiatsiyalar natijasida so‘zlar taqqoslanadi, aniqlanadi va farqlanadi hamda so‘zlar o‘rtasida muayyan semantik munosabatlar shakllanadi.

Tilshunoslikda so‘zlar o‘rtasidagi semantik munosabatlar bir necha asosiy turlarga ajratiladi. Ushbu munosabatlar umumiy ma’no elementlarining mavjudligi yoki yo‘qligi, ma’nolarning yaqinligi va qarama-qarshiligi asosida belgilanadi [6]. Shu mezonlarga ko‘ra, til lug‘ati quyidagi uch asosiy guruhga bo‘linadi:

- omonimlar;
- sinonimlar;
- antonimlar.

Mazkur maqolada e’tibor asosan sinonimiya hodisasiga, xususan, koreys tilidagi sinonimlarning semantik va uslubiy xususiyatlariga qaratiladi.

Sinonimlar (yunoncha synonymia — “bir xil nom”) nutqning bir xil qismiga mansub bo‘lib, ma’nosi bir-biriga yaqin yoki bir xil bo‘lgan, biroq tovush tarkibi jihatidan farqlanuvchi so‘zlardir [1]. Sinonimiya til hodisasi sifatida tilshunoslikda turlicha talqin qilinadi.

Ayrim tilshunoslar tilda mutlaq sinonimiya mavjudligini inkor etib, har bir so‘zning o‘ziga xos semantik yoki uslubiy yuklamaga ega ekanligini ta’kidlaydilar [3]. Boshqa tadqiqotchilar esa faqat ma’nosi mutlaqo bir xil bo‘lgan birliklargina sinonim sifatida e’tirof etilishini ilgari suradilar. Yana bir guruh olimlar sinonimlarni umumiy ma’noga ega bo‘lib, ayrim semantik komponentlari bilan farqlanuvchi birliklar sifatida baholaydilar.

Sinonimlarning eng keng tarqalgan tasnifi ularni to‘liq (mutlaq) va qisman (nisbiy) sinonimlarga ajratishdan iborat bo‘lib, bu tasnif so‘z ma’nolarining yaqinlik darajasi va ularning o‘zaro almashinish imkoniyatiga asoslanadi.

To‘liq sinonimlar ma’nolarining maksimal darajada mos kelishi va barcha kontekstlarda bir-birini almashtira olish xususiyati bilan tavsiflanadi. Biroq til amaliyotida mutlaq sinonimlar juda kam uchraydi. Odatda bunday birliklar tilda uzoq vaqt birga yashamaydi: ulardan biri faol lug‘atdan chiqib ketadi yoki uslubiy jihatdan cheklanadi.

Qisman sinonimlar ma’no nozikliklari, uslubiy bo‘yoqlari va qo‘llanish doirasi bilan farqlanadi. Bunday birliklar sinonimik qator hosil qiladi. Har bir sinonimik qatorda semantik jihatdan eng umumiy, uslubiy jihatdan neytral va birikuvchanligi yuqori bo‘lgan dominant so‘z ajratiladi.

Koreys tilidagi sinonimlarning leksik-semantik xususiyatlari

Koreys tilida sinonimiya hodisasi keng tarqalgan bo‘lib, ko‘plab sinonimik birliklar o‘rtasida juda nozik semantik va pragmatik farqlar mavjud. Masalan:

- 재능 – 재주 (iste’dod)
- 사과 – 사죄 (uzr so‘rash)
- 발전 – 발달 (rivojlanish)
- 걸상 – 의자 (stul)

Shuningdek, daraja bildiruvchi ravishlar orasidagi sinonimiya koreys tilini o‘rganuvchilar uchun alohida qiyinchilik tug‘diradi. Masalan, 아주 neytral bo‘lsa, 너무, 엄청, 매우 kuchaytirilgan darajani bildiradi, 되게 esa faqat so‘zlashuv nutqiga xos birlik hisoblanadi [9].

Xulosa. Har bir so‘zning sinonimlari muayyan nutqiy vaziyat va kontekstga bog‘liq holda qo‘llanilishi til tizimining muhim qonuniyatlaridan biri hisoblanadi. Sinonimik birliklar o‘rtasidagi semantik, uslubiy va pragmatik farqlar tilda ma’no aniqligini ta’minlash, nutqning ifodaviy imkoniyatlarini kengaytirish hamda kommunikativ maqsadga erishishda muhim rol o‘ynaydi. Shu nuqtai nazardan, sinonimiya hodisasi tilning nafaqat leksik boyligini, balki uning funksional imkoniyatlarini ham namoyon etuvchi muhim lingvistik kategoriya sifatida baholanadi.

Koreys tilini o‘rganish jarayonida sinonimlar orasidagi nozik semantik va uslubiy farqlarni aniqlash o‘rganuvchilar uchun sezilarli qiyinchilik tug‘diradi. Bu holat, avvalo, koreys tilining ijtimoiy-madaniy xususiyatlari, hurmat kategoriyasi va nutq darajalari tizimi bilan chambarchas bog‘liqdir. Ko‘plab sinonimik birliklar tashqi tomondan bir xil ma’noni ifodalagandek tuyulsa-da, ularning qo‘llanishi nutq subyektlari o‘rtasidagi ijtimoiy munosabatlar, rasmiylik darajasi, kommunikativ vaziyat va uslubiy kontekstga qarab keskin farqlanadi. Shu sababli, sinonimlarning noto‘g‘ri qo‘llanilishi nutqning sun’iy, noo‘rin yoki hatto muloqot ishtirokchilari uchun noqulay holatlarni yuzaga keltirishi mumkin.

Ona tilida so‘zlashuvchilar sinonimik birliklar o‘rtasidagi farqlarni, odatda, intuitiv tarzda his qiladilar. Biroq ushbu intuitiv bilim ko‘pincha nazariy tushuntirish va ilmiy izoh berish jarayonida yetarli bo‘lmaydi. Ayniqsa, koreys tilini chet tili sifatida o‘rganuvchilarga sinonimlarning semantik chegaralarini aniq va tizimli ravishda tushuntirish o‘qituvchilardan yuqori darajadagi lingvistik kompetensiya va metodik yondashuvni talab etadi. Amaldagi ko‘plab lug‘at va o‘quv qo‘llanmalarda sinonimlar umumiy ma’noda berilib, ularning kontekstual va uslubiy farqlari yetarli darajada yoritilmaydi, bu esa o‘rganuvchilarning amaliy nutqida xatolarga olib keladi.

Shu sababli, koreys tilini o‘rganuvchilarning asosiy maqsadi — ona tilida so‘zlashuvchilar darajasida to‘g‘ri, ravon va tabiiy nutq hosil qilishdan iborat bo‘lsa, sinonimlar orasidagi ma’no farqlarini aniqlash va ularni ilmiy asosda tavsiflash muhim ahamiyat kasb etadi. Bu jarayon faqat leksik ma’nolarni qiyoslash bilangina cheklanmay, balki pragmatik, ijtimoiy va madaniy omillarni ham hisobga olgan holda amalga oshirilishi lozim. Ayniqsa, sinonimik qatorlardagi dominant so‘zlarni aniqlash, ularning qo‘llanish chastotasi va nutqiy funksiyalarini tahlil qilish koreys tilini o‘rganish metodikasini yanada takomillashtirishga xizmat qiladi.

Xulosa qilib aytganda, koreys tilidagi sinonimiya masalasini chuqur va tizimli o‘rganish nafaqat koreys tilini o‘rganuvchilar uchun, balki ushbu tilni o‘qituvchi mutaxassislar, tarjimonlar va tilshunos tadqiqotchilar uchun ham dolzarb ilmiy-amaliy ahamiyatga ega. Sinonimlarning semantik va uslubiy xususiyatlarini to‘liq ochib berish koreys tilini o‘qitish samaradorligini oshirishga, o‘rganuvchilarning kommunikativ kompetensiyasini rivojlantirishga hamda koreys tilining leksik tizimini yanada chuqurroq anglashga xizmat qiladi.

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INGLIZ VA RUS TILLARIDAGI INSONLARNI QATTIQ IZTIROBGA SOLUVCHI SHOK REKLAMALAR
(Ijtimoiy reklamalar misolida)

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Annotatsiya. *Maqolada ingliz va rus tillarida yaratilgan insonlarni qattiq iztirobga soluvchi ijtimoiy reklamalar xaqida so‘z boradi. Jumladan har ikki tilda ushbu turdagi reklamalar o‘z oldiga jamiyatdagi muammolarga yondashishda insondagi «muhabbat», «azoblanish», «mehribonlik» kabi insoniy his-tuyg‘u va kechinmalarni tasvirlashdan foydalanib kelayotganligi misollar yordamida yoritib berilgan.*

Kalit so‘zlar: *reklama, ijtimoiy, muammo, inson, shok, til, faoliyat, xizmat, zararli oqibat, matn*

Аннотация. *В статье рассматриваются рекламные объявления в социальных сетях, созданные на английском и русском языках, которые причиняют людям серьезные неудобства. В частности, на примерах объясняется, что в рекламе этого типа на обоих языках для описания человеческих чувств и переживаний, таких как «любовь», «страдание», «доброта» при решении проблем общества, используются такие выражения.*

Ключевые слова: *реклама, социальная проблема, человеческий фактор, шок, язык, деятельность, услуга, вредное воздействие, текст*

Abstract.*The article discusses social media advertisements created in English and Russian that are causing severe distress to people. In particular, it is explained with the help of examples that*

advertisements of this type in both languages use to describe human feelings and experiences such as "love", "suffering", "kindness" in approaching the problems in society.

Key words: *advertising, social, problem, human, shock, language, human, activity, service, harmful effect, text*

Kirish. Jamiyatda istiqomat qiluvchi insonlarni hulq-atvorlari va hatti-harakatlarini namoyon etish usuli hisoblangan ijtimoiy reklama ayni shu jamiyatning va unda yashab kelayotgan shaxsning kamol topishini ta'minlovchi ijtimoiy qadr-qimmat tushunchalari haqida keng xalq ommasini habardor qilishga qaratilgan. Bugungi kunda "dunyoning ko'p mamlakatlarida ijtimoiy reklama davlat va fuqarolar o'rtasidagi keng qo'llaniladigan muloqot vositasi hisoblanadi"[1].

Hozirgi paytda aholini ijtimoiy reklamaga nisbatan ehtiyoji ortib bormoqda shuning uchun reklama matnida aks ettiriladigan matnlar, tasvirlar va boshqa tasviriy va ifodaviy vositalar aholini qiziqtirayotgan ijtimoiy muammolarni ochib berilishiga xizmat qiladi. Ijtimoiy reklamalarni ko'chalarda, xiyobonlarda, metrolarda, odamlar ko'p to'planadigan jamoat joylarida uchratishmiz mumkin. Shubhasiz, bu faoliyat kelajakda yanada ommalashib boradi.

XXI asrga kelib ijtimoiy reklamaning yana bir alohida turi «shok» reklama boshqa turdagi ijtimoiy reklamalardan o'ziga xos xususiyatlari bilan alohida ajralib chiqdi. Lug'atlarda "shok" so'zi quyidagicha talqin etiladi: "Shok (fransuz tilidagi "shoc" so'zidan olingan) operatsiya, kuyish yoki qattiq travma kabi organizmda ta'sirchanligini yuzaga keltiruvchi va inson hayotiga havf tug'diruvchi holatni ifodalaydi". T.F. Yefremova tomonidan tuzilgan rus tilining zamonaviy izohli lug'atida "shok" so'zi "ruhiy zarba, iztirob, hayajon yoki kuchli jismonan shikastlanish va lat olish oqibatida organizmni o'z me'yoriy vazifasini umumiy buzilishi holati" [2] deb izohlanadi. Falsafiy lug'atlarda "shok" so'zining majoziy ma'nosi "insondagi ruhiy tushkunlik holati deb keltirilgan. Bu kuchli hissiy zo'riqqanlik va jismoniy iztirob holati bilan ham bog'liq. Buning natijasida inson hayotida va ongida yangicha kechinmalar paydo bo'lib, unga bu kechinmani yengib o'tish qiyinchilik tug'diradi". Yuqorida keltirib o'tilgan fikrlardan xulosa yasaydigan bo'lsak, aytishimiz mumkinki, «shok» reklama bu reklamaning shunday turi bo'lib, u insonda ruhiy iztirob, tushkunlik, taajublanish va hissiy zo'riqish kabi holatlarni yuzaga keltiradi. Mazkur reklama boshqa turdagi reklamalarga xos bo'lgan tartib-qoidalarni inkor qiladi va uning ajralib turadigan yana bir xususiyati unda insonni ruhiy tushkunlik kayfiyatiga soluvchi (qon, insonni timtalangan tana qismi, behayolik sahnalari aks etgan suratlar, zo'rovonlikka oid materiallar va boshqalar) va nizo va kelishmovchiliklar aks etgan tasvirlar beriladi.

Tahlil. "Shok" reklamalarda, odatda, inson ongiga ta'sir qiluvchi ancha ta'sirchan va qaltis holatlar ask ettiriladi. Shunday bo'lsada, mazkur reklama turi savdo faoliyatini jadallashtirishga yordam beradi. Televideniye orqali ko'rsatiladigan bunday ijtimoiy reklamalar insonni hayotda sodir bo'lib turadigan juda intim munosabatlardan tortib, qotillik va shavqatsizlik kabi hayotning salbiy tomonlarini tasvirlashga xizmat qiladi. "Shok reklamaning" inson ongiga o'tkazadigan ta'siri juda chuqur bo'lib, insondagi qo'rquv, yashirin va mamnuniyat hissiyotlarini va inson qalbidan chuqur joy olgan, ammo boshqalar bilan baham ko'ra olmaydigan his-tuyg'ularni namoyon etadi.

Ushbu reklama turiga nisbatan paydo bo'ladigan reaksiya kuchli hissiy iztirob paydo qilib, inson ruhiyatini tasodifiy hamda hayotga havf soluvchi va tez fursatda iskanjasiga oluvchi, shu bilan birga, juda kuchli qo'rquvga soluvchi kechinmalar bilan bog'liqdir. Ruhiy iztirob va zo'riqish holati hamma insonga har xil ta'sir ko'rsatadi: kimlardadir bu holat achinish va aybdorlik hissini, boshqalarda esa insonni butunlay aqldan ozdirish darajasida namoyon bo'ladi. Ruhiy iztirob iskanjasida qolgan insonni tobe qilish, boshqarish va har maqomga solish oson kechadi, chunki kuchli qo'rquv insondagi ruhiy himoya qobig'ini sindiradi va uning ongini qurshab oladi.

"Shok" reklamalarda ma'lum sabablarga ko'ra keng xalq ommasi uchun qabul qilib bo'lmas vositalardan foydalanilganligi bois ular ko'pchilikni e'tiborini tortmasdan qo'ymaydi. Bunday reklamalardan foydalanish orqali ikki xil samaraga erishish mumkin: keng xalq ommasini e'tiborini tortish va OAVlari orqali reklama kampaniyalari o'rtasidagi sovuqchiliklarni yengillashtishdan iborat.

Quyida ingliz va rus «shok» reklamalarida qo'llanilgan usullarni tahlil qilib o'tamiz. G'arbiy

mamlakatlarda ushbu turdagi reklamalardan inson ongiga kuchli ta'sir o'tkazishning keng tarqalgan ko'rinishi sifatida foydalanib kelinmoqda. Ingliz tilida yaratilgan ijtimoiy reklamalarni maqsad va mazmuniga ko'ra quyidagicha turlarga ajratish mumkin:

1) ahloqsizlikni targ'iq etuvchi reklamalar. Bunga misol qilib, vegeterianlikni targ'ib etuvchi ijtimoiy reklamalarni olishimiz mumkin (hozirda bunday reklamalarni tarqatish ta'qiqlab qo'yilgan). Hayvonlarga zo'rovonlik qilishga qarshi kurashuvchi guruhlar tomonidan tayyorlangan reklama peshtaxtasida mashhur latofatli aktrisa Pamela Anderson ichki kiyimda turgan surati tushirilgan bo'lib, uning tanasi bir necha qismlarga bo'lingan holda tasvirlangan. Ushbu reklamada ingliz tilida shunday jumlalar bitilgan: "The body of animals is made up of the same parts" (Hayvonlar tanasi ham ayni shunday qismlardan iborat). Mazkur reklamada ilgari surilgan g'oya asosida yotgan "hayvonlar ham odamlardek azoblanadi" fikr orqali insonlarga hayvonlarni himoya qilishga, ularga nisbatan zo'rovonlik qilmaslikka chaqiriq yotganini ko'rishimiz mumkin.

Muhokama. Xozirgi vaqtgacha g'arb mamlakatlarida tamaki mahsulotlarini iste'mol qilishga qarshi kurashishga qaratilgan bir qator ijtimoiy reklamalar yaratildi. Bunga yaqqol misol qilib quyidagi reklama matnini keltirish mumkin "*Chekish insonni qaramlikka yetaklaydi*" shunisi e'tiborga molikki, uchta reklama peshtaxtasidan ikkitasida yosh yigit, bittasida esa qiz bola tasviri tushurilgan. Bundan xulosa chiqarish mumkinki, chekish ayollarga nisbatan erkaklar orasida kengroq tarqalganligini ko'rsatadi"[3].

2) ijtimoiy muammolarning yoritilishi. Keyingi ingliz tilida yaratilgan reklama «Shokolad dunyosi» qandolatchilik mahsuloti bilan bog'liq edi. Reklama beruvchilarning oldida viski spirtli ichimligi bo'lgan shokolat konfetlari reklamasi turardi. Reklamada konfet iste'mol qilib, shirakayf bo'lib qolgan yosh bolalarning tasviri tushirilgan edi. Bunday ruhdagi reklamalar orqali yoshlarga spirtli ichimliklarni majburlab iste'mol qildirmaslik xolatlari maqsad qilib qo'yilgan.

G'arb mamlakatlarida bundan tashqari, donorlik faoliyatini targ'ib etuvchi shok reklamalarni ham uchratishimiz mumkin. Ana shunday ijtimoiy reklamalarning birida uchishga shaylanib turgan betmenning (kinofilm qahramoni) holatida (avtomobil xalokati tufayli) o'lib yotgan kishini tasvirini aks ettirgan. Bu reklamaning matnida: "Sen o'lganingdan so'ng qahramonga aylanasan. Bu tanangdan voz kech" degan jumlalarni o'qib olish mumkin. Bu esa insonlarning o'limi ustidan istehzoli kulishni ko'rsatuvchi yana bir reklamaga misol bo'ladi.



Quyida esa rus tilida yaratilgan ijtimoiy reklamalarga e'tibor qaratamiz. "Rossiyada ijtimoiy reklamachilik sohasi AQSH va boshqa g'arbiy Yevropa mamlakatlaridagidek taraqqiy topmagan. Bunga asosiy sabablardan biri bu sohada faoliyat ko'rsatayotgan kadrlarning malakasini yetarli darajada emasligi bilan bog'liq"[4].

Rus tilida ishlangan shok reklamalarni quyidagi guruhlarga ajratish mumkin: *1)iste'molchini qaysidir ma'noda qo'rqitishga asoslangan reklamalar.* Bunga quyidagi reklamani misol qilib keltirishimiz mumkin, aholini yo'l harakati havfsizligi qoidalariga rioya qilishlari va spirtli ichimliklar ichib avtotransport vositalarini boshqarmaslikka targ'ib etuvchi tashqi reklamada reklama peshtaxtasida fanerdan ishlangan konstruksiyani teshib o'tgan inson tanasi shaklidagi surat aks ettirilgan. Reklamadagi insonning qo'llari avtomobilning rulini mahkam tutib turgani va uning tanasi qonga bo'yalgani aks ettirilgan. Bu tasvir reklama peshtaxtasining har ikki tomonidan "osilib turibdi" va uning quyida berilgan jumladan mana bularni o'qib olish mumkin: "Buning o'rnida siz ham bo'lishingiz mumkin edi".

2) Ahloqsizlik kabi odatlarni targ'ib qiluvchi reklamalar. Ko'p hollarda rus tilida yaratilgan ijtimoiy reklamalarda tasviriy va og'zaki oksyumoron (*qarama-qarshi ma'noli so'zlarni qo'llash bilan yuzaga keltiriladigan uslubiy ifoda vositasi*) stilistik usulidan foydalanishni kuzatish mumkin. Bunda misol tariqasida tibbiyot xodimi surati tushirilgan va "Narkomanlarmi? Kelaveringlar. Men sizlarni kutyapman" degan jumlalar aks etgan ijtimoiy reklamani keltirish mumkin.

3)ijtimoiy muammolarni yoritadigan reklamalar. Bunga misol qilib, o‘zida “Sizga baribirmi?!” jumlalari tushirilgan ijtimoiy reklamani olish mumkin. Mazkur reklamada yosh chaqaloqni uxlab yotgani va uning badaniga sigaretani bosib o‘chirilayotgan holati aks ettirilgan. Ijtimoiy reklamaning matnidan: «Yosh bolalarni oldida chekish unga azob berish bilan barobar» degan jumlalarni o‘qish mumkin. Yana bir reklamada sigaret chekayotgan odamning og‘zida miltiqning o‘qi otilib chiqayotgan holat tasvirlangan bo‘lib, unda: “chekish orqali nafaqat o‘zingni, balki boshqalarni ham xarob etasan” degan matn joylashtirilgan. Ushbu turdagi ijtimoiy reklamalar yordamida bo‘lajak onalarni chekish holatlariga chek qo‘yish muammosi ko‘tarilgan. Bir reklamada ichayotgan homilador onaning qornidasi bola ham qo‘llarida aroq idishini ushlab turgani tasvirlangan. Reklama matnida: “Tug‘ilajak bolangni kelajagini o‘yla!” degan jumla aks etgan.



Xulosa. Xulosa o‘rnida ta’kidlash joizki, ingliz va rus tillarida yaratilagan “shok” reklamalar muhim xususiyatlarga egaligi bilan ajralib turadi. Har ikkala mamlakatda ham insonlarning diqqat-e’tiborlarini jamiyatda mavjud bo‘lgan ijtimoiy muammolarga nisbatan befarq bo‘lmaslik targ‘ib etilmoqda.

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DESKRIPTIVIZM VA PRESKRIPTIVIZM TILSHUNOSLIKDAGI IKKI ASOSIY YONDASHUV SIFATIDA

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Annotatsiya. *Ushbu maqola deskriptivizm va preskriptivizm — tilshunoslikdagi ikki asosiy yondashuvni tahlil qiladi. Maqola, shuningdek, o‘zbek tilidagi so‘kinish va haqorat so‘zlari masalasini tahlil qilib, bunday lug‘atlarni tuzish zaruratini ko‘rsatadi. Deskriptivizm va preskriptivizm tilshunoslikda bir-birini to‘ldiruvchi yondashuvlar sifatida qo‘llanilishi lozimligini ta’kidlaydi.*

Kalit so‘zlar: *deskriptivizm, preskriptivizm, til me’yorlari, ijtimoiy tilshunoslik, sotsiolingvistika, sheva, jargon, tabu, so‘kinish va haqorat so‘zlari, adabiy til, til madaniyati*

Аннотация. *В данной статье анализируются дескриптивизм и прескриптивизм — два основных подхода в лингвистике. Также рассматривается вопрос о бранной и оскорбительной лексике в узбекском языке и подчеркивается необходимость составления таких словарей. Отмечается, что дескриптивизм и прескриптивизм должны применяться как взаимодополняющие подходы в языкознании.*

Ключевые слова: *дескриптивизм, прескриптивизм, языковые нормы, социальная лингвистика, социолингвистика, диалект, жаргон, табу, бранные и оскорбительные слова, литературный язык, культура речи.*

Abstract. *This article analyzes descriptivism and prescriptivism — the two main approaches in linguistics. It also examines the issue of swearing and offensive words in the Uzbek language, emphasizing the necessity of compiling dictionaries of such vocabulary. The article concludes that descriptivism and prescriptivism should be applied as complementary approaches in linguistics.*

Keywords: *descriptivism, prescriptivism, language norms, sociolinguistics, social linguistics, dialect, jargon, taboo, swearing and offensive words, literary language, language culture.*

Deskriptivizm va preskriptivizm — tilshunoslikdagi ikki asosiy yondashuv bo‘lib, ular tildan foydalanishni tasvirlash (deskriptiya) yoki belgilash (preskriptiya) nuqtayi nazaridan farqlanadi. Quyida ularning ilmiy ta’rifi, mohiyati va misollar bilan tahlilini keltiramiz:

1. Deskriptivizm (descriptive linguistics) — bu tilni qanday ishlatilayotgan bo‘lsa, shundayligicha o‘rganadigan ilmiy yondashuvdir. U til qoidalarini o‘rnatmaydi, balki real nutqni kuzatadi va tasvirlaydi. Umuman olganda, til — bu me’yoriy tizim emas, balki jamiyat tomonidan real hayotda qanday qo‘llanayotgan bo‘lsa, shunday o‘rganilishi kerak, degan tamoyilga amal qiladi.

Deskriptiv yondashuv tarafdorlari sifatida biz Leonard Bloomfield, Ferdinand de Sossyur, Noam Chomsky (ba’zi jihatdan), J. Lyons kabi olimlarni ko‘rsatishimiz mumkin.

Deskriptivizm tilni dinamik ijtimoiy hodisa deb qaraydi. Shuning uchun tildagi shevalar, jargon, so‘zlashuv tili, hatto grammatik “xatolar” ham ilmiy tahlil uchun qimmatli manba hisoblanadi.

Masalan, o‘zbek tilida “Men boramanmi yo‘qmi?” degan so‘roq shakli adabiy me’yorga to‘liq mos bo‘lmasa ham, deskriptiv yondashuvda bu xalq orasida real qo‘llanayotgan tilda mavjud konstruksiya sifatida o‘rganiladi.

Ingliz tilida “Ain’t” so‘zi grammatik jihatdan noto‘g‘ri sanalsa-da, deskriptiv tilshunoslar uni so‘zlashuv tilidagi real birlik sifatida tahlil qiladi.

Yoki tilda so‘kinch so‘zlar, qo‘pol so‘zlar, man etilgan so‘zlar bor (jargon, disfemizm, tabu). O‘zbek tilida bunday so‘zlar lug‘ati tuzilmagan. Xo‘sh, nega? Keling, deskriptiv yondashuvning ahamiyatini shu tarmoq misolida batafsil izohlashga harakat qilamiz:

O‘zbek tilida rus tilshunosligidagi T.V.Axmetovaning “Русский мат” (1993) kabi maxsus so‘kinish va haqorat so‘zlariga bag‘ishlangan izohli lug‘atning yo‘qligi bir necha ilmiy, ijtimoiy va madaniy sabablar bilan izohlanadi. Quyida buning asosiy omillarini berib o‘tishga harakat qilamiz:

1. Tarixiy-ijtimoiy omillar. O‘zbek tilshunosligi, ayniqsa, sovet davrida, normativlik, adabiy til pokligini saqlash, axloqiy me’yorlarga rioya qilish tamoyillariga asoslangan. Shuning uchun qo‘pol, haqoratli, pornografik mazmundagi birliklarni o‘rganish “nojoiz”, “obro‘siz” mavzu sifatida qaralgan; ilmiy tadqiqotlarda bunday leksika maxsus tahlilga tortilmagan.

2. Lingvistik tabularning kuchliligi. O‘zbek jamiyatida diniy, ma’naviy va axloqiy me’yorlar so‘kinish, tanadagi intim a’zolar nomi, jinsiy aloqa haqidagi ifodalarni “tabu” toifasiga mansub deb qaraladi. Natijada ularni rasmiy nashrlarda berish axloqiy jihatdan qiyin.

3. Til siyosati va davlat standarti. Davlat tilining me’yoriy qoida va lug‘atlarida adabiy norma asos bo‘ladi; so‘kinish va haqorat so‘zlari adabiy leksikaga kirmaydi. Shu sababli davlat buyurtmasi bilan bunday lug‘at chiqarilishi amalda qiyin.

4. Ilmiy maktabning yetarli rivojlanmaganligi. O‘zbek tilshunosligida disfemizm, tabu, so‘kinish tili, qo‘pol leksika kabi yo‘nalishlar hali keng rivojlanmagan; material to‘plash, ijtimoiy-dialektal taqsimotlarini o‘rganish ishlari yetarlicha olib borilmagan.

Bunday lug‘atni tuzish kerakmi? Bizningcha, kerak. Chunki bunday lug‘at tilni buzmaydi, balki uni ilmiy o‘rganish imkonini beradi. Dunyoning ko‘plab tillarida bunday lug‘atlar mavjud: inglizcha Dictionary of Slang, fransuzcha Dictionnaire de l’argot, ruscha mat lug‘atlari va hokazo. Lug‘at tuzish jarayonida ilmiy va axloqiy mezonlarga qat’iy amal qilishi shart: so‘zning qo‘pol shakli beriladi, lekin neytral ilmiy uslubda izohlanadi; so‘zning ijtimoiy xavfi, huquqiy oqibatlari ham ko‘rsatiladi. Shuningdek, lingvistik ekspertlar uchun qo‘llanma bo‘lib xizmat qiladi; haqorat, so‘kinish, sha’nni kamsitish darajasini baholash uchun standartlashtirilgan korpus yaratadi; maktab emas, ilmiy muassasalar va ekspertlar uchun mo‘ljallangan bo‘ladi.

Bu jarayon tilning real ko‘rinishini ko‘rsatishda, qo‘pol leksikaning etimologiyasini izohlashda, sud ekspertizasi uchun bir xil talqin mezonlari yaratishda, o‘zbek tilining sotsiolingvistik xaritasini tuzishda, qo‘pol so‘zlar sonining ortib borishini psixolingvistik jihatdan o‘rganishda qo‘l keladi, albatta.

O‘zbek tilida so‘kinish va haqorat so‘zlari izohli lug‘atini yaratish:

- ☑ ilmiy jihatdan zarur,
- ☑ sud-lingvistik ekspertiza uchun muhim,
- ☑ tilshunoslikning bo‘sh qolgan sohasi,

☑ ijtimoiy reallikni aks ettiradi.

Ammo u:

❗ adabiy lug‘at emas;

❗ yoshlar yoki o‘quvchilar uchun mo‘ljallangan emas;

❗ faqat ilmiy, huquqiy va ekspertiza ehtiyojlari uchun yaratiladi.

Xulosa sifatida aytishimiz mumkinki, deskriptivizm tilni o‘zgarmas me’yorlarga solmaydi, balki u qanday ishlatilayotganini tasvirlab beradi.

2. Preskriptivizm (prescriptive linguistics) — bu tilga qanday qoida asosida to‘g‘ri foydalanish kerakligini belgilab beruvchi yondashuvdir. Ya’ni bu “to‘g‘ri” va “noto‘g‘ri” tildan foydalanish masalasiga e’tibor qaratadi.

Tilni me’yorga solish, uni adabiy shaklda saqlash va nutq madaniyatini ta’minlash zarur, degan tamoyilga amal qiladi.

Preskriptiv yondashuv tarafdorlari:

Til me’yorlarini belgilovchi akademiyalar, me’yoriy grammatikalar, lug‘at tuzuvchilar...

Preskriptivizm adabiy til me’yorlarini saqlash, grammatik, orfografik, uslubiy talablarni o‘rgatish uchun muhim. U tildagi betartiblikni oldini olishga, me’yoriy birlikni ta’minlashga xizmat qiladi.

Masalan, o‘zbek tilida “boryapman” to‘g‘ri shakl sanaladi, “borvoman” esa so‘zlashuv variantidir. Preskriptivizm faqat “boryapman” shaklini to‘g‘ri deb tan oladi.

Ingliz tilida “He doesn’t go” me’yoriy, “He don’t go” esa noto‘g‘ri hisoblanadi. Preskriptiv yondashuv “He don’t go”ni grammatik xato deb belgilaydi.

Yozuv va savodxonlik, aslida, juda murakkab jarayon. Kirill yozuvidagi 4 harf: Ее, Ёё, Юю, Яя harflarining lotin yozuvida yozilishi xalqni chalg‘ituvchi qoidalarga to‘lib ketgan. Umid qilamizki, bu preskriptivizm asosida emas, deskriptivizm asosida qayta ishlab chiqiladi va xalqni qiynab kelayotgan sentabrmi yoki sentyabrmi? budjetmi yoki byudjetmi? degan savollar o‘z to‘g‘ri javobini oladi.

Xullas, preskriptivizm tilni o‘rnatilgan qat’iy me’yorlar asosda tartibga soladi, adabiy tilni madaniyat ko‘rsatkichi deb biladi.

Tilshunoslikda deskriptivizm va preskriptivizm bir-birini inkor etmaydi, balki bir-birini to‘ldiradi.

Deskriptiv yondashuv tilni ilmiy tahlil qilish uchun zarur, chunki u tilning tabiiy evolyutsiyasini ochib beradi.

Preskriptiv yondashuv esa til madaniyati va adabiy me’yorni saqlashga xizmat qiladi.

O‘zbek tilshunosligida ham bu ikki yondashuv uyg‘un tarzda qo‘llaniladi: Masalan, o‘zbek tili orfografiya qoidalari preskriptiv asosga ega, dialektologiya yoki sotsiolingvistika esa deskriptiv asosda quriladi.

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UO’K 821.111-14:81’42

JEFRI CHOSER HIKOYALARIDA HAZIL VA ISTEHZO

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Annotatsiya. *Ushbu maqolada Jefri Choserning “Kenterberi hikoyalari” asarida hazil va istehzo badiiy vosita sifatida qanday ishlatilgani tahlil qilinadi. Muallif hazilning ochiq komik shakllari hamda istehzoning nozik, bilvosita ko‘rinishlari orqali o‘rta asr jamiyatidagi axloqiy muammolar, riyokorlik va ijtimoiy ziddiyatlarni qanday fosh etishini ko‘rsatadi. Umumiy prolog, Miller(tegirmonchi) hikoyasi va Bastlik ayol hikoyasi misolida Choser istehzosi va kulgi estetikasi*

ochib beriladi. Maqola hazil va istehzoning nafaqat kuldirish, balki tanqidiy tafakkurni shakllantirishdagi rolini asoslashga qaratilgan.

Kalit so'zlar: Jefri Choser, "Kenterberi hikoyalari", hazil va kulgi estetikasi, istehzo (ironiya), kinoya va masxara, o'rta asr ingliz adabiyoti, ijtimoiy tanqid, diniy riyokorlik, badiiy realizm, komik janr, rivoyatchi ovozi, obraz yaratish usullari, satira, axloqiy muammolar, o'rta asr jamiyati, adabiy uslub, tanqidiy tafakkur, muallif istehzosi.

Аннотация. *В данной статье анализируется, каким образом юмор и ирония используются как художественные средства в произведении Джеффри Чосера Кентерберийские рассказы. Автор показывает, как посредством как открытых комических форм юмора, так и тонких, косвенных проявлений иронии Чосер разоблачает моральные проблемы, лицемерие и социальные противоречия средневекового общества. На примере Общего пролога, «Рассказа мельника» и «Рассказа Батской жены» раскрываются эстетика смеха и ирония Чосера. Статья направлена на обоснование роли юмора и иронии не только как средства развлечения, но и как важного инструмента формирования критического мышления.*

Ключевые слова: *Джеффри Чосер, "Кентерберийские рассказы", юмор и эстетика смеха, ирония, сарказм и насмешка, средневековая английская литература, социальная критика, религиозное лицемерие, художественный реализм, комический жанр, голос рассказчика, способы создания образов, сатира, нравственные проблемы, средневековое общество, литературный стиль, критическое мышление, авторская ирония.*

Abstract. *This article analyzes how humor and irony are employed as artistic devices in Geoffrey Chaucer's "The Canterbury Tales". The author demonstrates how, through both overt comic forms of humor and subtle, indirect manifestations of irony, Chaucer exposes moral problems, hypocrisy, and social contradictions of medieval society. Using examples from the General Prologue, The Miller's Tale, and The Wife of Bath's Tale, the aesthetics of laughter and Chaucer's irony are explored in detail. The article aims to substantiate the role of humor and irony not only as means of amusement, but also as instruments for shaping critical thinking.*

Key words: *Geoffrey Chaucer, "The Canterbury Tales", humor and aesthetics of laughter, irony, sarcasm and mockery, medieval English literature, social criticism, religious hypocrisy, literary realism, comic genre, narrative voice, methods of character creation, satire, moral problems, medieval society, literary style, critical thinking, authorial irony.*

Jefri Choser o'rta asr ingliz adabiyotining eng yirik namoyandalaridan biri bo'lib, uning "*Kenterberi hikoyalari*" asari nafaqat janr jihatidan, balki badiiy uslub nuqtai nazaridan ham katta ahamiyatga ega. Choser ijodining eng muhim xususiyatlaridan biri — hazil va istehzo orqali jamiyatni tanqid qilish mahoratidir. U kulgi vositasida o'rta asr jamiyatidagi axloqiy buzilishlar, riyokorlik va ijtimoiy ziddiyatlarni ochib beradi [3:15]. Hazil va istehzo Choser uchun faqat kuldirish vositasi emas, balki murakkab estetik va ijtimoiy funksiyani bajaradigan badiiy uslubdir. Ular faqat o'quvchini kuldirish vositasi emas, balki axloqiy, ijtimoiy va estetik funksiyalarni bajaruvchi vositalardir. Hazil va kinoya orqali muallif jamiyatdagi riyokorlik, ochko'zlik, dunyoviylik kabi muammolarni ochib beradi, shuningdek, qahramonlarning xarakteridagi ziddiyat va insoniy xatolarni fosh qiladi. Shu bilan birga, hazil va istehzo o'quvchini tanqidiy tafakkurga, voqelik va so'zlar orasidagi ziddiyatni sezishga va axloqiy mulohaza yuritishga undaydi.U kulgi orqali o'quvchini erkinlashtiradi, istehzo orqali esa yashirin muammolarni ochib beradi. Ushbu maqolada Choser hikoyalarida hazil va istehzo shakllari, ularning badiiy vazifasi hamda ijtimoiy mazmuni tahlil qilinadi.

Hazil — o'quvchini kuldirish orqali ta'sir ko'rsatadigan badiiy vosita bo'lsa, istehzo (ironiya) — tashqi ma'no bilan ichki, yashirin ma'no o'rtasidagi ziddiyatga asoslangan uslubdir. Choser ko'pincha ochiq masxaradan ko'ra nozik, bilvosita istehzo usulidan foydalanadi. Choser aynan shu nozik istehzo ustasi sifatida ajralib turadi. U qahramonlarni bevosita qoralamaydi, balki ularning nutqi, xatti-harakati va o'z-o'zini taqdim etish usuli orqali ularning haqiqiy mohiyatini ochib beradi. Shu jihatdan Choser istehzosi o'quvchini faol talqinchi bo'lishga majbur qiladi[5:65]. Choser ijodida

hazilning ko‘p uchraydigan shakllari — komik effekt yaratish, personaj xarakterini ochish va realistik tasvirni boyitishdir.

Hazil shuningdek, qahramonlarni esda qolarli va tabiiy qiladi. Qolaversa, sharqda mutoyiba san'ati ham borki, uni ijtimoiy aloqaning bir ko‘rinishi, deb hisoblash mumkin. "Mutoyiba uni qo‘llovchi kishilarning yoshi, millati, jo‘g‘rofiy joylashuvi, olgan ta'limi kabi omillarga qarab, turlicha bo‘lishi mumkin. Masalan, yosh bolalar nisbatan sodda mutoyiba shakllarini qabul qilishsa, dunyoqarashi shakllangan va yaxshi ta'lim olgan shaxslar satira kabi murakkabroq janrlarni hazm qilishadi. Mutoyiba – kulgi bilan xayrixohlikni o‘zida mujassam etgan komiklik turi. Badiiy adabiyotga mansub yumoristik asarda yozuvchi ijtimoiy hayotdagi, shaxsiy turmushdagi, xususan, ayrim kishilardagi ba'zi kamchilik, nuqsonlardan kulib, uni tanqid qiladi. Bunda yozuvchi tanqid qilinayotgan ob'yektning yo‘qotilishiga tarafdor emas, unga achinadi, undagi mavjud kamchilikning tuzalishini istaydi. Yengil tanqid, hazil ruhi bilan mutoyiba satiradan farq qiladi. Satirik asarda ijtimoiy hayot hodisalari zaharxanda kulgi orqali fosh etilsa, xarakterdagi nuqsonlar hazilmutoyiba, kinoya bilan tanqid qilinadi. Satirada mutoyiba unsuri bo‘lganidek, mutoyibada ham satira unsuri bor. Har qanday jiddiy asar (roman, qissa, hikoya, doston, she'r va boshqalar)da, xalq ijodi namunalarida ham mutoyiba bo‘ladi [9].

"*Kenterberi hikoyalari*"ning umumiy prologi Choser istehzosi uchun eng boy manbalardan biridir. Masalan, Pardoner (riyokor) tashqi tomondan "dindor" sifatida ko‘rsatilsa-da, uning ochko‘zligi va ikkiyuzlamachiligi nozik kinoya bilan fosh qilinadi. U odamlarni gunohdan qutqarish uchun hujjat sotadi, lekin o‘zi ochko‘zlik bilan boyiydi. Choser uni ochiq tanqid qilmaydi; u o‘zini o‘zi fosh qiluvchi shaklda tasvirlanadi [1:25].

Muallif Pardonerning muqaddas buyumlar sotishi haqida xotirjam ohangda so‘zlaydi, biroq bu "xotirjamlik" aslida keskin tanqidni yashiradi. Choser asarini yozishda sokin va muloyim tilni tablagan bo'lsada, u jamiyatdagi noxaqliklarni aniq ochib berishga xarakat qilgan. Xuddi shuningdek, Friar (yolg‘on dindor), dunyoviy hayotga berilib, odamlarni aldov va hiyla bilan pul topadi.U cherkov qoidalarini chetlab o‘tadi, lekin o‘zini samimiy va xolis qilib ko‘rsatadi [2:86].

Monk (monax) monastir qoidalarini buzib, ov, taom va qulay hayotni sevadi. U ruhoniy vazifasidan ko‘ra, dunyoviy hayotga berilganligi bilan kulgili tasvirlanadi [4:125]. Summoner (poraxo‘r) kabi diniy vakillar hazil va istehzo orqali rasmiy diniy mavqelariga zid tarzda tasvirlanadi. Bu Choserning cherkov tizimidagi korrupsiyani kulgi vositasida fosh etishiga misoldir. Yuqorida ta'kidlanganidek yozuvchi jamiyatning barcha qatlamlarini qamrab olgan va sayohatchilar misolida qusurlarini ochiq ko‘rsatgan.

Ba'zi hikoyalarda Choser ochiq kulgi va komik vaziyatlarga murojaat qiladi. Masalan, *Miller hikoyasi* va *Reeve (xo'jalik boshqaruvchisi) hikoyasi*da jismoniy hazil, erotik vaziyatlar va kutilmagan voqealar orqali o‘quvchi kuldiriladi. Bu hikoyalarda hazil ko‘proq xalqona, qo‘pol shaklda namoyon bo‘lsa-da, u ijtimoiy tengsizlik va ahmoqlikni fosh qilish vazifasini bajaradi [7:34].

*Miller hikoyasi*da o‘zini aqlli deb bilgan qahramonlarning ahmoqona ahvolga tushib qolishi — istehzoning an'anaviy shaklidir. Bu yerda Choser "inson o‘zini aqlli deb bilgani sari ko‘proq kulgili bo‘ladi" degan g‘oyani ilgari suradi. Bu turdagi hazil o‘rta asr xalq kulgi an'analari bilan chambarchas bog‘liq bo‘lib, yuqori tabaqa va quyi tabaqa o‘rtasidagi ziddiyatlarni ochib beradi.

Bastlik ayol obrazi Choser istehzosining murakkab va ko‘p qatlamli namunalaridan biridir. U o‘z nutqida erkaklar ustidan ustunligini ochiq targ‘ib qiladi, diniy matnlarni o‘z foydasiga talqin qiladi. Tashqi tomondan u kuchli va mustaqil ayol sifatida ko‘rinsa-da, muallif uning nutqidagi mantiqiy ziddiyatlarni kinoya bilan ko‘rsatadi. Bu yerda istehzo ikki tomonlama ishlaydi: bir tomondan, erkaklar hukmronligi tanqid qilinadi; ikkinchi tomondan, Bastlik ayolning o‘zi ham mutlaq haqiqat egasi sifatida ko‘rsatilmaydi [8:90].

Choser ijodida hazil va istehzo faqat kulgi uchun emas, balki muhim badiiy va ijtimoiy vazifani bajaradi. Hazil va istehzo yordamida Choser personajlarning xarakterini ochib beradi. Masalan: Bastlik ayol o‘zini mustaqil va kuchli ayol sifatida ko‘rsatadi, lekin istehzo orqali uning mantiqiy qarama-qarshiliklari va o‘zini oqlash urinishlari fosh qilinadi. Shu tarzda qahramonlar realistik va esda qolarli bo‘ladi, ularning xatti-harakati o‘quvchini kuldiradi, lekin o‘ylashga ham majbur qiladi. Choser hazil va istehzoni ishlatib, o‘quvchini faol talqinchiga aylantiradi. O‘quvchi so‘z va voqelik

orasidagi ziddiyatni anglash orqali personajlarning asl mohiyatini tushunadi. Masalan: Pardoner o‘z hikoyasida ochko‘zlikni tanqid qiladi, lekin o‘zi ham eng ochko‘z shaxs sifatida tasvirlangan [6:60]. Bu istehzo o‘quvchini axloqiy mulohaza qilishga chorlaydi. Hazil va istehzo Choser hikoyalariga ritm, kulgi va dramatik effekt qo‘shadi. Komik vaziyatlar, jismoniy hazil, so‘z o‘yinlari o‘quvchiga qiziqarli va esda qolarli o‘qish tajribasini beradi. Shu bilan birga, u o‘rta asr realistik tasvirini yaratadi, bu esa asarning badiiy qiymatini oshiradi.

Hazil orqali Choser og‘ir tanqidni yumshatadi, istehzo orqali esa chuqur ma’naviy muammolarni yashirin tarzda ochib beradi. Choser hikoyalarining ajralmas badiiy unsurlaridir. U kulgi vositasida o‘rta asr jamiyatining axloqiy muammolarini, diniy korrupsiyani va insoniy zaifliklarni yuksak badiiy darajada tasvirlaydi. Shu sababli Choser istehzosi nafaqat o‘z davri uchun, balki bugungi zamon o‘quvchisi uchun ham dolzarbligini yo‘qotmagan.

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UO’K 81'255.2:81'37

MADANIY REALIYALARNI IFODALOVCHI BIRLIKLARNING TARJIMADA BERILISHI

(“Dunyoning ishlari” qissasi misolida)

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Annotatsiya. *Ushbu maqolada tarjimashunoslikda tarjimon asosan asar tarjimasida ma’naviy realiyalarning o’rni va ularning tarjimasi haqida bayon etilgan. Bundan tashqari O’.Hoshimovning “Dunyoning ishlari” qissasidagi hikoyalarda parchalar o’zbek va ingliz tillaridadagi tarjimalari misollar bilan yoritilgan. Milliy adabiyot boshqa millat adabiyotiga ham ta’sir o‘tkazib, kommunikativ muloqotni ta’minlaydi. Adabiyotlar o‘zaro muloqotga kirishganda biri ikkinchisining rivojiga hissa qo‘shadi va ushbu o‘zaro muloqotning davomiyligini esa tarjima matni ta’minlaydi*

Kalit so’zlar: *moddiy madaliyat, realiya, tarjimon, tarjima,tarjima nazariyasi,ekvivalent, asliyat,izohli tarjima,urf-odatlar, milliy qadriyat.*

Аннотация. *В данной статье описывается роль переводчика в переводоведении, главным образом в переводе духовных реалий и их переводе. Кроме того, на примерах иллюстрируются переводы отрывков из рассказа О. Хошимова «Труды мира» на узбекский и английский языки. Национальная литература также оказывает влияние на литературу других народов, обеспечивая коммуникативный диалог. Когда литературы вступают в диалог, одна способствует развитию другой, и продолжение этого диалога обеспечивается переведенным текстом.*

Ключевые слова: *материальный носитель, реальность, переводчик, перевод, теория перевода, эквивалент, оригинальность, пояснительный перевод, обычаи, национальные ценности.*

Abstract. *This article describes the role of the translator in translation studies, primarily in the translation of spiritual realities and their translation. Furthermore, examples are provided to illustrate the translations of excerpts from O. Khoshimov's story "Works of Peace" into Uzbek and English. National literature also influences the literature of other nations, fostering a communicative dialogue. When literatures enter into dialogue, one contributes to the development of the other, and the continuation of this dialogue is ensured by the translated text.*

Key words: *material medium, reality, translator, translation, translation theory, equivalent, originality, explanatory translation, customs, national values.*

Badiiy asarlarda shakl va mazmun jihatdan milly va umuminsoniy g‘oyalar aks ettiriladi. Bunday tasvir ma’lum bir zamon va makonda muayyan qahramonlar yordamida milliy kolorit tushunchasi orqali izohlanadi. Milly kolorit deb badiiy asarda aks etgan milliy xususiyatlar yig‘indisiga aytiladi [1].

Bir tilga xos so‘zlar: urf-odatlar, turmush tarzi, yoki milliy xususiyatlar ikkinchi til vakiliga noma’lum tushuncha hisoblanadi. Tarjima jarayonida milliy koloritni to‘g‘ri uslullardan foydalangan holda qayta bera olish bu tarjimonnning mahoratidir. Masalan, ona tilimizda uchraydigan, milliylik kasb etuvchi, muayyan davr va joygagina xos bo‘lgan so‘zlar va tushunchalar ya’ni mahalliy kolorit boshqa tillarda tushunarsiz farqli bo‘lishi mumkin. Mahalliy kolorit – biror mahalliy sharoit, urf-odat yoki joyga xos turmush-tarzi, peyzaj va til xususiyatlarini badiiy adabiyotda ask ettirish [2].

G‘.Salomov, Q.Musayev singari tarjimashunos olimlar tarjimada xos so‘zlar (milliy so‘zlar) ning o‘z o‘rni borligini ta’kidlab, xos so‘zlar – bu har bir davlatning o‘z madaniyatiga bog‘liq bo‘lgan, o‘zlarining milliy koloritini ifoda etuvchi so‘zlar hisoblanadi. Xos so‘zlarni quyidagi turlarga bo‘lish mumkin:

1. Dinlarga va diniy marosimlarga bog‘liq so‘zlar: mulla, hojiaka, hojiona, yepiskop, arxiyepiskop, papa kabilar;
2. Xalq urf-odatlarini bildiruvchi so‘zlar: ko‘rpacha, challari, beshik, muchal to‘yi, sunnat to‘yi kabilar;
3. Milliy kiyinishga oid so‘zlar: do‘ppi, chopon, shlyapa, kepka kabi so‘zlar.

Demak, bir xalq tilida paydo bo‘lib, shu xalqning kelib chiqishi, tarixi va turmush tarzi, milliy ruhi va madaniyatini o‘zida aks ettiradigan boshqa tilda muqobiliga ega bo‘lmagan so‘zlar – realiyalardir. Bunday etnografizmlarni bir necha guruhga ajratish mumkin:

– kundalik turmushda qo‘llaniladigan ba’zi realiyalar, rozg‘or anjomlari, odamlarga xos bo‘lgan narsalar;
– atoqli ismlar va joy nomlari;
– manzillar va salomlashishlar;
– jurnallar va gazetalar nomi va sarlavhalari;
– og‘irlik, uzunlik o‘lchov birliklari.

Bunday realiyalarni tarjimada quyidagicha ifodalash mumin:

– transliteratsiya yoki transkripsiya qilish;
– realiyalarni sarlavha osti izohlari orqali tarjima qilish;
– kalkalash (so‘zma-so‘z) tarjima qilish;
– analogiya (o‘xshash so‘zlar orqali) tarjima qilish;
– tasviriy tarjimalar.

Qayta yaratilgan tarjima matning asliyat matniga muqobilligi asardan ma’naviy ozuqa olishda yoki umumiy tasavvurga ega bo‘lishda muhimdir. Shu o‘rinda A.Mo‘minova bu haqida shunday fikr bildiradi: “Tarjima bilan shug‘ullanuvchi shaxs, ya’ni tarjimon ikki til, ikki millat o‘rtasidagi ko‘prikdir, uning tarjima qilish qobilyati orqali xalqning, millatning eng nozik qirralari aks ettiriladi” [3]. Darhaqiqat, butun bir xalqning madaniyati, turmush tarzi, an’analari va dunyoqarashi albatta uning tilida namoyon bo‘ladi. Shuning uchun ham bu jihatdan tarjimon zimmasida turgan mas’uliyat juda katta. Ayniqsa muayyan xalq tiliga mansub bo‘lgan milliy so‘zlarni ya’ni xos so‘zlarni tarjima qilishda tarjimonning yondashuvi alohida e’tiborga molikdir. Chunki tarjimon asarni qanday ko‘z bilan ko‘rsa o‘quvchi ham shundayligicha qabul qiladi, xulosa chiqaradi. Ma’lumki, badiiy tarjimada milliy kolorit tushunchasi bizga noma’lum bo‘lgan xalqning urf-odatlari, hayot tarzi, umumiy olganda, milliy xususiyatlari tushuniladi. Shunday ekan, milliy koloritni saqlagan holda eng maqbul usullardan to‘g’ri foydalanib tarjima qila olgan tarjimonni shak-shubhasiz o‘z kasbining ustasi deyish mumkin. Misol uchun, o‘zbek tilida uchragan so‘zlar va tushunchalar boshqa tillarda bo‘lmasligi yoki mazmun, shakl, hajm jihatdan farq qilishi mumkin. Lekin aynan milliyligimizni ifoda etadigan vositalar ham shular ekanligini hisobga olgan holda madaniyatimizning o‘ziga xos qirralarini xorijlik kitobxonga yetkazib berishda uning tarjima muammolari barchamizning oldimizda ko‘ndalang turibdi. Quyida, O‘tkir Hoshimovning “Dunyoning ishlari” qisssidagi hikoyalardan o‘zbek va ingliz tillaridagi tarjimalarini quyida keltiramiz:1Hayot gohida shunday sinovlarni oldimizga qo‘yadiki, ularga dosh berish oson emas. Ingliz tilida: Life sometimes presents us with trials that are not easy to endure.2. O‘zbek tilida- Inson o‘zining chinakam baxtini topishi uchun ko‘p narsalardan voz kechishi kerak. Ingliz tilida tarjimasi: A person must give up many things to find their true happiness. 3. O‘zbek tiida: Ba’zan eng oddiy narsalarda ham hayotning eng chuqur

ma’nosini topish mumkin. Ingliz tilida: Sometimes, the deepest meaning of life can be found in the simplest things.4. Har bir insonning o‘ziga xos hayot yo‘li va taqdiri bo.- Every person has their own unique path in life and destiny.

5. Odamlar o‘z baxtini uzoqdan izlaydi, lekin ba’zan u yaqin orada bo‘ladi. Inglizcha: People search for happiness far away, but sometimes it is close by Hikoyada tasvirlangan vaziyatlar va obrazlar o‘zbek madaniyati bilan bog‘liq. Bu madaniy kontekstni boshqa tilga tarjima qilishda, o‘quvchi hikoyaning asl ma’nosini va muhim nuqtalarini to‘liq anglamasligi mumkin

O‘. Hoshimovning ”Dunyoning ishlari“ hikoyasidan ba’zi gaplarni tarjima qilishda quyidagi muammolarga duch kelish mumkin:1.Mahalliy leksika va ifodalar: Hikoyada o‘zbek xalqining turmush tarziga xos bo‘lgan so‘zlar, iboralar va maqollar mavjud. Ularni boshqa tilga tarjima qilishda muqobilini topish qiyin bo‘lishi mumkin,chunki bunday iboralar boshqa madaniyatlarda mavjud bo‘lmasligi yoki o‘ziga xos ma’noni yo‘qotishi mumkin. 2. Emotsional rang-baranglik: O‘tkir Hoshimovning asarlarida ko‘p hollarda chuqur emotsiyalar, mehr, dard va hazil aralashgan. Buni tarjima qilishda muallifning o‘ziga xos uslubini saqlab qolish qiyin bo‘lishi mumkin, chunki har bir tilning o‘z emotsional ifoda usullari mavjud.4. Dialekt va lahjalar: Asarda ba’zida dialektal yoki mahalliy lahjalar ishlatilishi mumkin. Bu elementlarni tarjima qilishda ularning mazmuni va o‘quvchiga ta’sirini to‘g‘ri yetkazish qiyinchilik tug‘diradi.

Bugunga kelib, madaniyat transferi haqidagi turli xil ta’rif, yondashuvlar mavjud, lekin ushbu tadqiqotning asosida madaniyat va jamiyat o‘rtasidagi o‘zaro aloqalarni, yetkazish va qabul qilish jarayoni tahlili, o‘zga madaniyatni resepsiya va interpretatsiya jarayonlarini o‘rganish tadqiqotchilarni umumiy bir yo‘lda birlashtiradi. Matnlar, g‘oyalar transferi doirasida tadqiqot olib borgan P.Antoniga ko‘ra, ―agar material transfer bo‘lmaganda edi, agar matnlar vaqt bo‘ylab va makon osha degan fikrni ilgari tashilmaganda edi, birorta ham tarjima bo‘lmas edi. Badiiy adabiyotlar transferini tadqiq qilgan olima I.N.Lagutina esa, madaniyatning ko‘chishida tarjimaning o‘rni haqida quyidagicha mulohaza qiladi:―milliy adabiyot boshqa millat adabiyotiga ham ta’sir o‘tkazib, kommunikativ muloqotni ta’minlaydi. Adabiyotlar o‘zaro muloqotga kirishganda biri ikkinchisining rivojiga hissa qo‘shadi va ushbu o‘zaro muloqotning davomiyligini esa tarjima matni ta’minlaydi . ”Dunyoning ishlari“ asarida Hoshimovning badiiy mahorati va adabiy tilining o‘ziga xos jihatlariyaqqol ko’zga tashlanadi.Asarda ko‘tarilgan asosiy mavzular: insoniy qadriyatlar, axloqiy muammolar, ijtimoiy adolat bo’lib yuzuvchu tomonida o’quvchiga juda tushunarli va manzmunli qilib etkazilgan. Hoshimovning asarida jamiyatning muhim muammolariga qanday yondashilgani, ayniqsa ona obrazi juda bir tasvirlanganki, hayotda har bir ona o’z farzandiga qanday muomia qilshi yoki bo’lmsa o’g’lning onaga nisbatan mig’illab xafa holatda gapirganida uning jahlini chiqarmaslikka, va madaniyatli qilb tushuntirishini tasvirlagan. Ona obrazida haqiqiy sofdillik, ko’ngil ranjitmaslik ,o’z o’g’lini naqadar yxshi ko’rishi va chiroyli odob bilan javob berishi – bu o’zbekadabiyotida v madniyatida namuna desak mubolag’a bo’lmatdi.Asarda har bir qahramonning xarakrei, uning duyoqarshi , muomilasi , o’sha davrdagi ijtimoiy hayot, va shu davr ijtimoiy – madaniy sharoitlar badiiy vositalar bilan yoritilgan. O’.Hoshimov o’zining hayotiy tajribalasi orqali qahramonlar xarakteri, badiiy mahorati, falsafiy va ijtimoiy qarashlari, hamda o‘zbek adabiyotiga qo‘shgan hissasi batafsil yoritiladi.Bu asar bir necha jihatdan alohida ahamiyatga ega bo‘lib, quyidagi nuqtalarda o‘z aksini topadi:

1.Badiiy uslubda: Hoshimovning asarda qo‘llagan badiiy uslubi o‘zbek adabiyotida yangi yo‘nalishlarni ochib berdi. Uning o‘tkir satira va chuqur psixologik tahlillari o‘quvchini hayotiy muammolar haqida o‘ylashga majbur qiladi.

Realizm va milliy ruh: Asarda oddiy insonlarning kundalik hayoti orqali milliy ruh va an’analar aks ettirilgan. Bu jihat Hoshimovni o‘zbek adabiyotining realistik an’analariga sodiq bo‘lgan yozuvchi sifatida ko‘rsatadi.

2. Jamiyatdagi muammolarni yoritishda:”Dunyoning ishlari”da ijtimoiy adolatsizlik, ma’naviy qadriyatlarning yo‘qolishi, insoniylik va axloqiy me’yorlarning buzilishi kabi muhim mavzular ko‘tarilgan. Bu masalalar o‘sha davr jamiyatining ijtimoiy-madaniy hayotiga teran nazar bilan qarash imkonini beradi.

Tarjima — bu ikki til o‘rtasidagi naqadar murakkab tilshunoslik va madaniy jarayon bo‘lib, matnni boshqa tilga o‘tkazish bilan birga, uning madaniy-ma’naviy qiymatini ham saqlab qolish

vazifasini o‘z zimmasiga oladi. Tarjima jarayoni faqat lug‘aviy ekvivalent topish emas, balki asliyatdagi **madaniyatga xos realiyalarni** (so‘zlar, iboralar, predmetlar, urf-odatlar) yangi til auditoriyasiga tushunarli va mos shaklda yetkazish jarayonidir. Bu jarayonda tarjimon asliyatdagi moddiy madaniyat unsurlarini tarjimada qayta yaratishi — tarjima nazariyasi va amaliyotining eng murakkab vazifalaridan biridir.**Moddiy madaniyat** — til orqali ifodalangan, ma'lum bir xalqning moddiy boyliklari, predmetlari, urf-odatlari, texnologiyalari va kundalik hayot buyumlari majmuini anglatadi. Tarjima nazariyasida bu tur birikmalar ko‘pincha **"realiyalar"** deb yuritiladi — madaniyatga xos til elementlari bo‘lib, ular boshqa til va madaniyatda aniq ekvivalentga ega bo‘lmasligi mumkin. Realiyalar «haqiqiy predmetlar» deb tarjima qilinuvchi atama bo‘lib, adabiy matnlarda ularning mavjudligi asar joylashgan madaniyatni his qilishga yordam beradi. Asl til foydalanuvchilari uchun bu elementlar tabiiy qabul qilinsa, tarjimada ular qanchalik mazmunli yetkazilishi muhim ahamiyatga ega. Tarjimashunoslar bu birliklarni "**madaniyat-spetsifik birliklar (Culture-Specific Items, CSI)**" deb ham ataydi. CSIlar bir tilning va uning madaniyatining tarixiy, ijtimoiy, diniy va urf-odat elementlarini o‘zida mujassam etadi. Bunday birliklar boshqa tilga tarjima qilinayotganda semantik, pragmatik va madaniy nuanslar yo‘qolmasligi kerak .Masalan, xalq urf-odati yoki maxsus buyum nomlari so‘zma-so‘z tarjima qilinganda ma'nosi tushunarsiz bo‘lib qoladi yoki noto‘g‘ri idrok qilinadi. **Izohli tarjima (annotation)**Bu strategiyada tarjimon o‘quvchiga ma'lum bir madaniyat elementining ma'nosini tushuntiruvchi qisqa izoh qo‘shadi. Bu usul ayniqsa realiyalar yoki o‘ziga xos madaniy predmetlar nomlarini tarjima qilishda qo‘llanadi.**.** Tarjimon manba madaniyatiga xos birlikni maqsad madaniyatida mavjud bo‘lgan yaqin tushuncha bilan almashtiradi. Bu usul madaniyatlararo tafovutni kamaytiradi, ammo madaniyatning asl hususiyatlarini zaiflashtirib yuborishi mumkin. Ba'zi hollarda predmet nomini izohlab yoki uning vazifasini ta'riflab berish maqbul bo‘ladi, ayniqsa ekvivalent so‘zi yo‘q bo‘lsa. Masalan, an'anaviy kiyim nomi — uning tarkibi, vazifasi va o‘rnini tushuntiruvchi izoh bilan tarjima qilinadi.

Shunday xulosaga kelishimiz mumkinki, transfer va tarjima ma'lum va noma'lum belgilar o‘rtasidagi semiotik masofada faoliyat yurgizadi. Badiiy matnda madaniyat transferining sodir bo‘lishi – ma'lum bir g‘oyalarning begona madaniyat maydoniga ―ko‘chishi‖, badiiy matnning yangi hayoti, yangi muhit sharoitidan kelib chiqib moslashishini, bir so‘z o‘ziga yangi ma'no ―yuklab olishi va assosiatsiyalari bilan bog‘liq masalalarni tarjimashunoslikda madaniyat transferi nazariyasining asosini tashkil qiladi.

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O‘ZBEK ADABIYOTIDA MIF TUSHUNCHASI TARIXIY TADRIJI

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Annotatsiya. *Mazkur maqolada o‘zbek adabiyotida mif tushunchasining shakllanishi va tarixiy taraqqiyoti tahlil qilinadi. Tadqiqotda mifning dastlabki folklor qatlamlaridagi ifodalanish shakllari, qadimgi diniy-tasavvufiy qarashlar bilan aloqasi hamda yozma adabiyotga o‘tish jarayonidagi transformatsiyasi o‘rganiladi. Shuningdek, mumtoz adabiyot namunalari va zamonaviy badiiy asarlarda mifologik obrazlar va syujetlarning qayta talqin etilishi masalasi yoritiladi. Mif tushunchasining semantik kengayishi, ramziy ma'no kasb etishi va badiiy tafakkurdagi funksional ahamiyati tarixiy-adabiy kontekstda ko‘rib chiqiladi. Tadqiqot natijalari o‘zbek adabiyotida mifning nafaqat estetik, balki ma'naviy-madaniy identifikatsiya vositasi sifatida shakllanganini ko‘rsatadi.*

Kalit so‘zlar: *mif, mifologiya, o‘zbek adabiyoti, folklor, mumtoz adabiyot, ramziylik, badiiy tafakkur, tarixiy taraqqiyot.*

Аннотация. *В статье рассматривается историческая эволюция понятия мифа в узбекской литературе. Анализируется процесс формирования мифологического мышления в фольклорных источниках, его связь с древними религиозно-мистическими представлениями и трансформация в письменной литературной традиции. Особое внимание уделяется функционированию мифологических образов и сюжетов в классической и современной узбекской литературе, а также их символической и философской интерпретации. Исследование показывает, что миф в узбекской литературе выступает не только художественным приёмом, но и важным элементом культурной памяти и национальной идентичности.*

Ключевые слова: *миф, мифология, узбекская литература, фольклор, классическая литература, символизм, художественное мышление, историческая эволюция.*

Abstract. *This article examines the historical development of the concept of myth in Uzbek literature. The study explores the formation of mythological thinking in early folklore traditions, its connection with ancient religious and mystical beliefs, and its transformation within written literary culture. Particular attention is given to the reinterpretation of mythological images and plots in classical and modern Uzbek literature. The semantic expansion and symbolic functions of myth in artistic discourse are analyzed within a historical-literary framework. The findings demonstrate that myth in Uzbek literature functions not only as an aesthetic device but also as a significant element of cultural memory and national identity.*

Keywords: *myth, mythology, Uzbek literature, folklore, classical literature, symbolism, artistic consciousness, historical development.*

Mif insoniyat tafakkurining eng qadimiy va murakkab shakllaridan biri bo‘lib, u borliqni anglash, tabiat va jamiyat hodisalarini tushuntirish, shuningdek, insonning o‘zini o‘zi idrok etish jarayonida muhim o‘rin egallaydi. Mif dastlab og‘zaki ijod mahsuli sifatida shakllanib, keyinchalik badiiy tafakkur, diniy qarashlar va falsafiy tasavvurlar bilan uzviy bog‘langan holda rivojlandi. Shu bois mif tushunchasining tarixiy tadrijini o‘rganish nafaqat adabiy jarayonni, balki xalqning ma’naviy-madaniy tafakkur evolyutsiyasini anglash imkonini beradi.

O‘zbek adabiyoti taraqqiyoti jarayonida mifologik qarashlar turli bosqichlarda turlicha ko‘rinishda namoyon bo‘lgan. Qadimgi turkiy davr yodgorliklarida kosmogonik va antropogonik miflar, qahramonlik eposlarida esa mifologik obrazlar va arxaik tasavvurlar o‘z aksini topgan. Keyinchalik mumtoz adabiyotda mif unsurlari ramziy-falsafiy talqin kasb etib, badiiy ifodaning muhim estetik vositasiga aylangan. Zamonaviy o‘zbek adabiyotida esa mif qayta talqin qilinib, yangi ma’no qatlamlari bilan boyitilgan holda milliy o‘zlik, tarixiy xotira va madaniy identifikatsiya masalalarini yoritishda qo‘llanmoqda.

Adabiyotshunoslikda mif tushunchasiga turlicha yondashuvlar mavjud bo‘lib, u ba’zan ibtidoiy ong mahsuli, ba’zan esa badiiy tafakkurning arxetipik modeli sifatida talqin etiladi. Zamonaviy ilmiy qarashlar mifni statik hodisa emas, balki doimiy ravishda transformatsiyaga uchraydigan, yangi ijtimoiy-madaniy sharoitda qayta ma’nolanadigan dinamik tizim sifatida baholaydi. Shu nuqtai nazardan, o‘zbek adabiyotida mif tushunchasining tarixiy rivojlanishini izchil tahlil qilish dolzarb ilmiy masala hisoblanadi.

Mazkur maqolaning maqsadi — o‘zbek adabiyotida mif tushunchasining shakllanishi va tarixiy tadrijini yoritish, uning folklor bosqichidan boshlab yozma adabiyot va zamonaviy badiiy tafakkurgacha bo‘lgan taraqqiyot jarayonini tizimli tahlil qilishdan iborat. Tadqiqot davomida mifning semantik kengayishi, ramziy-falsafiy mazmun kasb etishi hamda estetik funksiyasi tarixiy-adabiy kontekstda ko‘rib chiqiladi. Shu tariqa, mif tushunchasining tarixiy evolyutsiyasini o‘rganish o‘zbek adabiyotining ma’naviy ildizlarini chuqurroq anglashga, uning milliy va umuminsoniy qadriyatlar bilan uyg‘unlashuv jarayonini aniqlashga xizmat qiladi.

Mif tushunchasi va uning adabiyotdagi talqini yuzasidan ilmiy tadqiqotlar jahon va milliy adabiyotshunoslikda keng qamrovli yo‘nalish sifatida shakllangan. Ushbu masalaga oid adabiyotlarni

shartli ravishda uch guruhga ajratish mumkin: umumiy mif nazariyasiga oid tadqiqotlar, mifning badiiy tafakkur va adabiy jarayondagi o‘rnini yorituvchi ishlar hamda o‘zbek adabiyotida mifologik qatlamni o‘rgangan ilmiy manbalar.

Umumiy mif nazariyasi doirasida olib borilgan tadqiqotlarda mif insoniyatning arxaik tafakkur shakli sifatida talqin qilinadi. Xususan, Yevropa mifshunosligida mif kosmogonik tasavvurlar, arxetiplar va kollektiv ong bilan bog‘liq fenomen sifatida o‘rganilgan. Strukturaviy va psixoanalitik yondashuvlar mifni ramziy model, inson ongining chuqur qatlamlarini ifodalovchi kod sifatida baholaydi. Bunday qarashlar keyinchalik adabiyotshunoslikda mifning badiiy matndagi funksiyasini aniqlashga xizmat qildi. Mif nafaqat ibtidoiy ong mahsuli, balki zamonaviy badiiy tafakkurda qayta ishlanuvchi, yangi ma’no kasb etuvchi estetik hodisa sifatida talqin qilina boshladi.

Adabiyotshunoslikda mif va badiiy tafakkur o‘rtasidagi munosabatni o‘rganishda mifopoetika yo‘nalishi alohida o‘rin tutadi. Ushbu yondashuvga ko‘ra, mif adabiy asarda obrazlar tizimi, syujet strukturasini shakllantiruvchi arxetipik asos sifatida namoyon bo‘ladi. Mumtoz va zamonaviy adabiyotda mifologik motivlarning qayta talqini, ramziy ma’no kasb etishi va falsafiy chuqurlik bilan boyishi ilmiy izlanishlarda keng yoritilgan. Bu tadqiqotlar mifni tarixiy o‘zgarishlarga moslashuvchan, dinamik tizim sifatida ko‘rsatadi.

O‘zbek adabiyotshunosligida mif tushunchasining o‘rganilishi asosan folklor, epos va mumtoz adabiyot namunalari bilan bog‘liq holda olib borilgan. Qahramonlik dostonlari, afsona va rivoyatlar tarkibidagi arxaik mifologik qatlamlar tahlil qilingan bo‘lib, ular orqali qadimgi turkiy dunyoqarashning asosiy unsurlari aniqlangan. Mumtoz adabiyotda esa mif unsurlari ko‘proq ramziy-falsafiy talqin kasb etgan holda o‘rganilgan. Tasavvufiy adabiyotda mifologik obrazlarning ma’naviy-axloqiy g‘oyalarni ifodalashdagi o‘rni alohida ta’kidlangan.

Zamonaviy o‘zbek adabiyotini tahlil qilgan tadqiqotlarda mifning yangi badiiy shakllarda namoyon bo‘lishi, tarixiy xotira va milliy identitetni ifodalash vositasiga aylanishi qayd etiladi. Mifologik obrazlar modern va postmodern adabiy jarayonda intertekstual aloqa, ramziy qatlam va konseptual ma’no yaratishda faol ishtirok etadi. Biroq ayrim tadqiqotlarda mif tushunchasi ko‘proq folklor doirasida ko‘rib chiqilib, uning yozma adabiyotdagi evolyutsion taraqqiyoti yetarli darajada tizimli yoritilmagan.

Shu jihatdan, mavjud ilmiy adabiyotlar tahlili shuni ko‘rsatadiki, o‘zbek adabiyotida mif tushunchasining tarixiy tadrijini kompleks, izchil va bosqichma-bosqich yondashuv asosida o‘rganish zarurati mavjud. Mifning folklor bosqichidan mumtoz adabiyotga, undan esa zamonaviy badiiy tafakkurga o‘tish jarayoni alohida ilmiy izlanishni talab etadi. Mazkur maqola aynan shu bo‘shliqni to‘ldirishga qaratilgan bo‘lib, mif tushunchasining tarixiy va estetik rivojlanish yo‘lini tizimli tahlil qilishni maqsad qiladi.

Mazkur tadqiqot doirasida o‘zbek adabiyotida mif tushunchasining tarixiy tadriji bosqichma-bosqich tahlil qilindi. Tahlil jarayonida mifning folklor davridagi arxaik shakllaridan tortib, mumtoz va zamonaviy adabiyotdagi ramziy-falsafiy talqinlarigacha bo‘lgan rivojlanish yo‘li qiyosiy-historik yondashuv asosida o‘rganildi. Tahlil shuni ko‘rsatdiki, o‘zbek xalq og‘zaki ijodida mif dastlab kosmogonik, antropogonik va qahramonlik xarakteridagi tasavvurlar orqali namoyon bo‘lgan. Qadimgi turkiy epos va afsonalarda tabiat hodisalari, osmon jismlari, yer-suv kultlari, qahramonning g‘ayritabiiy tug‘ilishi yoki kuch-qudrati mifologik tafakkur mahsuli sifatida ifodalangan. Bu bosqichda mif borliqni tushuntirish vositasi, ijtimoiy va axloqiy normalarni asoslovchi tizim vazifasini bajargan. Natijada aniqlanishicha, folklor qatlamida mif syujet va obrazning asosiy konstruktiv unsuri sifatida xizmat qilgan va badiiy tafakkurning dastlabki modeli bo‘lib shakllangan.

Mumtoz o‘zbek adabiyotida mifologik obraz va motivlar bevosita ibtidoiy tasavvur sifatida emas, balki ramziy-falsafiy talqin vositasi sifatida qo‘llanilgan. Tasavvufiy adabiyotda qadimgi mifologik unsurlar ma’naviy kamolot, ruhiy poklanish va ilohiy haqiqatni ifodalashga xizmat qilgan. Tahlil natijalari shuni ko‘rsatadiki, bu davrda mif estetik transformatsiyaga uchragan: u borliqni izohlash vositasidan badiiy-metaforik ifoda vositasiga aylangan. Mifologik syujetlar va obrazlar majoziy ma’noda talqin etilib, inson va olam munosabatining falsafiy modelini yaratishda ishtirok etgan.

Zamonaviy o‘zbek adabiyotida mif yangi mazmun va funksiyalar bilan boyigan. Tahlil qilingan badiiy matnlar mifologik obrazlarning intertekstual va konseptual asosda qo‘llanilayotganini ko‘rsatadi. Mif bu bosqichda milliy o‘zlik, tarixiy xotira, ijtimoiy inqiroz yoki shaxsiy iztirobni ifodalovchi ramziy model sifatida namoyon bo‘ladi. Natijalarga ko‘ra, mif zamonaviy badiiy tafakkurda universal ramziy kodga aylangan bo‘lib, u o‘tmish va bugunni bog‘lovchi estetik ko‘prik vazifasini bajaradi. Shuningdek, mifning funksiyasi faqat syujet darajasida emas, balki konseptual va falsafiy qatlamda ham namoyon bo‘ladi.Olib borilgan tahlil quyidagi xulosalarni beradi:

1. O‘zbek adabiyotida mif tushunchasi arxaik izohlovchi tizimdan estetik va ramziy modelga qadar evolyutsion rivojlanish bosqichini bosib o‘tgan.
2. Folklorda mif badiiy tafakkurning asosiy konstruktiv elementi bo‘lgan bo‘lsa, mumtoz adabiyotda u ramziy-falsafiy talqin vositasiga aylangan.
3. Zamonaviy adabiyotda mif milliy identitet va tarixiy xotirani ifodalovchi konseptual vosita sifatida faol qo‘llanilmoqda.
4. Mif tushunchasi statik hodisa emas, balki ijtimoiy-madaniy sharoitga mos ravishda transformatsiyaga uchraydigan dinamik tizimdir.

Shunday qilib, o‘zbek adabiyotida mif tushunchasining tarixiy tadriji uning funksional va semantik jihatdan kengayib borganini ko‘rsatadi. Bu jarayon mifning badiiy tafakkurdagi doimiy yangilanish va qayta ma’nolanish xususiyatini tasdiqlaydi.

Mazkur tadqiqot o‘zbek adabiyotida mif tushunchasining tarixiy tadrijini bosqichma-bosqich tahlil qilish orqali uning evolyutsion rivojlanish jarayonini aniqlashga qaratildi. Olib borilgan ilmiy izlanishlar shuni ko‘rsatdiki, mif o‘zbek adabiy tafakkurida oddiy arxaik tasavvur yoki ibtidoiy izohlash modeli sifatida emas, balki doimiy ravishda yangilanib boruvchi, estetik va ma’naviy mazmun kasb etuvchi dinamik hodisa sifatida namoyon bo‘lgan.

Folklor bosqichida mif borliqni tushuntirish, tabiat va jamiyat hodisalarini izohlash, ijtimoiy me’yorlarni mustahkamlash vositasi sifatida xizmat qilgan. Bu davrda mif syujet va obraz tizimining asosiy konstruktiv elementi bo‘lib, xalq tafakkurining arxaik qatlamini aks ettirgan. Mumtoz adabiyot bosqichida esa mifologik unsurlar ramziy-falsafiy mazmun kasb etib, tasavvufiy va badiiy tafakkur doirasida yangicha talqin qilingan. Natijada mif estetik ifoda vositasi, ma’naviy-axloqiy g‘oyalarni yorituvchi ramziy model sifatida shakllangan.

Zamonaviy o‘zbek adabiyotida mif tushunchasi yanada keng semantik imkoniyatlarga ega bo‘lib, u milliy o‘zlik, tarixiy xotira, ijtimoiy muammolar va shaxsiy kechinmalarni ifodalashda konseptual vosita sifatida qo‘llanilmoqda. Bu bosqichda mif intertekstual va metaforik qatlamlarda namoyon bo‘lib, badiiy tafakkurning universal kodiga aylangan.

Umuman olganda, o‘zbek adabiyotida mif tushunchasining tarixiy rivojlanishi uning funksional va semantik jihatdan kengayib, yangi ijtimoiy-madaniy sharoitga moslashib borishini ko‘rsatadi. Mif nafaqat estetik hodisa, balki milliy madaniy xotira va ma’naviy merosning muhim tarkibiy qismi sifatida adabiy jarayonda barqaror o‘rin egallaydi.

Shu tariqa, mif tushunchasining tarixiy tadrijini o‘rganish o‘zbek adabiyotining ma’naviy ildizlarini chuqurroq anglash, uning taraqqiyot qonuniyatlarini aniqlash va milliy badiiy tafakkurning evolyutsion jarayonini yoritishda muhim ilmiy ahamiyat kasb etadi.

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THE THEORETICAL FOUNDATIONS OF PHRASEOLOGY. THE GENERAL CHARACTERISTICS OF PHRASEOLOGY AND ITS SIGNIFICANCE IN THE LANGUAGE SYSTEM

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Annotatsiya*. Ushbu maqola frazeologiyaning tilshunoslikning mustaqil sohasi sifatidagi nazariy asoslarini tahlil qiladi. Unda frazeologik birliklarni o'rganishning asosiy yondashuvlari ko'rib chiqilib, ularning semantik yaxlitlik, strukturaviy barqarorlik, ifodaviylik, emotsionallik va nutqda qayta ishlab qo'llanish kabi asosiy xususiyatlari yoritiladi.*

Kalit so'zlar*: frazeologiya, frazeologik birliklar, nazariy asoslar, semantik yaxlitlik, strukturaviy barqarorlik, til tizimi.*

Аннотация*. В статье рассматриваются теоретические основы фразеологии как самостоятельной отрасли языкознания. Анализируются основные подходы к изучению фразеологических единиц, выделяются их ключевые признаки: семантическая целостность, структурная устойчивость, экспрессивность, эмоциональность и воспроизводимость в речи.*

Ключевые слова: *фразеология, фразеологические единицы, теоретические основы, семантическая целостность, структурная устойчивость, языковая система****.***

Abstract*. This paper examines the theoretical foundations of phraseology as an independent branch of linguistics. It explores the main approaches to the study of phraseological units, highlighting their defining features such as semantic integrity, structural stability, expressiveness and emotionality and reproducibility in speech.*

Key words: *phraseology, phraseological units, theoretical foundations, semantic integrity, structural stability, language system.*

Introduction. Language is a fundamental product and reflection of human cognition, serving not only as the primary means of communication but also as a carrier of culture and collective experience. Through language, individuals transmit information, express emotions, and construct social relationships. In modern linguistics, increasing attention has been paid to the expressive and cultural dimensions of language, particularly within the framework of anthropocentric approaches, which emphasize the role of human consciousness, thinking, and perception in shaping linguistic structures.

One of the most vivid manifestations of linguistic expressiveness is found in phraseological units. The lexical wealth of a language is not limited to individual words; it is also revealed through stable word combinations that function as ready-made units in speech. These units, commonly referred to as phraseological units, play a crucial role in enhancing the emotional and expressive potential of language. They reflect national mentality, cultural values, and historical experience, making them an essential component of the language system.

Despite extensive research in general linguistics, the theoretical foundations of phraseology and its place within the language system remain a subject of ongoing scholarly discussion. Linguists differ in their interpretations of phraseological units, their defining features, and their boundaries in relation to free word combinations and lexical items. This diversity of viewpoints highlights the need for a systematic analysis of phraseology as an independent linguistic discipline.

