



Gulhayo ABDUGAFFAROVA,
O'zbekiston davlat jahon tillari universiteti o'qituvchisi
E-mail: agulxae@mail.ru

O'zXIA katta o'qituvchisi, PhD F.A. Shirinova taqrizi asosida

PRAGMALINGUISTIC INTERPRETATION OF LITERARY DIALOGUE

Annotation

Pragmalinguistics is a new field of modern linguistics, which is a science that studies language factors in the field of human activity, paying attention to the psychological, social and cultural aspects of language activity in a general sense. Linguistic personality is a multifaceted, component and systematically organized set of linguistic competences, the interaction of the individual's spiritual world in the totality of specific social, ethnic, psychological, aesthetic features. From a pragmatic point of view, the linguistic personality is analyzed through the following factors: age, social status, profession, nationality and role relations.

Key words: Pragmalinguistics, linguistics, linguistic personality, age, social status, profession, nationality, pragmatic factor.

ПРАГМАЛИНГВИСТИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ ХУДОЖЕСТВЕННОГО ДИАЛОГА

Аннотация

Прагмалингвистика – это новая область современного языкознания, представляющая собой науку, изучающую языковые факторы в сфере деятельности человека, уделяя внимание психологическим, социальным и культурным аспектам языковой деятельности в общем смысле. Языковая личность представляет собой многогранную, составную и системно организованную совокупность языковых компетенций, взаимодействие духовного мира личности в совокупности конкретных социальных, этнических, психологических, эстетических особенностей. С прагматической точки зрения языковая личность анализируется через следующие факторы: возраст, социальный статус, профессию, национальность и ролевые отношения.

Ключевые слова: Прагмалингвистика, языкознание, языковая личность, возраст, социальный статус, профессия, национальность, прагматический фактор.

BADIIY DIALOGNING PRAGMALINGVISTIK TALQINI

Annotatsiya

Pragmalingvistika zamonaviy tilshunoslikning yangi bir sohasi bo'lib, u umumiy ma'noda til faoliyatining psixologik, ijtimoiy va madaniy jihatlari e'tibor qaratib, inson faoliyati sohasidagi til omillarini o'rganadigan fandır. Lingvistik shaxs - bu ko'p qirrali, komponentli va tizimli ravishda tashkil etilgan lingvistik kompetentsiyalar to'plami, shaxsning ma'naviy olamining o'ziga xos ijtimoiy, etnik, psixologik, estetik xususiyatlari yaxlitligidagi o'zaro munosabati. Pragmatik nuqtai nazardan lingvistik shaxs quyidagi omillar ya'ni, yosh, ijtimoiy mavqei, kasb, millat va rol munosabatlari orqali tahlil qilinadi.

Kalit so'zlar: Pragmalingvistika, tilshunoslik, lingvistik shaxs, yosh, ijtimoiy mavqei, kasb, millat, pragmatik faktor.

Kirish. XX asrning 70-yillari boshlarida tilshunoslikka bo'lgan qiziqish o'zgardi. Tilshunoslar o'z ye'tiborlarini tilga bo'lgan tizimli yozdashuvdan vaziyatdagi va harakatdagi til yondashuviga o'zgartirishdi. Boshqacha qilib aytganda, tilga munosabat uni rasmiy birlik deb yemas, balki aloqa birligi sifatida qabul qilishga o'tkazildi. Yuqorida aytib o'tilgan o'zgarish natijasida tilshunoslikning sotsiolingvistika, psixolingvistika, kommunikativ lingvistika, matn lingvistikasi, pragmalingvistika kabi yangi sohalarini paydo bo'ldi.

Pragmalingvistika lingvistikaning yangi sohasi bo'lib, bir qancha tilshunoslar va tadqiqotchilar unga turlicha ta'rif berishgan. Ko'plab olimlar tomonidan taqdim etilgan turli xil talqinlar mavjud. Turli xil taxminlar pragmalingvistikaning har xil tomondan belgilaydi. Morris, Van Diyk, Arutyunova, Stepanov, Ashurova, Galieva va boshqalar pragmalingvistika fanini turlicha talqin qilishgan.

Mavzuga oid adabiyotlar tahlili. Matn kommunikativ munosabat vositasi yekan, pragmatika matnning asosiy parametrlaridan biridir. Turli xil olimlar pragmatikaga oid turli xil taxminlarni taqdim yetadilar. Tilshunoslikning Ensiklopedik lug'atida keltirilgan ta'rifga ko'ra, pragmatika (yunoncha pragma, pragmatos-harakat) nutqda til belgilarining turli funksiyalarini o'rganadigan semiotika va lingvistikaning tadqiqot sohasi. "Pragmatika" atamasi birinchi bo'lib Ch. U. Morris tomonidan XX asrning 30-yillarida semiotikaning uchta tarmog'idan biri sifatida ishlatilgan. U pragmatikani

belgilarning o'z foydalanuvchilariga bo'lgan munosabati deb ta'riflagan[1].

Pragmalingvistikaning "tilni kontekstda o'rganish" deb ta'riflagan T. van Deykning fikriga ko'ra, pragmatikalar lingvistik nazariyaning ajralmas tarkibiy qismi bo'lib, maqomi sintaksis va semantikaga taqqoslanadi[2].

Pragmalingvistika mustaqil tadqiqot sohasiga sifatida pragmatikadan ajratilgach, N.D. Arutyunova tomonidan unga "nutqda lingvistik belgilarning ishlashi o'rganiladigan semiotik va lingvistik tadqiqotlar sohasi" deb ta'rif berilgan yedi va uning doirasida o'rganilgan masalalar nutq mavzusi, so'zlovchilar, ularning o'zaro munosabati va muloqot holatidan iborat[3].

Pragmalingvistika muammolarini muhokama qilgan V. Karasik uni tushuntirishda uchta yo'malishga tayanishni ajratib ko'rsatdi: a) muloqotga oid (nutq aktlari to'g'risida) b) funktsional (ritorik, uslubiy) va psixolingvistik (nutq yaratish va idrok yetish)[4].

Shuningdek, pragmalingvistika Yu.S. Stepanov fikricha og'zaki muloqotning o'ziga xos sharoitlarida tinglovchiga yoki o'quvchiga yeng muvaffaqiyatli ta'sir qilish, ko'zlangan maqsadga samarali yerishish uchun tilda mavjud bo'lgan yeng maqbul vositalarni tanlash bilan shug'ullanadigan fan sifatida tavsiflanadi [5].

D.U. Ashurova pragmalingvistikaga quyidagicha ta'riflaydi: "Pragmalingvistika – bu kommunikativ lingvistikaning

yo'nalishlaridan biri bo'lib, uni umumiy ma'noda til faoliyatining psixologik, ijtimoiy va madaniy jihatlariga yetibor qarab, inson faoliyati sohasidagi til omillarini o'rganadigan fan deb ta'riflash mumkin" [6].