Methods. The present study employs a qualitative, descriptive, and analytical research design. The methodological framework is based on theoretical linguistics and focuses on the systematic analysis of phraseological units as components of the language system. Since the research is theoretical in nature, no experimental or statistical methods are applied.

The primary method used in the study is theoretical analysis, which involves the examination and interpretation of existing linguistic theories related to phraseology. Scholarly works by prominent linguists in the field of phraseology are analyzed in order to identify key concepts, definitions, and theoretical approaches to phraseological units.

In addition, the study applies the descriptive method to outline the general characteristics of phraseological units, including their semantic integrity, structural stability, and reproducibility in speech. This method allows for a clear presentation of the essential features that distinguish phraseological units from free word combinations. The comparative method is also employed to contrast different scholarly interpretations of phraseological units proposed by various linguists. By comparing these viewpoints, the study highlights both common and divergent aspects in the understanding of phraseology as an independent linguistic discipline.

Furthermore, elements of semantic and contextual analysis are used to examine the figurative meaning and expressive potential of phraseological units within the language system. This approach helps to reveal their functional role in enhancing emotionality, expressiveness, and cultural representation.

Overall, the combination of these methods ensures a comprehensive and systematic investigation of the theoretical foundations, general characteristics, and linguistic significance of phraseology.

Results. The analysis of theoretical sources and linguistic material demonstrates that not all stable word combinations qualify as phraseological units. Only those combinations that meet a set of clearly defined linguistic criteria are recognized as phraseological units within the language system. The results of the study confirm that semantic integrity, stability, and reproducibility are the core features that distinguish phraseological units from free word combinations.

First, the analysis reveals that semantic integrity (idiomaticity) is the primary criterion for identifying phraseological units. The meaning of a phraseological unit is perceived as a whole and cannot be derived from the direct lexical meanings of its individual components. Both English and Uzbek examples illustrate that the constituent words often lose their literal meanings and function together to express a generalized figurative sense. This finding supports the view that phraseological units operate as indivisible semantic units within the lexical system of language.

Second, the study confirms that structural stability is an essential characteristic of phraseological units. The examined data show that phraseological units display a fixed lexical and grammatical structure, and any modification of their components usually leads to semantic distortion or complete loss of meaning. The comparative analysis of English and Uzbek phraseological units indicates that stability is a universal feature, regardless of language-specific differences. This stability ensures the recognizability and conventionality of phraseological units in discourse.

Third, the results demonstrate that reproducibility plays a crucial role in the functioning of phraseological units. Phraseological units exist in the language as ready-made expressions and are introduced into speech as complete forms rather than being created a new in each communicative situation.

Overall, the results indicate that phraseological units occupy a distinct position within the language system. Their semantic unity, structural stability, and reproducibility enable them to perform expressive, emotional, and cultural functions that cannot be fully achieved by free word combinations.

Discussion. The results obtained in this study confirm that phraseological units cannot be identified solely on the basis of structural stability. Instead, they must be analyzed through a combination of semantic, structural, and functional criteria. This finding aligns with the views expressed by many linguists, who emphasize that phraseology represents a distinct level of the language system rather than a simple collection of fixed expressions.

The criterion of semantic integrity supports Sh. Rahmatullayev's position that the meaning of a phraseological unit is not equal to the sum of the lexical meanings of its components but emerges as a generalized and figurative meaning. This interpretation corresponds with A. V. Kunin's definition of phraseological units as fully or partially reinterpreted stable combinations. Thus, despite differences in terminology, both scholars underline the decisive role of idiomatic meaning in distinguishing phraseological units from free word combinations.

The discussion of structural stability demonstrates that fixedness is a universal feature of phraseological units across languages. The analyzed English and Uzbek examples confirm Kunin's

view that phraseological units function as stable lexical entities whose internal structure is resistant to change. At the same time, Rahmatullayev's approach highlights that stability alone is insufficient without figurative meaning, which narrows the scope of phraseology and prevents the inclusion of all stable word combinations. The feature of reproducibility further supports the understanding of phraseological units as ready-made elements of the language system. This characteristic emphasizes their cognitive and cultural nature, as such units are stored in speakers' memory and reproduced in discourse according to communicative needs. From this perspective, phraseological units serve as a bridge between language, thought, and culture, reinforcing the anthropocentric orientation of modern linguistic studies.

Conclusion. In conclusion, phraseological units represent an essential link between language, thought, and culture. Their study contributes to a deeper understanding of linguistic creativity, national mentality, and the dynamic nature of the language system, thereby confirming the theoretical and practical significance of phraseology in modern linguistic research.

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KEY RESEARCHERS OF PHRASEOLOGY AND MAIN THEORETICAL APPROACHES

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Annotatsiya. *Frazeologiya tilshunoslikning barqaror so'z birikmalari va yarim barqaror birliklarini yagona semantik butunlik sifatida o'rganuvchi mustaqil sohasidir. Mazkur maqolada frazeologiya rivojiga muhim hissa qo'shgan yetakchi olimlar faoliyati ko'rib chiqiladi hamda frazeologik tadqiqotlar shakllanishiga asos bo'lgan asosiy nazariy yondashuvlar tahlil qilinadi.*

Kalit so'zlar: *frazeologiya, frazeologik birliklar, lingvistik nazariya, semantik yondashuv, strukturaviy yondashuv, kontekstual yondashuv, kognitiv lingvistika.*

Аннотация. *Фразеология является устоявшейся областью языкознания, изучающей устойчивые и полуустойчивые словосочетания, функционирующие как единые семантические единицы. В данной статье рассматриваются ключевые исследователи, сыгравшие важную роль в развитии фразеологии, а также анализируются основные теоретические подходы, сформировавшие фразеологические исследования.*

Ключевые слова: *фразеология, фразеологические единицы, лингвистическая теория, семантический подход, структурный подход, контекстуальный подход, когнитивная лингвистика.*

Abstract. *Phraseology is a well-established field of linguistics concerned with the study of stable and semi-stable word combinations functioning as single semantic units. The present article examines the key researchers who played a crucial role in the development of phraseology and analyzes the main theoretical approaches that have shaped phraseological studies.*

Key words: *phraseology, phraseological units, linguistic theory, semantic approach, structural approach, contextual approach, cognitive linguistics.*

Introduction. Phraseology occupies a central position in modern linguistic studies due to its focus on fixed and semi-fixed expressions that function as integral semantic units. Unlike free word combinations, phraseological units are characterized by semantic cohesion, lexical stability, and reproducibility in speech. These features allow phraseological units to perform complex

communicative, expressive, and cultural functions within discourse. As a result, phraseology intersects with several linguistic disciplines, including lexicology, stylistics, pragmatics, and cultural linguistics.

Historically, phraseological units were often treated as marginal elements of vocabulary or as stylistic ornaments. Early grammatical and lexical theories lacked the conceptual tools necessary to explain the internal structure and semantic integrity of such units. However, as linguistic theory evolved, scholars increasingly recognized that fixed expressions represent a unique category that cannot be fully explained through traditional word-based analysis alone (Bally, 1909).

The recognition of phraseology as an independent field of study was therefore gradual. It emerged through the accumulation of observations made by linguists who noted the stability, idiomaticity, and figurative nature of certain word combinations. By the mid-twentieth century, phraseology had developed into a distinct branch of linguistics with its own object of study, terminology, and research methods (Vinogradov, 1947).

The development of phraseology has been shaped by the contributions of several influential researchers who proposed different theoretical approaches to the analysis of phraseological units. These approaches differ in their emphasis on semantics, structure, context, and function, yet they are interconnected and complementary. Understanding these theories is essential for a comprehensive analysis of phraseological units and their role in the language system.

The aim of this article is to provide a detailed analysis of the key researchers in phraseological studies and to examine the main theoretical approaches they proposed. By tracing the historical development of phraseological theory and highlighting the relationships between different approaches, the study seeks to demonstrate how phraseology evolved into a multidimensional linguistic discipline. The article also emphasizes the relevance of classical theories for contemporary linguistic research.

In addition, later theoretical developments, including functional and cognitive approaches, were examined to demonstrate the evolution of phraseological theory. The study does not involve experimental data or quantitative analysis, as its primary objective is to examine theoretical perspectives rather than empirical language use. Instead, the research is grounded in critical interpretation of classical linguistic texts and their subsequent influence on modern phraseological studies.

One of the earliest scholars to address the phenomenon of fixed expressions was Charles Bally, a representative of the Geneva School of linguistics. Bally approached phraseology from a stylistic perspective, emphasizing the expressive and emotional function of language. He argued that fixed word combinations serve as ready-made expressive units that enhance the stylistic richness of speech (Bally, 1909).

According to Bally, phraseological units are closely connected with subjective evaluation and emotional coloring. He viewed them as an essential component of expressive language rather than as purely structural or semantic units. Although Bally did not treat phraseology as an independent linguistic discipline, his ideas played a crucial role in drawing attention to the functional and stylistic significance of fixed expressions.

A major step toward the systematic study of phraseology was made by V. V. Vinogradov, who proposed a semantic classification of phraseological units. Vinogradov emphasized that the defining feature of phraseological units is the degree of semantic cohesion between their components (Vinogradov, 1947). He distinguished three main types of phraseological units. Phraseological fusions are completely non-motivated units whose meaning cannot be derived from the meanings of their components. Phraseological unities retain a certain degree of semantic motivation, often based on metaphorical transfer. Phraseological combinations are characterized by partial stability, where one component has a bound meaning while others remain relatively free.

A. V. Kunin made a significant contribution to phraseological studies, particularly in the field of English phraseology. Kunin defined phraseological units as stable word combinations with transferred meaning that are reproduced in speech as ready-made units (Kunin, 1996).

Kunin emphasized that phraseology forms a system within the language, governed by its own regularities. Kunin's approach integrates semantic, structural, and functional criteria, making it one of the most comprehensive theories in phraseological research. His works are particularly valuable for comparative and contrastive studies, as they allow researchers to analyze phraseological units across different languages.

In contrast to purely semantic approaches, N. N. Amosova proposed a contextual theory of phraseology. She argued that the defining feature of phraseological units is not always semantic fusion but rather their occurrence in fixed lexical contexts (Amosova, 1963). Amosova introduced the concept of fixed context, emphasizing that certain words acquire specific meanings only within particular lexical environments. From this perspective, phraseological units are characterized by distributional stability rather than complete semantic opacity.

Later developments in phraseological theory introduced functional and cognitive perspectives. Functional approaches emphasize the communicative role of phraseological units in discourse, focusing on their pragmatic functions such as evaluation, persuasion, and textual cohesion. These studies demonstrate that phraseological units contribute to discourse organization and speaker intention.

Cognitive approaches, influenced by cognitive linguistics, view phraseological units as manifestations of conceptual metaphors and mental models. From this perspective, idioms and fixed expressions reflect underlying conceptual structures shared by members of a linguistic community. Researchers argue that phraseological meaning is motivated by human experience and embodied cognition, rather than being entirely arbitrary.

Kunin's structural-semantic approach further develops these ideas by demonstrating that phraseological units are not random or isolated phenomena, but rather elements of an organized system governed by structural and semantic regularities (Kunin, 1996). Amosova's contextual theory, in turn, draws attention to the importance of lexical environment and usage, expanding the scope of phraseological research to include partially fixed expressions and collocations (Amosova, 1963).

From a methodological point of view, the diversity of theoretical approaches enriches phraseological research by providing multiple analytical tools. At the same time, it highlights the necessity of theoretical synthesis in order to avoid fragmented or overly narrow interpretations of phraseological phenomena.

Conclusion. In conclusion, the development of phraseology as a linguistic discipline has been shaped by the contributions of numerous influential researchers and a variety of theoretical approaches. Scholars such as Charles Bally, V. V. Vinogradov, A. V. Kunin, and N. N. Amosova played a decisive role in defining the object, methods, and scope of phraseological studies.

The present study demonstrates that phraseological units occupy an intermediate position between vocabulary and grammar, functioning as stable, reproducible, and semantically cohesive elements of language. No single theoretical approach is sufficient to account for all aspects of phraseological phenomena. Instead, an integrated framework that combines semantic, structural, contextual, functional, and cognitive perspectives provides the most comprehensive understanding of phraseology.

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THE STUDY OF FEMALE IMAGE IN THE LITERATURE

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Annotatsiya. *Ayol obrazi adabiyotshunoslikda muhim o'rin tutadi, chunki u turli tarixiy davrlarga xos bo'lgan ijtimoiy me'yorlar, madaniy qadriyatlar va mafkuraviy qarashlarni aks ettiradi. Ushbu maqolada adabiyotda ayol obrazining o'rganilishi masalasi yoritilib, badiiy asarlarda ayol qahramonlarning yaratilishi, tasviri va talqiniga alohida e'tibor qaratiladi. Tadqiqot adabiy nazariya va tanqidiy yondashuvlarga asoslanib, ayol obrazining an'anaviy va zamonaviy ko'rinishlarini, ularning ramziy, ijtimoiy va psixologik jihatlarini tahlil qiladi. Shuningdek, ayol obrazining shakllanishida gender omili, madaniy muhit va muallif pozitsiyasining roli ko'rib chiqiladi. Maqolada feministik adabiy tanqidning an'anaviy tasavvurlarni qayta baholash va adabiyotda ayollar ovozini ochib berishdagi ahamiyati ham yoritiladi. Tadqiqot natijalari ayol obrazini tahlil qilish adabiy mazmunni anglash hamda adabiyot va jamiyat o'rtasidagi bog'liqlikni tushunishda muhim ekanini ko'rsatadi.*

Kalit so'zlar: *ayol obrazi, adabiyotshunoslik, ayollarning tasviri, gender, feministik tanqid, adabiyot.*

Аннотация. *Образ женщины занимает важное место в литературоведении, поскольку отражает социальные нормы, культурные ценности и идеологические взгляды различных исторических эпох. В данной статье рассматривается изучение женского образа в литературе с акцентом на способы создания, представления и интерпретации женских персонажей в художественных текстах. На основе литературной теории и критических подходов анализируются традиционные и современные образы женщин, включая их символические, социальные и психологические аспекты. Особое внимание уделяется роли гендера, культурного контекста и авторской позиции в формировании женских образов. Также рассматривается вклад феминистской литературной критики в переосмысление традиционных представлений и выявление женских голосов в литературе. Показано, что анализ женского образа является важным фактором для понимания литературного смысла и взаимосвязи литературы и общества.*

Ключевые слова: *женский образ, литературоведение, репрезентация женщин, гендер, феминистская критика, литература.*

Abstract. *The image of women occupies an important place in literary studies, as it reflects social norms, cultural values, and ideological perspectives of different historical periods. This article explores the study of the female image in literature, focusing on the ways women characters are constructed, represented, and interpreted in literary texts. Drawing on literary theory and critical approaches, the research analyzes traditional and modern portrayals of women, including symbolic, social, and psychological dimensions. Particular attention is paid to the role of gender, cultural context, and authorial viewpoint in shaping female characters. The article also considers the contribution of feminist literary criticism in re-evaluating conventional representations and highlighting women's voices in literature. The study demonstrates that the analysis of the female image is essential for understanding broader literary meanings and the relationship between literature and society.*

Key words: *female image, literary studies, women representation, gender, feminist criticism, literature*

From the second half of the twentieth century onward, the study of the female image led to the formation of an independent field in literary studies known as feminist literary criticism. This approach focused on issues such as the understanding of gender as a social construct, the mechanisms of women's representation in literary texts, stereotypical portrayals, and patriarchal poetics. Scholarly works by thinkers such as Simone de Beauvoir, Virginia Woolf, Luce Irigaray, and Julia Kristeva played a significant role in shaping new methodologies for the interpretation of literary texts.

According to this perspective, the female image is no longer viewed as a passive, romantic, or purely domestic figure, but rather as a subject with her own identity, worldview, and social position.

As a result of the intensification of global integration in world literature, a cross-cultural approach has gained particular importance in the analysis of the female image. Literary globalization, through the exchange of mentalities, the strengthening of intertextual connections, and the formation of transnational artistic processes, has made it possible to reveal new and complex dimensions of the female image. For example, the theoretical principles of Western feminism have led to a reinterpretation of the female figure in Eastern literature, while Eastern spiritual values have inspired new approaches to the spiritual and psychological depiction of women in Western literature.

In literary studies, the examination of the female image is conducted not only within the framework of gender theory, but also in close interaction with disciplines such as sociology, psychoanalysis, cultural studies, linguoculturology, and semiotics. In particular, the linguoculturological approach makes it possible to identify national mentality, values, stereotypes, cultural codes, and gender-related linguistic units through the image of women. As a result, the study of the female image serves to illuminate not only the plot or character system of a literary text, but the entire cultural discourse.

In contemporary literary studies, the study of the female image continues along three main directions:

- Historical-literary analysis — identifying the dynamics of changes in the female image across different historical periods;
- Poetic and stylistic approach — examining the mechanisms through which the female figure is created by means of artistic devices;
- Linguoculturological analysis — analyzing the cultural codes, national traditions, and gender stereotypes expressed through the female image.

At the same time, the formation of a global literary space has led to the study of the female image not only in a national, but also in a transnational context. This process makes it possible to identify typological similarities and differences among various literatures and to reveal universal motifs that reflect women's social status. Throughout the development of literature, the issue of the female image has remained consistently relevant, functioning as an important poetic category that reflects the socio-cultural views of artistic thinking across different historical periods. From ancient Eastern texts to the European Renaissance, Enlightenment realism, modernism, and postmodernism, the female figure has been interpreted in diverse forms. The transformation of these interpretations is closely connected with the evolution of gender relations in society, changes in social consciousness, and the intensification of global cultural processes.

The classification of female images is also an important aspect of literary research. Archetypal images — such as the mother, beloved, loyal partner, or wise woman — recur across many cultures. Social-philosophical images aim to illuminate women's status, rights, and moral position in society, while in modern and postmodern literature, the focus shifts to women's psychological complexity, the search for self, and inner experiences. Motifs associated with women — the boundless love of a mother, life under social pressure, the struggle for equality, and the dialectics of family and societal roles — provide significant ethical and emotional meaning to literary texts.

The emergence of feminist literary criticism has led to important methodological changes. This approach addresses the exposure of patriarchal stereotypes, the reassessment of women authors' roles in literature, and the inclusion of female experience and women's worldview at the center of literary interpretation. The expression of gender in language and discourse is also a crucial component of such studies. Today, this approach is actively applied in Central Asian literary studies.

Historical and cultural factors play a significant role in the formation and interpretation of the female image. The social structure, moral values, religious beliefs, and cultural norms of each era have influenced the artistic depiction of women. For example, in ancient epics, women were often portrayed as symbols of motherland, fertility, and the source of life. In the Middle Ages, religious and moral perspectives confined their image to virtues such as obedience, patience, and purity. During the Renaissance, with the rise of the cult of individuality, the spiritual and psychological world of

women began to be rediscovered. In the era of Realism, women were depicted as individuals struggling with their social environment, responsible for their own lives and dignity, and possessing complex psychological experiences. In modern and postmodern literature, women's inner monologues, psychological conflicts, and processes of self-identification became central to artistic representation. In this context, the analysis of women's depiction encompasses not only their role in society but also their subconscious, as well as their relationship with language and culture. In postmodern texts, women are often portrayed as individuals who disrupt existing social narratives, challenge gender stereotypes, and reclaim their subjectivity.

In the context of literary globalization, interpretations of the female image are expanding further, enriched by universal motifs and transnational themes. Literary works on migration, postcolonial texts, urbanization, and cultural modernization depict women's new social experiences as artistic landscapes. Themes such as self-awareness, the pursuit of freedom, creativity, and spiritual awakening are becoming increasingly universal in world literature. The female image is thus considered not only as a literary device but also as a key concept reflecting society's moral structure, historical memory, and spiritual experience.

In conclusion, the study of the female image in literary studies is a multifaceted, interdisciplinary field. In the context of literary globalization, its interpretation is becoming increasingly rich and complex. Linguoculturological analysis of female figures contributes not only to understanding national literary spaces but also to a deeper comprehension of global literary processes. The study of the female image in literary studies is a multidisciplinary, evolving field that combines literary analysis with sociology, psychoanalysis, cultural studies, linguistics, and gender theory. From archetypal representations to complex modern portrayals, the female image reflects social, cultural, and ideological realities while offering insight into literary aesthetics and human experience. Literary globalization has further enriched this field, allowing scholars to examine women's representation in both national and transnational contexts**,** revealing universal motifs alongside culturally specific expressions.

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LANGUAGE, MIND, AND EMOTION: PSYCHOLINGUISTIC INTERPRETATION OF MENTAL-STATE LEXEMES

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Annotatsiya. *Maqolada ruhiy holat leksemalari inson ichki tajribasining lingvistik tasviri sifatida psixolingvistik nuqtai nazardan o'rganiladi. Ingliz va o'zbek adabiy matnlarining qiyosiy tahliliga asoslanib, tadqiqot hissiy va kognitiv holatlar leksik birliklar orqali qanday verbalizatsiya qilinishini o'rganadi. Leksik-semantik tasniflash va kontekstual talqindan foydalangan holda ruhiy holat leksemalari hissiy, kognitiv va murakkab psixologik toifalarga guruhlangan. Tadqiqot natijalari ruhiy holat verbalizatsiyasining universal naqshlarini hamda madaniy va lingvistik omillar ta'sirida shakllangan tilga xos xususiyatlarni ochib beradi. Tadqiqot psixolingvistika, kognitiv lingvistika va qiyosiy nutq tahliliga hissa qo'shadi.*

Kalit so'zlar: *ruhiy holat leksemalari, psixolingvistika, hissiyot, bilish, ingliz va o'zbek tillari, adabiy nutq.*

Аннотация. *В статье рассматриваются лексемы, отражающие психические состояния, как лингвистические представления внутреннего человеческого опыта с психолингвистической точки зрения. На основе сравнительного анализа английской и узбекской литературных текстов исследование изучает, как эмоциональные и когнитивные состояния вербализируются посредством лексических единиц. С помощью лексико-семантической классификации и контекстной интерпретации лексемы, отражающие психические состояния, группируются в эмоциональные, когнитивные и сложные психологические категории. Результаты показывают как универсальные модели вербализации психических состояний, так и специфические для языка особенности, сформированные культурными и лингвистическими факторами. Исследование вносит вклад в психолингвистику, когнитивную лингвистику и сравнительный дискурс-анализ.*

Ключевые слова: *лексемы, отражающие психические состояния, психолингвистика, эмоции, познание, английский и узбекский языки, литературный дискурс.*

Abstract. *The article examines mental-state lexemes as linguistic representations of human inner experience from a psycholinguistic perspective. Based on a comparative analysis of English and Uzbek literary texts, the study investigates how emotional and cognitive states are verbalized through lexical units. Using lexical-semantic classification and contextual interpretation, mental-state lexemes are grouped into emotional, cognitive, and complex psychological categories. The findings reveal both universal patterns of mental-state verbalization and language-specific features shaped by cultural and linguistic factors. The study contributes to psycholinguistics, cognitive linguistics, and comparative discourse analysis.*

Key words: *mental-state lexemes, psycholinguistics, emotion, cognition, English and Uzbek, literary discourse.*

Introduction. Language serves as a primary mechanism through which human psychological experience is conceptualized and expressed. In psycholinguistics, the relationship between language, cognition, and emotion is considered fundamental to understanding how meaning is constructed in the human mind (Vygotsky, 1986) [4]. Mental states such as emotions, feelings, and cognitive processes are not directly observable; therefore, they become accessible through linguistic representation.

Mental-state lexemes form a significant semantic layer in language, encompassing words that denote emotional conditions, cognitive activities, and affective responses. In literary discourse, these lexemes play a crucial role in constructing characters' inner worlds and guiding readers' emotional interpretation. While English emotion and cognition vocabulary has been extensively studied, Uzbek mental-state lexemes remain underexplored within a psycholinguistic and comparative framework.

The aim of this article is to analyze mental-state lexemes from a psycholinguistic perspective using English and Uzbek literary texts. The objectives are: (1) to define mental-state lexemes as a psycholinguistic category; (2) to classify them into semantic groups; (3) to examine their functions in literary discourse; and (4) to identify cross-linguistic similarities and differences.

Methods. The study employs a qualitative comparative methodology combining lexical-semantic analysis, contextual interpretation, and psycholinguistic theory. The corpus consists of selected English and Uzbek prose fiction texts in which psychological states are explicitly or implicitly represented.

Mental-state lexemes were identified through continuous sampling. Lexemes were included if they denoted emotional, cognitive, or affective states. Both simple lexical items (verbs, adjectives, nouns) and stable expressions were analyzed. Semantic grouping was conducted based on emotional valence, cognitive involvement, intensity, and duration of the state.

The psycholinguistic interpretation focuses on how lexical meaning reflects mental representation and emotional experience, drawing on cognitive linguistics principles (Langacker, 2008). Comparative analysis highlights language-specific strategies of mental-state verbalization.

Mental-state lexemes, the abstract units representing cognitive and affective concepts like "know," "sad," or "anxious' serve as fundamental categories for conceptualizing and communicating

internal experiences. These lexemes are stored in the dynamic, interconnected network of the mental lexicon, which functions less like a static dictionary and more as a knowledge store enabling all lexical activity, from recognition to production [5]. Psycholinguistic models typically organize this lexicon into levels: a concept level for meaning, a lemma level for grammatical information, and a lexeme or phonological level for word forms. Through learned associations, activation can spread within and between these levels, influencing how we access words[1].

To investigate the role of mental-state lexemes in character development, narrative structure, and evaluative viewpoint, contextual interpretation was used. Using models of the mental lexicon that view lexical knowledge as a dynamic, interconnected network rather than a static inventory, psycholinguistic interpretation concentrated on the connection between lexical meaning and mental representation. The similarities and differences between Uzbek and English in terms of grammatical realization, lexical differentiation, and discourse strategies used to represent cognition and psyche were then compared.

The construction of emotional experience is central to interpreting these lexemes. The Conceptual Act Theory (CAT) posits that emotions are not innate but are constructed when undifferentiated core affect is made meaningful through conceptual knowledge. Mental-state lexemes provide the essential categories (like "fear" or "pride") that bind sensations to context. The process of articulating an emotion, known as affect labeling or "putting feelings into words," is a regulatory act that can diminish emotional intensity and physiological response.

Results. The analysis revealed three major semantic groups of mental-state lexemes in both languages. The first group includes emotional-state lexemes such as joy, fear, anxiety, and sadness. English demonstrates a high degree of lexical differentiation (e.g., anxious, worried, distressed), while Uzbek frequently relies on contextual elaboration (xavotirlanmoq, ko‘ngli bezovta bo‘lmoq). The second group comprises cognitive-state lexemes related to thinking and awareness. English often emphasizes individual cognition (to realize, to reflect), whereas Uzbek tends to express cognition as a process (anglamoq, o‘ylab qolmoq).

The third group includes complex psychological states combining emotion and cognition, such as hope, despair, and confusion. These lexemes often carry metaphorical and evaluative meanings, reinforcing the interaction between emotion and cognition.

Both languages' psyche-related and cognition-related mental-state lexemes are consistently distinguished psycholinguistically, according to the analysis. The primary meanings of words pertaining to the psyche are subjective assessment and emotional experience. A highly differentiated lexical system that enables accurate differentiation between closely related emotions, such as anxiety, worry, distress, and fear, is frequently used in English literary discourse to express emotional states. The embodied nature of emotional experience is reinforced by these lexemes, which are typically metaphorically grounded and frequently occur alongside descriptions of bodily sensation. Emotional states are more frequently expressed in Uzbek through idiomatic expressions and contextual elaboration, such as heart- or soul-related constructions, which place more emphasis on the depth and intensity of the experience than on lexical accuracy.

On the other hand, mental-state lexemes associated with cognition encode awareness, reasoning, and comprehension processes. Abstract verbs that indicate realization, assumption, or comprehension are frequently used in English cognitive lexemes to emphasize individual cognitive agency and conscious reflection. Often embedded in intricate syntactic structures that convey modality and propositional content, these lexemes exhibit a high degree of grammatical stability. Though they also convey intellectual processes, Uzbek cognition-related lexemes frequently emphasize movement toward awareness through verbal constructions that emphasize understanding as gradual or processual. Items related to cognition have less metaphorical density and less emotional valence than emotional lexemes.

A collection of mental-state lexemes that occupy a space between the psyche and cognition is also identified by the analysis. Words like confusion, hope, and doubt represent states that need to be assessed both emotionally and intellectually. These hybrid states, which represent times of internal conflict or metamorphosis, frequently serve as important narrative drivers in literary discourse. The

interdependence of emotional and cognitive processes in psychological experience is further demonstrated by their linguistic realization.

Discussion. The findings confirm that mental-state lexemes function as psycholinguistic indicators of inner experience. Their use reflects processes of categorization, emotional appraisal, and conceptual framing (Lakoff & Johnson, 1980).

Universal features include shared emotional categories across languages, supporting the notion of common human psychological experience. Language-specific features emerge in metaphorical patterns, evaluative connotations, and grammatical preferences, shaped by cultural norms and literary traditions. These differences highlight the role of language in shaping cognitive-emotional worldview.

The results show that mental-state lexemes serve as psycholinguistic markers of inner experience, but they do so in different ways depending on whether they represent cognition or psyche. In line with theories of conceptual metaphor and embodied cognition, emotional lexemes are intimately related to embodied sensation and evaluative meaning. Cognitive lexemes, on the other hand, represent higher-level conceptual organization within the mental lexicon and reflect processes of classification, abstraction, and conscious reasoning. According to psycholinguistic theory, this difference represents distinct lexical access and activation patterns, with cognitive concepts structured around propositional knowledge and emotional concepts more closely associated with affective and sensory networks.

Conclusion. The study demonstrates that mental-state lexemes form a structured system encoding emotional and cognitive experience in language. While English and Uzbek share universal psycholinguistic mechanisms, they differ in lexical differentiation and contextual dependence. The findings contribute to psycholinguistic theory and comparative linguistics and may inform future research in discourse analysis and translation studies. The balance between lexical differentiation and contextual dependence varies between Uzbek and English, despite the fact that both languages use universal psycholinguistic mechanisms to encode internal experience. While cognition-related lexemes are more abstract, stable, and conceptually structured, psyche-related lexemes are typically metaphorical, embodied, and evaluative. The study advances psycholinguistic theory, comparative linguistics, and literary discourse analysis by clearly distinguishing these domains. It also lays the groundwork for further research in translation studies and cross-cultural psychology.

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SHE'RIYATDA AYOL TUYG'ULARINING IFODALANISHI (OYDIN HOJIYEVA VA HALIMA XUDOYBERDIYEVA IJODI MISOLIDA)

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Annotatsiya. *Maqolada Oydin Hojiyeva hamda Halima Xudoyberdiyeva ijodi misolida she'riyatda ayol tuyg'ularining ifodalanishi yoritib berilgan. Jumladan, ayolning g'urur, muhabbat, nafrat, sadoqat, fidoyilik hislari tahlil etilgan.*

Kalit so'zlar*: she'riyat, ayol, tuyg'u, g'urur, muhabbat, nafrat, sadoqat, fidoyilik.*

Аннотация. *В статье рассматривается выражение женских чувств в поэзии на примере творчества Айдын Ходжиевой и Галимы Худойбердиевой. В частности, анализируются женские чувства гордости, любви, ненависти, верности и самопожертвования.*

Ключевые слова: *поэзия, женщина, чувства, гордость, любовь, ненависть, верность, самопожертвование.*

Abstract. *The article highlights the expression of women's feelings in poetry using the work of Aydin Hojiyeva and Halima Khudoyberdiyeva as an example. In particular, women's feelings of pride, love, hatred, loyalty, and self-sacrifice are analyzed.*

Keywords: *poetry, woman, feeling, pride, love, hatred, loyalty, self-sacrifice.*

Kirish. XX asr butun insoniyat tarixida bo‘lganidek, ayollar taqdirida ham keskin burilishlar davri bo‘ldi. Urushlar, har xil siyosiy fitnalar ayolar taqdiriga daxl qildi. Albatta, turmush tarzi ularning o‘y-xayollari, tuyg‘ulariga ta’sir ko‘rsatmay qolmaydi. Buni shu davrni boshdan kechirgan ayol hamda ijodkor sifatida O‘zbekiston xalq shoirlari Oydin Hojiyeva hamda Halima Xudoyberdiyevalar katta mahorat bilan aks ettirishgan. Davr kayfiyati adabiyotda aks etar ekan, uni o‘rganish bugungi kun uchun saboqlar chiqarishga xizmat qiladi.

Tadqiqot usullari. Tadqiqotda ikki shoiraning mavzu jihatdan bir-biriga yaqin she’rlarini qiyoslash orqali qiyosiy, talqin qilish bilan germenevtik metodlardan foydalandik.

Muhokama va natijalar. Bu davrda ayollar, avvalo, yolg‘iz qoldi. Butun oila tashvishini o‘zining nozik yelkasiga oldi. Ta’na va tuhmatlar ostida qoldi. Ayolga kerak bo‘lgan mehr, e’tibor, qadr, go‘zallik tushunchalari unga begona bo‘ldi. Lekin shunda ham u o‘ziga, oilasiga, ayollik sha’niga dog‘ tushirmay, itoat va sadoqat ramzi bo‘lib qoldi. Shoira O.Hojiyeva esa ayol nohaq xo‘rlikka dosh berishga majbur emasligi, u ham shaxs, ham millat onasi sifatida g‘ururi hamma vaqt uyg‘oq bo‘lishi kerakligini yozadi:

Bulbulning ko‘z yoshi ko‘l bo‘ldi lim-lim,
Sabr toshdi sutday, part bo‘ldi ko‘nglim,
Mening G‘urur degan jonajon singlim,
Uyg‘ot bu xokisor maysalaringni…[4,175-b.]

Insonga eng yaqin dardkash insonlar opa yo singil bo‘ladi. Shuning uchun ham shoira g‘ururga singlim deb murojaat qilib, “xokisor maysa” obrazli ifodasi bilan kamtarlikni ham chegarasida amal qilish to‘g‘riligini ta’kidlaydi. Halima Xudoyberdiyeva esa “G‘urur” she’rida bu tuyg‘uning borligi qalbning aslicha ko‘rinishga to‘siq bo‘lishini aytadi:

Uning sochi, oh, uning sochi
Qora, g‘ayir, ham shunday qalin.
Yuragimda bahor gul ochib,
Tortinaman men ko‘z tikkani…[6,28-b.]

Ya’ni butun jism-u ruhingiz bilan sevgan, aql-u xayolingizni band etgan muhabbatingizni tan olishga g‘urur yo‘l bermasligi mumkin. Bunday vaqtda esa g‘ururning boshini biroz eggan ma’qul. Chunki muhabbat inson hayotiga nur beruvchi eng oliy tuyg‘ulardan. G‘urur, nafrat qanchalik kuchli bo‘lmasin, u muhabbat, insoniylik chegaralarini buzolmaydi. Shu ma’noda H.Xudoyberdiyeva shunday yozadi:

Yanglishib ham ko‘changizga yo‘lim tushmasin,
Yanglishib ham bo‘yningizga qo‘lim tushmasin.
Ammo so‘rorim bor Qodir Xudodan,
To tirikmen, boshingizga o‘lim tushmasin.[5,123-b.]

Bu satrlarda birov qora rang ko‘rsa, birov qizil rang ko‘radi. Yana kimdir nafrat tuysa, kimdir muhabbatning nafasini sezadi. Shoiraning mahorati ham oddiy takror so‘zlar bilan ma’nolar qatiga ma’no yuklayotganida. Oydin Hojiyevada shu ma’nodagi so‘zlar yana-da ixcham va soddalashadi:

Chek yo‘q endi qayg‘ularga,
Bardoshimga to‘zim yo‘q.
Gohi zorman bir ko‘rarga
Goh ko‘rarga ko‘zim yo‘q.[4,61-b.]

Ayollar tabiatan hissiyotlarga boy qilib yaratilgan. Ularning hislari juda tez o‘zgaradi. Ba’zan ularning tuyg‘ularini o‘zga bir shaxs u yoqda tursin, o‘zlari ham tushunolmaydi. Oilasi, farzandlariga o‘ta fidoyi, ammo undan tashqaridagi insonlarga muhabbat-u nafrat chegarasini aniqlab bo‘lmaydi. Yaltiroq narsalar, yaltiroq so‘zlarni yaxshi ko‘radi. Shu ma’noda Erkin Vohidov ta’biri bilan aytganda, “Uni faqat sevib qilurlar taslim”. Javobi topilmaydigan tenglamaga o‘xshaydi ayol. Lekin

shunday bo‘lsa-da, ayolsiz bu dunyo rangini, ma’nosini, iforini yo‘qotadi. Shuning uchun ham H.Xudoyberdiyeva bunday yozgan edi:

Asli, bu bor ermaklarning borar yeri – sen,
Rost-u yolg‘on ertaklarning borar yeri – sen,
Asov otday erkaklarning borar yeri – sen,
Sen baribir muqaddassan,
Muqaddas ayol![5,38-b.]

Darhaqiqat, aqlan, jisman qanchalik ojiza, mavhum xilqat bo‘lmasin, u go‘zallik, muhabbat va shodlik timsoli bo‘lib qolaveradi. Baribir u ona sifatida, uyni guldek tutgan bir ayol sifatida muqaddas bo‘lib qolaveradi. Uning muqaddasligi mehr-u vafosi, sadoqatida. Agarda ayolga muhabbat, shirin so‘z bilan borilsa, u sizga qalbini ochadi, butun borlig‘ini baxshida etadi.

Ayolni bir ayol sifatida tushunib, ijodkor sifatida ta’rif va tasvir etishga ayol shoiralarimiz nisbatan haqliroq. O.Hojiyeva ham haqdor bir ayol – qiz, singil, rafiqa, ona sifatida ayolni madh etib bir she’r yozgan edi:

Sen ayolga
Shohi ko‘ylak olib berma,
Gulimsan degil!
Afsonaviy qasr qurma,
Dilimsan degil![4,100-b.]

Shu to‘rt misrada ayolning yaratilish tabiati, fe’l-atvori, psixologiyasi jamlangan, bizningcha. Ayol kim bo‘lmasin, qaysi martabada bo‘lmasin u qalb insoni, ya’ni bir umr hislariga asir bo‘lib yashaydi. Uning qalbini egallash esa shoira aytganidek, hashamat va mol-dunyo bilan emas, oddiygina samimiy va yurakdan aytilgan shirin so‘z bilan bo‘ladi. Ayolni yaxshi so‘zga jon berishini bilamiz. Ammo ijodkor biz bilgan axborotni bizga tanish so‘zlar bilan shunday gavdalantiradiki, bu she’rni o‘qiganda beixtiyor “haqiqatan shunday” degan iqror o‘tadi ko‘ngildan. Bunda so‘zni tanlash va qo‘llashda ijodkor mahoratining orginalligini ko‘rish mumkin. Yana she’r davomida ayollar er yigitlarning yakka -yolg‘iz tanlagan yo‘li ekanligi, uningsiz suvsiz daryo, giyohsiz cho‘l, hayot uchun havosi yo‘q bo‘shliqqa aylanib qolishi, shuning uchun ham ayol zoti hayotda nonday zarur qo‘shiq ekanligini aytish lozimligini ta’kidlaydi. Agarda shu izhorlarni ko‘z bilan aytsa-chi, ayolning mo‘jizaga aylanganini ko‘radi. Albatta, ayol kimgadir kerakligini his qilsa, bu uning uchun eng katta baxt va bu baxtni ayol butun jism-u joni bilan himoya qiladi. Qisqa satrlarda ayolning fitrati ochib berilib, unga qanday munosabatda bo‘lish kerakligi ifodalab berilgan. Ming yil oldin ham u shunday bo‘lgan, bir necha asrlar keyin ham ayol shundayligicha qolaveradi. Shu jihatdan olib qaraganda, bu she’r zamon va makon tanlamas, umrboqiy satrlardan desak, to‘g‘ri bo‘ladi.

Ayolning muqaddasligi ko‘p ta’rif-u tavsifga muhtoj emas. Buning uchun uning, avvalo, ona ekanligini eslash kifoya. Onaning kimligi, uning inson hayotidagi o‘rnini har bir inson yaxshi anglaydi. Bu ikki ijodkorimiz ham mana shunday anglashlar natijasida ona haqida bir necha she’rlar yozishgan. O.Hojiyeva onasini shunday yodga oladi:

Ishchan barmoqlari uzuk ko‘rmagan,
Bayramlarda yasan-tusan yurmagan…[4,94-b.]

H.Xudoyberdiyeva ham “yasan-tusan yurmagan” onasiga:

Tezroq bo‘l, tillarang libosingni kiy,
Oppoq ro‘molingni o‘ragil boshga. [5,14-b.]

deydi. Holbuki,onalarning oila, farzand tashvishidan ayro bir kuni bo‘lmaydi. H.Xudoyberdiyeva yozganidek:

vaqti yo‘q ularning birpas boqqa kirib
gul hidlab, bulbuldan qo‘shiq tinglashga.[5,15-b.]

va yoki:

shu quyosh nurlari sho‘ng‘igan oq sochlar,
shu bizni deb yona-yona xira tortgan ko‘zlar…[5,15-b.]

Bunday onalar oldidagi qarzni umr bo‘yi ado etib bo‘lmaydi. Shuning uchun ham O.Hojiyeva onalar oldidagi bu mas’uliyatni chuqur anglash kerakligini ta’kidlaydi:

Bosh ur shu onaning etaklariga,
Oftobdan oqargan ko‘ylaklariga,
Sig‘ingin oq ro‘mol, jelaklariga,
Bir qoshiq qoningdan kechsa u zora![4,123-b.]

O.Hojiyeva ijodida “Aprel edi xushbo‘y, musaffo…”, “Yodlash”, “Bosh ur…”, “Topinish”, “Yodgorlik” kabi she’rlari bevosita onasiga bag‘ishlangan she’rlardir. Shoira ijodida bunday she’rlar nisbatan ko‘p uchraydi. Bu uning hayotida onasining o‘rni nihoyatda katta ahamiyatga ega ekanligidan dalolat beradi. Shoira bu mavzuda yozarkan, umuman, onalar haqida emas, balki o‘z onasi to‘g‘risidagi haqiqatlarni bitadi. Bu shunday haqiqatki, zarra yolg‘on, mubolag‘a yo‘q. XX asrda faqat janggohlarda mardonavor kurashganlar emas, “O‘n bor qora kiyib, toqati to‘zgan”, “alla-yu ertakning koni”, “oh desang, jon tutgan”, g‘iybat-u fasod o‘rniga umrini farzand tarbiyasi va halol kun kechirishga bag‘ishlagan Toshbibi Jahmat qiziga o‘xshagan onalar ham davr qahramoni edi. Va bu yana shunday haqiqatki, davr onalarining prototipi sifatida olingan Onaning o‘zi beziynat bo‘lganidek, u haqidagi she’rlar ham ortiqcha ramz va bo‘yoqlarsiz samimiy ohanglarda ifodalangan. H.Xudoyberdiyeva onalarni tillarang libos kiyishga chaqirsa, O.Hojiyeva onalarning non isi kelib turgan ko‘ylaklarini boricha aytib, aslida ularning muqaddasligi ham shunda, demoqchi bo‘ladi.

Xulosa. XX asrday murakkab bir davrda ayol xato qilgan bo‘lsa, ilmsizligidan, to‘g‘ri yashay olgan bo‘lsa ham ilmi unga hissiyotlarini boshqarishda yordam bergan. O‘tgan asrda shoira aytganidek, ayol mo‘jizaga aylanishi uchun unga mehr yetarli edi. Ammo bugungi raqamlar va axborotlar olamida, insonni hayratlantirish mushkul bir davrda ayolga mehr bilan birga uni his qila olish ilmi ham zarur. Bir so‘z bilan aytganda, har narsa qiymatli bu zamonda tuyg‘u va ilmning qimmati Navoiy asridagi kabi har nedan baland.

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CHARACTER DEVELOPMENT IN WILLIAM FAULKNER’S NOVELS (“THE SOUND AND THE FURY” AND “AS I LAY DYING”)

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Annotatsiya. *Ushbu maqola Uilyam Folknerning “The Sound and the Fury” va “As I Lay Dying” romanlarida qahramonlar rivojlanishining tabiati masalasini tahlil qiladi hamda parchalangan rivoyat va ko‘p nuqtai nazarning psixologik chuqurlik va axloqiy murakkablikni qanday shakllantirishiga e’tibor qaratadi.An’anaviy, chiziqli rivojlanish yoki odatiy xarakter tasviriga tayanish o‘rniga, Folkner o‘z qahramonlarini ichki monolog, o‘zgarib boruvchi nuqtai nazarlar va subyektiv ong orqali quradi, bu esa o‘quvchiga qahramonlarning ruhiy va hissiy olamini ichidan his qilish imkonini beradi.*

Kalit so‘zlar: *Uilyam Folkner; personaj rivoji; modernistik nasr; ong oqimi; rivoyat (narrativ) fragmentatsiyasi; ko‘p nuqtayi nazarlilik.*

Аннотация. *Данная статья рассматривает природу развития персонажей в романах Уильяма Фолкнера «Шум и ярость» и «Когда я умирала», уделяя особое внимание тому, как фрагментированное повествование и множественные точки зрения формируют психологическую глубину и моральную сложность произведений. Вместо линейного развития сюжета или традиционной характеристики персонажей Фолкнер конструирует своих героев посредством внутреннего монолога, сменяющихся точек зрения и субъективного сознания, позволяя читателям переживать персонажей изнутри их ментального и эмоционального мира.*

Ключевые слова: *Уильям Фолкнер; развитие персонажа; модернистская проза; поток сознания; фрагментация повествования; множественные перспективы.*

Abstract. *This article examines the nature of character development in William Faulkner's "The Sound and the Fury" and "As I Lay Dying", focusing on how fragmented narration and multiple perspectives shape psychological depth and moral complexity. Rather than relying on linear progression or traditional characterization, Faulkner constructs his characters through interior monologue, shifting viewpoints, and subjective consciousness, allowing readers to experience characters from within their mental and emotional worlds.*

Key words: *William Faulkner; character development; modernist fiction; stream of consciousness; narrative fragmentation; multiple perspectives.*

Introduction. William Faulkner's fiction occupies a significant place in American literature due to its profound exploration of human character within complex social and familial structures. His novels are deeply concerned with how individuals are shaped, challenged, and transformed by their relationships, moral values, and historical circumstances. Rather than presenting characters as static or idealized figures, Faulkner portrays them as evolving beings whose identities are gradually revealed through experience, conflict, and personal struggle. Character development, therefore, becomes a fundamental element through which Faulkner examines the nature of humanity. "The Sound and the Fury" and "As I Lay Dying" offer particularly rich material for the study of character development. Both novels center on families - the Compsons and the Bundrens - whose internal tensions, emotional bonds, and moral failures expose the strengths and weaknesses of individual characters. In "The Sound and the Fury", the decline of the Compson family is reflected in the contrasting development of its members, each responding differently to loss, memory, and responsibility. Similarly, "As I Lay Dying" presents a range of characters whose personalities and values emerge gradually as they confront death, obligation, and survival during their journey to bury Addie Bundren.

Materials and methods. This study is based on a qualitative textual analysis of William Faulkner's "The Sound and the Fury" (1929) and "As I Lay Dying" (1930), which serve as the primary materials for examining character development. The analysis focuses on how Faulkner constructs and reveals characters through a combination of speech, action, social position, interpersonal relationships, and ethical decision-making. Rather than relying on external commentary or authorial explanation, Faulkner allows characters to emerge gradually through what they say, what they do, and how they function within their familial and social environments.

The methodological approach involves close reading of key passages in which characters' speech and actions intersect with moments of moral choice or social tension. In "The Sound and the Fury", for example, Jason Compson's development is traced not only through his hostile language but also through his actions, such as his financial exploitation of his family and his obsessive control over his niece. These behaviors reinforce his spoken bitterness and reveal a character increasingly defined by cruelty and self-interest. Similarly, Dilsey Gibson's moral development is evident through her consistent acts of care and responsibility, particularly her maintenance of family stability despite racial and social marginalization. Her actions, combined with her limited but purposeful speech, establish her ethical authority within the novel. Social position is also treated as a significant factor in character development. The Compson family's declining social status shapes the behavior and self-perception of its members, particularly Quentin, whose actions and decisions are deeply influenced by inherited notions of honor and family reputation. His inability to adapt to changing social realities contributes to his psychological collapse, demonstrating how character development is constrained by rigid social values.

Analysis and Results. The results of this analysis show that character development in "The Sound and the Fury" is revealed through the distinctive ways characters speak, particularly in moments of emotional tension and moral judgment. Faulkner allows characters to define themselves through their own words, which expose their values, limitations, and responses to familial decline. Benjy Compson's character is developed through simple, repetitive expressions tied to sensory

experience. His speech lacks abstraction, yet it carries strong emotional weight. When Benjy associates Caddy with comfort and order, his repeated reactions, such as crying when "Caddy smelled like trees", indicate emotional dependence and innocence. Although Benjy does not change, his speech highlights the moral failure of the family to preserve stability and care, making his constancy a measure against which other characters are judged. Quentin Compson's character development is revealed through speech dominated by obsession and moral absolutism. His fixation on honor and time is evident in statements such as "I was trying to say," which recur as he struggles to articulate meaning. Quentin's repeated references to time - "Because no battle is ever won" - suggest his inability to reconcile ideals with reality. His speech becomes increasingly circular and unresolved, indicating a character trapped within inherited values that ultimately overwhelm him. Jason Compson's speech is characterized by aggression, accusation, and material obsession. His frequent use of blame-filled language, such as complaints about being "robbed" or mistreated, reflects a character who defines himself through resentment. Jason's harsh statements toward his family reveal not development toward understanding but a deepening of cruelty and emotional rigidity. His speech consistently reinforces his moral decline and lack of empathy. Dilsey Gibson's character development contrasts sharply with the Compsons. Her speech is calm, purposeful, and morally grounded. Statements emphasizing endurance, such as her acknowledgment that she has "seed de first en de last," reveal a character shaped by responsibility and compassion. The analysis confirms that in both novels, character development is achieved through self-revelation rather than transformation. Faulkner allows characters to expose their moral positions through their own words, revealing growth, stagnation, or decline. While "The Sound and the Fury" emphasizes disintegration and endurance, "As I Lay Dying" foregrounds exposure under pressure. In both works, characters are developed not through authorial judgment but through the cumulative force of their speech.

Discussion. The analysis of "The Sound and the Fury" and "As I Lay Dying" allows for a broader discussion of character development as a defining feature of William Faulkner's novels. These two works demonstrate that Faulkner's characters are not designed to follow conventional narrative arcs of growth, redemption, or resolution. Instead, character development in Faulkner's fiction is rooted in the gradual revelation of moral stance, emotional capacity, and social position. Through repeated patterns of speech, action, and interaction within the family structure, characters become increasingly transparent to the reader, even when they remain resistant to change. Faulkner's characters are often shaped by the tension between personal desire and inherited obligation. In "The Sound and the Fury", the Compson siblings illustrate how characters respond differently to the same familial decline.

Conclusion. This article has examined character development in William Faulkner's "The Sound and the Fury" and "As I Lay Dying", demonstrating that Faulkner constructs characters not through linear growth or narrative resolution but through gradual revelation shaped by speech, action, and social position. By analyzing these two novels, the study has shown that Faulkner's characters emerge as complex and often contradictory figures whose identities are formed within the pressures of family, tradition, and moral responsibility. The Compson and Bundren families serve as central frameworks through which character development unfolds. In The Sound and the Fury, characters such as Quentin and Jason illustrate forms of development marked by moral rigidity and emotional decline, while Dilsey represents endurance and ethical stability. In "As I Lay Dying", characters reveal themselves through their responses to hardship and obligation, with figures like Darl, Anse, and Cash embodying different modes of awareness, stagnation, and responsibility.

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SINONIM VA ANTONIMLARNING O'RGANILISH TARIXI

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Annotatsiya. *Mazkur ilmiy ishda tilshunoslikning muhim bo'g'inlaridan biri bo'lgan leksik-semantik munosabatlar, xususan, sinonimiya va antonimiya hodisalarining tarixiy taraqqiyoti ilmiy-nazariy jihatdan o'rganilgan. Mazkur ish sinonimiya va antonimiya fenomenlarini tarixiy-nazariy jihatdan chuqur o'rganishga xizmat qiladi hamda zamonaviy semasiologik izlanishlar uchun ilmiy asos bo'lib xizmat qiladi.*

Kalit so'zlar: *sinonimiya, antonimiya, leksik-semantik munosabatlar, tarixiy taraqqiyot, tilshunoslik, semasiologiya, sinonimlar tasnifi.*

Аннотация. *В данной научной работе с научно-теоретической точки зрения исследуется историческое развитие лексико-семантических отношений, являющихся важной составляющей лингвистики, в частности, явлений синонимии и антонимии. Настоящая работа способствует глубокому изучению феноменов синонимии и антонимии с историко-теоретической точки зрения и служит научной базой для современных семасиологических исследований.*

Ключевые слова: *синонимия, антонимия, лексико-семантические отношения, историческое развитие, лингвистика, семасиология, классификация синонимов.*

Abstract. *This scientific work explores the historical development of lexical-semantic relations, which represent an essential aspect of linguistics, with a particular focus on the phenomena of synonymy and antonymy. This work contributes to a deeper historical and theoretical understanding of synonymy and antonymy and serves as a scholarly foundation for modern semasiological research.*

Keywords: *synonymy, antonymy, lexical-semantic relations, historical development, linguistics, semasiology, classification of synonyms.*

Kirish. Sinonim va antonimlar tilshunoslik fanining leksikologiya bo'limida muhim o'rin egallaydi. Ular so'zlarning ma'no munosabatlarini o'rganishda, tilning boyligi va ifoda imkoniyatlarini tahlil qilishda muhim vosita sifatida qaraladi[1]. Sinonimiya va antonimiya hodisalari qadimiy tilshunoslikdan boshlab zamonaviy lingvistikaga qadar muntazam tarzda o'rganilib kelinmoqda[2]. Ushbu hodisalar nafaqat leksik-semantik tizimning, balki uslub, pragmatika va madaniy tafakkurning tarkibiy qismi sifatida ham tilshunoslar e'tiborida bo'lgan.

Sinonim va antonim tushunchalari ilk bor qadimgi Sharq va G'arb tilshunosligida yuzaga kelgan[3]. Qadimgi hind tilshunosligining yirik vakili bo'lgan Paniniy (mil. avv. V asr) o'z grammatik tizimida so'zlarning ma'no jihatidan o'xshashligi va qarama-qarshiligiga e'tibor bergan. Shuningdek, qadimgi yunon faylasuflari — Aristotel va Platon asarlarida ham semantik munosabatlarga oid fikrlar uchraydi[4]. Garchi ular sinonim va antonim atamalarini bevosita ishlatmagan bo'lsalar-da, so'zlar orasidagi ma'no yaqinligi yoki qarama-qarshiligi haqida fikr yuritganlar.

Arab tilshunosligida esa bu tushunchalar yanada aniqroq ifoda topgan. Jumladan, mutarodif (sinonim) va mutazod (antonim) atamalari arab til grammatikasida ishlatilgan[5]. Arab tilshunoslik maktabi vakillari—Sibavayh, Zamaxshariy, Abdulqohir Jurjoniy singari olimlar so'z ma'nolarini chuqur tahlil qilib, ularni sintaktik, semantik va uslubiy jihatdan guruhlarga ajratganlar[6]. Bu esa keyingi tilshunoslik uchun nazariy asos bo'lib xizmat qilgan.

G'arbiy tilshunoslikda, ayniqsa XIX asrdan boshlab sinonim va antonimlarga nisbatan tizimli ilmiy yondashuv paydo bo'ldi. Ferdinand de Sossyurning tilni belgi tizimi sifatida talqin etishi natijasida leksik birliklar orasidagi munosabatlarni, jumladan sinonimiya va antonimiyani ham struktur tahlil asosida o'rganish boshlandi[7]. Uning izdoshlari — L.Tesniyer, J.Lyons, U.Vaynrayx singari tilshunoslar sinonim va antonimlarni nafaqat semantik, balki uslubiy, pragmatik va funksional

jihatdan ham o‘rganishni taklif etdilar[8]. Bu yondashuv leksik-semantik tizimning murakkab va ko‘p qatlamli tuzilishini chuqurroq tahlil qilish imkonini berdi.

Sovet davri tilshunosligida esa sinonim va antonimlarga oid tadqiqotlar juda keng miqyosda olib borildi. Ayniqsa, V.V.Vinogradov bu borada muhim ishlar qilgan. U sinonimlarni faqatgina ma’no yaqinligi bilan emas, balki uslubiy va kontekstual jihatdan ham o‘rganishni taklif qildi[9]. Shuningdek, A.I.Smirnitskiy, L.P.Krysin, N. Yu.Shvedova kabi olimlar ham sinonimiya va antonimiya bo‘yicha ko‘plab ilmiy ishlanmalarni amalga oshirdilar[10]. Antonimlar semantik tizimdagi qarama-qarshi birliklar sifatida tahlil qilindi, ularning lingvistik xususiyatlari aniqlab borildi.

O‘zbek tilshunosligida ham sinonim va antonimlar masalasi 20-asr boshlaridan boshlab asta-sekin ilmiy tadqiqot mavzusiga aylangan. Bu borada professor Sh. Raxmatullayevning xizmatlari katta bo‘lib, u o‘zining “O‘zbek tilining izohli sinonimlar lug‘ati” orqali sinonimlarni tizimlashtirishga erishgan[11]. Shuningdek, M. Mirzaahmedov, T.Jo‘rayev, G.Jahongirova, S.Umarov, M.Yo‘ldoshev va boshqa olimlar o‘zbek tilidagi sinonim va antonimlarni semantik, stilistik va funksional jihatdan tahlil qilganlar. G.Xidoyatova va Z.Mamatqulova singari tadqiqotchilar antonimlarning psixolingvistik va stilistik xususiyatlarini chuqur o‘rganganlar[12].

Bugungi kunda sinonim va antonimlar zamonaviy lingvistikaning turli sohalarida — korpus lingvistika, kompyuter lingvistikasi, avtomatik tarjima, sun’iy intellekt sohalarida ham faol o‘rganilmoqda[13]. “WordNet” kabi semantik tarmoqlar orqali so‘zlar orasidagi ma’no munosabatlari, jumladan sinonim va antonimlar avtomatlashtirilgan tizimlar yordamida aniqlanmoqda. Bu esa ularning leksik tizimdagi o‘rnini yanada kengaytirmoqda.

Sinonim va antonimlar o‘zining qadimiy tilshunoslikdan tortib, zamonaviy lingvistikaga qadar bo‘lgan tadqiqotlar tarixida doimiy e’tiborda bo‘lgan. Ular tilning nafaqat leksik boyligini, balki uslubiy imkoniyatlarini, ifoda aniqligi va xilma-xilligini, milliy tafakkur va madaniy merosni ham ochib beradi[14]. Sinonimiya va antonimiya hodisalarining o‘rganilishi orqali tilshunoslar tilning tabiati, ichki qonuniyatlari va nutq jarayonining murakkabliklarini chuqurroq tushunishga erishadilar[15].

Qadimgi Sharqda tilshunoslikda sinonim va antonimlar. Qadimgi Sharq mintaqasi — ya’ni, Mesopotamiya, Qadimgi Misr, Hindiston va Xitoy kabi yirik madaniyat markazlari — tilshunoslikning ilk bosqichlari shakllangan joylar hisoblanadi. Bu hududlarda til va uning leksik tarkibini o‘rganish, jumladan sinonim va antonim tushunchalariga oid ilk izlanishlar qadimiy matnlar, lug‘atlar, shuningdek, falsafiy va ilmiy asarlarda namoyon bo‘lgan[16].

Mesopotamiya va Qadimgi Misr. Mesopotamiya yozuvlari — miloddan avvalgi III ming yillikdan boshlangan gilamchalar va tabelarda — lug‘atshunoslik va til o‘rganishga oid dalillar mavjud[17]. Bu yozuvlarda so‘zlar orasidagi o‘zaro aloqalarni aniqlashga urinishlar kuzatiladi. Ayniqsa, sinonim so‘zlarni topish va ularni izohlash, shuningdek, qarama-qarshi ma’nodagi so‘zlarni taqqoslash tadqiq qilinadi.

Qadimgi Misr tilshunosligi ham o‘zining papirus qo‘lyozmalari va piramidalar matnlarida tilni o‘rganishga bag‘ishlangan elementlarga ega bo‘lib, unda so‘zlarning ma’nolari va ularning turli kontekstlardagi ishlatilishi haqida fikrlar mavjud[18].

*Hind tilshunosligi.*Hind tilshunosligida, xususan, sanskrit tilida sinonim va antonim tushunchalari chuqur rivojlangan. Miloddan avvalgi I ming yillikda yaratilgan “Nyaya” va “Vyakarana” kabi grammatika va mantiqshunoslik asarlarida so‘zlarning ma’nolari, ularning o‘xshashlik va qarama-qarshilik munosabatlari tahlil qilingan[19]. Sanskrit tilida sinonimlar ko‘pincha turli kontekstlarda ma’no nuanslarini ifodalash uchun ishlatilgan, bu esa tilning ifodali boyligini oshirgan.

Yunon tilshunosligida so‘zlarning o‘zaro munosabati

Yunon tilshunosligi qadimgi davrlardan boshlab til va so‘zlarning o‘zaro munosabatlarini chuqur o‘rganishga asos solgan ilmiy makonlardan biri hisoblanadi[19].

1. *Morfologik munosabatlar:* Yunon tilida so‘zlar o‘zaro morfologik bog‘lanishlarga ega bo‘lib, bu orqali ular grammatik guruhlarga bo‘linadi. So‘zlarning qotish va hosil bo‘lish jarayonlari, so‘z yasash qoidalari Yunon tilshunosligining muhim qismi hisoblanadi[17]. Bu jarayonlar

so‘zlarning o‘zaro munosabatini belgilaydi, chunki morfologik o‘zgartirishlar orqali so‘zlarning ma’nosi va funksiyasi o‘zgarishi mumkin.

2. *Sintaktik munosabatlar.* Yunon tilida so‘zlarning sintaktik aloqalari, ya’ni gap ichida so‘zlarning o‘zaro joylashuvi va ular orasidagi grammatik bog‘lanishlar ham batafsil o‘rganilgan. Bu munosabatlar so‘zlarning gap tarkibidagi o‘rnini, ular orasidagi grammatik bog‘lanishni va ma’no ifodasidagi o‘zgarishlarni ta’minlaydi[19].

3. *Tilshunoslikda so‘zlarning o‘zaro munosabati haqidagi nazariyalar.* Qadimgi yunon faylasuflari, ayniqsa Aristotel, til va so‘zlar haqidagi nazariyalarida so‘zlarning o‘zaro munosabatlarini chuqur tahlil qilgan. Uning “Organon” asarlarida til va mantiqiy fikrlashning bog‘liqligi, so‘zlarning ma’no tizimi haqida yoritilgan.

Xulosa. Tilshunoslik tarixining qadimiy davrlaridan boshlab zamonaviy ilm-fanga qadar sinonim va antonim tushunchalari tilning leksik-semantik tizimini tushunishda muhim kalit bo‘lib xizmat qilgan. Qadimgi Sharq va Yunon tilshunosligidan boshlab Rim va O‘rta asr Yevropasida ularning o‘rganilishi falsafa va mantiq bilan chambarchas bog‘liq edi. Renessans va yangi davrda lug‘atchilik va til nazariyalarining rivojlanishi bilan sinonim va antonimlar tizimli tarzda o‘rganildi. Zamonaviy tilshunoslik esa ularni ilmiy tadqiqotlarda, amaliyotda va texnologik rivojlanish jarayonida yangi yondashuvlar asosida chuqur tahlil qilmoqda. Natijada, sinonim va antonim tushunchalari tilshunoslik fanining rivojlanishida muhim rol o‘ynab, tilning ifoda vositalarini boyitish va uning leksik-semantik qatlamlarini to‘liq anglashda ajralmas vosita hisoblanadi. Bu tushunchalar tilni o‘rganish, tarjima qilish, adabiyot yaratish hamda sun’iy intellektga asoslangan til texnologiyalarini rivojlantirishda katta ahamiyatga ega bo‘lib qolmoqda.

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UDK 808.3

THE PECULIARITIES OF USING PREPOSITIONAL PHRASES IN THE PREDICATE POSITION IN SPOKEN LANGUAGE

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Annotatsiya. *Ushbu maqolada og‘zaki ingliz tilida kesim vazifasida keluvchi predlogli birikmalarning o‘ziga xos xususiyatlari yoritiladi. Predlogli kesimlar sintaktik birlik sifatida e’tirof etilgan bo‘lsa-da, ularning so‘zlashuv nutqidagi qo‘llanilishi chastota, tuzilish va pragmatik vazifasi jihatidan o‘ziga xos xususiyatlarni namoyon etadi. Mazkur tadqiqot ushbu xususiyatlarni autentik suhbat materiallaridan olingan misollar asosida tahlil qiladi hamda og‘zaki nutq grammatikasi va sintaksisini tushunish uchun ularning ahamiyatini muhokama etadi.*

Kalit so‘zlar: *kesim, predlogli birikma, sintaksis, semantika, gap tuzilishi, argument rollari, bog‘lovchi fe’lning tushirilishi, elliptik konstruksiya, o‘rin-payt kesimi, zamon kesimi, baholovchi kesim.*

Аннотация. *В данной статье рассматриваются отличительные особенности предложных словосочетаний, функционирующих в роли сказуемого в разговорном английском языке. Несмотря на то что предложные предикаты признаны синтаксическим компонентом, их употребление в разговорной речи демонстрирует специфические характеристики с точки зрения частотности, структуры и прагматической функции. В исследовании эти особенности анализируются на примерах, извлечённых из аутентичных разговорных данных, а также обсуждается их значение для понимания грамматики и синтаксиса устной речи.*

Ключевые слова: *сказуемое, предложное словосочетание, синтаксис, семантика, структура предложения, аргументные роли, опущение связки, эллиптическая конструкция, локативное сказуемое, темпоральное сказуемое, оценочное сказуемое.*

Abstract. *This article explores the distinctive features of prepositional phrases functioning as predicates in spoken English. While prepositional predicates are a recognized syntactic component, their usage in colloquial speech demonstrates unique characteristics in terms of frequency, structure, and pragmatic function. This study analyzes these peculiarities through examples drawn from authentic conversational data, discussing the implications for understanding spoken grammar and syntax.*

Key words: *predicate, prepositional phrase, syntax, semantics, clause structure, argument roles, copula omission, elliptical construction, locative predicate, temporal predicate, evaluative predicate.*

Introduction. Prepositional phrases (PPs) typically function as modifiers or complements within English syntax [1:23]. However, in spoken language, PPs often occupy the predicate position, serving as the main part of the predicate. This feature is especially notable in conversational discourse, where reasons such as economy of language, contextual dependency, and grammatical ellipsis influence usage [2:17; 4:45]. While traditional grammar describes predicates usually with verbs or verb phrases, colloquial speech frequently relies on PPs alone, frequently omitting the copula "to be" [7:9]. Despite its prevalence in everyday speech, this phenomenon remains underexplored in linguistic literature.This study aims to analyze the structural and pragmatic characteristics of prepositional phrases functioning as predicates in spoken English. Specifically, the research focuses on identifying syntactic variations, pragmatic functions, and contextual features associated with these constructions.

Methods. The study was conducted using a qualitative analysis of spoken English corpora, including the British National Corpus (BNC) [5:11] and the Corpus of Contemporary American English (COCA) [6:33]. A sample of 500 spoken utterances containing prepositional phrases in predicate position was extracted using corpus query tools.

Each instance was analyzed for:

1. Presence or absence of copula (e.g., copula omission)
2. The type of prepositional predicate (locative, temporal, evaluative)
3. Contextual factors influencing usage
4. Intonation patterns (based on audio transcripts where available)
5. Pragmatic functions identified through discourse context analysis
6. Data coding followed thematic categorization, and frequency counts were conducted to identify predominant patterns.

Results

1. Copula Omission and Elliptical Constructions

A significant majority (approximately 78%) of PPs in predicate position featured copula omission, resulting in verbless sentences. For example:

A: "Where's the report?"

B: "On the desk."

This elliptical form relied heavily on contextual cues and intonation for clarity and was most common in question-answer exchanges [3:58].

2. Types of Prepositional Predicates

The analysis identified three primary functional types:

1.Locative predicates (e.g., "In the kitchen," "On the sofa") constituted 65% of cases, primarily indicating spatial information.

2.Temporal predicates (e.g., "At 5 PM," "By next week") accounted for 20% of usage, marking time-related information.

3.Evaluative predicates (e.g., "Under control," "In good shape") composed 15%, often expressing states or conditions succinctly.

3. Pragmatic and Contextual Features

Prepositional predicates often appear in highly context-dependent situations where interlocutors share situational knowledge. Intonation, such as falling pitch at the end of the phrase, signaled completeness of the predicate in approximately 85% of recorded instances [8:14].

4. Discourse Functions

PPs as predicates served several discourse functions, including:

Answering locative or temporal questions

Concise status updates

Expressing agreement or confirmation in informal dialogue

Analysis. The data show that prepositional phrases often serve as predicates in spoken English, frequently omitting the copula verb ***to be***. This omission, present in about 78% of cases, reflects a common pattern of ellipsis in informal speech, relying on shared context to maintain clarity [7:9]. Locative, temporal, and evaluative PPs are the main types used, with locative predicates most common due to everyday conversational focus on location [4:45].

Pragmatically, these elliptical constructions support quick, efficient communication, especially in question-answer exchanges, and convey meaning effectively despite their brevity [3:58]. Evaluative PPs often function to confirm or update status concisely [9:40].

Prosodic features, especially falling intonation, play a key role in signaling the completeness of these verbless predicates, aiding listener understanding [8:14]. This shows how spoken language combines syntax and intonation to convey meaning efficiently.

Discussion. The findings demonstrate that omitted copula constructions with PPs as predicates are a hallmark of spoken English, fostering efficient and context-sensitive communication. Elliptical predicates rely on prosody and context, enabling rapid exchanges without compromising understanding [9:40].

Locative PPs dominate due to the high frequency of location queries in daily conversation, while temporal and evaluative types reflect the practical nature of spoken discourse. The study's reliance on authentic corpus data underlines the importance of incorporating spoken language features into grammatical and pedagogical models. Challenges exist for language learners and computational processing systems, as non-canonical predicate forms deviate from traditional grammar rules. Further research may explore cross-linguistic parallels or acoustic correlates of intonation patterns supporting elliptical predicates.

Understanding these elliptical prepositional predicate constructions also sheds light on the dynamic nature of spoken grammar, where flexibility and efficiency take precedence over strict adherence to formal rules. This variation reveals how speakers exploit shared knowledge and real-time feedback to maintain smooth interaction. Additionally, recognizing these patterns can inform the development of more naturalistic language teaching materials and improve the performance of speech recognition and natural language processing technologies, which often struggle with non-standard syntactic forms. Emphasizing the interplay between syntax, pragmatics, and phonology in spoken discourse thus opens avenues for interdisciplinary research and practical applications in linguistics and language education.

Conclusion. Prepositional phrases functioning as predicates, often accompanied by copula omission, constitute an important syntactic and pragmatic feature of spoken English. Their use

streamlines communication by leveraging shared context and prosodic cues. Recognizing these patterns is essential for accurate linguistic description, language teaching, and natural language processing applications.

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REPRESENTATION OF ANTONYMS IN PROVERBS FORMING THE CONCEPT OF "SPACE" IN THE PAROEMICAL PICTURE OF THE WORLD

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Annotatsiya. *Maqolada antonimiyaning lingvistik, falsafiy, mantiqiy va semantik asoslari, uning ontologik va epistemologik mohiyati tahlil qilinadi. Shuningdek, antonimiya va antonimlarga berilgan ta'riflar hamda ular haqidagi qarashlar ko'rib chiqiladi.*

Kalit so'zlar: *paremiya, maqol, konseptosfera, antonimik konsept, mentalitet, olam manzarasi, kognitiv tuzilma.*

Аннотация. *В статье анализируются лингвистические, философские, логические, семантические основы антонимии, онтологическая и эпистемологическая сущность, анализируются определения антонимии и антонимов, взгляды на них.*

Ключевые слова. *Паремия, пословица, концептосфера, антонимический концепт, менталитет, картина мира, когнитивная структура.*

Abstract. *The article analyzes the linguistic, philosophical, logical, semantic foundations of antonymy, ontological and epistemological essence, analyzes definitions of antonymy and antonyms, views on them.*

Key words: *paremia, proverb, conceptual sphere, antonymic concept, mentality, worldview, cognitive structure.*

Human life, worldview, social structure, activity, thinking, etc. are carried out in space. There is no life outside of space. Therefore, the paremic worldview reflects, interprets and records the phenomena of an anti-unity nature in objective reality through antonymic concepts.

The spatial conceptual sphere is organized with the help of sub-concepts such as "universe", "world", "sky", "earth", "continent", "country", "homeland" (Ata-Meken. Ata-Zhurt), "homeland", "village", "family", etc. The concepts that form the spatial framework are used in opposition to each other and serve as important means of creating the content of proverbs and sayings.

The concept of "wide-narrow" organizes the following proverb: if your boots are narrow, what is the use of the wide world? [8, 460]. – if your boots are narrow, what is the use of the wide world? – What is the use of the wide world, when your shoes are tight? – What is the use of the infinity of the world, when your boots are tight?. Here the same content is presented in four different ways. If we take the words narrow-wide, boots-world in the antonymic relationship, the contrast is clearly expressed in the first pair. In the second pair, the contrast is contextual, since the concept of "boots"

is not a direct opposite of the concept of "world", but a part of it. However, the words defining their semantics (tar-ken) are opposed to each other, creating for them a content characteristic of contextual antonyms: narrow boots – wide world. Since the first part of this contrast has absorbed many additional meanings into its semantics, the paremia successfully gains the opportunity to be used in various situations of life.

The second version of the proverb, although not documented, is rhythmically sound. Therefore, let us give several situations in which the indirect meanings of antonymic phrases can be revealed on the example of this variant. We will not describe such situations in detail, but only mention them for the sake of brevity:

1. The father or mother is strict, restricts all actions, does not give freedom.
2. The wife or husband is arrogant, takes on everything, words, and actions, and does not stand up for themselves.
3. The boss (supervisor) at work does not like him, constantly orders, controls, and oppresses him.
4. The stepfather or stepmother hates, does not let them talk, does not lighten, does not like, does not feed, does not pamper.
5. When the father or mother-in-law, sister-in-law or sister-in-law (sister-in-law), uncle, etc. live together, they interfere, order, and tease.
6. When a large family lives in a cramped house and there is a shortage of food, space, and clothing.
7. Younger members of the family (son or sons, daughter or daughters, brother or sisters, etc.) are restless, disobedient, talk badly, ignore, smoke, drink, do drugs, steal, etc., and commit illegal acts.
8. When the clothes they buy (especially shoes) are too tight and tight.
9. When the team does not like them for some reason, puts pressure on them, and pushes them.
10. When the work or sleeping space is cramped, and there is a lot of noise, entertainment, etc. that interferes with work or rest.

The list of such situations can be continued. However, the above-mentioned circumstances allow us to reveal the content of the proverb and fully determine the semantic meaning of the words that make up it. It is worth noting that the expression "Narrow boots" (or rather: "If your boots are narrow") takes on different semantics in different situations, and its objects of reflection or denotations change and become very diverse. The objects that can be used to describe a narrow shoes are "narrow room", "stubborn mother", "unfaithful woman", "tyrant boss", "drug addict son", etc. However, this concept can be viewed as a personal opinion or assessment of the person using the proverb. After all, for some other person the same room may seem spacious and the boss principled.

There is reason to believe that the marker meaning in this proverb belongs to this word narrow. Because this word carries the initial load. Here the vastness of the world only strengthens and complements its content. The world is wide, boundless. It is three-dimensional. Its antipode is a boot. This is a specific object, a piece of the world. However, these two concepts are in a contrasting relationship in terms of size. Their difference is reinforced by the antonyms narrow and wide. Although the words abstract world and concrete boots are in contrast in meaning, the first includes the second. These names determine the speaker's worldview. The speaker's personal interest is related to a specific thing or situation. His intention is subjective; he is opposing himself to the boundless world. Here, the antinomy "I - not I" known in philosophy expresses his attitude to the world. He isolates himself from the universe, putting his feelings, interests, the pursuit of comfort, and spaciousness in the foreground. The proverb is dominated by an anthropocentric position. The speaker places himself at the center of the world.

Therefore, subjectivity is very characteristic of the content of the proverb. For some people, the denotations expressed by the phrase "narrow boots" in the proverb ("old woman", "one-room house", "stubborn mother-in-law", "drunken son", etc.) may also be a cherished desire. A woman, even if she is a widow, a house, even if it is a one-room apartment, an old woman, even if she is a troublemaker,

or a child, even if she is an alcoholic, may not be enough for someone. Therefore, the anthropocentric meaning of this proverb should be considered as a subjective view of the world.

The proverb is also used to refer to those who, having sensed and realized that a drought was coming, studied various signs and forecasts, and saved more or less of their livestock from the drought. In this case, the word form kenge expresses the meanings of "knowledgeable", "perceptive", "visionary", "wise", "wise", and the word targa is used to refer to those who do not possess these qualities. The proverb can also be used if someone, believing in such forecast information, quickly sells his only sheep at a low price, loses the livestock that supported his family, and spends his money in vain. In this case, there is reason to say that the word narrow can have the semantics of "hurried", "slow-paced", "rush", "stupid", etc.

In the semantic structure of antonymic words within proverbs, literal and figurative meanings may coexist simultaneously. The words "narrow" and "wide"may also undergo substantivization, even when used in their nominative form. For example: "Wide [people] tear it by discussing together; narrow [people] tear it by pulling apart" [8, 274]. If the words *narrow* and *wide* are regarded as formations resulting from the omission of the noun in the word combinations "wide clothing" and "tight clothing", their meanings correspond to the semantics of the verb "to tear"and can therefore be interpreted as primary or original meanings. However, when *wide* functions as a carrier of such concepts as "educated," "wise," "generous," "open-hearted," and *narrow* as a marker of "uneducated," "coarse," "selfish," "narrow-minded," these meanings should be identified as derived or secondary. In these examples, the antonyms distant (faraway) – close (nearby) are used as a means of forming the foundation and internal contrast of the proverb. The two adjectival forms are in a synonymous and equivalent relationship with each other. The first component of this antonymic pair indicates that the two sides live at a considerable distance from one another, while the second denotes that the two sides are located next to each other or are neighbors. People who live far away do not maintain regular contact and do not assist one another in everyday life, whether in times of prosperity or hardship, abundance or financial difficulty. They may be close genetically (relatives) or emotionally, in terms of age, aspirations, and goals (friends). However, compared to them, neighbors—families living nearby and sharing immediate surroundings—are more useful and reliable for a person. One can trust them, rely on them, exchange opinions, consult with them, communicate, interact in daily life, and provide mutual assistance.

The proverb describes the process by which an egg is laid, incubated by its mother, grows wings, and eventually becomes a bird. The locations of this process are the earth and the sky. The earth is the point of origin for living beings and birds, while the sky is the space in which they mature, relocate, and fly. This meaning is denotative in nature: earth, sky, egg, and bird are all used in their primary meanings.

However, the overall meaning of the proverb is generalized, and the denoted referents may vary depending on the context. The first part of the paremia—an egg lying on the ground—can generate such conceptual images as a crying infant in a cradle, a quiet child being bullied by others, or a student struggling greatly to master the alphabet. The second part—becomes a bird flying in the sky—may function as a potential concept for outcomes such as becoming the head of a large enterprise, turning into a famous composer, developing into a successful entrepreneur, or serving as the head of a rural administrative district. In this proverb as well, the antonyms forward – backward perform an essential function. The numerals one and five do not convey literal quantitative meaning. Rather, attitudes toward the future and the past are expressed metaphorically through numerical imagery. The semantic difference between one and five is not grounded in calculation: one signals limited attention, whereas five emphasizes necessity and value. The distinction lies in the degree of one's orientation toward the future (forward) and the past (backward).

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RANGLARGA OID METAFORALARNING MILLIY ONGDA LINGVISTIK IFODALANISHI

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Annotatsiya. *Ushbu maqolada metafora tushunchasi, rang metaforalarini qo'llash va rang metaforalarining ma'nosini anglashda milliy ong bilan o'zaro aloqasi tadqiq etildi. Konseptual nazariya asosi va uning rang metaforalarida ifodalanishi tahlil etildi. Tadqiqotda semantik, kognitiv-semantik, kontekstual tahlil, lingvomadaniy tahlil usullaridan foydalanildi.*

Kalit so'zlar: *metafora, milliy ong, rang, qizil, oq, qora, yashil, ingliz tili, o'zbek tili*

Аннотация. *В данной статье исследуется понятие метафоры, особенности употребления цветовых метафор и их взаимосвязь с национальным сознанием в процессе осмысления их значений. Проанализированы основы концептуальной теории и способы её выражения в цветовых метафорах. В ходе исследования были использованы методы семантического, когнитивно-семантического, контекстуального и лингво-культурологического анализа.*

Ключевые слова: *метафора, национальное сознание, цвет, красный, белый, чёрный, зелёный, английский язык, узбекский язык.*

Abstract. *The idea of metaphor, the use of color metaphors, and the relationship between color metaphors and national identity in comprehending their meanings are all explored in this article. An analysis is conducted of the conceptual framework and how color metaphors express it. Semantic, linguo-cultural, contextual, and cognitive-semantic analysis techniques are used in the study.*

Key words: *Metaphor, national identity, colour, red, white, black, green, English, Uzbek.*

Kirish. Badiiy asarlarda, nutqda va kundalik turmushda ham ko'plab metaforalardan foydalaniladi. Dastlab qanday metaforalardan foydalanish haqida tahlil etishdan avval biz metafora tushunchasiga ta'rif berib o'tishimiz lozim. Metafora bu- (yunoncha so'zdan olingan bo'lib) so'z yoki iborani o'xshashlik yoki o'xshatishga asoslangan birikma; istiora, majoz.[1] Metafora-bu so'zlarni o'z ma'nosida emas ko'chma ma'noda ishlatishidir. Masalan, "dutorning qulog'i" degan iborada dutorning ma'lum bir qismi inson qulog'iga o'xshatish asnosida yaratilgan. Metaforalar tilga joziba, ma'no va ta'sirliroq ifodalash imkonini beradi. "The Concise Oxford Dictionary" kitobida metaforaga quyidagicha ta'rif beriladi: "metafora-taqqoslash bo'lib, hech qanday izohlovchi so'zlarsiz o'xshatish asosida taqqoslashni ifodalaydi".[2] Metafora tushunchasi qadim zamonlardan buyon tilshunoslar tomonidan qizg'in muhokamalarga sabab bo'lgan. Yunon olimi Aristotel metaforaga quyidagicha ta'rif bergan " Metaforani ishlatish bu daholikdir, chunki metafora o'xshamagan narsalarda o'xshashlikni ko'ra olishdir". G. Lakoff va M. Johnson esa "Metafora ko'pchilikning nazarida she'riy tasavvur va ritorik san'atning bir vositasi bo'lib, oddiy emas, balki g'ayrioddiy til hodisasi hisoblanadi. Qolaversa, metafora odatda faqat tilga mansub narsa, ya'ni fikr yoki harakat emas, balki aynan so'zlar masalasida talqin etiladi."[3] deb ta'rif beradi.

Metafora nafaqat badiiy ifoda, balki inson tafakkurining asosiy kognitiv tushunchalaridan biri hisoblanadi. Kognitiv tilshunoslikda metafora abstrakt xodisalarni tushuna olish o'zaro o'xshash jihatlarini topa olish sifatida qaraladi. Shu jihatdan metafora milliy ongni ifodalashda muhim lingvistik hodisa hisoblanadi. Milliy ong bu insonning o'zligini anglashi, idrok etishi va talqin qilishida namoyon etadigan ijtimoiy-madaniy hodisadir. U xalqning qadriyatlari, madaniyati va an'analari bilan uzviy bog'liq bo'lib, til orqali ifoda etiladi. Til nafaqat aloqa vositasi, balki tafakkur

shakllanishining asosiy mexanizmi sifatida xizmat qiladi. Tilda ifoda etilgan narsa, hodisa va raqamlar milliy ongda o‘z ifodasini topadi va subyektiv obrazlar tariqasida bilimga aylanadi. Shuning uchun millat shakllanish jarayonining dastlabki bosqichlaridanoq, ajdodlar yaratgan meros, g‘oya va tushunchalarni til orqali o‘zlashtirib, ongiga singdirib boradi. Milliy ong alohida milliy muhitda sodir bo‘ladi.[4] Har bir millatda milliy ong doirasida narsa va hodisalarni o‘xshatish turlicha bo‘lib, bu xalqlarning dunyoqarashiga bog‘liq. Ushbu maqolada o‘rganiladigan rang metaforasi ham turli xalqda turlicha ishlatilib, turli ma’nolarni ifodalab keladi.

Ushbu maqolada rang metaforalarining ingliz va o‘zbek tilida ishlatilishiga e’tibor berilib, o‘zbek va ingliz millatlar doirasida ranglar asosida o‘xshatish ko‘rib chiqiladi. Ilmiy jihatdan bo‘shliq sifatida qolib ketgan milliy ong va ranglar metaforasi orasidagi o‘zaro bog‘liqlik to‘liq o‘rganilmagan, shu sababli ushbu maqolada bu jihat chuqurroq o‘rganiladi.

Metodologiya. Ushbu maqola sifat tahliliga asoslangan bo‘lib, rang metaforalarining milliy ong bilan o‘zaro aloqasi o‘rganiladi. Tadqiqotda empirik tahlil o‘tkazish maqsadida turli fraziologik birliklar, maqollar va badiiy asarlaridan na’munalar ingliz va o‘zbek tillarida tanlab olindi va tahlil etildi. Tadqiqot materialini tanlab olishning asosiy mezoni sifatida rang nomlarining metaforik qo‘llanilishi e’tiborga olindi. Bunda rangni bildiruvchi so‘zlar bevosita ma’nosi emas, balki ko‘chma ma’noda, konnotativ ishlatilgani e’tiborga olindi.

Rang metaforalarining lug‘aviy va kontekstual ma’nolarini aniqlash uchun semantik tahlil olib borildi. Bu tahlil asosiy va ko‘chma ma’nolari orasidagi munosabatni tadqiq etadi. Metaforik modellar va konseptual tuzilmalarni aniqlash maqsadida kognitiv –metaforik tahlil o‘tkazildi. Ushbu tahlilda rang qatnashgan metaforalarning abstrakt tushunchalarni konseptuallashtirish vositasi sifatida tadqiq etildi. Shu bilan birga, rang metaforalarining milliy ong, madaniy qadriyatlar bilan bog‘liqligini aniqlashda lingvomadaniy tahlil o‘tkazildi. Bu tahlil asosida madaniy qadriyatlar, milliy ong va urf-odatlarning ikki til materialiga qanday o‘xshash va farqli jihatlari borligini qiyosiy tahlil asosida tadqiq etildi. Tadqiqotning nazariy-metadologik asosi sifatida G.Lakoff va M. Johnson tomonidan yaratilgan konseptual metafora nazariyasi qabul qilindi. Ushbu nazariy tahlil asosida metafora hodisasi nazariy jihatdan tahlil etildi va empirik misollar bilan uyg‘unlashtirilib yagona xulosaga kelindi.

Natijalar. O‘tkazilgan tahlil natijalarida shu narsa aniqlandiki, ingliz va o‘zbek tilida ham ranglar qo‘shilgan metaforik ibora va maqollar ko‘plab ishtirok etib, fikrning yanada ta’sirliroq va badiiy tarzda ifodalanishiga imkon beradi. Ingliz tilida ham o‘zbek tilida ham asosan qora, qizil, yashil va oq ranglar asosidagi metaforalar ko‘p uchraydi. Har bir rang turli ma’daniyatda metaforik ifodalanishda farq qilib, bu o‘sha xalq turmush-tarzi, an’analariga chambarchas bog‘liqdir. Ingliz tilida ranglar qatnashgan metaforik iboralar kunlik muloqatda tez-tez qo‘llanilib, fikrning yanada ta’sirli bo‘lishiga yordam beradi. Ingliz tilida oq rang tozalik, begunohlik, ma’sumlikni ifoda etadi.[5]

White knight-qutqaruvchi , himoyachi shaxs

White handed person-halol, pora olmaydigan odam

White horses-oq ko‘pikli to‘lqinlar

White hope-Yaxshi niyat

White lie-zararsiz yolg‘on

White heart-pok qalbli inson[6]

Jack London o‘zining “The white hope” asarida “ The white man pinned his faith upon a white hope, believing that one of his own race would restore his pride.” shaklda uchraydi va bu oxirgi umid sifatida metaforik ma’noda ishlatilgan.

O‘zbek tilida ham oq rang poklik, yaxshilik, ezgulik, rostgo‘ylik ma’nolarida qo‘llaniladi.[7]

Oq ko‘ngil

Oq va qorani ajratmoq

Oq yuvib, oq taramoq

Qora rang qatnashgan iboralar ingliz tilida o‘lim, yovuzlik, yomonlik va yomon niyat ma’nosida qo‘llaniladi.

Black death-o‘lat

Black cat-omadsizlik belgisi

Black days-qiyin kunlar
Black market-noqonuniy savdo
In the black-qarzsiz holatda
Black spot-xavfli hudud
Black sheep-jamoadan ajralib turadigan, muammoli shaxs[6]

O‘zbek tilida ham qora rang ingliz tilida qo‘llanilgan ma’nosida qo‘llaniladi:

Qora ro‘yhat, qora ko‘z, qora xalq, qora mehnat, qora xabar, qora ish, qora niyat. Ushbu iboralarda anglashilganidek, qora rangi metaforik tarzda yomonlik, yovuzlik, uyatli, qayg‘uli degan ma’nolarda ishlatilgan.

Qizil rangi ingliz tilida xavf, xatar, olov, muhim degan ma’nolarni anglatadi:
Red herring- asosiy muammodan chalg‘ituvchi[8]
Red carpet-katta hurmat
Red-light district-ahloqsiz hudud
Red rage-kuchli g‘azab
Red letter day-muhim kun

Qizil rang esa o‘zbek tilida uyalish, hurmat, jasorat ma’nolarini ifodalaydi.
Qizil yuz, qizil gilam.
Yashil rang ingliz tilida yoshlik, rashk va dushmanlikni ifodalab keladi:
Green eye-hasad ko‘zi
Green horn-tajribasiz odam
Green wine-tajribasiz

O‘zbek tilida esa yashil rang bilan bog‘liq yashil hudud, yashil chiroq, yashil iqtisodiyot, yashil energiya, yashil yo‘lak kabi iboralar keng miqyosda qo‘llanilib, yashil so‘zi o‘simlik, yosharish, tozalik, tezkorlik, ekologik barqarorlik ma’nolarida keng qo‘llaniladi.

1-jadval.

Rang metaforalarining ingliz va o‘zbek tilida ma’nolari

Rang nomi	Ingliz tilida metaforik ma’nosi	O‘zbek tilida metaforik ma’nosi
Oq	oq rang tozalik, begunohlik, ma’sumlik	poklik, yaxshilik, ezgulik, rostgo‘ylik
Qora	o‘lim, yovuzlik, yomonlik va yomon niyat	yomonlik, yovuzlik, uyatli, qayg‘u
Qizil	xavf, xatar, olov, muhim	uyalish, hurmat, jasorat
Yashil	uyalish, hurmat, jasorat	o‘simlik, yasharish, tozalik, tezkorlik, ekologik barqarorlik

Rang metaforasidan badiiy asarlarda ham keng qo‘llanilib, bu asarning yanada ta’sirli bo‘lishiga imkon beradi. O‘tkir Hoshimov “Tushda kechgan umrlar” asarida “Eshonning qora qilmishlarini yashirish uchun baland devor orqasiga berkinib olgan.”[9] Ushbu gapda “qora qilmish”-“yomon ish” degan ma’noda qo‘llanilgan. O‘tkir Hoshimovning “Yarim asr daftari” nomli kitobida ham ko‘plab rang metaforalaridan foydalangan . Masalan, “O‘tkan kunlar”ning nashr etilishi tarixiy voqea bo‘ldi. Ammo Cho‘lpon, Fitrat va yana talay qalamkashlaru olimlarning shaxsi oqlandi-yu, ijodi negadir “qora”ligicha qolaverdi. Ajab, haqiqiy shoir, haqiqiy adib qalbida borini yozadi. Bu ijodkorlar oqlangan bo‘lsa, demak yaxshi odam ekan. Yaxshi odam bo‘lsa, yozganlari nega “qora” bo‘lishi kerak degan savolga javob yo‘q edi.”[11] Ushbu parchadagi “oq” va “qora” so‘zlari yaxshi, yomon degan ma’nolarda ko‘chma tarzda qo‘llangan. Yozuvchining xuddi shu asarida “Gunohi nimaligini bilmagan odamning, ayniqsa, ko‘ngli qog‘ozdek oppoq ijodkorning salkam bir yil qorong‘u kamerada bir o‘zi o‘tirishini tasavvur qiling!” parchasi berilgan bo‘lib, ushbu gapdagi “ko‘ngli qog‘ozdek oppoq” iborasi ko‘ngli beg‘ubor degan ma’noda qo‘llanilgan.

Muhokama. Tadqiqot natijasida shu narsa aniqlandiki, rang metaforalarining qo‘llanilishi nafaqat gapning ma’noli va ta’sirli qilishga yordam beradi, balki tarixiy tajriba va diniy qarashlari haqida ham ma’lumot beradi. O‘rganilgan iboralar asnosida ayta olamizki, o‘zbek tilida oq, qora, qizil va yashil rang metaforalari ko‘p uchrar ekan. Bu rang metaforalari ingliz tili so‘zlashuvida ham ko‘plab uchraydi lekin gohida ma’nosi biroz farq qilishi mumkin. Masalan, o‘zbek tilida qora rangi qatnashgan metaforik so‘zlar o‘lim, yomonlik kabi ma’nolarni anglatsa, ingliz tilida har doim ham yomonlik ma’nosida kelavermaydi. Masalan, “black humor” metaforik ifodasi achchiq kulgu,

og‘riqli dard ma’nosini ifodalaydi. Bu esa rang metaforalarining milliy kontekst va madaniy tafakkurga bog‘liqligini aniq ko‘rsatadi. Shu tariqa, rang metaforalari milliy ongning ifodasi sifatida lingvistik va madaniy kodlarni birlashtiruvchi vosita bo‘lib xizmat qiladi.

Shuningdek, rang metaforalarining tahlili shuni ko‘rsatadiki, rang metaforalari milliy ongda mavjud bo‘lgan ahloqiy va estetik tasavvurlarni til orqali ifodalaydi. Oq rangi begunohlik, yaxshilik tushunchalarini ifodalaydi, oq rangni ko‘rishganda miyada doimo yaxshilik, begunohlik degan tushuncha keladi. Yashil rangni ko‘rganimizda esa asosan bahorgi uyg‘onish, yosharish degan tushunchalarni hayolimizga keladi.

Konseptual metafora nazariyasining asosiy maqsadi, metafora nafaqat tilning uslubiy xususiyat, balki bu fikrning o‘zidir ya’ni inson ongida avtomatik tarzda ishlab chiqariladigan fikrlar majmuasidir.[10] Ushbu nazariyaga ko‘ra , metafora inson ongida voqelikni idrok etish, tushunish va baholash jarayonida avtomatik tarzda yuzaga keladigan konseptual tuzilmalarning mahsulidir. Ya’ni, metafora til darajasi emas, balki avvalo inson ongida shakllanadi va keyinchalik til orqali ifodalanadi. Ayniqsa, rang metaforalari konseptual metafora nazariyasining amaliy ko‘rinishlarida biri sifatida muhim ahamiyat kasb etadi. Ranglar insonning hissiy tajribasi, madaniy xotirasi va milliy mintaliteti bilan chambarchas bog‘liq bo‘lib, ular orqali abstrak tushunchalar aniq idrok etadigan shaklda ifodalanadi.

Ushbu tadqiqot tarjimashunoslikda rang metaforalarini to‘g‘ri tushunish va tarjima qilishda milliy ma’daniyatni saqlash va noto‘g‘ri talqinning oldini olishga yordam beradi. Til o‘qitish jarayonida rang metaforalari va milliy qadriyatlarni o‘rgatish orqali talabalar madaniyatalararo muloqotga tayyorlanadi. Shuningdek, bu tadqiqot madaniyatlararo muloqotda rang metaforalarini tushunish va tushuntirishga imkon beradi, bu esa xalqaro kontekstda tilni samarali qo‘llash uchun muhim ahamiyatiga ega.

Xulosa. Ushbu maqolada rang metaforalari inson tafakkuri va milliy ong shakllanishidagi o‘rni konseptual metafora nazariyasi asosida yoritildi. Tadqiqot asosida shu narsa aniqlandiki, rang metaforasi faqat badiiy ta’sir vositasini oshirish uchun emas, balki inson ongida avtomatik tarzda paydo bo‘luvchi tushunchadir. Tahlil natijasida shu narsa aniqlandiki, ingliz va o‘zbek tilida ham oq, qora, qizil va yashil ranglari metaforik shaklda ko‘plab uchraydi va ularning ko‘chma ma’nolari ham bir-biriga juda o‘xshash ekanligi aniqlandi. Bu esa ikki til madaniyatida rang metaforalariga nisbatan o‘xshash tushunchalar mavjud ekanligidan dalolat beradi. Shuni ham ta’kidlash lozimki, ba’zi rang ishlatilgan metaforik iboralarda farqli jihatlar ham mavjud

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A COMPARATIVE SEMANTIC ANALYSIS OF PROVERBS CONTAINING ZOONYMS IN UZBEK AND ENGLISH

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Annotatsiya. *Ushbu tadqiqot o'zbek va ingliz tillaridagi zoonimlar (hayvon nomlari) ishtirok etgan maqollarning qiyosiy semantik tahliliga bag'ishlangan bo'lib, ularning metaforik ma'nolari hamda madaniy ahamiyatiga alohida e'tibor qaratadi.*

Kalit so'zlar: *zoonim, maqol, paremiologiya, metafora, o'zbek tili, madaniy semantika, qiyosiy tilshunoslik.*

Аннотация. *Данное исследование посвящено сравнительному семантическому анализу пословиц с зоонимами (названиями животных) в узбекском и английском языках с акцентом на их метафорические значения и культурную значимость.*

Ключевые слова: *зооним, пословица, паремиология, метафора, узбекский язык, культурная семантика, сравнительное языкознание.*

Abstract. *This study explores the comparative semantic analysis of proverbs containing zoonyms (animal-related terms) in Uzbek and English, focusing on their metaphorical meanings and cultural significance.*

Key words: *word: zoonym, proverb, paremiology, metaphor, Uzbek language, cultural semantics, comparative linguistics.*

Introduction. Proverbs, as concise expressions of collective wisdom and cultural values, offer a unique window into the worldviews of different societies. When viewed through the lens of paremiology—the study of proverbs—they reveal deeply rooted beliefs, moral codes, and social behaviors. Among the many figurative elements in proverbial language, zoonyms (animal-based expressions) are especially potent. Animals are not only part of the physical environment but also occupy symbolic space in cultural consciousness. The metaphorical use of animal terms in proverbs allows speakers to articulate abstract ideas such as loyalty, courage, deception, and social hierarchy in vivid and memorable ways.

This study presents a comparative semantic analysis of Uzbek and English proverbs containing zoonyms, to uncover how different cultures encode meaning through similar yet culturally nuanced expressions. With a focus on the figurative roles of frequently mentioned animals - dogs, cats, birds, and horses - this study examines how zoonyms-based proverbs reflect social values, emotional tendencies, and attitudes about human behavior in each culture. Through this analysis, the paper also aims to highlight the similarities and divergences in metaphorical thinking, thus contributing to cross-cultural understanding in linguistics and folklore studies.

Research Methodology. This study adopts a qualitative comparative methodology, combining textual analysis with cultural interpretation. Proverbs containing zoonyms were collected from published dictionaries, folklore compilations, and scholarly sources in both Uzbek and English. These expressions were then grouped thematically according to the animal reference and interpreted within their cultural contexts. Categories included emotional characteristics (e.g., loyalty, aggression), social roles (e.g., obedience, authority), and symbolic values (e.g., prosperity, danger). Following this comparative scheme, the study was able to identify not only direct equivalents but also culturally specific meanings.

Results. Divergent historical developments and geographical locations have resulted in distinct cultural systems for Uzbek and English societies. Situated on separate continents, these nations possess unique historical backgrounds, manifested in diverse customs, beliefs, social practices, and linguistic origins. While both cultures boast rich traditions of national literature, music, art, riddles, proverbs, and sayings, these expressions have evolved independently over centuries.

Paremiology is the subfield of both linguistics and folklore, which is derived from the Greek word "parousia"- proverb, (παροιμία) focuses on collecting proverbs, proverbial saying, and

aphorisms and examines their structure, meaning, function, and cultural significance. According to Wolfgang Mieder, a most well-known scholar of paremiology, "A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals and traditional views in a metaphorical, fixed and memorizable form and which is handed down from generation to generation". (Mieder, 2002) The study of proverbs is traced back as far as Aristotle. Interest in proverbs existed in ancient Greece and Rome. Philosophers and writers like Aristotle and Quintilian discussed proverbs, recognizing their rhetorical power and cultural significance.

Prominent Uzbek folklorist T. Mirzayev defines that folk proverbs, emerging as a unique phenomenon of language, philosophy, and artistic creation, are a concise yet profoundly meaningful genre of folklore. Each proverb, with remarkable power, showcases the beauty of our language, the elegance of our speech, and the logic of our intellect and reasoning. Serve as a mirror reflecting our people's centuries-old life experiences and way of life. In this artistic mirror, one can see their attitude towards life, nature, humanity, family, and society, as well as their socio-political, spiritual-educational, moral-aesthetic, and philosophical views. (Mirzayev, 2005)

In accordance to Oxford dictionary of proverbs, English proverbs are classified into three main groups, including Uzbek equivalences (Table 1).

Table 1

Categories	In English	In Uzbek
1. Abstract statements expressing general truths.	*Absence makes the heart grow fonder.* *Confession is good for the soul.* *Honesty is the best policy.*	*Ilm – nur, jaholat – zulmat*(emphasizing the importance of education and dangers of illeteracy). *Sabr – toshni eritar* (patience melts stone).
2. Using specific observations from everyday experience to make a point which is general.	*Don't put all your eggs in one basket.* *When spider webs unite, they can tie up a lion.* *A house divided cannot stand.*	*Baxtingga ishonma, barmog'ingga ishon* (emphasizing the value of hard work and putting an effort: rely on your hands, not your luck). *Tomchi tomchidan daryo bo'ladi* (drop by drop, the river is formed).
3. Sayings from particular areas of traditional wisdom and folklore. This category can be mostly seen in the health proverbs	*An apple a day keeps the doctor away.* *After dinner rest a while, after supper walk a mile.* *Early to bed, early to rise.*	*Mehmon otangday ulug'* (A guest is equally esteemed with your father). *Sog' tanda- sog' aql*(reinforcing interconnected between physical and mental health: a sound mind in a sound body.

Since humans began living on Earth, their lives have been closely connected to nature and wildlife. Animals have been essential for their survival. Humans hunted them, ate their meat, used their skins for clothing, made various ornaments from their teeth, and others. They also identified the similarities and differences between animals, categorizing them into different groups based on their hunting or attacking habits and their diet. For example, some were ferocious bloodsuckers, posing a great danger to humans, and capturing them required great effort. Others were gentler, not feeding on humans or other animals, but only on plants, and they could be domesticated. These characteristics led to the division into two groups: domestic and wild animals.

The linguistic analysis of animals differs fundamentally from their biological analysis. When the animal world is approached from a biological point of view, their appearance, internal organs, lifestyle, nutrition, digestion, and blood circulation are important. However, when they are analyzed linguistically, linguists combine the common characteristics of zoonyms into a single field or separate the different aspects and give them separate names; the linguistic classification is based on the ultimate idea of a real animal in the human mind and their attitude towards it. In other words, a linguist never takes the internal and external structure, visual, auditory, olfactory organs, and habitats of an ant or a cat into account. Instead, what matters most to them is the industriousness of the ant, the cunning or laziness of the cat, and their figurative usage. (Собиров, 2004)

Proverbs and sayings with zoonyms (animal terms) can be found in almost all languages' vocabulary worldwide. The specific animals used and the connotations associated with them can vary

across cultures and they can be symbols of particular social manners and human behavior. For example, the symbolism of a dog differs significantly between Western and East Asian cultures. What might be positive in one culture (e.g., the loyalty of a dog) could be neutral or even negative in another. Characteristics of animals in these expressions often have indirect meanings to convey or criticize human behavior, social situations, or abstract concepts.

Some Uzbek and English proverbs featuring specific types of zoonym are below classified along with their translations and interpretations.

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THE ROLE OF BORROWINGS IN MODERN RUSSIAN

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Annotatsiya. *Maqolada zamonaviy rus tilida o‘zlashma so‘zlarning leksik tarkibni boyitishdagi muhim manbalardan biri sifatidagi o‘rni yoritiladi. O‘zlashma leksikaning paydo bo‘lish sabablari, asosiy manba tillar, o‘zlashma so‘zlarning faol qo‘llanilish sohalari hamda ularning rus tili tizimida moslashuv jarayonlari tahlil qilinadi. Globallashuv sharoitida xorijiy so‘zlardan o‘rinli foydalanish va til me’yorlarini saqlash masalasiga alohida e’tibor qaratiladi. O‘zlashma so‘zlar til taraqqiyotining tabiiy va qonuniy hodisasi ekani hamda ularni oqilona qo‘llash rus tilining boyishiga xizmat qilishi haqidagi xulosa chiqariladi.*

Kalit so‘zlar: *rus tili, o‘zlashma so‘zlar, xorijiy leksika, me’yorlari, globallashuv, tilning leksik tarkibi, nutq madaniyati*

Аннотация. *В статье рассматривается роль заимствований в современном русском языке как одного из важнейших источников его лексического пополнения. Анализируются причины появления заимствованной лексики, основные языки-источники, сферы активного функционирования заимствований, а также процессы их адаптации в системе русского языка. Особое внимание уделяется проблеме уместности употребления иноязычных слов и сохранению языковой нормы в условиях глобализации. Делается вывод о том, что заимствования являются естественным и закономерным явлением языкового развития и при разумном использовании способствуют обогащению русского языка.*

Ключевые слова*: русский язык, заимствования, иноязычная лексика, языковая норма, глобализация, лексический состав языка, культура речи*

Abstract. *The article examines the role of borrowings in modern Russian as one of the most important sources of lexical enrichment. It analyzes the reasons for the emergence of borrowed vocabulary, the main source languages, the areas of active use of borrowings, and the processes of their adaptation in the Russian language system. Particular attention is paid to the problem of the appropriateness of using foreign words and preserving linguistic norms in the context of globalization. The conclusion is made that borrowings are a natural and regular phenomenon of language development and, when used wisely, contribute to the enrichment of the Russian language.*

Key words: *Russian language, borrowings, foreign vocabulary, linguistic norms, globalization, lexical composition of language, speech culture*

Introduction. Throughout its history, the Russian language has actively interacted with other languages. This process has led to the emergence of borrowings - words and expressions that have come from other languages and become established in the lexical system of the Russian language. In the context of globalization and the development of international relations, the role of borrowings in modern Russian is becoming particularly significant. The Russian language is a living and dynamic system that is constantly evolving and changing under the influence of internal and external factors. One of the most important sources of its enrichment throughout history has been and remains borrowings from other languages. In the modern era, characterized by globalization, technological development, and active intercultural interaction, the role of borrowings in the Russian language has grown significantly and has become particularly relevant.

Main part. In modern Russian, the main source of borrowings is English. This is due to its status as the language of international communication, science, business, and information technology. That is why borrowings are most active in areas such as digital technology, economics, marketing, sports, show business, and internet communication. Words such as online, offline, content, gadget, startup, blog, and stream have become familiar and widely used.

One of the key reasons for borrowing is the need to name new realities. When new objects, processes, or phenomena appear in society, language strives to quickly find a designation for them. In this case, borrowing is the most convenient and economical way to expand the vocabulary. For example, the development of computer technology has led to the mass appearance of Anglicism's, many of which do not have exact Russian equivalents or are used in parallel with them. In addition to their nominative function, borrowings also play a stylistic role. The use of foreign words can give speech a touch of modernity, scientificity, or professional affiliation. In journalism and advertising, borrowed words are often used to create an effect of novelty and prestige. However, in such cases, there is a risk of unjustified and excessive use of borrowings, which can make the text difficult to understand and alienate a wide range of readers. Historical Aspects of Borrowings in the Russian Language

Borrowings have been an integral part of the development of the Russian language at all stages of its existence. Already in the Old Russian period, the language was influenced by Old Church Slavonic and Greek, which was associated with the adoption of Christianity and the development of writing. Later, as cultural and political contacts expanded, the Russian language actively borrowed vocabulary from Turkic languages, as well as from Polish, German, and French. These processes reflected historical realities and social needs, while borrowed words became firmly established in the language, gradually losing their sense of foreign origin. Historical experience demonstrates that borrowings did not destroy the system of the Russian language; on the contrary, they contributed to its enrichment and development. Many words that entered the language several centuries ago are now perceived as an inseparable part of the national vocabulary, which confirms the Russian language's ability to organically assimilate foreign elements.

Reasons for Borrowings in Modern Russian. In modern Russian, the process of borrowing is determined by a number of objective factors. One of the main reasons is the need to name new realities that arise as a result of scientific and technological progress, digitalization, and global social changes. New technologies, professions, and forms of communication require precise and universal designations, which are often borrowed from the source language. Another important reason is the tendency toward linguistic economy. A borrowed word often turns out to be shorter and more convenient to use than a descriptive Russian equivalent. In addition, the use of foreign vocabulary may be associated with prestige and affiliation with a particular professional or social environment, especially in the fields of business, marketing, and media.

Spheres of Active Functioning of Borrowings. Borrowings are most intensively used in professional and specialized communication. In the fields of information technology, economics, science, and education, foreign vocabulary often performs a terminological function. Such words ensure precision and unambiguity in communication between specialists, which is particularly important in academic and business discourse. Borrowings have also become widespread in the language of mass media and advertising. In these areas, they are used not only in a nominative

function but also in an expressive one, creating an effect of modernity, dynamism, and relevance. However, it is precisely in these spheres that excessive and unjustified use of foreign words is most often observed, which can reduce the quality of speech and hinder its perception.

Adaptation of Borrowed Vocabulary in the Russian Language System. An important characteristic of borrowings is their gradual adaptation to the norms of the Russian language. This process affects phonetic, grammatical, and word-formation levels. Borrowed words acquire grammatical gender, undergo declension, form plural forms, and enter word-formation relations with other lexical units.Adaptation indicates that borrowings do not exist in isolation but are integrated into the language system and begin to function according to its rules. Over time, such words may lose their stylistic coloring and move from the category of innovations to common vocabulary, becoming fully functional elements of the language.

The Problem of Language Norms and Speech Culture. Despite the objective nature of borrowings, their active spread gives rise to the problem of maintaining language norms. The unjustified use of foreign words when precise Russian equivalents exist may be perceived as a violation of speech culture. In this context, the conscious choice of linguistic means and orientation toward the addressee of speech become especially important. Modern linguistics emphasizes the need to maintain a balance between the openness of the language to borrowings and the preservation of its national specificity. Language norms act as a regulatory mechanism that allows only those borrowed elements that are truly necessary and functionally justified to be selected in the language.

Conclusion. In conclusion, it should be noted that borrowings play a significant and objectively justified role in the modern Russian language. They are the result of historical development, reflect changes in the scientific, technical, cultural, and social spheres, and contribute to the expansion of the lexical and expressive capabilities of the language. The influence of English is particularly noticeable, which is due to its leading role in international communication and the digital space.

An important aspect of the functioning of borrowings is their adaptation to the Russian language system. As they become established, foreign words are subject to its phonetic, grammatical, and word-formation norms, which demonstrates the flexibility and stability of the language system. At the same time, excessive or unjustified use of borrowed vocabulary can have a negative impact on the culture of speech and the accessibility of communication. Thus, the problem of borrowings is not reduced to their complete acceptance or rejection. The key factor is the appropriateness and awareness of the use of foreign words. When linguistic norms are observed and careful attention is paid to the speech situation, borrowings do not threaten the national identity of the Russian language, but are an important resource for its further development and enrichment.

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CHINGIZ AYTMATOV IJODIDA AYOL OBRAZINING BADIIY KONSEPSIYASI

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Anotatsiya. *Ushbu maqolada Chingiz Aytmatov asarlarida yaratilgan xotin-qizlar obrazlari tahlil qilinadi. Tadqiqotda adibning "Jamila", "Asrga tatigulik kun", "Qulayotgan tog'lar" kabi asarlaridagi ayol qahramonlarning badiiy xususiyatlari, jamiyatdagi o'rni, ma'naviy-axloqiy*

qiyofasi yoritiladi. Maqolada Aytmatov ayolni nafaqat oila bekasi sifatida, balki muhabbat, fidoyilik, matonat va ichki kuch timsoli sifatida tasvirlash usullari ko'rib chiqiladi. Shuningdek, adibning ayol obrazlarida jamiyat bosimi, urush, ocharchilik va bozor iqtisodiyoti ta'siri qanday aks etishi, ayol qahramonlarning shaxsiy erkinlik va axloqiy tanlov bilan bog'liqligi ochib beriladi.

Kalit so'zlar: *Ayol obrazlari, Jamila, Nayman ona, Eles, muhabbat va fidoyilik, ma'naviy-axloqiy qiyofa, jamiyat va shaxs, milliylik va umuminsoniylik, badiiy tahlil*

Аннотация. *В статье анализируются женские образы, созданные в произведениях Чингиза Айтматова. В исследовании раскрываются художественные особенности, социальное положение и морально-этический облик женских персонажей в таких произведениях писателя, как Джамила, И дольше века длится день, Плачущие горы. В статье рассматриваются способы, с помощью которых Айтматов изображает женщин не только как хранительниц домашнего очага, но и как символы любви, преданности, стойкости и внутренней силы. Кроме того, показывается, как на образы женщин влияют давление общества, война, голод и рыночная экономика, а также как отражаются их личная свобода и моральный выбор.*

Ключевые слова: *Женские образы, Джамила, мать Найман, Элес, любовь и преданность, морально-этический облик, общество и личность, национальность и универсальность, литературный анализ*

Abstract. *This article analyzes the female characters portrayed in Chingiz Aitmatov's works. The study highlights the artistic features, social roles, and moral and ethical aspects of the female protagonists in the author's works such as Jamila, The Day Lasts More Than a Hundred Years, and The Crying Mountains. The article examines the ways Aitmatov depicts women not only as the guardians of the family but also as symbols of love, devotion, resilience, and inner strength. Furthermore, it reveals how societal pressure, war, famine, and market economy influence the portrayal of female characters, as well as how their personal freedom and moral choices are reflected.*

Key words: *Female characters, Jamila, Nayman Mother, Eles, love and devotion, moral and ethical aspect, society and individual, nationality and universality, literary analysis*

Kirish. Jahon adabiyotida inson ruhiyati, axloqiy tanlovi va jamiyat bilan munosabatini chuqur yoritib bergan adiblar orasida Chingiz Aytmatovning o'rni alohida. Uning asarlarida milliylik va umuminsoniylik uyg'unlashib, oddiy inson taqdiri orqali butun bir davr muammolari ochib beriladi. Aytmatov ijodida xotin-qizlar obrazi markaziy o'rinlardan birini egallaydi. Adib ayolni faqatgina oila bekasi sifatida emas, balki muhabbat, fidoyilik, matonat va axloqiy kuch timsoli sifatida tasvirlaydi.

Ushbu maqolada Chingiz Aytmatov asarlarida yaratilgan xotin-qizlar obrazlari tahlil qilinib, ularning badiiy xususiyatlari, jamiyatdagi o'rni hamda ma'naviy-axloqiy qiyofasi yoritiladi. Tadqiqot jarayonida adibning "Jamila", "Asrga tatigulik kun", "Qulayotgan tog'lar" kabi mashhur asarlaridan misollar keltiriladi.

Aytmatov ayol obrazini yaratishda an'anaviy qarashlar bilan cheklanib qolmaydi. U ayolni hayotning og'ir sinovlariga bardosh bera oladigan, ichki kuchga ega shaxs sifatida ko'rsatadi. Adib asarlarida ayol ko'pincha erkaklardan ham matonatliroq, irodaliroq qilib tasvirlanadi. Bu holat ayniqsa urush, ocharchilik, ijtimoiy adolatsizlik fonida yaqqol namoyon bo'ladi.

Adib uchun ayol — bu hayot davomiyligining ramzi. U ona, yor, sadoqatli inson sifatida tasvirlanadi. Shuningdek, adib ayollarning ichki isyonini, ularning jamiyat bosimiga qarshi kurashini ham ochib beradi.Masalan, adibning "Jamila" qissasidagi qahramon Aytmatov ijodidagi eng yorqin va bahsli ayol obrazlaridan biridir. Jamila — an'anaviy qarashlarga bo'ysunishni istamaydigan, qalb ovoziga quloq soladigan ayol. U urush yillarida eri frontga ketgan yosh kelin bo'lsa-da, jamiyat belgilab qo'ygan sukut va itoat doirasida qolib ketmaydi. Jamila quvnoq, sho'x, ochiqko'ngil xarakterga ega. Bu jihatlar uni qishloq ayollaridan ajratib turadi.

Yozuvchi Jamila xarakterini tasvirlar ekan, uning ichki kechinmalarini tabiiy va ishonarli ochib beradi. Jamila jamiyat qoidalariga ko'r-ko'rona bo'ysunuvchi emas, balki o'z qalbi ovoziga quloq tutuvchi shaxs sifatida gavdalanadi.

Qissada Jamila va Doniyor o‘rtasidagi munosabat markaziy o‘rinni egallaydi. Doniyor obrazi orqali yozuvchi inson qalbining nozikligi, san’atga oshuftalik va ichki poklikni ifodalaydi. Doniyorning qo‘shig‘i Jamila qalbida yashirin tuyg‘ularni uyg‘otadi. Aynan shu ruhiy uyg‘onish Jamila obrazining ichki o‘sishini ko‘rsatadi.

Jamila muhabbatni ijtimoiy majburiyatdan ustun qo‘yadi. U uchun muhabbat — hayotning mazmuni, insoniy baxt mezonidir. Shu sababli u jamiyat qoralashidan qo‘rqmay, qalbi tanlagan yo‘lni tanlaydi. Bu esa asarda shaxs erkinligi g‘oyasining badiiy ifodasidir. Jamila obrazi o‘z davri uchun yangicha talqin etilgan ayol timsolidir. U patriarxal muhitda yashayotgan bo‘lsa-da, ichki mustaqillikka ega. Aytmatov Jamila orqali ayolning shaxs sifatidagi qadr-qimmatini ko‘rsatadi. U oddiy “kelin” yoki “xotin” emas, balki o‘z orzu va his-tuyg‘ulariga ega insondir.

Shu jihatdan Jamila obrazi nafaqat milliy, balki umuminsoniy ahamiyatga ega. Uning tanlovi axloqiy murakkablikni yuzaga keltiradi: bir tomonda jamiyat talabi, ikkinchi tomonda qalb amri. Yozuvchi bu ziddiyatni chuqur psixologik tasvir orqali ochadi.

Uning obrazi orqali adib muhabbatning ijtimoiy me’yorlardan ustun turishini ko‘rsatadi. Jamila o‘z baxti uchun kurashadi. U jamiyat bosimidan qo‘rqmay, sevgi yo‘lini tanlaydi. Bu holat qahramonning axloqiy tanazzuli emas, balki shaxsiy erkinlikka intilishi sifatida talqin qilinadi.Jamila muhabbatni ijtimoiy majburiyatdan ustun qo‘yadi va shu orqali ayolning shaxs sifatidagi qadrini namoyon etadi.

Adibning mana shunday mashhur asarlaridan yana biri sanalgan “Asrga tatigulik kun” romanida Nayman ona obrazi Aytmatov ijodidagi eng chuqur ramziy ayol obrazlaridan biridir. Nayman ona o‘g‘lini manqurtlikdan qutqarish uchun jonini fido qiladi. Bu obraz ona muhabbatining cheksizligi va insoniy xotiraning ahamiyatini ifodalaydi.

Nayman ona obrazi orqali adib tarixiy xotira, milliy o‘zlik va ona mehrining ajralmasligini ko‘rsatadi. Ayol bu yerda nafaqat ona, balki ma’naviy qo‘riqchi, millat xotirasining posboni sifatida tasvirlanadi.

Chingiz Aytmatov umrining so‘nggi yillarida yozilgan “Qulayotgan tog’lar yoxud mangu qayliq” asarida ayollar obrazi butkul boshqacha tasvirlanadi. Davr, ijtimoiy muhit, bozor iqtisodiyotining maishiy hayotga, muhabbatga ta’siri ayollar obrazida yanada oydinlashadi. Unda Arsen Samanchinning birinchi muhabbati operachi ayol Oydana Samarova Arsenning cheksiz muhabbatini qozongan, ammo shou biznesni, mashhurlikni deb undan voz kechgan bevafo ayol sifatida tasvirlansa, Arsenning o‘ziga xos dunyosini his qila oladigan, oddiy tijoratchi qiz Eles qalbi yaralangan damda unga dardosh bo‘lib asar sahnalarida paydo bo‘ladi va ramziy ma’noda Arsen Samanchinning “mangu qaylig’i” bo‘lib qoladi. Arsen dastlab Oydananing xiyonatini kechira olmaydi, o‘z ichki olamida uni tinimsiz tanqid qiladi:

“Oyya, Oydana Samarovaga nima bo‘lganligini o‘ylab o‘tirishning vaqti o‘tgandi, qanday qilib, qay tarzda opera teatrining yetakchi solisti Ertosh biznesining mahkumasiga aylandi, barcha telekanallarda qayta-qayta chiqadigan bo‘ldi, odamlarning ko‘z o‘ngida tobora yorqin charaqlagan estrada yulduzi nomini oldi, yopirilib kelgan popsa san’ati shuhrati shu’lalarida ovozini ham, qiyofasini ham o‘zgartirdi, “Gollivudchasiga” sahnaga chiqishlarni o‘rgandi, so‘zning qisqasi, butun taqdirini qaytadan qurdi [1].

Ammo oradan vaqt o‘tgach, Arsen xiyonatda, ayollarning birdaniga o‘zgarib qolishida bozor iqtisodiyotini chinakam aybdor deb topadi.Zero, har bir ayol ham muhabbatda bir umr sadoqatli emas.Zero, inson ba’zan ehtiyojlar oldida yengiladi.

“Undan keyin, o‘zing o‘ylab ko‘r, ayb Oydanadami? O‘z ixtiyori bilan bizni tashlab ketmaganini tushun, bir paytlar seni o‘g‘irlashganday uni ham o‘g‘irlashdi, lekin endi bu boshqacharoq o‘g‘irlash, hozir mana shunday o‘g‘irlashadi – yo‘ldan urishadi, aldashadi, buzishadi, sotib olishadi. Ilgarigi zamonlarda chiroyli ayolni otga o‘ngarib olib qochishsa, endilikda uni dollar to‘ldirilgan qop ustiga itqitishadi” [2]. Chingiz Aytmatov ma’lum davr farzandi bo‘lmish ayol zotining dunyoqarashini, ehtiyojlarini ayricha tasvirlaydi.Har bir qahramonining yaralishi turlicha. Bir qolipda qolib ketmaydi.

Oydana Samarovaning butunlay teskarisi bo‘lgan oddiy qiz Eles Arsenga juda o‘xshash.Uning dunyosini, fiklashini hurmat qiladi.Uning hayotiga bir nur singari kirib keladi. Eles — chimildiq

ko‘rmay bevaga aylangan**,** taqdir zarbasini juda erta totgan ayol. Uning obrazi orqali yozuvchi zo‘ravonlik va adolatsizlikning oddiy inson hayotini qanday chilparchin qilishini ko‘rsatadi.

Arsen Samanchin dushmanlari tomonidan halok qilinib o‘ligi tog’larda qolib ketganda ham Eles undan voz kechmaydi.Xavfli vaziyatda ham uning jasadini o‘zi bilan olib ketishni istaydi. Samanchinning sobiq do‘stlari o‘lik turgan yerni portlatib ketishmoqchi bo‘lishganda ham ayol bunga butun vujudi bilan qarshi chiqadi: “O‘ldirilgan odam mana oyoq ostida yotibdi. Men ham o‘lishga tayyorman. Meni o‘ldiring. Keyin portlatasiz. Qani, bo‘llaring! Men tayyorman! Portlat! Portlat qani! Hoziroq portlat! Men u bilan mangu shu yerda qolishni istayman! [3]

Aslida “Mangu qayliq” operasini yaratish g’oyasi Arsen va Oydananing orzulari edi. Ammo Arsenning chinakam qaylig’i, aniqrog’i mangu qayliqqa aylanib qolgan yaqini Eles bo‘lib qoldi.U asarda chinakam sadoqat va muhabbat ramzi sanaladi: *“Chimildiq ko‘rmay bevaga aylangan Eles qora libos kiyib jasad ortidan yo‘lga tushdi. Uning ortidan opasi Xumor bilan uning eri Jo‘ra otlarini ohista yetaklardi” [4].*

Xulosa. Chingiz Aytmatov asarlarida xotin-qizlar obrazi ko‘p qirrali va chuqur ma’noga ega. Adib ayolni jamiyatning chekkasida emas, balki uning markazida tasvirlaydi. Ayol obrazi orqali muhabbat, fidoyilik, ona mehrining cheksizligi, ma’naviy kuch va axloqiy tanlov masalalari yoritiladi. Chingiz Aytmatov yaratgan ayol qahramonlar bugungi kun o‘quvchisi uchun ham dolzarb bo‘lib, ularni insoniylik, vijdon va mehr-muhabbat haqida o‘ylashga undaydi. Shuning uchun ham adib asarlaridagi xotin-qizlar obrazi jahon adabiyotida o‘ziga xos va unutilmas o‘rin egallaydi.

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UDC 808.3

STYLISTIC LOSS AND COMPENSATION IN UZBEK AND ENGLISH TRANSLATION

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Annotatsiya. *Ushbu maqolada o‘zbek va ingliz tillari o‘rtasidagi tarjimada stilistik yo‘qotish va kompensatsiya muammolari batafsil tahlil qilinadi. Stilistik vositalar va ifodaviy birliklar matnning semantik mazmuni bilan bir qatorda uning emotsional, estetik va madaniy jihatlarini ham ifodalaydi. Biroq tillararo tuzilma, madaniy tafakkur va stilistik me’yorlardagi farqlar sababli tarjima jarayonida ushbu unsurlar ko‘pincha qisman yoki to‘liq yo‘qoladi. Maqolada stilistik yo‘qotishning leksik, frazeologik va sintaktik darajalari hamda ularni kompensatsiya qilish usullari qiyosiy lingvostilistik yondashuv asosida yoritiladi. Tadqiqot natijalari tarjimada stilistik moslik formal tenglikka emas, balki funksional va madaniy moslikka asoslanishini ko‘rsatadi.*

Kalit so‘zlar: *stilistik yo‘qotish, stilistik kompensatsiya, tarjimashunoslik, ifodaviy vositalar, stilistik moslik, o‘zbek tili, ingliz tili.*

Аннотация. *В статье представлен развернутый анализ стилистической утраты и компенсации в переводе между узбекским и английским языками. Стилистические средства и выразительные элементы передают не только смысл, но и эмоционально-эстетическую и культурную информацию текста. Однако в процессе перевода вследствие языковых, культурных и стилистических различий данные элементы часто утрачиваются. В работе рассматриваются основные типы стилистической утраты на лексическом, фразеологическом и синтаксическом уровнях, а также способы их компенсации с позиций сопоставительного лингвостилистического и функционального анализа. Результаты исследования подтверждают, что адекватность перевода достигается за счёт функционально-стилистической, а не формальной эквивалентности.*

Ключевые слова: *стилистическая утрата, стилистическая компенсация, переводоведение, выразительные средства, стилистическая эквивалентность, узбекский язык, английский язык.*

Abstract. *This article provides an in-depth analysis of stylistic loss and compensation in translation between Uzbek and English. Stylistic devices and expressive means are essential for conveying not only semantic content but also emotional, aesthetic, and cultural values of a text. However, during translation, these stylistic features often undergo partial or complete loss due to linguistic asymmetry, cultural specificity, and differing stylistic norms of the source and target languages. The study adopts a comparative linguostylistic and functional approach to examine typical cases of stylistic loss at lexical, phraseological, and syntactic levels, as well as compensation strategies used to restore stylistic balance. The findings reveal that stylistic equivalence in translation is achieved not through formal correspondence but through functional and cultural adequacy, highlighting the translator's creative role in reconstructing stylistic impact.*

Key words: *stylistic loss, stylistic compensation, translation studies, expressive means, stylistic equivalence, Uzbek language, English language.*

Introduction. In modern translation studies, increasing attention is paid not only to semantic equivalence but also to stylistic and functional adequacy. Stylistic devices and expressive means play a vital role in shaping the aesthetic value of a text and reflecting the author's individual style. Literary translation, in particular, demands careful handling of stylistic features, as they are closely intertwined with emotional expression and cultural symbolism. When translating between Uzbek and English, translators face significant challenges due to differences in grammatical structure, stylistic traditions, and cultural worldview. English tends to favor conciseness, understatement, and implicit evaluation, whereas Uzbek often employs repetition, emotional intensification, and explicit expressiveness. As a result, stylistic loss becomes an almost inevitable phenomenon in translation.

Stylistic loss refers to the reduction or disappearance of stylistic effect in the target text. To overcome this problem, translators use compensation strategies aimed at restoring expressive impact by alternative linguistic means. The present article aims to explore the nature, causes, and types of stylistic loss in Uzbek–English translation and to analyze compensation as a key mechanism for achieving stylistic and functional equivalence.

Methods. The research is based on a qualitative comparative methodology combining linguostylistic, functional, and contrastive approaches. The corpus of analysis includes stylistically marked fragments from English and Uzbek literary texts and their corresponding translations.

The study examines stylistic devices at three main levels:

- lexical level (metaphor, epithets, emotionally colored vocabulary),
- phraseological level (idioms, fixed expressions, figurative phrases),
- syntactic level (inversion, repetition, parallelism, ellipsis).

Functional equivalence is used as the principal criterion for evaluating translation quality. The analysis focuses on identifying cases where stylistic devices are lost and determining whether compensation strategies successfully restore stylistic balance in the target language.

Results. The analysis reveals that stylistic loss occurs most frequently in cases involving culture-specific imagery and expressive phraseology. Metaphors and idiomatic expressions rooted in national traditions often lack direct equivalents in the target language, leading to semantic simplification or stylistic neutralization.

At the lexical level, stylistic loss is observed when emotionally colored words are replaced by neutral vocabulary. At the phraseological level, idioms are often translated descriptively, resulting in loss of imagery. At the syntactic level, expressive word order and repetition are frequently normalized in translation due to target-language norms.

Compensation strategies are employed to counteract these losses. Lexical compensation involves introducing expressive vocabulary elsewhere in the text. Syntactic compensation may include the use of repetition or emphasis in different textual positions. The study shows that compensation is often non-local, meaning that stylistic loss in one part of the text may be compensated in another.

Discussion. The findings highlight that stylistic loss is not necessarily a translation error but rather a natural consequence of linguistic and cultural asymmetry. Languages differ in their stylistic

resources and expressive conventions, which makes complete stylistic equivalence unattainable in many cases.

Compensation, therefore, emerges as a creative and functional strategy rather than a mechanical technique. The translator must assess the stylistic value of each element and decide which features are essential for preserving the overall artistic effect. In Uzbek–English translation, this often requires balancing emotional intensity and stylistic restraint.

From a comparative stylistic perspective, stylistic compensation reflects the translator's interpretative competence and cultural awareness. It also demonstrates that translation is an act of re-creation rather than simple reproduction.

Conclusion. The study confirms that stylistic loss and compensation are integral aspects of translation between Uzbek and English. Stylistic loss arises due to structural, cultural, and stylistic differences between languages, while compensation serves as a means of restoring functional and aesthetic equivalence.

Effective translation depends on the translator's ability to recognize stylistically significant elements and to employ flexible strategies for preserving expressive impact. The research contributes to translation studies and comparative stylistics by emphasizing the importance of functional, stylistic, and cultural adequacy. Further research may involve corpus-based studies or genre-specific analysis to systematize compensation strategies in Uzbek–English translation.

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INGLIZ VA O'ZBEK TILLARIDAGI BOSH KIYIM NOMLARINING LEKSIK-SEMANTIK JIHATLARI

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Annotatsiya. *Ushbu maqolada ingliz va o'zbek tillaridagi bosh kiyim atamalarining leksik-semantik tahlili amalga oshiriladi. Tadqiqot real nutq (matnlar, suhbatlar, korpuslar)dagi bosh kiyim nomlari asosida olib borilib, an'anaviy va zamonaviy bosh kiyimlar qamrab olinadi. Semantik maydonlar tahlili yordamida bosh kiyim atamalarining ma'no doiralari aniqlanib, ularning ingliz va o'zbek tillaridagi mos tushunchalari, milliy-madaniy xususiyatlari va tarjima farqlari o'rganiladi.*

Kalit so'zlar*: bosh kiyim, leksik-semantik maydon, semantik tahlil, ingliz tili, o'zbek tili, tarjima.*

Аннотация. *В данной статье проводится лексико-семантический анализ терминов, обозначающих головные уборы, в английском и узбекском языках. Исследование основано на названиях головных уборов, встречающихся в реальной речи (тексты, разговоры, корпуса), и охватывает как традиционные, так и современные виды головных уборов. С помощью анализа семантических полей выявляются семантические домены терминов, рассматриваются соответствующие концепты, национально-культурные особенности и различия в переводе на английский и узбекский языки.*

Ключевые слова: *головные уборы, лексико-семантическое поле, семантический анализ, английский язык, узбекский язык, перевод.*

Abstract*. This article carries out a lexico-semantic analysis of headwear terms in English and Uzbek. The research is based on headwear names found in real speech (texts, conversations, corpora) and covers both traditional and modern types of headwear. By means of semantic field analysis, the semantic domains of headwear terms are identified, and their corresponding concepts, national-cultural features, and translation differences in English and Uzbek are examined.*

***Key words**: headwear, lexical-semantic field, semantic analysis, English language, Uzbek language, translation.*

Bosh kiyim (headwear) inson kiyim-kechak tizimining muhim qismidir va har bir millatning madaniyati bilan bog‘liq turli atamalar to‘plamini o‘z ichiga oladi. Kiyim-kechak atamalari nafaqat tabiatdan himoya vazifasini bajaradi, balki odamning ijtimoiy mavqei, taqdir voqealari va milliy an’analari haqida ma’lumot beradi. Masalan, ana’naviy turkman bosh kiyimi – do‘ppi yoki ruscha “tübeteyka” nomlari o‘ziga xos shakl va bezaklari orqali o‘z xalqining tarixini aks ettiradi. Tilshunos olimlar kiyimga oid atamalar semantik jihatdan bir-biriga bog‘liq leksik-soha, ya’ni semantik maydon tashkil qilishini ta’kidlashgan [1]. Leksik-semantik maydon umumiy semantik xususiyatga ega leksik birliklar majmuini bildiradi. Shunday qilib, bosh kiyim atamalari bo‘yicha turli til va madaniyat o‘rtasidagi munosabatlarni o‘rganish lug‘aviy ma’no farqlari va tarjima xususiyatlarini aniqlashda muhim ahamiyatga ega. Ushbu maqolada ingliz va o‘zbek tillari misolida bosh kiyim nomlarining leksik-semantik jihatlari tahlil qilinadi, semantik maydonlar asosida ularning ma’no doiralari, o‘zaro analogiyalari va tarjima farqlari ochib beriladi.

Avvalgi tadqiqotlarda kiyim-kechak va bosh kiyim atamalariga bag‘ishlangan ishlarda semantik tahlil va madaniy nuqtai nazar muhimligi qayd etilgan. Masalan, Azimova [2] ingliz va o‘zbek tillaridagi kiyim nomlarining lingvokulturologik va etnolingvistik xususiyatlarini tahlil qilib, madaniyatlararo kontekst muhimligini ta’kidlaydi. Shuningdek, zamonaviy tadqiqotlarda moda va kiyim atamalarining semantik maydoni o‘rganilgan [3], bunda semantik soha modellari, sinonimlar va antonimlar munosabatlari tahlil qilingan. Tarjima sohasida esa semantik moslik tamoyillari e’tiborga olinib, tarjimon kontekstga va leksik maydonlarga asoslanib atamalarni tahlil qilishi lozimligi bildirilgan.

Ushbu tadqiqotda ma’lumot manbai sifatida ingliz va o‘zbek tillaridagi matnli korpuslar, lug‘atlar va akademik maqolalar qo‘llanildi. Metodologiya sifatida taqqoslovchi leksik-semantik tahlil va semantik maydon metodlari asos bo‘ldi. Avvalo, har ikki til uchun bosh kiyim kategoriyasidagi asosiy leksik birliklar to‘plami tuzildi (masalan, hat, cap, helmet, headscarf va ularning o‘zbekcha ekvivalentlari: do‘ppi, shlyapa, kaska, yashmak va h.k.). Keyin ushbu birliklarning semantik doiralari aniqlanib, funksional (himoya, bezak, diniy) va madaniy (milliy yoki global) jihatlari tahlil qilindi. Tarjima kontekstida semantik moslik va ma’no farqlarini o‘rganish uchun so‘zlar to‘plami inglizcha-o‘zbekcha lug‘atlardan va tarjima misollaridan ham foydalandi.

Ma’lumotlar tahliliga ko‘ra, bosh kiyim nomlari bir necha asosiy semantik maydonlarga bo‘linadi: himoya vositasi, ko‘zni bezash/badiiy kiyim, diniy yoki an’anaviy ramz sifatida ishlatiladigan bosh kiyimlar. Masalan, **himoya vositasiga oid** sifatida ingliz tilida *helmet* va *cap* kabi atamalar, o‘zbek tilida esa «kaska», «boshqotirma», «armiya shlyapasi» kabi birliklar kiradi. **Badiiy yoki bezak maqsadida** ishlatiladigan bosh kiyimlarga misol sifatida inglizcha *hat, beret, fedora,* o‘zbekcha «shlyapa», «beretka», «chumchek» atamalari ketadi. **Diniy yoki an’anaviy** toifaga esa ingliz tilida *yarmulke, turbant, kerchief* kabi so‘zlar, o‘zbek tilida «duppi» (markaziy Osiyo xalqlari kubik do‘ppi shakldagi shlyapa), «yashmak», «qurbon o‘ltirmoq uchun boshi yopiladigan paxta mato» kabi atamalar kiradi.

Bosh kiyimlar atamalarining semantik maydoni quyi sohalarga bo‘linadi. Masalan, inglizchadagi *turban* (turban) asosan diniy an’analarga bog‘langan bo‘lsa, o‘zbek tilidagi «yashmak» ham ayol boshini yopuvchi an’anaviy mato bo‘lib, shu maqsadni bildiradi. Semantik toifa jihatidan bu atamalar bir-biriga yaqin bo‘lib, matn kontekstida nosoz tarjima qilinishi mumkin (masalan, *veil* «paranja» yoki «yashmak» sifatida tarjima qilinadi). Zamonaviy *hat* va «shlyapa» kabi so‘zlar esa avvaliga moda tushunchasi sifatida qabul qilingan, biroq hozirda keng tarqalgan terminlardir. Semantik soha tahlili ko‘rsatdiki, bir xil bosh kiyim tushunchasi madaniy kontekstdan kelib chiqib farq qiladi: masalan, ingliz tilidagi *cap* umumiy to‘piq chiqadigan shlyapa nazarda tutsa, o‘zbek tilidagi «do‘ppi» esa aynan milliy naqshli bosh kiyim bo‘lib, uni mukammal ekvivalent bilan birinchi navbatda *skullcap* (qo‘ltiginish shlyapachasi) deb atash mumkin.

Ingliz va o‘zbek tillarida bosh kiyim atamalarining aksariyatini tegishli ekvivalentlari bor: masalan, *hat* – «shlyapa», *cap* – «bosh kiyim» yoki «kalpak», *helmet* – «kaska», *hood* –

«kapyushon». Biroq ba’zi atamalar madaniy jihatdan farq qiladi. Masalan, o‘zbekcha «do‘ppi» va inglizcha *skullcap* so‘zi bir-biriga to‘g‘ri keladi, ammo do‘ppi naqshlari va ramzi o‘ziga xos. Shunga o‘xshash, Karakalpak ayollari an’anaviy *saukele* bosh kiyimi – turli qavatli sarvoni va bezagi bilan ipak terma tojini eslatadi, buni ingliz tilida *bridal headdress* (kelin bosh kiyimi) deb atashadi. Bu hollarda to‘g‘ridan-to‘g‘ri tarjima o‘rniga izohli tarjima yoki ta’rif talab qilinadi [5].

Bosh kiyimlar lug‘aviy ma’nosi qatoriga, milliy ajdodlar taqimotidagi rang-barang ma’nolar ham kiradi. Masalan, o‘zbek tilidagi «duppi» so‘zi qadimgi turk moti karvatdan tayyorlangan bosh kiyimni anglatadi; uning naqshlari insonning qaysi mintaqadan ekani yoki oilaviy ahvolini bildirishi mumkin. Ingliz tilida esa milliy bosh kiyimlar (masalan, Shotlandiya *tam o‘ shanter* yoki Yaponiya *eboshi*) kontekstdan kelib chiqib aytiladi va tarjima qiyinroq bo‘ladi. Semantik maydon nuqtai nazaridan, milliy bosh kiyim atamalarining universalligi yo‘qligi sababli, tarjimada har doim madaniy izoh berish zarur.

Tadqiqotimiz ko‘rsatdiki, bosh kiyim atamalarining tarjimasi doimiy semantik moslikni talab qiladi. Tarjimon nazariyasiga ko‘ra, har bir atama uchun kontekstdan kelib chiqib ekvivalent tahlil qilinadi. Masalan, inglizcha *hood* so‘zi «kapyushon» deb tarjima qilinadi, lekin agar «biblical headcover» ma’nosida ishlatilsa, «ro‘mol» yoki «yashmak» bilan ifodalanishi mumkin. Boshqa misol: *fedora* va «fedorboji» (zamonaviy atama) bir xil modali bosh kiyimni bildiradi, biroq «fedora» xalqaro atama sifatida, «fedorboji» esa o‘zbek tiliga mos shaklda qo‘llanadi. Shu kabi holatlarda leksik moslikni aniqlash uchun semantik komponent tahlili zarur bo‘ladi.

Olingan natijalar asosida bosh kiyim nomlarining leksikosemantik xususiyatlari haqida quyidagi xulosalarga kelish mumkin. Birinchidan, ingliz va o‘zbek tillarida bosh kiyim atamalari semantik jihatdan umumiy kategoriya doirasida bo‘lsa-da, ularning ma’no doiralari va madaniy ramzlari tilga xos farq qiladi. Masalan, hat ingliz tilida umumiy tekis shlyapa bo‘lsa, o‘zbek tilida «shlyapa» so‘zi past chapakli moda shlyapasini anglatadi. Boshqa tomondan, o‘zbek tilidagi «kalpak» (O‘rta Osiyo bosh kiyimi) atamasi ingliz tilida to‘g‘ridan-to‘g‘ri ekvivalentga ega emas va ko‘pincha traditional Uzbek felt hat kabi izoh talab qiladi [4]. Ikkinchi o‘rinda, bosh kiyim nomlari tarjimada kontekst va maqsadga qarab yuqori darajada moslashadi. Tarjimonlar ma’no uzviyligini saqlash uchun semantik maydonlar orasidagi farqlarni hisobga olib, ba’zan bir atamaga bir nechta so‘zlar (paraphrase) ishlatadilar. Ta’kidlash lozimki, leksik-semantik tahlil bilan shug‘ullanish tarjima jarayonida o‘xshash va o‘ziga xos nuqtalarni aniqlashga yordam beradi, chunki bu usul tillar orasidagi umumiy ma’nolar va tafovutlarni ko‘rsatadi.

Tadqiqot davomida qayd etildiki, inglizcha asosiy bosh kiyim atamalari (hat, cap, helmet, hood, beret) va o‘zbekcha atamalar («shlyapa», «do‘ppi», «kaska», «kapyushon», «beretka») bazaviy ma’noga ega bo‘lib, leksik ma’noni kontekst to‘ldiradi. Semantik soha nuqtayi nazaridan, bu atamalar sinonimik turkumga yaqin bo‘lib, ularning ko‘paytirilgan ma’nolari (prototiplar, metaforalar) inglizcha va o‘zbekcha manbalarda boshqacha talqin qilinishi ham kuzatiladi. Masalan, helmet ba’zida ramziy ma’noda xavfsizlik yoki kuch ramzi sifatida ishlatilsa, o‘zbek madaniyatida “parda” yoki “poshsha” (“zarb qilingan bosh” iborasi) kabi ibora bilan izohlanadi. Shu jihatlari bilan bosh kiyim nomlarini tarjima qilganda lingvokulturologik bilimlar ham ahamiyat kasb etadi.

Ushbu maqolada ingliz va o‘zbek tillaridagi bosh kiyim nomlarining leksik-semantik tahlili olib borildi. Semantik maydonlar nuqtayi nazaridan bosh kiyim atamalari himoya, badiiy bezak va diniy-to‘y funksiyalariga qarab guruhlandi. Ingliz va o‘zbek atamalarida aksariyat umumiy tushunchalar bo‘lsa-da, ba’zi atamalar milliy madaniyat ta’sirida aniq ma’no yo‘qotishlar yoki izoh talab qiladi. Natijalar shuni ko‘rsatdiki, bosh kiyim atamalarini tarjima qilishda kontekstli yondashuv va ekvivalentli birikmalar tizimi muhim ahamiyatga ega. Olingan ma’lumotlar lug‘atshunoslar va tarjimonlarga bosh kiyim atamalari bo‘yicha ma’no va madaniy kontekstni hisobga olgan holda samarali tarjima qilinishiga yordam beradi. Keyingi tadqiqotlar maydonida ingliz-o‘zbek parallel korpuslarida bosh kiyim iboralari xabarlarini yoki frazeologik ishlanmalarni o‘rganish foydali bo‘ladi.

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KUNDALIK JANRI VA UNING ADABIYOTSHUNOSLIKDAGI NAZARIY-MA'RIFIY AHAMIYATI

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Annotatsiya. *Ushbu maqolada kundalik janrining adabiyotshunoslikdagi nazariy va ma'rifiy ahamiyati tizimli tarzda o'rganilgan. Tadqiqot doirasida kundalik matnlarining shakllanish bosqichlari, subyektiv tajribani ifodalash mexanizmlari, ichki monolog va badiiy-estetik xususiyatlari, shuningdek, ularning pedagogik va madaniy funksiyalari ilmiy manbalar va adabiy namunalarga tayanib tahlil qilindi.*

Kalit so'zlar: *Kundalik janri, adabiyotshunoslik, nazariy-ma'rifiy ahamiyat, subyektivlik, ichki monolog, badiiy-estetik funksiyalar, pedagogik va madaniy kontekst*

Аннотация*. В данной статье систематически изучается теоретическое и просветительское значение жанра повседневности в литературоведении. В рамках исследования были проанализированы этапы формирования повседневных текстов, механизмы выражения субъективного опыта, внутренний монолог и художественно-эстетические особенности, а также их педагогические и культурные функции на основе научных источников и литературных образцов.*

Ключевые слова*: Жанр повседневности, литературоведение, теоретико-просветительское значение, субъективность, внутренний монолог, художественно-эстетические функции, педагогический и культурный контекст*

Abstract*. This article systematically examines the theoretical and educational significance of the everyday genre in literary studies. Within the framework of the study, based on scientific sources and literary samples, the stages of formation of everyday texts, the mechanisms of expression of subjective experience, internal monologue and artistic-aesthetic features, as well as their pedagogical and cultural functions, were analyzed.*

Key words*: Everyday genre, literary studies, theoretical and educational significance, subjectivity, inner monologue, artistic and aesthetic functions, pedagogical and cultural context*

Kirish. Adabiyotshunoslikda janrlar tizimi va ularning tarixiy-evolyutsion rivojlanishi ilmiy tadqiqotlarning markaziy masalalaridan biri hisoblanadi. Shu kontekstda, kundalik janri o'zining subyektivligi, ichki monologga asoslanganligi va shaxsiy kechinmalarni badiiy ifodalash xususiyati bilan alohida e'tiborga sazovor. Kundaliklar nafaqat muallifning individual ruhiy olamini ochib beradi, balki yaratgan davrining ijtimoiy, madaniy va tarixiy kontekstini ham yoritadi, shu tariqa ular adabiy va madaniy manba sifatida ham yuqori ahamiyat kasb etadi.

Zamonaviy adabiyotshunoslikda kundalik janrining nazariy va amaliy jihatlarini tadqiq etish bir qator ilmiy vazifalarni o'z ichiga oladi: janrning shakllanish va rivojlanish bosqichlarini aniqlash, uning badiiy-estetik xususiyatlarini o'rganish, muallif subyektivligini matn orqali ifodalash mexanizmlarini tahlil qilish, shuningdek, kundaliklarni pedagogik, madaniy va psixologik jihatdan baholash. Shu nuqtai nazardan, kundalik janri adabiyotshunoslikda nafaqat badiiy tafakkur, balki shaxsiy va ijtimoiy ongning o'sishiga xizmat qiluvchi ilmiy va ma'rifiy obyekt sifatida qaraladi.

Ushbu maqolada kundalik janrining adabiyotshunoslikdagi nazariy-ma'rifiy ahamiyati tizimli tarzda o'rganiladi. Tadqiqot doirasida janrning asosiy xususiyatlari, badiiy-estetik imkoniyatlari,

shaxsiy va ijtimoiy kontekst bilan uzviy bog‘liqligi hamda pedagogik qiymati ilmiy manbalar va adabiy namunalarga tayanib tahlil qilinadi. Shu bilan birga, kundalik matnlarini o‘rganish orqali janrshunoslik nazariyasini boyitish, adabiy tafakkur va shaxsiy tajribani anglash imkoniyatlarini kengaytirish maqsad qilinadi.

Adabiyotlar tahlili va metodologiya. Kundalik janri adabiyotshunoslikda nafaqat badiiy janr sifatida, balki shaxsiy va ijtimoiy tajribani aks ettiruvchi muhim ilmiy obyekt sifatida keng tadqiq etilgan. Nazariy manbalar tahlili shuni ko‘rsatadiki, kundalikning subyektivligi, ichki monologga asoslanishi va badiiy-estetik xususiyatlari uni boshqa janrlardan aniq ajratib turadi (Bakhtin, 1986; Lejeune, 1998). Shu bilan birga, zamonaviy adabiyotshunoslikda kundalik matnlari orqali muallif shaxsiy tajribasi va yaratgan davrining ijtimoiy-madaniy kontekstini aniqlash imkoniyatlari kengaytirilgan (Smith, 2001; Hamilton, 2008). Tadqiqotlarda kundalikning xronologik tuzilishi, refleksiv elementlari, ichki monolog va intertekstual bog‘liqlik kabi badiiy vositalari, shuningdek, uning pedagogik va madaniy funksiyalari batafsil tahlil qilingan.

Metodologik jihatdan, ushbu tadqiqot analitik-pragmatik, komparativ va interdisipliner yondashuvlarni uyg‘unlashtiradi. Analitik-pragmatik yondashuv kundalik matnlarining tarkibiy va badiiy xususiyatlarini tizimli o‘rganish imkonini beradi, komparativ tahlil esa turli davr va mualliflarning kundaliklarini solishtirish orqali janrning evolyutsion o‘zgarishlarini aniqlashga xizmat qiladi. Interdisipliner yondashuv orqali esa matnlar psixologik, ijtimoiy va estetik kontekst bilan bog‘lanib, ularning nazariy va amaliy ahamiyati keng qamrovda baholanadi. Shu metodologik asos bilan kundalik janrining shakllanish bosqichlari, badiiy-estetik imkoniyatlari, muallif subyektivligi va matn strukturasi tizimli ravishda yoritiladi.

Natijada, adabiyotlar tahlili va metodologiya birlashtirilgan holda kundalik janrining adabiyotshunoslikdagi nazariy-ma’rifiy ahamiyati va uning amaliy qo‘llanilish imkoniyatlari ilmiy asosda aniqlanadi. Shu bilan birga, kundaliklar orqali shaxsiy tajribani badiiy ifodalash, introspektiv fikrlash va madaniy kontekstni tushunish imkoniyati ham mustahkamlanadi, bu esa janrshunoslik nazariyasini boyitishga va zamonaviy tadqiqotlarda integrativ metodologik platforma yaratishga xizmat qiladi.

Natijalar. Tadqiqot natijalari shuni ko‘rsatadiki, kundalik janri adabiyotshunoslikda nafaqat shaxsiy tajriba va ichki kechinmalarni ifodalash vositasi sifatida, balki yaratgan davrining ijtimoiy, madaniy va tarixiy kontekstini yorituvchi badiiy manba sifatida ham alohida ahamiyatga ega. Analitik-pragmatik va komparativ tahlil natijalari shuni ko‘rsatdiki, kundalik matnlari odatda xronologik tartibda tashkil etilgan bo‘lib, unda muallifning subyektiv tajribasi va ichki monologi markaziy o‘rin egallaydi. Shu bilan birga, intertekstual bog‘liqlik va reflektiv elementlar kundaliklarni badiiy-estetik jihatdan boyitadi va o‘quvchi bilan bevosita estetik muloqotni ta’minlaydi.

Tadqiqot davomida aniqlangan yana bir muhim natija shuki, kundalik janri subyektiv tajriba bilan ijtimoiy va madaniy voqelikni uyg‘unlashtirish imkoniyatini beradi. Turli davr va mualliflarning kundaliklarini solishtirish orqali janrning evolyutsion o‘zgarishlari, badiiy-estetik talablari va zamonaviy shakllanish tendensiyalari tizimli ravishda aniqlanadi. Shu jihatdan kundaliklar adabiy tafakkur, shaxsiy introspeksiya va madaniy kontekstni anglash vositasi sifatida pedagogik va ilmiy ahamiyatga ega ekanligi tasdiqlanadi.

Shuningdek, metodologik yondashuvlar natijasida kundalik matnlarining nafaqat badiiy-estetik funksiyasi, balki pedagogik va madaniy ahamiyati ham ilmiy asosda aniqlanib, janrning ko‘p qirrali tabiati va zamonaviy adabiyotshunoslikdagi roli tizimli tarzda yoritildi. Natijalar shuni ko‘rsatadiki, kundalik janri o‘quvchi va tadqiqotchi uchun shaxsiy tajriba, ijtimoiy kontekst va badiiy-estetik imkoniyatlarni uzviy bog‘laydigan ilmiy obyekt sifatida yuqori qadriyatga ega.

Muhokama. Tadqiqot natijalari asosida muhokama shuni ko‘rsatadiki, kundalik janri adabiyotshunoslikda o‘zining subyektivligi, ichki monologga asoslanganligi va reflektiv xususiyatlari bilan noyob badiiy vosita sifatida namoyon bo‘ladi. Kundalik matnlari muallifning shaxsiy kechinmalarini ochib beradi va shu bilan birga, yaratgan davrining ijtimoiy-madaniy kontekstini aks ettiradi, bu esa janrning nafaqat shaxsiy, balki tarixiy va madaniy ahamiyatini

tasdiqlaydi. Shu jihatdan, kundalik adabiy tafakkur va shaxsiy introspeksiya o‘rtasidagi uzviy bog‘liqlikni ochib beruvchi vosita sifatida qaraladi.

Adabiyotlar tahlili va metodologik yondashuvlar ko‘rsatdiki, kundalik janri turli davrlar va madaniyatlarda o‘ziga xos shakllarda rivojlangan. Klassik kundaliklarda muallifning subyektiv kechinmalari tarixiy voqelik bilan uyg‘unlashgan bo‘lsa, zamonaviy kundaliklarda ichki monolog va badiiy-estetik tafakkur ustuvor o‘rin egallaydi. Shu jarayon janrning evolyutsion xususiyatlarini, uning shakllanish bosqichlarini va zamonaviy badiiy-estetik talablarga moslashuvini aniqlashga imkon beradi.

Natijada, muhokama shuni ko‘rsatadiki, kundalik janri subyektiv tajriba, ijtimoiy kontekst va badiiy-estetik xususiyatlarning murakkab uyg‘unligi orqali janrshunoslik nazariyasini boyitadi va uni amaliy tadqiqotlarda, pedagogik va madaniy jihatdan qo‘llash imkonini beradi. Shu bilan birga, kundalik janri nafaqat adabiy tafakkur, balki shaxsiy va ijtimoiy o‘sish jarayonini qo‘llab-quvvatlovchi strategik vosita sifatida muhim ahamiyat kasb etadi.

Xulosa. Tadqiqot natijalari shuni ko‘rsatdiki, kundalik janri adabiyotshunoslikda o‘zining subyektivligi, ichki monologga asoslanganligi va reflektiv xususiyatlari bilan noyob badiiy vosita sifatida namoyon bo‘ladi. Kundaliklar nafaqat muallifning shaxsiy kechinmalarini va tajribasini ifodalaydi, balki yaratgan davrining ijtimoiy, madaniy va tarixiy kontekstini ham aks ettiradi, shu tariqa ular adabiy, pedagogik va madaniy manba sifatida yuqori ahamiyat kasb etadi. Shunday qilib, kundalik janri nafaqat adabiy tafakkur va shaxsiy rivojlanish vositasi, balki pedagogik, madaniy va ijtimoiy kontekst bilan uzviy bog‘liq ilmiy obyekt sifatida keng qamrovli ahamiyatga ega ekanligi ilmiy jihatdan tasdiqlanadi.

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COMPARATIVE ANALYSIS OF ORIGINAL AND TRANSLATED TEXTS (SHORT TEXTS)

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Annotatsiya. *Mazkur tadqiqot original va tarjima qilingan qisqa matnlarning lingvistik hamda tarjimashunoslik nuqtayi nazaridan qiyosiy tahliliga bag‘ishlangan. Tadqiqot jarayonida tarjima jarayonida yuzaga keladigan strukturaviy, leksik, semantik va pragmatik transformatsiyalar o‘rganiladi.*

Kalit so‘zlar: *tarjimashunoslik, qiyosiy tahlil, original matn, tarjima matni, ekvivalentlik, matn transformatsiyasi, diskurs tahlili, qisqa matnlar.*

Аннотация*. Данное исследование посвящено сравнительному анализу оригинальных и переведённых коротких текстов с лингвистической и переводоведческой точки зрения. В работе рассматриваются структурные, лексические, семантические и прагматические трансформации, возникающие в процессе перевода.*

Ключевые слова: *переводоведение, сравнительный анализ, оригинальный текст, переводной текст, эквивалентность, текстовая трансформация, дискурс-анализ, короткие тексты.*

Abstract. *This study presents a comparative analysis of original and translated short texts from a linguistic and translation-oriented perspective. The research examines structural, lexical, semantic, and pragmatic transformations that occur in the process of translation.*

Key words*: translation studies, comparative analysis, original text, translated text, equivalence, textual transformation, discourse analysis, short texts.*

Introduction. In the context of globalization and increasing intercultural communication, translation has become one of the most significant tools for transmitting knowledge, culture, and information across linguistic boundaries. The study of translation is no longer limited to the simple transfer of meaning from one language to another; rather, it involves complex structural, semantic, pragmatic, and stylistic transformations. Within this framework, the comparative analysis of original and translated texts plays a crucial role in identifying translation strategies and evaluating the degree of equivalence between source and target texts.Short texts, in particular, provide a valuable object of analysis due to their structural compactness and concentrated semantic content. Unlike extended literary works, short texts allow researchers to closely examine micro-level linguistic elements such as lexical choices, syntactic structures, cohesive devices, and pragmatic markers. At the same time, they reveal how translators manage textual compression, cultural adaptation, and communicative intent within limited space.From the perspective of translation studies and text linguistics, comparative analysis enables the identification of translation shifts, including addition, omission, modulation, adaptation, and restructuring. Such analysis contributes to understanding how meaning is preserved, modified, or reconstructed in the target language. Furthermore, it helps assess whether the translated text maintains functional equivalence and stylistic adequacy in relation to the original.

The relevance of this research lies in its attempt to systematize the linguistic transformations observed in translated short texts and to clarify the mechanisms that ensure coherence, communicative effectiveness, and semantic balance. By integrating methods of textual, structural, and discourse analysis, the study aims to provide a comprehensive evaluation of similarities and differences between original and translated texts, thus contributing to the theoretical and practical development of translation studies. Literature Review

Comparative analysis in translation studies has long been regarded as a fundamental approach to understanding the relationship between source and target texts. Early structuralist models of translation focused primarily on formal equivalence, emphasizing lexical and grammatical correspondences between languages. However, later functional and communicative approaches shifted attention toward pragmatic equivalence, cultural adaptation, and discourse-level transformations.

Scholars in text linguistics argue that translation should be analyzed not only at the sentence level but also at the level of textual cohesion, coherence, and communicative intent. Functionalist theorists highlight that the target text must fulfill its intended function within the socio-cultural context of the target audience. Consequently, translation shifts—such as addition, omission, modulation, transposition, and adaptation—are viewed not as errors but as necessary strategies for achieving communicative effectiveness.

Munday, J. (2016). Introducing translation studies: Theories and applications (4th ed.). Routledge.Recent studies on short texts emphasize their analytical value due to their structural compactness. Researchers note that short texts often require higher levels of semantic precision and stylistic balance. Because of their condensed nature, any structural or lexical modification becomes more visible, making them ideal for identifying micro-level translation transformations.

Despite numerous studies on literary and large-scale texts, comparative analysis of short texts remains relatively underexplored. Therefore, examining original and translated short texts provides an opportunity to systematize translation mechanisms and identify consistent patterns of linguistic transformation.

Methodology. This study employs a qualitative comparative research design. The research material consists of selected original short texts and their corresponding translated versions. The texts were chosen based on thematic similarity and availability of reliable translations.

The analysis is conducted at three primary levels:

Lexical Level – examination of word choice, terminology, semantic shifts, and lexical equivalence.

Syntactic Level – comparison of sentence structures, grammatical transformations, and syntactic restructuring.

Pragmatic and Discourse Level – analysis of communicative intent, stylistic features, cohesion, coherence, and cultural adaptation.

Translation shifts are identified and classified according to commonly recognized translation strategies such as addition, omission, modulation, adaptation, and transposition.

Results and Discussion. The comparative analysis reveals that translation of short texts involves systematic structural and semantic modifications. At the lexical level, translators frequently employ contextual substitution and semantic modulation to preserve meaning while adapting to target-language norms. In some cases, culturally specific terms require adaptation or explanatory addition to ensure clarity.

At the syntactic level, significant restructuring is observed. Complex sentences in the source text are sometimes simplified in the translation, while shorter structures may be expanded for clarity. These transformations demonstrate the translator's attempt to maintain readability and communicative effectiveness.

Pragmatically, the study shows that preserving communicative intent often requires adjustments beyond literal equivalence. Emotional tone, stylistic nuance, and discourse markers are occasionally modified to align with the conventions of the target language. In short texts, even minimal changes can substantially influence meaning and perception, highlighting the sensitivity of translation processes in condensed textual forms.Overall, the findings indicate that successful translation of short texts depends on achieving functional and semantic balance rather than strict formal equivalence. The results confirm that translation is a dynamic interpretative process shaped by linguistic structure, cultural context, and communicative purpose**.**

The comparative analysis of original and translated short texts demonstrates that translation is not merely a process of linguistic substitution, but a complex act of interpretative reconstruction. The study confirms that structural, lexical, semantic, and pragmatic transformations are inevitable and functionally motivated in the translation process. In short texts, where meaning is highly condensed, even minor shifts may significantly influence coherence, tone, and communicative intent. The findings reveal that successful translation depends on achieving functional and dynamic equivalence rather than strict formal correspondence. Translators frequently employ strategies such as modulation, adaptation, omission, addition, and syntactic restructuring to preserve semantic integrity and communicative effectiveness. These transformations reflect the necessity of balancing fidelity to the source text with acceptability in the target language.

Furthermore, the analysis highlights the importance of discourse-level considerations in translation. Maintaining textual cohesion, stylistic consistency, and pragmatic intention proves essential in ensuring that the translated text fulfills its communicative function within the target cultural context.

Conclusion. Overall, the research underscores that translation of short texts requires high linguistic sensitivity and strategic decision-making. The comparative approach adopted in this study contributes to a deeper understanding of translation mechanisms and offers practical insights for improving translation quality assessment and translator training.

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VASILIY SHUKSHIN VA XAYRIDDIN SULTON ASARLARIDA KROSSOVER USULI HAMDA IJODKOR KONSEPSIYASI

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Annotatsiya. *Maqolada Xayriddin Sultonning “Ko‘ngul ozodadur…” hamda Vasiliy Shukshinning “Xo‘roz uch bo.r qichqirguncha” qissalari krossover usulida qiyosiy o‘rganilgan. Har ikkala yozuvchining o‘z davri uchun kerakli so‘zni ayta olganligi muqoyasa qilingan.*

Kalit so‘zlar: *krossover, fendom, internet matni, konseptual qarash, badiiy konsepsiya, adabiy sintez, maishiy illatlar, sarlavha.*

Аннотация. *В статье проводится сравнение рассказов Хайриддина Султана “Сердце чисто…” и Василия Шукшина “Пока петух не пропоёт три раза” с использованием метода кроссовера. Сравнивается способность обоих писателей выражать необходимые для своего времени слова.*

Ключевые слова: *кроссовер, фандом, интернет-текст, концептуальная точка зрения, художественная концепция, литературный синтез, повседневные пороки, название.*

Abstract. *The article compares the stories of Hayriddin Sultan's “The Heart is Clear...” and Vasily Shukshin's “Until the Rooster Crows Three Times” using the crossover method. The ability of both writers to express the necessary words for their time is compared.*

Keywords: *crossover, fandom, internet text, conceptual view, artistic concept, literary synthesis, everyday vices, title.*

“Xo‘roz uch bor qichqirguncha” va “Ko‘ngul ozodadur…”da har ikkala asar mualliflari krossover usulidan adabiy maqsadda foydalangan. Nisbatan yangi adabiy-nazariy tushuncha hisoblangan krossover ingliz tilidan kirib kelgan so‘z bo‘lib: kross – kesishmoq, o‘tmoq, over – orqali, narigi tomonga ma’nolarini bildiradi. Krossover atamasining ma’nosi: kesishish, aralashish, bir sohadan ikkinchisiga o‘tish degan tushunchani anglatadi.