Barcha fikrlarni umumlashtirib, pragmatik talqin qilishda quyidagi jihatlar va yondashuvlarni ta'kidlashimiz mumkin:

- belgi va uning foydalanuvchilari o'rtasidagi munosabatlar (Morris, 1978);

- kontekstli shartlilik, tildan foydalanish, kontekstdagi til (Susov, 1985) [8];

- nutqning manzilga ta'siri, muvaffaqiyatli va samarali muloqotga ta'sir yetuvchi omillar (Kisileva, 1978) [9];

- nutq aloqalarining talqin etuvchi jihatlar (Arutyunova, 1989);

- til maqsadli kommunikativ faoliyat vositasi sifatida (Grays, 1985) [10];

- o'zaro tushunish va tildan foydalanishning maqsadga muvofiqligi muammosi (van Deyk, 1977).

Shuni ta'kidlash kerakki, ushbu jihatlarining barchasi ham bir-biriga muvofiq yemas, lekin ular o'zaro bir-birini to'ldiradi.

- **Tadqiqot metodologiyasi.** Pragmatik talqin bir tushunchasi bu lingvistik shaxs tushunchasidir. Tilshunoslikda lingvistik shaxs nazariyasi Yu.N. Karaulov tomonidan to'liq ishlab chiqilgan. Karaulovning kontseptsiyasi va ushbu sohadagi boshqa tadqiqotlarga tayanib, quyidagi ta'rifni berish mumkin: lingvistik shaxs - bu ko'p qirrali, komponentli va tizimli ravishda tashkil yetilgan lingvistik kompetensiyalar to'plami, shaxsning ma'naviy olamining o'ziga xos ijtimoiy, etnik, psixologik, estetik xususiyatlari yaxlitligidagi o'zaro munosabati [7].

Tahlil va natijalar. Lingvistik shaxs modeli nutq qatlamida aks ettirilgan semantik, pragmatik, kognitiv, madaniy qatlamlarni o'z ichiga oladi.

Quyidagi J.D.Salingerning "Javdarzordagi xaloskor" (The Catcher in the Rye) asaridagi dialog orqali yosh va rol munosabatlarini tahlil qilamiz:

"I brush my teeth. Don't gimme that."

"No, you don't. I've seen you, and you don't," I said. I didn't say it nasty, though. I felt sort of sorry for him, in a way. I mean it isn't too nice, naturally, if somebody tells you you don't brush your teeth. "Stradlater's all right He's not too bad," I said. "You don't know him, that's the trouble."

"I still say he's a sonuvabitch. He's a conceited sonuvabitch."

"Stop calling me 'Ackley kid,' God damn it. I'm old enough to be your lousyfather."

"No, you're not." Boy, he could really be aggravating sometimes. He never missed a chance to let you know you were sixteen and he was eighteen. "In the first place, I wouldn't let you in my goddam family," I said.

"Well, just cut out calling me-" (J. D. Salinger, "The Catcher in the Rye")

Ushbu Xolden va uning do'sti o'rtasidagi dialog norasmiy va so'zlashuv uslubiga xos so'z va birikmalariga (gimme, kid, damn, lousy, goddam) va qo'pol so'zlarga (sonuvabitch) to'la, bu esa lingvistik shaxslarning yosh va rol munosabatlari kabi pragmatik faktorlarni ifoda etadi.

Keyingi dialog esa lingvistik shaxsning boshqa bir tomonini, ya'ni ikki muloqotchilar ham bir hil kasbga ega ekanligini ko'rsatadi:

'You will excuse me, Chunk,' said Ikey. 'I must make a prescription that is to be called for soon.'

'Say,' said McGowan, looking up suddenly, 'say, Ikey, ain't the read rug of some kind-some kind of powders that'll make a girl like you better if you give'e mother?'

Ikey's lip beneath his nose curled with the scorn of superior enlightenment; but before he could answer, McGowan continued:

'Tim Lacy told me once that he got some from a croaker up town and fed'e m to his girl in soda water. From the very first dose he was ace-high and everybody else looked like thirty cents to her. They was married in less than two weeks.' (O'Henry, "The Love-philtre of Ikey Schoenste")

Bu namunada lingvistik shaxslarning kasbi kabi pragmatik ma'lumot kursoratlangan. Ushbu hikoyaning qahramonlari Ikey va MakGovan ikkalasi ham farmatsevtlar. Ularning nutqi tibbiy sohaga oid so'zlarga boy (prescription, powder, soda water, first dose). Bundan tashqari, ushbu dialogdagi jargon va so'zlashuv uslubiga oid so'zlar (ain't, give'e, fed'e) so'zlashuvchilar bir-birlariga o'zaro yaqin ekanini ko'rsatadi. Bundan shu ko'rinadiki, ikki muloqotchilar ham o'zaro tanish va bir xil kasb vakili.

Lingvopragmatik tahlil rol munosabati omilini qabul qilganligi sababli, o'qituvchi va talaba o'rtasidagi suhbat talabaning xonadoshi bilan suhbatidan farq qiladi. Keling, ikkalasini solishtiraylik:

It started, all right. "What's the matter with you, boy?" old Spencer said. He said it pretty tough, too, for him. "How many subjects did you carry this term?"

"Five, sir."

"Five. And how many are you failing in?" "Four.".....

He started handling my exam paper like it was a turd or something. "We studied the Egyptians from November 4th to December 2nd," he said. "You chose to write about them for the optional essay question. Would you care to hear what you had to say?"

"No, sir, not very much," I said (J. D. Salinger, "The Catcher in the Rye")

Muloqotda ko'rib turganimizdek, janob Spenser o'qituvchi rovida, nazoratchi, tanqidchi. U ishlatadigan so'zlar (How many subjects did you carry this term, And how many are you failing in, We studied the Egyptians from November 4th to December 2nd) uning o'qituvchi ekanligiga ishora qiladi, u o'z shogirdini nazorat qiladi va tekshiradi. O'z navbatida, o'quvchi juda qo'rqqoq, u qisqa javoblar beradi (Five, Four, No, not very much), qaram, itoatkor va hurmatli (Sir). Biroq, Xolden guruhdoshi Akli bilan muloqot qilganda o'zini ancha erkin his qiladi. Ularning nutqi norasmiy va so'zlashuv uslubiga oid so'zlarga (sonuvabitch, goddam), jargonlarga (crumpy) to'la bo'lib, ularning yoshi va rol munosabatlarini, ular orasida masofa yo'qligini bildiradi:

"He's got this superior attitude all the time," Ackley said. "I just can't stand the sonuvabitch. You'd think he--"

"Do you mind cutting your nails over the table, hey?" I said. "I've asked you about fifty--"

"He's got this goddam superior attitude all the time," Ackley said. "I don't even think the sonuvabitch is intelligent. He thinks he is. He thinks he's about the most--"

"Ackley! For Chrissake. Willya please cut your crumby nails over the table? I've asked you fifty times." (J. D. Salinger, "The Catcher in the Rye")

Yuqoridagi dialoglardan kelib chiqqan holda shuni aytish kerakki, biz yosh, kasb va rol munosabatlari kabi pragmatik omillarni tahlil qildik.