Adabiyotshunos olima Zulfiya Pardayeva krossover atamasi ma’nosini soha lug‘atida: “Krossover deb bir nechta original adabiy asarlar fendom (ma’lum bir yo‘nalishning ashaddiy muxlislari, fanatlari – izoh bizniki Z.H)lariga oid personajlar qatnashadigan internet matni janriga aytiladi” [1;67], - deya izohlaydi. Soha mutaxassislari bu atama asosan media sohasida, internet tarmoqlarida ommalashganini e’tirof etishsa-da, badiiy asarlarda ham uchrashi kuzatiladi.

Adabiyotdagi birinchi mashhur krossover 1885-yilda Mark Tvenning “Geklberri Finning sarguzashtlari” romani bo‘lib, unda Tom Soyer mehmon sifatida ishtirok etgan. [6]

Vasiliy Shukshin o‘zining “Xo‘roz uch bor qichqirguncha” ertak-qissasida bir necha asar qahramonlari bilan o‘z badiiy niyati, maqsadini amalga oshirish uchun kutubxonada suhbat tashkil qiladiki, bu krossover usulining g‘oyatda muvaffaqiyatli ko‘rinishidir. Asarda Ivan tentak, Yalmog‘iz kampir, uch boshli ajdar, Ilya Muromes, iblislar, kulmaydigan g‘amgin malika kabi rus xalq ertaklari qahramonlari bilan birgalikda rus klassik adabiyoti qahramonlari Onegin (“Yevgeniy Onegin”), Chatskiy (“Aqllilik balosi”), Oblomov (Goncharovning “Oblomov”), Liza (“Bechora Liza”), Tortsov (“Kambag‘allik ayb emas”), Akakiy Akakiyevich (Gogol “Shineli”), Ataman (Gogol “Taras Bulba”) singari obrazlar muallif ijodiy konsepsiyasini yoritishga xizmat qilishadi. Shukshinning konseptual qarashlari uning o‘ziga xos ana shunday badiiy kashfiyotida namoyon bo‘ladi.

“Xo‘roz uch bor qichqirguncha” qissasi sarlavhasi g‘oyat muvaffaqiyatli tanlangan bo‘lib u ramziy ma’noda inson o‘z xatosini anglab yetguncha bo‘lgan qisqa, ayni paytda o‘ta muhim vaqtni anglatadi. Kutubxonada kitoblar bag‘ridan chiqib kelib tentak Ivan bahona bahsga kirishgan rus mumtoz adabiyotining qahramonlari Onegin, Chatskiy, Oblomov, Bechora Liza, Akakiy Akakiyevichlar Shukshinning ijodiy konsepsiyasiga ko‘ra o‘zlari mansub bo‘lgan muhitning ijtimoiy-axloqiy qiyofasini namoyon etadilar. “Xo‘roz uch bor qichqirguncha” anglami aslida ularning har birisiga tegishli. Yozuvchi bu qahramonlar mansub hayotning badiiy modeli mohiyatidan kelib chiqib real hayotdagi o‘z zamonasining qog‘ozbozlik, majlisbozlik, loqaydlik, laganbardorlik, axloqan og‘ish kabi ijtimoiy, axloqiy, maishiy illatlarini fosh etadi.

Xayriddin Sulton ham "Ko'ngul ozodadur…" qissasida Shukshindan ta'sirlangan holda krossover usulidan ustalik bilan foydalanadi. Qissa pafosi bosh qahramon G'ulom, Gulxaniy hamda uning "Zarbulmasal" asaridagi qushlarning o'zaro suhbati asosiga qurilganligi bilan ahamiyat kasb etadi. Xayriddin Sulton ham qissada "tarixan cheklangan" Gulxaniyning etagidan tutgan, xuddi qushlar olamida yashovchi, zarofat bilan suhbatlashuvchi G'ulom orqali davrning haqiqiy qiyofasini chizadi.

Ivan asarda hech qanday keragi bo'lmagan ma'lumotnoma olish uchun yo'lga chiqar ekan, yo'lida uchragan to'siqlar, qo'rquvlardan bezib ketadi. Ana shu qo'rquv va isyonning chegarasidan o'tgach: "Nima "Vanka", nima "Vanka!" – deb xitob qildi Ivan. – Namuncha vankalaysan? Doim kimdandir qo'rqamiz, kimdandir cho'chiymiz. Duch kelgan sirka o'zini… bahaybat maxluq qilib ko'rsatadi, sen esa qo'rqib toshqotib turishing kerak. Qurbaqaniyam bossang "vaq" etadi! Bo'ldi! Yetar endi! Jonga tegdi! – Ivan xarrakka bamaylixotir o'tirdi-da, qamish surnayini olib, bir oz chaldi. – Ye, - dedi u labidan qamish surnayini uzib. – Yemoqchimisan? Ye. Gazanda"[4;124], - deya hayqiradi. Ivan soxta haybat, yolg'on kuchlarning aslida juda mayda va keraksiz ekanligini anglaydi. Majburiyatlardan voz kechish istagi ortiq chidamasligiga ishora qiladi. Taslim bo'lish yoqasida turgan Ivan tasviri orqali (u deyarli yalmog'izning mo'ylovli qiziga uylanishga rozilik bildirmoqchi bo'ladi – ta'kid bizniki Z.H) to'g'ri yo'lni yo'qotayotgan insonni uyg'otishga harakat qilinadi.

"Xo'roz uch marta qichqirguncha" - bu o'ziga xos avtobiografiya. Taqdir taqozosi bilan, bu Shukshinning so'nggi avtobiografik matni. Bu yerda u na jurnalistikasida, na "Ivan Popovning bolaligidan" avtobiografik siklida aytib bo'lmaydigan narsalarni kodlagan bo'lishi mumkin (aytgancha, u yerdagi avtobiografik qahramonning ismi ham Ivan). Ertakdagi Ivanning o'zi, Shukshin. Ivan, ahmoq bo'lib ko'rinib, "shifrlamoqda" [5].

Rus adabiyotshunosligida ushbu asar ko'plab o'rganilgan bo'lsa-da uning mohiyati, yozuvchi ijodiy konsepsiyasi to'la yoritilmagan: "Vasiliy Belov uni "daho asar-vasiyatnoma", Lev Anninskiy uni "g'alati, allegorik tarzda yuklangan va chuqur falsafiy iztirobga to'la, ajoyib ertak" deb atagan va Aleksey Varlamov uni "Shukshinning eng muhim va sirli asarlaridan bir", "uning oxirgi vasiyatnomasi, gunohlarini tan olishi va vidolashuv vasiyatnomasi" [5], - deb ta'rif berishadi. Yozuvchi ko'zlagan konseptual mohiyat uning o'zligiga borib tutashadi.

Asarda go'yoki Ivan, uning atrofida ro'y berayotgan voqealar muallif shaxsiyatiga ishora qiladi. O'rmon, monastir tasvirida haqiqiy dunyoda ro'y berayotgan voqealarni ifodalaydi. Xayriddin Sulton esa Shodiyor va u bilan bog'liq epizodlarda dunyoning aldamchi nayranglari suratini chizadi. Ilya Muromets Shukshinning, "Ko'ngul ozodadur…" qissasida esa Gulxaniy G'ulomning vijdoni sifatida tasvirlanadi.

"Ko'ngul ozodadur…" qissasida G'ulom Gulxaniyning Gogol va Andersen bilan birgalikda gulxan yoqib, atrofida suhbat qurishayotganligini ko'radi. Bu tasvir asarda krossoverning eng kulminatsion nuqtasi bo'la oladi. Boisi yuqorida nomlarini e'tirof etgan ijodkorlarning tasvir yo'nalishi "kulgi orqali yig'lash" nuqtasida tutashadi: "…Umuman, g'aroyib manzara edi bu: tepada – yulduz to'la osmon tevarak-atrofda – ufq qadar cho'zilgan dala, o'rtada – lovullab gulxan yonar, uning tegrasida olamning uch zukko donishmandi dunyoning ustidan kulib o'ltirar edi". [3;106]

"Xo'roz uch bor qichqirguncha" asarida Yalmog'iz Ivanga go'laxlik qilishni taklif qiladi, ammo buni haqorat deb qabul qilgan Ivan uni olovga tashlashsayam kulgi orqali vaziyatdan chiqib ketadi. Demak, Ivan ham "dunyoning ustidan kulish" pozitsiyasidan boradi. Har ikkala asarda ham ijodkorlar Gogolning "ko'z yoshlar orqali kulish" konsepsiyasini tanlagan. Qolaversa, "Ko'ngul ozodadur…" qissasida yozuvchi "Mehrobdan chayon" romanidan adabiy sintez sifatida ijodiy konsepsiyasini yuzaga chiqarishda foydalanadi. Asarda Gulxaniyga zamondosh shoirlar qumg'on qaynatib, jiyda choy ichib o'tirish sahnasini muallif "Mehrobdan chayon"dagi Anvarning Sultonali, Toyir qorovul bilan birga choyxo'rligiga muqoyasa qiladi: "Men mana shuday gulxan yonida o'ltirishni va shu holda choy ichishni juda yaxshi ko'raman. Bu o'ltirishning shoirona, darveshona bir ma'nosi bor. Shu gulxan hayoti hanuz mening esimdan chiqmaydi vas hu hayotga hamisha ko'ngilda bir muhabbat saqlayman…" [3;79]

Gulxandan sachragan yog‘du o‘tmish va kelajakning yorug‘ kunlari emas, tolesiz qismat yog‘dusi ekanligi, Gulxaniy va Toyir qorovul (“Mehrobdan chayon”)ning yolg‘izlik bilan sirdoshligi ramzidir.

Ivanning Donishmanddan muhrni olib qaytishi kutubxonada oddiy holdek qabul qilinadi. Shukshin boshqalar uchun emas, o‘zligingni topish uchun yashashing kerak degan falsafiy konsepsiyani ilgari surganki, bunday qarash “Ko‘ngul ozodadur…” qissasida mantiqan davom etgan. G‘ulom ham soxta dunyo, soxta kishilar orasidan o‘zligini topa olmaydi, uning manzili gulxan yoqib, mayoq kabi chorlayotgan Gulxaniy, Gogol, Andersenlarning yonida.

“Xo‘roz uch bor qichqirguncha”da Ivan gunohga botib qaytganligini aytadi, qahramonlar Volgaga jo‘nashadi, ammo xo‘rozning uchinchi qichqirig‘i hammasini o‘zgartirib yuboradi. Farroshning xonaga kirishi, Ataman telpagining yerga tushib ketishi kutubxonadagi voqealar hali tugamaganligiga ishora qiladi. Qissa voqealarining tugallanmay qolishi go‘yoki asar qahramonlaridagi qusurlar, kamchiliklarning jamiyatda ham davrlar va zamonlar o‘tsa-da, yo‘qotib bo‘lmasligiga ishora qiladi.

“Ko‘ngil ozodadur…”da qismat qarshisida har bir inson ojiz ekanligi uqtiriladi. Ruhning dunyo tashvishlaridan chekinib, jism ustidan g‘alabasi nishonlanadi.

“Xo‘roz uch bor qichqirguncha”	**“Ko‘ngul ozodadur…”**
Rus xalq ertaklari va mumtoz asar qahramonlarining kutubxonadagi uchrashuvi	“Zarbulmasal”dagi qushlar va Gulxaniy bilan ma’naviy, xayoliy suhbatlar
Kitob qahramonlari Ivanga tentak laqabi borligini mudom eslatib turishadi. Dunyo kirdikorlarini sog‘lom pozitsiyada turib, muhokama qilish xavfli ekanligini Ivan yaxshi bilgan va tentaklikni o‘ziga niqob olgan.	G‘ulom ismining qul ma’nosi borligiga ishora beriladi. Insoniy va insofiy fazilatlarning chegarasidan chiqmaslik, itoatda bo‘lish, ularga nisbatan g‘ulomlik (qullik) maqomida bo‘lish, aslida, barcha qabihliklardan, vijdon azobidan xalos bo‘lish, ko‘ngil ozodligiga erishish ekanligini G‘ulom anglab yetgan.
Ilya Muromets obrazida insof, vijdon timsoli gavdalanadi	Jo‘lliboy aka qiyofasida samimiy, sofdil insonlar hisobiga hayot poydor ekanligi badiiy idrok etiladi
Shukshin o‘z asariga Karamzinning fojeiy qahramoni bechora Lizani aynan uning bechoraligiga urg‘u bergan holda shu sifat bilan o‘zgarishsiz olib kiradi. Ertak-qissada ham Liza o‘z his-tuyg‘ularining asirasi sifatida ko‘rsatiladi.	Hayot zarbalari oldida chorani o‘limdan topgan Qunduz ham fojeiy qahramon. Shodiyorlar dunyosi uni ham chorasizlikka uloqtirdiki, bu holatda Xayriddin Sulton qahramoni ham bechora Qunduz nomiga loyiq edi.

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.

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UO’K 808.5

ABDULLA QODIRIY HAYOTI VA ADABIY MEROSI

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Annotatsiya. *Mazkur maqolada XX-asr o‘zbek adabiyotining yirik namoyandasi Abdulla Qodiriyning hayoti va ijod yo‘li, uning milliy romanchilik asoschisi sifatidagi o‘rni yoritiladi. Adib asarlarida aks etgan ijtimoiy-siyosiy muhit, milliy o‘zlik, ma’naviyat va adolat g‘oyalari tahlil qilinadi.*

Kalit so‘zlar: *Abdulla Qodiriy, o‘zbek romanchiligi, jadid adabiyoti, “O‘tgan kunlar”, “Mehrobdan chayon”, qatag‘on, mustabid tuzum, milliy o‘zlik, ma’naviyat, vatanparvarlik, adabiy meros.*

Аннотация. *В статье рассматриваются жизнь и творческий путь выдающегося представителя узбекской литературы XX века Абдуллы Кадыри, а также его роль как основателя узбекского романа. Анализируются социально-политическая среда, отражённая в его произведениях, и идеи национального самосознания, духовности и справедливости.*

Ключевые слова: *Абдулла Кадыри, узбекский роман, джадидская литература, «Минувшие дни», «Скорпион из алтаря», репрессии, тоталитарный режим, национальное самосознание, духовность, патриотизм, литературное наследие.*

Abstract. *This article examines the life and creative path of Abdulla Qodiriy, a prominent representative of 20th-century Uzbek literature, and highlights his role as the founder of Uzbek novel writing. It analyzes the social and political environment reflected in his works, as well as the ideas of national identity, spirituality, and justice.*

Keywords*: Abdulla Qodiriy, Uzbek novel writing, Jadid literature, "Bygone Days", "Scorpion from the Altar", repression, totalitarian regime, national identity, spirituality, patriotism, literary heritage.*

Kirish. O'zbekiston mustaqillikka erishgach, milliy adabiyot va madaniy merosimizga bo'lgan e'tibor ortdi. Shu davrda XX-asr boshlarida yashagan buyuk adiblar, jumladan Abdulla Qodiriy, xalqimizning ma'naviy va madaniy uyg'onishida beqiyos hissa qo'shgan. Qodiriyning ijodi nafaqat adabiy-ma'rifiy ahamiyatga ega, balki o'sha davr jamiyatining ijtimoiy, madaniy va siyosiy jarayonlarini ham ochib beradi.

Abdulla Qodiriy singari XX-asrning 30-yillarda qatag'onga uchragan o'zbek yozuvchilarining merosi, shubhasiz, bizga to'la ravishda yetib kelmadi. Mustabid tuzum bu ulug' siymolarni jismini yo'q qilish yo'lidangina bormay, ular nomini tarixdan o'chirib tashlash uchun ham barcha choralarni ko'rdi. Natijada ularning qo'lyozma holida qolgann asarlarini kuydirib tashladi, davlat kutubxonalari va jamg'armalari, shuningdek xususiy kishilar qo'lida bo'lgan kitoblari ham yig'ib olindi va yo'q qilindi. Bugun ana shunday kishilarning jasorati bilan va turli kutubxonalarda saqlanib qolgan ro'znoma, oynoma taxlamlari tufayli Abdulla Qodiriy, So'fizoda, Fitrat, Cho'lpon, Botu, Usmon Nosir singari adiblarning adabiy merosini mumkin qadar to'plash va nashr etish imkoniyati yuzaga keldi[1].

Asosiy qism. XX-asr o'zbek romanchiligining asoschisi Abdulla Qodiriy 1894-yil 10-aprelda Toshkent shahrida bog'bon oilasida dunyoga kelgan. Adib hayot mohiyatini, turmushdagi tirikchilik tashvishlarini juda erta angladi. XX-asr avvali ijtimoiy hayotidagi tang holatlar yosh Abdullaning bolaligiga ham soya tashladi. U bolaligidanoq turmush tashvishlari ichiga sho'ng'idi. Shu ma'noda adib o'z tarjimai holiga oid manbalarda o'sha zamonlarni xotirlab shunday yozadi: "Men qaysi yilda va qaysi oyda tug'ilg'onimni bilmayman. Har holda bemavridroq bo'lsa kerak, kambag'al, bog'bonlik bilan kun kechiruvchi bir oilada tug'ulib, yaqinlarimning so'zlariga qaraganda, mustabid Nikolay taxtga o'tirgan yilda tug'ulg'onman. Boshida boy oilada tug'uldimmi yoki kambag'al oiladami, albatta, bilmadim. Ammo, yoshim 7-8 ga yetgach, qornim oshg'a to'ymag'onidan, ustum tuzukroq kiyim ko'rmag'ondan aniq bildimki, besh jonning tomog'i faqat 80 yoshlik chol otamning mehnatidan, 1300 sarjin bog'ning yozda yetishtirib beradigan hosilidan kelar ekan. Agar bahor yomon kelib, bog' mevalari ofatga uchrab qolsa, biz ham ochliqqa duch kelib, qishi bilan jovrashib chiqar ekanmiz".

Abdulla Qodiriy dastlab musulmon maktabida, keyin rus-tuzem maktabi hamda Abulqosim shayx madrasasida ta'lim oldi. Otasi Qodirbobo Turkiston tarixida o'tgan bir necha hukmdorlar zamonida yashab, uzoq umr ko'radi. Abdulla Qodiriy tarbiyasi, ijodi va romanlarining maydonga kelishiga otasidan eshitgan voqea-hodisalar kuchli ta'sir ko'rsatadi. Shuning uchun ham u o'z asarlarida otasini ehtirom bilan tilga oladi, hikoyalaridan birini otasiga bag'ishlaydi. Adib o'z asarlarida mo'tabar onasi Josiyat bibi siymosidan ham prototip sifatida foydalangan. Abdulla Qodiriy 1914-yil Rahbarbonu Rasulmuhammad qiziga uylanadi. Ulardan Nazifa, Habibulla, Adiba, Mas'ud va Anisa ismli uch qiz va o'g'il tug'iladi[2].

Abdulla Qodiriy 1912-yil manfaktur bilan savdo qiluvchi bir kishiga 50 so'mga prikazchik bo'lib ishlay boshladi. Shu miyonalarda bozor vositasi bilan tatarlardan chiqadigan gazetalarni o'qib,

dunyoda gazeta degan gap borligini biladi. 1913-yilda o'zbekcha "Sadoi Turkiston", "Samarqand", "Oina" gazetalari chiqa boshladi. 1913-yilda chiqqan "Padarkush" ta'sirida esa Abdulla Qodiriy o'zining "Baxtsiz kuyov" teatr kitobini yozadi.

Abdulla Qodiriy o'z xotiralarida shunday yozadi: "1918-yil boshlarida eski shahar oziq komiteti boylar qo'lidan olinib, komitetning raislig'iga o'rtoq Sultonxo'ja Qosimxo'jayev tayin qiling`on edi va men mazkur komitetning o'zbekcha sarkotibligiga kirdim. 1919-yilning avvallarida oziq komitetining ismidan chiqarilmoqchi bo'lg'on "Oziq ishlar" gazetasiga muharrir bo'lib tayinlandim. "Rosto" devoriy gazetasiga muxbir bo'lib, "Ishtirokiyun" va "Qizil bayroq" gazetalarida sotrudnik… "Mushtum" jurnalining muannisi va tahririya a'zosi bo'lib, to 1924-yilgacha mehnatkashlar manfaatiga xos ishlab keldim. Shu o'tgan yetti yil orasida Sho'rolar hukumati va firqadan bir og'iz tanbeh olmadim". Boshqalarning xizmati daftar bilan sobit bo'lsa menim xizmatlarim matbuot bilan ravshandir… Ishchi – dehqonlar yozg'on asarlarimni suyunib o'qiydilar va meni yozuvchilar qatoriga kirgazdilar va meni hamon o'qirlar va unutmaslar…".

1924-yil Abdulla Qodiriy Moskvaga borib, Jurnalistlar institutida tahsil oldi. Moskvadan qaytib "Mushtum" jurnalida shtatsiz muxbir bo'lib ishlay boshladi. Moskvadagi o'qishi roppa-rossa bir yilga – 1924-yil iyunidan 1925-yil iyun oylariga to'g'ri keladi.

XX-asr boshlarida madaniy hayot jonlanishi, Rus va G'arb namunalarining hayotimizga kirib kela boshlanishi va buning ta'sirida dunyoviy adabiyotning jonlana boshladi. Shunday bir paytda ya'ni 1922-yil birinchi o'zbek romani - "O'tgan kunlar" vaqtli matbuot sahifalarida e'lon qilina boshlaydi. Birinchi o'zbek romani… "O'tgan kunlar"ning paydo bo'lishi bu qoidadan istisno edi. Abdulla Qodiriy bu romanida Sharq adabiyotiga xos romantik tafakkur, Yevropa adabiyotiga xos realistik uslubni bir nuqtaga yig'ib bera oladi. Bir tomchi suvda olam aks etganidek, romanda butun bir xalq hayoti aks etdi. Romandagi fojia orqali adib muhim inqilobiy fikrni o'rtaga tashladi. Asrlar davomida mudrab yotgan dillarni uyg'otdi.

Milliy adabiy jamoatchilik "O'tgan kunlar" xususida sukut saqlab turgan bir paytda, 1928-yilga kelib rus adabiyoti vakillaridan M.Sheverdin "O'tgan kunlar" haqida maxsus va jiddiy maqola e'lon qiladi. U o'z maqolasida shunday deb yozadi: "Ajablanarli joyi shundaki, "Maorif va o'qitg'uvchi" jurnalida boshqa milliy matbuot organlari roman haqida biror nima demadi. Kundalik matbuot romanni ko'rib ko'rmaganga soldi". Bu gaplarda jon bor edi. Biroq M.Sheverdin boshqacha xulosaga kelganini aytadi. Bu asar kitobxonlar tomonidan qizg'in kutib olingani tez tarqalgani va tez shuhrat qozonganini gapirib yuksak badiiy qimmatini tan oladi[3].

"O'tgan kunlar", "Merobdan chayon" va hatto "Obid ketmon" jadid adabiyotiga mansub asarlar degan xulosaga kelish mumkin edi. Ammo Sho'ro zamonida bunday xulosaga kelinsa ham uni aytib bo'lmas edi. Sho'rolar zamonida hamma narsa kommunistik ko'z bilan qaralardi[4].

Abdulla Qodiriy 1926-yilda "Mushtum" jurnalida chiqqan "Yig'indi gaplar" maqolasidagi "yuqori rabarlarga tegadigan qaltis gaplari" uchun, ayrim muttaham hamkasblarining chaquvlari oqibatida adib 1926-yili 8-mart kuni qamoqqa olinadi. Abdulla Qodiriy – Julqunboyning 1926-yil 15-17-iyunda bo'lib o'tgan sudda so'zlagan nutqi"da o'sha maqolasining mohiyati, satirik janr tabiati tahlil qilinib, undagi mulohazalar "Ovsar" tilidan faqat ishchi – dehqon manfaati kuzatilib aytilgani"ga, "hukumat kishilariga bo'lgan gaplar, o'rtoqlik hazili" ekaniga urg'u beradi.

1936-yil iyul oyida Qozon shahrida bo'lib, Tatariston yozuvchilarining "I-Quriltoyida ishtirok etdi. Kolxoz hayotidan olib yozmoqchi bo'lgan yangi asariga manbalar to'plash uchun Toshkent atrofidagi qishloqlarni kezadi. Garchand adib o'z xalqining ma'naviy dunyosini o'zining asarlari bilan bo'lsa ham, mustabid tuzum uning qadriga yetmadi. Qayta dushmanga chiqardi. Abdulla Qodiriy 1937-yil 31-dekabr kuni hibsga olindi. Qodiriyning yozishicha, o'shanda tergov mahali ham: "Menga qo'yilgan ayblarni boshdan-oyoq rad etaman. Haqiqat yo'lida har qanday, hech qanday jazodan qiynoqdan qo'rqmayman. Agar otmoqchi bo'lsalaring, ko'kragimni kerib turaman…" deb mardona turadi. U cho'zilgan tergovlardan keyin hech bir aybi isbotlanmagan holda 1938-yil 4-oktabrida xalq dushmani sifatida qatl etiladi. Abdulla Qodiriy oqlangandan keyin 1958-yildan boshlab, uning qutlug' nomi, asarlari xalqqa qaytarila boshlandi.

1991-yil O'zbekiston Respublikasi mustaqilligi e'lon qilingandan so'nggina Abdulla Qodiriyga yuksak hurmat va ehtirom ko'rsatila boshlandi. Abdulla Qodiriy Alisher Navoiy nomidagi O'zbekiston Respublikasi Davlat mukofoti va "Mustaqillik" ordeni bilan taqdirlandi[5].

Xulosa qilib aytganda, Abdulla Qodiriy o'zbek milliy adabiyotining shakllanishi va taraqqiyotida beqiyos o'rin tutgan ulug' adibdir. U o'z ijodi orqali xalqning tarixiy taqdiri, ma'naviy dunyosi, orzu-intilishlari va ijtimoiy muammolarini badiiy jihatdan yuksak darajada ifodalab berdi. "O'tgan kunlar", "Mehrobdan chayon" kabi romanlari nafaqat o'zbek romanchiligining poydevorini qo'ydi, balki milliy ong va o'zlikni anglash jarayonida muhim ma'naviy manbaga aylandi.

FOYDALANILGAN ADABIYOTLAR RO'YXATI:

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FRAZEOLOGIZMLARNING MA'NO VA IFODA XUSUSIYATLARI "ABULFAYZXON" DRAMASI MISOLIDA

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Annotatsiya. *Ushbu maqolada Fitratning "Abulfayzxon " dramasida qo'llanilgan iboralar va ularning turlari, o'ziga xos xususiyatlari haqida so'z yuritilgan. Dramatik matnni to'g'ri tushunishi va matnning asl mazmun-mohiyatini anglab yetishda iboralarning o'rni beqiyos. Tadqiqot ishimizda aynan iboralar to'grisida ma'lumotlar keltirilgan va dramatik matnda ushbu vositalarning ishlatilishi qahramonning o'ziga xos xarakterini ochib bergan.*

Kalit so'zlar: *Aforizmlar, frazeologik birliklar, xususiyatlar, funksiyalar, dramatik asar, frazeologiya, emotsional-ekspressivlik,*

Аннотация. *В данной статье рассматривается драма Фитрат "Абулфайзхона". В статье обсуждаются используемые выражения, их типы и спицифические характеристики. Важность выражений для правильного понимания драматического текста и его истинного смысла несравнима. Наша исследовательская работа посвящена именно выражениях предоставляет информацию и раскрывает. Использование этих приемов в тексте уникальный характер драматического героя.*

Ключевые слово: *афоризмы, фразеологические единицы, свойства, функции, драматическое произведение, фразеология, эмоционально-выразительность.*

Abstract. *This article discusses the expressions used in Fitrat's "Abulfayzkhan", their types and specific characteristics. The use of idioms is essential for the correct understanding of a dramatic text and for understanding its true meaning. Our research paper presents information about idioms, and the use of these devices in the dramatic text reveals the unique character of the hero.*

Keywords: *Aphorisms, phraseological units, properties, functions dramatic work, proverb, phraseology, emotional-expressiveness*

Kirish. Ko'pchilik til o'rganuvchi yoshlar tilning juda ko'p yashirin tomonlari, o'ziga xos jihatlari borligidan, ayniqsa, so'zlarning ilmiy, badiiy, publitsistik va 134ermini134134 jihatlari bir-biriga to'g'ri kelmasligidan shikoyat qilishadi, tilni yakuni yo'q bilimlar 134ermin deb ta'riflashadi. Har qanday tilning lug'at boyligi faqatgina o'sha tilning tub so'zlari, boshqa tillardan kirib kelgan olinma so'zlar, tilning ichki semantic qurilishida paydo bo'ladigan yangi so'zlar yasalishigagina emas, balki iboralar, turg'un so'z birikmalari hisobiga ham son jihatidan, ham sifat jihatidan boyib boradi. Ular til birligi sifatida nutqqacha tayyor holda mavjud boladi. Tildagi ana shunday turg'un birikmalar "dunyosi" bilan shug'ullanuvchi fan frazeologiya fanidir.

Muammoning o'rganilganlik darajasi. G'arb tilshunoslari orasida Sh.Balli birinchilardan bo'lib, 1905-yilda frazeologiya terminini qo'llagan. U frazeologizmlarni stilistik nuqtai nazardan tilning ifoda birligi sifatida talqin qilgan. Xxasrda frazeologizmlarni tadqiq qilgan olimlar orasida

V.V.Vinogradovning 135 ermini 135 klassifikatsiyasini ta'kidlab o'tish lozim. Olim rus tili frazeologiyasini 135 ermini 135 klassifikatsiya qildi va mazkur klassifikatsiya ko'plab tillar frazeologizmlarni jadal o'rganishga turtki bo'ldi. Ushbu o'rinda ingliz tili frazeologiyasi tadqiqotchilar N.N.Amosova, A.V.Kunin, nemis tili frazeologiyasi tadqiqotchilaridan I.I.Chernishyova, A.D.Rayxshtayn, frantsuz tili frazeologiyasi tadqiqotchilaridan M.I.Retsker kabi olimlarning nazariy va amaliy izlanishlarini alohida tilga olish lozim. Shuningdek, bu 135ermini 1928 yilda Ye.D.Polivanov o'z ilmiy ishlarida qo'llay turib, quyidagi jumlalarni aytgan edi: "Men morfologiyaga nisbatan sintaksis qanday aloqada bo'lsa, leksikaga nisbatan xuddi shunday munosabatga kirishuvchi maxsus fanni "frazeologiya" degan 135ermini qo'llashni lozim topdim". Darhaqiqat, 20-asrning 50-yillaridan beri frazeologiya jahon tilshunosligining diqqat markazida bo'lib kelmoqda. U bo'yicha bir qator monografik ilmiy izlanishlar natijasida uning ob'ekti aniqlandi, tadqiqot metodlari ishlab chiqildi va bu fan tilshunoslikning boshqa sohalari qatorida o'z o'rnini shakllantirdi. So'nggi yillarda ko'plab tillar materiallari asosida olib borilgan keng ko'lamli frazeologik tadqiqotlar natijasida frazeologizmlar quyidagicha ta'riflanmoqda. Ikki yoki undan ortiq komponentdan tashkil topgan, yaxlit frazeologik ma'no anglatuvchi turg'un til birligi frazeologizm yoki frazeologik birikma (ibora) deyiladi. Birdan ortiq mustaqil leksema ko'rinishining birikuvidan tashkil topib, obrazli ma'noviy tabiatga ega bo'lgan lisoniy birlik frazeologizm deyiladi…". (Sayfullayeva R., B.128.) Frazeologiya muammolariga qiziqish dastlab rus tilshunoslari qiziqa boshlagan bo'lsada, u alohida termin sifatida ilk bor g'arb tilshunosi Sh.Balli tomonidan qo'llanilgan. U o'zining "Stilistikadan ocherklar" va "Fransuz tili stilistikasi" asarlarida so'z birikmalariga yaxlit bir tizim sifatida qarab, ularning grammatik va leksik xususiyatlari, sintaktik strukturasi va atash ma'nolarining o'ziga xosligidan kelib chiqadigan, yaxlit qo'llanila oladigan birlik ekanligini isbotlashga harakat qildi. O'zbek tilining frazeologizmlari besh jildlik "O'zbek tilining izohli lug'ati"da (2006-2008) va bir jildlik "O'zbekcha-ruscha lug'at"da (1988) birmuncha to'laroq aks etgan bo'lsa-da, bu lug'atlarda ham o'zbek tilidagi barcha iboralar qamrab olingan deb bo'lmaydi. Frazeologizmlarning o'rganilish tarixi haqida gapirilganda, "frazeologiya" atamasi "fraza" so'zidan olingan bo'lsa-da, turkiyshunoslikda dastlab bu atama turli ma'nolarni ifodalash uchun xizmat qilgan. XIX asrda yashagan turkiyshunos olim Mirza Kozimbek (1802-1870) o'sha davr an'analaridan kelib chiqib, rus tilida yozilgan boshqa tasviriy grammatikalarda bo'lgani singari o'z asarida "fraza" so'zini jumla, gap ma'nosida qo'llagan.

Tahlil va natijalar. Badiiy matnlarda yozuvchi uslubiga oid frazeologik birliklarni o'rganish bilan bog'liq tadqiqotlar olib borish bugungi kundagi muhim ishlardan biridir. Fitrat ham o'zining asarlarida turli xil frazemalardan oqilona foydalanib, asarning ta'sirchanligini oshirgan. Uning ayniqsa "Abulfayzxon" dramasida frazemalardan unumli foydalangan. Tildagi ko'pgina frazemalar uchun ekspressiv-emotsional bo'yoqdorlik ajralmas xususiyat hisoblanadi. Frazeologik birliklar qo'rquv, shodlik, ajablanish, qayg'u, hayrat, taajjub kabilarni ifodalash imkoniyatiga ega. Masalan, *Kuchli bir qayg'u ostinda ezilib turg'ani ko'runadir*. **Ezilib turmoq** iborasi ushbu asarda xonning barcha ishlardan siqilganini, ko'ngli xira yoki dardi borligi yuz-ko'zidan, holatidan bilinib turganini va xafa bo'lmoq emotsional buyog'ini ifodalaydi. *O'yunchilar singirlanib, taxtag'a qaraylar.* **Singirlanib qaramoq** iborasining ma'nosi ushbu gapda norozilik, nafrat va g'azab va sovuq, yoqimsiz tarzda qaramoq ma'nolarini bildiradi. Mir Vafo nutqidan aytilgan ushbu ibora shaxmat o'ynayotganlarning yuz tuzilishidagi qiyofalarini ochib berish uchun ishlatilgan. Ayrim iboralar so'zlovchining kishilarga nisbatan ijobiy tavsifi, ijobiy bahosini ifodalasa, "yuragida kiri yo'q", "ko'ngli toza" boshqalar esa salbiy tavsif, salbiy baho bo'yog'ini ifodalash uchun xizmat qiladi. Masalan, "beti qattiq", "pixini yorgan", "tili achchiq" kabi iboralar salbiy ekspressivlikni keltirib chiqaradi. Yozuvchi dramalarida ham bunday iboralardan keng foydalanilgan. *Abulfayzxon ichkari uylaridan juda og'ir bosib chiqar, o'tirg'anlarg'a qarab yurar, hammalari turub qo'l qovushturarlar*. **Qo'l qovushtirmoq** iborasi hech narsa qilmay, harakatsiz qolmoq, loqayd bo'lib tomoshabin bo'lib turmoq degan ma'nolarni bildiradi. Xonning barcha ishlarni qilayotgan bir damda uning odamlari bunday holatda hech narsa qilmayotganligi tasvirlangan**. Juda og'ir bosib chiqmoq** iborasidan ham ko'rishimiz mumkin-ki xonning o'ta ehtiyotkorlik bilan harakat qilayotganligi, o'ylab ish tutayotganligi asarda ushbu iboralardan ochib berilgan. *Otaliq qulingiz bilan uzun so'ylashdim,*

hazratim buyursalar, hammasini arz qilayin. Qozi Nizom tomonidan aytilgan **uzun so‘ylashdim** iborasi uzoq vaqt gaplashmoq, suhbatni cho‘zmoq, batafsil gaplashmoq ma’nolarida keladi. *Siz xoqonimizning eng ishonchli qullari bo‘lasiz. Qozi Nizom otaliq bilan bo‘lgan suhbatda* otaliqqa kinoyali tarzda **ishonchli qullari bo‘lmoq** iborasini qo‘llagan. Ushbu ibora orqali yozuvchi otaliqning mustaqil fikrsiz, ko‘r-ko‘rona bo‘ysunuvchi shaxs ekanligi asarda keltirilgan. *Hakimbiy inoq ham ko‘b tirishdilar*. **Ko‘b tirishmoq** iborasi orqali Hakimbiyning ham ko‘p harakat qilgani, astoydil urunib ko‘rganligi, maqsadiga erishish yo‘lida qattiq harakat qilganligi ochib berilgan. *Eronning yangi to‘p, miltiqlar bilan yaroqlang‘an qo‘shuni bizning qo‘shunimizni buza olg‘an bo‘lsa ham, o‘zbakning boturlig‘ini bilg‘ani uchun hurkub tura edi.* **Qo‘shunimizni buzmoq** iborasi bizning kuchimiz, guruhimiz yoki rejamizni buzishga muvaffaq bo‘lgan, qarshilik qilgan degan ma’noni bildiradi. Otaliq nutqida aytilgan bo‘lib, Eron qo‘shini kuchli chiqib, bizning qo‘shinni yenganligiga ishora qilingan. **Hurkub turmoq** iborasi orqali esa o‘zbekning botirligini ko‘rgan uning raqiblari unga hech qanday harakat qilmay, jim turayotganligi tasvirlangan. *Bizga yordam uxhun Xiva qo‘shunining ham Buxorog‘acha kelganini eshitg‘ach, butun qo‘rqdi, ustaliq bilan urushni yotquzdi-da, qaytib ketdi.* **Urushni yotquzmoq** iborasi raqiblari urushni to‘xtatib tinchlik o‘rnatdi ma’nosida keladi. Davlatlarning o‘zaro nizolarni yakunlanganligi tushuniladi. **Urushni uzatib turmoq** urushni ataylab davom ettirmoq, tinchlikka yo‘l qo‘ymay, mojaroni cho‘zib yubormoq ma’nosida qo‘llaniladi. *Molimizni, jonimizni xoqoni olamning muborak oyoqlarinda qurbon qilmoq hammamizg‘a lozimdir.* **Oyoqlarida qurbon qilmoq**- samimiy hurmat va xonga Qozi Nizomning sodiq bilan xizmat qilayotganligi ta’kidlangan. **Qizini tortuq qilmoq**- hozircha, vaqtincha bermay turayotganligi keltirilgan. Ya’ni xon Farhod otaliqning qizini berishi uchun Qozi Nizomni elchilikka jo‘natadi. Shunday ekan dramada ham o‘ziga xos frazeologik birliklar qo‘llanilgan.

Xulosa. Darhaqiqat, xulosa qiladigan bo’lsak, tilda mavjud bo’lgan turg’un so’z birikmalari (frazeologizmlar, maqollar, matallar) shu xalqning butun tarixini, hayot yo’lini aks ettiradi, shuning uchun ham insonlar har qanday vaziyatda ularga tez-tez murojaat etadilar. Turg’un so’z birikmalari har qanday nutqdagi birlikning shirali va ta’sirchan bo’lishida muqobil uslubiy vosita rolini bajaradi. Obrazli qilib aytganda, uzukka ko’z qanday bezak bo’lsa, turg’un birikma ham so’zlovchining nutqiga, tasviriga ana shunday kuch hayotiylik bag’ishlaydi. Frazeologiya nutqda, asarlarda ularning mazmuniy va ma’naviy shaklini kengaytirishga hamda boyitishga xizmat qilishini biz ushbu maqolamiz orqali ifoda etdik. Shu maqsadda muloqotda nutq o‘stiruvchi vositalarni, ulardan foydalanish usullarini, iboralar va tasviriy ifodalarni o‘rganish muhimdir.

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INGLIZ VA O‘ZBEK TILLARIDA MODALLIK KATEGORIYASINING FUNKSIONAL ASOSLARI

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Annatatsiya. *Ushbu maqolada ingliz va o‘zbek tillarida modallik kategoriyasining funksional asoslari qiyosiy jihatdan tahlil qilinadi. Tadqiqotda modallikning semantik va pragmatik xususiyatlari, uning nutq jarayonida so‘zlovchining munosabati, ehtimollik, majburiyat va imkoniyat kabi ma’nolarni ifodalashdagi o‘rni yoritiladi.*

Kalit so‘zlar: *modallik kategoriyasi, ingliz tili, o‘zbek tili, funksional yondashuv, modal fe’llar, pragmatika, nutq akti.*

Аннотация. *В данной статье проводится сопоставительный анализ функциональных основ категории модальности в английском и узбекском языках. В исследовании рассматриваются семантические и прагматические особенности модальности, а также её роль в выражении отношения говорящего, вероятности, обязательности и возможности в речевой деятельности.*

Ключевые слова. *категория модальности, английский язык, узбекский язык, функциональный подход, модальные глаголы, прагматика, речевой акт*

Abstract. *This article provides a comparative analysis of the functional foundations of the category of modality in English and Uzbek. The study examines the semantic and pragmatic features of modality, focusing on its role in expressing the speaker’s attitude, probability, obligation, and possibility in speech.*

Keywords: *modality category, English language, Uzbek language, functional approach, modal verbs, pragmatics, speech act.*

Kirish: Tildagi ma’lum kategoriyalarni morfologik, leksik va sintaktik yaruslar birligi ishtirokida o‘rganish masalasi tipologik qiyosiy metod uchun juda zarur masalalardan biri hisoblanadi.

Biror kategoriyani ifodalashda tilda maxsus so‘zlar va konstruksiyalarning bo‘lmasligi ham mumkin. Bunday hollarda ular qo‘shimcha vazifalar bajaradigan boshqa ifodalar orqali amalga oshiriladi.

Chunonchi, hozirgi ingliz tilida aniqlik noaniqlik kategoriyasi aniq va noaniq artikl ishtirokida ifoda etiladi. Hozir o‘zbek tilida aniqlik va noaniqlik maxsus marker vositasida ifodalanmaydi. Bu tilda ifoda planining eng rang-barang turlaridan foydalaniladi. Bunga yana modallik kategoriyasi va hokazo kategoriyalarni kiritish mumkin. Ikki va undan ortiq tillarni qiyoslash tipologik kategoriyalardan foydalanamiz

Tipologik kategoriyalar, tipologik ma’no va tipologik formalar bilan ifoda etiladi. Tipologik forma tipologik ma’noni ifodalovchi chog`ishtirilayotgan tillarning turli yarus birliklaridir. Ingliz va o‘zbek tillarida na’muna sifatida quyidagi tipologik kategoriyalarni ko‘rsatish mumkin:

1) tipologik ko‘plik kategoriyasi
2) tipolik rod kategoriyasi
3) zamon kategoriyasi
4) modallik kategoriyasi
5) aniqlik va noaniqlik kategoriyasi va boshqalar.

Nechta tipologik kategoriya borligi hozircha to‘la aniqlangani yo‘q. Ularga yana bir qancha umumtipologik kategoriyalarni qo‘shish mumkin deb qaraydi J. Bo‘ranov. Har bir yarusdagi tipologik forma uchun uning asosiy markeri bo‘ladi. Bunday markerlar turli tillardagi yaruslarda turlicha ifodalanadi. [1.193]

Ingliz va o‘zbek tillaridagi modallik kategoriyasini ifodalovchi shakllar haqida qisqacha to‘xtalamiz.

N.Yu.Shvedovaning fikricha, modallik vositalariga mayl, gapning alohida konstruksiyalari, intonatsiya, so'z tarkibi, takror, yuklama, undov, kirish (modal) so'zlar va gaplar mansubdir. Turkiy tillar materiallari asosida, asosan, quyidagi modallik vositalari ajratiladi: mayl, zamon va shaxs qo'shimchalari, gapning alohida qurilmalari, yuklamalar, so'z tartibi, intonatsiya, yuklama vazifasidagi so'roq olmoshlari, undalmalar, kirish so'z va gaplar. Ko'rinib turibdiki, bu kategoriya ostida xilma-xil vositalar: morfologik (mayl, zamon, shaxs affikslari), leksik (so'zlarning turli guruhlari), sintaktik (alohida gap qurilmalari, so'z tartibi, takror va fonetik vositalar (intonatsiya) kiritiladi. Bir kategoriya ostiga bunday xilma-xil vositalarning birlashtirilishi tilshunoslar o'rtasida, tabiiy ravishda, ayrim e'tirozlarning tug'ilishiga sababchi bo'ldi. Shuning uchun ham bu vositalarni birlashtiradigan bir umumiy belgi topishga harakat qilinadi. Bu vositalarning hammasi o'z funksiyasini gap ichida (gap sathida) ko'rsatadi. Ana shu belgi, ya'ni sintaktik belgisi yuqoridagi vositalarni birlashtirishga ma'lum darajada asos bo'ldi. Shunga ko'ra modallik vositalarini ham: 1) konstruktiv-sintaktik; 2) morfologik- sintaktik; 3) intonatsion-sintaktik guruhlarga ajratish mumkin .

Barcha modal ma'nodagi vositalarga sintaktik maqom berilishi bu vositalarning tuzilishi umumiyligini ko'rsatish uchun asos bo'ladigandek tuyuladi. Ammo, ma'lum bir o'rinda birlashtirishga asos bo'lsa" bu sintaktik belgisi modal vositalar farqlanishida o'z quvvatini yo'qotadi. [2. 411]

Adabiyotlar tahlili va metodologiyasi. Modallikni ifodalovchi vositalarni nutqda o‘z o‘rnida qo‘llash nuqtning jozibadorligini va tasirchanligini oshirgan holda tinglovchi va o‘quvchining muallifga nisbatan e‘tiborini kuchaytiradi. Dialogik nutqdagi subyektiv modallikni reallashtirishda fonetik, morfologik, sintaktik va leksik vositalar muhim rol o‘ynaydi. Shuningdek, subyektiv modallikning yuzaga chiqishida iboralar ham o‘ziga xos o‘rin egallaydi.

Modallik kategoriyasi funksional-semantik kategoriya va uni kommunikatsiya (nutqiy aloqa) orqali tahlil qilish o‘ta muhim hisoblanadi.

Dialogik nutq, subyektiv modallikning barcha jihatlarini keng va atroflicha qamrab oladi. Subyektiv modallik, birinchi galda, har bir tilning tovushlar sistemasida namoyon bo‘ladi. Uning voqe bo‘lishida unli va undosh tovushlarning faoliyati muhim hisoblanadi. Dialogik nutqdagi subyektiv modallikning fonetik usul bilan ifodalanishida intonatsiya tarkibiy qismlari, ya’ni pauza, melodika, urg‘u muhim o‘rin egallaydi. Dialogik nutqqa oid materiallarni kuzatishlar natijasida subyektiv modallikning fonetik vositalar asosida ro‘yobga

chiqarilishi o‘ziga xos xususiyatga ega ekanligi ma‘lum bo‘ldi.

Dialogik nutqdagi subyektiv modallikning reallashuvida ohang, vaziyat,

ovozning kuchi hamda balandligi muxim ahamiyatga ega.

Quyida har ikkala tilda modallik kategoriyasining ifodalovchi vositalari bilan qisqacha tanishamiz.[3. 267]

Tahlil natijalari. Modal fe’llar anglatgan ma'nosiga ko‘ra majburiylik, mumkinlik, zarurlik, ishonch, xohish, ruxsat, taxmin, faraz qilish va shunga o‘xshash boshqa ma’nolarni ifodalaydi (J. Bo‘ranov, U. Hoshimov, X. Ismatullaev 1974). Modal fe’llar harakatni ko‘rsatmasligi tufayli boshqa fe’llardan semantik jihatdan farq qiladi. Modal fe’llar asosiy fe’llar bilan birga ishlatilib, asosiy fe’llarga modallik ma’nosini qo‘shadi. Modal fe’llar quyidagilar: can, could, may, might, must, have to, need, should, ought to, to be able to. Modal fe’llarning o‘tgan zamon shakllari, so‘roq va inkor shakllari mavjud. Dissertatsiyamizning uchinchi bobida modal fe’llar xususida bafurcha to‘xtalib o‘tamiz.

Ingliz tili grammatikasida modallikni ifodalash uchun modal so‘zlar ham qo‘llaniladi. Tilshunoslik atamalari lug‘atidagi (1969) modal so‘z “o‘ziga xos leksik ma’no yo‘qotgan va modallikni tavsiflovchi ifoda vositasi vazifasini bajargan so‘z” deb talqin etiladi. Ingliz tili grammatikasi Belyayeva M.A. quyidagi ta’rifni beradi: “modal so‘zlar – bu so‘zlovchining gapda ifodalangan fikrga subyektiv munosabatini ifodallovchi so‘zlar”. [4. 301]

Professor L.S. Barxudarovning aytishicha, gapda modal so‘zlar har

doim gapning kirish so‘zi rolini o‘ynaydi. Shuningdek, L.S. Barxudarov modal so‘zlar butun bir xabar qilinayotgan fikrga so‘zlovchining munosabatini ifodalaydigan so‘zlardir deb ta’riflaydi.

Modal so‘zlar nutqning alohida qismidir, kirish so‘z va birikma vazifalarini bajarishi mumkin.

Ma’nosi bo‘yicha modal so‘zlarni ikki guruhga bo‘lish mumkin:

1. So‘zning mantiqiy bahosini, so‘zlovchining xabar haqiqatiga bo‘lgan ishonchini, kategorik ishonchliligini ifodalovchi ijobiy ma’noga ega modal so‘zlar: albatta, haqiqatan ham, shubhasiz va h.k. Masalan: Bir kuni, shubhasiz, bu ko‘l quriydi.

2. Taxminiy, ehtimoliy ma’noga ega bo‘lgan modal so‘zlar.

Ingliz tili grammatikasidagi modallikni ifodalovchi tushunchalarni aytganimizda, albatta, mayl kategoriyasi xususida so‘z yuritishimiz kerak. Mayl kategoriyasi ko‘pincha so‘zlovchining holat va haqiqat o‘rtasidagi munosabatlarni ifodalovchi fe’l kategoriyasi sifatida qaraladi.[5. 550]

Grammatik kategoriyaning qabul qilingan ta’rifidan kelib chiqadigan bo‘lsak, mayl kategoriyasi modallikni grammatik vositalar ifodalaydigan qarama-

qarshi shakl sinflarining to‘plamidir.

Grammatika fanidan bizga ma’lumki ingliz tili grammatikasida maylning uch turi mavjud:

1. Aniqlik mayli (The Indicative Mood)

2. Buyruq mayli (The Imperative Mood)

3. Istak-xohish mayli (The Subjunctive Mood)

Aniqlik mayli real borliqqa mos keladigan harakat va holatni ifodalash uchun xizmat qiladi. Bu mayl fe'llarining barcha zamon turlarini o'z ichiga oladi. Bu zamon turlari sodir bo'layotgan, sodir bo'lgan va sodir bo'ladigan harakat yoki holatdan iboratdir. Gapiruvchi aniqlik mayli shakllaridan foydalangan holda real harakatni nazarda tutib xabar beradi. Shu bilan bir qatorda fe'l shakllari orqali harakatning borliqqa bo'lgan munosabatini ifodalaydi.

Buyruq mayli bu biror bir harakatni bajarishga undash ma'nosini ifodalaydi va bu ma'lum bir harakatni amalga oshirish, undash ma'nosi buyurish, taqiqlash, iltimos kabilardan iborat bo'lishi mumkin.[6. 170]

Istak-xohish mayli faraz qilinadigan, mumkin bo'ladigan, xohlanadigan harakatni ya'ni real borliqdagi harakatlarga zid keladigan harakatni ifodalash uchun xizmat qiladi. Istak-xohish mayli hozirgi zamon ingliz tilida sintetik va analitik shakllarda o'z ifodasini topadi.

Xulosa. Modal so'zlar fikrning voqelikka munosabatini aniq, tasdiq va taxmin yo'li bilan bildiradi. O'zbek tilidagi modal so'zlar ingliz tilidagi modal so'zlarga ko'p ma'nolik, sinonimiya xususiyatlari bilan mos keladi. O'zbek tilida modal so'zlar o'z ma'nolari jihatidan xilma-xil bo'ladi. Shunga ko'ra bu modal so'zlar anglatgan ma'nosiga qarab bir-biridan farq qiladi. Har ikkala tilda ham modal so'zlar gapning boshida ham, o'rtasida ham kelishi mumkin. Modal so'zlarning o'rnini o'zgarishi gapning ma'nosiga ta'sir qilamaydi, chunki bu so'zlar boshqa so'zlar bilan grammatik aloqaga kirishmaydi.

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CONCEPTS OF EQUIVALENCE AND ADEQUACY IN THE TRANSLATION OF POLITICAL TEXTS

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Annotatsiya. *Maqolada ingliz–o'zbek siyosiy diskursida siyosiy matnlarni tarjima qilish jarayonida ekvivalentlik va adekvatlik tushunchalarining o'zaro munosabati tahlil qilinadi. Qiyosiy, semantik, pragmatik va diskursiv tahlil asosida ekvivalentlik leksik va strukturaviy moslikni, adekvatlik esa maqsadli ijtimoiy-siyosiy kontekstda funksional va mafkuraviy moslikni ta'minlashi aniqlanadi. Tadqiqot siyosiy tarjimada adekvatlik yetakchi, kontekstga bog'liq mezon ekanini ko'rsatadi.*

Kalit so'zlar: *siyosiy tarjima, siyosiy diskurs, ekvivalentlik, adekvatlik, pragmatika*

Аннотация. *В статье анализируется соотношение эквивалентности и адекватности в переводе политических текстов англо-узбекского дискурса. На основе сравнительного, семантического, прагматического и дискурсивного анализа установлено, что эквивалентность связана с лексико-структурным соответствием, тогда как адекватность обеспечивает функциональную и идеологическую уместность перевода. Делается вывод о ведущей роли адекватности как контекстуально обусловленного критерия политического перевода.*

Ключевые слова: *политический перевод, политический дискурс, эквивалентность, адекватность, прагматика*

Abstract. *This article explores the distinction and interaction between equivalence and adequacy in the translation of political texts within English–Uzbek discourse. Using comparative, semantic, pragmatic, and discourse-analytical methods, the study shows that equivalence focuses on lexical and structural correspondence, while adequacy ensures functional, ideological, and communicative appropriateness in the target context. The findings indicate that political translation*

often requires deliberate deviation from formal equivalence to preserve persuasive intent and pragmatic impact. The study concludes that adequacy is the dominant, context-dependent criterion guiding political translation strategies.
Key words: *political translation, political discourse, equivalence, adequacy, pragmatics*

Introduction. In contemporary international relations, political texts function not merely as neutral channels of information, but as strategic instruments of power, ideology, and persuasion. Political speeches, diplomatic agreements, policy papers, resolutions, and official statements are carefully constructed to legitimize authority, influence public opinion, and shape both domestic and international political realities. Consequently, the translation of political texts represents a highly responsible and ideologically sensitive task that extends far beyond simple linguistic transfer.

Political translation operates within a multidimensional framework shaped by ideological constraints, institutional conventions, and socio-cultural expectations. As Schäffner [8.215 p.] notes, political texts are embedded in specific power structures, and their translation inevitably involves ideological mediation. A strictly literal or formally equivalent translation may fail to convey implicit meanings, pragmatic intentions, or persuasive force, and in some cases may even distort the original political message. For instance, the English term *"regime change"* carries strong ideological and evaluative connotations in Western political discourse, whereas its literal Uzbek equivalent *"rejimni almashtirish"* may sound overly neutral or descriptive, thus weakening the intended political stance.

This demonstrates that translation adequacy, rather than formal equivalence alone, plays a crucial role in political translation. Adequacy presupposes the preservation of communicative intent, pragmatic function, and ideological orientation of the source text within the target political and cultural context. According to Komissarov [4.253 p.], an adequate translation is one that ensures functional correspondence between the source and target texts, even if structural or lexical deviations are required. In political discourse, such deviations are often unavoidable due to differences in political systems, institutional realities, and culturally specific concepts.

This article seeks to systematize the concepts of equivalence and adequacy within the framework of political translation and to demonstrate their practical application through an analysis of English–Uzbek political texts. By examining real examples drawn from speeches, policy documents, and official statements, the study aims to show how translators balance semantic accuracy with pragmatic and ideological considerations. The findings contribute to a deeper understanding of political translation as a form of discursive and ideological mediation, rather than a purely linguistic operation.

Literature review and theoretical framework. The concept of equivalence has long been central to translation theory and has been interpreted within different theoretical frameworks. Nida's distinction between formal and dynamic equivalence is particularly influential, with dynamic equivalence emphasizing the communicative effect on the target audience rather than strict formal similarity [1, 332 p.]. This approach is especially relevant in political translation, where texts aim to persuade and influence.

Newmark's distinction between semantic and communicative translation further supports this functional orientation. While semantic translation prioritizes closeness to the source text, communicative translation seeks to achieve an equivalent effect on the target reader [6, 292 p.]. Given the rhetorical and ideological nature of political texts, communicative strategies are often required to preserve their persuasive force.

Russian and Soviet scholars also contributed significantly to equivalence theory. Komissarov's multi-level model identifies lexical, grammatical, semantic, and pragmatic levels of equivalence [4, 253 p.], while Barkhudarov stresses the role of structural and semantic transformations [12, 240 p.]. Both scholars argue that absolute equivalence is unattainable and that translation should aim for functional correspondence, particularly in ideologically marked political discourse.

In contrast, the concept of adequacy is rooted in functionalist approaches, most notably Skopos theory, which evaluates translation quality based on purpose in the target culture [10, 173 p.]. Schäffner [8, 234 p.] highlights the ideological and institutional nature of political translation, while

Hatim and Mason [11, 250 p.] emphasize discourse and pragmatic mediation. Consequently, while equivalence focuses on linguistic correspondence, adequacy incorporates pragmatic, ideological, and cultural factors, making it a more comprehensive criterion for political translation.

Methodology. The present study employs a qualitative research design combining comparative textual analysis, discourse analysis, and pragmatic interpretation. The corpus consists of selected English political texts, including speeches by political leaders, policy documents, and official statements issued by international organizations, along with their Uzbek translations.

Comparative textual analysis is used to identify shifts between equivalent and adequate translation strategies at lexical, semantic, and pragmatic levels. Discourse analysis focuses on ideological markers, evaluative language, and institutional framing, following the model proposed by Hatim and Mason. Pragmatic interpretation examines how translation choices affect communicative intent and persuasive impact in the target context.

This multi-method approach allows for a comprehensive evaluation of translation strategies and their effectiveness in preserving political meaning.

Scientific novelty. The scientific novelty of this study lies in:

1. Systematizing the relationship between equivalence and adequacy specifically within English–Uzbek political translation.
2. Demonstrating the practical applicability of functionalist theories to post-Soviet translation contexts.
3. Providing a comparative analytical framework that integrates terminological, pragmatic, and ideological dimensions of political discourse.

Results and discussion. The analysis indicates that equivalence at the lexical level is often insufficient in political translation. For example, the English term 'governance' is commonly translated into Uzbek as 'boshqaruv'. While this choice is lexically equivalent, it fails to fully represent the concept's institutional and ideological dimensions, which include transparency, accountability, and civic participation.

Similarly, political metaphors and slogans require adaptive strategies. Barack Obama's statement 'We are the change that we seek' illustrates how a formally equivalent translation may lose its motivational force. An adequate translation prioritizes pragmatic resonance and emotional appeal.

Another challenge arises in the translation of ideologically loaded terms such as 'democracy', 'freedom', and 'reform'. These concepts possess culture-specific connotations and historical associations. Adequate translation requires contextual reinterpretation rather than mechanical equivalence.

The findings confirm that translation shifts, including additions, omissions, and reformulations, are not translation errors but deliberate strategies aimed at achieving adequacy in political communication.

Conclusion. The analysis demonstrates that political translation cannot be adequately evaluated through equivalence alone. While equivalence remains a valuable analytical tool for identifying linguistic correspondences, adequacy provides a broader functional framework that accounts for ideological, pragmatic, and institutional factors. In English–Uzbek political translation, adequacy often requires departures from formal equivalence in order to preserve communicative intent and political significance.

The study confirms that political translation functions as a form of discursive mediation, where translators actively negotiate meaning between source and target political cultures.

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"FIRDAVSU-L-IQBOL" MUQADDIMASIDA BAROATI ISTEHLOL POETIKASI VA LINGVOFALSAFIY TALQIN

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Annotatsiya. *Ushbu maqolada baroati istehlol (husn-i maqta' yoki chiroyli boshlash) nomi bilan yuritiluvchi san'at asarning qaysi mavzuga, qanday g'oyaviy maqsadga yo'naltirilganini ilk satrlardayoq badiiy ishoralar vositasida oldindan ma'lum qilishga asoslangan mushtarak badiiy usuli ekanligini ko'rishimiz mumkin.*

Kalit so'zlar: *Husn-i maqta', hamd, na't, baroat, tazod, saj', tanosub sintez.*

Аннотация. *В этой статье мы видим, что искусство, известное как baroati istehlol (husn-i maqta' или красивое начало), - это общий художественный метод, основанный на предварительном информировании с помощью художественных намеков с самых первых строк о теме и идейной цели произведения.*

Ключевые слова: *Хусн-и макта, хамд, нат, бараат, тазад, садж, пропорциональный синтез.*

Abstract. *In this article, we can see that the art known as baroati istehlol (husn-i maqta' or beautiful beginning) is a common artistic method based on predicting the theme and ideological purpose of the work through artistic signs from the very first lines.*

Key words: *Husn-i maqta', hamd, na't, baroat, tazod, saj', tanosub synthesis.*

Sharq mumtoz poetikasi va matnshunosligida asarning muqaddima qismi (prolog) nafaqat kompozitsion element, balki muallifning ijodiy kredosi va asar konsepsiyasini namoyon etuvchi strategik nuqta hisoblanadi. Ilmiy muomalada baroati istehlol (husn-i maqta' yoki chiroyli boshlash) nomi bilan yuritiluvchi ushbu san'at asarning qaysi mavzuga, qanday g'oyaviy maqsadga yo'naltirilganini ilk satrlardayoq badiiy ishoralar vositasida oldindan ma'lum qilishga asoslangan mushtarak badiiy usuldir. Bunda ijodkor asar debochasi, qasida yoki doston muqaddimasi, hatto ilmiy risolalarning hamd va na't qismlarida shunday so'z va iboralarni tanlaydiki, o'quvchi ular orqali matnning "genetik kodi"ni – mavzusi, janri va yo'nalishini anglab olish imkoniga ega bo'ladi.

Etimologik jihatdan tahlil qilinganda, ushbu istiloh ikki komponentdan iborat murakkab semantik tuzilma ekani oydinlashadi. "Baroat" – arab tilidan olingan bo'lib, mahorat, fasohat, balog'at, fazilat va biror sohada yaqqol ustunlik qilish ma'nolarini ifodalasa; "istehlol" – (hilol – yangi oy o'zagidan) yangi oyni ko'rishga intilish yoki talab qilish mazmunini beradi. Mumtoz leksikografiya, xususan, "G'iyos ul-lug'ot"da "Munshaot"ga tayanib berilgan izohlarga ko'ra, istehlolning majoziy qatlamlari g'oyat keng: u chaqaloq tug'ilganda ilk bor chiqargan yig'i ovozi bo'lib, qadimda doyalar shu ovozning tembriga qarab go'dakning jinsini (o'g'il yoki qiz ekanini) aniqlaganlar. Matnshunoslik nuqtayi nazaridan bu o'xshatish chuqur mantiqqa ega: asarning muqaddimasi ham yangi tug'ilgan matnning ilk "ovozi" bo'lib, u asarning "jinsi"ni (janri va xarakterini) belgilab beradi. Shuningdek, istehlol so'zining "hojining haj safarida 'labbayka' aytib ovozini ko'tarishi" yoki "jangda qilichni qinidan sug'urish" kabi semantik qirralari ham mavjud bo'lib, bularning barchasi biror muhim ishga kirishish oldidan qilinadigan dastlabki dadil harakatni ifodalaydi. [1,68-b]

Ushbu nazariy mezonlar asosida Xiva xoni va tarixchisi Abulg'ozi Bahodirxon asarlari tahlil qilinganda, muallifning baroati istehloldan foydalanishda o'ziga xos uslubga ega ekani kuzatiladi.

Xususan, uning "Shajarayi turk" asari muqaddimasida an'anaviy baroati istehlolning yaqqol namunasini topish mushkul. Asar quyidagi jumlalar bilan boshlanadi: "Ibtidosiz va intihosiz va sheriksiz, yetti qat osmon va yetti qat yerni va o'n sakkiz ming olamni bo'l deganda bo'ldurg'an Tangrining hamdidin so'ng..." Ushbu matn tahlili shuni ko'rsatadiki, bu debocha universal xarakterga ega bo'lib, u har qanday diniy, ilmiy yoki badiiy asar uchun umumiy kirish vazifasini o'tashi mumkin. Unda bevosita tarixga yoki shajaraga ishora qiluvchi maxsus terminlar sezilmaydi. Bu holat Abulg'ozining mazkur asarda tarixga "ilohiy nizomning bir ko'rinishi" sifatida yondashib, voqealar bayonidan avval sof teologik muqaddimani ustun qo'ygani bilan izohlanadi. Lekin muarrixning ikkinchi mashhur asari "Shajarayi tarokima" da vaziyat o'zgaradi va biz baroati istehlolning ixcham, ammo mazmundor namunasiga guvoh bo'lamiz. Muqaddimadagi quyidagi satrlarga e'tibor qaratilik: "Sipos-u sitoyish ul Egagakim... gadoydin to podshohg'acha va qumrsqadin to pilg'acha va chibindin to Semrug'gacha barchasining ahvolig'a loyiq berur". Ushbu matndagi baroati istehlol quyidagi lingvopoetik vositalar orqali amalga oshirilgan:

1. Davlatchilik terminologiyasining integratsiyasi: Matnda Allohga nisbatan qo'llangan "Ega" so'zi (arabcha "Robb" yoki "Malik" o'rnida) turkiy davlatchilik tafakkurida "Yurt egasi", "Mulk egasi" tushunchalari bilan assotsiatsiya qilinadi. Bu esa asarning siyosiy hokimiyat va boshqaruv tarixiga oid ekaniga dastlabki ishoradir.
2. Ijtimoiy va biologik ierarxiya tasviri: *"Gadoydin to podshohg'acha"* antitezasi (tazod) jamiyatning ijtimoiy qatlamlanishini ko'rsatsa, *"chibindin to Semrug'gacha"* tashbehi jonzotlar orasidagi kuch va maqom farqini ifodalaydi. Tarixnavislikda, xususan, "shajara" janridagi asarlarda shohlar (Semrug', podshoh) va fuqaro (chibin, gadoy) munosabatlari markaziy o'rin tutishini inobatga olsak, Abulg'ozi ushbu qiyoslar orqali kitobxonni asarda bayon qilinadigan ijtimoiy-siyosiy jarayonlarga ruhan tayyorlaydi.

Demak, Abulg'ozi Bahodirxon "Shajarayi tarokima"da Tangrini shunchaki Yaratuvchi emas, balki "Buyuk Taqsimlovchi" va "Mutlaq Hukmdor" sifatida tavsiflash orqali, yerdagi hukmdorlar (xonlar) tarixi bayoni uchun g'oyaviy poydevor – baroati istehlol yarata olgan.

Mumtoz tarixnavislik an'anasiga ko'ra, Shermuhammad Munis "Firdavsu-l-iqbol" asarini ham hamdala (Allohga hamd) qismi bilan boshlaydilar. Biroq ushbu muqaddima shunchaki an'anaviy maqtov emas, balki borliq (vujud), yo'qlik (adam), yaralish va abadiyat tushunchalarini qamrab oluvchi yuksak falsafiy mushohadalar silsilasidir.

Matnning semantik qatlami murakkab tasavvufiy istilohlarga boyligi bois, uning mazmunini quyidagicha akademik talqin qilish maqsadga muvofiq: "Oliymakon sultonlarning dabdabai hashamati va garduntavon xoqonlarning kavkabayi davlati ul podshohi alalitloqning qullug'i bilan intizom toparkim, olami nosut aning borgohi saltanati ollida bir qazoyi muhaqqardur va fazoyi malakut dargohi azamatidin bir sahni muqassar. Hudus-u qidam ikki gavhari nosuftadur irodati ummonidin, vujud-u adam ikki g'unchai navshukufta san'ati gulistonidin. Ma'murayi kavnu makon zobitayi qudratidin mazbut, olami arvoh va abdon robitayi hikmatidin marbut...", ya'ni "Oliymaqom sultonlarning hashamatli dabdabasi va falak qadar qudratli (garduntavon) xoqonlarning saltanat yulduzi – Ul Mutlaq Podshoh (Alloh)ga bandalik izhor etish orqaligina o'z intizomini topadi. Zero, insoniyat olami (olami nosut) Uning saltanati ostonasi oldida bir arzimas hukm (qazoi muhaqqar) va farishtalar olami (olami malakut) Uning buyuklik dargohi qoshida tor bir maydon (sahni muqassar) kabidir. Dunyoning yaralishi (hudus) va azaliylik (qidam) – Uning irodasi ummonidagi ikki teshilmagan gavhar (gavhari nosufta), borliq (vujud) va yo'qlik (adam) – Uning san'ati gulistonidagi endigina ochilgan ikki g'unchadir. Borliq va makon binosi (ma'murai kavn-u makon) Uning qudrat qonuni bilan chegaralangan (mazdud), ruhlar va tanlar olami esa Uning hikmat rishtasi bilan o'zaro bog'langandir (marbut)".

Ushbu mikromatn tahlili shuni ko'rsatadiki, muallif so'z tanlashda tazod, saj' va tanosub san'atlarining mukammal sintezini yaratgan.

Birinchidan, matndagi ontologik (borliqqa oid) qarashlar tazod (antonimiya) san'ati vositasida ochib berilgan. Jumladan, *hudus* (yangi paydo bo'lish, zamonga egalik) – *qidam* (azaliylik, boshlanishi yo'qlik); *vujud* (borliq) – *adam* (yo'qlik); *olami nosut* (insoniy/moddiy olam) – *fazoyi malakut* (ruhiy/farishtalar olami); *dabdabayi hashmat* (dunyoviy ulug'vorlik) – *qulluq* (abdiyat,

kamtarlik). Ushbu zidlantirishlar orqali muallif vojibul-vujud (Alloh)ning mutlaqligi va *mumkinul-vujud* (yaralmishlar)ning ojizligini badiiy ifodalaganlar.

Ikkinchidan, matn ritmik jihatdan saj'i mutavoziy va saj'i mutarraf namunalari asosida qurilgan bo'lib, bu tarixiy nasrning ohangdorligini ta'minlagan: *muhaqqardur – muqassar(dur)*; *nosuftadur – navshigufta(dur)*; *mazdud – marbut*. Bu o'rindagi qofiyadosh so'zlar nafaqat shakliy, balki mazmuniy jihatdan ham bir-birini to'ldiruvchi (komplementar) semantikaga ega.

Uchinchidan, matnda mavhum falsafiy tushunchalarni muayyanlashtirish uchun istiora va tashbehlardan unumli foydalanilgan. Jumladan, *hudus va qidam* – ikki gavhari nosufta" birikmasidagi *gavhari nosufta* (teshilmagan, qo'l tegmagan dur) iborasi ilohiy irodaning sirliligi va inson aqli idrok etolmasligiga ishora qiladi. Shuningdek, "Vujud-u adam – ikki g'unchayi navshigufta" tashbehida hayot va o'limning Yaratganning san'ati oldida teng qiymatli go'zallik (hikmat) ekani urg'ulanadi.

Vojibul vujud istilohi matnda kalit so'z vazifasini o'taydi. Islom falsafasida Vojibul vujud (vujudi shart bo'lgan zot) – bu Allohdir, chunki Undan boshqa barcha narsalar mumkinul vujud (bo'lishi ham, bo'lmasligi ham mumkin bo'lgan) kategoriyasiga kiradi.[2,67-b]

"Javohiri vujudkim, iborati mavjudotdindur" jumlasida mualliflar "adam sahrosi" (yo'qlik cho'li)dan borliq karvonini vujudga keltirish jarayonini tasvirlab, tasavvufdagi *a'yoni sobita* (narsalarning azaliy mohiyati) tushunchasiga ishora qilinmoq.[3,112-115]

Odatda, kitoblar Allohga hamd (hamdala) bilan boshlanadi. Ammo hamd aytishning ko'plab xil usullarii bor. Jumladan, agar kitob ishqiy doston bo'lsa, muqaddimada *ko'ngil, savdo, husn* so'zlari ko'p ishlatiladi. Masalan, Masalan, Alisher Navoiyning "Lison ut-tayr" dostoni

Jon qushi chun mantiqi roz aylagay,
Tengri hamdi birla og'oz aylagay –

deb boshlanadi. Ko'rinib turibdiki, Hazrat Navoiy "Lison ut-tayr" (Qush tili) asarining ilk misrasidayoq *jon qushi, mantiq, roz* kabi kalit so'zlarni qo'llash orqali o'quvchini darhol tasavvufiy-falsafiy sayohatga va majoziy qushlar olamiga olib kiradi. Bu o'rinda baroati istehlol asarning janri (falsafiy doston) va g'oyasiga (ilohiy ishq yo'lidagi sayr) to'liq xizmat qilmoqda.

"Firdavsu-l-iqbol" asarining janri va maqsadi butunlay o'zgacha. Bu asar – ishqiy yoki sof falsafiy doston emas, balki tarixiy-siyosiy xronika, davlat boshqaruvi va hukmdorlar shajarasi bayonidir. Shu bois, Munis va Ogahiy (keyingi besh mustaqil asarida ham) an'anaviy hamdni saqlagan holda, uning leksik-semantik tarkibini asarning shu ruha moslashtiradilar. Shu sababli muarrix Allohga hamd aytish jarayonidayoq siyosiy-ijtimoiy va harbiy terminlarni mohirlik bilan qo'llagan.

Matndagi quyidagi so'zlar kitobxonni ruhiy yoki ishqiy olamga emas, balki aynan davlat boshqaruvi va tarix qa'riga yetaklaydi:

Oliymakon sultonlar va *garduntavon xoqonlar* – muqaddimaning ilk so'zlaridanoq shohlar va hukmdorlar tilga olinmoqda. Bu kitob shohlar haqida ekaniga ochiq ishoradir.

Dabdabai hashmati va *kavkabai davlati* – bu birikmalar saroy hayoti, tantanalar va davlat qudratini ifodalaydi.

Podshohi ala-l-itloq (Mutlaq podshoh) – muallif Allohni *Yaratgan* yoki *Rahmon* deb emas, balki aynan *Podshoh* sifatida tanishtirmoqda. Bu orqali yerdagi podshohlar (xonlar) va ko'kdagi Mutlaq Podshoh (Alloh) o'rtasida qiyosiy parallel o'tkaziladi.

Intizom va *zobita* so'zlar tartib-qoida, qonun-qoida ma'nosini beradi. Tarix va davlatchilik esa aynan qat'iy intizomga asoslanadi.

Muqaddimaning boshida *sulton* va *xoqon* kabi dunyoviy hokimiyat timsollari ko'rsatilgan bo'lsa, davomida muallif borliqning asl egasi — *Vojibu-l-vujud* (Alloh) tavsifiga o'tadi. Bu o'tish shunchaki diniy rasmiyatchilik emas, balki tarixiy voqelikning o'tkinchi ekanini anglatuvchi g'oyaviy *baroati istehlol*dir.

Mumtoz nasriy asarlar muqaddimasidagi badiiy san'atlar shunchaki so'z o'yini bo'lmay, balki butun asarning mazmun-mohiyatini oldindan ko'rsatib beruvchi darakchi hisoblanadi. Fikrimizcha, baroati istehlol san'ati qo'llangan o'rinlarda kitobxon asar mutolaasiga ruhan tayyorlanadi, voqealar rivoji haqida dastlabki tasavvurga ega bo'ladi. Matndagi *mavjudot karvoni* va *sohili zuhur* (paydo

bo‘lish qirg‘og‘i) iboralari — butun kitob davomida bayon qilinadigan sulolalarning kelishi va ketishi (tarix karvoni) haqida oldindan berilgan ishoradir.

Keltirilgan parchada tazod va tanosub san’atlari orqali tarix falsafasi ochib berilgan. Matnda Allohning *“bidoyat va nihoyat libosidin muarro”* (boshi va oxiri yo‘q) ekanligi ta’kidlanadi. Bu tarixchining nuqtayi nazari, ya’ni tarixdagi barcha xonlar va voqealar vaqtinchalik (bidoyati va nihoyati bor), faqat ilohiy iroda manguligini chiroyli ifodalagan.

Ogahiy insoniyatning yaralishini dengizdan gavhar chiqarish jarayoniga qiyoslaydi. *Adam – daryoi bekaron,* cheksiz yo‘qlik ummoni; *sohili zuhur* — hayot qirg‘og‘i (dunyo). Nasriy bayonlardagi bunday tasvirlar asarning yetakchi g‘oyasini (konsepsiyasini) belgilab berishga xizmat qiladi. Muarrix mushohadasia “tarix — bu yo‘qlik dengizidan chiqib, yana o‘sha dengizga qaytib ketayotgan karvonlar (avlodlar) yo‘lidir”. Matndagi *mavjudot karvoni* birikmasi tarixiy asar uchun eng mukammal *baroati istehlol* namunasidir. Chunki kitob sahifalarini varaqlagan sayin o‘quvchi xuddi shu karvon kabi bir hukmdorning kelib, ikkinchisining ketishiga guvoh bo‘ladi.

“Zoti bemisoli naziru shirkat isnodidin mubarro” jumlasi *tavhid* aqidasini ifodalash bilan birga, dunyoviy hukmdorlarning hokimiyati cheklangan va sheriklikka (nizolarga) mahkum ekanligiga yashirin qiyosdir.

Munis asarning nasriy muqaddimasida boshlangan ijtimoiy-siyosiy g‘oyalar silsilasini nazmiy parchada (g‘azalda) mantiqiy davom ettirib, baroati istehlol san’atini yangi – falsafiy-estetik bosqichga ko‘taradi. Agar nasriy qismda davlatchilikka oid terminologiya (“sulton”, “dabdaba”, “intizom”) ustuvorlik qilgan bo‘lsa, nazmiy qismda muallif kosmogonik (olamning yaralishi) va ontologik (borliq mohiyati) tasvirlar vositasida tarixning fundamental qonuniyatlarini badiiy tadqiq etadilar.

Ushbu she’riy matn tahlili shuni ko‘rsatadiki, undagi har bir bayt o‘zaro mustahkam tanosub (proporsionallik) va tazod (kontrast) san’atlari zanjiri asosiga qurilgan bo‘lib, butun asarning mazmun qamroviga ishora qiluvchi quyidagi g‘oyaviy qatlamlarni tashkil etadi:

Birinchidan, tabiiy unsurlar va yaralishi tarixi. G‘azalning dastlabki baytlarida “zulol” (suv), “tuproq” va “tosh” kabi leksik birliklarning o‘zaro tanosubi orqali olamning ibtidosi tasvirlanadi. Shoir “zuloli xushguvor” (hayot manbai) va “tiyra tuproq” (moddiyat) o‘rtasidagi tazodni qo‘llash orqali yo‘qlik va zulmatdan hayot bulog‘ining otilib chiqishini ifodalaydi. Bu tasvir tarixiy asar kontekstida oddiy insoniy muhitdan buyuk shaxslarning yetishib chiqishiga ishora sifatida ham talqin qilinishi mumkin. Shuningdek, dunyoning “binoyi sust” (suv ustiga qurilgan bo‘sh bino) deya ta’riflanishi mualliflarning dunyoviy saltanatlarning o‘tkinchi va omonat ekanligi haqidagi tarixshunoslik konsepsiyasini aks ettiradi.

Ikkinchidan, *sulton* fenomeni va baroati istehlol markazi. G‘azalning uchinchi bayti asar maqsadini ochib beruvchi kulminatsion nuqta hisoblanadi. “Tug‘durub farzand gardun mahdi tufroq batnidin” misrasidagi farzand – mahd (beshik) – batn (qorin) tanosubi biologik yaralishni ifodalasa, keyingi misradagi sulton leksemasi asarning bosh mavzusiga — xonlar shajarasi va hukmdorlar tarixiga to‘g‘ridan-to‘g‘ri ishora qiladi. Bu o‘rinda baroati istehlol san’ati orqali insonning “ashrafi maxluqot” (yaralmishlar sultoni) ekanligi hamda “Firdavsu-l-iqbol” asari aynan shunday sultonlar tarixiga bag‘ishlangani ta’kidlanadi.

Uchinchidan, davriylik qonuniyati va siyosiy metafora. To‘rtinchi baytda qo‘llangan “quyosh”, “sipehr” (osmon) va “ayvon” (saroy) tanosubi tarix falsafasidagi davriylik (sikllik) qonuniyatini ifodalaydi. Quyoshning “jilvagar” bo‘lib chiqishi va “pinhon” bo‘lib botishi – tarixiy sulolalarning hokimiyat tepasiga kelishi va tarix sahnasidan ketishining mumtoz badiiy modelidir. Munis “sipehr ayvoni” istiorasi ostida hokimiyat taxtini nazarda tutib, siyosiy jarayonlarning o‘zgaruvchanligini tabiat hodisalariga qiyoslaydilar.

To‘rtinchidan, ruhiy-psixologik holatlar uyg‘unligi. Tarix nafaqat faktologiya, balki insoniy kechinmalar silsilasidir. Beshinchi baytdagi shabnam – ashk (ko‘z yoshi) va g‘uncha – xandon (kulgi) muqoyasasi orqali tarixiy voqelikdagi fojia va g‘alaba, motam va bayramning yonma-yon kelishi tasvirlanadi. Bu esa asarning voqealar rivojida uchraydigan dramatik holatlarga kitobxonni ruhiy tayyorlash vazifasini o‘taydi.