Xulosa va takliflar. Xulosa qilib shuni ta'kidlash kerakki, pragmatik talqin juda ko'p qirrali fandır. Shuning uchun pragmatik talqin sohasiga tegishli ko'plab tushunchalar mavjud. Lingvopragmatikani har xil tomondan talqin qilish mumkin. Shuni ta'kidlash kerakki, pragmatik talqin - bu til omillarini insonning psixologik, ijtimoiy va madaniy jihatlariga mos ravishda o'rganadigan fandır. Xulosa qilib shuni ta'kidlash kerakki:

a) adabiy muloqot til shaxsini ochishning asosiy vositalaridan biridir

b) pragmatik nuqtai nazardan esa uning quyidagi omillarini hisobga olish kerak: yoshi, ijtimoiy mavqei, kasbi, millati va rol munosabatlari.

ADABIYOTLAR

1. Morris C.W. Foundations of the theory of signs. In Neurath O., Carnap R., & Morris C.W. (Eds.), International encyclopedia of unified science Chicago, IL: University of Chicago Press. 1938. pp. 77–138.
2. Teun A. van Dijk. Pragmatics of Language and Literature. Journal of Aesthetics and Art Criticism 37 (1). 1978. pp. 96-97
3. Арутюнова Н.Д. Прагматика // Языкознание. Большой энциклопедический словарь / Гл. ред. Ярцева В.Н.— 2-е изд.— М.: Большая Российская энциклопедия, 1998.
4. Карасик В. Языковой круг: личность, концепты, дискурс. –М.: Гнозис, 2004
5. Степанов Ю.С. В поисках прагматики // Семантика и прагматика синтаксических единств. Калинин, 1981
6. Ashurova D.U., Galiyeva M.R. Text linguistics. T.: Turon-Iqbol, 2016.
7. Караулов Ю.Н. (Вступительная статья) // Язык и личность. - М.: Наука, 1989.
8. Сусов И.П. Лингвистическая прагматика. — М.: «Вос-ток — Запад», 2006.
9. Киселева Л. А. Вопросы теории речевого воздействия. - Л.: ЛГУ, 1978.
10. Грайс Г.Ф. Логика и речевое общение // Новое в зарубежной лингвистике. М., 1985.



Ilhom ASLONOV,
Toshkent davlat o'zbek tili va adabiyoti universiteti dotsenti, psix.f.n.
E-mail: ilhom-aslonov@mail.ru

Buxoro davlat universiteti professori, f.f.d. D.X.Quvvatova taqrizi asosida

ARTISTIC AND PSYCHOLOGICAL DEPICTION OF THE ETIQUETTE OF RULERS AND THE POLITICAL HIERARCHY IN "BOBUR-NAME"

Annotation

It is known that "Boburnoma" is a unique artistic and historical, memoir work, which is in the constant focus of scientists of the world. Based on his high scientific and artistic outlook, Zahiriddin Muhammad Babur gives valuable information about the whole period, famous people who lived in this period, culture, customs, norms and rules in society. The article is devoted to the artistic and psychological depiction in "Bobur-name" of the etiquette of the ruler and the hierarchy of the kingdom of the Timurid era.

Key words: "Boburnoma", Timurids, ruler's etiquette, political hierarchy, government, moral norms, Timurid education.

ХУДОЖЕСТВЕННО-ПСИХОЛОГИЧЕСКОЕ ИЗОБРАЖЕНИЕ ЭТИКЕТА ПРАВИТЕЛЕЙ И ПОЛИТИЧЕСКОЙ ИЕРАРХИИ В «БОБУР-НАМЕ»

Аннотация

Известно, что «Бобурнома» – уникальное художественно-историческое, мемуарное произведение, находящееся в постоянном центре внимания ученых мира. Опираясь на свое высокое научное и художественное мировоззрение, Захриддин Мухаммад Бабур дает ценные сведения о целом периоде, известных людях, живших в этот период, культуре, нравах, нормах и правилах в обществе. Статья посвящена художественно-психологическому изображению этикета правителя и иерархии царства эпохи тимуридов в «Бобур-наме».

Ключевые слова: «Бобурнома», тимуриды, этикет правителя, политическая иерархия, управление страной, нравственные нормы, воспитание тимуридов.

“BOBURNOMA” DA HUKMDOR ETIKETI VA SIYOSIY IYERARXIYA BADIY PSIXOLOGIK TASVIRI

Annotatsiya

Ma'lumki, "Boburnoma" jahon olimlarining doimiy e'tiborida bo'lgan noyob badiiy-tarixiy, memuar asardir. Zahiriddin Muhammad Bobur o'zining yuksak ilmiy-badiiy dunyoqarashiga tayangan holda butun davr, bu davrda yashab o'tgan mashhur shaxslar, madaniyat, urf-odatlar, jamiyatdagi meyor va qoidalar haqida qimmatli ma'lumotlar beradi. Maqola "Bobur-noma"da temuriylar davri saltanatining hukmdor odobi va iyerarxiyasining badiiy-psixologik tasviriga bag'ishlangan.

Kalit so'zlar: "Boburnoma", temuriylar, hukmdor odobi, siyosiy iyerarxiya, hukumat, axloq meyorlari, temuriylar tarbiyasi.

Kirish. "Boburnoma"da hukmdor etiketi va siyosiy iyerarxiya tasviriga alohida e'tibor qaratiladi. Hukmdorlar haqida gapirar ekan Bobur ularning mamlakat boshqaruvi, devon va harbiy salohiyatiga alohida e'tibor beradi. Temuriylar davlatida hukmdorlik axloqi va saltanat etiketi uzoq yillik an'analarga tayanar edi.