Beshinchidan, mualliflik imzosi va iyhom san'ati. She'riy parchaning yakuniy baytida (maqta') azdod (zidlar) va anosir (unsurlar)ning birlashuvidan inson vujudga kelishi bayon qilinadi. "Munisi jon" birikmasida qo'llangan iyhom san'ati ikki xil mazmuniy qatlamni hosil qiladi: birinchidan, jonning yaqin hamrohi (lug'aviy ma'no); ikkinchidan, asar muallifi – Munis (ismi xos). Bu bilan ijodkor asarning kim tomonidan bitilayotganini va bu kitob o'quvchi uchun ma'naviy hamroh bo'lishini nafis san'at vositasida muhrlaydi.

Demak, "Firdavsu-l-iqbol" muqaddimasidagi ushbu nazmiy parcha shunchaki lirik chekinish emas, balki asarning konseptual poydevoridir. Muallif baroati istehlol san'ati doirasini kengaytirib, kosmogonik, antropologik va siyosiy-falsafiy qatlamlarni yagona markazga – tarixning ilohiy va dunyoviy mohiyatini ochib berishga yo'naltirganlar. Bu esa o'zbek mumtoz tarixnavisligida badiiy muqaddimaning ilmiy-estetik funksiyasini yuksak darajada bajarganidan dalolat beradi.

Munis maktabining eng munosib va peshqadam vakili Muhammad Rizo Ogahiyning tarixiy asarlari nafaqat faktologik aniqligi, balki yuksak badiiy uslubi bilan ham ajralib turadi. Agar "Riyozu-d-davla" muqaddimasida muallifning ilk tajribalariga xos an'anaviylik kuzatilsa uning ikkinchi mustaqil tarixiy asari "Zubdatu-t-tavorix"da musajja' (qofiyadosh) nasrning mukammal namunasiga guvoh bo'lamiz. [4, 3-15-b]

Asar muqaddimasi (hamdala qismi) quyidagicha boshlanadi: "Siposi vofir tuhfasi ul sultoni azamatnishon ostonig'a nisordurkim, ma'murai kavnu makon aning xittai mamlakatig'a doxil va sitoyishi mutakosir hadyasi ul podshohi vahdatdastgoh dargohig'a iysordurkim, asnofi insu jon aning doirai ubudiyyatig'a vosil..." (ZT, 386b).

Ogahiy ham baroati istehlol san'atini qo'llashda davlatchilik leksikasii ilohiy hamd matniga integratsiya qilish usulidan mohirona foydalangan. Birinchi jumlaning o'zidayoq *sipos, tuhfa, sulton, azamatnishon, oston, nisor, ma'mura, xittai mamlakat, hadya, podshoh, dargoh, iysor, doirai ubudiyyat, salotin, gado, xavoqin, maydon, qudrat* kabi 20 ga yaqin ijtimoiy-siyosiy terminlarning qo'llanishi kitobxonni asarning tarixiy-siyosiy mohiyatiga tayyorlaydi.

Bu o'rindagi eng muhim stilistik hodisa – ritmik-sintaktik parallelizmdir. Ogahiy nasriy matnni xuddi she'r kabi "ohang to'lqinlari"ga bo'lib, har bir bo'lakni o'zaro simmetrik holatda joylashtiradi. Bu esa nasrdagi saj'i mutavoziy (so'zlarning vazni va qofiyasi teng kelishi) san'atining yorqin ko'rinishidir.

Matndagi ohang "to'lqin"lari quyidagi qat'iy tartibga bo'ysunadi:

1-to'lqin (hamd va bag'ishlov):

A qism: Siposi vofir tuhfasi ul sultoni azamatnishon ostonig'a nisordurkim...

B qism: Sitoyishi mutakosir hadyasi ul podshohi vahdatdastgoh dargohig'a iysordurkim...

2-to'lqin (qamrov va bo'ysunish):

A qism: Ma'murai kavnu makon aning xittai mamlakatig'a doxil...

B qism: Asnofi insu jon aning doirai ubudiyyatig'a vosil...

3-to'lqin (ijtimoiy tazod):

A qism: Salotini sohibiqtidor aning ko'chai karamining gadoyi xoksori...

B qism: Xavoqini karamshior aning moidai ni'amining soyili luqmaxo'ri...

4-to'lqin (kosmogonik tashbeh):

A qism: Sipehri axzar bir xaymai hazrodur maydoni qudratida...

B qism: Xurshidi anvar bir shamsai adnodur ayvoni hikmatida...

Ushbu parchada faqat ohang emas, balki semantik mutanosiblik (ma'noviy simmetriya) ham qat'iy qoida asosida qurilgan. Ogahiy har bir sintagmatik bo'lakda qo'llagan so'ziga keyingi bo'lakda uning ma'doshini (sinonim) yoki mantiqiy juftini keltiradi. Buni quyidagi qiyosiy jadvalda yaqqol ko'rish mumkin:

Birinchi komponent (teza)	**Ikkinchi komponent (antiteza/variatsiya)**	**Tahlil (ilmiy izoh)**
Siposi vofir tuhfasi (Ko'pdan-ko'p maqtovlar tuhfasi)	*Sitoyishi mutakosir hadyasi* (Ko'plab alqovlar hadiyasi)	To'liq leksik sinonimiya va fonetik uyg'unlik (*sipos – sitoyish*)
Ul sultoni azamatnishon (Ulug'vorlik belgisi bo'lgan sulton)	*Ul podshohi vahdatdastgoh* (Yagonalik taxtidagi podshoh)	Sulton va podshoh – siyosiy terminlarning teologik ko'chimi

Ostonig‘a nisordur (Ostonasiga sochiqdir)	*Dargohig‘a iysordur* (Dargohiga qurbondir)	Nisor va iysor – saj’i mutarraf (qofiyadosh) va mazmunan yaqin
Ma’murayi kavn-u makon (Borliq va makon binosi)	*Asnofi ins-u jon* (Insonlar va jonzotlar sinfi)	Makon (joy) va jon (zot) o‘rtasidagi mantiqiy qamrov (muhit va uning ichidagilar)j
Salotini sohibiqtidor (Qudratli sultonlar)	*Xavoqini karamshior* (Saxovatli xoqonlar)	Salotin (sultonlar) va xavoqin (xoqonlar) – jamlik shaklidagi sinonimlar
Gadoyi xoksor (Xoksor gado)	*Soyili luqmaxo‘ri* (Luqma yeyuvchi tilanchi)	Dunyoviy hukmdorlarning ilohiy zot oldidagi ojizligi tasviri

“Zubdatu-t-tavorix” muqaddimasidagi ushbu badiiy qurilma shundan dalolat beradiki, Ogahiy tarixiy voqelikni bayon qilishdan avval, so‘zning musiqiy va ma’noviy imkoniyatlaridan foydalanib, mukammal siyosiy-teologik manzara yaratgan. Bunda *sipos – sitoyish, sulton – podshoh, oston – dargoh* kabi juftliklar nafaqat matn ziynati, balki muallifning dunyoqarashini ifodalovchi konseptual vositalardir.

Yuqoridagi tahliliy kuzatishlar asosida quyidagi ilmiy xulosalarga kelish mumkin:

1. Mumtoz matnshunoslikda baroati istehlol shunchaki badiiy bezak yoki an’anaviy rasmiyatchilik emas, balki asarning «genetik kodi»ni ochib beruvchi strategik lingvopoetik vositadir. U kitobxonni matnning janri, mavzusi va g‘oyaviy yo‘nalishiga (tarixiy, falsafiy yoki badiiy) ruhiy va aqliy jihatdan tayyorlash vazifasini bajaradi.
2. Xiva tarixnavislik maktabi vakillari ijodida ushbu san’atning evolyusion rivojlanishi kuzatiladi. Agar Abulg‘ozi Bahodirxonning “Shajarayi tarokima” asarida baroati istehlolning ilk, ixcham ko‘rinishlari (davlatchilik terminlarining ilohiy hamdga integratsiyasi) namoyon bo‘lgan bo‘lsa, Munis va Ogahiy asarlarida bu usul yuksak badiiy-falsafiy konsepsiya darajasiga ko‘tarilgan.
3. Munis va Ogahiy tarixiy asarlar muqaddimasida siyosiy teologiya usulini qo‘llaganlar. Ya’ni, Allohga hamd aytish jarayonida *sulton, xoqon, davlat, intizom, sarboz* kabi ijtimoiy-siyosiy leksikadan foydalanib, dunyoviy hokimiyatning ilohiy nizomga qiyosiy modelini yaratganlar. Bu esa asarning tarixiy xronika ekanini badiiy ishoralar orqali anglatishga xizmat qilgan.
4. Ogahiyning “Zubdatu-t-tavorix” asaridagi muqaddima tahlili shuni ko‘rsatadiki, muarrix nasriy matnda ritmik-sintaktik parallelizm (ohang to‘lqinlari) va semantik mutanosiblikdan foydalanib, tarixiy voqelikning murakkab manzarasini musiqiy va mantiqiy jihatdan mukammal ifodalagan. Bu o‘zbek mumtoz tarixiy nasrining navoiyona an’analar asosida yuksak badiiy darajaga yetganidan dalolat beradi.

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MEDITSINAGA OID MATNLARDA TERMINOLOGIK LEKSIKANING O‘RNI

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Annotatsiya. *Ushbu maqolada tibbiyotga oid matnlarda terminologik leksikaning tutgan o‘rni, uning lingvistik xususiyatlari va funksional-uslubiy ahamiyati tahlil qilinadi. Tadqiqot davomida termin tushunchasining nazariy talqinlari, “termin” va “atama” munosabati, shuningdek, tibbiy matnlarning turli janrlarida terminologik birliklarning qo‘llanish xususiyatlari yoritiladi. Ilmiy, ilmiy-ommabop, oddiy va reklama xarakteridagi tibbiy matnlar misolida terminologik leksikaning miqdoriy va sifat jihatlari aniqlanadi. Tadqiqot natijalari tibbiy matnlarning lingvistik o‘ziga xosligini belgilashda terminologik leksikaning hal qiluvchi rol o‘ynashini ko‘rsatadi.*

Kalit so‘zlar: *tibbiy matn, terminologik leksika, tibbiy terminlar, matn lingvistikasi, funksional-uslubiy xususiyatlar, tibbiy diskurs.*

Аннотация. *В данной статье анализируется роль терминологической лексики в медицинских текстах, а также её лингвистические особенности и функционально-*

стилистическое значение. В ходе исследования рассматриваются теоретические интерпретации понятия термина, соотношение понятий «термин», а также особенности употребления терминологических единиц в медицинских текстах различных жанров. На примере научных, научно-популярных, общедоступных и рекламных медицинских текстов выявляются количественные и качественные характеристики терминологической лексики. Результаты исследования показывают, что терминологическая лексика играет решающую роль в формировании лингвистической специфики медицинских текстов.
Ключевые слова: *медицинский текст, терминологическая лексика, медицинские термины, лингвистика текста, функционально-стилистические особенности, медицинский дискурс.*
Abstract. *This article analyzes the role of terminological lexis in medical texts, as well as its linguistic features and functional-stylistic significance. The study examines theoretical interpretations of the concept of a term, the relationship between the notions of "term" and "designation," and the characteristics of the use of terminological units across different genres of medical texts. Based on scientific, popular-scientific, general informational, and advertising medical texts, the quantitative and qualitative aspects of terminological lexis are identified. The results of the study demonstrate that terminological lexis plays a decisive role in shaping the linguistic specificity of medical texts.*
Keywords: *medical text, terminological lexis, medical terminology, text linguistics, functional-stylistic features, medical discourse.*

Matn lingvistik tadqiqotlarning eng murakkab, serqatlam va ko‘p qirrali obyektlaridan biri hisoblanadi. U til tizimining barcha sathlarini — fonetik, leksik, morfologik va sintaktik birliklarni yagona kommunikativ va semantik butunlik doirasida birlashtiradi. Matn nafaqat alohida til birliklarining yig‘indisi, balki muayyan maqsadga yo‘naltirilgan, mazmuniy jihatdan izchil va struktur jihatdan mukammal tashkil topgan murakkab kommunikativ tizimdir. Shu bois matn lingvistikasida u sintaktik sathning eng yuqori, ya’ni maksimal birligi sifatida talqin qilinadi.

Matnning asosiy xususiyatlari sifatida uning struktur jihatdan tugallanganligi, semantik yaxlitligi, kommunikativ maqsadga yo‘naltirilganligi va muayyan funksional-uslubiy doiraga mansubligi e’tirof etiladi. Har qanday matn muayyan ijtimoiy ehtiyoj, kommunikativ vazifa va adresatga mos holda yaratiladi. Shu sababli matn tarkibidagi til birliklarining, xususan leksik vositalarning tanlovi bevosita uning mavzusi, sohaga mansubligi hamda funksional yo‘nalishi bilan belgilanadi.

Muayyan fan sohasiga oid matnlarda umumiste’mol leksika bilan bir qatorda aynan shu soha uchun xos bo‘lgan maxsus terminologik birliklar hamda umumilmiy leksik qatlamga mansub so‘zlar faol qo‘llanadi. Bu holat, ayniqsa, ilmiy va ilmiy-texnik matnlarda yaqqol namoyon bo‘ladi. Tibbiyotga oid matnlar ham bu jihatdan alohida o‘rin egallaydi. Aksincha, tibbiy matnlarda terminologik leksika mazmuniy jihatdan yetakchi mavqega ega bo‘lib, axborotning aniqligi, izchilligi, mantiqiy asoslanganligi va ilmiy ishonchliligini ta’minlovchi asosiy vosita sifatida namoyon bo‘ladi. Shu bois tibbiyotga oid matnlarni terminologik birliklarsiz tasavvur etish deyarli imkonsizdir.

Termin tushunchasi lingvistik va terminologik adabiyotlarda fan, texnika va san’at sohalarida qo‘llaniladigan, muayyan ilmiy tushunchani aniq, lo‘nda va barqaror tarzda ifodalovchi so‘z yoki so‘z birikmasi sifatida talqin qilinadi. Terminlarning asosiy belgilari sifatida ularning bir ma’noliligi (monosemantikligi), emotsional-ekspressiv bo‘yoqdan xoli bo‘lishi, kontekstdan nisbatan mustaqil holda ma’no anglatishi hamda muayyan terminologik tizimga mansubligi ko‘rsatib o‘tiladi. Aynan mana shu xususiyatlar terminologik birliklarni umumiste’mol leksik birliklardan farqlab turadi va ularning ilmiy nutqdagi muhim rolini belgilaydi.

Ilmiy adabiyotlarda “termin” va “atama” tushunchalarining o‘zaro munosabati ham alohida muhokama qilinadi. Ayrim manbalarda ushbu ikki tushuncha sinonim sifatida qo‘llanilishiga qaramay, ularning semantik qamrovi va funksional vazifalari bir xil emas. Atama tushunchasi kengroq bo‘lib, u nafaqat ilmiy, balki ijtimoiy, madaniy va kundalik hayotga oid nomlash birliklarini

ham o‘z ichiga olishi mumkin. Termin esa faqat ilmiy tushuncha bilan bog‘liq bo‘lib, aniqlik, barqarorlik va tizimlilik kabi xususiyatlari bilan ajralib turadi. Shu sababli tibbiyotga oid ilmiy matnlarda aynan “termin” tushunchasidan foydalanish ilmiy aniqlik va metodologik izchillik nuqtayi nazaridan maqsadga muvofiq hisoblanadi.

Terminlarning paydo bo‘lishi va faol qo‘llanish muhiti, avvalo, ilmiy nutq bilan chambarchas bog‘liq. Yangi terminlar dastlab ilmiy maqolalar, monografiyalar, klinik tadqiqotlar va dissertatsiyalarda qo‘llanadi. Vaqt o‘tishi bilan ularning ayrimlari ilmiy-ommabop matnlarga, publitsistik nutqqa va hatto kundalik so‘zlashuv tiliga ham kirib boradi. Biroq terminologik birliklar qaysi nutq turida qo‘llanmasin, tibbiyotga oid matnlarda ular har doim muhim axborot yukini o‘z zimmasiga olib, asosiy mazmunni shakllantiruvchi tayanch vosita sifatida xizmat qiladi.

Tibbiyotga oid matnlar funksional-uslubiy jihatdan bir xil emasligi bilan ajralib turadi. Oddiy, ya’ni ommabop tibbiy matnlar keng o‘quvchilar ommasiga mo‘ljallangan bo‘lib, ularda terminologik birliklar nisbatan kam qo‘llanadi va ko‘pincha izohlar, ta’riflar yoki sodda sinonimlar bilan birga beriladi. Bunday matnlarning asosiy vazifasi tibbiy bilimlarni keng jamoatchilikka sodda, tushunarli va qulay shaklda yetkazishdan iborat. Masalan:

Surma. Avvalo, metaldir. Qazib olinadigan bu noyob elementning tabiatida 100 dan ortiq birikmalari mavjud. Shundan faqat bittasi – oltingugurtli birikmasi – antimonitgina pardoz buyumi sifatida ishlatishga yaroqlidir. (M.Zokirov, N.Ishnazarov “Qiziqarli geologiya” 68)

Berilgan matnda 25 ta so‘z ishlatilgan bo‘lsa, shundan 2 tasi (element, antimonit) sof terminologik ma’nosini saqlagan. Bu so‘zlar umumiy matnda ishlatilgan so‘zlarning 8%ini tashkil etadi. Ulardan birining (element) terminologik ma’nosi ham izohlarsiz oddiy o‘quvchiga tushunarlidir.

Ilmiy-ommabop tibbiy matnlarda esa terminologik leksikaning ulushi sezilarli darajada ortadi. Ushbu turdagi matnlarda “infarkt”, “gipertoniya”, “ateroskleroz”, “tromboz” kabi terminlar markaziy o‘rin egallab, o‘quvchidan muayyan darajadagi tibbiy savodxonlikni talab etadi. Shu bilan birga, bunday matnlarda terminlarning kontekst orqali ochib berilishi, izohlanishi yoki misollar yordamida tushuntirilishi kuzatiladi. Bu holat ilmiylik va tushunarlilik o‘rtasidagi muvozanatni ta’minlaydi.

Tibbiyotga oid sof ilmiy matnlarda esa terminologik leksika maksimal darajada namoyon bo‘ladi. Ilmiy maqolalar, klinik protokollar, tadqiqot hisobotlari va dissertatsiyalarda terminlar ko‘pincha xalqaro standartlarga muvofiq holda, lotin yoki ingliz tilidagi shakllarda qo‘llanadi. Terminologik birikmalar, qisqartmalar, indekslar va formulalar matnning asosiy mazmuniy tayanchini tashkil etib, ilmiy axborotning aniqligi va ixchamligini ta’minlaydi. Ushbu turdagi matnlarni to‘liq anglash uchun esa maxsus professional bilim va tayyorgarlik zarur bo‘ladi.

Shuningdek, tibbiyotga oid reklama matnlarida ham terminologik leksika muhim ahamiyat kasb etadi. Bunday matnlarda terminlar bir tomondan mahsulot yoki xizmatning ilmiy asoslanganligini ko‘rsatish vazifasini bajarsa, ikkinchi tomondan iste’molchiga tushunarli bo‘lish talabi bilan cheklanadi. Shu sababli reklama matnlarida terminologik birliklar selektiv, ya’ni ehtiyotkorlik bilan tanlab qo‘llanadi va ko‘pincha soddalashtirilgan shaklda taqdim etiladi.

Xulosa qilib aytganda, tibbiyotga oid matnlarda terminologik leksika ularning janri, kommunikativ maqsadi, funksional-uslubiy yo‘nalishi hamda adresatiga bog‘liq holda turli darajada qo‘llanadi. Ilmiy va maxsus matnlarda terminlar asosiy axborot tashuvchi vosita bo‘lsa, ilmiy-ommabop va oddiy matnlarda ular tushunarlilik tamoyiliga bo‘ysundiriladi. Aynan terminologik leksikaning ushbu funksional moslashuvchanligi tibbiy matnlarning lingvistik va uslubiy o‘ziga xosligini belgilaydi.

Tadqiqot natijalari shuni ko‘rsatadiki, terminologik leksika tibbiyotga oid matnlarning mazmuniy, struktur va funksional asosini tashkil etadi. Terminlar nafaqat ilmiy axborotni aniq va izchil yetkazish vositasi, balki tibbiy matnlarning uslubiy belgilovchi omili sifatida ham namoyon bo‘ladi. Terminologik birliklarning matn turlariga mos holda qo‘llanishi tibbiy diskursning kommunikativ samaradorligini oshiradi hamda ilmiy bilimlarning to‘g‘ri va aniq uzatilishini ta’minlaydi.

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BARDOSHLILIK KONSEPTINING LINGVISTIK, MADANIY VA DISKURS TAHLILI

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Annotatsiya. *Ushbu maqolada bardoshlilik konsepti lingvistik va madaniy nuqtai nazardan o'rganilib, uning semantik rivojlanishi, ijtimoiy-madaniy talqinlari va turli diskurs turlaridagi funksiyalari tahlil qilinadi. Bardoshlilik tinchlik va madaniyatlararo tomonlama muloqotni rivojlantirish uchun asosiy qadriyat sifatida dunyo miqyosida tan olingan bo'lib, uning ma'nosi madaniy va tarixiy kontekstlarga qarab farqlanadi.*

Kalit so'zlar: *bardoshlilik, diskurs, madaniy qadriyatlar, pragmatika, madaniyatlararo muloqot, lingvokulturologik kontsept.*

Аннотация. *В данной статье рассматривается концепт толерантности с лингвистической и культурной точек зрения, анализируются её семантическое развитие, социально-культурные интерпретации и функции в различных типах дискурса. Толерантность признана во всём мире как фундаментальная ценность для продвижения мира и межкультурного диалога, при этом её значение варьируется в зависимости от культурного и исторического контекста.*

Ключевые слова: *толерантность, дискурс, культурные ценности, прагматика,межкультурная коммуникация.*

Abstract. *This article explores the concept of tolerance from linguistic and cultural perspectives, analyzing its semantic development, socio-cultural interpretations, and functions in various types of discourse. Tolerance is globally recognized as a fundamental value for promoting peace and intercultural dialogue, with its meaning varying according to cultural and historical contexts.*

Key words: *tolerance, discourse, cultural values, pragmatics, intercultural communication, linguocultural concept*

Kirish. Bugungi kunda dunyo tobora bog'langanligi sababli bardoshlilik tushunchasi ko'p madaniyatlilik, inson huquqlari va ijtimoiy uyg'unlik muhokamalarining markaziga aylangan. Bardoshlilik keng ijobiy qadriyat sifatida qabul qilingan bo'lsa-da, uning ma'nosi va ta'siri madaniy muhit va muloqot kontekstlariga qarab farq qiladi[1:8]. Bardoshlilik oddiygina passiv qabul qilish emas, balki individual dunyoqarash va jamiyat me'yorlarini aks ettiruvchi murakkab lingvokulturologik konstruktdir. Ushbu tadqiqotda bardoshlilik tushunchasining 150 oda 150 ogi tuzilishi, diskursdagi ifodalanishi va madaniy talqinlari tahlil qilinadi. Tadqiqot bardoshlilikning turli diskurslarda qanday talqin qilinishi va ishlatilishida madaniy kontekstning qanday ahamiyatga ega ekanligini ko'rsatadi [1:12].

Metodologiya. Maqolada bardoshlilik kontseptsiyasi lingvistik, madaniy va diskursiv yondashuvlar orqali hamda so'zning 150oda150ogi va 150oda150ogic qirralari tahlil qilinishi orqali chuqur o'rganiladi. Ushbu tahlil bardoshlilik so'zining ma'nosi, uning turli diskurslardagi funktsiyalari va kommunikativ roli haqida keng tasavvur hosil qilish imkonini beradi. Shuningdek, madaniy taqqoslash usullaridan foydalangan holda, bardoshlilik tushunchasining turli madaniy muhitlarda qanday talqin qilinishi, ularning ijtimoiy va madaniy farqlari ochib beriladi. Bu yondashuvlar bardoshlilik kontseptsiyasining zamonaviy til va madaniyat ichidagi murakkabligiga yanada yaxlit va kontekstga mos tushuncha berishga yordam beradi[[2:56]].

Natijalar. Bardoshlilik atamasi lotincha "tolerare" so'zidan kelib chiqqan bo'lib, "bardosh berish", "chidash" ma'nolarini anglatadi. Zamonaviy ingliz tilida bardoshlilik – belli bir darajada yoqimsiz yoki rozi bo'lmagan fikr va harakatlarni qabul qilish istagi sifatida ta'riflanadi [2:58].

Falsafa olimi W.Brown bardoshlilik beradigan ijtimoiy hokimiyat munosabatlarini tanqidiy tahlil qilgan va uning ortida yashirin ijtimoiy tengsizliklar bo‘lishi mumkinligini ko‘rsatgan [1:62].

Tilshunos J.Vershyuren bardoshlilik diskursining 151oda151ogic mazmunlarga boy ekanini va jamiyatdagi hokimiyat tuzilmalariga bog‘liqligini ta’kidlagan [2:62].

Madaniy talqinlarda bardoshlilik G‘arbiy madaniyatlarda asosan individual erkinlik va xilma-xillikni qabul qilish bilan bog‘langan, g‘arbiy bo‘lmagan madaniyatlarda esa ijtimoiy totuvlik va jamoaviy farovonlikka urg‘u berilgan [3:10].Siyosiy, media va ta’lim diskurslarida bardoshlik milliy birdamlik va inklyuzivlikni targ‘ib qilishda faol qo‘llaniladi. Shaxslararo muloqotda esa u kelishmovchilikni qabul qilish va hamdardlikni ifodalash yo‘llari bilan namoyon bo‘ladi [3:23]. Lingvokulturologik nuqtai nazardan, bardoshlilik til, madaniyat va kognitiv jarayonlarning qarama-qarshi uchrashuvidir, bunda uning asosiy ma’nosi qabul qilish va ochiqlikdan iborat, periferik talqinlari esa chidamlilikdan tortib xilma-xillikni qadrlashgacha o‘zgaradi [[1:12]].

Social Indicators Research (2019) tadqiqoti bardoshlilikni qabul qilish, hurmat qilish va farqni qadrlash uch o‘lchamli kontsepti sifatida ko‘rsatib, uning nafratni kamaytirishga yordam berishini ta’kidlaydi.

Muhokama. Bardoshlilik konsepti til, madaniyat va jamiyat tuzilmalari bilan chambarchas bog‘liq bo‘lib, u turli madaniyatlarda turlicha ma’no oladi. G‘arbiy diskurslarda bardoshlilik ko‘proq individual huquq va erkinliklarga urg‘u beruvchi tushuncha sifatida shakllansa, boshqa ko‘plab madaniyatlarda ijtimoiy totuvlik, hamjihatlik va jamoaviy mas’uliyat tamoyillari asosida rivojlanadi. Vendi Braunning tanqidiy yondashuvi bardoshlilik tushunchasining hokimiyat munosabatlari va ijtimoiy tengsizliklar bilan bog‘liqligini ko‘rsatadi, Vershyuren esa uning lingvistik diskursida yashirin 151 oda 151 ogic mazmunlarni ochib beradi. Ushbu yondashuvlar bardoshlilik tushunchasining murakkab ijtimoiy-siyosiy kontekstlarini yaxlit anglashga yordam beradi va natijada global muloqotlarda bardoshlikni yanada chuqur, empatik va madaniy kontekstga mos ravishda tushunish zarurligini ta’kidlaydi [4:112]. Shu bilan birga, bardoshlilik konsepti zamonaviy dunyoda turli madaniyatlar orasidagi muloqotni rivojlantirish va ijtimoiy barqarorlikni ta’minlash uchun muhim vosita vazifasini o‘taydi.

Xulosa. Bardoshlilik lingvokulturologik kontsept sifatida xalqaro kommunikatsiyada muhim ahamiyatga ega bo‘lib, u faqat 151 oda qabul qilish bilan cheklanmaydi; balki turli madaniy kontekstlarda o‘ziga xos talqin va amaliyotini talab qiladi. Bu kontsept til, madaniyat va jamiyat tuzilmalarining o‘zaro ta’siri natijasida yuzaga keladi va uning anglash shakllari hamda ijtimoiy rollari madaniyatlar va tarixiy sharoitlarga qarab farqlanadi. Bardoshlilik turli madaniyatlarda nafaqat ijtimoiy tolerantlik yoki sabr-toqat sifatida, balki kengroq madaniy qadriyat va kommunikativ xatti-harakatlar tizimi sifatida qabul qilinadi, bu esa uning xalqaro muloqotda aniq va kontekstga mos ravishda tushunilishini talab qiladi. Bu esa o‘z navbatida ilmiy soha, ta’lim va siyosiy jarayonlarda bardoshlikni chuqurroq va yanada kompleks tarzda tushunish va targ‘ib qilish zaruratini yuzaga keltiradi. Ilmiy tadqiqotlar bardoshlilikning lingvistik, madaniy va diskursiv jihatlarini yoritib, uni faqat bir o‘lchovli yoki universal tushuncha emas, balki madaniy nozikliklar va ijtimoiy-siyosiy kontekstlarga qarab o‘zgaruvchi dinamik kontsept sifatida ko‘radi.

Shu sababdan, bardoshlilik lingvokulturologik kontsept sifatida nafaqat madaniy anglashuvni oshirish, balki global darajada tinchlik, hamjihatlik va o‘zaro hurmatni rivojlantirishda muhim rol o‘ynaydi. Turli madaniyatlar bilan muloqotda bardoshlilik konseptining murakkabligi va ko‘p qirraliligini hisobga olish, uni yanada samarali kommunikatsiya va siyosiy-ijtimoiy jarayonlarda qo‘llashga imkon yaratadi. Natijada, bardoshlilik nafaqat so‘zda, balki amalda ham undan ortiqcha qadriyat sifatida jahon jamiyatlarida mustahkam asosga ega bo‘ladi.

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HOZIRGI ZAMON INGLIZ TILI QO'SHMA GAPLARINING O'ZBEK TILIDA TARJIMASI VA ULAR SINTAKTIK SEMANTIK MOSLASHUVI

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Annotatsiya. *Ushbu maqolada ingliz tilidagi qo'shma gaplarning o'zbek tiliga tarjima jarayoni hamda tarjimada yuzaga keladigan sintaktik va semantik moslashuv masalalari tahlil qilinadi.*

Kalit so'zlar: *ingliz tili, o'zbek tili, qo'shma gap, sintaktik moslashuv, semantik moslashuv*

Аннотация. *В данной статье анализируется процесс перевода сложных предложений с английского языка на узбекский, а также рассматриваются проблемы синтаксической и семантической адаптации, возникающие в ходе перевода.*

Ключевые слова: *английский язык, узбекский язык, сложное предложение, перевод, синтаксическая адаптация, семантическая адаптация.*

Abstract. *In this article, the process of translating compound sentences from English into Uzbek, as well as the issues of syntactic and semantic adaptation that arise in the course of translation, are analyzed.*

Keywords: *English language, Uzbek language, compound sentence, translation, syntactic adaptation, semantic adaptation.*

Kirish. Ingliz tilidagi qo'shma gap nazariyasi XIX asrning ikkinchi yarmida ingliz normativ grammatikasida to'la shakllangan va hozirgi davrgacha hech o'zgarishsiz saqlanib kelmoqda. Turli oilalarga mansub bo'lgan tillar grammatikalarida o'xshash nazariyalar ko'p. Nazariyalardan kelib chiqib grammatikaning quyidagi qo'shma gap xususiyatlari haqida fikr yuritsak. Qo'shma gap - to'liq gap tuzish uchun bosh gapga tayanadigan gap turi. O'z-o'zidan ma'lumki, bo'ysunuvchi ya'ni ergash gap murakkab jumla qila olmaydi. Ushbu turdagi gapda fe'l va sub'ekt bor, xuddi boshqa har qanday gapda bo'lgani kabi, u qaram gap sifatida ham tanilgan. Ingliz tili va o'zbek tili qo'shma gaplarining bir-biriga o'xshash va farqli tomonlari, ular o'rtasidagi mazmun munosabat va ikki oilaga mansub tillarda, gaplarda so'z tartibi kabi masalalarni quyidagi misollarda ko'zdan kechiramiz:

1. «The town was very nice and our house was very fine.»

«Shahar juda ajoyib, bizning sohil esa juda chiroyli edi.»

Ingliz tilida bog'langan qo'shma gap o'zbek tiliga bog'lovchisiz qo'shma gap tarzida tarjima qilingan. Ingliz tili qo'shma gapida « The town» birinchi gapning egasi «was very nice» esa kesimi bo'lib kelgan «and» ikki sod- da gapni bir-biriga bog'lab kelgan teng bog'lovchi, «our» ega- ning aniqlovchisi, «shore» ikkinchi gapning egasi, «was very fine» ikkinchi gap kesimidir.[1.203-229]

O'zbek tili variantida I. G'ofurov bu gapni bog'lovchisiz qo'shma gap tarzida tarjima qilganlar, unda «shahar» ega «juda ajoyib» ot kesim (nomustaqil), «biz turgan» sifatlovchi aniqlovchi «uy» ikkinchi gap egasi, «chiroiyli edi» esa kesim. Agar biz bu gapni grammatik jihatdan yondashib tarjima qilsak quyidagi natijaga erishamiz:

Adabiyotlar tahlili va metodologiyasi. «Shahar juda ajoyib edi va biz turgan sohil juda chiroyli edi» Ibrohim G'ofurov gap mazmunidan kelib chiqib ingliz tilidagi «was» bog'lamasi hamda «and» bog'lovchisini tashlab ketganlar, shu bilan birga «our house» (bizning uy) so'z qo'shilmasini , «biz turgan sohil» tarzida ifodalagan. Bu tarjimada birinchidan sohilga egalik yo'qolsa, ikkinchidan engliz tilidagi qaratqich aniqlovchi (our) o'zbek tiliga «biz turgan» sifatlovchi aniqlovchi tarzida berilgan. -

2. «While I was looking at them they opened their eyes»

«Men qarab turganimni sezib, ular ko'zini ochdilar» (A.Q Bill 17 b) Ingliz tilidagi payt ergash gap o'zbek tiliga holat ergash gap tarzida tarjima qilingan. Ingliz tilida qo'shma gapda «While» bog'lovchi, «I» ergash gap egasi, «was looking» ergash gap kesimi, «at them» esa to'ldiruvchi, «they» bosh gap egasi , «opened» bosh gap kesimi, «their» aniqlovchi, «eyes» esa vositasiz to'ldiruvchi bo'lib kelgan.

Tarjimada ingliz tilidagi ergash gap bir tarkibli sodda gap tarzida tarjima qilingan. Bunda: «sezib» nomustaqil kesim, «qarab turganimni» to'ldiruvchi, «mening» aniqlovchi , bosh gapda «ular»

ega , «ko'zini» to'ldiruvchi, «ochdilar» kesim. Ingliz tilidagi «their» egalik olmoshi o'zbek tilida «ilar» egalik qo'shimchasi yordamida tarjima qilingan. [2. 69-75]

Bu gapni grammatik jihatdan yondashib quyidagicha tarjima qilish mumkin: «Men ularga qarctyotgan edim, ular ko'zini ochdilar» Shu tarzda tarjima qilsak ham mazmun jihatdan, ham grammatik jihatdan bir xillikka erishamiz.

3. «I did not care what I was getting into»

«Men buning oqibati qanday bo'lishini o'ylab o'tirmasdim».

Inglizcha variantda «I» bosh gap egasi «did not care «kesim, «what» to'ldiruvchi ergash gap bog'lovchisi, «I» ergash gap egasi «was getting into» ergash gap kesimi.

Tahlil natijalari. I. G'ofurov ingliz tilidagi to'ldiruvchi ergash gapni yoyiq sodda gap tarzida o'zbek tiliga tarjima qilganlar. «Men» ega, «buning oqibati qanday bo'lishini» ergash gap murakkab to'ldiruvchi bo'lib «o'ylab o'tirmasdim» kesim tarzida tarjima qilingan.

Aslida: «Men qayg'urmasdim, men nima qilayotganim haqida».

I think it best to call first »

«Menimcha, birinchi navbatda qo`ng`iroq qilish kerak»

Ingliz tilida to'ldiruvchi ergash gap tarzida berilgan gap o'zbek tiliga sodda gap tarzida tarjima qilingan.[3. 4-9]

«I» bosh gap egasi, «think» kesim, «it» ergash gap egasi, «best to call» kesimi , first- hol. O'zbekchada «menimcha» ega , «qo'ng'iroq qilish kerak» kesim, «birinchi navbatda» hoi, «I think» tarzida ifodalangan gap ishtirok etmagan.

Aslida tarjima: «Men o'ylaymanki, u(urush) tez orada tugaydi» tarzida qilinsa maqsadga muvofiq bo'lardi.

«I wonder where he gets these strange ideas»

« hayronman, u bu g'alati g'oyalarni qayerdan oladi»

Ingliz tilida «I» ega bo'lib, «wonter» kesim bo'lib kelgan , «where» o'rin ergash gapli qo'shma gap bog'lovchisi, «I» ergash gap egasi «gets» ergash gap kesimi.[4. 233-248]

G'ofurov tarjimasida o'rin ergash gap soda gapga aylangan.

«oladi»- kesim, «g'alati» aniqlovchi, «g'oyalarni» to'ldiruvchi

«qayerdan» hoi va «hayronman» ega vazifasida kelgan.

Grammatik to'g'ri tarjima : «Men hayronman, u qayerdan oladi bunday g'alati g`oyalarni.

«I wrote a letter, but it was not to Catherine»

«Maktub yozdim, biroq u Ketringa emasdi»

Ingliz tilida bog'langan qo'shma gap «I» ega, «wrote» kesim, «but « teng bog'lovchi, «it» ega «was not to Catherine» kesim.

O'zbek tilida bir tarkibli qismli qo'shma gap. «maktub»ega «yozdim» kesim «men» ega ishtirok etmagan , biroq teng bog'lovchi, «u» ega «Ketringa emasdi» kesim.[5. 146–159]

Bu gapni grammatik jihatdan tarjima qilsak quyidagiga erishamiz: «Men maktub yozdim, lekin u Katringa emas edi» tarzida tarjima qilinsa ham mazmun jihatdan, ham Grammatik jihatdan bir xillikka erishiladi.

«I hope it's not rain»

«Hoynahoy yomg`ir yog`maydi» Ingliz tilida»! hope she's not ill» maqsad ergash gap. O'zbek tiliga soda so'roq gapda matn asosida tarjima qilingan.

«I « bosh gap egasi « hope» kesim , it ega , «isn't rain « kesim

«Hoynahoy» kirish so'z «yomg'ir yog'maydi» esa kesim

Grammatik jihatdan Ingliz tilidagi gap o'zbek tilidagi gapga tarkib jihatidan ham tuzilish jihatidan ham o'xshamaydi. Bu gapni quyidagicha tarjima qilish mumkin: «Men umid qilamanki, u yomg'ir yog'maydi»

«I hear she talked on the phone»

«Men u telefonda suhbatlashayotganini eshitdim».

«I» bosh gap egasi «hear» kesim «she» ega «talked» kesim, «on the phone» to'ldiruvchi. «Men» ega, «u telefonda gaplashayotganini» murakkab to'ldiruvchi, «eshitdim» kesim.[6. 27–41]

Ingliz tilida to'ldiruvchi ergash gapli qo'shma gap o'zbek tiliga murakkab to'ldiruvchili sodda gap tarzida tarjima qilingan. Aslida u quyidagicha tarjima qilinishi kerak. «Men eshitdim, u telefonfa gaplashayotgan edi».

Bunday tarjima ikki oilaga mansub tillarni bir-biri bilan moslashtirib ham grammatik, ham mazmun jihatdan to'g'ri tarjima qilishga yordam beradi.

Qo'shma gaplarning o'ziga xos xususiyatlari kabi yirik muammo g'arb va ingliz tilshunoslari, turkologlar, xususan, o'zbek tilshunoslarining diqqatini tortgan va ularning tadqiq manbai bo'lgan. Qo'shma gaplarning tadqiqida, ya'ni ularning shakllanishi va farqlanishida sintaktik birliklar muhim mavqega ega. Bugungi kungacha deyarli hamma tadqiqotchilarda u yoki bu qo'shma gapning leksik-semantik va sintaktik xususiyatlari tahlil etilgan, xolos. Aniqki, mavjud barcha

sintaktik birliklar (kategoriyalar) funksional uslublar uchun umumiydir. Qo'shma gap turlarida sodda gaplarning qo'llanish doirasi va imkoniyati bir-biridan farq qiladi. Sintaktik birliklarning biri bo'lmish qo'shma gaplar nutq uslublarida keng qo'llanishi haqida olimlarimiz fikr bildirishgan. Ingliz tilshunosligida qo'shma gap stilistikasi, ya'ni uning ayrim turlari ba'zi funksional uslublarda o'rganilgan. O'zbek tilshunosligida bu masala A.Mamajonov asarlarida chuqur va keng tahlil qilingan. Publisistik nutqda qo'llanuvchi qo'shma gaplarni tadqiq etgan olim ularning, asosan, informativ xususiyatga egaligi, davrning dolzarb masalalarini qamrab olishi, xabarni tez va atroflicha yetkazish uchun qulay imkoniyat yaratishga diqqatini qaratgan.

A.Mamajonovning fikricha, qo'shma gaplarning qiyoslash-zidlash munosabatini if ifodalovchi qo'shma gap tiplari publisistik nutqda eng mahsuldor stilistik qatlamni tashkil qiladi.

Bitiruv malakaviy ish ob'yektimiz - ingliz tilda, xususan, Ernest Xemigueyning «Alvido qurol» asaridagi qo'shma gaplarning o'zbek tilidagi talqini va ular tarjimasidagi o'zgarishlardir. Bu masala tilshunoslik ilmida maxsus tadqiq etilmagan bo'lsada, ayrim asarlarda ma'lum darajada ko'rilgan.

Ingliz va o'zbek tilidagi qo'shma gaplarni qiyoslab tadqiq etishda biz ingliz romanchiligining shoh asarlaridan biri Ernest Xemingueyning «A Farewell To Arms» va uning I.G'afurov tomonidan o'zbek tiliga tarjima qilingan «Alvido qurol» asarini ob'yekt qilib oldik.

Xulosa. Xulosa qilib shuni aytamizki, Biz tanlagan manba ingliz tilida bir tarkibli qismi mavjud bo'lgan qo'shma gaplarning qo'llanishini tahlil qilar ekanmiz, ularning o'zbek tilidagi tarjimasiga ham imkoni boricha ahamiyat berdik.

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GLOBALLASHUV JARAYONIDA TURK HIKOYACHILIGIDA INSON ICHKI OLAMI VA IJTIMOIY O'ZGARISHLAR UYG'UNLIGI

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Annotatsiya. *Maqolada globallashuvning zamonaviy turk hikoyachiligiga ta'siri tahlil qilinadi. Migratsiya va Yevropaga yaqinlik adabiyotda identitet, begonalashuv va madaniyatlararo ziddiyat mavzularini dolzarblashtiradi. Ichki monolog va ramziy ifoda kabi yangi badiiy shakllar globallashuv bilan bog'liqligi ko'rsatiladi.*

Kalit so'zlar: *Globallashuv, turk hikoyachiligi, migratsiya, identitet, begonalashuv, madaniyatlararo ziddiyat, yangi badiiy shakllar.*

Аннотация. *В статье анализируется влияние глобализации на современное турецкое повествование. Миграция и близость к Европе усилили актуальность тем идентичности, отчуждения и межкультурного конфликта. Новые художественные формы, такие как внутренний монолог и символическое выражение, тесно связаны с глобализацией.*

Ключевые слова: *Глобализация, турецкое повествование, миграция, идентичность, отчуждение, межкультурный конфликт, новые художественные формы.*

Abstract. *The article analyzes the impact of globalization on contemporary Turkish storytelling. Migration and proximity to Europe have made themes of identity, alienation, and intercultural conflict more relevant. New artistic forms such as inner monologue and symbolic expression are shown to be closely linked to globalization.*

Key words: *Globalization, Turkish storytelling, migration, identity, alienation, intercultural conflict, new artistic forms.*

Kirish XX–XXI asrlarda globallashuv adabiyotning mazmunini va shaklini tubdan o‘zgartirdi. Turk adabiyoti ham bu jarayondan chetda qolmadi: turk hikoyachiligi bevosita jamiyat ichidagi madaniy ziddiyatlar, migratsiya, identitet izlanishlari, madaniyatlararo aloqalar singari global muammolarni badiiy tarzda yoritmoqda. Globallashuv adabiy tanqidchilar tomonidan adabiyotning ko‘p qirrali interpretatsiya maydoniga aylangan — u nafaqat milliy voqelikni aks ettiradi, balki universal insoniy tajriba bilan bog‘lanadi.

Zamonaviy turk hikoyachiligi shaxs va jamiyat o‘rtasidagi murakkab munosabatlarni inson ruhiyati, individual kechinmalar va ijtimoiy transformatsiyalar orqali tasvirlaydi. Bu jarayon global madaniyat ta’siri bilan boyib, yangi badiiy talaffuz, ichki monologlar, identitet izlanishlari va modern hayotning paradokslarini ochib beradi. Maqola asosiy ilmiy savollar: *globallashuv turk hikoyachiligiga qanday ta’sir qilmoqda? inson ichki olami va ijtimoiy o‘zgarishlar qanday uyg‘un ifodalanmoqda? hamda bu jarayon hikoya janrining badiiy strukturasida qanday aks etadi?* kabi masalalarni tadqiq etadi.

Metodologiya Tadqiqot quyidagi uslubiy yondashuvlar orqali amalga oshirildi:*Adabiy tahlil metodi* – turk hikoyachiligi asarlaridagi mavzu, qahramon ruhiyati va global muammolarni badiiy tahlil qilish; *Komparativ tahlil* – turli mualliflar ijodida globallashuv tasvirining farqlari va umumiyliklarini taqqoslash; *Psixologik uslubiy yondashuv* – qahramon ichki olami va bu olamning ijtimoiy kontekst bilan bog‘lanishini ochib berish.

Ushbu metodlar turk hikoyalarining badiiy vositalarida identitet, migratsiya, yolg‘izlik, qadriyatlar ziddiyati kabi elementlarning qanday strukturaviy ifodalanganligini aniqlashga yordam berdi. Tadqiqotda zamonaviy ilmiy maqolalar, adabiy izohlar hamda janrshunoslik nazariyalari tahlil qilindi.

Globallashuv va inson ichki olami Globallashuv jarayoni insonning ichki ya’ni botiniy olamida identitet izlanishlarini kuchaytirishi bilan bir qatorda, turk hikoyachiligi qahramonlarini ko‘pincha o‘z manzili, qadriyatlari va jamiyatdagi o‘z o‘rnini izlash holatlari yuqori sifatda tasvirlana boshlandi. Bu holatlar ruhiy kechinmalar, begonalashuv, izolyatsiya va o‘zlik izlanishiga olib keladi. Masalan, Turkiya geografik va madaniy jihatdan juda ham qulay va noyob bo’lgan Yevropav hamda Osiyo o’rtasida joylashganligi va “ko’prik davlat” maqomini yana bir bor mustahkamlaganligi sababli turk jamiyatida modernizatsiya, urbanizatsiya va migratsiyaning tezlashuviga asos bo’lgan omillardan biridir. Shu sababli migratsiyaning uzi faqatgina demografik o’zgarish bo’libgina qolmay balki jamiyatning ruhiyati va madaniy qadriyatlariga juda kuchli ta’sir etishiga sabab bo’lgan va turk jamiyati va adabiyotida yangicha ichki tuyg’ularning badiiy jihatdan quydagi muammolar tasvirlana boshlandi: begonalashuv (alienation); madaniyatlararo ziddiyat; ikki identitet orasida qolish; til muammosi; vatanga sog‘inch (gurbet) kabi globallashuning tasiri ostidagi bu muammolar turk adabiyotida yangi mavzularning qaror topishiga sabab boldi.

Turk migrantlarining hikoyalari identitet va til muammolarini boy badiiy ifoda bilan ko‘rsatadi — bu esa adabiyotda migratsiya masalalarini global kontekstda ko‘rishga imkon beradi.

Ijtimoiy o‘zgarishlar va hikoya janri Zamonaviy turk hikoyachiligi ijtimoiy o‘zgarishlarni qadimgi milliy qadriyatlar bilan uyg‘unlashtirib tasvirlaydi. Shahar hayoti, urbanizatsiya, texnologik

taraqqiyot va madaniyatlararo bosim qahramon hayotida murakkab ruhiy elenlarni yuzaga keltiradi. Bu turk hikoyalarida yangi badiiy shakllar, stilistika va strukturalarni vujudga keltirdi. **Badiiy uslub va yangicha ifoda yo‘sinlari**: Globallashuv adabiy ifoda vositalarini ham boyitdi. Turli hikoyachilar postmodern elementlar, ichki monologlar, metafora va ramziy tillardan foydalanadi. Bu uslubiy yondashuv qahramon bedenining ichki olami bilan jasadlanadi, shuningdek ijtimoiy stereotiplar, madaniy ziddiyatlar refleksiyasini kuchaytiradi.

Muhokama Zamonaviy turk hikoyachiligi globallashuv sharoitida inson ichki olami va ijtimoiy o‘zgarishlar o‘rtasidagi murakkab aloqalarni uyg‘un tasvirlab beradi. Qahramon ichki olami endilikda milliy yoki mintaqaviy chegaralarda qolmaydi; u universal globallashuv jarayonlarining psixologik va ijtimoiy oqibatlarini boshdan kechiradi. Bu esa adabiyot tadqiqotchilari uchun yangi bahs maydonlarini ochadi.

Adabiyotda global mavzular — migratsiya, madaniy begonalashuv, identitet izlanishlari va til muammolari — o‘zaro bog‘liq tizimda talqin qilinmoqda. Masalan, turk migrant hikoyalari turk tilida yozilgan asarlarda identitetning ikki tilda, ikki madaniyat oralig‘ida shakllanishini ko‘rsatadi, bu esa adabiyotda transmilliy tajribani ko‘rsatadi. Badiiy tahlilda qahramonlarning ichki olami va atrof-muhit o‘zgarishlari uyg‘unligi ko‘pincha ichki monolog, ramziy obrazlar va narrativ fragmentlar yordamida ifodalanadi. Bu texnikalar global jarayonning murakkab ruhiy hayotga ta’sirini dramatik ravishda ko‘rsatadi.

Migratsiya mavzusi zamonaviy turk adabiyotining hikoyachilik janrida juda muhim bir asosiy mavzu va vositaga aylandi ya’ni insonning ichki olamini ochishda va badiiy jihatdan yoritadigan asosi qurol vosita boldi desak mubolog’a bo’lmaydi. Ko’pchilik turk zamonaviy hikoyalarda qahramonlar o’zligini yoqotgan shaxs; jamiyatga moslasha olmayaotgan inson; ikki madaniyat orasida qolgan ruhiy subyekt sifatida tasvirlanadi. Bu esa turk zamonaviy hikoyachilikda psixologik realism va postmodernism ifoda usullari va badiiy yo’sinlarning paydo bo’lishiga sabab bo’ladi.

Turkiyaning geografik va madaniy jihatdan Yevropaga yaqin joylashuvi globallashuv jarayonlarining mamlakat ijtimoiy hayotiga tezroq singib borishiga sabab bo‘ldi. Ayniqsa XX asrning ikkinchi yarmidan boshlab Turkiya Yevropa bilan iqtisodiy, siyosiy va madaniy integratsiya jarayonlarini kuchaytirar ekan, bu holat turk adabiyotida ham sezilarli o‘zgarishlarni yuzaga keltirdi. Birinchidan, globallashuv turk adabiyotida **mavzu doirasining kengayishiga** olib keldi. An’anaviy hikoyalarda ko‘proq mahalliy turmush, milliy qadriyatlar va ichki ijtimoiy muammolar tasvirlangan bo‘lsa, zamonaviy hikoyachilikda migratsiya, madaniyatlararo to‘qnashuv, identitet inqirozi, urbanizatsiya va global kommunikatsiya kabi umuminsoniy masalalar badiiy talqin qilina boshladi. Bu jarayon turk adabiyotini xalqaro muammolar bilan bog‘liq holda rivojlantirdi. Ikkinchidan, Yevropaga migratsiya jarayonlarining kuchayishi natijasida adabiyotda **migrant obrazi markaziy badiiy qahramonga** aylandi. Turk yozuvchilari musofirlik, begonalashuv, vatandan uzoqlik, ikki madaniyat oralig‘ida qolgan shaxs ruhiyati kabi muammolarni hikoya janrida chuqur ochib bera boshladilar. Migrant qahramonlar ko‘pincha o‘zligini anglash, yangi muhitga moslashish va madaniy identitetni saqlab qolish jarayonida ichki ruhiy ziddiyatlarni boshdan kechiruvchi subyekt sifatida tasvirlanadi. Uchinchidan, globallashuv sharoitida turk hikoyalarida **milliy va global qadriyatlar to‘qnashuvi** alohida badiiy-estetik ahamiyat kasb etdi. G‘arb modernizmi va liberal hayot tarzi bilan Sharqqa xos an’anaviy mentalitet o‘rtasidagi qarama-qarshilik ko‘plab hikoyalarda asosiy konflikt sifatida namoyon bo‘lmoqda. Natijada turk hikoyachiligi bugungi kunda nafaqat milliy adabiyot doirasida, balki transmilliy va global adabiy makonda ham muhim o‘rin egallayotgan, zamonaviy inson va jamiyat muammolarini chuqur badiiy tahlil etuvchi adabiy hodisaga aylandi.

Xulosa Globallashuv jarayonida turk hikoyachiligi inson ichki olami va ijtimoiy o‘zgarishlarni uyg‘un holda tasvirlayotgan murakkab badiiy tizimga aylandi. Hikoyachilar global muammolarni shaxsiy ruhiy tajriba orqali ochib beradi: identitet izlanishlari, migratsiya, qadriyatlar konfliktlari va madaniyatlararo dialoglar bugungi turk hikoyachiligining markaziy mavzularidandir. Bu jarayon badiiy ifoda vositalarining evolyutsiyasiga sabab bo‘lib, turk hikoyalarini zamonaviy adabiyotning global maydoniga tatbiq etmoqda.

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OLAMNI LISONIY ANGLASHDA ANTROPONIMLARNING AHAMIYATI

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Annotatsiya. *Ushbu maqolada antroponimlarning (shaxs nomlari) olamni lisoniy anglashdagi ahamiyati tahlil qilinadi. Antroponimlar xalqning tarixiy xotirasi, milliy qadriyatlari, diniy va madaniy dunyoqarashini aks ettiruvchi asosiy nominativ birliklar hisoblanadi. Ular tilning onomastik tizimi tarkibida xalqning ijtimoiy-madaniy rivojlanishi, mentaliteti va qadimiy dunyoqarashini yoritishda muhim manba sifatida xizmat qiladi. Maqolada antroponimlarning semantik xususiyatlari, lisoniy-kognitiv funksiyalari hamda ularning olamni konseptual anglashdagi o‘rni ilmiy asosda ko‘rib chiqiladi.*

Kalit so‘zlar: *antroponim, onomastika, lisoniy anglash, xalq xotirasi, nominativ birlik, konseptual dunyoqarash.*

Аннотация. *В данной статье анализируется значение антропонимов (личных имён) в языковом осмыслении мира. Антропонимы рассматриваются как основные номинативные единицы, отражающие историческую память народа, его национальные ценности, религиозное и культурное мировоззрение. В составе ономастической системы языка антропонимы служат важным источником для освещения социально-культурного развития, менталитета и древнего мировосприятия народа. В статье научно обосновано семантические особенности антропонимов, их языково-когнитивные функции, а также их роль в концептуальном осмыслении мира.*

Ключевые слова*: антропоним, ономастика, языковое осмысление, народная память, номинативная единица, концептуальное мировоззрение.*

Abstract. *This article analyzes the importance of anthroponyms (personal names) in the linguistic conceptualization of the world. Anthroponyms are considered key nominative units that reflect a nation's historical memory, national values, religious beliefs, and cultural worldview. Within the onomastic system of language, they serve as important sources for understanding a people's socio-cultural development, mentality, and ancient worldview. The article examines, on a scientific basis, the semantic features of anthroponyms, their linguistic-cognitive functions, and their role in conceptualizing the world.*

Key words*: anthroponym, onomastics, linguistic conceptualization, collective memory, nominative unit, conceptual worldview.*

Kirish. Tilning asosiy vazifalaridan biri — olamni anglash va tasniflashdir. Olamni lisoniy anglash jarayonida onomastik birliklar, xususan antroponimlar, alohida ahamiyatga ega. Antroponimlar shaxsni nomlash bilan cheklanmay, balki milliy dunyoqarash, tarixiy xotira va madaniy qadriyatlarning ramziga aylanadi. O‘zbek tilida ismlar ko‘pincha diniy e’tiqod, ota-onaning orzu-umidlari, tabiat hodisalari va oilaviy qadriyatlar asosida shakllansa, nemis tilida ko‘proq nasl-nasab, ijtimoiy tabaqalanish va tarixiy shaxslar bilan bog‘liq motivlar ustunlik qiladi. Shu bois, o‘zbek va nemis antroponimlari taqqosiy o‘rganilganda, ikki xalqning olamni idrok etishdagi o‘ziga xosligi ochiq ko‘rinadi.

Tilshunoslikda antroponimlar (shaxs ismlari) onomastikaning eng muhim bo‘limlaridan biri bo‘lib, ular insoniyat tarixida eng qadimiy nomlash tizimlaridan sanaladi. Antroponimlar nafaqat insonlarni bir-biridan farqlash vositasi, balki xalqning dunyoqarashi, madaniy qadriyatlari, tarixiy

tajribasi va diniy e'tiqodini mujassamlashtiruvchi lisoniy hodisadir. Shu bois, ularning nazariy asoslarini o'rganish umumiy tilshunoslik va onomastika fani doirasida alohida ahamiyat kasb etadi.

Antroponimlarni nazariy jihatdan o'rganishning boshlang'ich manbalari qadimgi Sharq va Yevropa madaniyatlariga borib taqaladi. Masalan, qadimiy yunon tilshunoslari ismlarning kelib chiqishi, ularning inson xarakteri va taqdiriga ta'siri haqida fikr yuritganlar. O'rta asrlarda diniy ta'limotlar asosida ismlar ilohiy ramz sifatida talqin qilingan. XIX–XX asrlarda esa onomastika alohida lingvistik yo'nalish sifatida shakllandi va unda antroponimika mustaqil soha bo'lib ajralib chiqdi.

Nazariy jihatdan antroponimlar ikki asosiy yo'nalishda o'rganiladi:

1. **Struktural-lingvistik yondashuv** – antroponimlarning fonetik, morfologik va sintaktik xususiyatlarini tahlil qiladi. Bu yondashuvda ismlar til tizimining bir bo'lagi sifatida ko'rib chiqiladi.
2. **Sotsiolingvistik va lingvokulturologik yondashuv** – antroponimlarning jamiyatdagi ijtimoiy, madaniy, diniy va psixologik funksiyalarini o'rganadi. Bu yondashuv ismlarning milliy tafakkur va madaniy kod sifatidagi rolini ochib beradi.

Bundan tashqari, antroponimlar **etimologik** jihatdan ham tahlil qilinadi, ya'ni ismlarning tarixiy kelib chiqishi, dastlabki ma'nosi va ular orqali ifodalangan konseptlar o'rganiladi. Masalan, diniy asosli ismlar muqaddaslik va e'tiqod konseptini, tabiat hodisalariga oid ismlar esa uyg'unlik va go'zallik konseptini ifodalaydi.

Shunday qilib, antroponimlarning nazariy asoslarini belgilash ularni nafaqat nomlash vositasi sifatida, balki xalqning madaniy, diniy, tarixiy va ijtimoiy hayotini ifodalovchi ko'p qirrali lingvistik hodisa sifatida tahlil qilish imkonini beradi.

Adabiyotlar tahlili va metodologiyagiya. Antroponimlarning lisoniy-kognitiv mohiyati, antroponimlar shaxsni nomlash vositasi bo'lish bilan birga, xalqning ma'naviy olami, tarixiy xotirasi va konseptual tafakkurini ham mujassamlashtiradi. Ular yana bir qancha turlarga bo'linadi.

- **Semantik jihatdan** diniy, tarixiy, tabiatga oid, ijtimoiy qadriyatlar va insoniy fazilatlarni ifodalaydi;
- **Kognitiv jihatdan** xalqning olamni tasniflash va anglash mexanizmini ko'rsatadi;
- **Lingvokulturologik jihatdan** milliy ruhiyat, mentalitet va madaniy qadriyatlarning timsoli bo'lib xizmat qiladi.

Ushbu maqolada biz qardosh bo'lmagan tillardagi antroponimlarni misol tariqasida ko'rib chiqqanmiz. O'zbek va nemis antroponimlarining semantik tahlili.

Antroponimlarning mazmun va konseptual tahlili

Antroponim turi	O'zbek tilidan misollar	Nemis tilidan misollar	Mazmun va konsept
Diniy asosli	Abdulla, Muhammadyusuf, Islom	Johannes, Matthias, Benedikt	Din, e'tiqod, muqaddaslik
Tarixiy shaxs nomlari	Amir Temur, Ulug'bek	Friedrich, Karl, Heinrich	Qahramonlik, davlatparvarlik
Tabiat hodisalari	Oybek, Quyoshbek, Gulbahor	Siegfried ('g'alaba + tinchlik'), Edelweiss (ism sifatida)	Tabiat, go'zallik, uyg'unlik
Ijtimoiy qadriyatlar	Jasur, Ozodbek, Mehribon	Gerhard ('jasur jangchi'), Wilhelm ('irodali himoyachi')	Botirlik, ozodlik, mehr
Global ta'sir ostidagi ismlar	Malika, Diyor, Samira	Kevin, Leon, Jennifer	Globalizatsiya, madaniy almashuv

Bu jadvaldan ko'rinadiki, o'zbek ismlarida diniy-madaniy va tabiatga oid motivlar ko'proq uchrasa, nemis ismlarida ijtimoiy maqom va tarixiy shaxslar bilan bog'liq semantik qatlam ustunlik qiladi.

Bugungi kunda olamni konseptual anglashda antroponimlarning o'rni ahamyatlidur. Antroponimlar milliy konseptual olamning muhim unsurlaridan biri bo'lib, xalqning olamni idrok etishidagi asosiy qadriyatlarini namoyon qiladi:

- O'zbek ismlarida — **mehr-oqibat, diniy e'tiqod, ezgulik va oilaviy qadriyatlar** konseptlari;
- Nemis ismlarida — **erkinlik, qahramonlik, tartib va ijtimoiy maqom** konseptlari.

Bugungi kunda antroponimlarning zamonaviy taraqqiyotdagi o‘rni va rivojlangan davrlarini ham aytib o’tish joiz. Mustaqillikdan keyin o‘zbek ismlarida “Ozodbek”, “Mustaqil”, “Yurtboy” kabi milliy uyg‘onish motivlari kuchaygan bo‘lsa, nemis jamiyatida global madaniy ta’sir kuchayib, inglizcha va xalqaro nomlar keng tarqalmoqda. Bu hodisa antroponimlarning ijtimoiy-madaniy dinamikada faol o‘zgarib borishini ko‘rsatadi.

Xulosa. Xulosa qilib aytadigan bo’lsak antroponimlar xalqning olamni lisoniy anglashida beqiyos ahamiyatga ega bo‘lib, ular orqali millatning tarixiy-madaniy xotirasi, diniy qadriyatlari, ijtimoiy mentaliteti va konseptual olami mujassamlanadi. O‘zbek va nemis antroponimlari qiyosiy tahlili shuni ko‘rsatadiki, ismlar tizimi xalqning o‘ziga xos dunyoqarashini ifodalash bilan birga, madaniy va ijtimoiy jarayonlar natijasida yangilanib boradi. Shu bois, antroponimlarni lingvokulturologik va kognitiv aspektda tadqiq qilish tilshunoslikda dolzarb ilmiy yo‘nalish hisoblanadi.

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THE SIGNIFICANCE OF LEARNING MANY LANGUAGES AS A YOUNG CHILD

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Annotatsiya. *Ushbu maqolada yosh bolalarga bir nechta tillarni o‘rgatishning ahamiyati yoritilgan hamda ko‘p tillilikning bolaning aqliy, ijtimoiy va ta’limiy rivojlanishiga ijobiy ta’siri tahlil qilingan. Tadqiqotda tillarni erta o‘rganish bolaning xotirasi, muammoni hal qilish ko‘nikmasi, ijodiy fikrlashi va diqqatini jamlay olish qobiliyatini oshirishi ta’kidlanadi. Maqolada shuningdek, miya faoliyati va ikkinchi tilni o‘zlashtirish nazariyalariga oid ilmiy manbalar tahlil qilinib, erta yoshda tillarni o‘rganish bolaning umumiy o‘quv salohiyati va madaniy dunyoqarashini kengaytirishi xulosasi keltirilgan.*

Kalit so‘zlar: *til, ahamiyat, muloqot, ochiq fikrlilik, bog‘liqlik, ta’lim, bolalar.*

Аннотация. *В данной статье рассматривается важность изучения нескольких языков в раннем возрасте и их положительное влияние на когнитивное, социальное и академическое развитие детей. Отмечается, что многоязычные дети обладают лучшей памятью, способностью к решению проблем, творческому мышлению и концентрации внимания. Также анализируются научные данные о развитии мозга и теориях усвоения второго языка. Автор приходит к выводу, что раннее изучение языков способствует повышению интеллектуального потенциала и культурной осведомлённости ребёнка.*

Ключевые слова: *язык, значение, коммуникация, открытость мышления, связь, обучение, дети.*

Abstract. *This article highlights the importance of teaching multiple languages to young children and discusses how multilingualism positively influences their cognitive, social, and academic development. It explains that children who learn more than one language at an early age tend to have better memory, problem-solving, and creative thinking skills. Additionally, they demonstrate improved concentration, flexibility, and communication abilities. The study reviews*

scientific evidence on brain development and second language acquisition theories, concluding that early exposure to languages enhances overall learning capacity and cultural awareness.
Key words: *language, importance, communication, open-minded, connection, learning, children.*

Introduction. A great deal of scientists mentioned that it is important to learn a second language at an early age, there are several reasons that respond the question, "Why educate many languages to young learners?" For example, creating a positive and fun learning environment can supply youngsters with a powerful foundation for triumph in more advanced lessens later in their academic careers. Bilingual kids acquire faster and without difficulties, have enhanced problem solving ability and creativeness, and have more profession opportunities in adult ages. They also notice that it easier to link with other cultures which makes them more open-minded and lenient of variety, and they are less probable to experience age-related mental disease as they reach old age. The most importantly, it is much easier to learn a second language at a very young age.

In addition, educating the second language is not as heavy as it used to be. Scientists are continually studying second language acquisition and improving new methodologies to help children educate faster. And the increasing request of language programs have created a whole new market of international holiday camps with language courses where young learners can enjoy their lovely activities and learn a new language at the same period.

Materials and methods. The brain of a kid is created to absorb new information unintentionally. They do this similarly to the way that we, as adults, unwittingly learn songs' lyrics, rhythms, and melodies. Dr. Paul Thompson, a neurology professor at UCLA, and his team argued that the brain systems particularized in acquiring new languages raise sharply from about six years old till pubescence. Then these systems primarily shut down and stop increasing between 11 and 15, during pubescence. Between the age of 10 and 12, babies can distinguish between all sounds through all languages. Hereafter, according to their exposure to languages, they are able to only distinguish between the language sounds which are essential to create meaning. The Japanese language does not differentiate between the "L" and the "R" sounds. Japanese kids before 10 months old, able to hear the varieties between these sounds. Then, between 10 and 12 months old, they lose their ability to distinguish.

One of the biggest advantages of learning a second language early on is time. Time is on the learners' side. They have the ability to begin small and ordinary and progress to both advanced mental and communication levels at the same time. Kids have a great benefit over adults as second language learners. Young generation who learn the second language become adult to be expert creative thinkers and problem-solvers. The brains of children experience a permanent workout from childhood as they try to clarify which language to speak and when. Additionally, scientists have noticed that bilingual and enhanced problem-solving skilled children are better at planning, multi-tasking and concentrating as well as they score higher on standardized tests. By educating your children the second language at a young age, you may direct them to success.

Results and discussion. Bilingual children are permanently experiencing a mental training as they clarify through more than one language method to communicate. Researchers and teachers discouraged second language learning in the 20th century. The second language was thought to intervene with kids' cognitive and intellectual development. However, there is facts that interference of language systems is experienced by bilingual children, it results that the internal controversy that bilingual kids experience prepares them to be skillful problem solvers. This means that bilingual kids are better at:

Problem solving
Planning
Concentration
Multitasking

Increased exam scores are one of the many advantages of learning a second language at a young age. Learning a second language helps students do better on standardized tests like the SAT verbal

part and the American College Test (ACT). The reality that a student's test results improve the more time they spend studying a second language. Another benefit of acquiring a second language at a young age is the motivation to be creative. Numerous studies have supported it. Language developing is thought to progress by usual processes of learning in which children get the forms, meanings, and consume of words and expressions from the linguistic input. Youngsters often begin reproducing the words that they are repetitive exposed to. The system in which we improve language skills is general, however, the main discussion is how the rules of syntax are acquired

The nativist theory, suggested by Noam Chomsky, mentioned that language is an unusual human performance, and able to be attributed to either " the millions of years of evolution" or " the principles of neural organization that might be even more profoundly grounded in physical law". Chomsky argued [5.25] that a lot off kids have an innate language acquiring device (LAD). In theory, the LAD is a space of the brain which has a set of universal syntactic rules for whole languages. This device supports learners with the quality to make sense of knowledge and build novel sentences with minimum external input and little experience. Chomsky's mentioned that is consist upon the opinion that what youngsters hear—their linguistic input—is scanty to interpret how they come to learn language. He notes that linguistic input from the environment is limited and full of mistakes. That is why, it is impossible for kids to learn linguistic information merely from their environment this view assumed by nativists. On the other hand, children acquire this LAD, the fact that, they can learn language in spite of incompleteness of information from their environment. Their scale to acquire language is also attributed to the theory of common grammar (UG), that posits the certain set of structural rules are inborn to people, autonomous of sensory adventure

Conclusion. For the children to learn language, the parents or caregivers adopts a specific way of properly communicating with the children; this is familiar as child-directed speech (CDS). CDS is consumed so that children can get the important linguistic information needed for their language. Empiricism is a common method and occasionally goes along with the interactionist approach. The statistical language acquisition, that falls down under empiricist theory, suggests that babies acquire language by means of example concept.

The tests are called the Torrance Tests of Creative Thinking (TTCT) are one of the most used creativity tests created by Ellis Paul Torrance in 1962. These tests are created to admeasure "divergent thinking" or thinking outside the norm, thinking creatively. They identify participants' divergent thinking in four areas: flexibility, fluency, elaboration, and originality.

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THE STYLE AND SKILL OF ABDULLA QAHHOR IN WRITING HIS LITERARY WORKS

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Annotatsiya. *Maqolada o'zbek yozuvchisi Abdulla Qahhor ijodiga xos bo'lgan uslub haqida so'z yuritiladi. Abdulla Qahhor asarlarida realistik xalqchillik ustun bo'lib, yozuvchi o'z davrining ijtimoiy muammolarini yuksak mahorat bilan tasvirlay olgan ijodkor hisoblanadi. Yozuvchi oddiy insonlarning kundalik muammolari hamda milliy qadriyatlarni tasvirlashni o'z ijodining asosiy konsepsiyasiga aylantirgan. Abdulla Qahhorning mahorati "Muhabbat" hikoyasida feminizm g'oyasini ifodalab berganida yaqqol namoyon bo'ladi.*

Kalit so'zlar: *badiiy detallar, muallif, mahorat, motiv, konsepsiya, kundalik muammolar.*

Аннотация. *В статье рассматривается своеобразный стиль узбекского писателя Абдуллы Каххара. В произведениях Абдуллы Каххара преобладает реалистический и народный стиль, а сам писатель отличался высоким мастерством в изображении социальных проблем своего времени. Основой своего творчества он сделал изображение повседневных проблем простых людей и национальных ценностей. Мастерство Абдуллы Каххара ярко проявляется в том, как он выразил идею феминизма в рассказе «Любовь».*

Ключевые слова: *художественные детали, автор, мастерство, мотив, концепция, повседневные проблемы.*

Abstract. *The article discusses a unique style of Uzbek writer Abdulla Qahhor. In Abdulla Qahhor's works, a realistic and people-centered style prevails, and the writer was a person of great mastery in depicting the social problems of his time. The writer made the portrayal of ordinary people's everyday problems and national values the core concept of his work. Abdulla Qahhor's mastery is evident in how he expressed the idea of feminism in the story "Love".*

Keywords: *artistic details, author, skill, motif, concept, everyday problems.*

Introduction. The Russian writer K. Simonov describes Abdulla Qahhor's personal qualities as follows: "Qahhor was a shy man. He never tried to show his intelligence to his interlocutor, because he saved it for literature, for the moments when he would be alone with a blank sheet of white paper. Qahhor knew his own worth, yet at the same time remained shy and modest." [1] Abdulla Qahhor cited the following quote about literature: *"Literature is more powerful than the atom, but its power should not be spent on chopping wood."*

Hermione Jean Granger expresses her opinion about Abdulla Qahhor: "I observe in Abdulla Qahhor's works similar characteristic features of the famous Russian short-story writer Chekhov. Despite their brevity, both authors' stories are rich in meaning and convey the truth of life with deep insight." [3] In Abdulla Qahhor's works, a realistic and people-centered style prevails, and the writer was a person of great mastery in depicting the social problems of his time. The writer made the portrayal of ordinary people's everyday problems and national values the core concept of his work.

Methodology. The main characteristics of Abdulla Qahhor's style are as follows:

1. Realism – Abdulla Qahhor portrayed the details of real life in a way that is close to the truth – in his literary works. (for example, *Mirage*, *Sinchalak*).

2. Writing in a simple and national language – Abdulla Qahhor wrote his literary works in a language that is understandable to the people. He used proverbs that are widely used among the people in his literary works. In his story *The Thief*, he used such folk proverbs as *"Saying 'my lady' can break your back," "An empty spoon tears the mouth," "A cat doesn't go out into the sun for free," and "To the giver even one is too many, to the taker even ten are too few,"* thereby, expressing the national character typical to the Uzbek people [4].

Abdulla Qahhor is able to define the characters' personalities through artistic details.

3. Emotionality and psychological states – the writer strived to vividly depict the internal and external changes in the characters of his literary works. For example, in the novel *"Mirage",* the main character Saidiy, was bored with his monotonous life.

Results and dicussion. In the final days of his life, in 1968, Abdulla Qahhor wrote the novella *"Love".* The main protagonists of the story are Anvar and Muhayyo. Muhayyo marries a young man named Salimjon, but when their marriage does not work out, she returns to her parents' home. After the death of his parents, Anvar remains under the "care" of his aunt. Anvar's aunt, Marg'uba, wanting to gain possession of the house left by her brother, intends to marry her stepdaughter Muattar to Anvar. However, Anvar refuses his aunt's proposal because of his sincere love for a young woman named Muhayyo, whom he had seen and taken a liking to during his father's mourning ceremony.

In the novella *"Love,"* the writer strongly criticizes gossip and certain old customs characteristic of the Uzbek people. Abdulla Qahhor emphasized that in Uzbek society, there is a negative attitude toward divorced women, labeling them as "tainted." The author shows that people still have the false belief that a divorced woman does not deserve to have happy life.

Abdulla Qahhor's mastery is evident in how he expressed the idea of feminism (eliminating gender inequality and women's struggle for their own rights) in the story *"Love"*. In the eyes of the people, it is as if a woman who was unhappy in her first marriage has no right to marry again and live happily with a young, energetic, pure-hearted man like Anvar.

The author portrays Anvar as a very young protagonist whose heart is filled with love and loyalty, someone who endures all hardships in life with patience for the sake of the one he loves. Although Anvar suffered greatly at the hands of his aunt, like many Uzbek young men, he does not wish to harm her; instead, he bravely fights to attain his love. Even when he is driven out of his own home, he endures with patience, works hard, and ultimately finds his own path.

Abdulla Qahhor condemned women like Marg'uba, who, as a result of being unfaithful to their husbands, never experience family happiness throughout their lives in his novella "Love". Thinking only of her own comfort and wishing to obtain a home of her own, Marg'uba never understands the pure love of her own nephew. She slanders Anvar's beloved, Muhayyo, and ruins the girl's reputation in the society.

Muhayyo is portrayed as possessing both inner and outer beauty an obedient and moral daughter who values her parents in the novella. She fights against the obstacles that stand in the way of her love and ultimately attains happiness at the end of the story. Muhayyo's father, Hakimjon, is depicted as a conscientious and thoughtful character who is always ready to do anything for his daughter's happiness.

Abdulla Qahhor's mastery in *"Love"* becomes evident as he provided answers to questions such as: *Can women like Muhayyo deserve happiness in life? Is this their fault that their first marriage failed?* By using expressions such as "blue flies" and "gossipmongers", the author suggested that gossiping women like Marg'uba may be found in great numbers in our society.

Abdulla Qahhor condemned women like Marg'uba, who – because of her infidelity to her husband never experienced family happiness throughout her life in his novella *"Muhabbat"*. Thinking only of her own comfort and aiming to secure a home for herself, Marg'uba never understands the pure love of her nephew. She casts slanderous accusations at Anvar's beloved, Muhayyo, tarnishing the girl's reputation.

There are also secondary characters, or deuteragonists, such as Muattar and Naimjon, and characters of this type struggle for the happiness and well-being of the protagonists in the novella *"Muhabbat"*. In particular, the writer makes use of the character Muattar, who arrives with the purpose of helping the two young people, as a supporting figure. In the work, Muattar is formed before the reader's eyes as a deuteragonist who embodies strong determination, humanism, and courage. Muattar fights against Marg'uba, the stepmother who, having married six times without finding happiness, cannot tolerate others' happiness and turns the pure love of the young people into lust.

Abdulla Qahhor's mastery is revealed in his ability to show that, as is characteristic of the Uzbek people, parents never wish to harm upon their children and may employ various measures for their happiness and well-being. Even in the novella "Muhabbat", a parent's reprimand of a child is expressed gently. By skillfully using expressions such as "May God not break your neck, my child," the author emphasizes that this attitude is intrinsic to the Uzbek nation. In motifs such as modesty,

embarrassment and orphanhood, the writer employed a distinctive style – depicting emotionality and psychological states. Especially in portraying the motif of orphanhood, Abdulla Qahhor connects the fate of young men like Anvar, who are left alone after losing their parents, to a pure-hearted woman like Muhayyo. *"Anvar looked down at the ground. I do not yet know what love is, but I am very, very much in need of Muhayyo – of a person called Muhayyo. I am not saying this because I am completely orphaned or because, when I am upset, I do not know to whom I can unburden my heart. At the moment my father breathed his last, the world seemed ruined and ugly to my eyes, and I myself felt weak and helpless. Wherever Muhayyo is, the world appears beautiful and flourishing to me, and I feel capable of anything." [2]*

Speaking through the character Muattar, the writer expressed the following idea: *"Love, like lightning, can tear apart even the darkest clouds in the heart."* Thus, Abdulla Qahhor demonstrated great artistic mastery in his works by harmoniously depicting the life of our people, their dreams and hopes, their feelings, and the problems of society*." [1]*

Conclusion. Both Jack London and Abdulla Qahhor created literary works imbued with the motifs of love, friendship, justice, and heroism in the final years of their lives.

1. Although *"Hearts of Three"* and *"Love"* differ in their direction, their artistic ideas are considered partially close to one another. Naturally, Abdulla Qahhor read Jack London's works and was influenced by them. In the course of research, one can observe the consistent and sequential development of events in these works by both writers.
2. Anvar's struggle to attain his love in the novella *"Love"*, and Francis's renunciation of his own love in the novel *"Hearts of Three"* in order to save his loved ones from death – followed by his eventual attainment of love with the help of his friends – demonstrate a partial similarity in the artistic and ideological content of these works.
3. Anvar's suffering oppression at the hands of his aunt Marg'uba, and Francis being attacked in the stock market by Thomas Rigan, who had been his father's close friend, show the similarity in the content of *"Hearts of Three"* and *"Love."*
4. The Queen of the Valley of Jon, a simple woman who imagines business as a "sacrificial altar," who knows nothing of deceit, resembles the resolute character Muattar in the novella *"Love."* Both heroines, as deuteragonists, help the main character and save them from disaster.

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O'ZBEK TILI TA'LIMIY KORPUSIDA JASORAT SEMALI LEKSEMALAR BERILISHI

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Annotatsiya. *Ushbu maqolada jasorat semali leksemalarga oid semantik ma'lumotlar bazasini yaratishda so'zlik, semantik izoh va semantik teglar talab etilishi hamda ma'lumotlar omboriga kiritiladigan axborotlar so'z, izoh, ma'naviyat termin belgisi, semantik teg, etimologiyasi, turkumga mansubligi kabi parametrlardan tashkil topishi izohlangan.*

Kalit so'zlar: *jasorat, sema, semantik teg, semantik izoh, etimologiya*

Аннотация. *В данной статье объясняется необходимость словаря, семантической аннотации и семантических тегов для создания семантической базы данных мужественных семантических лексем, а также то, как информация, вводимая в базу данных, состоит из таких параметров, как слово, аннотация, символ семантического термина, семантический тег, этимология и принадлежность к категории.*

Ключевые слова: *мужество, сема, семантический тег, семантическая аннотация, этимология*

Abstract. *This article explains the need for a dictionary, semantic annotation, and semantic tags in creating a semantic database of courage-semantic lexemes, and how the information entered into the database consists of parameters such as word, annotation, semantic term symbol, semantic tag, etymology, and category affiliation.*

Key words: *courage, sema, semantic tag, semantic annotation, etymology*

O‘zbek kompyuter lingvistikasida korpusning turlari keng tadqiq etilmagan bo‘lsa-da, lingvistik korpuslarning ayrimlari haqida monografik tadqiqotlar yuzaga kelib ulgurdi. Masalan, o‘zbek tili milliy korpusining nazariy va amaliy masalalari [1.2], o‘zbek tili mualliflik korpusini tuzishning lingvistik asoslari, o‘zbek tili ta’limiy korpusining lingvistik asoslari va ta’minoti [3.147], o‘zbek-ingliz parallel korpusini ishlab chiqishning dasturiy va lingvistik asoslari [4.74] ishlab chiqilgan. Shuningdek, o‘zbek tili korpuslari uchun lingvistik ta’minot ishlab chiqish masalalari [5.142] ham mutaxassislar e’tiborini tortmoqda. Bu tadqiqotlar orasida biz o‘rganayotgan masala doirasida O‘.Xoliyorovning “O‘zbek tili ta’limiy korpusini tuzishning lingvistik asoslari” mavzusidagi dissertatsiyasi ahamiyatli. Tadqiqotchi ta’limiy korpusga quyidagicha ta’rif beradi: “Ta’limiy korpus – materiallari tilni o‘rgatishga yo‘naltirilgan, lingvodidaktik xususiyatga ega til korpusi. O‘zbek tilining ta’limiy korpusi o‘zbek tili imkoniyatlarini o‘rgatishga mo‘ljallangan, lingvodidaktik xususiyat kasb etgan elektron matnlarni qamrab olgan, maxsus sayt ko‘rinishida amal qiladigan o‘zbek tilidagi korpus. U katta hajmga ega bo‘lgan matnlar to‘plami, oddiy/murakkab qidiruv tizimi hamda ma’lum birlikni matn va o‘zbek tili o‘quv lug‘atlaridan qidiruv funksiyalari amal qiladigan o‘ziga xos til korpusidir” [6.13]. Ushbu ta’rifdan ma’lum bo‘ladiki, bunday korpus lingvodidaktik xususiyatga egaligi bilan tilning milliy korpusidan farq qiladi. Shuningdek, uning qidiruv tizimidan o‘zbek tili o‘quv lug‘atlari ham joy oladi.