Quyida keltirilgan iqtibosga asosan shuni ta'kidlash joizki, turkiy xalqlar davlatchiligi tarixi temuriylarga qadar 20 asrdan ko'proq davrni bosib o'tgan. "Amir Temur va temuriylar zamoni davlatchilik siyosati, boshqaruv tizimini ko'rib chiqmoqchi ekanmiz, davlat, davlatchilik mohiyatida muayyan bir makon va jamiyatda mavjud turli imkoniyatlarni shu yerlik xalq manfaati yo'lida yuzaga chiqaruvchi tashkilotchilik yotganini eslatib o'tish g'oyatda muhimdir. Zero, davlat asoslari, davlatchilik har bir jamiyat va xalq «boshiga bir marta bitilgan bo'ladi». Shu ma'noda o'zbek davlatchiligi miloddan avvalgi I-mingyillikning birinchi yarmidan o'z tarixini boshlab to Amir Temur davlatimiz tepasiga kelgunga qadar deyarli 2100 yillik taraqqiyot yo'lini bosib o'tgandi" [2].

Mavzuga oid adabiyotlar tahlili. "Boburnoma"ni ilmiy asosda o'rganish va tarjima qilish asar yaratilgan XVI asrdan boshlab hozirgi kunga qadar davom etmoqda. Hozirda qirqa yaqin tillarga tarjima qilingan[4] "Boburnoma"ning o'ndan ortiq qo'lyozmalari mavjud bo'lib, tarjima va nashrlar ushbu qo'lyozmalar asosida amalga oshirilgan. XIX asrda rus olimlari: N.Ilminskiy, I.V.Stebleva, A.N.Samoylovich hamda xorij olimlari: J.Leyden, U.Erskin, L.U.King, R.M.Kaldekot, F.G.Talbot, S.Leyn-Puul, E.Holden, M.Elfinston, G.M.Elliott,

A.Denison Ross, V.X.Morleand, A.S.Beverij, A.de Long-Per, A.J.Klaport, J.Dranjete, Pave de Kurteyl, Jan-Pol Ru, Lui Bazen, Jan-Lui Bakye Grammon, Ahmad Ali Ko'hzod, Abdulhay Habibiy, Shafiq Yorqin, Gulchin Maoniy, Zokir Husayn, Nurul Hasan, Muni La'l, M.Haydar, S.P.Sharma, H.Lemb, U.Tekston, Temur Xamit, Bayuzak Kojabeko'g'li, Rashit Rahmati Arat, Bilol Yujel, Eyji Mano kabi olimlarning xizmatlari katta bo'lgan [5].

Tadqiqot metodologiyasi. "Boburnoma"da Zahiriddin Muhammad Bobur siyosiy iyerarxiya, hukmdor etiketi masalasiga yondoshar ekan, davlat boshqaruvi, yurish-turish kiyinish, mehmon qabul qilish, hurmat va e'tibor ko'rsatishda asosan temuriylar odat an'alariga, ayrim holatlarda esa mo'g'illar urfiga amal qilinganligi haqida yozadi. Shu ma'noda "Boburnoma"da Amur Temur 19 o'rinda tilga olinsa, Chingizxon nomi 6 o'rinda qayd etiladi.

Bobur otasi Umarshayx haqida gapirib, "yo'zlar g'ayri devonda aksar mug'uli bo'rk kiyar edi" [1] deydi. Bundan shu xulosa kelib chiqadiki, temuriy mirzolar davlat ishlarida turkiy odatga amal qilib salla o'rasalar, boshqa vaqtlarda mug'uliy kiyimlarni ham kiyishlari odat bo'lgan.

Saltanat boshqaruvida Temuriya dasturi va Chingizxon to'rasiga amal qilish holatlari bo'lganligi "Boburnoma"da keltiriladi: "Ul fursatlar Temuriya salotini dasturi bila to'shak ustida o'turur edim. Hamza Sulton bila Mahdi Sulton va Mamoq Sultonkim keldilar, bu salotinning ta'zimig'a qupub to'shakdin tushub, bu sultonlar bila ko'rushtum"[1]. Yoki: "Burunlar bizning ota-og'a Chingiz to'rasini g'arib rioyat

qilurlar edi, majlisda va devonda, to'y va oshda, o'turmoqda va qo'pmoqda xilof to'ra ish qilmaslar edi [1].

Boburning mulohazalaridan shu narsa aniq bo'ladiki, avval boshda devonu majlis, marosimlarda, yurish-turishda mo'g'uliy an'analar ustuvor bo'lgan bo'lsa, sekin-asta bu odat va an'analar o'z ta'sirini yo'qota borgan. Umuman, kuchli davlatchilik siyosatidan mosuvo bo'lib, keyinchalik mayda bo'laklarga ajralib, yollanma askarlarga aylangan mo'g'ullarning ayrim odatlari va xulq-atvorlari Bobur tomonida qattiq tanqid qilinadi: "Mo'g'ul cherikim, ko'makka kelib edi, urushqa xud toqatlari yo'q edi. Urushmoqni qo'yub, bizning elni-o'q talab, ottin tushura kirishtilar. Bir bu emas, hamisha badbaxt mo'g'ulning odati ushmundoqtur. Bossa ham o'lja olur, bostursa ham o'z elini talab tushurub o'lja olur" [1].

Shunisi diqqatga sazovorki, Bobur odat va an'analarga ko'r-ko'rona amal qilish tarafdori emas, balki aql yuzasidan lozim bo'lganda bu an'analarni o'zgartirish kerakligini aytadi: "Chingizxonning to'rasi nassi qoti" emasturkim, albatta kishi aning bila amal qilg'ay. Har kimdin yaxshi qoida qolg'on bo'lsa aning bila amal qilmoq kerak, agar ota yomon ish qilg'on bo'lsa, yaxshi ish bila badal qilmoq kerak"[1].

Shuning uchun ham Bobur siyosiy nuqtai nazaridan kelib chiqib, "temuriya salotin" qoidalarini ham o'zgartirishga jazm etadi "Ushbu tarixqacha Temurbekning avlodini bovuji saltanat mirzo derlar edi, ushbu navbat buyurlumkim, meni podshoh degaylar"[1].

Boburning otasi haqida ilk mulohazasi uning hukmdorlik sifatleri bo'lib hisoblanadi. "Chun Umarshayx mirzo baland himmatliq va ulug' doiyaliq podshoh erdi. Hamisha mulgirlik dag'dag'asi bor erdi"[1].

Shu yerda "mulgirlik dag'dag'asi" degan iboraga to'xtalsak. Bobur bu sifatni garchi "Mulgirlik dag'dag'asi jihatidin xili yarashlar urushqa va do'stluqlar dushmanliqqa mubaddal bo'lur edi" deb e'tirof etsada mazkur sifatga nisbatan bo'lgan ijobiy munosabati sezilib turadi. Bobur xukmdor sifatida munosabat bildirar ekan, xukmdorlardagi mulgirlik sifatini ijobiy baholaydi. Bu munosabat uning boshqa hukmdorlar haqidagi mulohazalarida ham yaqqol namoyon bo'ladi. YA'ni, Bobur biror bir temuriy shaxzoda yoki mirzoga baho berarkan uning shaxs sifatlarini baholashda olib borgan urushlari erishgan g'alabalariga muhim o'rin ajratadi. Bobur faoliyatida ham xuddi shu "mulgirlik dag'dag'asi" uning hayoti davomidagi urushlar va mag'lubiyat va g'alabalar asnosida ko'rinib turadi. O'z o'rnida Samarqandni boy berib Xo'jand sari o'tlangan Bobur "Chun saltanat dag'dag'asi va mulgirlik doiyasi bor, bir qatla, ikki qatla ish yurumagan bila boqib o'lturub bo'lmas" – degan fikrni aytishi buning yaqqol dalilidir.

Shuningdek, u otasining viloyatlari haqida gapirib, uning Shoxruxiyani firib bilan olib, bir qancha vaqt o'z qo'lida ushlab turganligini aytar ekan bunga hech qanday salbiy munosabat bildirmaydi. Mulgirlik talabi nuqtai nazaridan otasining bu qilgan ishi hukmdor xatti-harakatiga mos kelardi. Jangda viloyat egallashda firib, ayyorlik ishlatish bizning bu sifatlar haqidagi hozirgi tasavvurimizdan ko'ra ayro ma'no kasb etishi ma'lum. Chunki dushmanga firib berish boshqa-yu, xalqqa adolat qilish boshqa. Xususan, keyingi o'rinda u Umarshayxning adolati haqida gapirib quyidagilarni yozadi: "Adolati bu martabada ediki, Xitoy karvoni keladurganda Andijonning sharqiy tarafidag'i tog'larning tubida ming o'yuluk korvonn andog' qor bostikim, ikki kishi qutuldi. Xabar topib muhassillar yiborib, korvonning jami' jihatini zabt qildi. Har chandikim vorisi hozir yo'q erdi, bovuji ehtiyoj saxlab, bir-ikki yildin so'ngra Samarqand va Xurosondin vorislarini tilab kelturub, mollarini solim topshurdi"[64].

Tahlil va natijalar. Shunisi ma'lumki, temuriy shaxzodalar, mirzolar yoshligidan jang qilish, devon ishlarini boshqarish bilan bir qatorda iyerarxiyaga mos tarzda har xil

mavqe va tabaqaga xos kishilar bilan muomala qilish hamda etiketga muvofiq tarzda o'zini tutishga o'rgatib borilgan.

Temuriy shahzodalar tarbiyasiga qanchalik katta e'tibor qaratilganligini, ularga bilim bergan ustozlar saviyasi naqadar yuksak bo'lganligini birgina Bobur misolida ko'rish mumkin. Darvoqe, Bobur 12 yoshda taxtga o'tiradi. To'g'ri Umarshayx o'g'lini ilm olishi uchun ko'plab, ustozlar mudarrislarini jalb etgan, ammo birinchi muallim albatta uning o'zi va Boburning onasi Qutlug' Nigor xonim edi. Chunki tarbiya shaxzodalar uchun juda erta boshlanar edi. Boburning onasi mo'g'ul xonlari avlodidan edi, shuning uchun uning savodli, ilmi bo'lganligiga shubha yo'q, lekin Bobur onasining she'riyatga, adabiyotga moyilligi haqida biror joyda yozmaydi. Aksincha, u otasi haqida gapirar ekan, "Ravon savodi bor edi «Xamsatayn» va masnaniy kitoblarni va tarixlarni o'qub edi. Aksar «Shohnoma» o'qur edi. Tab'i nazmi bor edi, vale she'rg'a parvo qilmas edi" - deydi. Shundan kelib chiqadiki, Boburdagi adabiyotga, she'rga oshuftalik ko'proq otasining ta'sirida yuzaga kelgan bo'lsa ajab emas.

Keyinchalik shaxzodalar uchun alohida bek tayin qilingan. Shu tarzda har bir shaxzodaga [yosh malikalarga ham] "Bek atka"lar birlashtirilgan.

"Sulton Abusaid mirzo avval Kobulni Umarshayx mirzog'a berib, Boboi Kobuliyi bek atka qilib, ruxsat berib edi. Mirzolari sunnat qilur to'yi jihatdin Darai Gazdin yondurub, Samarqand eltti. To'ydin so'ngra ul munosabat bilakim, Temurbek ulug' Umarshayx mirzog'a Farg'ona viloyatini bergandur, Andijon viloyatini berib, Xudoyberdi Tug'chi Temurtoshni bek atka qilib yibordi"[1]. Demak, "bek atka"lar tanlashda nafaqat amaldorning tajribali bo'lishi balki aynan shu viloyatni va viloyatda yashovchi kishilarni ham yaxshi bilishi hisobga olingan.

Bobur o'ziga birlashtirilgan bek atkalar haqida gapirar ekan, ularning "zabti va tuzuki"ga yuqori baho bersada, ularning insoniy sifatlarini salbiy baholaydi: "Shayx Mazidbek edi, manga avval bek atka ani qilib edilar. Zabti va tuzuki xili yaxshi edi. Bobir mirzog'a xizmat qilg'ondur. Umarshayx mirzo qoshida andin ulug'roq bek yo'q edi. Fosiq kishi erdi, chuhra saxlar edi" [1].

"Yana bir Boboqli Bobo Alibek edi. Shayx Ali Bahodirning naslidin edi. Shayx Mazidbek o'lganidin so'ng ani manga bek atka qildilar. Sulton Ahmad mirzo Andijong'a cherik tortqonda Sulton Ahmad mirzog'a kirib O'ratepani berdi. Sulton Mahmud mirzodin so'ng Samarqandtin qochib keladurganda O'ratepadin Sulton Ali mirzo chiqib urushub, bosib o'lturdi. Zabti va yarog'i yaxshi edi. Navkarni yaxshi saxlar edi. Benamoz edi, ro'za tutmas edi. Zolim va kofirvash kishi edi".

Temuriy mirzolar tarbiyasida shaxsning saltanat boshqaruvida, jangu jadalda ko'rsatgan yutuqlariga qarab, shuningdek, avlod shajarasidagi o'rniga, yoshiga mos tarzda munosabat qilish o'ziga xos axloqiy meyorlar asosida singdirib borilgan.

Temuriy mirzolarning ayrim holatlardagi noloyiq hatti harakatlarini Bobur o'ziga xos xolislik bilan tilga olsada, matn mazmunidagi istehzo sezilib turadi: "Men bu tarafdin otdin tushdum, Abulmuhsin mirzo ul taraftin otdin tushti, yurub ko'rushub o'tlanildi, ilgarrak kela o'rduning yovug'ida Muzaffar mirzo va Ibni Husayn mirzo keldilar. Bular Abulmuhsin mirzodin yoshqa kichik edilar, kerakkim burunroq istihbolg'a kelsalar edi, g'olibo bu ta'xir xumor jihatidin ekandur, ne takabburdin..." "Badiuzzamon mirzoning devonxona uyiga yettuk, muqarrar andoq edikim, men uydin kimgach yukung'aymen, Badiuzzamon mirzo qo'pub araqqa kelgay, dog'i ko'rushulgay, men uydin kimgach, bir yukundum, dog'i bedarang mutavajjih bo'ldum, Badiuzzamon mirzo ohistaroq qo'pub, sustroq yurudi" [1].