Ta’limiy korpus interfeysi, matnlari, tarkibidagi leksikografik mahsulotlari bilan boshqa korpuslardan farq qiladi. O‘.Xoliyorov ta’kidlaganidek, ta’limiy korpusning asosiy maqsadi til materialini o‘quvchi yoshi, dunyoqarashiga mos ravishda taqdim etishdan iborat. Hozirgi kunda Toshkent davlat o‘zbek tili va adabiyoti universiteti mutaxassislari jamoasi “O‘zbek tili ta’limiy korpusini yaratish” amaliy loyihasi ustida ish olib bormoqda. Loyiha natijasida maxsus saytda “O‘zbek tilining ta’limiy korpusi” ishga tushirilgan. Ushbu korpus ikki blokdan iborat:

O‘zbek tilidagi so‘zlar qidiruvi (konkordans).

O‘zbek tili o‘quv lug‘atlari elektron kutubxonasi.

Ikkala blokdan ham korpus materiali sifatida foydalanish mumkin. Qidiruvlar o‘zaro bog‘langan. Bu ta’limiy korpusda so‘z, so‘zshakl, bigramma qidiruv imkoniyati bo‘lib, shularning konkordansini tuzish funksiyasiga ega. Shuningdek, bir so‘zni turli (korpus bazasida mavjud) lug‘atlardan qidirish funksiyasi ham ishga tushirilgan. Ammo ushbu korpusda (jahon korpus lingvistikasida o‘z yechimini to‘la topmagan muammo sanalgan) semantik qidiruv imkoniyati mavjud emas. Bu kabi korpuslarda semantik qidiruvni yo‘lga qo‘yish uchun til birliklari semantik annotatsiyalangan baza yoki semantik annotatsiyalovchi dastur talab etiladi. Biz ishning ushbu qismida o‘zbek tili ta’limiy korpuslari uchun “jasorat” semali leksemalarni semantik teglash, ularning ma’lumotlar omborini yaratish, leksikografik mahsulotlarni tanlash masalalariga to‘xtalamiz. Buning uchun ikki asosiy vazifani belgilab olamiz:

“Jasorat” semali leksemalar ma’lumotlar omborini yaratish (tuzilishi, leksikografik ta’minoti, qidiruv imkoniyati).

Ta’limiy korpusda “jasorat” semali leksemalar qidiruvini ishlab chiqish (birliklarni teglash, giper havola va lug‘at ma’lumotlarini o‘zaro bog‘lash muammolari).

O‘zbek tili ta’limiy korpusi “jasorat” semali leksemalarning ma’lumotlar bazasi so‘zligi o‘zbek tilining izohli lug‘ati, Milliy ensiklopediya, Ma’naviyat asosiy tushunchalar izohli lug‘ati va boshqa manbalar asosida shakllantiriladi. Ishga ilova qilinayotgan ma’lumotlar bazasiga yuqorida ko‘rsatilgan manbalardan saralab olinadi: O‘TILdagi so‘zlar asos qilinadi, unda mavjud bo‘lmagan, boshqa manbalarda uchraydigan so‘zlar kiritiladi.

O‘zbek tili ta’limiy korpusi “jasorat” semali leksemalarning ma’lumotlar bazasining leksikografik ta’minoti ma’lumotlar bazasiga ma’lumotlarni kiritish uchun asos bo‘ladi.

O‘zbek tili ta’limiy korpusi “jasorat” semali leksemalarning ma’lumotlar bazasining lingvistik ta’minoti ma’lumotlar omborida so‘zlarning izohini keltirish bo‘yicha qoidalar to‘plamini tashkil qiladi.

O‘zbek tili ta’limiy korpusi uchun tuziladigan ma’lumotlar bazasi milliy korpus uchun tuzilgan umumiy baza tarkibiga kiradi: kerakli ma’lumotlar so‘rov orqali ajratib olinishi mumkin.

Lug‘at maqolasi tuzilish jihatdan izohli lug‘atdan farq qiladi: ma’lumotlar bazasini to‘ldirish va semantik teglashda axborotlarning ma’lum qismini mutaxassis o‘zi tanlashi kerak bo‘ladi, chunki lug‘atda asosan bosh so‘z va izoh keltirilgan. Masalan:

Ma’naviy jasorat *– mardlik va qahramonlik namunalarini ko‘rsatgan insonlarning mislsiz aql-zakovati va yuksak ma’naviy salohiyatini ifodalaydigan tushuncha* [7.153].

Izohdan ko‘rinyaptiki, bu yerda maxsus ko‘rsatma, havola va pometalar mavjud emas. Shu sababli bu manbadan olingan axborot ma’lumotlar bazasida qo‘lda ishlov beriladi; MO (ma’lumotlar ombori)da ushbu atamaning semantik teglanishi quyidagi ko‘rinishda bo‘ladi: (1-jadvalga qarang)

1-jadval

№	Birikma	Ma’naviyat pometa	Seman tik teg	Izoh
1	***Ma’naviy jasorat***	leksikaga oid	Atov birlik	mardlik va qahramonlik namunalarini ko‘rsatgan insonlarning mislsiz aql-zakovati va yuksak ma’naviy salohiyatini ifodalaydigan tushuncha. insonning o‘z hayotini ma’naviyatini o‘stirish va yuksaltirishga bag‘ishlashi, kishilarni to‘g‘ri yo‘lga boshlash maqsadida har qanday faoliyat bilan ma’n-y jihatdan alohida namuna ko‘rsatishi

Birikma shaklidagi atamalar alohida blokda joylashadi, chunki birikma shaklidagi atamalar izohli lug‘atda berilgan leksema-terminlar izohidan farq qiladi. Masalan, izohli lug‘atdan olingan termin (leksema)da bir nechta izoh beriladi, terminlar lug‘atida izoh bitta bo‘ladi. Shu sababli ularning bazasida struktura boshqacha bo‘ladi. Ammo foydalanuvchi uchun qidiruv/so‘rov natijasi ko‘p ham farq qilmaydi: ma’lumot mazmuni har xil bo‘lishi mumkin, ma’lumot taqdim qilish shakli o‘xshash bo‘ladi. Terminlar lug‘atida bir so‘zdan iborat terminlar ham katta miqdorni tashkil qiladi. Bir so‘zdan iborat (sodda) terminlarni birinchi blokka kiritish mumkin bo‘ladi, chunki ular leksema shaklida bo‘ladi. Masalan:

BOTIR *[mo‘g‘. baatar — qo‘rqmas, jasur, bahodir] 1 Xavf-xatardan, qiyinchilikdan qo‘rqmaydigan, qo‘rqmas, dovyurak, jasur. Ko‘z — qo‘rqoq, qo‘l — botir. Maqol. Mergan ovda bilinar, botir yovda bilinar. Maqol. Musa umrida boyga bunchalik tik, botir boqmagan. N. Fozilov, Diydor. Qo‘rqoq bo‘lmay botir bo‘ling, beklarim, Botir odam har ofatdan qoladi. «Nurali»*. *(* 2-jadvalga qarang)

2-jadval

№	birikma	Ma’naviyat pometa	Seman tik teg	Izoh
1	**BOTIR**	Jasorat semali leksemalarga oid	qo‘rqmas	Xavf-xatardan, qiyinchilikdan qo‘rqmaydigan, qo‘rqmas, dovyurak, jasur.

Xulosa qilib aytganda, semantik ma’lumotlar bazasini yaratishda so‘zlik, semantik izoh va semantik teglar talab etiladi. Ma’lumotlar omboriga kiritiladigan axborotlar so‘z, izoh, ma’naviyat termin belgisi, semantik teg, etimologiyasi, turkumga mansubligi kabi parametrlardan tashkil topadi.

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SEMANTIC ANALYSIS OF ENGLISH POLYSEMOUS WORDS IN EVERYDAY COMMUNICATION

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Annotatsiya. *Maqolada kundalik ingliz tilidagi eng ko'p uchraydigan 10 ta ko'p ma'noli so'zlarning funksiyalari o'rganilgan hamda ularning turli ma'nolarini aniqlashda kontekstning ahamiyati yoritilgan. Tadqiqot natijalari ko'rsatishicha, polisemiya ingliz tilining boyligini, moslashuvchanligini va kommunikativ samaradorligini oshiradi.*

Kalit so'zlar*: ko'p ma'nolilik, kontekstual elementlar, noaniqlik, omonimlar, talqin, semantik rollar*

Аннотация. *В статье рассматриваются функции десяти наиболее распространённых полисемичных слов в повседневном английском общении и подчёркивается важность контекста при определении их множественных значений. Результаты исследования показывают, что полисемия способствует богатству, гибкости и коммуникативной эффективности английского языка.*

Ключевые слова*: полисемия, контекстуальные элементы, неоднозначность, омонимы, интерпретация, семантические роли.*

Abstract. *The article explores the functions of most common 10 polysemous words in daily English interactions and highlights the importance of context in the identification of their multiple meanings. Its findings show that polysemy enhances English's richness, adaptability and its communicative effectiveness.*

Key words: *polysemy, contextual elements, ambiguity, homonyms, interpretation, semantic roles*

Introduction. Language contains many words with various meanings. In English, numerous commonly used words such as "run," "set," or "take" have multiple related definitions that can affect how individuals interpret spoken and written communications. Due to their extensive application, examining polysemy is crucial for grasping how meaning is formed in actual interactions.

While polysemy is commonly acknowledged, speakers frequently encounter difficulties in deducing the intended significance in various contexts. Misunderstandings can arise when the context is unclear, particularly for English learners. Thus, examining the role of polysemous words in daily conversations can uncover trends that facilitate the process of meaning interpretation.

This article aims to perform a semantic analysis of polysemous words in English frequently used in everyday communication, explore how their meanings vary in different contexts, and illustrate how context assists speakers in interpreting them.

Literature review. Many linguistic concepts in English, including "language" and "meaning," exhibit diverse interpretations, underscoring the intricacies of semantic analysis. The concept of "language" is often analyzed through the lens of Saussure's differentiation between "langue" and "parole." In this perspective, "langue" signifies the fundamental, organized system that speakers share, while "parole" pertains to the individual and practical application of language in actual communication [1; p. 16-20]. This distinction is crucial for investigations of polysemy, as it illustrates the dynamic interplay between the abstract meaning system and its real-life expressions in everyday situations. Scholars like Lyons, Cruse, and Ullmann have also pointed out that polysemous words gain their various interrelated meanings from usage patterns influenced by both the linguistic framework and social interactions.

A large number of English learners face challenges understanding the actual definition of polysemy and confuse it with homonyms. Lakoff describes polysemy as occurring when one word possesses several meanings that are systematically related to one another. This organized connection is crucial. For instance, the term bank - referring to either a financial entity or the river's edge - lacks such a link, thus these definitions are categorized as homonyms instead. An authentic example of polysemy is a term like warm, which can refer to both a temperature and garments that provide warmth [2; p. 316]. Gries shared a comparable opinion to Lakoff, indicating that polysemy constitutes a form of ambiguity since one word holds at least two meanings that are related to one another. He demonstrated this with these examples:

I cleared *the glass* (referring to the material)

I drank *a glass* (referring to the drink).

Despite the fact that "glass" denotes two completely distinct concepts in these statements, the interpretations remain connected, rendering them polysemous [3; p. 472].

To comprehend the polysemous words in sentences, the role of context is important. The context can be perceived as the spatial location of people and their interactions with others [4; p. 1]. Because contextual elements are diverse and can impact word learning in a variety of ways, it is essential to examine several forms of context in order to comprehend the role of context in word learning. Word learning has been demonstrated to be impacted by a wide range of environmental cues in language development. Contexts that have been shown to help students comprehend a word's meaning are typically essential to the material that needs to be studied [4; p. 9].

So far, the paper by Kovács provided a more optimistic viewpoint, despite the fact that polysemy has frequently been presented in complex ways. He described polysemy as "a necessary means of language economy," arguing that it truly illustrates the economical essence of language [5; p. 3].

Methodology. The study uses a qualitative semantic analysis, collecting the most common polesymous words in everyday english communication. It displays the meanings of these words in different contexts in order to comprehend their roles fully in daily interactions. These chosen words change their meanings depending on the context, therefore it is essential to show real usage of these words.

Firstly, the words were randomly chosen due to their high usage rate: get, take, run, make, break, head, back, light, point, set. Each selected word was explored to identify their separate meanings. For example, get means receive, understand, understand, arrive, become. 30 participants of research generated examples for the widespread meanings they were provided. Each participant had a proficient level of english and their generated examples were collected to illustrate how each meaning appears in everyday communication. These examples show how context determines which sense of the word is activated. The various interpretations of each word were organized into categories according to their semantic roles. This enabled the researcher to examine how the identical word operates in different contexts.

The research employs a conventional lexical-semantic framework that concentrates on the evolution and expression of various interconnected meanings of words. The analysis did not use any theoretical models in order to keep research practical and accessible.

Results and discussion. The results of the research show that these 10 most common polysemous words change their meaning according to context. They are classified semantically to different categories depending on their function in sentences in the table below:

No.	Words	Meanings	Examples
1	Get	Receive, accept	Well, he worked so hard to get a paid summer internship with a big computer company
		Understand, grasp	So we'll get a better sense of what this state of emergency
		Arrive, reach	Get there before being late
		Become	It's getting cold outside.
2	Take	Remove / pick up	She took the keys from the table.
		Consume	I take vitamins every morning.
		Accept	We take complaints seriously.
		Use time	The trip took three hours.

3	**Run**	Move fast	He ran across the street.
		Operate	The machine is running smoothly.
		Flow	Tears ran down her face.
4	**Make**	Create	She made a beautiful cake.
		Earn	He makes $2000 a month.
		Cause	The news made me happy.
5	**Break**	Damage	He broke his phone.
		Violate	She broke the rules.
		Separate into pieces	Break the chocolate into squares.
6	**Head**	Body part	He touched his head gently.
		Leader	She is the head of the department.
		Top part	Check the head of the page.
7	**Back**	Rear part	He sat at the back of the classroom.
		Return	I'll be back soon.
		Support	I fully back your decision.
		Reverse direction	The car backed into the garage.
8	**Light**	Brightness	The light in the room was dim.
		Start fire	She lit the candle.
		Make brighter	The sunrise lights the sky.
9	**Point**	Tip	The point of the pencil is sharp.
		Main idea	I don't see your point.
		Purpose	What's the point of this meeting?
10	**Set**	Put / place	Set the plates on the table.
		Establish	We need to set new goals.
		Adjust	Set the temperature to 25°C.

According to the study's findings, polysemy is a crucial and extremely effective aspect of regular English communication. The ten chosen terms—get, take, run, make, break, head, light, set, back, and point—display a variety of meanings, illustrating how English speakers rely on context-dependent, flexible meanings rather than rigid definitions. The general linguistic theory that meaning is changeable and influenced by usage is supported by this.

The findings show a clear trend: high-frequency verbs typically acquire more senses than nouns or adjectives. Many grammatical structures (e.g., phrasal verbs, idiomatic expressions, causative constructions) use words like get, take, make, and run. As a result, they easily adjust to shifting communication needs and gradually take on new meanings.

Context is the primary factor that determines meaning, which is another significant finding. For instance, the word "get" can mean "receive," "become," "understand," or "obtain," and only the words that surround it can reveal the correct meaning. This demonstrates that context naturally directs interpretation and that polysemous words do not confuse fluent speakers.

Furthermore, the fact that many words have both literal and metaphorical meanings (for example, run a business versus run quickly) demonstrates how polysemy makes language more economical and expressive. Without the need for additional vocabulary, one lexical item can express functional, emotional, abstract, or physical meanings.

The analysis shows that English's richness, adaptability, and communicative effectiveness are enhanced by polysemy. It enables speakers to creatively employ well-known words while preserving context-based clarity.

Conclusion. The semantic behavior of ten extremely common polysemous words in common English was investigated in this study. The study demonstrated that polysemy is a basic feature of English vocabulary by determining their major senses and examining sample sentences.

The findings showed that common English words frequently have several related meanings; in order to ascertain the intended meaning, context is essential; semantic diversity is highest among high-frequency verbs; the expressiveness and effectiveness of communication are improved by polysemy.

The study advances our knowledge of how meaning functions in everyday language use. Understanding polysemy is crucial for English language learners and educators because it clarifies why well-known words can manifest in unexpected ways.

More polysemous words could be studied in future studies, or full corpus tools like COCA or BNC could be used to compare American and British usage. Notwithstanding its technical drawbacks, the current study offered a useful and understandable semantic analysis appropriate for undergraduate research.

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KETRIN MENSFILD HIKOYALARINING TARJIMASIDA LINGVOKULTUROLOGIK XUSUSIYATLAR

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Annotatsiya. *Mazkur maqolada ingliz adabiyotining yirik namoyandasi Ketrin Mensfild hikoyalarining o'zbek tiliga tarjimasida lingvokulturologik xususiyatlarning ifodalanishi va ularning tarjima jarayonidagi talqini tahlil qilinadi. Tadqiqotda yozuvchining badiiy uslubi, milliy-madaniy birliklar, realiyalar, nutqiy etiket shakllari, ramziy obrazlar hamda mentalitetga xos konseptlarning tarjimada aks etish darajasi o'rganiladi. Shuningdek, lingvokulturologik birliklarni adekvat yetkazishda qo'llanilgan tarjima strategiyalari – ekvivalentlik, moslashtirish (adaptatsiya), transliteratsiya, izohli tarjima kabi usullar ilmiy jihatdan asoslanadi.Maqolada asliyat va tarjima matnlari qiyosiy-tahliliy metod asosida solishtirilib, madaniy ma'no qatlamlarining saqlanishi yoki transformatsiyaga uchrashi aniqlanadi.*

Kalii so'zlar *hikoya ,tarjima, tarjimon , lingvokulturologiya, transformatsiya, lingvokuturoligik jihatlat, milly kolorit,:*

Аннотация. *В данной статье анализируется выражение лингвокультурных особенностей в переводе рассказов Кэтрин Мэнсфилд, выдающейся представительницы английской литературы, на узбекский язык и их интерпретация в процессе перевода. Исследование изучает степень отражения в переводе художественного стиля писательницы, национально-культурных единиц, реалий, форм речевого этикета, символических образов и концепций, специфичных для менталитета. Также научно обосновываются стратегии перевода, используемые для адекватной передачи лингвокультурных единиц, такие как эквивалентность, адаптация, транслитерация и пояснительный перевод. В статье проводится сравнение оригинального и переведенного текстов на основе сравнительно-аналитического метода и определяется, сохраняются или трансформируются ли слои культурного смысла..*

Ключевые слова*: история, перевод, переводчик, лингвокультурология, трансформация, лингвокультурные аспекты, национальный колорит*

Abstract. *This article analyzes the expression of linguocultural features in the translation of the stories of Katherine Mansfield, a major representative of English literature, into Uzbek and their interpretation in the translation process. The study studies the degree of reflection of the writer's artistic style, national-cultural units, realities, speech etiquette forms, symbolic images, and concepts specific to the mentality in the translation. Also, the translation strategies used to adequately convey linguocultural units - such as equivalence, adaptation, transliteration, and explanatory translation - are scientifically substantiated. The article compares the original and translated texts based on the comparative-analytical method and determines whether the layers of cultural meaning are preserved or transformed.*

***Keywords**: story, translation, translator, linguoculturology, transformation, linguocultural aspects, national color*

Kirish. Yevropa tillari ichida ingliz tili juda keng tarqalganligi, lug'atining boyligi bilan alohida ahamiyatga ega. Mazmun jihatdan bir-biriga yaqin so'zlarning ko'p uchrashiga qaramasdan, Ketrin Mensfild (Katherine Mansfield) adiblarning so'zlardan o'ta mohirona foydalanganligi hattoki, yangidan-yangi so'zlarni muomalaga kiritganligi adabiyotshunos olimlar tomonidan e'tirof etiladi.

Asosiy qism. Ko'plab adabiyotshunos olimlar uchun ushbu buyuk yozuvchining asarlari nafaqat katta ilxom manbai, balki ingliz madaniyatini, millat ruhiyatini, mamlakat sivilizatsiyasini, madaniy xususiyatlarini anglashning asosi bo'lib ham xizmat qilishi bugun hech birimizga sir emas. Yangizelandiyada tug'ilgan mashhur hikoyanavis adiba va shoira . 9 yoshida ilk hikoyalari «High School Reporter» va «Wellington Girls' High School magazine» jurnallarida bosilgan. Ketrin Mensfild 11 yoshida kashf qilgan sevimli yozuvchisi Chexov ta'sirida ijod qilgan.Uning butun ijodi umrining oxirida 2 jildda jamlanib, «Musicha ini» (1923) va «Bolalarcha» (1924) nomlari bilan nashr etilgan. Shuningdek, «Aloe» nomli she'riy, «Hikoyalar va adiblar» nomli adabiy maqolalar to'plami ham adiba vafoti arafasida chop qilingan. Ketrin Mensfildning «Ming hikoyalar» degan maxsus to'plami yo'q, lekin u juda ko'p qisqa hikoyalar yozgan. Uning eng mashhur hikoyalari quyidagilardir:«The Garden Party»; «Bliss» ; "The Daughters of the Late Colonel" ;. «The Fly» deb nomlanadi.Uning hikoyalaridan o'zbekcha tarjimsidagi lingvokulturologik xususiyatlarga to'xtalamiz.1.Rosemary Fell, a young, intelligent, modern, and educated woman who had only been married for two years, was very much loved by her husband and spared nothing for her. Rosemary's family, if the bride wanted to buy something or other, would go straight to Paris, without even thinking about London. O'zbekcha tarjimasi: Turmushga chiqqaniga endigina ikki yil bo'lgan ko'hlikkina, yosh, aqlli, zamonaviy va o'qimishli juvon Rozmari Fellni eri juda yaxshi ko'rar, undan hech narsani ayamasdi. Rozmari tushgan oila, mabodo kelin u yoki bu narsa xarid qilmoqchi bo'lsa, Londonni nazariga ilmay, to'ppa-to'g'ri Parijga yo'l olardi. The Garden Party" ("Bog'da Kechgan Ziyofat") hikoyasida yosh qizning boy va kambag'allar orasidagi tafovutlarni anglab yetishi tasvirlangan. Uning hikoyalarida tuyg'ular, holatlar va kayfiyatlar aniq va jonli ifoda etilgan. O'zbek tilidagi tarjimalarda bu tuyg'ularni to'liq yetkazish uchun ko'pincha sinonimlar va emotsional so'zlardan foydalaniladi.Mensfildning asarlarida o'xshatishlar va metaforalar keng qo'llaniladi. O'zbek tiliga tarjima qilishda, ushbu badiiy tasvir vositalarini saqlab qolish muhim, chunki ular hikoya atmosferasini yaratishda katta ahamiyatga ega. Masalan, ingliz tilida keng tarqalgan idiomatik iboralar o'zbek tilida bevosita tarjima qilinmaydi, balki ularning o'zbek tilidagi ekvivalentlari topiladi. Ingliz tilida: "And after all the weather was ideal." (The Garden Party).o'zbek tilida: "Axir, ob-havo ajoyib edi."Leksik-semantik tahlil: Bu gapda "ideal" so'zi "ajoyib" deb tarjima qilingan. Inglizcha "ideal" so'zi mukammallikni ifodalaydi, o'zbek tilida esa "ajoyib" so'zi bu ma'noni to'liq yetkazadi..Madaniy Jihatlar:1. Jamiyat va ijtimoiy sinflar: Hikoyada jamiyatning turli qatlamlari, xususan, boy va kambag'al sinflar o'rtasidagi farqlar tasvirlangan. O'zbek madaniyatida ham bu mavzu dolzarb bo'lib, ijtimoiy adolat va tenglik masalalari bilan bog'liq bo'lishi mumkin.2. Gender Rollari: Asarda ayollar roli, ularning ijtimoiy mavqei va oiladagi o'rnini aks ettiradi. O'zbek madaniyatida ham gender masalalari o'ziga xos tarixiy va ijtimoiy kontekstga ega. 3.Xayriya va Mehribonlik: Hikoyada asosiy qahramonning kambag'al ayolga yordam berish istagi, keyinchalik esa bu niyatni unutishi tasvirlanadi. Bu motivatsiya va amaliy xatti-harakatlar o'rtasidagi farqlarni ko'rsatadi. O'zbek madaniyatida mehmondo'stlik va xayriya ishlari qadrlanadi, shuning uchun bu jihatlar muhim ahamiyatga ega.

Tahlil va tatijalar. Ketrin Mensfild hikoyalari nafaqat adabiy, balki lingvokulturologik jihatdan ham qimmatli hisoblanadi. Tarjimada faqatgina so'zlarni emas, balki madaniy kontekstni, simvolik ma'nolarni, milliy realiyalarni to'g'ri yetkazish tarjimon oldida turgan asosiy vazifadir. Mensfild hikoyalarini tarjima qilish jarayonida aynan shu lingvokulturologik xususiyatlar muhim ahamiyat kasb etadi.Mensfildning "The Garden Party" asari orqali misol olsak, bu hikoya o'zbek tiliga "Bog'dagi ziyofat" deb tarjima qilingan. Original matnda ishlatilgan so'zlar — "cream puffs", "tea party", "orchard" va "cottage" kabi madaniy realiyalarni tarjimada qanday ifoda etish kerakligi

katta masala bo‘ladi. Chunki "cream puff" — ingliz pazandachiligiga xos shirinlik bo‘lib, uni o‘zbek tiliga shunchaki "keks" deb tarjima qilish mumkin, ammo bu holatda uning ingliz madaniyatidagi ijtimoiy konnotatsiyasi yo‘qoladi.Shuningdek, "The Daughters of the Late Colonel" asarida esa, ikki beva ayolning otasi vafotidan keyin mustaqil hayot boshlashga bo‘lgan qiyinchiliklari va ijtimoiy me’yorlardan chiqib ketishga bo‘lgan jur’atsizliklari tasvirlanadi.Tarjimada ushbu ayollar tomonidan ishlatilgan ifodalar, masalan, "What would father say?" (Otam nima derdi?) degan jumla madaniy jihatdan chuqur ma’no anglatadi. Bu ibora oddiy bir so‘z birikmasi emas, balki ingliz oilalaridagi avtoritet, ta’lim-tarbiya va madaniy nazoratning ramzi hisoblanadi.Tarjimon ushbu iborani shunchaki "Otam nima der edi?" deb emas, balki o‘zbek madaniyatida yaqin konnotatsiyali ekvivalent — masalan, "Otamiz hayot bo‘lganida bunga yo‘l qo‘ymasdi" yoki "Otam bunday qilmagin derdi" tarzida ifodalasa, ma’no va madaniy yuklama saqlanib qoladi.

.**Xulosa** qilib aytganda, Ketrin Mensfild hikoyalarining tarjimasida lingvokulturologik xususiyatlarni hisobga olish — bu faqat adabiy matnni boshqa tilga o‘tkazish emas, balki butun bir madaniyatni boshqa madaniyatga ko‘chirish jarayonidir. Mensfild asarlarida til va madaniyatning uzviy birligi mavjud bo‘lib, tarjima orqali o‘sha birlikni buzmasdan, balki yangi madaniy kontekstda qayta yarata olish mahorat hisoblanadi.

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THE CATEGORIES OF DIRECT AND INDIRECT EVIDENTIALITY IN THE ENGLISH AND UZBEK FICTION CONTEXT

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Annotatsiya. *Ushbu maqolada dalillik toifasi va uning ikki turi ko'rib chiqiladi: to'g'ridan-to'g'ri va bilvosita. Bundan tashqari, ingliz va o‘zbek tillarida turli kontekstlarda uchraydigan dalillarning har ikki turi taniqli tilshunoslarning asarlaridan foydalangan holda ko‘rib chiqiladi. Qolaversa, idrok dalilligi orqali ochiladigan to‘g‘ridan-to‘g‘ri dalillik, inferensial dalil orqali ochiladigan bilvosita dalillik kabi grammatik kategoriyalar har ikki tildagi adabiy misollarda tahlil qilinib, ikki til o‘rtasidagi o‘xshashlik va farqlar ko‘rsatilgan.*

Kalit so'zlar: *to'g'ridan-to'g'ri dalillik, bilvosita dalillik, sezuvchanlik dalilligi, inferensial dalillik, ma'lumotli dalillik, eshitish dalilligi.*

Аннотация. *Категория эвиденциальности и её два вида: прямой и косвенный рассматриваются в данной статье. Более того, оба вида эвиденциальности, встречающиеся в различных контекстах английского и узбекского языков, рассматриваются на примере работ известных лингвистов. Кроме того, в образцах художественной литературы на двух языках анализируются такие грамматические категории, как прямая, которая выявляется с помощью перцептивной доказательности, и косвенная, которая выявляется с помощью выводной доказательности и выявляются сходства и различия между двумя языками.*

Ключевые слова: *прямая эвиденциальность, косвенная эвиденциальность, перцептивная эвиденциальность, выводная эвиденциальность, осведомлённая эвиденциальность, слуховая эвиденциальность.*

Abstract. *The category of evidentiality and its two types as direct and indirect discussed in the following article. Moreover, both types of evidence which appears in distinctive English and Uzbek contexts is discussed in the sample of famous linguists works. Besides, the grammatical categories such as direct, which is identified with the help of perceptual evidentiality as well as indirect, which*

is inferential evidentiality in analyzed in the samples of belle-lettres in two languages, and identified the similarities and distinctions between the two languages.

Key words: *direct evidentiality, indirect evidentiality, perceptual evidentiality, inferential evidentiality, awareness evidentiality, hearsay evidentiality.*

Introduction. Evidentiality is a linguistic category in which the main meaning is considered a source of information. This means that any kind of information is accepted, regardless of whether it is true or false. Morphemes refer to the deeper or implicit meaning of information, which can also refer to the information about an unspecified or unperformed action in evidentiality.

Materials and methods. Evidentiality is the grammatical marking of the source of a speaker's information, indicating how they know something (e.g., they saw it, heard it, or were told it). It is a grammatical category found in many languages that explicitly shows whether the information is firsthand, inferred, or reported. Evidential, also verificational or validational, is the particular grammatical element (affix, clitic, or particle) that indicates evidentiality. Languages with only a single evidential have had terms such as mediative, médiatif, médiaphorique, and indirective used instead of evidential [enwikipedia.org].

It should be noted that, while some languages have complex evidential systems with many categories, others, like English, express information source through lexical means rather than grammatical markers, and in Uzbek evidentiality is expressed by grammatical markers as parts of speech: verb and adverb (morphological suffixes) which indicates the tense aspect as well as the category of evidentiality [Khamrayeva 2022; 28].

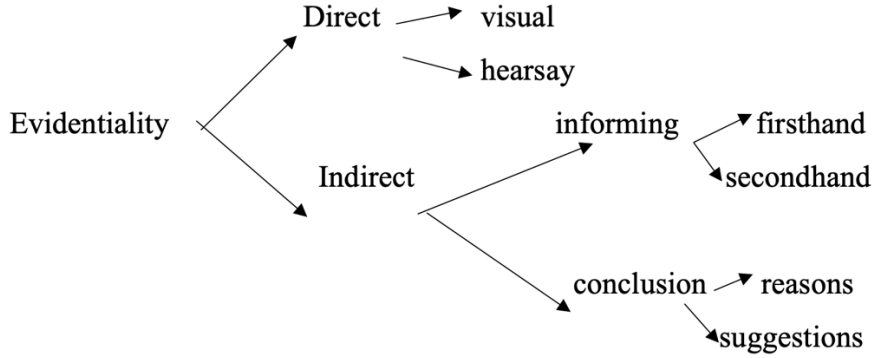
In linguistics, evidentiality is, broadly, the indication of the nature of evidence for a given statement; that is, whether evidence exists for the statement and if so, what kind [Aikhenvald 2004; 11].

Grammatical evidentiality may be expressed in different forms depending on the language, such as through affixes, clitics, or particles. For example, Japanese has inferential evidentials and reportive markers that are realized as suffixes on a variety of mainly verbal predicates, and as grammaticalized nouns. As another example, Eastern Pomo uses four evidential suffixes that are added to verbs: *-ink'e* (nonvisual sensory), *-ine* (inferential), *-·le* (hearsay), and *-ya* (direct knowledge) [Valenzuela 2003; 34]

Evidentiality may be direct or indirect: direct evidentials are used to describe information directly perceived by the speaker through vision as well as other sensory experiences while indirect evidentials consist of the other grammatical markers for evidence such as quotatives and inferentials [Comrie 2000; 18].

Evidentiality is implemented in real situations in such dimensions as the effectiveness of linguistic content, the harmonization of information by combining it into a single description, and the search for a basic linguistic unit that reflects the essence of the information [Langaker 2008; 51].

Famous linguist Thomas Willet classified the term evidentiality into 2 parts:



According to the famous linguist's theory the evidential category is divided into two groups: direct and indirect. Direct evidentiality contains *sight, hearing, smell, taste* and *kinesthetic* feature, while indirect evidentiality includes information conveyed by others, i.e., by a second or third person [Willet 1988; 58].

Direct evidentiality refers to the information that a person has seen with their own eyes, heard with their own ears or felt himself/herself as witnessed directly.

Indirect evidentiality includes information that a person has not seen with their own eyes, has not witnessed by himself/herself, but has heard it from others. In addition to this, indirect evidentiality can also include a person's conclusion based on a certain fact, general knowledge, or visual circumstances, being aware of something with the help of certain senses, or learning something in an unexpected situation [Haan 2013; 72]

Results and discussions. In Uzbek, the first and second person refer to special indicators of the information being conveyed. These are considered as special grammatical units, which include verbal categories and do not express the speaker's attitude and obligation depending on the situation, but are observed in the structure of some sentences. For instance, In Uzbek, the category of evidentiality can be appeared in the form of suffixes as *-b, -ib, -ibdi* as well as adverbs like *aftidan, aniqki, aytishlaricha, ma'lumki, natijada, ko'rinib turibdiki* and etc. For example, eshitibdi – apparently heard, boribdi – apparently gone, ko'ribdi – apparently seen, eshitmabdi – hasn't heard, bilmabdi – didn't know. Misol uchun,

1. Jamila Saidaga *"Men Toshkentga **bor-di-m**", deb aytdi. – I went to Tashkent, she said (birinchi shaxs ma'lumoti).*
2. Saida Dilfuzaga *"Jamila Toshkentga **bor-ib-di**", deb aytdi – Jamila has apparently gone to Tashkent (ikkinchi shaxs tomonidan yetkazilgan ma'lumot).*
3. *Jamila Toshkentga kecha **borganini ko'rdim**. – I saw how Jamila went to Tashkent yesterday.*

The sentences above is directly evidential, because in it the first person is speaking about his direct participation, providing specific information about what he has experienced himself. In English, evidentiality can also be expressed through some adverbs. For example, *apparently, obviously, evidently, reportedly, as it appears, as it turns out, as it seems.* We can see that in indirect evidentiality, information heard from others is conveyed as if by hearsay in the following Uzbek and English contexts. For example,

*Anavi kishi Fransiyadan kelganmish. – **Reportedly**, that this person is from France. Bugun Toshkentda qor yoqqanmish. – **Apparently**, it snowed in Tashkent today. Sen kecha to'yga borgan emishsan – **It seems that** you've gone to the wedding yesterday. Anavi yerda osma ko'prik bor emish. – **They say** that there is a bridge over there.*

We can find indirect evidentiality more often in stories and fairy tales. For example, *Once upon a time, **there was** a rich man. – Qadim zamonlarda bir boy bo'lgan ekan. **Seing** the money, even the Angels have obviously strayed from the path – Pulni ko'rgach hatto farishtalar ham to'g'ri yo'ldan toyibdi.*

In addition, evidentiality is the ability to draw conclusions based on a specific fact, logic, or event, and is referred to as inferential evidentiality.

*The teacher has apparently come, I **heard** her voice – o'qituvchi kelibdi, ovozini eshitdim. I **presume** the teacher has just come, I **see** her footstep – Menimcha o'qituvchi hozirgina kelgan, uni oyoq izini ko'rdim. It **seemed** this house was on fire (cause I can see the smoke). – Menimcha bu uy yonib ketgan, tutunni ko'rayapman.*

In the English language direct evidentiality might be utilized with the help of perceptual verbs in the sample of past tense or past perfect tense. For instance,

*In the last one hundred years, we **have seen** the rise of the car, the airplane, the television, the personal computer, the internet, the smartphone and Beyoncè (J. Clear. Atomic Habits; 151).*

By a stark contrast, in the Uzbek language direct evidentiality might be expressed with not only verbs of perception, but also other phraseological expressions. For example,

*Tut daraxti panasiga o'tganimdan keyin quyuq yaproqlar orasidan **ko'z tashlagan edim**, Shakarning hamon izimdan **termilib** turganini payqadim (H.Nazir. Ko'kterak shabadasi.9)*

According to the examples provided above, the analytical combinations "ko'z tashlamoq" (to glance) "termilib turmoq" (to observe), "payqamoq" (to notice) not only have a purposeful evidential meaning in their content, but also fall under the category of direct evidentiality. Because, in direct

evidentiality fully defines the concept of observer as it clearly states who is doing what, how and in what case, i.e *After the shouting, I went across the hall to ask my neighbours if they had seen or heard anything. None of them had, but everyone wanted to see the damage, so I let them (R.Crais. Chasing darkness; 98).*

In most languages including English, German, French indirect evidentiality includes all senses except the act of seeing. For example, in English *"Someone is coming after us"* means that someone is coming after the subject of speech (I heard) meaning will be appeared. "*Someone has stepped on my dress and is holding it firmly"* suggests that the subject of speech has pressed the ending of the dress and is still pressing it (I feel).

In conclusion. All in all, the category of evidentiality is one of the broadest topics. It is natural that its types such as direct, indirect, inferential,and perceptual forms interest all linguists. Since evidentiality is related to terms such as cognition and pragmatics, it does not cause difficulties in the speaker's ability to convey information of another person and percept it. Because, in evidentiality, the speaker participates in the description of a certain event as a direct participant or defines his role as a conveyer of information he heard from a second or a third person or he saw with his own eyes, or even felt, experienced in his body.

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THE LINGUISTIC NATURE OF LACUNA IN INTERCULTURAL COMMUNICATION

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Annotatsiya. *Mazkur maqolada lakuna madaniyatlararo muloqot jarayonida yuzaga keladigan lingvistik va madaniy hodisa sifatida o'rganiladi. Tadqiqotda lakunaning nazariy asoslari, uning til sathlari, tasniflash tamoyillari hamda tarjimadagi o'rni tahlil qilinadi.*

Kalit so'zlar:*lakuna, leksik bo'shliq, madaniyatlararo muloqot, semantika, lingvistik tipologiya, tarjima.*

Аннотация. *В данной статье лакуна рассматривается как лингвистическое и культурное явление, возникающее в процессе межкультурной коммуникации. В исследовании анализируются теоретические основы лакун, их языковые уровни, принципы классификации и роль в переводе.*

Ключевые слова:*лакуна, лексический пробел, межкультурная коммуникация, семантика, лингвистическая типология, перевод.*

Abstract. *This article examines lacuna as a linguistic and cultural phenomenon emerging in intercultural communication. The study analyzes the theoretical foundations of lacuna, their linguistic levels, classification principles, and their role in translation.*

Key words: *lacuna, lexical gap, intercultural communication, semantics, linguistic typology, translation*

Introduction. The concept of lacuna occupies an important place in modern linguistics, especially in translation studies and intercultural communication. A lacuna refers to the absence of a linguistic equivalent in another language, revealing gaps that arise from cultural, historical, and conceptual differences. Although the scientific term appeared relatively late, the phenomenon itself

was recognized in earlier comparative studies of languages[1]. Lacunae are not accidental deficiencies but reflections of unique worldviews embedded in linguistic systems. They reveal how each culture structures reality and encodes experience differently.According to V. Muravyov, lacunae represent national-cultural elements that are either misunderstood or not fully understood by representatives of another culture[2]. In English linguistics, the terms *lexical gap*, *lexical hole*, and *lexical vacancy* are used to describe this phenomenon, with *lexical gap* being the most widespread. Researchers still disagree on a unified definition. However, most agree that a lacuna is a linguistic and cultural void where one language lacks a direct equivalent for a concept expressed in another language[3].

Research Methodology. Lacunae can emerge at multiple **linguistic levels**, demonstrating that gaps between languages are not confined to vocabulary alone but extend into sound systems, grammatical organization, and culturally structured meaning. At the **phonetic level**, lacunae arise when a sound present in one language has no exact counterpart in another, which often leads to persistent pronunciation challenges and perceptual mismatches. A well-known example is the English vowel /æ/, whose articulation occupies a phonetic space that Uzbek does not reproduce precisely; speakers therefore approximate the sound using the closest native vowel, illustrating how phonetic lacunae affect not only accent but also auditory recognition and identity marking in intercultural communication. At the **lexical-semantic level**, which is the most extensively researched dimension, lacunae reflect culturally embedded meanings that resist direct translation because they condense complex social values into a single linguistic unit. Concepts such as the Uzbek notion of *or* — encompassing a deep sense of shame, dignity, moral responsibility, and honor — cannot be conveyed by a single English word; any translation requires paraphrase, contextualization, or cultural commentary.

Analysis and Results. Such lacunae reveal how vocabulary encodes ethical systems and collective psychology, making translation an interpretive act rather than a mechanical substitution. **Morphological lacunae** further illustrate structural asymmetry between languages: grammatical categories present in one system may be absent in another, forcing speakers to reorganize meaning during translation. English articles (*a, an, the*), which signal definiteness and specificity, have no direct formal equivalents in Uzbek, while Uzbek possessive suffixes compress relational information into a single morphological unit that English must express analytically through separate words. These mismatches show that languages segment reality according to different grammatical logics. Taken together, phonetic, lexical-semantic, and morphological lacunae confirm that linguistic gaps operate across the full architecture of language, reflecting deeper differences in perception, categorization, and cultural experience; consequently, successful cross-linguistic communication requires adaptive strategies that bridge not only words but entire systems of sound, grammar, and meaning.

Linguists classify lacunae according to several complementary criteria that reveal how gaps between languages operate not only at the lexical surface but also at deeper stylistic, semantic, cognitive, and pragmatic levels. From a **structural perspective**, lacunae include **lexical lacunae**, where a language lacks a direct word for a concept present in another language, and **stylistic lacunae**, where an equivalent form exists but cannot reproduce the same stylistic tone, register, or cultural coloring. The **semantic classification** moves beyond form to meaning, distinguishing **semantic lacunae**, which arise when a concept itself has no precise counterpart;**connotative lacunae**, where emotional or cultural associations differ across languages; and **emotional lacunae,** where feelings encoded in one linguistic system cannot be expressed with equal intensity or nuance in another. Another important dimension concerns the **degree of equivalence: complete lacunae** refer to absolute absence of an equivalent unit**; partial lacunae** indicate that only some semantic features can be transferred; and **compensable lacunae** suggest that while no direct equivalent exists, translators can restore meaning through descriptive or contextual strategies. Finally, the **functional classification** highlights how lacunae affect communication and cognition, identifying **pragmatic lacunae**, which disrupt communicative intent, politeness norms, or discourse expectations, and **cognitive lacunae**, which stem from differences in conceptualization and worldviews embedded in language.

Many lacunae originate in deep **socio-cultural differences** between speech communities, because language encodes ways of living, systems of values, and shared historical memory that cannot always be mapped onto another culture. Concepts connected to **rituals, ethics, religion, kinship structures, and historical experience** are especially resistant to direct equivalence, since they reflect unique social institutions rather than universal categories. Uzbek cultural terms such as *mahalla* (a traditional neighborhood-based social organization), *kelin salom* (a ceremonial greeting ritual performed by a bride), or *Navro'z* (a New Year festival with ancient symbolic meanings) illustrate how culturally embedded words function as carriers of collective identity. These units cannot be translated through simple substitution because the receiving culture may lack the corresponding social practice; instead, translators must rely on **descriptive, explanatory, or adaptive strategies** that reconstruct the cultural context for the reader. Such lacunae reveal that language is inseparable from cultural identity: words operate as condensed cultural narratives, preserving social norms, belief systems, and historical continuity. When a lacuna appears, the translator confronts not merely a lexical absence but a conceptual gap between worldviews. Effective translation therefore requires sensitivity to the cultural frameworks underlying linguistic expression, balancing semantic accuracy with ethnographic explanation. In this sense, translating lacunae becomes an act of intercultural mediation, where the goal is not only to transmit meaning but also to make visible the cultural logic that produced the original expression, ensuring that readers encounter not an isolated term but the living cultural system behind it.

Conclusion. Lacunae represent essential intersections of **language, culture, and cognition**, functioning as revealing points where different conceptual systems meet and diverge. They should not be viewed merely as technical translation obstacles but as analytical windows into how communities structure reality, encode values, and organize experience through language. Each lacuna signals the presence of culturally specific knowledge: social hierarchies, emotional norms, ethical expectations, and historically shaped categories that may be invisible to outsiders until translation exposes them. From this perspective, lacunae become productive sites of inquiry rather than deficiencies. Studying them improves **translation accuracy** by encouraging translators to move beyond literal equivalence toward culturally informed mediation; it enriches **comparative linguistics** by mapping asymmetries in semantic fields and grammatical systems; and it deepens **intercultural dialogue** by making implicit cultural assumptions explicit. Lacunae also illuminate cognitive diversity, showing that languages guide attention differently and promote distinct patterns of categorization and evaluation. Future research should therefore continue examining how languages actively negotiate these gaps through **borrowing, calquing, descriptive expansion, semantic shift, and pragmatic adaptation**, as well as through emerging hybrid forms in global communication. In a world shaped by migration, digital exchange, and multilingual contact, lacunae are not disappearing; instead, they are becoming dynamic zones of innovation where new meanings are constantly forged. A systematic study of these processes can contribute to translation theory, cognitive linguistics, and cultural studies alike, ultimately supporting more nuanced models of human communication in which difference is treated not as a barrier but as a source of intellectual and cultural enrichment.

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TRANSLATION OF CULTURAL REFERENCES: PROBLEMS OF CONVEYING JOKES AND IDIOMATIC EXPRESSIONS FROM ENGLISH INTO RUSSIAN PRACTICAL RESEARCH, EXPERIMENTS, AND TRANSLATION RECOMMENDATIONS

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Annotatsiya. *Maqolada ingliz tilidan rus tiliga hazil va frazeologik birliklarni tarjima qilishdagi asosiy qiyinchiliklar ularning madaniy xususiyatlari nuqtayi nazaridan yoritiladi. Bunday birliklar fon bilimlari, so'z o'yinlari va pragmatik kontekstga tayanganligi sababli so'zma-so'z tarjima ko'pincha samarasiz bo'ladi. Tadqiqot asosida moslashtirish, almashtirish, tavsifiy tarjima, kompensatsiya va tushirib qoldirish kabi strategiyalar aniqlanadi. Natijalar tarjima amaliyoti va madaniyatlararo muloqot tadqiqotlarida qo'llanilishi mumkin.*

Kalit so'zlar: *madaniy ishoralar, tarjima, frazeologik iboralar, yumor, hazillar, ingliz–rus tarjimasi, pragmatika.*

Аннотация. *В статье рассматриваются основные сложности перевода английских шуток и идиом на русский язык с учётом их культурной обусловленности. Юмористическая и образная речь опирается на фоновые знания, игру слов и прагматический контекст, что делает буквальный перевод неэффективным. На основе сопоставительного анализа выделяются стратегии адаптации, замены, описательного перевода, компенсации и опущения. Полученные результаты могут быть использованы в переводческой практике и обучении переводчиков.*

Ключевые слова: *культурные отсылки, перевод, идиоматические выражения, юмор, шутки, англо-русский перевод, прагматика.*

Abstract. *The article explores the main difficulties in translating jokes and idiomatic expressions from English into Russian, focusing on their cultural specificity. Humorous and idiomatic language relies on background knowledge, wordplay, and pragmatic context, which limits the effectiveness of literal translation. Based on comparative translation analysis, the study identifies key strategies such as adaptation, substitution, descriptive translation, compensation, and omission. Emphasis is placed on preserving communicative intent and pragmatic effect. The results are relevant for translation practice, translator training, and intercultural communication research.*

Keywords: *cultural references, translation, idiomatic expressions, humor, jokes, English–Russian translation, pragmatics.*

Introduction. Translation is not only a linguistic process but also a cultural act. When translating from English into Russian, translators often encounter culturally specific elements that cannot be directly transferred without loss of meaning or effect. Among the most challenging of these elements are jokes and idiomatic expressions, which reflect national mentality, cultural values, and social conventions.

Humor and idioms are closely connected to culture, as they frequently rely on shared knowledge, historical background, and implicit meanings. Therefore, their translation requires careful consideration of both linguistic and extralinguistic factors. This article aims to analyze the main difficulties in translating jokes and idiomatic expressions from English into Russian and to propose effective translation strategies based on practical research.

Cultural Specificity of Jokes and Idiomatic Expressions. Idiomatic expressions are fixed or semi-fixed language units whose meaning cannot be fully deduced from the meanings of their individual components. For example, English idioms such as "spill the beans" or "break the ice" have figurative meanings that differ from their literal interpretation.

Jokes, on the other hand, often involve wordplay, ambiguity, irony, or cultural allusions. Their humorous effect depends on the reader's ability to recognize hidden meanings or references. In English-language humor, such references may relate to everyday life, popular culture, social norms, or historical events that are unfamiliar to Russian-speaking audiences.

As a result, literal translation frequently leads to misunderstanding or complete loss of humor, making cultural adaptation essential.

Translation Problems and Common Difficulties. The main problems encountered when translating jokes and idioms from English into Russian include:

1. Lack of direct equivalents in the target language.
2. Cultural gaps, where a concept exists in one culture but not in another.
3. Wordplay and puns, which are often untranslatable due to phonetic or semantic differences.
4. Differences in humor perception, as what is considered funny in one culture may not be humorous in another.

For example, English jokes based on homophones or polysemy often cannot be reproduced in Russian without significant modification.

Similarly, idioms rooted in British or American cultural realities may sound unnatural or incomprehensible when translated literally.

Practical Research and Translation Experiments. To examine these issues, a comparative analysis of selected English jokes and idiomatic expressions and their Russian translations was conducted. Several translation variants were tested to evaluate their effectiveness in preserving meaning and pragmatic impact.

The analysis showed that functional equivalence is more important than formal accuracy. In many cases, replacing the original idiom or joke with a culturally appropriate Russian equivalent produced a better communicative effect than a literal translation. For example, English idioms were often successfully translated using Russian idioms with similar pragmatic functions, even if their imagery differed. In humorous texts, translators frequently employed adaptation or compensation to preserve the comic effect.

Translation Strategies and Recommendations. Based on the research, the following strategies are recommended:

• Adaptation, when cultural substitution is necessary to preserve meaning and effect.
• Descriptive translation, used when no equivalent exists.
• Functional substitution, replacing the source idiom or joke with a target-language unit serving the same communicative purpose.
• Compensation, shifting the humorous effect to another part of the text.
• Omission, applied cautiously when translation is impossible without distortion.

The choice of strategy should depend on the text type, target audience, and communicative goals of the translation.

Conclusion. In conclusion, the translation of jokes and idiomatic expressions from English into Russian is a complex task that requires a balance between linguistic accuracy and cultural adaptability. The research confirms that literal translation is often insufficient when dealing with culturally embedded humor and figurative language.

Effective translation in this domain depends on the translator's ability to recognize cultural references, interpret pragmatic intent, and select strategies that ensure communicative equivalence. The findings highlight the importance of functional and pragmatic approaches in translation practice. These insights may contribute to improving translator training programs and enhancing the quality of intercultural communication involving humorous and idiomatic content.

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BADIIY ADABIYOTDA DEVONA OBRAZINING G'OYAVIY-FALSAFIY FUNKSIYALARI

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Annotatsiya. *Ushbu maqolada mahoratlli o'zbek yozuvchisi va jonkuyar jadidi Abdulla Qodiriy qalamiga mansub "O'tkan kunlar" asarining epizodik qahramoni tahliliy-tanqidiy jihatdan o'rganilgan. Yozuvchi ijodidagi har bir detaldan bejiz foydalanmaganligi tadqiq etilgan. Qo'llangan so'zlarga va tasvirlangan qahramonlar tiliga sinchkovlik bilan e'tibor berilsa, o'quvchi yangi ma'no va yashirin sirlarni anglay olishi mumkin.*

Kalit so'zlar: *obraz, devona, detal, adabiyot, adabiy qahramon, g'oyaviy maqsad, badiiy tahlil.*

Аннотация. *В данной статье с аналитико-критической точки зрения рассматривается эпизодический персонаж романа «Минувшие дни» выдающегося узбекского писателя и прогрессивного джадида Абдуллы Кадыри. В ходе исследования показано, что писатель не использовал ни одну художественную деталь случайно. При внимательном анализе лексики и речи изображённых персонажей читатель может выявить новые смысловые оттенки и скрытые значения.*

Ключевые слова: *образ, сумасшедший, безумец деталь, литература литературный герой, идейная цель, художественный анализ*

Abstract. *This article provides an analytical and critical study of an episodic character in the novel Bygone Days by the prominent Uzbek writer and devoted jadid intellectual Abdulla Qodiriy. The research demonstrates that none of the artistic details in the writer's works are used arbitrarily. A careful examination of the chosen vocabulary and the speech of the depicted characters allows the reader to perceive new meanings and implicit messages.*

Key words: *character, image, madman, lunatic, detail literature, literary character, ideological purpose, literary analysis.*

Kirish. "... Adabiyot chin ma'nosi ila o'lgan, so'ngan, qoralangan, o'chgan, majruh, yarador ko'ngilga ruh bermak uchun faqat vujudimizga emas, qonlarimizga qarab singishgan qora balchiqlarni tozalaydirg'on, o'tkir yurak kirlarini yuvadurg'on toza ma'rifat suvi, xiralagan oynalarimizni yorug' va ravshan qiladirg'on buloq suvi bo'lg'onlig'idan bizga g'oyat kerakdir..." [1].

O'zbek jadidi Cho'lponning adabiyot to'g'risidagi fikr-mulohazalari aynan shu maqola mavzusini hamda uning maqsadini ochib berishga yordam beradi. "O'tkan kunlar" romanining asl maqsadi sevgi-muhabbat kuyini ijro etish emas, balki zamon voqeliklarini to'liq anglab yeta olmagan, o'chgan xalq uchun ogoh etuvchi manba bo'lib xizmat qilish edi. A.Qodiriy davr qaltisligini hisobga olgan holda o'zining qarashlarini parda ortiga olib o'tadi. O'quvchilarga faqat tasvirni ko'rsatadi. Tasvirga yashiringan haqiqatlarni anglashni esa ularning o'ziga va saviyasiga havola etadi. Adabiyotshunos hamda tarixchi olimlarning bergan ma'lumotlari yordamida devona obrazini o'rganib chiqish yana-da osonlashadi.

Adabiyotlar tahlili va metodologiya. Asar ko'plab tilshunoslar, adabiyotshunoslar tomonidan tahlil qilingan. Undagi qahramonlar, ularning nutqi, shuningdek voqealar ham nazariiy tarafdan o'rganilgan. Umumiy tarzda xulosa qiladigan bo'lsak, "roman orqali adib xalqning milliy ongini uyg'otmoqchi, "tariximizning eng kir, qora kunlari" yurtni mustamlaka balosiga yo'liqtirgan keyingi noahil "xon zamonlari"dan so'z ochib, bu ayanchli haqiqatdan xalqqa saboq bermoqchi bo'ldi" [2].

Obrazlarga analitik jihatdan yondashadigan bo'lsak, "*Qodiriy Otabek timsolida milliy uyg'onish mafkurasini shakllantirgan. U o'z davridan bir necha pog'ona yuqori turadigan shaxs sifatida yaratilgan*" [3]. Shuningdek, "*Kumushning fojiasi – ijtimoiy an'analar halokati natijasi*" qodiriyshunos olim L.Qayumov [4] asarning bosh qahramoni to'g'risida shunday yozadi. Romanning asosiy obrazlari haqida bir nechta tahlillarni va olimlar mulohazalarini topish mumkin. Lekin undagi ikkinchi darajali qahramonlarga berilgan izohlarni kamdan kam uchratamiz. Bu maqolada esa xuddi

shunday o‘quvchi anglamay, bir nafasda o‘qilib o‘tib ketadigan Qovoq devona badiiy qiyofasi haqida so‘z yuritiladi.

Natijalar va muhokama. A.Qodiriy o‘zbek adabiyotida ilk romanchilikni boshlab bergan va kelgusi o‘zbek adiblari uchun yangi janr eskizini yaratib bergan mahorat egasidir. A.Qodiriy asarlarida ortiqcha jumla tugul, hattoki keraksiz va ortiqcha so‘zni ham topib bo‘lmaydi. Adib yozgan har bir voqelik, tanlagan obrazlar va faktlar bejiz uning asarlaridan joy olmagan. Ishonchli va samarali asar yaratish uchun yozuvchi kitob yozishdan avval materiallarni yig‘gan, ularni qayta-qayta tekshirgan va oddiy detallarni ham e’tiboridan chetda qoldirmagan. Detallarning hamda qahramonlarning o‘z o‘rni va mohiyati mavjud. Birortasini olib tashlash orqali asar shakli va mazmuniga putur yetkazish mumkin. So‘zni isboti bilan keltiradigan bo‘lsak, yozuvchining o‘zi shunday deydi: “O‘tkan kunlar”ni yozish chog‘ida Marg‘ilonga borganimda, bir ko‘chadan o‘ta turib, namozshom mahalida, dog‘ qilinayotgan zig‘iryog‘ning hidi burnimga urildi, men buni esda tutib qolishga tirishdim. “O‘tkan kunlar”ning bir joyiga shu kichkina detalni kirgizilganida, berilayotgan tasvirning yana ham odam ishonarli bo‘lib chiqqani esimda...”.

“O‘tgan kunlar”ning poydevori Otabek bilan Kumushning muhabbati. Men bu asarni shimoliy ummondagi bahaybat muz tog‘iga – aysbergga o‘xshataman. Ma’lumki, bu tog‘ning faqat cho‘qqilari ko‘zga tashlanadi, asosiy qismi esa ko‘rinmaydi – suv ostida bo‘ladi. Har bir ulug‘ asarning ulug‘vorligini, umrini ana shu ko‘zga ko‘rinmas qismi ta’min etadi, deb o‘ylayman. A.Qodiriy qo‘lga qalam olganlarida ikki yoshning olovli muhabbatinigina bayon qilmoqchi bo‘lganmikinlar? Agar maqsad shugina bo‘lsa asar bu qadar ulug‘vorlik kasb eta olarmidi? Axir tariximizda ishqiy qissalar kam edimi? Eslaylik: A.Qodiriy adabiyotga muhabbat kuychisi bo‘lib kirib kelmaganlar.

A.Qodiriy “O‘tkan kunlar” asarini dastlab yaxlit bir kitob holida chiqarmagan. Asar boblari birin-ketin gazetada nashr etilgan. Shuning uchun ham har bir bob raqamli emas, aksincha ularga nom berilgan. O‘quvchi e’tiboridan ko‘p chetda qoladigan va yuzaki qaraladigan sahifalar bu uchinchi fasldagi devona to‘g‘risidagi bob bo‘lsa kerak. tasvirlashga harakat qilgan. “Qovoq devona” uchun butun boshli bir bobni ajratish, albatta, ajablanarli. Demak, bu qahramonni, shuningdek uning nutqini chuqur tahlil qilish lozim. A.Qodiriy bu telba obrazi orqali o‘quvchiga nimalarni yoritib berishni maqsad qilgan va qanday haqiqatlar yashirishga harakat qilgan. Quyida “Qovoq devona” epizodik obrazning va uning nutqining tahlili beriladi.

Nega aynan “qovoq”? Adib devonani qovoq osilgan belbog‘da tasvirlaydi. Birinchi navbatda nima sababdan “qovoq” detalidan foydalanilganligini tahlil qilib olish zarur. Chunki tashqi ma’no orqali ichki ma’noni topish osonlashadi. O‘zbek so‘zlashuv tilida (norasmiy tilda) so‘zlashuvchilar orasida “qovoq kalla” yoki “qovoq” degan so‘z va jumlalar yordamida bir insonning aqlsizligi va kaltafahmligi nazarda tutiladi. O‘zbek tilining izohli lug‘atida ham “qovoq kalla (yoki bosh)” frazeologik birligi “miyasi yo‘q, aqlsiz, ahmoq” degan ma’nolarda izohlangan. Demak, yozuvchi ham “qovoq” so‘zi orqali aynan shu ma’nolarni o‘quvchiga yetkizib bermoqchi bo‘lgan. Asardagi Qovoq devona o‘z nomidan anglashinib turibdiki, u telba va aqli noqis. Ammo shu devona tilidan yozuvchi o‘z fikr va mulohazalarini yetkazib berishga harakat qilgan, ya’ni “qog‘ozga o‘rab” o‘sha davrdagi jamiyat hayotini tasvirlashga uringan.

Yashirin ma’no. Yuqorida til birligining izoh va ma’nolari keltirib o‘tildi. Endi esa aynan “O‘tkan kunlar” kitobidagi Qovoq devonaning monologini keltirilib, undagi yashirin ma’noni ochishga va asarda keltirilgan davr bilan taqqoslashga harakat qilinadi. “Qovoq devona belidagi qovoqlardan bitta egri maymog‘ini ko‘rsatib: Manov – Musulmon cho‘loq, – dedi, uning yonidag‘i kichkina tomosha qovoqni turtib: bunov, Xudoybachcha (Xudoyorbachcha), – dedi, suv qovog‘ini erkalab «Nor kalla» (Normuhammad qushbegi), – dedi. Qolg‘an ikkita silliq qovoqchalarni «nosqovoq, yupqa tomoq», deb qo‘ydi. Ermakchilar kulishdilar. Bu qovoq o‘g‘rilari ichidan tezroq qochib qutulish uchun ketishka intilgan edi, biravi ushlab qoldi”. Bu nutqida devona Qo‘qon xoni va uning davlat xizmatchilarini qovoqqa taqqoslamoqda, ya’ni ularni aqlsiz va kaltafahm deya tasvir etyapti. Ayni haqiqatni majoz va ramzlar bilan ochiq aytayotgan devona o‘z atrofidagi “aql raso” jamoa tomonidan kalaka qilinadi, ta’qib ostiga olinadi. Bu jumlalarni chuqurroq tushunish uchun tarixga yuzlanish va XIX asrning ikkinchi yarmida Qo‘qon xonligining siyosiy ahvolini o‘rganib chiqish zarur. “Xudoyorxon davri – 1845-1875-yillar oralig‘ida (tanaffuslar bilan) hukmronlik qilgan

Qo‘qon xoni Xudoyorxon nomi bilan bog‘liq bo‘lgan tarixiy davr. Uning hukmronligi Qo‘qon xonligi uchun iqtisodiy va siyosiy inqirozlar davri bo‘ldi, buning natijasida 1876-yilda Rossiya imperiyasi tomonidan istilo qilingan”.

Ichki ziddiyatlarga o‘ralashib qolgan xon tashqi siyosatni unutadi. Buning natijasida xonlik mustamlakaga aylanadi. Aslida personaj Qovoq devona o‘zining nutqi orqali kulgili haqiqatni aytib o‘tadi. Ammo bu shunday holda qolmay, asarning keying o‘rinlarida bu hangoma ostidagi haqiqat Yusufbek hoji nuqti yordamida oydinlashadi: “Hoji o‘zini tutolmay ko‘z yoshisini oq soqolig‘a quyib davom etti: Mana, burodarlar! Siz o‘z qipchog‘ingiz uchun qabr qazig‘an fursatda, sizga ikkinchilar tobut chopadir. Biz qipchoqqa qilich ko‘targanda, o‘rus bizga to‘p o‘qlaydir. Siz dunyoda o‘zingizning yagona dushmaningiz qilib qipchoqni ko‘rsangiz, men boshqa yovni har zamon o‘z yaqinimg‘a yetkan ko‘raman! – dedi va ro‘ymoli bilan ko‘z yoshisini artib o‘rnidan turdi”. Mana nima sababdan A.Qodiriy buyuk yozuvchi deya ta’rif etilgan. Adibning har bir badiiy obrazi ham falsafiy, ham tarixiy jihatdan go‘zal tarzda yoritib berilgan.

Xulosa. A.Qodiriy shaxsiyati va ijodi to‘g‘risida ko‘p bilimlarni xulosalay olishimiz mumkin. Adib asarlaridan madaniyat, tarix, urf-odat, din, shuningdek, insoniy fazilatlarni ham o‘rgana olamiz. Maqoladagi birgina epizodik personaj Qovoq devona orqali qanchadan qancha ma’no-mohiyatlarni chiqarishimiz mumkin ekan. Demak, butun boshli roman qahramonlari tahlil qilinsa, birgina kitobdan olam-olam foyda olamiz. Shuning uchun ham tarixda, ham o‘zbek adabiyotida o‘chmas iz qoldirgan qahramonlarimiz merosini qunt bilan o‘rganmog‘imiz darkor.

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O‘ZBEK VA NEMIS TILLARIDAGI TARJIMA JARAYONINING LINGVISTIK MUAMMOLARI

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Annotatsiya. *Mazkur maqolada o‘zbek va nemis tillari o‘rtasidagi tarjima jarayonida yuzaga keladigan grammatik, leksik-semantik hamda lingvokulturologik muammolar qiyosiy-lingvistik tahlil asosida o‘rganiladi. Tadqiqot natijalari shuni ko‘rsatadiki, tarjima jarayonidagi asosiy qiyinchiliklar til tizimlarining strukturaviy tafovuti, semantik nomuvofiqliklar va madaniy konseptlar farqi bilan bog‘liq. Tarjima adekvatligini ta’minlashda kontekstual yondashuv, funksional ekvivalentlik hamda pragmatik moslashtirish muhim ahamiyat kasb etishi asoslab beriladi.*

Kalit so‘zlar: *tarjima jarayoni, ekvivalentlik, semantika, lingvokulturologiya, o‘zbek tili, nemis tili.*

Аннотация. *В данной статье на основе сравнительного лингвистического анализа изучаются грамматические, лексико-семантические и лингвокультурологические проблемы, возникающие в процессе перевода между узбекским и немецким языками. Результаты исследования показывают, что основные трудности в процессе перевода связаны со структурными различиями языковых систем, семантическими несоответствиями и различиями в культурных концепциях. Утверждается, что контекстуальный подход, функциональная эквивалентность и прагматическая адаптация играют важную роль в обеспечении адекватности перевода.*

Ключевые слова: *процесс перевода, эквивалентность, семантика, лингвокультурология, узбекский язык, немецкий язык.*

Abstract. *This article studies the grammatical, lexical-semantic and linguoculturological problems that arise in the translation process between Uzbek and German languages on the basis of comparative linguistic analysis. The results of the study show that the main difficulties in the*

translation process are associated with the structural differences of language systems, semantic inconsistencies and differences in cultural concepts. It is argued that the contextual approach, functional equivalence and pragmatic adaptation play an important role in ensuring the adequacy of translation.

Keywords: *translation process, equivalence, semantics, linguoculturology, Uzbek language, German language.*

Tarjima jarayoni tilshunoslikning eng murakkab va ko‘p qirrali sohalaridan biri bo‘lib, u turli til tizimlari o‘rtasida ma’no, axborot hamda madaniy mazmunni uzatish mexanizmlarini o‘z ichiga oladi. Zamonaviy globallashuv sharoitida turli tipologik tizimlarga mansub tillar o‘rtasidagi tarjima masalalari ilmiy jihatdan alohida dolzarblik kasb etmoqda. Ayniqsa, strukturaviy va semantik jihatdan sezilarli tafovutlarga ega bo‘lgan o‘zbek va nemis tillari o‘rtasidagi tarjima jarayoni murakkab lingvistik hodisa sifatida namoyon bo‘ladi.

O‘zbek tili agglutinativ til sifatida grammatik ma’nolarni qo‘shimchalar orqali ifodalashga asoslangan bo‘lsa, nemis tili flektiv til sifatida morfologik o‘zgarishlar hamda sintaktik qat’iylik bilan tavsiflanadi. Ushbu tipologik tafovutlar tarjima jarayonida formal moslik, grammatik ekvivalentlik hamda semantik adekvatlik masalalarini yuzaga keltiradi. Tarjima faqat til birliklarini almashtirish emas, balki ma’no konstruksiyasi, kommunikativ vazifa hamda madaniy kontekst bilan uzviy bog‘liq bo‘lgan interpretativ jarayondir. Shu bois tarjima jarayonida yuzaga keladigan muammolarni faqat grammatik yoki leksik darajada emas, balki semantik, pragmatik hamda lingvokulturologik jihatdan ham o‘rganish zarur. Maqolaning asosiy maqsadi o‘zbek va nemis tillari o‘rtasidagi tarjima jarayonida uchraydigan muammolarni aniqlash hamda ularning lingvistik tabiatini ilmiy asosda izohlashdan iborat. Mazkur maqola interpretativ-lingvistik paradigma doirasida amalga oshirilgan, shuningdek tarjima jarayonidagi muammolar misollar yordamida tahlil qilingan. Tarjima jarayonidagi asosiy muammolar quidagilar:

1. Grammatik tafovutlar bilan bog‘liq muammolar

2. Leksik-semantik nomuvofiqliklar

3. Frazeologik birliklar tarjimasidagi muammolar

4. Lingvokulturologik birliklar bilan bog‘liq muammolar

O‘zbek va nemis tillari tipologik jihatdan turli til tizimlariga mansub bo‘lgani sabab tarjima jarayonida grammatik nomuvofiqliklar muhim qiyinchiliklarni yuzaga keltiradi. Nemis tilida artikl kategoriyasi grammatik tizimning ajralmas qismi hisoblanadi, o‘zbek tilida esa bunday kategoriya mavjud emas.

Misol:

Nemis tilida: *Der Student liest ein Buch.* Talaba kitob o‘qiyapti.

Bu yerda *der* va *ein* artikllari o‘zbek tilida alohida ifodalanmaydi. Natijada formal grammatik moslik buziladi, lekin semantik mazmun saqlanib qoladi. Mazkur hodisa tarjimada strukturaviy transformatsiya zarurligini ko‘rsatadi.

Tarjima jarayonida leksik birliklarning ma’no hajmi va semantik chegaralari tillar o‘rtasida doimo ham mos kelavermaydi. Ayrim tushunchalar bir tilda keng konseptual mazmunga ega bo‘lsa, boshqa tilda ular torroq yoki differensial shaklda ifodalanadi.

Misol:

Nemis tilidagi *Heimat* tushunchasi o‘zbek tiliga bir nechta variant orqali tarjima qilinadi: *vatan, ona yurt, tug‘ilib o‘sgan joy*. Bu birlik yagona leksik ekvivalentga ega emas. Tarjimon kontekstga qarab interpretativ qaror qabul qiladi. Bu esa semantik adekvatlik muammosining mavjudligini ko‘rsatadi.

Frazeologizmlar tarjimada eng murakkab qatlamlardan biri hisoblanadi, chunki ular ko‘pincha to‘g‘ridan-to‘g‘ri semantik moslikka ega emas. Idiomatik ifodalar madaniy va obrazli tafakkur mahsuli sifatida namoyon bo‘ladi.

Misol:

Nemis tilida: *Tomaten auf den Augen haben.* Ko‘zida pomidor bor.

Semantik tarjima: *Hech narsani sezmaslik / ko‘rmaslik.*

Bu misol frazeologik birliklarda literal tarjima ma’no buzilishiga olib kelishini ko‘rsatadi. Tarjimon funksional ekvivalentdan foydalanishi zarur.

Madaniy jihatdan belgilangan birliklar tarjimada alohida yondashuvni talab qiladi. Milliy mentalitet, urf-odat va ijtimoiy qadriyatlar bilan bog‘liq tushunchalar tillar o‘rtasida to‘liq ekvivalentga ega bo‘lmasligi mumkin.

Misol:

O‘zbek tilidagi *mahalla* tushunchasi nemis tiliga oddiygina *Gemeinde* yoki *Nachbarschaft* sifatida tarjima qilinadi.

Biroq ushbu birlik o‘zbek madaniyatida keng ijtimoiy, ma’naviy va institutsional mazmunga ega. Nemis tilidagi ekvivalentlar esa bu konseptning barcha pragmatik komponentlarini qamrab olmaydi. Bu esa lingvokulturologik adekvatlik muammosini yuzaga keltiradi.

O‘tkazilgan tadqiqot natijalari o‘zbek va nemis tillari o‘rtasidagi tarjima jarayonining murakkab, ko‘p qatlamli lingvistik hodisa ekanligini tasdiqlaydi. Aniqlangan muammolar grammatik tafovutlar, leksik-semantik nomuvofiqliklar, frazeologik birliklar hamda lingvokulturologik elementlar bilan bog‘liq bo‘lib, ular tarjima adekvatligiga bevosita ta’sir ko‘rsatadi. Tadqiqot natijalari zamonaviy tarjima nazariyasidagi ekvivalentlik tushunchasining nisbiy xarakterga ega ekanligini ko‘rsatadi. Formal ekvivalentlik har doim ham semantik adekvatlikni ta’minlay olmaydi. Ushbu holat dinamik ekvivalentlik tamoyili bilan izohlanadi, unga ko‘ra tarjima jarayonida asosiy e’tibor grammatik moslikka emas, balki kommunikativ mazmun va funksional adekvatlikka qaratiladi. Grammatik tafovutlar bilan bog‘liq muammolar tillarning tipologik farqi bilan bevosita bog‘liq. Agglutinativ va flektiv tizimlar o‘rtasidagi strukturaviy tafovutlar tarjimada transformatsiyalarni muqarrar qiladi. Bu jarayon tarjima nazariyasida strukturaviy moslashtirish strategiyalari orqali hal etilishi ta’kidlanadi. Tadqiqot natijalari ushbu nazariy qarashlarning amaliy jihatdan asosli ekanligini ko‘rsatdi. Semantik nomuvofiqliklar tarjima jarayonining interpretativ xarakterini ochib beradi. Polisemiya, konseptual tafovutlar hamda konnotativ ma’no o‘zgarishlari tarjimon tomonidan kontekstual qarorlar qabul qilinishini talab qiladi. Bu esa tarjima jarayonini mexanik almashtirish emas, balki ma’no rekonstruksiyasi sifatida talqin etish zarurligini ko‘rsatadi. Frazeologik birliklar tarjimasi esa funksional ekvivalentlik nazariyasining dolzarbligini yana bir bor tasdiqlaydi. Literal tarjima ko‘pincha semantik deformatsiyaga olib keladi. Tadqiqot davomida aniqlangan misollar frazeologizmlar tarjimasida madaniy va pragmatik adekvatlik ustuvor ahamiyat kasb etishini ko‘rsatdi. Lingvokulturologik muammolar tarjima jarayonining madaniy komponentini namoyon etadi. Milliy konseptlar, realiyalar hamda madaniy birliklar tarjimada oddiy leksik almashtirish bilan cheklanmaydi. Ushbu birliklar tarjimasida semantik kompensatsiya, tushuntiruvchi tarjima hamda pragmatik moslashtirish strategiyalaridan foydalanish zarur bo‘ladi. Tadqiqot natijalari shuni ko‘rsatadiki, tarjima adekvatligi ko‘p omilli hodisa bo‘lib, u grammatik moslik, semantik aniqlik, pragmatik muvofiqlik hamda madaniy ekvivalentlik uyg‘unligida ta’minlanadi. Tarjimon faoliyati esa lingvistik bilim bilan bir qatorda kognitiv va madaniy kompetensiyani ham talab qiladi.

Mazkur tadqiqot natijalari o‘zbek va nemis tillari o‘rtasidagi tarjima jarayonining murakkab hamda ko‘p qatlamli lingvistik hodisa ekanligini yana bir bor ko‘rsatdi. Tahlillar shuni tasdiqladiki, tarjima jarayonida uchraydigan qiyinchiliklar tasodifiy emas, balki tillarning tipologik, semantik va lingvokulturologik xususiyatlari bilan uzviy bog‘liqdir. Tadqiqot davomida aniqlangan grammatik tafovutlar o‘zbek va nemis tillarining strukturaviy farqlari tarjimada formal moslikni ta’minlash jarayonini murakkablashtirishini namoyon etdi. Shu bilan birga, ko‘plab hollarda semantik adekvatlik strukturaviy transformatsiyalar orqali muvaffaqiyatli saqlanishi mumkinligi kuzatildi. Bu holat tarjimada formal ekvivalentlikdan ko‘ra kommunikativ mazmun ustuvor ahamiyatga ega ekanligini ko‘rsatadi. Semantik tahlil natijalari esa leksik birliklarning ma’no hajmi hamda konseptual yuklamasi tillar o‘rtasida har doim ham to‘liq mos kelmasligini aniqladi. Polisemiya hodisalari, konnotativ tafovutlar hamda konseptual farqlar tarjima jarayonining interpretativ tabiatini belgilaydi. Shu bois tarjima jarayoni oddiy til birliklarini almashtirish emas, balki ma’no rekonstruksiyasi sifatida qaralishi zarurligi ayon bo‘ldi. Frazeologik birliklar va lingvokulturologik elementlar tarjimasida kuzatilgan muammolar tarjimaning nafaqat lingvistik, balki madaniy hamda kognitiv

jihatlarini ham ochib berdi. Tadqiqot natijalari milliy-madaniy birliklarni adekvat tarjima qilishda funksional ekvivalentlik, semantik kompensatsiya hamda pragmatik moslashtirish strategiyalarining muhimligini tasdiqladi.

Umuman olganda, o‘zbek va nemis tillari o‘rtasidagi tarjima jarayoni yuqori darajadagi lingvistik, semantik hamda madaniy kompetensiyani talab qiluvchi murakkab kommunikativ faoliyat ekanligi tadqiqot natijalari asosida ilmiy jihatdan asoslandi.

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XITOY TILSHUNOSLARINING ASARLARIDA XITOY TILI RITORIK SAVOLLARI HAQIDA

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Annotatsiya. *Mazkur maqolada xitoy tilshunoslarning ritorik savollari haqidagi fikrlari, ritorik savollarni xususiyatlari haqida bayon etilgan. Bunda xitoyshunos olimlar 天昱 Tianyuning 现代汉语反问句研究 "Zamonaviy xitoy tilida ritorik so‘roq gaplar", 刘松江 Liu Songjiang 反问句的交际作用 "Ritorik savollarni murojaatdagi ahamiyati", 郭继懋 Guo Jimaoning 反问句的语义语用特点 "Ritorik so‘roq gaplarning semantik ma'nolari va ularning qo‘llanilishi" va boshqalarning ritorikaga oid o‘hshash va tafovutli jihatlari tahlil qilingan.*

Kalit so‘zlar: *ohang, urg‘u, soda gap, murakkab gap, ritorika, ritorik savollar.*

Аннотация. *В данной статье раскрываются точки зрения различных китаеведов по теме риторики и риторических вопросов. Для раскрытия темы были проанализированы научные работы таких ученых как 天昱 Тиен Юан 现代汉语反问句研究 "Риторические вопросы в современном китайском языке", 刘松江 Лиё Сонгдзянг 反问句的交际作用 "Значение риторических вопросов в общении", 郭继懋 Гуо Дзимао 反问句的语义语用特点 "Семантические значения риторических вопросов и их значения" и др.*

Ключевые слова: *тон, ударение, простое предложение, сложное предложение, риторика, риторические вопросы.*

Abstract. *This article reveals the points of view of various Sinologists on the topic of rhetoric and rhetorical questions. To explore this topic, we analyzed the works of scholars such as Tien Yuan 现代汉语反问句研究 "Rhetorical Questions in Modern Chinese," Liu Songjiang 反问句的交际作用, "The Significance of Rhetorical Questions in Communication," and Guo Jimao 郭继懋 "Semantic Meanings of Rhetorical Questions and Their Meanings" and others.*

Keywords: *tone, stress, simple sentence, complex sentence, rhetoric, rhetorical questions.*

Ritorika deyilganda, ikki ma'no nazarda tutiladi. Birinchisi — notiqlik san'atining asoslarini o‘rganuvchi fan, ikkinchisi esa, har qanday ifodali va ta'sirchan nutqni ilmiy jihatdan o‘rganuvchi soha.

Har bir tilda bo‘lganidek xitoy tilining grammatik unsurlarida ham ritorika atamasi mavjud bo‘lib, xitoy olimlarining fikricha, ritorika atamasi va ritorik so‘roq turidagi gaplar notiqlik san'atida yorqin usul namoyishi uchun keng qo‘llanilgan. Umuman olganda, xitoy tili grammatikasida "ritorik saavollar" tushunchasi 1980-yillarga kelib "ritorik so‘roq gaplar" tushunchasi paydo bo‘lishiga zamin yaratib berdi. Ritorik so‘roq gaplar o‘zida ritorik savollarni mujassam etib, shuningdek, o‘z ichida

tasdiqni yashirib, javob talab qilmagan holda shakllanadi. Ritorik savollar adabiy tilning his-hayajonli holatini bildirish uchun stilistik vosita sifatida qo‘llaniladi.

Filologiya fanlari doktori 天昱 Tianyuning 现代汉语反问句研究 “Zamonaviy xitoy tilida ritorik so‘roq gaplar” nomli doktorlik dissertatsiyasida, ritorika aynan katta ommaning qiziqishlariga sabab bo‘lgan savol turi, shu bilan birga barcha olimlar o‘z izlanishlarida har xil ixtilofli fikrlar bildirishiga qaramay, “ritorika bu savol formasining eng noyob tuzilish birligidir”, — deb ta’kidlab o‘tadi. Ichki strukturaviy jihatdan qaralganda, ritorika so‘roq gaplarda aks etib, inkor turdagi holatni bildirsa-da, aksincha, inkor holatdagi so‘roq gaplar tizimida u tasdiqni bildirib kelsa, tashqi strukturaviy jihatdan o‘rganilganda, ritorika davomsiz gaplarda ishtiroki bilan ajralib turishi hamda savol berayotgan shaxs ikkinchi tomonning javob manzarasini maqsad qilganligi va butun bir yagonalik tizimini bildirishi ta’kidlab o‘tiladi. Yana aytib o‘tilishicha, xitoy tilida ritorikaning statistika bo‘yicha til formasi hamda funksionallik nuqtai nazaridan miqdoriy ko‘rsatkichlarini ham berib o‘tadi.