"Boburnoma"da bir o'rinda xuddi shunday psixologik holat aks etadi: "Ikkinchi navbat kelganda Badiuzzamon mirzo

burungidek ta'zim qilmadi, Muhammad Burunduqbekka va Zunnunbekka ayturdimkim, agarchi yoshim kichikdur, vale to'rum ulug'dur, ota taxtidakim, Samarqand bo'lg'ay, ikki navbat zarbi rost olib o'lturubdurmen bu xonavoda uchun yot-yog'i bilakim muncha jang va jadal qilibturmen, mening ta'zimimda ta'xir bevajhdur, bu so'z mazkur bo'lg'och, chun ma'qul edi, mu'tarif bo'lub, ta'zimni xotirxoh qildilar"[1].

Xuddi shunday hurmatsizlikka yo'l qo'ygan Xisravshohga nisbatan u hech qanday munosabat bildirmaydi. Chunki Xisravshoh Badiuzzamonga o'xshab shahzodalar tarbiyasini ko'rmagan edi, undan saltanat etiketi qoidalarini talab qilish nojoiz edi. Keyinchalik Xisravshoh bor lashkaridan ajralib, Boburga yukunib kelgan holatida ham uning saroy axloq qoidalarini bilmasligi ma'lum bo'ladi.

"Ul tarafdin Xisravshoh hashamat va tajammuli bila qalin kishi bila keldi. Qoida va dastur bila yiroqtin tushub keldi. Ko'rushurda uch qatla yukunub, yong'onda ham uch qatla, so'rg'onda va tortuq tortqonda biror yukundi. Jahongir mirzog'a va xon mirzog'a dag'i ushbu dastur bila yukundi. ... Yigirma besh, yigirma olti qatla payo pay yukundi va bordi va keldi. Toliqib tamom yiqila yozdi. Necha yil qilg'on bekligi va saltanati tamom burunidin chiqti. Ko'rushub tortiq tortgandin so'ngra buyurdumkim, o'lturdi. Bir gari, ikki gari o'lturub, ul tarafdin-bu tarafdin so'z va hikoyat aytildi. Bovujudi nomardliq va namakharomliq kovok va bemazago'y ham bor ekandur"[1].

Shuni ta'kidlash kerakki, "temuriya salotini dasturi" bilan tanish bo'lmagan Xisravshoh "yukunish" rasmiga rioya qilmagan holda temuriy hukmdorlar etiketiga amal qilish uchun harakat qiladi va xatolarga yo'l qo'yadi, hech qanday hukmdorlik rutbasiga ega bo'lmagan Jahongir mirzo va Xon

mirzoga ham hukmdor Boburga nisbatan qilingan xatti-harakatni takrorlaydi. Matnda Boburning Xisravshohga nisbatan nafrati yaqqol sezilib turadi. Uning "kovok va bemazago'y" ekanligining sababi nomardligi va haromnamakligi ekanligini ta'kidlaydi. "Necha yil qilg'on bekligi va saltanati tamom burunidin chiqti" kabi Bobur tilidagi oddiylik, xalqona iboralar matn ta'sirchanligini yanada oshiradi.

Xisravshohning mulkgirligi, dag'dag'alari uzoqqa bormaydi. Bobur uning lashkarlari orasida obro'-e'tibori unchalik emasligi, "muncha zulm va bedod qilmoqni o'ziga shior qilib" umrguzaronlik qilganligini ham alohida ta'kidlaydi. Tarix g'ildiragi bir aylangach, u Bobur oyog'i ostiga tiz cho'kib keladi. "Boburnoma"da Xuroson saltanati taxtini qulashiga hissa qo'shgan, Amir Temur saltanati birligiga xiyonat qilib, uni zaiflashtirgan Xisravshohga nisbatan shiddatkor alamli so'zlar ko'p bora aytiladi. Ayni shu o'rinlarda to'g'rilik va adolat shiorini tutgani uchun g'oliblik nashidasini totgan sarkardaning ruhiy kayfiyati ham yaxshi ochilganiga qoyil qolamiz: ...Xisravshohni bir yarim kunda urush yo'q, talosh yo'q, bizningdek qallosh va mafluk ikki yuz-ikki yuz ellik kishining qoshida andoq xoru zor va zabun va ojiz qildikim, ne navkarig'a ixtiyori qoldi, ne molig'a, ne jonig'a"[3].

Xulosa va takliflar. Xulosa qilib shuni aytish keakki, "Boburnoma"da temuriylar davlatida hukmdorlik axloqi va saltanat etiketiga oid qimmatli ma'lumotlar keltiriladi. Mazkur ma'lumotlar temuriylar davri madaniyati, o'sha davrda mavjud bo'lgan axloqiy meyorlar, qoidalar, hukmdor etiketi va davlat boshqaruvida o'rnatilgan siyosiy iyerarxiya haqida bo'lib, kelgusida aynan shu mavzulardagi ilmiy tadqiqotlarga manba bo'ladi, degan fikrdamiz.

ADABIYOTLAR

1. Boburnoma /Nashrga tayyorlovchilar: Shamsiyev P., Mirzayev S., Zohidov V. so'z boshisi va tahriri bilan.-T.: FA nashr, 1960. – B.27.
2. Azamat Ziyo. "O'zbek davlatchiligi tarixi". <https://e-tarix.uz/vatan-tarixi/uzbek-davlati/613-maqola.html> (murojaat qilingan sana 05.12.2022)
3. Hasan Qudratillayev. "Muning zarari turkka va mo'g'ulga musoviydur"«Jahon adabiyoti» jurnali, 2006-yil, 2-son/
4. "Boburnoma"ning tarjimalari, horijda o'rganilishi haqida qarang: G'aybulloh as-Salom, Ne'matulloh Otajon. Jahongashta "Boburnoma". - T.: Abdulla Qodiriy nomidagi Xalq merosi nashriyoti, 1996; Saydaliyev T. Bobur asarlarining xorijiy tillardagi tarjimalari tarixidan // Adabiy meros. 1998. №1-2. 61-63-b.
5. Bobur va boburiylar bibliografiyasi. Nashrga tayyorlovchi, jamlab tuzuvchi va muallif Shokirxon Shodmonxo'ja o'g'li Rustamxo'jayev. – T.: "Mumtoz so'z", 2013.
6. Aslonov Ilhom Nizomovich. (2022). The Problem of Artistic - Psychological Image in Boburnoma. Eurasian Scientific Herald,7, 368-372. Retrieved from <https://geniusjournals.org/index.php/esh/article/view/1311>.
7. Nizomovich, A. I. (2022). Appearance of Zahiriddin Muhammad Bobur in "Boburnoma". Central Asian Journal of Theoretical and Applied Science, 3(6), 224-227. Retrieved from <https://cajotas.centralasianstudies.org/index.php/CAJOTAS/article/view/640>



UDK 811.112.1(575.1)

Nilufar ACHILOVA,
O'zbekiston Milliy universiteti mustaqil tadqiqotchisi
E-Mail: nilufar_uz@mail.ru

O'zMU professori Sh.S.Imyaminova taqrizi asosida

USE OF PHRASEOLOGISTS RELATED TO ANIMAL NAMES IN THE GERMAN AND UZBEK LANGUAGES

Annotation

This article deals with the analysis of German and Uzbek phraseological units, with an animal. The subject of special attention is the study of cultural connotation of phraseological units, proverbs and sayings and the associative relations of animals in the analyzed languages. Consideration of phraseological units associated with the names of creatures in a cultural context allows us to understand the nature of their activities. In the article, the images associated with the names of creatures, which are the basis for the creation of phraseological units, are presented as a set of features that give animals a linguistic consciousness. The practical significance of the article lies in the fact that its results can be used in the study of teaching foreign languages in the curriculum.

Key words: Culture, language, animals, cultural connotation, associative relations, phraseology, animal images.

ИСПОЛЬЗОВАНИЕ ФРАЗЕОЛОГОВ СВЯЗАННЫХ С НАЗВАНИЯМИ ЖИВОТНЫХ, В НЕМЕЦКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация

В данной статье анализируются фразеологизмы, связанные с названиями существ, которые широко используются в немецком и узбекском языках. Рассмотрение фразеологизмов, связанных с названиями существ в культурном контексте, позволяет понять характер их деятельности. В статье образы, связанные с названиями существ, которые являются основой для создания фразеологизмов, представлены как совокупность признаков, придающих животным языковое сознание. Практическая значимость статьи заключается в том, что ее результаты могут быть использованы при изучении в учебном курсе преподавания иностранных языков.

Ключевые слова: Культура, язык, зооморфные образы культурная коннотация, ассоциативные связи, фразеологизм, зооморфные образ.

JONZOT NOMLARI BILAN BOG'LIQ FRAZEOLIGIZMLARNING NEMIS VA O'ZBEK TILLARIDA QO'LLANILISHI

Аннотация

Ushbu maqolada nemis va o'zbek tillarida keng qo'llaniladigan jonzotlar nomlari bilan bog'liq frazeologizmlar tahlil qilingan. Jonzotlar nomlari bilan bog'liq frazeologizmlarni madaniy kontekstda ko'rib chiqish ularni faoliyat xususiyatini tushunish imkonini beradi. Maqolada frazeologizmlar yaratilishiga asos bo'lgan jonzotlar nomi bilan bog'liq tasvirlar hayvonlarga lingvistik ong beradigan xususiyatlar to'plami sifatida taqdim etilgan. Maqolaning amaliy ahamiyati shundaki, uning natijalaridan o'quv dasturida chet tillarini o'qitishni o'rganishda foydalanish mumkin.

Kalit so'zlar: Madaniyat, til, jonzotlar, jonzotlar nomi bilan bog'liq frazeologizmlar, madaniy konnotatsiya, frazeologizm, jonzot nomlari bilan bog'liq obraz.

Kirish. Insoniyat tamadduni uchun cheksiz ahamiyatga ega bo'lgan eng buyuk ixtirolardan biri bu tildir. Til – millatning ruhi, qolaversa, dunyoda har bir millat bor ekan, uning tili ham yashaydi. Tilning asosiy vazifalari qatoriga muloqot (kommunikativ), tafakkur (kognitiv), bilimlarni to'plash va saqlash (kumulyativ), narsa va obyektlarni atash (nominativ), his-hayajonlarni ifodalash, munosabat bildirish (emotiv-ekspressiv) kabilarni kiritish mumkin. Tadqiqotchilar tomonidan tilning madaniy hodisa, ijtimoiy interaktsiya hosilasi ekanligi ta'kidlanadi.

Til va milliy ruhning yaxlitligini, milliy tafakkurning determinantligini nemis tilshunos olimi Vilhelm fon Humboldt (Wilhelm von Humboldt) e'tirof etadi. Humboldt tomonidan ilgari surilgan lingvistik konsepsiyada til o'z-o'zini rivojlantiruvchi organizm sifatida ta'riflanadi[1]. Shuningdek, insonning ma'naviy olamida lisoniy madaniyati muhim o'rinni egallaydi. Tarixiy davrlarning, siyosiy va ijtimoiy-iqtisodiy jarayonlarning eng muhim xususiyatlari til madaniyatida namoyon bo'ladi. Til madaniyatining ijtimoiy-psixologik vazifalari qatorining kengayishida esa lisoniy qurilishdagi o'zgarishlar, lug'at va frazeologiya tarkibidagi semantik siljishlar, shuningdek, ramziy-stilistik vositalar tizimidagi

yangiliklar, nutqiy muloqot meyorlaridagi o'zgarishlar muhim ahamiyatga ega.

Mavzuga oid adabiyotlar tahlili. Til muloqoti turli darajada sodir bo'ladi, lekin birinchi navbatda u og'zaki va yozma nutq shaklida amalga oshiriladi. Yozma nutqda adabiy til meyorlari, tilning fonetik, grammatik, sintaktik, semiotik tizimi, yozma belgilari to'planadi. Tilni tartibga solish, cheksiz hajmdagi ma'lumotlarni saqlash, ko'paytirish va tarqatishda yozma nutqning ahamiyati beqiyos. Og'zaki nutq esa odatda rejalashtirilgan, lekin to'liq sayqallanmagan bo'lsa-da jonli bo'lganligi uchun suhbatdoshga bevosita ta'sir ko'rsatadi. Og'zaki nutqda tildagi tayyor birikmalar, frazeologizmlardan foydalanish muhim ahamiyatga ega.