Olim 刘松江 Liu Songjiang 反问句的交际作用 [2] “Ritorik savollarni murojaatdagi ahamiyati” nomli maqolasida, asosan, ritorikaning chet el talabalari o‘rganish jarayonida yo‘l qo‘yadigan kamchiliklarining bartaraf qilish yo‘llari borasida fikr bildiradi. Uning fikriga binoan, til o‘rganayotgan shaxs so‘roq gaplar tizimidagi ritorikaning tub mohiyatiga hamda strukturaviy jihatiga yetib bormas ekan, uning til o‘rganish va tahlil etish jarayonida nuqsonlar ko‘zga tashlanaverishi — bu mavzuning naqadar muhim ekanini ko‘rsatadi. “So‘zlovchi tomonidan ritorika gaplar tizimida qo‘llanilar ekan, mazkur unsur so‘zlovchining his-tuyg‘ularini batamom ifoda etib kelishi, shuningdek, bu holat xitoy tili adabiyot asarlarida ham keng yoritilgan” ligi ta’kidlab o‘tilgan.

Olim 吕明臣 Lu Mingchen, 张玥 Zhang Yuening 反问句的功能和意义[3] “Ritorik gaplar funksiyasi va uning ma’nolari” nomli maqolasida ritorikaning funksiyasi, emotsional ma’nolari, shuning bilan birgalikda boshqa turdagi ma’nolari, strukturaviy jihatlarini ommaga qanday tadbiq etish va ularning keyingi rivojlanishidagi o‘z qarashlarini berib o‘tgan.

郭继懋 Guo Jimaoning 反问句的语义语用特点 [4] “Ritorik so‘roq gaplarning semantik ma’nolari va ularning qo‘llanilishi” ilmiy ishga murojaat etganizmizda, olim mavzu doirasida ritorika mohiyatini yetkazib beruvchi so‘zlar ma’nolarini tahlilga tortadi va ritorik gapda qo‘llanilayotgan sifat so‘z turkumiga mansub so‘zlar darajalarini qo‘llash borasida tavsiyalar berib o‘tadi. Shuningdek, olim tomonidan ushbu monografiyada oddiy savol gaplar bilan ritorikaning bog‘liqlik hamda farqli tomonlari chuqur yoritilgan.

朱姝 Zhu Shuning 反问句的句法结构及意义 – 语用分析 [5] “Ritorik so‘roq gaplarning sintaktik qurilishi va ma’nolari, pragmatik tahlili” deb nomlangan ilmiy ishida ham e’tibor ritorikaga qaratilar ekan, uning gapdagi strukturaviy jihatlari, semantikasi, til tahlillari ustida o‘z izlanishlarini olib borilgan. Shuning bilan birgalikda, ritorika hamda oddiy so‘roq gaplarni umuman bir butun so‘roq gap tizimi deya qarashlarga qat’iy qarshiliklar bildiriladi hamda, ritorikada qo‘llaniluvchi savol formalariga birma-bir izoh beriladi. 朱姝 Zhu Shu o‘z izlanishlarida biz yuqorida keltirgan 郭继懋 Guo Jimaoning 反问句的语义语用特点 “Ritorik so‘roq gaplarning semantik ma’nolari va ularning qo‘llanilishi ” mavzu doirasidagi ishni o‘rganib chiqqan holatda, o‘zining qarshi fikrlarini bildiradi. Uning ta’kidlashicha ritorikadan gapda foydalanishda, uning barcha unsurlariga e’tibor qaratish joizdir, hattoki bir unsur tushib qolishi ham gapning strukturaviy tartibliligi buzilishiga olib keladi.

于根元 Yu Genyuanning 反问句的性质和作用 [6] “Ritorik so‘roq gaplar xususiyati va uning qo‘llanilishi” nomli maqolasida olim ritorikaning qanday usullar bilan gapda qo‘llanilishi, uning javob tarzi qanday bo‘lishi kerak yoki umuman javob berilmaslik holatlari qanday bo‘lishi kerakligi ta’kidlab o‘tilgan.

郭锐 Guo Ruining “吗”反问句的确信度和回答方式 [7] “Ritorik savollarning tasdiq (ishonchlilik) darajasini 吗-mi? yuklamasi orqali ifodalanishi va unga javob qaytarish usullari” nomli izlanishida olim o‘zining ritorikada qo‘llaniluvchi 吗“-mi?” so‘roq yuklamasi hususidagi o‘z fikrlarini bildirib o‘tadi. Bu ishda olim o‘zining 吗 “-mi?” yuklamasi orqali bildiriladigan har bir misollarda o‘z fikrini berib o‘tib, har bir vaziyatning bir-biridan farqli jihatlarini o‘rganib chiqqan.

Shuningdek, oddiy so‘roq gap tizimida mazkur qo‘shimchaning roli ritorikada foydalanilgan jihatdan qanday farqli tomonlar mavjudligini isbotlab bergan.

史金生 Shi Jinshengning 表反问的“不是” [8] “Ritorik savolni anglatuvchi 不是(inkorni anglatuvchi “yo‘q” so‘zi) inorasini qo‘llanishi haqida” deb nomlangan maqolasida oddiy so‘roq gaplar tarkibida 不是 (inkorni anglatuvchi “yo‘q” so‘zi) ishlatilmasligi, ishlatilishi bilan oddiy so‘roq gap darhol ritorikaga aylanishi barchani e’tiborini tortishi shubhasizligi haqida bayon etadi. Shu bilan birga inkorni ifodalovchi 不是 (inkorni anglatuvchi “yo‘q” so‘zi) esa, ritorikaga aylanishi bilanoq, o‘z hususiyatini o‘zgartirib, ta’kidga aylanishini ham olim ta’kidlab o‘tgan.

沈开木 Shen Kaimuning 反问语气怎样起否定作用 [9] “Inkor gaplarda ritorik savol ohangining qo‘llanilishi” maqolasida olim xitoy tilida inkorning nimaligi hamda uning ritorikada qo‘llanilish bosqichlari, ritorikada inkorlar qanday holatlarni kashf etishi borasida fikrlar bildirgan. Shuning bilan birga, inkor - ritorikaning ajralmas bir qismi ekani ham ta’kidlanib o‘tilgan.

Yuqoridagi fikrlar yuzasidan quyidagi xulosalarga keldik:

1) Ritorik so‘roq gap usullari besh turni o‘z ichiga qamrab oladi: 1. His-hayajon ifodasidagi ritorik so‘roq gaplar; 2. Oddiy turdagi bahs ma’nosidagi ritorik so‘roq gap usullari; 3. Xohish- iroda ifodasidagi ritorik so‘roq gaplar; 4. O‘tgan zamon ish-harakatini ifodalovchi usul; 5. Boshqa turdagi kasb, holat, hissiyotni ifoda etuvchi usullar.

2) Ritorik savollar so‘nggida keluvchi modal qo‘shimchalarning asosiylari quyidagilardir: 吗 ma –mi?; 呢 ne– orqali so‘zlovchi holatini yetkazib beruvchi modal yuklama”; 啊 a – a? so‘zlovchining taajjubli yoki hayratli holatini bildiradi.

3) Ritorikaning ifoda jarayoni va uning tub mohiyati batamom ikki turdagi tafovutni aks ettiradi. Shuningdek, gap uslubiyatini kuchaytirib, har bir ifodadagi holat, yanada aniqlik va qat’iylik tarzida kechadi.

4) So‘roq gaplar sintaktik konstruksiyalari ikki katta guruhga bo‘linadi: a)Javob talab qilinadigan yoki soda so‘roq turidagi gaplar; b)Javob talab qilinmaydigan yoki ritorik so‘roq turidagi gaplar.

5) Ritorik so‘roq gaplar ham ikki guruhga bo‘linadi: buyruq maylini ifodalovchi ritorik turdagi so‘roq gaplar; aniqlik maylini ifodalovchi ritorik turdagi so‘roq gaplar;

6) Ritorik so‘roq gaplar quyidagi til vositalari orqali namoyon bo‘ladi: so‘roq olmoshlari, so‘roq yuklamalari va mahsus ohanglar orqali.

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UO’K 808.5

INGLIZ VA O‘ZBEK TILLARIDA “DASTURXON” GA OID FRAZEOLOGIK BIRLIKLAR

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Annotatsiya. *Mazkur maqolada ingliz va o‘zbek tillarida “dasturxon” konsepti bilan bog‘liq frazeologik birliklar lingvistik hamda lingvomadaniy jihatdan qiyosiy tahlil qilinadi. Tadqiqotda frazeologizmlarning semantik tuzilishi, madaniy asoslari va xalq mentalitetidagi o‘rni aniqlash maqsad qilingan. Deskriptiv, qiyosiy-tahliliy, semantik hamda lingvomadaniy tahlil usullaridan foydalanildi*

Kalit so'zlar: *frazeologik birliklar, dasturxon konsepti, lingvomadaniyatshunoslik, qiyosiy tahlil, ingliz va o'zbek tillari, milliy mentalitet, madaniy ramzlar, semantika*

Аннотацияю *В данной статье фразеологические единицы, связанные с концептом «дастурхон» в английском и узбекском языках, анализируются в сравнительно-лингвистическом и лингвокультурологическом аспектах. Цель исследования заключается в выявлении семантической структуры фразеологизмов, их культурных основ и роли в национальном менталитете. В работе использованы описательный, сравнительно-аналитический, семантический и лингвокультурологический методы анализа.*

Ключевые слова: *фразеологические единицы, концепт дастурхон, лингвокультурология, сравнительный анализ, английский и узбекский языки, национальный менталитет, культурные символы, семантика.*

Abstract. *This article provides a comparative linguistic and linguocultural analysis of phraseological units related to the concept of "dasturxon" in English and Uzbek. The study aims to identify the semantic structure of phraseological expressions, their cultural foundations, and their role in shaping national mentality. Descriptive, comparative-analytical, semantic, and linguocultural research methods were employed.*

Key words: *phraseological units, the concept of dasturxon, linguocultural studies, comparative analysis, English and Uzbek languages, national mentality, cultural symbols, semantics.*

KIRISH. Til va madaniyat o'rtasidagi munosabatlar murakkab bo'lib, dunyo tillari va madaniyatlarini bir-biridan ajratib turuvchi ham mos, ham mos kelmaydigan elementlar mavjud. Madaniyatning tarkibiy qismlari sifatida til bir qator mos kelmaydigan elementlarni, xususan, ekvivalent bo'lmagan leksika va realiyani ifodalash jarayonida namoyon bo'ladi. Bu tavofutlarning ma'no -mazmunini tushunish tilni chog'ishtiruv va tarjima qilish kontekstida hal qiluvchi ahamiyat kasb etadi. Til va madaniyatdagi mos keluvchi elementlar til va madaniy chegaralar bo'ylab o'xshashlik va umumiy tushunish sohalarini namoyon ettiradi. Biroq, alohida tillarning o'ziga xos xususiyatlari va ularning madaniy kichik farqlarini o'rganayotganda, bir-biriga mos kelmaydigan unsurlar ko'proq namoyon bo'ladi.

Frazeologik birliklar esa tilning obrazlilik va milliylik jihatini eng yorqin aks ettiruvchi unsurlaridan bo'lib, ular xalqning turmush tajribasi, urf-odatlari hamda qadriyatlar tizimi bilan bevosita bog'liq holda shakllanadi. O'zbek tilida "dasturxon yozmoq", "dasturxon atrofida jam bo'lmoq", "dasturxon haqqi", "dasturxon barakasi" kabi iboralar insonlar o'rtasidagi ijtimoiy munosabatlarni ifodalovchi chuqur semantik mazmunga ega. Bu birliklar nafaqat ovqatlanish jarayonini, balki o'zaro hurmat, saxovat va totuvlikni ham aks ettiradi.

Ingliz tilida esa dasturxon tushunchasi bevosita bir so'z orqali ifodalanmasada, "table", "bread", "meal" kabi leksik birliklar asosida shakllangan frazeologizmlar xalqning hayot tarzi va madaniy qarashlarini yoritadi. Masalan, "to bring home the bread", "to lay the table", "to sit at the same table", "bread and butter" kabi iboralar tirikchilik, oila birligi, mehnat va barqarorlik g'oyalarini ifodalaydi. Ushbu frazeologizmlar ingliz jamiyatida ovqatlanish bilan bog'liq jarayonlarning ijtimoiy ahamiyatini ochib beradi.

Mazkur maqolada ingliz va o'zbek tillarida "dasturxon" konsepti bilan bog'liq frazeologik birliklar qiyosiy-lingvomadaniy jihatdan tahlil qilinadi. Tadqiqot davomida ushbu iboralarning semantik tuzilishi, madaniy asoslari va xalq mentalitetidagi o'rni aniqlanadi. Qiyosiy tahlil orqali har ikki til egalarining kundalik hayotda ovqatlanish jarayoniga munosabati, ijtimoiy aloqalarni shakllantirishdagi roli hamda madaniy qadriyatlarning frazeologiya orqali qanday aks etishi yoritib beriladi.

Tadqiqot natijalari nafaqat frazeologiya sohasidagi ilmiy izlanishlarni boyitadi, balki madaniyatlararo muloqot jarayonida til birliklarini to'g'ri talqin qilishga xizmat qiladi. Shuningdek, ushbu ish tarjimashunoslik, lingvomadaniyatshunoslik hamda xorijiy tillarni o'qitish jarayonida amaliy ahamiyat kasb etadi.

Mashhur tilshunos A.V. Kunin esa frazeologiyani mustaqil tilshunoslik sohasi sifatida rivojlantirib, frazeologik birliklarning emotsional-ekspressiv xususiyatlariga alohida e'tibor qaratadi.

Olim frazeologizmlar orqali jamiyatning axloqiy me’yorlari va madaniy qadriyatlari namoyon bo‘lishini ilmiy jihatdan asoslab bergan.

Lingvomadaniyatshunoslik yo‘nalishida faoliyat olib borgan V.A. Maslova frazeologik birliklarni milliy mentalitetni aks ettiruvchi madaniy belgilar sifatida talqin qiladi. Unga ko‘ra, “ovqat”, “non”, “dasturxon” kabi tushunchalar asosida shakllangan iboralar xalqning hayotiy falsafasi va qadriyatlar tizimini ifodalaydi.

O‘zbek tilshunosligida ham frazeologiya masalalari keng tadqiq etilgan. Xususan, Sh. Rahmatullayev o‘zbek frazeologizmlarining semantik va uslubiy xususiyatlarini chuqur o‘rganib, ularni xalq og‘zaki ijodi bilan uzviy bog‘liq hodisa sifatida baholaydi. Olimning ta’kidlashicha, o‘zbek tilidagi dasturxon bilan bog‘liq iboralar mehmondo‘stlik va barakaga bo‘lgan milliy qarashlarni aks ettiradi.

Shuningdek, N. Mahmudov va A. Nurmonovlar frazeologik birliklarni madaniyat ko‘zgusi sifatida talqin qilib, ularning shakllanishida ijtimoiy muhit va tarixiy sharoit muhim rol o‘ynashini qayd etadilar. Ularning ilmiy qarashlari frazeologizmlarni lingvomadaniy tahlil qilishda muhim nazariy asos bo‘lib xizmat qiladi. Mazkur tadqiqotda ingliz va o‘zbek tillarida “dasturxon” konsepti bilan bog‘liq frazeologik birliklarni har tomonlama tahlil qilish maqsadida bir qator zamonaviy lingvistik usullardan foydalanildi. Tadqiqotning nazariy va amaliy asosini frazeologiya hamda lingvomadaniyatshunoslik sohalariga oid ilmiy manbalar tashkil etadi.

Tadqiqot jarayonida ingliz va o‘zbek tillarida “dasturxon” konsepti bilan bog‘liq frazeologik birliklar tizimli ravishda tahlil qilindi va ularning lingvistik hamda lingvomadaniy xususiyatlari aniqlab berildi. Tadqiqot natijalari har ikki til frazeologiyasida ovqatlanish jarayoni bilan bog‘liq obrazlar xalqning madaniy qadriyatlari va ijtimoiy munosabatlarini aks ettirishini ko‘rsatdi.

Tahlil natijasida o‘zbek tilida dasturxon bilan bog‘liq frazeologizmlar asosan mehmondo‘stlik, baraka, birlik va hurmat tushunchalarini ifodalashi aniqlandi. “Dasturxon yozmoq”, “dasturxon atrofida jam bo‘lmoq”, “dasturxon haqqini bilmoq” kabi iboralar ijtimoiy munosabatlarni mustahkamlovchi axloqiy me’yorlarni ifodalaydi. Ushbu birliklarda dasturxon muqaddaslik va saxovat ramzi sifatida talqin qilinadi.

Ingliz va o‘zbek tillarida “dasturxon” konsepti bilan bog‘liq frazeologik birliklar xalqning ijtimoiy va madaniy qadriyatlarini aks ettiruvchi muhim vosita hisoblanadi. O‘zbek tilida **“dasturxon yozmoq”** iborasi mehmon kutish, hurmat bilan taom tortish va mehmondo‘stlik ko‘rsatishni anglatadi. Bu frazeologizm xalq turmushida dasturxonni nafaqat ovqatlanish vositasi, balki ijtimoiy va madaniy ramz sifatida talqin qilinishini namoyon etadi.

Ingliz tilida esa dasturxon bilan bevosita bog‘liq frazeologik birliklar o‘z ma’nosida pragmatik va iqtisodiy yo‘nalishga ega. Masalan, **“bread and butter”** iborasi tirikchilik manbai, asosiy daromad yoki hayot uchun zarur narsani anglatadi.

Shunday qilib, har ikki tildagi frazeologik birliklar bir-biriga o‘xshash jihatlarga ega bo‘lsa-da, ularning semantik yo‘nalishi va madaniy asoslari turlicha: o‘zbek tilida ma’naviy va ijtimoiy qadriyatlar, mehmondo‘stlik va birlik kuchi ustuvor bo‘lsa, ingliz tilida pragmatik hayotiy vazifalar, tirikchilik va moddiy barqarorlikga urg‘u beriladi. Ushbu frazeologik birliklar tadqiqotda tilning lingvomadaniy jihatlarini tushunish va xalq mentalitetini o‘rganish uchun muhim material sifatida xizmat qiladi.

Frazeologik birliklarga misollar bor: At the onbirth hour –so’nggi daqiqada, eng so’ggi damda. Beat swords into plough-shares –qilichlarni bo‘lg‘alab, omoch yasamoq, tinch mehnatga o‘tmoq, tinch kunlarga yetib kelmoq.The breath of the nostrils –hayotiy zarurat, suv va havodek zarur. Leopard dog'larini o'zgartira oladimi? –nahot leopard o‘z terisini boshqasiga o‘zgartira bo‘lsa? – bukrini go‘r tuzatadi. Suvga non uloqtirmoq; oqibatini o‘ylamay biror ish qilmoq.

Xulosa qilib aytganda, milliy va madaniy iboralarning aksariyati xalqning kundalik hayoti, urf-odatlari va an’analari bilan bog‘liqligini ta’kidlash kerak. Madaniyatlarning o‘zaro ta’siri asosida frazeologik birliklarni tahlil qilish shuni ko‘rsatadiki, iboralar o‘xshashdir. Yuqoridagi misollarni tahlil qilish shuni ko‘rsatadiki, joy nomlarini o‘z ichiga olgan frazeologiyalarning aksariyati milliy-madaniy kontekstda uchraydi va frazeologik qatlamni boyitadi.

Umuman olganda, tadqiqot natijalari frazeologik birliklar orqali har bir xalqning madaniy dunyoqarashi, ijtimoiy munosabatlari va qadriyatlar tizimi namoyon bo‘lishini ilmiy jihatdan tasdiqladi hamda ingliz va o‘zbek tillari frazeologiyasining o‘ziga xos jihatlarini aniqlashga xizmat qildi.

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UDC 808.3

STYLISTIC AND LINGUISTIC FEATURES OF SIMILES IN UZBEK AND ENGLISH LANGUAGES

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Annotatsiya. *Ushbu maqolada o‘zbek va ingliz tillaridagi o‘xshatishlarning (simile) stilistik va lingvistik xususiyatlari qiyosiy jihatdan tahlil qilinadi. O‘xshatishlar badiiy nutqda tasviriylik, emotsionallik va ifodaviylikni kuchaytiruvchi eng muhim stilistik vositalardan biri sifatida qaraladi. Tadqiqotda o‘xshatishlarning strukturaviy, semantik va funksional xususiyatlari, shuningdek, har ikki tilga xos bo‘lgan madaniy va lingvokognitiv jihatlari o‘rganiladi. Tahlil natijalari o‘zbek va ingliz tillarida o‘xshatishlarning qo‘llanishida qiyoslovchi ko‘rsatkichlar, obraz manbalari va stilistik funksiyalar nuqtayi nazaridan o‘xshashliklar va farqlar mavjudligini ko‘rsatadi.*

Kalit so'zlar: *o‘xshatish, stilistik vosita, qiyosiy stilistika, obrazlilik, lingvokultura, o‘zbek tili, ingliz tili.*

Аннотация. *В данной статье рассматриваются стилистические и лингвистические особенности сравнений (simile) в узбекском и английском языках в сопоставительном аспекте. Сравнения анализируются как одно из наиболее выразительных стилистических средств, усиливающих образность, эмоциональность и экспрессивность художественного дискурса. Исследование сосредоточено на структурных, семантических и функциональных характеристиках сравнений, а также на их культурной и лингвокогнитивной специфике в обоих языках. Анализ выявляет сходства и различия в использовании сравнительных маркеров, источников образности и стилистических функций сравнений в узбекском и английском языках.*

Ключевые слова*: сравнение, стилистическое средство, сопоставительная стилистика, образность, лингвокультура, узбекский язык, английский язык.*

Abstract. *This article examines the stylistic and linguistic features of similes in the Uzbek and English languages from a comparative perspective. Similes are considered one of the most expressive stylistic devices that enhance imagery, emotionality, and expressiveness in literary discourse. The study focuses on the structural, semantic, and functional characteristics of similes, as well as their cultural and linguocognitive specificity in both languages. The analysis reveals similarities and differences in the use of comparative markers, imagery sources, and stylistic functions of similes in Uzbek and English.*

Key words*: simile, stylistic device, comparative stylistics, imagery, linguoculture, Uzbek language, English language.*

Introduction. Stylistics as a branch of linguistics focuses on the expressive potential of language units and their functional use in discourse. Among various stylistic devices, similes occupy a special place due to their vivid imagery and evaluative power. Similes allow speakers and writers to describe objects, emotions, and phenomena through explicit comparison. In both Uzbek and

English, similes are widely used in literary works, folklore, and everyday speech. According to I. R. Galperin, A simile is a figure of speech in which an explicit comparison is made between two essentially different objects belonging to different classes.

A simile consists of three main elements:

1. Tenor – the object being described
2. Vehicle – the object used for comparison
3. Ground – the common feature that forms the basis of comparison

The research employs descriptive, comparative, and contextual analysis methods. Examples of similes were selected from Uzbek and English literary texts, proverbs, and spoken discourse. Structural analysis focuses on grammatical markers of comparison, while semantic analysis examines the conceptual domains involved. A cultural-stylistic approach is applied to interpret the symbolic meaning of similes within their socio-cultural context. Uzbek linguistics also provides extensive research on similes (o'xshatish). Scholars such as A. Madvaliyev and N. Mahmudov emphasize that similes are deeply rooted in folk creativity, proverbs, and classical literature. Uzbek similes often reflect everyday life, nature, and national traditions.

From a linguocognitive perspective, similes serve as a means of conceptualization, helping speakers structure and interpret reality through familiar images. Thus, similes function not only as stylistic ornaments but also as cognitive tools.

The analysis demonstrates that English similes are predominantly constructed using the markers 'like' and 'as'. For example, expressions such as 'as brave as a lion' or 'like a ray of sunshine' are common in English discourse. In contrast, Uzbek similes are typically formed using suffixes and postpositions such as '-dek', '-day', and 'kabi', as in 'arslondek jasur' or 'gulday nozik'.Semantically, similes in both languages describe human character, emotional states, and natural phenomena. However, Uzbek similes frequently draw on images related to nature, agriculture, and collective social values, while English similes often emphasize individual traits and everyday objects.

Similes perform several stylistic functions in both languages:

1. Descriptive function – creating vivid images
2. Emotional-expressive function – conveying feelings and attitudes
3. Evaluative function – expressing approval or disapproval
4. Characterization function – revealing personality traits

In literary texts, similes contribute to character portrayal and narrative dynamics. In Uzbek classical poetry, similes often serve symbolic and philosophical purposes, whereas English similes tend to emphasize realism and psychological depth.

The identified differences in simile usage can be explained by cultural and cognitive factors. Uzbek similes reflect traditional worldviews, community-oriented values, and close interaction with nature. English similes, on the other hand, reveal a tendency toward individual perception and pragmatic evaluation.

From a stylistic perspective, similes in both languages perform evaluative, emotive, and imagery-enhancing functions. Their frequent use in literary discourse confirms their importance as expressive means. These findings support the idea that stylistic devices function as carriers of cultural meaning.

Conclusion: The comparative stylistic analysis shows that similes in Uzbek and English share common functional features while differing in form and cultural content. Understanding these similarities and differences is essential for translation studies, language teaching, and intercultural communication. Future research may focus on corpus-based analysis or the study of similes in modern media discourse. The comparative analysis of similes in Uzbek and English reveals both universal and language-specific features. Structurally, the two languages employ different grammatical mechanisms to express comparison. Semantically and stylistically, similes reflect national culture, cognitive patterns, and aesthetic traditions.

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PRAGMATIC FUNCTIONS OF IMPERATIVE CONSTRUCTIONS IN ENGLISH AND UZBEK

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Annotatsiya. *Mazkur maqolada ingliz va o'zbek tillaridagi buyruq mayli (imperativ) konstruktsiyalarining pragmatik funksiyalari qiyosiy jihatdan tahlil qilinadi. Tadqiqotda imperativ shakllarning nafaqat bevosita undov ma'nosini, balki iltimos, maslahat, ogohlantirish, taklif, ko'rsatma berish hamda muloyimlik va emotsional ifodani bildiruvchi kommunikativ vazifalarni bajarishi yoritiladi. Imperativ gaplarning illokutiv kuchi shakllanishida grammatik tuzilma, intonatsiya va sotsiomadaniy omillarning o'zaro ta'siri tahlil etiladi. Shuningdek, ikki tilda to'g'ridan-to'g'ri va bilvosita direktivlar, yumshatish strategiyalari hamda muloyimlik ko'rsatkichlari o'rganiladi. Tadqiqot natijalari ingliz va o'zbek tillarida undashning universal mexanizmlari mavjudligini, biroq ularning strukturaviy modellari va pragmatik qo'llanish doirasi madaniy me'yorlar asosida farqlanishini ko'rsatadi.*

Kalit so'zlar: *imperativ konstruktsiyalar, pragmatika, direktiv nutq aktlari, illokutiv kuch, muloyimlik strategiyalari, ingliz tili, o'zbek tili, qiyosiy tahlil.*

Аннотация. *В статье рассматриваются прагматические функции императивных конструкций в английском и узбекском языках в сопоставительном аспекте. Анализируется, каким образом формы повелительного наклонения реализуют не только прямое побуждение, но и такие коммуникативные значения, как просьба, совет, предупреждение, приглашение, инструкция, а также выражение вежливости и эмоциональной экспрессии. Особое внимание уделяется взаимодействию грамматической структуры, интонации и социокультурного контекста при формировании иллокутивной силы императива. Исследуются прямые и косвенные директивы, стратегии смягчения и маркеры вежливости в двух языках. Результаты показывают, что при наличии универсальных прагматических механизмов английский и узбекский языки демонстрируют различия в структурных моделях, степени прагматической вариативности и культурных нормах речевого воздействия.*

Ключевые слова: *императивные конструкции, прагматика, директивные речевые акты, иллокутивная сила, стратегии вежливости, английский язык, узбекский язык, сопоставительный анализ.*

Abstract. *This article explores the pragmatic functions of imperative constructions in English and Uzbek from a comparative perspective. The study analyzes how imperative forms operate beyond their primary directive meaning and serve various communicative purposes such as requests, advice, warnings, invitations, instructions, and expressions of politeness or emotional emphasis. Special attention is given to the interaction between grammatical structure, intonation, and sociocultural context in shaping the illocutionary force of imperative utterances. The paper also examines direct and indirect imperatives, mitigation strategies, and politeness markers in both languages. The findings demonstrate that although English and Uzbek share universal pragmatic mechanisms in expressing inducement, they differ in structural patterns, pragmatic flexibility, and cultural norms governing directive speech acts. The research contributes to cross-linguistic pragmatics and comparative linguistics by highlighting language-specific and universal features of imperative constructions.*

Keywords: *imperative constructions, pragmatics, directive speech acts, illocutionary force, politeness strategies, English language, Uzbek language, cross-linguistic analysis.*

Language functions not only as a means of conveying information but also as a tool for influencing the behavior of others. Among the grammatical resources used to achieve this communicative goal, imperative constructions occupy a central position. Traditionally associated with direct commands or orders, imperatives in actual discourse perform a wide range of pragmatic functions, extending far beyond simple instruction. In both English and Uzbek, imperative forms may express requests, advice, invitations, warnings, encouragement, and even solidarity or emotional involvement. This functional diversity makes the study of imperatives particularly relevant within the framework of pragmatics and cross-linguistic analysis.

From a theoretical perspective, imperative constructions are closely connected with directive speech acts, whose primary function is to induce the addressee to perform a specific action. However, the illocutionary force of an imperative utterance is not determined solely by its grammatical form. It is shaped by contextual factors, sociocultural norms, intonation patterns, and politeness strategies. In many communicative situations, a grammatically identical imperative can function either as a strict order or as a polite suggestion, depending on the interactional context and the relationship between the interlocutors. Therefore, the pragmatic interpretation of imperatives requires an integrated approach that considers both linguistic structure and discourse conditions.

In English, imperative constructions typically appear in the base verb form and may be modified by politeness markers such as *please*, modal auxiliaries in indirect directives, or tag elements that soften the directive force. Uzbek, on the other hand, demonstrates a rich system of morphological markers expressing degrees of respect, familiarity, and social hierarchy, which directly affect the pragmatic meaning of imperative forms. These structural and sociocultural distinctions provide a productive basis for comparative analysis.

The relevance of the present study lies in the need to examine imperative constructions not only as grammatical categories but also as pragmatic tools that reflect cultural norms and communicative strategies. A comparative investigation of English and Uzbek imperatives contributes to a deeper understanding of universal and language-specific features of directive speech acts, as well as to the broader field of intercultural communication.

The aim of this article is to analyze the pragmatic functions of imperative constructions in English and Uzbek, identify their structural and contextual characteristics, and determine how grammatical form interacts with sociopragmatic factors in shaping illocutionary force. By highlighting both similarities and differences between the two languages, the study seeks to contribute to comparative pragmatics and cross-linguistic research on directive communication.

A major body of literature focuses on the relationship between imperatives and **(in)directness**. Studies in interactional pragmatics argue that directive force is often mitigated or strategically "repackaged" through indirect constructions, especially when social distance or power asymmetry makes direct commands risky. Theories of politeness—particularly **Brown and Levinson's** face-based model and **Leech's** politeness principles—explain why speakers frequently avoid strong imposition, choosing forms that reduce threat to the addressee's autonomy. Within this framework, imperatives are seen as potentially face-threatening, but not inherently impolite: they can be neutral or even supportive when aligned with shared goals, routines, or institutional roles (e.g., teacher instructions, service encounters).

Later work in pragmatics and discourse studies emphasizes that imperatives have a wide pragmatic range, including **instructions**, **warnings**, **encouragement**, **offers**, **permissions**, and **solidarity-building moves**, depending on activity type and sequential position in interaction. This approach highlights that imperative meaning is often shaped by **prosody**, **particles**, **address terms**, and discourse markers, which calibrate urgency, stance, and interpersonal alignment. Such findings support the view that imperative constructions are best analyzed as **form–function mappings** conditioned by context, not as a single-function grammatical category.

In English linguistics, imperatives have been described in comprehensive grammars and syntactic-pragmatic analyses that distinguish canonical imperatives from related directive formats (e.g., *let's*-constructions, negative imperatives, imperative clauses with subjects, and emphatic do-support). Many descriptions underline that English relies heavily on **lexical politeness markers** (e.g.,

please), discourse patterns, and intonation to regulate directive force, because the imperative verb form itself is relatively "bare" morphologically.

The analysis of imperative constructions in English and Uzbek demonstrates that imperative forms function as multifunctional pragmatic tools rather than as mere grammatical markers of command. The results confirm that directive force is shaped by the interaction of structural form, contextual factors, and sociocultural norms. In English, the canonical imperative typically consists of the base verb form without an explicit subject (e.g., *Open the door, Take a seat*). Negative imperatives employ *do not* or contracted forms (*Don't speak*), while inclusive directives are expressed through *let's*-constructions (*Let's start*). Because English imperative morphology is relatively limited, pragmatic distinctions are largely achieved through lexical additions (*please*), modal paraphrases (*Could you…?*), and intonation.

In contrast, Uzbek imperatives display a richer morphological system. Person and number distinctions are explicitly marked (e.g., *kel, keling, kelsin*), and politeness or respect is frequently encoded in verbal endings. This morphological variation allows Uzbek speakers to signal degrees of familiarity, hierarchy, and social distance directly within the imperative form itself. As a result, the grammatical structure in Uzbek carries more inherent sociopragmatic information than in English.

The data indicate that in both languages imperatives extend beyond direct orders and perform multiple pragmatic roles:

- **Requests:** In English, requests often involve mitigation strategies (*Please sit down, Just give me a minute*). In Uzbek, respectful endings or particles reduce directive force.
- **Advice and Recommendations:** Imperatives such as *Try again* or Uzbek equivalents convey supportive guidance rather than authority.
- **Warnings and Instructions:** In both languages, short and prosodically marked imperatives (*Watch out!*) signal urgency.
- **Invitations and Encouragement:** English (*Come in*) and Uzbek forms may express hospitality rather than obligation.

These findings demonstrate that imperative constructions are pragmatically flexible and context-dependent.

A significant result of the comparative analysis concerns the balance between directness and indirectness. English frequently shifts directive meaning to interrogative or modal constructions (*Would you mind closing the window?*), particularly in contexts requiring politeness. Uzbek, while also employing indirect strategies, often relies on morphologically polite imperative forms rather than fully restructuring the sentence type. Thus, English tends to externalize mitigation through syntactic change, whereas Uzbek frequently internalizes it within the imperative morphology itself. The interpretation of imperatives in both languages depends heavily on social relations and discourse context. Power distance, institutional setting, and familiarity influence whether an imperative is perceived as neutral, polite, or imposing. In English-speaking contexts, overt imperatives between equals may appear abrupt unless softened. In Uzbek communicative culture, hierarchical relationships are more explicitly reflected in grammatical marking, which regulates directive force according to norms of respect. These findings suggest that pragmatic meaning cannot be derived from structure alone; it emerges from the interplay between linguistic form and culturally shaped expectations.

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INGLIZ VA O'ZBEK HIKOYALARIDA BOLALIK OLAMINING YORITILISHI

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Annotatsiya. *Mazkur tadqiqot ingliz va o‘zbek hikoyalarida bolalik obrazining badiiy ifodalanishini qiyosiy tahlil qiladi. Tadqiqotning asosiy maqsadi bolalik tajribasini shakllantiruvchi narrativ hamda psixologik mexanizmlarni madaniyatga xos kodlar orqali aniqlashdan iborat. Metod sifatida qiyosiy-tipologik yondashuv va yaqin o‘qish (close reading) usuli qo‘llanib, hikoyalarda bolalik tasviri qanday vositalar bilan qurilishi, til birliklari, badiiy detallar, obrazlar tizimi va xotira elementlari tahlil qilindi. Natijalar shuni ko‘rsatadiki, bolalikni modellashtirish jarayonida xotira, makon va hikoya ovozi (narrativ voice) orqali ifodalashda madaniyatlararo farqlar mavjud. Tahlilda xotira bolalik hikoyalarini shakllantirishda muhim omil bo‘lib, u shaxsiy hamda jamoaviy madaniy identifikatsiyani aks ettirishi asoslandi.*

Kalit so‘zlar: *bolalik obrazi, hikoya janri, qiyosiy tahlil, narrativ nuqtayi nazar, xotira poetikasi, madaniy kod, badiiy makon*

Аннотация. *Статья предлагает сопоставительный анализ художественного моделирования мира детства в английском и узбекском рассказе. Цель исследования состоит в выявлении нарративных и психологических механизмов построения детского опыта через культурные коды. Использованы сравнительно-типологический подход и метод близкого чтения. Результаты уточняют различия в репрезентации памяти, пространства и речевой перспективы. Исследование выявляет ключевые культурные маркеры, влияющие на восприятие детства в литературе обеих стран. Особое внимание уделяется различиям в символике пространства и времени как отражению национальных менталитетов. Анализ речевых стратегий показывает, как авторы формируют эмоциональную и когнитивную связь читателя с детским миром.*

Ключевые слова: *образ детства, жанр рассказа, сопоставительный анализ, нарративная перспектива, поэтика памяти, культурный код, художественное пространство*

Abstract. *This study provides a comparative analysis of how childhood is represented in English and Uzbek short stories. This study aims to identify the narrative and psychological mechanisms that construct childhood experiences through culturally specific codes. Comparative typology and close reading were employed. The findings demonstrate cross-cultural differences in modeling childhood through memory, space, and voice, offering a refined framework for further research. The analysis reveals that memory serves as a pivotal element in shaping childhood narratives, reflecting individual and collective cultural identities.*

Key words: *childhood image, short story genre, comparative analysis, narrative perspective, poetics of memory, cultural code, literary space*

Kirish. Bolalik olamining badiiy ifodasi zamonaviy adabiyotshunoslikda shaxs shakllanishi, xotira va identifikatsiya jarayonlari bilan bog‘liq murakkab mavzulardan biri hisoblanadi. Hikoya janri ixcham kompozitsiyasi va semantik zichligi orqali bolalik tajribasini yoritishda ayniqsa qulay imkoniyat yaratadi. Biroq ingliz va o‘zbek hikoyachiligida bolalik obrazining badiiy modellashtirilishi ko‘pincha alohida milliy an’analar doirasida tahlil qilinadi, qiyosiy yondashuv esa yetarli darajada tizimlashtirilmagan. Adabiy tajribada bolalik ba’zan romantik “beg‘ubor davr”, ba’zan esa travmatik sinovlar makoni sifatida talqin qilinadi. Shuning uchun bolalik obrazini yaratadigan badiiy mexanizmlar — muallif va qahramon masofasi, retrospektiv xotira, detallarning semantikasi hamda ijtimoiy-madaniy kodlar — qiyosiy tahlil orqali ochib berilishi zarur. Tadqiqot muammosi shundan iboratki, ingliz hikoyalarida bolalik ko‘proq individual tajriba, ichki monolog va sezgi tafsilotlari orqali berilsa, o‘zbek hikoyalarida u ko‘pincha jamoaviy turmush me’yorlari, avlodlararo munosabatlar va axloqiy-ijtimoiy fon bilan bog‘liq holda tasvirlanadi; bu farqlar mavzu emas, badiiy-narrativ qurilma farqi sifatida izohlanishi lozim.

Mazkur maqolaning maqsadi ingliz va o‘zbek hikoyalarida bolalik olamini yoritishning qiyosiy modelini ishlab chiqish, ya’ni bolalik obrazining narrativ nuqtayi nazar, til-uslub, makon va xotira mexanizmlari orqali qanday qurilishini aniqlashdir. Buning uchun bolalik obrazini yaratuvchi poetik vositalar ajratiladi, “bola nigohi”ning narrativ rejimlari qiyoslanadi, retrospeksiya va xotira bolalik tajribasini qanday ma’nolantirishi ko‘rsatiladi hamda milliy madaniy kodlarning bolalik makonidagi badiiy funksiyasi izohlanadi.

Metodlar. Tadqiqot metodologiyasi qiyosiy adabiyotshunoslikning tipologik tamoyillariga tayandi va ingliz hamda o‘zbek hikoyalarida bolalik obrazini bir xil mezonlar asosida tahlil qilishga yo‘naltirildi. Qiyosiy-tipologik yondashuv mavzu o‘xshashliklaridan ko‘ra chuqurroq narrativ va poetik strukturalarni ajratishga imkon berdi [1; 6]. Asosiy analitik usul sifatida yaqin o‘qish qo‘llanilib, perspektiva almashinuvi, detallarning takrorlanishi, vaqt qatlamlari, dialog va ichki nutq nisbatlari hamda subtekst tizimli tahlil qilindi [8].

Shuningdek, narratologik yondashuv orqali hikoyada “kim ko‘rayotgani” va “kim gapirayotgani”, bola ongining bevosita yoki kattalar xotirasi orqali filtrlab berilishi aniqlashtirildi [3]. Psixologik talqin esa bolalik tajribasidagi affektiv holatlar (qo‘rquv, hayrat, uyat, quvonch)ning badiiy semantizatsiyasi qanday yuzaga kelishini ko‘rsatishga xizmat qildi; bunda psixologik realizm va xotira poetikasi metodik tayanch sifatida ishlatildi [5; 9]. Empirik material sifatida bolalik mavzusi muhim bo‘lgan, turli davr va estetik yo‘nalishlarda yaratilgan hikoyalar korpusi konseptual mezonlar asosida tanlandi. Tahlilda muayyan mualliflarni sanashdan ko‘ra, bolalikni qurishning tipik narrativ mexanizmlarini umumlashtirib qiyoslash maqsad qilindi. Natijalarni tizimlashtirishda “nuqtayi nazar”, “til registri”, “makon”, “vaqt va xotira”, “ijtimoiy kod” kabi konseptual toifalar operatsion mezon sifatida qo‘llanilib, ikki adabiy an’anani izchil qiyoslash imkonini berdi.

Natijalar. Tahlil natijalari ingliz va o‘zbek hikoyalarida bolalik olami asosan narrativ nuqtayi nazar orqali turlicha qurilishini ko‘rsatdi. Ingliz hikoyalarida “bola nigohi” bilishning cheklanganligi va kattalar dunyosini to‘liq anglay olmaslik bilan berilib, bolalik epistemologik rejim sifatida namoyon bo‘ladi: hissiy detallar, sukunat va imo-ishoralar ma’noni chuqurlashtiradi, o‘quvchi esa mazmunni “ikkinchi qatlam”da tiklaydi. O‘zbek hikoyalarida esa bola nigohi ko‘pincha kattalar bahosi hamda ijtimoiy-axloqiy me’yorlar bilan birga berilib, bolalik tarbiya va avlodlararo tajriba uzatish jarayoniga aylantiriladi. Ingliz matnlarida til ko‘proq leksik minimalizm va soddalik orqali ishlaydi, asosiy ma’no esa subtekstda jamlanib, kattalar munosabatlari va yashirin ziddiyatlarni sezdiradi. Ingliz hikoyalarida bolalik tajribasi ko‘pincha bola sezgisi bilan uyg‘un tarzda beriladi: predmetning rangi, hidi va tovushi birinchi planga chiqib, ijtimoiy ma’nolar esa keyinroq anglashiladigan “sokin qatlam”ga aylanadi. O‘zbek hikoyalarida esa bolalik tilining badiiy qurilishi ko‘proq dialogik muhitda shakllanadi: ota-ona va kattalar bilan suhbatlar bolalik tajribasining markaziy matniga aylanadi. Leksikada muomala shakllari, erkalash ohangi va madaniy birliklar bolalikning ijtimoiy kontekstini kuchaytirib, uni munosabatlar ichida rivojlanadigan tajriba sifatida ko‘rsatadi.

Bolalik makoni poetikasida ham farq kuzatiladi. Ingliz hikoyalarida makon ko‘proq yopiq yoki yarim yopiq mikro-joylar (uy xonalari, hovli, maktab yo‘laklari) bilan bog‘lanib, bolaning xavfsizlik va xavf hissini kuchaytiradi. O‘zbek hikoyalarida esa makon ko‘proq ochiq va jamoaviy topografiya (hovli, ko‘cha, mahalla, marosimlar) orqali berilib, bolalikning ijtimoiylashuv jarayonini ta’kidlaydi. Natijada ingliz matnlarida bola ichki sezgilarga “yaqinlashsa”, o‘zbek matnlarida u munosabatlar oqimida o‘z o‘rnini izlaydi. Vaqt va xotira mexanizmlari har ikki an’anada retrospektivlikka tayansada, ularning funksiyasi turlicha. Ingliz hikoyalarida kattalar xotirasi ko‘pincha yo‘qotilgan ma’noni qayta tiklashga urinib, xotiraning selektivligi va noaniqligini ochadi. O‘zbek hikoyalarida esa retrospeksiya ko‘proq axloqiy-psixologik umumlashtirishga xizmat qilib, bolalik epizodini hayot sabog‘i yoki qadriyatlar bilan bog‘lab yakunlaydi.

Madaniy kodlar ham bolalik obrazini turlicha belgilaydi: ingliz hikoyalarida ijtimoiy sinf, maktab intizomi va individuallik chegaralari ko‘proq vaziyat va detal orqali yashirin sezdirilsa, o‘zbek hikoyalarida hamjihatlik, kattaga hurmat, qarindoshlik va qo‘shnichilik munosabatlari ochiq semantik birliklarda namoyon bo‘ladi. Shu asosda farqlar mavzu doirasida emas, balki narrativ strategiya va madaniy semantika farqi sifatida tizimlashtiriladi.

Munozara. Olingan natijalar tipologik qiyosiy yondashuvning samaradorligini tasdiqlaydi: bolalik mavzusi turli madaniyatlarda uchrasa-da, uning badiiy tashkil topishi bir xil ishlamaydi. Tipologik o‘xshashliklar inson tajribasining umumiy qatlamlariga tayansa, farqlar madaniy kodlar va poetik an’analar ustuvorligidan kelib chiqadi [6]. Ingliz hikoyalarida “bola nigohi”ning epistemologik rejimga aylanishi nuqtayi nazar va fokalizatsiya muammosi bilan bog‘liq bo‘lib, bolalikni bilishning cheklangan, lekin sezgir idrok shakli sifatida talqin qilishga olib keladi [3]. O‘zbek hikoyalarida esa kattalar nutqi va bahosining bolalik perspektivasi bilan yonma-yon kelishi realistik hikoyachilikda tarbiyaviy hamda ijtimoiy ma’nolantirish kuchliligini ko‘rsatadi [2; 4]. Bunda kattalar bahosi bolalikni shunchaki didaktik yo‘sinda emas, balki bolaning ijtimoiylashuvi va me’yorlarni ichki qabul qilish jarayonini dramatiklashtiruvchi mexanizm sifatida ishlaydi.

Til registrlari bo‘yicha ingliz hikoyalarida leksik soddalik va subtekstning semantik zichligi o‘quvchini faol talqinga undaydi: matn ko‘proq “aytmaydi”, balki “sezdiradi” [9]. O‘zbek hikoyalarida esa dialogiklikning kuchi og‘zaki nutq madaniyati va muomala etiketi bilan bog‘lanib, ma’no “kim qanday dedi” va “kimga dedi” qatlamida ochiladi [4].

Makon poetikasidagi farqlar Bakhtinning xronotop qarashlari bilan izohlanadi [7]: ingliz matnlarida mikro-makonlar psixologik xaritaga aylanib, affektiv tajriba bilan “kodlansa”, o‘zbek matnlarida ochiq va jamoaviy makonlar bolalikni munosabatlar sahnasi sifatida belgilaydi. Xotira mexanizmlarida ham tafovut kuzatiladi: ingliz hikoyalarida noaniqlik va ochiq yakunlar bolalikni qayta talqin qilinadigan tajriba sifatida ko‘rsatsa, o‘zbek hikoyalarida retrospeksiya ko‘proq saboq va umumlashtirishga moyildir [2; 8].

Madaniy kodlar esa ikki modelni ajratadi: ingliz hikoyalarida individuallik va ichki chegaralar ko‘proq “sukut semantikasi” orqali sezdirilsa, o‘zbek hikoyalarida jamoaviylik va me’yorlar ochiqroq ifodalanadi. Natijada bolalik olami bir tomonda ichki idrok va noaniq ma’no maydoni, ikkinchi tomonda esa munosabatlar va ijtimoiy me’yorlar ichida shakllanuvchi tajriba sifatida talqin qilinadi.

Xulosa. Maqola ingliz va o‘zbek hikoyalarida bolalik obrazini quruvchi badiiy mexanizmlarni aniqlab, ularni narrativ nuqtayi nazar, til registri, makon poetikasi va xotira strategiyalari asosida tizimlashtirdi. Natijalar ingliz hikoyachiligida bolalik “bola nigohi” hamda subtekst orqali, o‘zbek hikoyachiligida esa dialogik muhit va ijtimoiy me’yorlar fonida talqin etilishini ko‘rsatdi. Shuningdek, ingliz matnlarida mikro-makon va noaniq xotira, o‘zbek matnlarida esa jamoaviy makon va retrospektiv umumlashtirish ustunligi aniqlandi. Xulosalar bolalik mavzusini badiiy qurilma va madaniy semantika nuqtayi nazaridan tahlil qilish zarurligini asoslaydi hamda qiyosiy adabiyotshunoslik va matn tahlili amaliyotida qo‘llanishi mumkin.

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CULTURAL VALUES AND WORLDVIEW REFLECTED IN ENGLISH WISDOM LITERATURE

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Annotatsiya*. Mazkur maqolada ingliz donishmandlik adabiyotida muhim o‘rin tutgan maqol va hikmatli so‘zlar orqali ifodalangan madaniy dunyoqarash tahlil qilinadi. Tadqiqotda ingliz maqollari avloddan-avlodga o‘tib kelayotgan hayotiy tajriba, axloqiy me’yorlar va amaliy donolikni aks ettiruvchi lingvomadaniy birliklar sifatida ko‘rib chiqiladi. Maqolada individualizm,*

pragmatizm, mehnatsevarlik, ehtiyotkorlik va axloqiy realizm kabi asosiy qadriyatlar semantik va madaniy tahlil asosida yoritiladi. Tadqiqot paremiologiya va madaniy lingvistika metodlariga tayangan holda, ingliz maqollarining tarixiy ildizlari hamda ularning zamonaviy madaniy ongdagi o'rni aniqlanadi.

Kalit so'zlar: *ingliz maqollari, donishmandlik adabiyoti, madaniy dunyoqarash, individualizm, pragmatizm, paremiologiya, lingvomadaniyat.*

Аннотация*. В статье рассматривается культурное мировоззрение, отражённое в английской литературе мудрости на материале пословиц и поговорок. Английские пословицы анализируются как лингвокультурные единицы, аккумулирующие жизненный опыт, нравственные нормы и практическую мудрость, передаваемые из поколения в поколение. Особое внимание уделяется таким ценностям, как индивидуализм, прагматизм, трудолюбие, предусмотрительность и моральный реализм. Исследование основано на качественном интерпретативном подходе в рамках паремиологии и культурной лингвистики с учётом исторического развития английской традиции.*

Ключевые слова: *английские пословицы, литература мудрости, культурное мировоззрение, индивидуализм, прагматизм, паремиология, лингвокультура.*

Abstract*. This article examines the cultural worldview reflected in English wisdom literature through the analysis of proverbs and sayings. English proverbs are viewed as linguo-cultural units that transmit accumulated life experience, moral norms, and practical knowledge across generations. The study focuses on core values such as individualism, pragmatism, diligence, caution, and moral realism, revealing how these concepts are embedded in proverbial expressions. Employing a qualitative interpretive methodology grounded in cultural linguistics and paremiology, the research traces the historical continuity and cultural significance of English proverbs from early traditions to modern usage.*

Keywords*: English proverbs, wisdom literature, cultural worldview, individualism, pragmatism, paremiology, cultural linguistics.*

Wisdom literature encompasses genres that transmit accumulated life experience, moral guidance, and practical knowledge across generations. In the English tradition, this is most vividly expressed through proverbs and sayings—short, memorable utterances that distill complex ideas into accessible forms. Unlike philosophical treatises or religious scriptures, English wisdom literature tends to be secular in tone, rooted in everyday observations of human behavior, nature, and social interactions.

Proverbs function as cultural repositories, encoding societal priorities, behavioral norms, and implicit philosophies. As vehicles of worldview, they reveal what English-speaking communities have historically prized: personal initiative over destiny, hard work over privilege, and realism over idealism. This paper explores these reflections by analyzing representative proverbs, tracing their implications for values like individualism and pragmatism. The discussion draws on linguistic-cultural patterns observed in Anglo traditions from medieval maxims to modern idioms, demonstrating how such expressions shape and are shaped by broader cultural orientations.

The significance of this inquiry lies in its cross-cultural relevance: understanding English proverbs illuminates contrasts with collectivist or fatalistic traditions elsewhere, fostering intercultural awareness in an increasingly globalized world.

The primary materials consist of well-established English proverbs and sayings, sourced from historical collections (e.g., medieval wisdom texts, 16th-19th century compilations) and contemporary usage. Key examples include:

- Individualism and self-reliance: *«If you want something done right, do it yourself»; «God helps those who help themselves»; «Every man for himself.»*
- Pragmatism and action: «*Strike while the iron is hot»; «Actions speak louder than words»; «Don't count your chickens before they hatch.»*
- Work ethic and diligence: *«Early to bed and early to rise makes a man healthy, wealthy, and wise»; «No pain, no gain»; «The early bird catches the worm.»*

- Honesty and moral realism: *«Honesty is the best policy»; «Don't judge a book by its cover»; «What goes around comes around.»*
- Caution and foresight: *«A stitch in time saves nine»; «Look before you leap»; «Better safe than sorry.»*

These are supplemented by contextual references to Anglo-Saxon maxims (emphasizing loyalty and bravery) and later Protestant-influenced sayings, illustrating evolutionary continuity in English cultural expression.

This study employs a qualitative, interpretive approach rooted in cultural linguistics and paremiology (the study of proverbs). Proverbs were selected based on frequency of use, historical persistence, and explicit reflection of values. Analysis involves:

- Semantic breakdown: Identifying literal and figurative meanings.
- Cultural mapping: Linking expressions to documented Anglo values (e.g., individualism from Enlightenment influences, pragmatism from empirical traditions).
- Comparative reflection: Contrasting with non-English proverbs where relevant to highlight uniqueness (e.g., English emphasis on personal action vs. Collectivist harmony in some Asian traditions).
- Thematic synthesis: Grouping proverbs under core worldview elements. The method avoids quantitative counting, focusing instead on depth and illustrative power to reveal embedded ideologies.

The qualitative analysis of selected English proverbs reveals a coherent system of cultural values that collectively shape an English worldview grounded in practicality, moral realism, and individual responsibility. Proverbs related to individualism and self-reliance consistently promote personal agency and autonomy, suggesting that success and moral worth are largely perceived as outcomes of individual effort rather than communal intervention. Expressions such as *"God helps those who help themselves*" reinforce the belief that initiative precedes external support.

The theme of pragmatism and action emerges strongly across historical and contemporary sources. Proverbs emphasize timely decision-making, experiential knowledge, and the prioritization of concrete actions over intentions. This reflects a worldview in which reality is understood through observable results rather than abstract ideals. Work ethic and diligence form another dominant value cluster. Sayings related to discipline, early rising, and sustained effort suggest a moral association between labor and virtue. Success, health, and wisdom are portrayed as attainable through consistent personal discipline, highlighting a culturally embedded respect for industriousness.

Proverbs centered on honesty and moral realism reveal a nuanced ethical outlook. While honesty is upheld as an ideal, moral judgment is often framed cautiously, encouraging discernment rather than naïve trust. This indicates an awareness of social complexity and human imperfection.

Finally, the category of caution and foresight reflects a future-oriented mindset. These proverbs promote preventive thinking and careful evaluation of consequences, reinforcing a rational and risk-aware approach to life. Collectively, the results demonstrate that English wisdom literature encodes a stable yet adaptable worldview shaped by historical continuity and pragmatic reasoning.

The findings align with broader Anglo cultural trajectories. Early Anglo-Saxon wisdom emphasized loyalty, bravery, and honor in warrior society, yet evolved toward individualism with the rise of Protestantism and Enlightenment rationalism. Proverbs like *«God helps those who help themselves»* blend divine providence with human responsibility, illustrating a pragmatic theology. Compared to collectivist traditions (where proverbs often stress harmony or fate), English ones highlight personal accountability, reflecting historical factors such as geographic mobility, market economies, and democratic ideals. This fosters innovation and entrepreneurship but may undervalue interdependence. Limitations include the secular tone of many proverbs, which downplays religious depth found in biblical wisdom literature. Nonetheless, the enduring popularity of these sayings demonstrates their adaptability to modern contexts, from business advice to personal motivation. The worldview promotes resilience through action, viewing life as navigable via effort and wisdom rather than submission to external forces.

Moral realism, as reflected in the proverbs, suggests a balanced ethical stance. Rather than idealizing human nature, English wisdom acknowledges fallibility and uncertainty, promoting caution, reflection, and adaptability. This contrasts with more absolutist moral frameworks found in some other cultural traditions. The inclusion of Anglo-Saxon and Protestant-influenced sayings

illustrates cultural continuity rather than rupture. While linguistic forms evolve, core values such as loyalty, diligence, foresight, and self-reliance persist, adapting to new social contexts. Thus, English wisdom literature serves not only as a mirror of cultural identity but also as a mechanism for its transmission across generations.

English wisdom literature, through its rich proverbial heritage, vividly reflects a cultural worldview centered on individualism, pragmatism, diligence, and rational self-direction. These values encourage proactive engagement with life's challenges, prioritizing personal effort and ethical realism. While rooted in historical contexts, such proverbs remain relevant, offering timeless guidance in contemporary settings.

Future research could compare these with emerging digital-age sayings or non-Western traditions to deepen intercultural understanding. Ultimately, English proverbs affirm that wisdom lies not in abstract philosophy but in practical, lived experience – encapsulating a culture that values doing over merely being.

This study demonstrates that English wisdom literature reflects a distinct cultural worldview characterized by individualism, pragmatism, moral realism, and future-oriented caution. Through proverbs and sayings, deeply embedded values are communicated in concise and memorable forms, enabling their survival and relevance across historical periods.

Ultimately, the analysis confirms that wisdom literature remains a vital resource for understanding the cultural and cognitive foundations of the English-speaking worldview. Future research may expand this approach through cross-cultural paremiological comparison or cognitive-linguistic modeling to further explore how cultural values are shaped, preserved, and transformed through language.

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ADAPTATION AND STANDARDIZATION ISSUES IN THE TRANSLATION OF MEDICAL TERMINOLOGY

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Annotatsiya. *Tibbiy terminologiya sog'liqni saqlash tizimlarida hamda tillararo muloqotda aniq va samarali kommunikatsiyani ta'minlashda muhim ahamiyat kasb etadi. Tibbiy terminlarni tarjima qilish jarayoni til tuzilmalari, madaniy omillar va kasbiy standartlardagi farqlar tufayli muayyan murakkabliklarni yuzaga keltiradi. Mazkur maqolada tibbiy terminologiyani tarjima qilishda adaptatsiya va standartlash masalalari tahlil qilinadi. Xalqaro miqyosda tan olingan tibbiy standartlarni saqlab qolish bilan bir qatorda terminlarni maqsad tilining lingvistik va madaniy me'yorlariga moslashtirish o'rtasidagi muvozanatga alohida e'tibor qaratiladi. Tadqiqotda tavsifiy-analitik, qiyosiy va terminologik tahlil metodlaridan foydalanilgan. Tadqiqot natijalari shuni ko'rsatadiki, tibbiy tarjimaning samaradorligi terminologik standartlash va kontekstga mos adaptatsiyani uyg'un holda qo'llash orqali aniqlik, ravshanlik va bemor xavfsizligini ta'minlash bilan chambarchas bog'liqdir*

Kalit so'zlar: *tibbiy terminologiya, tarjima, adaptatsiya, standartlash,ekvivalentlik, terminologik tizimlar.*

Аннотация. *Медицинская терминология играет ключевую роль в обеспечении точной коммуникации в системах здравоохранения и в межъязыковом взаимодействии. Перевод медицинских терминов сопряжён с рядом существенных трудностей, обусловленных различиями в языковых структурах, культурных особенностях и профессиональных стандартах. В статье рассматриваются основные проблемы адаптации и стандартизации при переводе медицинской терминологии. Особое внимание уделяется поиску баланса между сохранением международно признанных медицинских стандартов и адаптацией терминов к языковым и культурным нормам языка перевода. В исследовании используются описательно-аналитический, сравнительный и терминологический методы анализа. Результаты исследования показывают, что эффективный перевод медицинских текстов требует одновременного применения терминологической стандартизации и контекстно обусловленной адаптации, что обеспечивает точность, ясность и безопасность пациента.*

Ключевые слова: *медицинская терминология, перевод, адаптация, стандартизация, эквивалентность, терминологические системы.*

Abstract. *Medical terminology plays a crucial role in ensuring accurate communication within healthcare systems and across languages. The translation of medical terms presents significant challenges due to differences in linguistic structures, cultural backgrounds, and professional standards. This article examines the key issues of adaptation and standardization in the translation of medical terminology. Special attention is given to the balance between preserving internationally recognized medical standards and adapting terms to the linguistic and cultural norms of the target language. The study employs descriptive-analytical, comparative, and terminological analysis methods. The findings demonstrate that effective medical translation requires both terminological standardization and context-sensitive adaptation to ensure precision, clarity, and patient safety.*

Key words: *medical terminology, translation, adaptation, standardization, equivalence, terminological systems.*

In the era of globalization and rapid scientific development, medical knowledge is disseminated internationally through academic publications, clinical guidelines, pharmaceutical documentation, and digital health platforms. As a result, the translation of medical texts has become an essential component of modern healthcare communication. Accurate translation of medical terminology is not merely a linguistic task but a matter of professional responsibility, as errors in terminology may lead to misdiagnosis, inappropriate treatment, or serious ethical and legal consequences.

Medical terminology constitutes a highly specialized lexical system characterized by precision, consistency, and standardization. However, when medical terms are translated from one language into another, translators often face the dilemma of choosing between strict adherence to international standards and adaptation to the linguistic and cultural norms of the target language. This tension between adaptation and standardization forms the central focus of the present study.

The aim of this article is to analyze the main challenges associated with adaptation and standardization in the translation of medical terminology and to identify effective strategies for resolving these challenges. The relevance of the study lies in the growing demand for high-quality medical translation and the increasing interaction between national healthcare systems and global medical discourse.

Medical terminology is a structured and hierarchical system of terms used to denote anatomical structures, physiological processes, diseases, diagnostic methods, and therapeutic procedures. Historically, the majority of medical terms originate from Latin and Greek, which has contributed to their international character and relative uniformity across languages.

One of the defining features of medical terminology is its standardized nature. International organizations such as the World Health Organization (WHO), the International Organization for Standardization (ISO), and various medical associations develop and promote terminological standards to ensure consistency in professional communication. Examples include the International Classification of Diseases (ICD) and the Terminologia Anatomica.

Despite this standardization, national languages often develop their own terminological traditions influenced by linguistic structure, phonetic patterns, and cultural preferences. Consequently, medical terminology exists at the intersection of international uniformity and national linguistic identity, which creates challenges for translators.

Adaptation in translation refers to the process of modifying a source-language term or expression to make it more suitable for the linguistic, cultural, or pragmatic norms of the target language. In medical translation, adaptation is often necessary to ensure comprehensibility, especially when texts are intended for non-specialist audiences such as patients or the general public. Adaptation may involve lexical substitution, paraphrasing, or the use of explanatory terms. For example, highly technical Latin-based terms may be replaced or supplemented with more transparent equivalents in patient-oriented texts. While adaptation enhances accessibility, excessive adaptation may compromise terminological accuracy and professional consistency.

In medical contexts, adaptation is particularly relevant in the translation of patient information leaflets, informed consent forms, and public health materials. In such cases, clarity and patient understanding take precedence over strict terminological precision. However, in scientific articles and clinical documentation, adaptation must be applied with caution to avoid ambiguity.

Standardization refers to the use of officially recognized and systematically established terms that ensure uniformity and precision in professional communication. In medical translation, standardization is essential for maintaining consistency across documents, institutions, and languages.

Standardized medical terms facilitate international collaboration, data exchange, and comparative research. Translators are often required to follow established terminological databases, glossaries, and classification systems. Failure to adhere to standardized terminology may result in inconsistencies that hinder understanding among healthcare professionals.

However, strict standardization may also pose challenges, particularly when standardized terms are linguistically complex or unfamiliar to target-language users. This issue highlights the need for a balanced approach that integrates standardization with appropriate adaptation.

One of the central problems in medical translation is the apparent conflict between adaptation and standardization. On the one hand, standardization ensures accuracy, consistency, and professional credibility. On the other hand, adaptation enhances accessibility and cultural relevance. This dilemma is especially evident in languages with developing or evolving medical terminologies, where standardized equivalents may coexist with borrowed terms or descriptive expressions. Translators must decide whether to retain international terms, translate them literally, or adapt them to existing linguistic norms.

The optimal solution often lies in a functional approach to translation, which takes into account the purpose of the text, the target audience, and the communicative context. Scientific and clinical texts generally prioritize standardization, whereas educational and informational texts allow greater flexibility for adaptation.

Equivalence is a fundamental concept in translation studies, referring to the degree to which a target-language term corresponds to its source-language counterpart in meaning and function. In medical translation, achieving equivalence is particularly challenging due to differences in terminological systems and conceptual frameworks. Medical terms often represent highly specific concepts, and even minor deviations in meaning can have significant consequences. Therefore, translators must possess not only linguistic competence but also subject-matter knowledge. In many cases, partial equivalence or descriptive translation is used to convey the intended meaning accurately. The pursuit of equivalence in medical translation underscores the importance of collaboration between translators, medical professionals, and terminologists. Such cooperation contributes to the development of reliable and standardized terminological resources.

Cultural and linguistic factors play a significant role in shaping medical terminology and its translation. Cultural perceptions of health, illness, and the human body influence the way medical concepts are expressed and understood in different languages.

Linguistic factors such as word formation patterns, morphological structures, and syntactic preferences also affect term translation. For instance, some languages favor compound words, while others rely on analytical constructions. Translators must navigate these differences to produce terms that are both accurate and linguistically acceptable.

These strategies contribute to a more flexible and effective approach to medical translation that respects both global standards and local linguistic realities.

The translation of medical terminology involves a complex interplay between adaptation and standardization. While standardization ensures precision, consistency, and international compatibility, adaptation enhances accessibility and cultural relevance. An effective medical translation strategy does not prioritize one approach at the expense of the other but seeks to balance both according to the communicative context. This study demonstrates that successful medical terminology translation requires linguistic expertise, terminological competence, and cultural awareness. By harmonizing adaptation and standardization, translators can contribute to safer, clearer, and more effective medical communication. Future research may focus on the development of integrated terminological frameworks that support this balanced approach in multilingual healthcare environments.

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FITONIM KOMPONENTLI MAQOLLARNING TIPOLOGIK XUSUSIYATLARI

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Annotatsiya. *Ushbu maqolada fitonim komponentli maqollarning tipologik xususiyatlari nazariy va amaliy jihatlardan o'rganilib, ularning semantik va strukturaviy tahlili amalga oshirildi. Tadqiqotda o'zbek va turk tillaridan namunalar olingan, fitonimlarning maqolalardagi funksiyasi tahlil qilindi hamda ularning madaniyatdagi aks etishi ko'rsatildi. Tadqiqot natijalari fitonimlarning til va tafakkurda tutgan o'rni, shuningdek, maqolalar tipologiyasidagi ahamiyatini yoritadi.*

Kalit so'zlar: *fitonim, maqol, tipologiya, semantika, metafora, folklor*

Аннотация. *В статье проведен теоретический и практический анализ типологических особенностей пословиц с фитонимическими компонентами. На основе примеров из узбекского и турецкого языков исследована семантика и структура таких пословиц, а также их культурное отражение. Результаты показывают роль фитонимов в языке и мышлении, а также их значение в типологии пословиц.*

Ключевые слова: *фитонимы, пословицы, типология, семантика, метафора, фольклор*

Abstract. *The article presents both theoretical and practical analyses of the typological features of proverbs containing phytonym components. Using examples from Uzbek and Turkish languages, the semantics and structures of such proverbs were examined, along with their cultural reflection. The findings highlight the role of phytonyms in language and cognition and their importance in the typology of proverbs.*

Key words: *phytonym, proverb, typology, semantics, metaphor, folklore.*

Kirish. Maqollar inson hayotining barcha jabhalarini yorituvchi, xalqning dunyoqarashi, badiiy didi va ma'naviy qadriyatlarini aks ettiruvchi og'zaki ijod namunalaridir[1:23]. Ular ko'pincha fitonim komponentlari orqali tabiiy olam bilan bog'lanadi, shundan kelib chiqib, fitonim komponentli maqollar til va madaniyatshunoslikda muhim tadqiqot obyekti hisoblanadi. Fitonimlarning maqollarda ishlatilishi nafaqat badiiy bezak bo'lib, balki metaforaga asoslangan semantik qatlamni yaratadi[1:34]. Ushbu maqolada fitonim komponentli maqollarning tipologik xususiyatlari, ularning morfo-semantik va madaniy kontekstdagi o'rni ko'rib chiqiladi.

Maqola uchun o‘zbek va turk tillaridan jami 150 dan ortiq fitonim komponentli maqollar to‘plandi. Ushbu maqollar tanlash jarayonida xalq og‘zaki ijodining turli janrlari – maqollar, maqollashgan ifodalar va aforizmlar hisobga olindi[2:65]. Maqollar bibliografik manbaalar, xalq ijodlari to‘plamlari, adabiy asarlar, shuningdek, onlayn resurslar va lug‘atlardan yig‘ildi. To‘plangan materiallar asosida maqollarning morfologik tuzilishi, semantik mazmuni va madaniy konteksti chuqur tahlil qilindi.

Tadqiqot metodologiyasi. Tahlil metodologiyasi sifatida morfologik, semantik va tipologik analizlarning birgalikda qo‘llanilishi maqollardagi fitonim komponentlarning turli qatlamlardagi o‘zaro aloqalari va funksiyalarini aniqlash imkonini berdi. Maqollardagi fitonimlar metaforik (masalan, o‘simlik orqali inson xarakteri yoki vaziyatni ifodalash), metonimik (o‘simlikning tabiiy yoki funktsional xususiyatidan foydalanish), shuningdek bevosita ifodalanuvchi (o‘simlik nomining aniq bir hodisa yoki holatni ifodasi) turlariga ajratildi[2:92]. Bundan tashqari, solishtirma usul yordamida fitonimlarning ikki til va madaniyatdagi roli, ularning ishlatilishidagi o‘xshashlik va farqlar o‘rganildi, bu esa o‘z navbatida turkiy xalqlarning dunyoqarashi hamda til tafakkuri haqidagi tushunchalarni chuqurlashtirdi[3:234].

Fitonimlarning maqoldagi struktura turlari. Fitonim komponentli maqollar uch asosiy struktura typiga bo‘linadi:

- Metaforik maqollar: Bu turdagi maqollarda fitonim o‘simlik orqali inson xulqi yoki voqea-hodisalar ifodalanadi. Masalan, "Chorvoq singari bepoyon" (o‘zbek) yoki "Ağaç gibi dimdik" (turk) — bu yerda fitonim insonning mustahkamligini bildiradi.
- Metonimik maqollar: Fitonim o‘zining tabiiy xususiyati orqali bilvosita ma'noni ifodalaydi. Misol uchun, "Arpa singari oqqina" (o‘zbek) — tozalik, soddalik ma'nosida[3:87].
- To‘g‘ridan-to‘g‘ri ifodalanuvchi maqollar: Fitonim atrof-muhit hodisasini, voqeani yoki hadisani bevosita ifodalaydi. Masalan, "Olma pishib yetganda" — voqea vaqti ifodasi sifatida.

Fitonim komponentli maqollarda o‘simliklar ko‘pincha hayot, sog‘lomlik, kuch-quvvat, sabr-toqat kabi abstrakt va ijobiy ma’nolarni ifodalaydi. Ularning semantik kengligi asosan metafora va simvolizm tamoyillari asosida shakllanadi. Masalan, o‘simlikning o‘sish jarayoni, chidamliligi, o‘ziga xos xususiyatlari maqollarga chuqur ma’no yuklash imkonini beradi. Shu tarzda, “Butun o‘rmon bir chinor emas” maqolida chinor o‘simligi tafovut sifatida keltirilmaydi, balki uning kuchi, mustahkamligi va balandligi insonning ko‘p jihatdan taqlid qilishga arzigulik fazilatlari – jasorat, iroda va sabr-toqat ramzi sifatida ishlatiladi. Bu misol fitonimlarning maqoldagi metaforik funksiyasini aniq ko‘rsatib beradi. Shuningdek, boshqa o‘simliklar ham o‘ziga xos simvolik o‘ringa ega bo‘lib, masalan, bodom daraxti sabr-toqatni, qovun esa baxt va obro‘ ramzini ifodalaydi. Shunday qilib, fitonim komponentlari orqali tabiiy olamning elementlari odamlar hayotidagi ijtimoiy va ma’naviy qadriyatlarni chuqur – til va tafakkur darajasida aks ettiradi.

Fitonimlar ko‘pincha tabiiy hududiy o‘ziga xosliklarni aks ettiruvchi lingvistik birliklardir. O‘zbek tilidagi maqollarda mahalliy geografik sharoit va iqlimga mos keluvchi o‘simlik nomlari ko‘proq uchraydi, masalan, chinor, bodom, qovun, anjir kabi. Ushbu o‘simliklar xalq hayoti, an’analari va kundalik tajribalariga yaqinligi sababli maqollarda keng qo‘llaniladi[4:45]. Bunga qarshi, turk tilida esa o‘simliklarning yayilish hududi va tabiiy sharoiti boshqacha bo‘lgani uchun, maqollarda ko‘proq shunga mos keluvchi o‘simlik nomlari – masalan, sedir, zeytun, aka-mera o‘simliklari ko‘zga tashlanadi. Shu tarzda, fitonimlar tildagi hududiy xususiyatlarni, tabiiy-madaniy muhitni aks ettirib, xalqning o‘z o‘simlik olamiga bo‘lgan munosabatini ochib beradi[4:48].

Bundan tashqari, o‘simliklarning ma’naviy va folklor qiymati tilda chuqur aks etadi. Masalan, chinor baxt, kuch-quvvat, bardoshlik timsoli sifatida qadrlanadi, shunisi kabi, qovun esa farovonlik va mehnat mevasi ramzi hisoblanadi. Fitonimlar folklor elementlari sifatida hamda til orqali an’anaviy qadriyatlar va dunyoqarashni ifodalash vositasi sifatida xizmat qiladi.

Tahlil va natijalar.Tadqiqot natijalari shuni ko‘rsatadiki, fitonim komponentli maqollar nafaqat badiiy va tarixiy ahamiyatga ega bo‘lib, balki tilning semantik rivojlanish jarayonida muhim rol o‘ynaydi. Fitonimlar yordamida maqollar mavzulari yanada boyitilib, ularga chuqur simvolik va figurativ ma’no yuklanadi. Bu komponentlar orqali tabiiy olam elementlari ijtimoiy hayotiy tajriba va ma’naviy qadriyatlarning ramzi sifatida tilga tushadi. Shu bilan birga, turli tillarda fitonimlarning

o‘rni va ularning ta'siri farq qilishi madaniy muhitlar, tarixiy rivojlanish va xalqning an’analariga bog‘liq[5:89]. Masalan, o‘zbek va turk tillaridagi maqollarda bir xil fitonim komponentlar ba’zida turlicha ma'nolarga ega bo‘lishi mumkin, bu esa til va madaniyat o‘rtasidagi chuqur o‘zaro bog‘liqlikni ochib beradi. Natijada, fitonim komponentli maqollar tilshunoslik va madaniyatshunoslik sohalarida interdisciplinar tadqiqot uchun boy material sifatida xizmat qiladi.

Xulosa. Fitonim komponentli maqollar lingvistik va madaniy jihatdan juda boy va qiziqarli tadqiqot obyekti hisoblanadi. Ularning tipologik tahlili maqollarning strukturaviy tuzilishini, semantik qatlamlarini aniqlashga yordam berishi bilan birga, ularning til va madaniyatdagi o‘rni hamda ahamiyatini yanada teranroq anglashi mumkinligini ko‘rsatadi. Fitonimlar orqali ifodalangan metaforalar va simvolik elementlar xalqning dunyoqarashi, tarixiy-tarbiya qadriyatlari va axloqiy me'yorlarini til darajasida hamda madaniy kontekstda o‘rganishga zamin yaratadi.

Shuningdek, fitonimlarning boshqa tillar va madaniyatlarda qanday o‘zgarishlar va o‘xshashliklarga ega ekanligi haqida kengaytirilgan solishtirma tahlillar olib borish tilshunoslik, etnolingvistika va folklorshunoslik sohalariga katta hissa qo‘shadi. Kelajakda, ayniqsa, fitonimlarning metaforik va pragmatik funksiyalarini chuqurroq tadqiq qilish, ularning ma'no qurilishidagi o‘rni va til ichidagi almashinuv jarayonlarini aniqlash tavsiya etiladi.

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INGLIZ VA O’ZBEK TILLARIDA QO’SHMA GAPLARNING FUNKSIONAL-SEMANTIK XUSUSIYATLARI

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Annotatsiya. *Mazkur maqolada o‘zbek tili gap qurilishi talqinida Hind–Yevropa tillariga, xususan, rus va ingliz tillariga xos bo‘lgan sintaktik andozalarning ustuvor qo‘llanib kelganligi tanqidiy tahlil qilinadi. Tadqiqotda flektiv tillarga xos [ega+kesim] qolipining mantiqiy hukmga asoslanganligi hamda ushbu modelning o‘zbek tilshunosligida minimal gap qurilmasi sifatida qabul qilinish sabablari yoritiladi. Muallif turkiy tillarga xos bo‘lgan tobelikning “o‘ngdan chapga” yo‘nalishi yetarli darajada inobatga olinmaganligini asoslaydi. Maqolada gap ta’limotida mantiqiy oqim ta’siri va sub’ekt–predikat modelining tilshunoslikka ko‘chirilishi natijasida yuzaga kelgan nazariy nomuvofiqliklar ochib beriladi. Tadqiqot natijasida o‘zbek tili sintaksisini talqin etishda tilning ichki qonuniyatlariga tayangan yondashuv zarurligi asoslab beriladi.*

Kalit so‘zlar: *gap qurilishi, sintaktik talqin, ega va kesim, tobelik yo‘nalishi, turkiy tillar sintaksisi, mantiqiy model, minimal gap.*

Аннотация. *В статье критически анализируется интерпретация структуры предложения в узбекском языкознании, основанная на синтаксических моделях индоевропейских языков, прежде всего русского и английского. Рассматривается логическая природа модели [подлежащее + сказуемое], характерной для флективных языков, а также причины её принятия в узбекском языкознании в качестве минимальной структуры предложения. Обосновывается положение о том, что специфическое для тюркских языков направление подчинения «справа налево» в теории предложения не получило должного отражения. Анализируется влияние логического учения и переноса модели «субъект–предикат» в лингвистику, что привело к ряду теоретических несоответствий. Делается вывод о необходимости интерпретации синтаксической системы узбекского языка на основе его собственных типологических и структурных закономерностей.*

Ключевые слова: *построение предложения, синтаксическая интерпретация, притяжательные и причастные падежи, направление подчинения, синтаксис тюркских языков, логическая модель, минимальное предложение.*

Abstract. *The article provides a critical analysis of sentence structure interpretation in Uzbek linguistics, which has long been influenced by syntactic models of Indo-European languages, particularly Russian and English. The study examines the logical nature of the [subject + predicate] pattern typical of inflectional languages and explains the reasons for its adoption as a minimal sentence model in Uzbek linguistics. The author argues that the right-to-left dependency direction inherent in Turkic languages has not been adequately considered in sentence theory. The paper also analyzes the impact of logical approaches and the transfer of the subject–predicate model into linguistics, resulting in certain theoretical inconsistencies. The study concludes that Uzbek syntax should be interpreted on the basis of its internal structural and typological principles.*

Keywords: *sentence construction, syntactic interpretation, possessive and participial, direction of subordination, syntax of Turkic languages, logical model, minimal sentence.*

Kirish. Gap ma'no tomondan o'zaro bog'langan so'zlarning birikuvidan hosil bo'ladi va tugal fikrni anglatadi. Qo'shma gaplar esa (Compound sentence) ikki va undan ortiq gaplarning mazmun va ohangga ko'ra birikuvidan tashkil topgan gaplar qo'shma gap deyiladi. Qo'shma gap tarkibiy qismlarining mazmunan o'zaro munosabati, tuzilishi va birikishiga ko'ra uch turli bo'ladi: bog'langan qo'shma gaplar, ergash gapli qo'shma gap, bog'lovchisiz qo'shma gaplar.

Ergash gapli qo'shma gaplar (Complex sentence).

Ergashgan qo'shma gaplar teng huquqli bo'lmagan sodda gaplardan tashkil topadi. Bu gapning birinchi qismi ergash gap, ikkinchi qismi esa bosh gapdir. Ergash gapli qo'shma gapning turlari quyidagicha: 1. Subject clause / Ega ergash gapli qo'shma gap; 2. Predicate clause / Kesim ergash gapli qo'shma gap. 3. Attributive clause / Aniqlovchi ergash gapli qo'shma gap. 4. Objective clause / To'ldiruvchi ergash gapli qo'shma gap. 5. Adverbial clauses / Hol ergash gapli qo'shma gap. Ega ergash gap bosh gapdagi egani, kesim ergash gap bosh gapdagi kesimni, aniqlovchi ergash gap bosh gapdagi aniqlovchini, to'ldiruvchi ergash gap bosh gapdagi to'ldiruvchini, hol ergash gap bosh gapdagi holni izohlaydi. Qo'shma gap qismlarining bir-biriga ergashish vositalari har xildir.

Bog'langan va bog'lovchisiz bog'langan qo'shma gaplar.

Bog'langan qo'shma gap tarkibidagi sodda gaplar bir-biri bilan biriktiruvchi, zidlovchi, ayiruvchi va inkor munosabatlarini ifodalovchi teng bog'lovchili vazifasida ingliz tilida even though, though, despite the fact that, in spite of the fact that, even if, o'zbek tilida keluvchi -da, -u, (-yu) yuklamalari vositasida bog'lanadi. Bog'langan qo'shma gaplarda biriktiruv, zidlov, ayiruv va inkor munosabatlari ifodalangan bo'ladi. Biriktiruvchi bog'lovchili bog'langan qo'shma gaplar-va, ham, (hamda), bog'lovchilari bog'lovchi vazifasida keluvchi -da, -u, (-yu), yuklamalari qo'shma gap qismlarini biriktirib bog'laydi. Masalan: *Despite the fact that he is desperately in needof money, he makes no effort to economize. I won't go to his party even if he invites me. Bugun yertalab sovuq bo'ldi va yomg'ir yog'di. O'zbekiston Respublikasi mustaqilikka erishdi-yu, o'zbek tiliga Davlat maqomi berildi.* Zidlov bog'lovchili bog'langan qo'shma gaplarda sodda gaplar mazmunan bir-biriga zid bo'ladi yoki voqea va hodisalar qiyoslanadi. Bunday bog'langan qo'shma gap qismlari ammo, lekin, biroq kabi bog'lovchilar va shu bog'lovchilar o'rnida qo'llaniladigan -u, (-yu), -da yuklamalari orqali bog'lanadi. Masalan: *Seeing that she is legally old enough to get married, I don't see how you can stop her. The football match was cancelled due to / owing to / on the account of the fact there was a terrible storm. Havo bulut bo'ldi, biroq yomg'ir yog'madi. Talaba berilgan vazifani bajardi-yu, o'qituvchi qanoatlanmadi*. Ayiruv boglovchili bog'langan qo'shma gaplar ketma-ket yuzaga keladigan yoki almashinib turadigan ikki va undan ortiq voqea-hodisa, harakatni ifodalaydi. Goh, ba'zan, dam, yo, xoh, bir kabi bog'lovchilar qo'shma gap qismlarini ayirib, bog'lash uchun ishlatiladi. Ular takrorlanib qo'llaniladi. Ayiruv bog'lovchilar har bir qism boshida takrorlanib qo'llanadi, takrorlangan keyingi bog'lovchidan oldin vergul qo'yiladi. Inkor bog'lovchili qo'shma gaplar inkor bog'lovchisi inkor mazmunini ifodalovchi ikki va undan ortiq sodda gaplarni bog'lab keladi. Bu bog'lovchi, ayiruvchi bog'lovchilar kabi har bir qism boshida takrorlanib qo'llanadi. Takrorlangan

bog‘lovchidan oldin vergul qo‘yiladi. Masalan: ***The more*** *you study hard,* ***the more*** *knowledge you get. U goh kulardi, goh jahli chiqardi. Kuzda goh kunlar isib ketadi, goh yomgir yog‘adi*.

Funksional grammatikaning nazariy asoslarini yaratish yo‘lidagi izlanishlari bilan mashhur bo‘lgan niderlandiyalik olim Simon Dik (Dik 1997: 12-15) ushbu grammatikaning quyidagi talablarga javob berishi lozimligini qayd etgan edi:

- u pragmatik maqsadni qo‘llashi kerak (it would be capable of being integrated into model of natural language user – u tabiiy til tizimidan foydalanuvchi modeliga singishi lozim);
- u psixologik ko‘rinishga ega bo‘lishi lozim (it must relate as closely as possible to psychological models of linguistic competence and linguistic behaviour – u psixologik xususiyatli lisoniy qobiliyat va lisoniy faollik modellariga imkon boricha mos kelishi kerak);
- u tipologik xususiyatli bo‘lishi lozim (it should be capable of providing grammars for language of any type).

Tilshunoslikda funksional grammatika tipologik xarakterda bo‘lishi haqidagi fikri hozircha hech kim tomonidan inkor qilganicha yo‘q, zero til tizimi birliklarining vazifaviy xususiyatlarining yoritilishi va tavsiflanishi har qanday turdagi grammatik tahlilning asosiy maqsadlaridan biridir.

Funksional-semantik kategoriya tahlilida quyidagilar farqlanishi muhum hisoblanadi: a) til sistemasidagi funksional-semantik kategoriya strukturasi (“markaz va periferiya”, periferiya va yadro komponentlar o‘rtasidagi differensial semantik belgilarning taqsimlanishi, guruhlash, umumiy mikropolya, ularning qurulish prinsiplari; b) tilning funksional jarayonida funksional-semantik kategoriyani aniqlash (mazkur kategoriya komponentlarining nutqdagi o‘zaro ta’siri: kontekstdagi grammatik va grammatik bo‘lmagan vositalar kombinatsiyasi, semantik komplekslarni yaratish, konkret iborada funksional semantik mikromaydonni yaratish.

Gap qurilishini o‘ziga xos sintaktik tizim sifatida talqin qilinishi lisoniy semantikani alohida tadqiqot sohasi ko‘rinishida ajralishiga sabab bo‘ldi va bu sohaning shakllantirilishi uchun til tizimining ba’zi jihatlari, funksional xususiyatlari, uning turli siymodagi ichki va tashqi aloqalari, munosabatlarini inobatga olish talab qilindi.

Ma’lumki, flektiv tillarda, xususan, rus tilida ham, gap qurilishi ko‘pincha mantiqiy hukmga monand bo‘lganligi tufayli, sub’ekt va predikat asosida olingan ega va kesim yaxlitligi minimal gapni tashkil etadi:

I am old –men qariyaman (yoshim o‘tgan).
You are old- sen qariyasan (yoshing o‘tgan).
He is old –u qariya.

Mazkur gaplardagi kishilik olmoshi bilan ifodalangan ega bo‘lmasa, gapning kommunikativ mohiyati yo‘qoladi. Demak, bu tillarda [ega+kesim] kombinatsiyasidan hosil bo‘luvchi gaplar ko‘pchilikni tashkil etadi va gapning substansial mohiyati [ega+kesim] qolipidan keltirib chiqariladi. O‘zbek tilshunosligida ham gap talqinida ushbu nazariyaga asoslanildi va gapning minimal ko‘rinishi sifatida [ega+kesim] tartibli qurilma olindi. Ingliz tili uchun minimal gap “ega+kesim” qurilmasi bo‘lganligi bois, u sodda yig‘iq gap sifatida qaraldi. Mazkur tillarga xos hodisa o‘zbek tilshunosligida ham aks etdi. O‘zbek tilshunosligida [ega+kesim] qurilmali gaplarning yig‘iq gap sifatida baholanishiga ikkinchi sabab - gap ta’limotida mantiqiy asoslarga tayanilganligidir. Mantiq fanida [sub’ekt-predikat] qolipi har qanday hukmning zarurat sharti bo‘lib, bu atamalarning tilshunoslikda yashab kelayotganligi ham mantiq ta’sirida ekanligidan dalolat beradi. Demak, o‘zbek tilshunosligi Hind-Yevropa tillari andozaliligi va tilshunoslikdagi mantiqiy oqim ta’siridan holi etilsa, yuqorida zikr etilgan holat bartaraf etiladi.

Xulosa. Mazkur maqolada gap qurilishi va qo‘shma gaplarning funksional-semantik xususiyatlari o‘zbek, ingliz hamda rus tillari materiallari asosida tahlil qilindi. Tadqiqot jarayonida o‘zbek tilshunosligida gap talqinining uzoq vaqt davomida Hind–Yevropa tillariga xos mantiqiy-struktur andozalar ta’sirida shakllangani aniqlandi. Xususan, flektiv tillarga xos bo‘lgan sub’ekt–predikat modeli va [ega + kesim] qolipining universal deb qabul qilinishi o‘zbek tilining agglutinativ tabiati va kesim markazligiga asoslangan sintaktik tizimini to‘liq aks ettira olmagan.

Tahlillar shuni ko‘rsatdiki, flektiv tillarda ega va kesimning birligi kommunikativ zarurat bo‘lsa, o‘zbek tilida gapning semantik va kommunikativ yadrosi, avvalo, kesim orqali namoyon

bo‘ladi. Shunga qaramay, o‘zbek tilshunosligida minimal gap modeli sifatida [ega + kesim] qurilmasining ustuvor talqin qilinishi mantiq fanining tilshunoslikka ko‘rsatgan ta’siri bilan izohlanadi. Bu holat gap bo‘laklari o‘rtasidagi tobelik munosabatlarini turkiy tillarga xos “o‘ngdan chapga” yo‘nalishida emas, balki Hind–Yevropa tillari andozasida talqin etilishiga olib kelgan.

Xulosa qilib aytganda, o‘zbek tili gap qurilishini talqin etishda Hind–Yevropa tillari modeli va mantiqiy yondashuvdan voz kechib, tilning ichki struktur va funksional xususiyatlariga tayangan holda yondashish zarur. Bunday yondashuv o‘zbek tilshunosligida gap va qo‘shma gaplar nazariyasini takomillashtirishga, shuningdek, funksional-semantik asoslangan zamonaviy sintaktik tadqiqotlar rivojiga xizmat qiladi.

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ASAR MOHIYATINI OCHIB BERISHDA MILLIY-AXLOQIY MUNOSABATLARNI IFODALOVCHI LISONIY BIRLIKLAR TARJIMASINING O‘RNI VA AHAMIYATI (A.Qodiriyning “O‘tkan kunlar” romani misolida)

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Annotatsiya. *Ushbu maqolada badiiy asar tarjimasida milliy-axloqiy munosabatlarni ifodalovchi lisoniy birliklarning o‘rni va ahamiyati yoritiladi. Tadqiqot materiali sifatida Abdulla Qodiriyning “O‘tkan kunlar” romani hamda uning ingliz tiliga qilingan tarjimalari tanlangan. Maqolada madaniy realiyalar, milliy-madaniy kodlar va ularning tarjimada aks ettirilish muammolari madaniy asimmetriya nuqtai nazaridan tahlil qilinadi.*

Kalit so‘zlar: *badiiy tarjima, Abdulla Qodiriy, madaniy realiyalar, milliylik, madaniy asimmetriya, milliy kolorit.*

Аннотация. *В данной статье рассматриваются роль и значение перевода лингвокультурных единиц, выражающих национальные и моральные отношения в художественных текстах. Используя роман Абдуллы Кадыри "O'tkan kunlar" и его английские переводы в качестве примеров, в исследовании анализируется, как культурные коды и национальные реалии передаются в переводе. Исследование сосредоточено на вопросах культурной асимметрии и стратегиях, применяемых переводчиками для сохранения национального колорита при обеспечении понятности для целевой аудитории.*

Ключевые слова: *художественный перевод, Абдулла Кадыри, культурная реалия, национальный колорит, культурная асимметрия, национальный колорит.*

Abstract. *This article examines the role and significance of translating linguocultural units that express national and moral relations in literary texts. Using Abdulla Qodiriy’s novel O‘tkan kunlar and its English translations as a case study, the research analyzes how cultural codes and national realia are rendered in translation. The study focuses on issues of cultural asymmetry and the strategies applied by translators to preserve national color while ensuring comprehensibility for the target audience.*

Key words: *literary translation, Abdulla Kadiri, cultural realia, national color, cultural asymmetry, national color.*

Kirish. Badiiy asarlar tarjimasining dolzarbligi shundaki, o‘quvchi uchun notanish bo‘lgan adabiy matn aynan tarjimon vositasida idrok etiladi. Shu bois kitobxon asarning g‘oyaviy-badiiy va ma’naviy mazmunini to‘laqonli anglay olishi tarjimada qayta yaratilgan matnning asliyatga maksimal darajada mos kelishi bilan bevosita bog‘liqdir. Ayniqsa, milliy-madaniy mazmunga ega lisoniy birliklarning tarjimasi ushbu jarayonda muhim o‘rin tutadi.

Adabiyotlar tahlili va metodologiya. Ushbu tadqiqotning nazariy asoslari tarjimashunoslik va lingvomadaniyatshunoslik sohasida olib borilgan yetakchi ilmiy tadqiqotlarga tayangan holda shakllantirildi. Xususan, I. G‘afurovning tarjima nazariyasi va tarjimon kompetensiyasiga oid qarashlari badiiy tarjimada madaniy realiyalarni talqin qilish masalalarini yoritishda muhim metodologik manba bo‘lib xizmat qildi. A.A. Papikyanning realiyani tarjima faoliyatining mustaqil ob’ekti sifatida talqin qilishi ushbu birliklarning ekvivalentlik va adekvatlik muammolarini tahlil qilishda nazariy asos bo‘ldi.

Shuningdek, M.Sh. Omonova hamda Z. Sodiqovlarning tarjima nazariyasi va amaliyotiga bag‘ishlangan ishlarida ilgari surilgan yondashuvlar badiiy matndagi milliylikni saqlash va uni boshqa madaniyat vakillariga yetkazish masalalarini metodik jihatdan yoritishga yordam berdi. N.F. Qosimovaning psixolingvistik va kognitiv mexanizmlar haqidagi tadqiqotlari esa madaniy kodlarning idrok etilishi va tarjimada qayta modellashtirilishi jarayonini tushuntirishda muhim ahamiyat kasb etdi.

Natijalar. Tahlil natijalari shuni ko‘rsatadiki, asarda uchraydigan madaniy realiyalar tarjimada turli strategiyalar asosida berilgan. Ekvivalenti mavjud birliklar to‘g‘ridan-to‘g‘ri tarjima qilingan bo‘lsa, milliy xos birliklar transliteratsiya, transkripsiya, tasviriy yoki tahminiy tarjima orqali ifodalangan. Ushbu yondashuvlar tarjimada mazmunning tushunarliligini ta’minlashga xizmat qilgan.

Muxokama. Darhaqiqat, har bir xalq va millatga xos milliy-madaniy muhit, turmush tarzi, urf-odatlar, kundalik amaliyot hamda dunyoqarash til orqali namoyon bo‘ladi. Shu jarayonda tarjima uchun eng muhim vazifa muayyan xalqka xos bo‘lgan leksik birliklar, tushunchalar, ayrim hollarda esa vaziyat va holatlarning mazmunini o‘quvchiga adekvat tarzda yetkazib berishdan iboratdir. Chunki tarjimon asarni qanday idrok etsa va uni qanday talqin qilsa, aynan shu tasavvur tarjima matnini o‘qiyotgan kitobxon ongida ham shakllanadi. Natijada tarjimon va o‘quvchi tomonidan asardan chiqariladigan xulosalar mohiyatan bir-biriga mos keladi.

Shaklan va ifoda jihatidan o‘ziga xos bo‘lishiga qaramay, “O‘tkan kunlar” romanida tasvirlangan ayrim axloqiy munosabatlar va qadriyatlar boshqa millat vakillariga ham xos bo‘lishi yoki aksincha, ayrim jihatlari bilan farqlanishi mumkin. Aslida esa axloq me’yorlari, odob-axloq qoidalari, insonlar o‘rtasidagi mehr-oqibat va hurmat kabi tushunchalar barcha xalqlarga xos umumiy hodisalardir. Farq faqat ularning namoyon bo‘lish shakli va ifoda usullarida kuzatiladi.

Mazkur holat roman qahramoni Yusufbek Xoji obrazi misolida yaqqol ko‘rinadi. U Toshkentda zulm bilan tanilgan hokim Azizxon huzurida maslahatchi sifatida tasvirlangan bo‘lsa-da, asar davomida uning farosatli, andishali va oqibatli shaxs ekani namoyon bo‘ladi. Yusufbek Xoji hokimning barcha zolimona xatti-harakatlariga to‘liq to‘sqinlik qila olmagan taqdirda ham, imkon darajasida uni xalq ustidan zulm o‘tkazishdan qaytarishga intiladi. U tunu kun oddiy xalq taqdiri, ularning og‘ir ahvoli va ularni jabr-zulmdan asrash yo‘llari haqida mulohaza yuritib, ichki ruhiy iztirob kechiradi. Bu jihatlar asarda Otabekning Yusufbek Xoji shaxsi haqidagi mulohazalari orqali ham ochib beriladi:

“- Kechiringiz, amak, - deb Otabek kulimsiradi, - siz otamning mushovirlig‘ini boshqacharoq onglag‘ang‘a o‘xshadingiz... Bizning beklarga hukm vaqtida ham mushovir bo‘lmoq imkonsiz narsadir. Otam Azizbekning mushoviri va yaqin musohibi sanalsa ham va lekin bu juz’iy ishlardaginadir...” [2]

“Alas, Amak,” said Otabek smiling. “you seem to have misjudged the importance of my father’s rank. As for our laws, it is impossible to enact them when the leadership undetermines them by

passing extralegal, cruel judgments. Even if my father is considered Azizbek's closest confidant and adviser, his is just a title with no power; Azizbek only needs my father's advice on superficial matters." [2]

"I beg you pardon, my dear", - smiled Otabek, - *"Evidently you do not have sufficient clarity about the status of my father... To perform the role of an advisor to our Beks and have them take any decision – is an impossible task. Although my father is an advisor to Azizbek; moreover, he is still his closest companion, but he listens to the advice of my father only on issues that have special meaning." [3]*

Shuningdek, romanda boshqa qahramonlarning "xotinboz" sifatida tasvirlangan Xomid shaxsiga bo'lgan munosabati oddiy kishilarning axloqsizlik, noinsoflik, ochko'zlik, beburdlik va manmanlik kabi salbiy illatlarga nisbatan keskin munosabatini aks ettiradi. Asarda mazkur personaj ishtirok etgan epizodlardan ayon bo'lishicha, uning ayollar va ro'zg'or masalalariga doir qarashlari suhbatdoshlarida norozilik uyg'otadi, u so'zlagan paytda esa ular majburan va befarq tarzda tinglashga majbur bo'ladilar. Shu tariqa qahramonlarning Xomidga nisbatan munosabati orqali bag'rikeng, mard va samimiy o'zbek xalqiga xos axloqiy qarashlar badiiy vositalar yordamida ifodalanadi.

Abdulla Qodiriy nasriga xos bo'lgan badiiy joziba shundaki, u kitobxon e'tiborini beixtiyor o'ziga tortib, o'quvchini asar voqealari, jarayonlari va dialoglariga chuqur darajada jalb etadi. Bu holat asarni ilk bor mutolaa qilayotgan kitobxon tomonidan ham yaqqol seziladi. Shu sababli Kumushbibi vafoti tasvirlangan sahna asarni qayta-qayta o'qigan taqdirda ham o'quvchini befarq qoldirmay, kuchli hissiy ta'sir uyg'otadi. Manbalarda qayd etilishicha, ushbu epizodni yaratish jarayonida adibning o'zi ham chuqur hayajonga berilgan.

Shu bilan birga, Abdulla Qodiriy asarning har bir bobini va epizodini yaratishda milliylik masalasiga alohida e'tibor qaratgan. Qahramonlarning fe'l-atvori, kiyinish madaniyati, ijtimoiy munosabatlari, nutq uslubi, shuningdek, makon tasviri, binolar va xonalar ichki ko'rinishi, voqealar rivoji hamda marosimlar bayoni o'zbek milliy koloritiga xos belgilarni o'zida mujassam etadi. Shu asosda xulosa qilish mumkinki, adib o'zining milliy-madaniy dunyoqarashini asar matniga chuqur singdirgan va uni badiiy vositalar orqali mustahkam ifodalagan.

Abdulla Qodiriyning romanchilik faoliyati o'zbek adabiy tilining shakllanishi va taraqqiyotida yangi bosqich yuzaga kelgan davr bilan chambarchas bog'liqdir. Adib ushbu jarayonda tilning adabiy maqomini mustahkamlashga munosib hissa qo'shgan ijodkorlardan biri sifatida namoyon bo'ladi. Shu bois uning romanlarida, jumladan, qahramonlar nutqida ham o'zbek adabiy tilining me'yoriy shakllari ustuvorlik qiladi. Qahramonlar nutqini individuallashtirish jarayonida yozuvchi mahalliy shevalardan ko'ra xalqona iboralar, maqol va matallar kabi milliy til boyligiga mansub birliklardan samarali foydalanadi. Natijada asar tilida qo'llanilgan xalq iboralari va matallardagi ohangdorlik, sa'j va badiiy latiflik qahramonlar nutqining ta'sirchanligini oshirib, badiiy ifodaning jozibasini kuchaytiradi.

Badiiy asar tarjimoni matnda aks etgan har bir unsurni, jumladan madaniy jihatdan kodlangan birliklarni, ularning kontekst doirasidagi bevosita va ko'chma ma'nolarini hamda badiiy-estetik ahamiyatini chuqur tahlil qila olishi lozim. Shuningdek, u matnda ochiq ifodalangan ma'lumotlargina emas, balki yashirin, bilvosita berilgan mazmun qatlamlarini ham anglash va ajrata olish salohiyatiga ega bo'lishi talab etiladi. Aynan shu kompetensiya tarjimonga asardagi diskursiv va nodiskursiv axborotni aniqlash imkonini berib, tarjima jarayonida yuzaga keladigan madaniy asimmetriya muammolarini bartaraf etishga xizmat qiladi:

"Kecha sizni kuta-kuta oshlarimiz sovib qoldi, bek aka." [4]

"Yesterday we waited for you so long, our plov turned cold, Bek Aka." [5]

We waited for you long yesterday, and pilaf got cold, bek-aka!" [6]

Yuqoridagi misolda usta Alimning Andijondagi hovlisida Otabek va Sayfi o'rtasida kechgan suhbatdan parcha keltirildi. Mazkur epizod orqali muallif kitobxonga muhim madaniy-axloqiy mazmunni yetkazadi, ya'ni so'zlovchining Otabek shaxsiga bo'lgan yuksak hurmati uning kundalik xatti-harakatida namoyon bo'ladi: u mehmonni kutib, bir kun avval tayyorlangan taomni iste'mol qilmaydi va palov sovib qolgan bo'lsa-da, unga qo'l urmaydi. Agar tarjima tili vakillarida ushbu

holatga mos yoki yaqin madaniy kod mavjud bo‘lmasa, tarjimon mazkur ma’noni qo‘shimcha izohlar yoki kontekst ichidagi aniqlashtiruvchi unsurlar orqali ochib berishi maqsadga muvofiqdir. Yuqorida keltirilgan tarjima variantlarini umumiy jihatdan maqbul va tushunarli deb baholagan holda, biz mazkur epizod uchun quyidagi tarjima variantini taklif etamiz:

“We waited for you, hoping to have dinner together yesterday, even after the pilaf had cooled down, Bek.”

Ushbu tarjima so‘zlovchining Otabekka bo‘lgan hurmati va samimiy munosabatini, shuningdek, u bilan birga taomlanish istagini aniqroq aks ettiradi. Shu bilan birga, o‘zbek tilidagi hurmat ramzi sifatida ishlatiladigan “aka” undalmasining tarjimada to‘liq tushirib yuborilishi matn mazmuniga sezilarli zarar yetkazmaydi. Shunga qaramay, “aka” so‘zini “a word used when addressing a relatively older man or to express respect for him”, ya’ni “nisbatan yoshi kattaroq erkak shaxsga murojaat qilish yoki unga nisbatan hurmatni ifodalash uchun ishlatiladigan so‘z” kabi izohlar yordamida aniqlashtirish tarjima jarayonida maqsadga muvofiq hisoblanadi. Shuningdek, “palov” gastronomik realiyasini “plov” yoki “pilaf” shaklida tarjima qilish har ikkala ko‘rinishda ham mazmun va yaxlitlikni saqlash nuqtai nazaridan to‘g‘ri hisoblanadi.

Shuningdek, romanda marosimlar, uy-joy va ro‘zg‘or hayoti, xalq hunarmandchiligi va san’ati, kiyim-kechak kabi turli madaniy realiyalar ham qayd etilgan bo‘lib, bu jihatlar asarning milliy-madaniy manzarasini yanada boyitadi va kitobxonning tasavvurida aniqroq, vizual chizgilarni shakllantirishga yordam beradi. Shu nuqtai nazardan, ushbu realiyalarni tarjimada to‘g‘ri aks ettirish badiiy tarjimon zimmasiga alohida mas’uliyat yuklaydi.

1-jadval:

A.Qodiriyning “O ‘tkan kunlar” romanida keltirilgan madaniy realiyalar va ularning I.To ‘xtasinov va M.Riz tarjimalarida berilishi		
Romanda	**M.Riz tarjimasida**	**I.To‘xtasinov tarjimasida**
Ipak	Silk	Silk
Movut kamzul va movut shim	Cloth tunic with matching trousers	Vest with broadcloth pants
Non	Bread	A loaf of bread
Palov	Plov	Pilaf
Karvonsaroy, saroy	Karavanserai	Caravanserai
Ustun	Doorway	Pillar
Toshkand	Tashkent	Tashkent
Eron	Iran	Persia
Turkiston	Turkistan	Turkistan
Qutidor	Tax collector	Paymaster
Ashrof (e’tiborli kishi)	Elite	Honorable people
Hokim	Bek	Ruler
To‘y, qizlar majlisi	Toi, kizlar majlisi	Feast, the girls’ party
Ko‘rpa, ko‘rpacha	Quilt	Korpacha – adraass matters
Qora charog‘	Blackened lamp	Kerosene lamp
Miqroz	A pair of scissors	Scissors for trimming

Jadvaldan ko‘rinib turibdiki, milliy xos so‘zlarning tarjimasida turli tarjima strategiyalaridan foydalanilgan: transliteratsiya, transkripsiya, tasviriy tarjima, so‘zma-so‘z tarjima, tahminiy tarjima va kalkalash. Har ikki tilda ekvivalenti mavjud bo‘lgan birliklar, masalan, “qozon” yoki “choynak”, to‘g‘ridan-to‘g‘ri tarjima qilingan. Geografik nomlar esa transkripsiya (“Bukhara”, “Shamai”) yoki transliteratsiya (“Samarkand”, “Margilon”) orqali berilgan. Ba’zi lavozim nomlari va uy-ro‘zg‘or buyumlari esa ekvivalent tarjima, tahminiy tarjima yoki kalkalash usullari yordamida o‘girilgan. Shu bilan birga, ingliz tilida to‘liq ekvivalenti mavjud bo‘lmagan, yoki mavjud bo‘lganida ham asl ma’noga to‘liq mos kelmaydigan so‘zlar badiiy tarjimonda sezilarli qiyinchiliklar tug‘diradi. Biroq, ushbu holatlar to‘liq izohlar yoki kontekst ichidagi aniqlashtiruvchi iboralar yordamida samarali hal etilishi mumkin.

Xulosa. Xulosa qilib aytganda, badiiy asarda milliy-axloqiy munosabatlarni ifodalovchi lisoniy birliklarning tarjimasi murakkab va ko‘p qirrali jarayon hisoblanadi. Tarjimonning madaniy kompetensiyasi ushbu birliklarni adekvat yetkazishda hal qiluvchi ahamiyat kasb etadi. Abdulla Qodiriyning “O‘tkan kunlar” romanini tarjima qilish tajribasi bu borada muhim ilmiy-amaliy ahamiyatga ega.

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UO'K 811.512.133'27:81'42

NUTQ ETIKETI VA PRAGMALINGVISTIK JIHATLARI

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Annotatsiya. *Ushbu maqolada nutq etiketi va uning pragmalingvistik xususiyatlari zamonaviy lingvistik yondashuvlar asosida tahlil qilinadi. Mavzuning dolzarbligi shundaki, globallashuv jarayonida madaniyatlararo muloqotning kuchayishi nutq etiketi birliklarining mazmuni, qo'llanilish doirasi va kommunikativ funksiyalarini qayta ko'rib chiqishni talab etmoqda. Ayniqsa, so'nggi yillarda pragmalingvistika nuqtai nazaridan nutq etiketining o'rganilishi til birliklarining yashirin pragmatik ma'nosini, so'zlovchi strategiyasi va nutqiy ta'sir mexanizmlarini aniqlashda yangi ilmiy imkoniyatlar yaratmoqda. Maqola yangiligi shundaki, unda nutq etiketi birliklari milliy-madaniy kontekstda pragmalingvistik tahlil bilan uyg'unlashtirilgan holda, ularning kommunikativ niyatni shakllantirishdagi o'rni va muloqot strategiyasi bilan bog'liqligi tizimli yoritiladi.*

Kalit so'zlar*: nutq etiketi, pragmalingvistika, kommunikativ niyat, muloqot strategiyasi, lingvokulturologiya.*

Аннотация. *В данной статье анализируются речевой этикет и его прагмалингвистические характеристики с позиций современной лингвистики. Актуальность темы обусловлена усилением межкультурной коммуникации в условиях глобализации, что требует переосмысления содержания, функций и сфер употребления единиц речевого этикета. Новизна исследования заключается в комплексном рассмотрении речевого этикета в национально-культурном контексте с привлечением прагмалингвистических методов анализа, что позволяет выявить скрытое прагматическое содержание, коммуникативные намерения говорящего и стратегию речевого взаимодействия. В статье системно освещена роль речевого этикета в формировании коммуникативной цели и выборе тактики речевого поведения.*

Ключевые слова: *речевой этикет, прагмалингвистика, коммуникативное намерение, стратегия общения, лингвокультурология.*

Abstract. *This article examines speech etiquette and its pragmalinguistic features within the framework of contemporary linguistic research. The relevance of the topic stems from the increasing intensity of intercultural communication in the era of globalization, which requires a reinterpretation of the functions, use, and communicative value of speech etiquette units. The novelty of the study lies in its integrated approach, combining pragmalinguistic analysis with national-cultural context, thereby revealing implicit pragmatic meanings, speaker intentions, and communicative strategies. The paper provides a systematic explanation of the role of speech etiquette in shaping communicative intent and managing interactional strategies.*

Keywords: *speech etiquette, pragmalinguistics, communicative intent, communication strategy, linguoculturology.*

Til – insoniyatning eng muhim ijtimoiy-madaniy hodisalaridan biri bo‘lib, u nafaqat axborot uzatish vositasi, balki insonlar o‘rtasidagi muloqotni tashkil etuvchi murakkab ijtimoiy mexanizm sifatida ham namoyon bo‘ladi. Muloqot jarayonining samaradorligi esa ko‘p jihatdan nutqda qo‘llaniladigan etik me’yorlarga, ya’ni nutq etiketiga bog‘liqdir. Nutq etiketi muayyan jamiyatning tarixiy tajribasi, urf-odatlari, madaniy qadriyatlari, psixologik tamoyillari va ijtimoiy tuzilishi bilan uzviy bog‘liq bo‘lgan lingvokulturologik hodisa sifatida e’tirof etiladi. So‘nggi yillarda kommunikativ lingvistika, pragmalingvistika va lingvokulturologiya sohalarida olib borilayotgan tadqiqotlar nutq etiketining nafaqat til tizimidagi o‘rni, balki uning yashirin ma’no qatlamlari, kommunikativ niyatni shakllantiruvchi o‘ziga xos vazifalarini kengroq o‘rganishni taqozo etmoqda. Zero, nutq etiketi birliklari faqatgina rasmiy salomlashuv yoki murojaat formulalari emas, balki muloqot strategiyasi va taktikasini belgilovchi, so‘zlovchi va tinglovchi o‘rtasidagi ijtimoiy masofani boshqaruvchi hamda muloqotning psixologik muvozanatini ta’minlovchi kuchli pragmatik vositalardir. Mavzuning dolzarbligi shundaki, bugungi globallashuv sharoitida turli madaniyat va tillar vakillari o‘rtasidagi muloqot keskin faollashmoqda. Har bir madaniyatda nutq etiketi o‘ziga xos tarzda shakllangani bois, ularni noto‘g‘ri qo‘llash tushunmovchilik, kommunikativ nosamaradorlik va hatto ijtimoiy ziddiyatlarga sabab bo‘lishi mumkin. Shu nuqtai nazardan, nutq etiketining pragmalingvistik jihatlarini chuqur tahlil qilish zamonaviy tilshunoslikning muhim vazifalaridan biridir. Mazkur tadqiqotning yangiligi shundaki, unda nutq etiketi birliklari an’anaviy semantik-uslubiy talqindan tashqari, ularning kommunikativ niyat, strategiya, ijtimoiy rol, kontekst, muloqot vaziyati va madaniy kod bilan o‘zaro aloqasi asosida tahlil qilinadi. Shuningdek, maqolada nutq etiketining milliy-spesifik xususiyatlari bilan bir qatorda, uning universallikka oid umumiy belgilarini aniqlashga ham e’tibor qaratiladi. O‘zbek nutq etiketi namunalarining pragmalingvistik tahlili muloqotning psixologik va ijtimoiy asoslarini yanada aniqroq yoritishga yordam beradi. Shu asosda ushbu maqola nutq etiketi va uning pragmalingvistik mohiyatini tizimli ravishda tadqiq etishni, ularning milliy va universal xususiyatlarini aniqlashni, shuningdek, muloqot jarayonida nutq etiketi birliklarining kommunikativ ahamiyatini ilmiy asosda tahlil qilishni maqsad qiladi. Nutq etiketi tilshunoslikning turli yo‘nalishlarida — pragmalingvistika, sotsiolingvistika, psixolingvistika va lingvokulturologiya — kesishgan joyda o‘rganiladigan murakkab hodisadir. Uning markazida insoniy munosabatlarning til orqali tartibga solinishi, ijtimoiy me’yorlarning nutqiy shakllar orqali ifodalanishi turadi. Ko‘plab tadqiqotchilar nutq etiketini “muomala odobi”, “kommunikativ normalar tizimi”, “madaniy kodning verbal modeli” sifatida izohlaydi. Ushbu yondashuvlar nutq etiketi birliklarining faqat lingvistik emas, balki ijtimoiy, madaniy va psixologik jihatlar bilan ham bog‘liq ekanini ko‘rsatadi.

Nutq etiketi birliklari quyidagilarni o‘z ichiga oladi:

- salomlashuv formulalari (Assalomu alaykum, Hayrli tong);
- murojaat shakllari (ustoz, opa, aka, janoblar);
- iltifot va hurmat ifodalovchi birliklar (marhamat, rahmat, iltimos);
- kechirim, minnatdorchilik ifodalari (uzr so‘rayman, katta rahmat);
- vidolashuv birliklari (xayr, omon bo‘ling).

Bu birliklarning barchasi muloqot madaniyatining ajralmas qismi bo‘lib, har bir til va madaniyatda o‘ziga xos ko‘rinishga ega. Lingvokulturologik nuqtai nazardan, nutq etiketi milliy mentalitetning og‘zaki namoyoni bo‘lib, xalqning dunyoqarashi, qadriyatlari, ijtimoiy qadami va odob me’yorlarini yoritadi. Pragmalingvistika so‘zlovchining maqsadi, nutqiy niyat, kommunikativ strategiyalar, kontekst va ijtimoiy vaziyatni o‘rganadi. Shu sababli nutq etiketi birliklarini pragmalingvistik nuqtai nazardan tahlil qilish ularning chuqur ma’no yukini ochib beradi. Nutq etiketi birliklari so‘zlovchining muloqotdan ko‘zlagan maqsadini yumshoq, ehtiromli shaklda yetkazishga xizmat qiladi.

Masalan:

- ✓ “Iltimos, bir daqiqa kutib turing” — iltimos va yumshatish strategiyasi;
- ✓ “Marhamat, o‘tiring” — taklif va hurmat;
- ✓ “Uzr, xalaqit berdim” — kechirim, ijtimoiy masofani kamaytirish.

Bu birliklar bevosita pragmatik ta'sir kuchiga ega bo‘lib, muloqot ishtirokchilari o‘rtasidagi psixologik muvozanatni ta'minlaydi. Pragmalingvistika nazariyasiga ko‘ra, har bir muloqot jarayoni strategiya va taktikalarga asoslanadi.

Nutq etiketi quyidagi strategiyalarda faol qo‘llaniladi:

- Yumshatish strategiyasi (politeness strategy) — “Agar iloji bo‘lsa…”, “Xafa bo‘lmang lekin…”
- Ijobiy e'tibor strategiyasi — “Sizning fikringiz juda muhim”, “Rahmat sizga, juda yordam bo‘ldi”
- Masofa saqlash strategiyasi — “Janoblar”, “Hurmatli ustoz”
- Ziddiyatdan qochish taktikasi — murakkab gap qurilishi va diplomatik iboralar orqali.

Shu bilan nutq etiketi muloqotning silliq, madaniyatli, konfliktlarsiz kechishiga sharoit yaratadi. Nutq etiketi insonlar o‘rtasidagi muloqotning faqat til jihatini emas, balki ijtimoiy, madaniy, psixologik va pragmatik qatlamlarini ham o‘z ichiga oladi. Zamonaviy tilshunoslikda nutq etiketi til birliklarining kommunikativ vaziyatga mos holda qo‘llanishini belgilovchi sistema sifatida qaraladi.

Har bir millat nutq etiketi orqali o‘zining milliy qadriyatlari, odob me'yorlari va mentalitetini namoyon qiladi. Masalan, o‘zbek tilida yuqori hurmat shakllari, tashakkur va iltifot ifodalari keng tarqalgan bo‘lsa, ingliz tilida "politeness strategy"lar ko‘proq bilvosita shakllar orqali beriladi. Bugungi globallashuv davrida nutq etiketi madaniyatlararo muloqotning muhim unsuri sifatida o‘rganilmoqda. Har bir tilning o‘ziga xos nutq etiketi bo‘lgani sababli, tarjima jarayonida ham pragmatik xatolar ko‘p uchraydi.

Masalan:

Ingliz tilidagi “Could you please…” o‘zbekchada har doim “Iltimos…” sifatida emas, balki vaziyatga qarab “Aytavering”, “Bemalol” kabi shakllarda ifodalanadi. Bu esa nutq etiketi va pragmalingvistika o‘rtasidagi uzviy bog‘liqlikni ko‘rsatadi.

Nutq etiketi insonlar o‘rtasidagi muloqotni tartibga soluvchi ijtimoiy-lisoniy hodisa sifatida til tizimining ham, madaniy qadriyatlar tizimining ham ajralmas qismidir. Tadqiqot davomida aniqlanganki, nutq etiketi birliklari nafaqat tilning tashqi shakli yoki rasmiy etik normalariga asoslangan tayyor qoliplar, balki kommunikativ jarayonni muvofiqlashtiruvchi pragmatik vositalar sifatida ham alohida ahamiyat kasb etadi. Ular so‘zlovchi va tinglovchi o‘rtasidagi ijtimoiy masofa, hurmat, mehr, ehtiyotkorlik, iltifot kabi munosabatlarni belgilab, muloqotning madaniy me'yorlarga muvofiq kechishiga xizmat qiladi. Pragmalingvistik tahlil shuni ko‘rsatdiki, nutq etiketi birliklarining asosiy vazifalari so‘zlovchining kommunikativ niyatini yumshoq, muloyim va ijtimoiy maqbul shaklda yetkazish, ziddiyatli vaziyatlarni bartaraf etish, muloqotni ijobiy psixologik fon asosida davom ettirishdan iborat. Nutq etiketi strategiya va taktikalarning tanlanishiga bevosita ta'sir ko‘rsatib, muloqotning samaradorligini oshiradi. Ayniqsa, salomlashuv, murojaat, iltimos, minnatdorchilik, kechirim va vidolashuv kabi nutq etiketi formulalari muloqotning boshlanishi va yakuniy bosqichlarida muloqot ishtirokchilarining psixologik yaqinlashuvi yoki masofalanishini boshqaradi. Tadqiqot jarayonida nutq etiketining milliy-spesifik xususiyatlari ham alohida tasdiqlandi. O‘zbek nutq etiketi birliklarida yoshi kattalarga hurmat ko‘rsatish, kamtarlik, mehmondo‘stlik, muloyimlik va muomala chiroyiga alohida urg‘u berilgan bo‘lib, bu jihatlar xalq mentaliteti, qadriyatlari va tarixiy-madaniy merosiga tayangan holda shakllangan. Shu bilan birga, nutq etiketi tizimida salomlashuv, minnatdorchilik, kechirim kabi universal elementlar ham mavjud bo‘lib, ular turli tillarda farqli shaklda bo‘lsa-da, bir xil kommunikativ vazifani bajaradi. Yakun qilib aytganda, nutq etiketi va uning pragmalingvistik xususiyatlarini o‘rganish nafaqat tilshunoslikning dolzarb muammolaridan biri, balki jamiyatning madaniy rivojlanishi, madaniyatlararo muloqot samaradorligi va insonlar o‘rtasidagi munosabatlar uyg‘unligini ta'minlashga qaratilgan amaliy ahamiyatga ega jarayondir. Nutq etiketi birliklarini chuqur ilmiy tahlil qilish tilning yashirin pragmatik qatlamlarini yoritadi, kommunikativ kompetensiyani oshiradi va zamonaviy lingvistik tadqiqotlar uchun mustahkam nazariy hamda amaliy asos yaratadi.

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TARIXIY ROMANLARDA AYOL TIMSOLI VA MILLIY MA’NAVIYAT IFODASI

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Annotatsiya. *Mazkur maqolada o‘zbek adabiyotidagi tarixiy romanlar misolida ayol obrazining badiiy-falsafiy, ma’naviy-estetik talqini tadqiq etiladi. Abdulla Qodiriy, Cho‘lpon, Pirimqul Qodirov, Shahodat Isaxonova, Isajon Sulton kabi ijodkorlaning romanlari asosida ayol obrazining genezisi, funksional yuklamasi hamda tarixiy tafakkur bilan uzviy aloqasi tahlil qilinadi. Tadqiqotda ayol obrazi milliy tafakkur, davr fojiasi va ma’naviy qadriyatlar ifodachisi sifatida talqin etiladi.*

Kalit so‘zlar: *tarixiy asar, ayol obrazi, badiiy tafakkur, tarix va shaxs, milliy qadriyat, ma’naviyat, estetik ideal.*

Аннотация. *В данной статье на примере исторических романов узбекской литературы исследуется художественно-философская, духовно-эстетическая интерпретация образа женщины. На основе романов таких авторов, как Абдулла Кадыри, Чолпон, Пиримкул Кадыров, Шахадат Исаханова, Исаджон Султан, анализируются генезис образа женщины, его функциональная нагрузка и неразрывная связь с историческим мышлением. В исследовании образ женщины трактуется как выразитель национального мышления, трагедии эпохи и духовных ценностей.*

Ключевые слова: *исторический роман, женский образ, художественное мышление, история и личность, духовные ценности.*

Abstract. *This article examines the artistic, philosophical, spiritual, and aesthetic interpretation of women's imagery using historical novels from Uzbek literature as an example. Drawing on novels by authors such as Abdulla Kadiri, Cholpon, Pirimkul Kadyrov, Shahadat Isakhanova, and Isajon Sultan, it analyzes the genesis of the image of women, their functional implications, and their inextricable connection with historical thinking. The study interprets women as an expression of national thought, the tragedy of the era, and spiritual values.*

Keywords: *historical novel, female image, artistic thinking, history and personality, spiritual values.*

Adabiyot jamiyat ma’naviy tafakkurining muhim ko‘rinishlaridan biri bo‘lib, unda inson va uning ijtimoiy-madaniy mohiyati markaziy o‘rin tutadi. Shu jihatdan qaraganda, xotin-qizlar obrazi badiiy tafakkurda nafaqat estetik, balki ijtimoiy-axloqiy mazmunga ega bo‘lgan muhim fenomen sifatida namoyon bo‘ladi.

Adabiyotshunos I.Sulton ta’kidlaganidek, “Badiiy obraz – hayotning san’atkorona umumlashtirilgan ko‘rinishidir” [1]. Badiiy obraz orqali muayyan davr jamiyatining ayolga bo‘lgan munosabati, uning ijtimoiy mavqei va ma’naviy qadriyatlari badiiy jihatdan aks ettiriladi. Ayniqsa, tarixiy-badiiy romanlarda ayol obrazi muhim ahamiyat kasb etadi. Chunki bu janr tarixni keng epik ko‘lamda tasvirlar ekan, jamiyatning ma’naviy tayanchi bo‘lgan ayol siymosini chetlab o‘ta olmaydi. Shu bois mazkur maqolada o‘zbek adabiyoti misolida xotin-qizlar obrazining genezisi va badiiy-evolyutsion taraqqiyoti tahlil qilinadi.

Ayollar nafaqat oilaning, qolaversa, jamiyatning muhim bo‘lagi hisoblanadi. Ayol jisman ojiz bo‘lsa ham, qalban va ruhan kuchli yaratilgan. Shuning uchun ayol jasorati, fidoyiligi, oilasiga va farzandlariga mehr-muhabbati, sadoqati ko‘plab lirik va epik asarlarda shoir va yozuvchilar tomonidan tasvirlab kelinadi. Buyuk nemis faylasufi I.Kantning fikricha, ayol kishi har qanday taraqqiyot shakli mavjudligining mezoni va asosidir. Yer yuzida jamiyat shakllanib, adabiyot deb atalgan hodisa vujudga kelgandan beri uning negizida boqiy mavzu – muhabbat va u bilan bog‘liq holda ayol obrazi markaziy o‘rinlardan birida turadi [3].

Adabiyotshunos Z.Isomiddinov “Ikki ayol” maqolasida: “Insonshunoslik bo‘lmish adabiyot birinchi navbatda, ayolshunoslik, ya’ni ayolni o‘rganish, inkishof etish ilmidir. Kuzatsak, eng

qadimgi asarlar ham ayolga bag‘ishlangan, ular konfliktni ayol va unga aloqador narsalar tashkil etadi. Hatto aytish mumkinki, adabiyot taraqqiyoti ayol mavzuining badiiy tadqiqi, uning teranlasha borishi bilan chambarchas bog‘liq” [4], deb ta’kidlagan. Ayni shu jihatlarga ko‘ra, ayol adabiyotning doimiy qahramoni bo‘lib kelgan. O‘zbek adabiyotini Kumush, Zaynab, Ra’no, O‘zbekoyim, Oftoboyim kabi obrazlar ziynatlab kelayotgan bo‘lsa, “Dunyo adabiyotida XX asrning II yarmida yaratilgan asarlarda ayol obraziga alohida e’tibor qaratilgan. Ayol siymosini asarning birinchi sathida tasvirlash, uning shaxs sifatida ijtimoiy maqomini ochib berish muammosi hech qachon o‘z dolzarbligini yo‘qotmagan”. Ayni shu jihatlarga ko‘ra, o‘zbek adabiyotida ayollar obrazlarining tahlil va talqini alohida muhim masalalardan biridir. Ayniqsa, tarixiy romanlarda ayollar obrazining to‘laqonli tasvirlanishi, qolaversa, tarixda yashab o‘tgan ayollar xususida asarlar yaratish bugunning muhim talablaridan biridir.

Tarixiy-badiiy roman janri xalqning o‘tmishi, ijtimoiy hayoti, madaniyati va ma’naviy dunyosini badiiy tafakkur orqali aks ettirishga xizmat qiladi. Bu jarayonda xotin-qizlar obrazi alohida ahamiyat kasb etadi. Chunki ayol obrazi nafaqat oilaviy-maishiy munosabatlarni, balki jamiyatning axloqiy, siyosiy va madaniy darajasini ko‘rsatuvchi muhim mezon sifatida namoyon bo‘ladi. Xotin-qizlar obrazining **genezisi** (ya’ni shakllanishi va rivoji) tarixiy-badiiy adabiyotda jamiyat taraqqiyoti, dunyoqarash va ijtimoiy munosabatlar bilan chambarchas bog‘liq holda rivojlanib kelgan.

Xotin-qizlar obrazining adabiy-tarixiy ildizlariga nazar tashlasak, Sharq mumtoz adabiyotida ayol obrazi dastlab ko‘proq sadoqatli yor, vafodor rafiqa, fidoiy ona va go‘zallik timsoli sifatida talqin qilingan. Masalan, “Alpomish” dostonidagi Barchin obrazi nafaqat go‘zallik, balki aql-zakovat, qat’iyat va vatanparvarlik fazilatlarini o‘zida mujassam etgan mukammal ayol siymosidir. Bu obraz orqali xalqning ayolga bo‘lgan yuksak ehtiromi va ishonchi ifodalangan. M.Saidov Barchinni “o‘zbek xalq eposidagi eng mukammal ayol timsollaridan biri” [2] deb baholaydi. Demak, o‘zbek adabiy tafakkurida ayol obrazi dastlab estetik ideal timsol sifatida shakllangan bo‘lsa-da, unda ijtimoiy faollik unsurlari ham mavjud bo‘lgan.

O‘zbek adabiyotining ilk davrlarida, jumladan, Navoiy va Bobur kabi buyuk daholar ijodida ayol obrazi oliy timsol sifatida yuksak baholangan. Ammo adabiyotimizda ayol obrazi orqali davr va zamon muhitini ko‘rsatib berish, asosan, XX asrda rivojlandi. Cho‘lponning “Kecha va kunduz” asaridagi Zebi, Qodiriyning “O‘tkan kunlar” romanidagi Kumushbibi, Abdulla Qahhorning “Dahshat” hikoyasidagi Unsin kabi qahramonlar davr zulmiga uchragan ayollar qiyofasini aks ettiradi.

Keyingi davr adabiyotida, xususan, yozma adabiyot taraqqiyoti jarayonida ayol obrazi asta-sekinlik bilan ijtimoiy mazmun bilan boyib boradi. U endi faqat sevgi obyekti emas, balki jamiyatning ma’naviy muammolarini o‘zida namoyon qiluvchi badiiy vositaga aylanadi. O‘zbek tarixiy romanlari taraqqiyotida Abdulla Qodiriy alohida o‘rin tutadi. Uning “O‘tkan kunlar” va “Mehrobdan chayon” romanlari xotin-qizlar obrazining yangi bosqichga ko‘tarilganini ko‘rsatadi.

“O‘tkan kunlar” romanidagi Kumush obrazi o‘zbek adabiyotidagi eng mukammal ayol siymolaridan biridir. Kumush – sadoqatli rafiqa, mehribon ona, ma’naviy pok va sabr-toqatli ayol timsolidir. Shu bilan birga, uning taqdiri orqali yozuvchi eski jamiyatdagi ayolning huquqsizligi, ijtimoiy adolatsizlik va ko‘pxotinlilik fojialarini ochib beradi. Kumushning fojiali o‘limi butun bir tuzumning axloqiy inqirozini fosh etuvchi kuchli badiiy hukm sifatida namoyon bo‘ladi. Ushbu asar tiniq ko‘zgu singari o‘zida o‘zbek millatining muayyan tarixiy sharoiti, turmushi, urf-odatlari, ruhiy-ma’naviy dunyosi, bo‘y-basti, qiyofasini keng ko‘lamda aniq-ravshan aks ettiradi. Shu bilan birga asarda tasvirlangan ayollar, ya’ni Kumush, Zaynab Xushro‘y, O‘zbekoyim, Oftoboyim obrazlari o‘ta ta’sirchan ifodalangan. Bu obrazlar bir ijtimoiy muhit va bir jinsga mansubligiga qaramasdan bir-biridan keskin farq qiladi. Yozuvchi o‘zgacha muhabbat va samimiyat bilan Otabekka nisbatan sof sevgisi tufayli hayot sinovlarini yengib o‘tuvchi Kumush obrazini yaratadi. Abdulla Qodiriy uni erkalab chizgilar keltiradi. Uning har bir xatti-harakatida muallif nazokat-u latofat kuzatadi.

“Mehrobdan chayon” romanidagi Ra’no obrazi esa ayol obrazining yangi, faol tipini ifodalaydi. Ra’no endi faqat taqdirga bo‘ysunuvchi emas, balki o‘z baxti va sha’ni uchun kurasha oladigan, ijtimoiy adolatsizlikka qarshi chiqqan obraz sifatida tasvirlanadi. Bu obraz orqali o‘zbek adabiyotida ayolning ijtimoiy faolligi masalasi badiiy ifoda etiladi.

XX asrning iste'dodli adiblaridan biri Pirimqul Qodirov ijodida ham turli ayollar qiyofasi uchraydi. Tarixiy mavzuda yozilgan "Yulduzli tunlar", "Avlodlar dovoni", "Ona lochin vidosi" (yoki "Shohruh va Gavsharshod") kabi romanlardagi Qutlug' Nigorxonim, Xonzoda begim, Gavharshod begim, Mohim begim kabi obrazlar muallif tomonidan o'z davrining ideallari sifatida tasvirlangan.

Amir Temurning kelini, Ulug'bekning onasi Gavharshodbegim haqida ko'plab badiiy, tarixiy asarlar yaratilgan. Biroq, Pirimqul Qodirov ilk o'zbekoyimlardan biri bo'lgan Gavharshodbegim haqida o'z badiiy-estetik qarashini aks ettiruvchi "Ona lochin vidosi" romanini yozdi. Asarda xonzoda ayollarning murakkab tabiati, farzand-u nabiralariga munosabati yangicha rakursda yoritildi. Abdullatif padarkushlik qilib, Gavharshod begimni suyukli o'g'li Ulug'bekdan ayirdi, momosi qalbini jarohatladi. Iste'dodli adib Pirimqul Qodirov bir onaning iztiroblarini nozik his-tuyg'ular bilan tasvirlaydi: "Samarqandga, Amir Temur maqbarasiga yetib borganlarida Gavharshodbegim Ulug'bek qabrini xuddi beshik kabi quchoqlab, yelkalari silkina-silkina uzoq yig'ladi. Ulug'bek go'daklik paytida begim kechalari uning beshigiga bag'rini berib, bola emizganlari yodiga tushdi. Shundan keyingi ellik besh yillik hayot ko'z oldidan yashin tezligida o'tdi. Lekin xayoli o'ziga kelganda go'dakning iliq nafasi keladigan beshikni emas, qirralari ko'kragiga botib turgan sovuq qabr toshini quchoqlab yig'layotganini ko'rdi…". Muallif Gavharshod begim siymosini asarga bosh obraz qilib olish orqali o'sha davrda ayollarga bo'lgan munosabat, ularning saltanat hayotida tutgan o'rnini yuksak mahorat bilan tasvirlab bera olgan.

Tarixni jonlantirgan ayol adibalarimizdan biri Shahodat Isaxonovaning "Bibixonim", "Nodirai davron", "Gavharshod begim" va "Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog'iga tushgan malika" romanlarida ham tarixiy ayollar obrazi markaziy o'rin egallaydi. Adiba tarixni "erkaklar qilichi" bilangina emas, balki ayollarning matonati, sabri va zakovati orqali ham yaratilishini badiiy asoslaydi. Shahodat Isaxonovaning yuqorida keltirilgan romanlarida ayol obrazi tarixiy jarayonlarning faol subyekti, milliy tafakkur va ma'naviyat timsoli, davr fojiasining eng ta'sirchan ifodachisi sifatida talqin qilinadi. Birgina "Gavharshod begim" romanini oladigan bo'lsak, undagi Gavharshod begim obrazi hukmdorning rafiqasi bo'lish bilan cheklanmay, balki davlat siyosatiga ta'sir ko'rsatuvchi, ilm-fan va madaniyat homiysi, sulola barqarorligini ta'minlovchi tarixiy shaxs sifatida gavdalanadi. Bu obraz orqali adiba ayolning tarixiy tafakkurdagi faol subyektligini badiiy jihatdan isbotlaydi. Adiba ayol obrazini tarixning chekkasiga emas, balki uning markaziga olib chiqadi. Bu jihat uning ijodini zamonaviy o'zbek tarixiy romanchiligida alohida hodisaga aylantiradi.

Yana bir yozuvchi Isajon Sultonning "Alisher Navoiy" romanida ayollar obrazi ko'p bo'lmasa-da, bir necha ayol qahramonlar yozuvchi tomonidan alohida ahamiyatga molik xarakterlar sifatida shakllantirilgan. Ayollar obrazi kompozitsion butunlikda, syujet chizig'ining izchilligida, badiiy betakrorlikda katta ahamiyatga ega. Muallif ayollar obrazini tarixiy asarda bejiz qo'llamaydi, ularga ma'lum estetik, badiiy funksiyalarni yuklaydi. Romandagi Qutb, Gavharshod begim, Xadicha begim, Volida beka kabi kam sonli ayollar obrazi, ularning ruhiy olami, xarakteri va yashash sharoiti tasviri muhim badiiy funksiyalarni aks ettirishga yo'naltirilgan va ijodkorning badiiy niyatini ochib berishga xizmat qilgan. Yozuvchi tarixda yashab o'tgan ayollar obrazini yaratishda, ularning ruhiyatini ochib berishda konkret tarixiy manbalarga tayanadi. Ortiqcha pafosga berilmaydi, bu kabi ayollar ruhiyatidagi kuchli jihatlarga, ularning aql-u zakosiga alohida e'tibor qaratadi. To'qima obrazlarga esa jamiyatning ma'lum jihatlarini, xususiyat va o'ziga xosliklarini ochib berish funksiyasini yuklaydi. Ular orqali millat onalarining qiyofasini, urf-odat va an'analarini yorqin tarzda namoyon etadi. Shu ma'noda ularning badiiy yuki anchayin zalvorli. Isajon Sulton bu kabi ayollar qiyofasini tasvirlar ekan, ayol qalbining eng nozik jihatlariga, ayol tuyg'usining betakror evrilishlariga ahamiyat qaratadi. Shu jihatdan badiiy to'qimalik xususiyatiga ega ayollar obrazini yaratishda odatda pafosning anchayin yuqori ekaniga guvoh bo'lamiz

Yuqoridagi tahlillar shuni ko'rsatadiki, tarixiy-badiiy asarlarda ayol obrazi tasviri adabiy jarayonning tasodifiy unsuri emas, balki muayyan davrning ijtimoiy, ma'naviy va tarixiy tafakkurini ifoda etuvchi yetakchi estetik kategoriya hisoblanadi. Mumtoz adabiyot va xalq og'zaki ijodida ayol timsoli ko'proq go'zallik, sadoqat, vafodorlik va ona timsoli sifatida namoyon bo'lgan bo'lsa, XX asr va undan keyingi davr tarixiy romanlarida u faol ijtimoiy subyekt, tarixiy jarayonlarga ta'sir

ko‘rsatuvchi shaxs sifatida talqin etiladi. Ayniqsa, Abdulla Qodiriy asarlarida Kumush va Ra’no obrazlari orqali ayol taqdiri jamiyatdagi ijtimoiy adolatsizlik, ma’naviy inqiroz va davr fojiasini ochib beruvchi markaziy badiiy vositaga aylanadi. Pirimqul Qodirov romanlarida esa tarixiy ayollar – Gavharshod begim, Xonzoda begim, Qutlug‘ Nigorxonim kabi obrazlar davlatchilik, ma’naviyat va millat taqdiri bilan bog‘liq holda keng epik ko‘lamda yoritiladi. Shahodat Isaxanova ijodida ayol obrazi tarixning faol yaratuvchisi sifatida markazga chiqarilib, ayolning matonati, aql-zakovati va ma’naviy qudrati tarixiy voqelikni belgilashda hal qiluvchi omil ekani badiiy jihatdan asoslab beriladi. Isajon Sulton asarlarida esa ayol obrazlari kompozitsion va estetik funksiyalarni bajarib, tarixiy romanning g‘oyaviy-badiiy yaxlitligini ta’minlaydi.

Xulosa sifatida ta’kidlash joizki, tarixiy-badiiy asarlarda ayol obrazi orqali nafaqat shaxsiy taqdir, balki butun bir davrning ma’naviy qiyofasi, milliy tafakkuri va ijtimoiy muhiti yoritiladi. Ayol timsoli o‘zbek tarixiy romanchligida davr fojiasini, millat taqdirini va ma’naviy qadriyatlarni mujassam etuvchi muhim badiiy-falsafiy fenomen sifatida namoyon bo‘ladi.

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THEORETICAL PRINCIPLES OF WORD FORMATION AND SOCIOLINGUISTICS

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Annotatsiya. *Ushbu maqola so‘z yasalishining nazariy tamoyillarini sotsiolingvistik nuqtai nazardan tahlil qiladi. An’anaviy ravishda so‘z yasalishi morfologiya doirasida o‘rganilgan bo‘lsada, zamonaviy lingvistik tadqiqotlar uning ijtimoiy omillarga bog‘liqligini ta’kidlaydi. Tadqiqotning maqsadi sotsiolingvistik o‘zgaruvchilar so‘z yasalish jarayonlari va leksik yangiliklarga qanday ta’sir ko‘rsatishini aniqlashdan iborat. Maqolada klassik va zamonaviy lingvistik nazariyalarni tahlil qilishga asoslangan sifatli, nazariy metodologiya qo‘llanilgan. Natijalar shuni ko‘rsatadiki, so‘z yasalishi nafaqat lingvistik tuzilma jarayoni, balki madaniy, kommunikativ va ijtimoiy ehtiyojlar bilan shakllanadigan ijtimoiy motivatsiyalangan hodisadir.*

Kalit so’zlar: *so’z yasalishi, sotsiolingvistika, morfologiya, ijtimoiy omillar, til o’zgarishi*

Аннотация. *В данной статье рассматриваются теоретические принципы словообразования с социолингвистической точки зрения. Хотя традиционно словообразование изучается в рамках морфологии, современные лингвистические исследования подчёркивают его зависимость от социальных факторов. Целью исследования является анализ того, как социолингвистические переменные влияют на процессы словообразования и лексические инновации. В работе применяется качественная теоретическая методология, включающая анализ классических и современных лингвистических теорий. Результаты показывают, что словообразование является не только структурным лингвистическим процессом, но и социально мотивированным явлением, формируемым культурными, коммуникативными и социальными потребностями.*

Ключевые слова: *словообразование, социолингвистика, морфология, социальные факторы, языковые изменения*

Abstract. *This article examines the theoretical principles of word formation from a sociolinguistic perspective. While word formation is traditionally studied within morphology, modern linguistic research emphasizes its dependence on social factors. The purpose of the study is to analyze how sociolinguistic variables influence word-formation processes and lexical innovation. A qualitative theoretical methodology is employed, including the analysis of classical and contemporary linguistic theories. The results show that word formation is not only a structural*

linguistic process but also a socially motivated phenomenon shaped by cultural, communicative, and social needs.

Keywords: *word formation, sociolinguistics, morphology, social factors, language change*

Introduction. Language develops in close connection with society, reflecting social changes, cultural values, and communicative demands. One of the most significant ways in which languages expand and adapt is through word formation. New words emerge to name new objects, concepts, technologies, and social phenomena. Traditionally, word formation has been studied within morphology, focusing on formal processes such as derivation, compounding, conversion, and borrowing.

However, purely structural approaches do not fully explain why certain word-formation patterns become productive in specific social contexts. Sociolinguistics offers a broader perspective by examining how social factors such as age, gender, profession, social class, and globalization influence linguistic behavior. From this point of view, word formation is closely connected with social identity and language variation. William Labov's variationist theory demonstrated that language change and lexical innovation often begin within specific social groups. New words frequently emerge in youth language, professional jargon, slang, or subcultural speech before entering the standard language. Thus, word formation becomes a marker of social identity and group membership. The aim of this study is to analyze the theoretical principles of word formation from a sociolinguistic perspective. The article seeks to demonstrate that word-formation processes are socially conditioned and that sociolinguistic theory plays a crucial role in explaining lexical change and innovation.

Methods. This research employs a qualitative theoretical methodology based on descriptive and analytical approaches. The study does not rely on experimental data but instead examines existing linguistic theories and scholarly works related to word formation and sociolinguistics.

The methodological framework includes:

- a review of classical and modern theories of word formation;
- analysis of sociolinguistic models explaining language variation and change;
- comparative interpretation of morphological processes within social contexts.

Key works by prominent linguists such as Aronoff, Bauer, Labov, and Trudgill were analyzed to identify the intersection between morphological structures and sociolinguistic factors. Theoretical generalization was used to synthesize findings and draw conclusions regarding the social motivation of word formation.

Results. The analysis reveals several significant results. The theoretical analysis reveals several important findings. First, word formation operates not only according to linguistic rules but also in response to social needs. New words often emerge as a result of social change, technological progress, and cultural interaction. Second, sociolinguistic variables significantly influence the productivity of word-formation processes. For instance, abbreviations, blends, and clipped forms are highly productive in youth language and digital communication. Borrowing and hybrid word formation increase in contexts of globalization and language contact. Third, the acceptance and standardization of newly formed words depend on sociolinguistic prestige. Lexical items used by socially influential groups are more likely to enter standard language, while others remain restricted to informal or non-standard varieties. These results confirm that word formation is closely connected with social identity, group membership, and communicative efficiency.

Discussion. The findings confirm that word formation should be viewed as a socially embedded linguistic process. The findings support the view that word formation should be studied as a socially embedded linguistic phenomenon. While traditional morphological theories explain how words are formed, sociolinguistics explains why certain forms emerge, spread, or disappear. The interaction between word formation and sociolinguistics highlights the dynamic nature of language. Lexical innovation reflects speakers' creativity and their adaptation to changing social realities. From a theoretical perspective, integrating sociolinguistic principles into word-formation studies leads to a more comprehensive model of language change. These insights have practical implications for

applied linguistics, lexicography, and language teaching. Understanding the social motivations behind word formation can help learners and researchers better interpret modern vocabulary development.

Conclusion. The study demonstrates that word formation and sociolinguistics are theoretically interconnected. The theoretical principles of word formation and sociolinguistics are closely interconnected. While traditional linguistic theories provide valuable insights into the structural mechanisms of word formation, sociolinguistics explains why and how these mechanisms operate in real social contexts. The theoretical study of word formation within a sociolinguistic framework highlights that language is a dynamic and socially embedded system. Word formation does not operate in isolation; it responds to social change, communicative needs, and cultural values. Therefore, an integrated theoretical approach combining morphology and sociolinguistics provides a more comprehensive understanding of lexical development. Word formation is not merely a grammatical process but a reflection of social interaction, cultural change, and human creativity. Understanding word formation from a sociolinguistic perspective allows researchers to better explain language variation, innovation, and change. This integrated approach enriches linguistic theory and has practical implications for language teaching, lexicography, and intercultural communication. Future research may further explore comparative and corpus-based studies to deepen our understanding of socially conditioned word-formation processes.

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TIL KO‘NIKMALARI TIZIMI VA ULARNING SHAKLLANISH NAZARIYASI

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Annotatsiya. *Mazkur maqola til ko‘nikmalari tizimi va ularning shakllanish nazariyasini keng tahlil qiladi. Nutq faoliyati turlari (tinglab tushunish, gapirish, o‘qish, yozish) integrativ ko‘nikmalar sifatida ko‘rib chiqilib, ularning kognitiv va sotsiokulturniy asoslari ochib beriladi. Kommunikativ kompetensiya tarkibi zamonaviy talqinlarda (Canale va Swain modeli, CEFR yangilanishlari) izohlanadi. Shuningdek, til ko‘nikmalarini rivojlantirish bosqichlari (diagnostik, shakllantiruvchi, integrativ va refleksiv bosqichlar) empirik tadqiqotlar asosida tizimlashtiriladi. Natijalar shuni ko‘rsatadiki, ko‘nikmalarni rivojlantirish samaradorligi interaktiv, kompetensiyaviy va konstruktivistik yondashuvlar bilan uzviy bog‘liq.*

Kalit so‘zlar: *til ko‘nikmalari, nutq faoliyati, kommunikativ kompetensiya, CEFR, konstruktivizm, kompetensiyaviy ta'lim.*

Аннотация. *В данной статье проводится всесторонний анализ системы языковых навыков и теории их формирования. Виды речевой деятельности (аудирование, говорение, чтение, письмо) рассматриваются как интегративные навыки, раскрываются их когнитивные и социокультурные основания. Структура коммуникативной компетенции интерпретируется в современных теоретических моделях (модель Канале и Суэйн, обновления CEFR). Кроме того, этапы развития языковых навыков (диагностический, формирующий, интегративный и рефлексивный этапы) систематизируются на основе эмпирических исследований. Результаты показывают, что эффективность развития навыков тесно связана с интерактивным, компетентностным и конструктивистским подходами.*

Ключевые слова: *языковые навыки, речевая деятельность, коммуникативная компетенция, CEFR, конструктивизм, компетентностное обучение.*

Abstract. *This article provides a comprehensive analysis of the system of language skills and the theory of their development. The types of speech activity (listening, speaking, reading, and*

writing) are examined as integrative skills, and their cognitive and sociocultural foundations are explored. The structure of communicative competence is interpreted through contemporary theoretical models (the Canale and Swain model and the updated CEFR framework). Furthermore, the stages of language skill development (diagnostic, formative, integrative, and reflective stages) are systematized based on empirical research. The findings indicate that the effectiveness of skill development is closely associated with interactive, competency-based, and constructivist approaches.

Keywords: *language skills, speech activity, communicative competence, CEFR, constructivism, competency-based education.*

Kirish. Zamonaviy lingvodidaktikada tilni o‘rganish jarayoni reproduktiv bilim egallashdan kommunikativ faoliyatga yo‘naltirilgan kompetensiyalarni shakllantirishga o‘tmoqda. XX asr oxirida ishlab chiqilgan kommunikativ kompetensiya nazariyasi XXI asr boshlarida yangi metodologik asoslar bilan boyidi. Xususan, Council of Europe tomonidan ishlab chiqilgan *Common European Framework of Reference for Languages (CEFR)* va uning 2018 yilgi Companion Volume yangilanishi til ko‘nikmalarini funksional-kommunikativ faoliyat sifatida talqin qiladi.

Shuningdek, Michael Canale va Merrill Swain tomonidan ilgari surilgan kommunikativ kompetensiya modeli keyingi tadqiqotlarda kengaytirildi va qayta talqin qilindi.

Tadqiqot nazariy-analitik dizaynda olib borildi.

- lingvodidaktika va psixolingvistika bo‘yicha monografiyalar;
- CEFR (2018) va zamonaviy kompetensiyaviy hujjatlar;
- empirik tadqiqotlar va meta-tahlillar (Nation, 2001; Vandergrift & Goh, 2012; Hyland, 2019; Ellis, 2008 va boshqalar) tahlil qilindi.

Ma’lumotlar konseptual sintez va qiyosiy tahlil asosida umumlashtirildi.

Til ko‘nikmalari tizimi an’anaviy ravishda to‘rt asosiy nutq faoliyati turidan iborat:

1. Tinglab tushunish (listening)
2. Gapirish (speaking)
3. O‘qish (reading)
4. Yozish (writing)

Zamonaviy yondashuvlarda ushbu ko‘nikmalar o‘zaro integratsiyalashgan tizim sifatida qaraladi. Rod Ellis (2008) til o‘rganishni interlanguage rivojlanish jarayoni sifatida talqin qilib, ko‘nikmalar o‘zaro ta’sirda shakllanishini ta’kidlaydi.

Paul Nation (2001) esa til o‘rganish jarayonini “to‘rt ipli model” (meaning-focused input, meaning-focused output, language-focused learning, fluency development) orqali tushuntiradi. Bu model ko‘nikmalarning muvozanatli rivojlanishini talab qiladi.

Tinglab tushunish

Larry Vandergrift va Christine Goh (2012) tinglab tushunishni metakognitiv strategiyalar bilan bog‘laydi. Ularning tadqiqotlariga ko‘ra, samarali tinglovchi:

- taxmin qiladi;
- monitoring qiladi;
- tushunishni tekshiradi;
- refleksiya qiladi.

Tinglab tushunish jarayoni pastdan yuqoriga (bottom-up) va yuqoridan pastga (top-down) ishlov berish mexanizmlarini o‘z ichiga oladi.

Gapirish

Gapirish produktiv ko‘nikma bo‘lib, real vaqt rejimida tilni ishlab chiqarishni talab qiladi. Scott Thornbury (2005) og‘zaki nutqni “improvizatsion konstruksiya” sifatida tavsiflaydi. Gapirish jarayonida leksik tezkorlik, grammatik avtomatlashtirish va diskurs kompetensiyasi muhim ahamiyatga ega.

O‘qish

O‘qish kognitiv jarayon bo‘lib, matnni dekodlash va ma’no konstruksiyasini o‘z ichiga oladi. William Grabe (2009) akademik o‘qishni murakkab ko‘nikma sifatida tavsiflaydi va unda inferensiya, tezkor skanerlash va analitik tafakkur rolini ko‘rsatadi.

Yozish

Ken Hyland (2019) yozishni ijtimoiy-interaktiv jarayon sifatida talqin qiladi. Yozish jarayoni rejalashtirish, matn tuzish va tahrirlash bosqichlaridan iborat. Zamonaviy tadqiqotlar yozishni kollaborativ jarayon sifatida ko‘rib chiqadi.

Canale va Swain modeli kommunikativ kompetensiyani quyidagi tarkibiy qismlarga ajratgan:

1. Grammatik kompetensiya
2. Sotsiolingvistik kompetensiya
3. Diskurs kompetensiya
4. Strategik kompetensiya

CEFR (2018) esa kommunikativ kompetensiyani uch asosiy blokka ajratadi:

- lingvistik kompetensiya;
- sotsiolingvistik kompetensiya;
- pragmatik kompetensiya.

Bu yondashuvda til foydalanuvchisi “ijtimoiy agent” sifatida qaraladi.

Zamonaviy tadqiqotlar kommunikativ kompetensiyani ko‘p modal (multimodal) kompetensiya sifatida talqin qilmoqda (digital communication kontekstida).

Ilmiy ishlarda til ko‘nikmalarini rivojlantirish quyidagi bosqichlarda amalga oshirilishi tavsiya etiladi:

1. **Diagnostik bosqich** – boshlang‘ich darajani aniqlash (placement, needs analysis).
2. **Shakllantiruvchi bosqich** – asosiy lingvistik va kommunikativ elementlarni o‘zlashtirish.
3. **Integrativ bosqich** – ko‘nikmalarni real kommunikativ vaziyatlarda qo‘llash.
4. **Refleksiv bosqich** – metakognitiv monitoring va baholash.

David Nunan (2004) vazifa asosida o‘qitish (Task-Based Language Teaching) modeli aynan integrativ bosqichni samarali amalga oshirishini ta’kidlaydi.

Tahlillar shuni ko‘rsatadiki, til ko‘nikmalari alohida emas, balki kompleks tizim sifatida shakllanadi. Ularning samarali rivojlanishi:

- konstruktivistik ta’lim muhitiga;
- interaktiv metodlarga;
- kompetensiyaviy baholashga;
- metakognitiv strategiyalarni o‘rgatishga bog‘liq.

Zamonaviy lingvodidaktik tadqiqotlar tilni “ijtimoiy amaliyot” sifatida talqin qiladi. Bu esa kommunikativ kompetensiyani kengroq ijtimoiy kontekstda shakllantirish zarurligini ko‘rsatadi.

Xulosa qilib shuni aytish mumkinki, ilmiy manbalar asosida quyidagilar aniqlandi:

1. Til ko‘nikmalari tizimi integrativ xarakterga ega.
2. Nutq faoliyati turlari psixolingvistik mexanizmlar asosida shakllanadi.
3. Kommunikativ kompetensiya ko‘p komponentli tizimdir.
4. Rivojlantirish bosqichlari tizimli va bosqichma-bosqich tashkil etilishi zarur.

Til ta’limida kompetensiyaviy va konstruktivistik yondashuvlar ko‘nikmalarni chuqur va barqaror shakllantirish imkonini beradi.

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ATOQLI OTLARNING KONNOTATIV O'ZGARISHLARI VA DISKURSDAGI FUNKSIYASI

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Annotatsiya. *Ushbu maqolada atoqli otlarning konnotativ o'zgarishlari tahlil qilinib, ular diskursdagi funksiyalari batafsil o'rganiladi. Atoqli otlar nafaqat shaxs, joy yoki buyum nomlari sifatida xizmat qiladi, balki ular ijtimoiy-madaniy ma'no va emotsiyalarni o'zida aks ettiradi. Tadqiqot davomida atoqli otlarning konnotativ qatlamlari qanday hosil bo'lishi, ular qanday omillar ta'sirida o'zgarishi va til ichidagi kommunikativ jarayondagi ahamiyati o'rganildi.*

Kalit so'zlar:*Atoqli otlar, konnotativ o'zgarish, diskurs, semantika, madaniy kontekst, kommunikativ funksiyalar, o'zbek tili.*

Аннотация. *В данной статье анализируются коннотативные изменения известных существительных и подробно рассматриваются их функции в дискурсе. Известные существительные служат не только именами людей, мест или предметов, но и отражают социально-культурные значения и эмоции. В исследовании изучается, как формируются коннотативные слои известных существительных, какие факторы влияют на их изменения и какова их роль в коммуникативном процессе внутри языка.*

Ключевые слова: *Известные существительные, коннотативные изменения, дискурс, семантика, культурный контекст, коммуникативные функции, узбекский язык.*

Abstract. *This article analyzes the connotative changes of proper nouns and examines in detail their functions in discourse. Proper nouns serve not only as names of people, places, or objects but also reflect social-cultural meanings and emotions. The study explores how the connotative layers of proper nouns are formed, the factors influencing their changes, and their significance in the communicative process within language.*

Key words: *Proper Nouns, Connotative Change, Discourse, Semantics, Cultural Context, Communicative Functions, Uzbek Language.*

Kirish. Atoqli otlar lingvistik tadqiqotlarda o'ziga xos o'ringa ega bo'lib, ular shaxslar, joylar, tashkilotlar nomlarini belgilashda xizmat qiladi. Shuningdek, atoqli otlar faqat denotativ ma'nolariga ega bo'lib qolmay, balki madaniy, tarixiy va psixologik jihatdan boy konnotativ qatlamlarga ham ega [1:23];[2:15]. Ushbu holat ularning diskurs ichida qanday ishlatilishini va kommunikatsiya jarayonida qanday rol o'ynashini o'rganishni dolzarb qiladi. Atoqli otlarning konnotativ o'zgarishlari tilning zamonaviy kontekstga moslashishida muhim ahamiyat kasb etadi, chunki ular ijtimoiy ong, qadriyatlar va urf-odatlarni aks ettiradi. Tadqiqotning maqsadi — atoqli otlarning konnotativ o'zgarishlarini o'zbek tilidagi diskurs namunalarida aniqlash va ularning kommunikativ funksiyalarini tahlil qilish, shuningdek, ularning pragmatik va stilistik xususiyatlarini o'rganish orqali tilimizning madaniy merosini yanada chuqurroq anglashga imkon yaratishdir. Ushbu tadqiqot natijalari tilshunoslik, madaniyatshunoslik va kommunikatsiya sohasida yangi ilmiy qarashlarni shakllantirishga xizmat qiladi.

Usullar (Methods). Tadqiqot sifat-nazariy yondashuv asosida olib borildi. Maqolada konnotativ o'zgarishlarni aniqlash uchun o'zbek tilidagi turli manbalardan, jumladan, badiiy, ommaviy axborot va ilmiy matnlardan namunalar yig'ildi. Diskurs tahlili metodologiyasi yordamida atoqli otlarning konnotativ ma'nolari va kommunikativ funksiyalari tahlil qilindi [6:30]. Konnotatsion qatlamlar va ularning kontekstga bog'liqligi izchil tekshirildi. Har bir tanlangan atoqli ot uchun uning denotativ va konnotativ ma'nolari, shuningdek diskursdagi vazifasi aniqlangan.

Natijalar (Results). Tahlil natijalariga ko'ra, atoqli otlarning denotativ ma'nosi bilan bir qatorda ularning keng konnotativ qiymatlari mavjudligi aniqlandi. Bu degani, atoqli otlar nafaqat o'ziga xos obyekt yoki shaxsni nomlash vazifasini bajaradi, balki an'anaviy ma'nodan tashqari qo'shimcha, emotsional, madaniy va ijtimoiy ma'nolar bilan ham boyitilgan bo'ladi. Masalan, "Navoi" nomi dastlab taniqli shoir Alisher Navoiyning ismini bildirsa-da, o'zbek madaniy hayotida u kengroq ramz sifatida tan olinadi. "Navoi" atamasi o'zbek adabiy merosi, milliy ruh va madaniy

an’ana timsoliga aylangan bo‘lib, u ishlatilgan muayyan matnda tinglovchi yoki o‘quvchida chuqur madaniy va ruhiy hissiyotlarni uyg‘otadi [5:10]. Bu esa “Navoi” nomining konnotativ qatlamining kuchli ekanini ko‘rsatadi. Masalan, badiiy asarlarda yoki xalq nutqida “Navoi she’ri - millatning ruhidir” degan ibora qo‘llansa, bunda faqat shoirning shaxsi emas, balki butun o‘zbek xalqining madaniy merosi ifodalanadi.

Diskursda atoqli otlarning metaforik va metonimiy funksiyalari ham aniq ko‘ringan. Metafora sifatida, atoqli otlar ma’lum bir madaniy yoki ijtimoiy g‘oyani ramziy ifodalash vazifasini bajaradi. Masalan, “Navoi” so‘zi o‘zbek madaniy yuksakligini yoki badiiy salohiyatni bildirishi mumkin, “O‘zbekiston” esa milliy mustaqillik va istiqlol ramzi sifatida ishlatiladi. Metonimiy vazifada esa, atoqli otlar biror obyekt yoki hodisaning bir qismi yoki unga yaqin tizmini ifodalash uchun qo‘llanadi. Masalan, siyosiy matnlarda “Toshkent” so‘zi O‘zbekiston hukumati yoki markaziy hokimiyatni ifodalovchi metonimiya sifatida ishlatiladi. Shunday qilib, atoqli otlar lingvistik birlik sifatida ma’no doirasini kengaytiradi va til bilan ifoda imkoniyatlarini oshiradi.

Munozara (Discussion). Olingan natijalar shuni ko‘rsatadiki, atoqli otlar lingvistik tadqiqotlarda faqat ularning denotativ, ya’ni asosiy, aniq belgilovchi ma’nosi bilan cheklanib qolmaydi. Aksincha, atoqli otlar madaniy va ijtimoiy kontekstlarda ham mukammal o‘rganilishi kerak. Masalan, “Navoi” so‘zi faqatgina mashhur shoirning ismi emas, balki o‘zbek madaniyatida adabiy meros, milliy g‘urur va ma’naviy yuksaklik ramzi sifatida qabul qilinadi. Bu konnotativ ma’no “Navoi” nomi ishlatilgan matnda tinglovchi yoki o‘quvchida muayyan hissiyot va madaniy obrazlarni uyg‘otadi. [5:12]

Bundan tashqari, “O‘zbekiston” atamasi ham geografik joy nomi bo‘lishidan tashqari, mustaqillik, milliy birlik va o‘zlikni anglatadi. Siyosiy nutqlarda va ommaviy axborot vositalarida “O‘zbekiston” so‘zi bilan bog‘liq ko‘plab madaniy va tarixiy ramzlar mavjud bo‘lib, ular xalq ongida milliy birdamlik va istiqlol tuyg‘usini uyg‘otadi. Bu esa uning konnotativ qatlamining kuchliligidan dalolat beradi [7:03]. Bu konnotativ qatlamlar atoqli otlarning kundalik muloqotda, ommaviy axborot vositalarida yoki mavzuga xos ilmiy diskurslarda qanday boyitilgan ma’noga ega ekanini namoyon qiladi. Masalan, gazetada “Toshkent” deganda faqat shahar nomi emas, balki O‘zbekistonning siyosiy va madaniy markazi sifatidagi o‘rni ham tushuniladi, bu esa mavzuning kontekstiga qarab o‘zgaradi [8:05]. Shu sababli, atoqli otlar nutq va matnlarda nafaqat obyekt yoki shaxsni nomlash vositasi, balki madaniy va ijtimoiy nuqtai nazardan murakkab kommunikativ funksiyalarni bajaruvchi lingvistik birliklar hisoblanadi. Ularning konnotativ jihatlarini o‘rganish tilshunoslikni madaniyatshunoslik va psixolinguistika bilan birlashtirish, integratsiyalashgan yondashuvni talab qiladi. Bu esa o‘z navbatida tilni yanada to‘liq, boy va realistik tahlil qilishga imkon yaratadi.

Xulosa (Conclusion). Mazkur tadqiqotda atoqli otlarning konnotativ o‘zgarishlari va diskursdagi kommunikativ funksiyalari o‘zbek tilida samarali tarzda tahlil qilindi. Atoqli otlar tilning ma’no boyligini oshiradi, ijtimoiy va madaniy qirralarni jamlaydi va diskursda chuqur kommunikativ vazifalarni bajaradi. Shuningdek, atoqli otlarning stilistik va pragmatik xususiyatlari ham tilning nozik ifoda vositalarini shakllantirishda muhim rol o‘ynaydi. Natijalar til va madaniyat o‘rtasidagi o‘zaro bog‘liqlikni chuqurroq anglashga imkon beradi. Ushbu tadqiqot lingvokulturologiya sohasida yangi ilmiy qarashlarni ilgari suradi.

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