Frazeologizmlar – “bu asosan og'zaki nutqda ishlatiladigan so'zlarning barqaror birikmalaridir”[2]. Qolaversa, frazeologizmlar har bir xalqning o'ziga xos urf-odatlari, psixologiyasi, turmush tarzi, mentaliteti kabilarni bilan chambarchas bog'liqdir. «Tilning frazeologik fondi xalqning madaniyati va mentaliteti haqidagi eng qimmatli manbadir, unda xalqning afsonalari, urf-odatlari, marosimlari, bayramlari, odob-axloqi va hokazolar mujassamlashgan», - deb yozadi V.A.Maslova[3]. Xalq og'zaki ijodida frazeologik birliklardan ayrim holatlarni, voqealarni ta'sirchan va jozibali

ifodalash maqsadida foydalanadilar. Ular majoziy harakterga ega bo'lib, ifodali va uslubiy buyoqdorligi bilan ajralib turadi (mehrli, haqoratli, istehzoli, nafratli, o'ynoqi va boshqalar).

Ayniqsa, zoonim komponentli frazeologizmlar xalq orasida keng qo'llaniladi. Hayvonlarning xarakterli xususiyatlarini sezish va ularni odamlarga ko'chirish qobiliyati turli tillarni jonzot nomlari bilan bog'liq frazeologizmlar bilan boyitdi. Tilshunoslikda jonzot nomlarini ifodalovchi leksika qushlar, hayvonlar, baliqlar, sudralib yuruvchilar va hashorotlarning nomlari alohida guruhlariga bo'linadi.

Tadqiqot metodologiyasi. Ma'lumki, jonzotlar o'zlarining obrazlilik, emotsionalligi bilan ajralib turadi va ulardan og'zaki nutqda, badiiy matnlarda keng foydalaniladi. Shunisi qiziqki, bir jonzot nomi qardosh bo'lmagan turli tillarda bir xil ma'noni ifodalashi mumkin. Ayrim hollarda esa, bir jonzotning o'zi turli tillarda bir-biriga qarama-qarshi bo'lgan sifatlarni ham aks ettirishi mumkin. Jonzot nomlari bilan bog'liq frazeologik birliklar yuqori mahsuldorligi ekstralingvistik sabablar bilan izohlanadi, chunki uy hayvonlari doimo inson hayotida muhim o'rin tutadi.

Masalan nemis tilida "Schwein" ko'chma ma'noda ijobiy tushuncha ifoda etsa, buning o'zbek tilidagi muqobili bo'lgan "chuchqa" salbiy ma'noni anglatadi. Bundan tashqari, arablarda go'zal ayollar tuyaga tenglashtirilsa, aksincha nemis, fransuz, ozarbayjonlarda bu dag'allik, beso'naqaylik, jahl va qasos ramzi hisoblanadi. Shuni ta'kidlab o'tish kerakki, tilning leksik-semantik qatlamida jonzot nomlari singari boy va murakkab tabiatga ega bo'lgan guruhni topish qiyin. Shuning uchun ham ularning tilda muhim vazifani bajarishi qiziqish uyg'otadi. O'zbek tilida hayvonlar obrazi asosida shakllangan ko'pgina frazeologizmlar mavjud bo'lib, ularning ijobiy va salbiy jihatdan qo'llanilishi A.E.Mamatov tomonidan qisman o'rganilgan[4].

Zoonimlar ko'p yillardan beri tilshunoslarning o'rganish obyekti bo'lib kelmoqda. Ayniqsa, sunggi yillarda qardosh va qardosh bo'lmagan tillardagi hayvon nomlari va ular bilan bog'liq frazeologik birliklarni qiyosiy o'rganish natijalari kuzatilmoqda. Frazeologik birliklar tarkibida hayvon nomlari bilan ifodalovchi leksemalarning borligi muayyan frazeologizmlarning ularga bo'lgan munosabatini ifodalashini ko'rsatadi. Odatda, har bir hayvon, hashorot yoki parranda ayrim o'ziga xos xususiyatlari bilan ajralib turadi. Va bu xususiyatlar yozma yoki og'zaki nutqda insonlarning xarakter, ko'rinish va holatlarini ifodalashda keng qo'llaniladi. Xususan, chumoli va asalari mehnatsevarlik ramzi bo'lsa, ayiq baquvvatlikni, it vafodirlik ramzi bo'lsa, sher dovyuraklikni, maymun ahmoqlikni ifodalasa, quyon esa ehtiyotkorlikni anglatadi. Ular qardosh va qardosh bo'lmagan tillarda qiyoslanganda to'liq yoki qisman mos kelishi mumkin. Nemis va o'zbek tilidagi qo'yidagi frazeologizmlarni tahlil qilamiz.

Nemis tilida o'zbek tilida

Stark wie ein Pferd o'tdek baquvvat;

Schwimmt wie ein Fisch baliqdek suzmoq;

Schwarz wie ein Rabe qarg'adek qora;

Störrisch wie ein Esel eshakdek qaysar;

Schlau wie ein Fuchs tulkidek ayvor;

Böse wie ein Wolf bo'ridek yovuz

kabi frazeologizmlar to'liq mos kelsa, qo'yidagi frazeologik birliklar taqqoslanganda sezirli darajada farqlanishi mumkin.

Nemis tilida o'zbek tilida

Hungrig wie ein Bär buri (it)dek och;

Sanft wie ein Lamm o'tdek yuvosh;

Wie eine Ratte schlafen – (sug'irdek uxlamog) dong qotib uxlamog;

Frazeologizm semantikasida milliy madaniyatning o'ziga xosligi, xalqlarning milliy an'analariga xos xususiyatlari aks etadi. Shu nuqtai nazardan frazeologizmlarda milliy-madaniylikni ifodalashda tilning boshqa xususiyatlari ham yorqin namoyon bo'lishi mumkin. Masalan, turli xalqlarda

bitta hayvonni turlicha qiyoslaydilar. Ba'zan bir xalqdagi qiyos ikkinchisidagi qiyosga umuman o'xshamaydi, hattoki zid bo'lishi ham mumkin, ijobiy va salbiy baholash holatlari ham kuzatiladi. Birgina, "der Hund" (it) leksemasi bilan bog'liq frazeologik birliklarni sanab o'tadigan bo'lsak, o'zbek tilining frazeologik lug'atida "it azobida", "itdan olib itga solmok", "it yotish mirza turish" frazeologizmlari bilan izohlangan[5]. Biroq, umumtilda "it" leksemasi bilan bog'lik "og'ziga o'rgan itday", "itning urug'iday", "qovunning yaxshisiga it tegadi", "itdan bir suyak qarz", "it iskamas", "itdan oldin qiz chiqar", "it egasini tanimaydi", "itda tinim bor, (...) tinim yo'q" frazeologizmlari ham bor va ular so'zlashuv tilida ham, adabiy tilida ham faol qo'llaniladi. "der Hund" (it) leksemasi ko'p xalqlar tasavvurida sodiqlikni ifodalashning eng keng tarqalgan ommabop ramzi hisoblanadi. Lekin turli xalqlarda unga munosabat turlicha qolaveradi. Yevropa madaniyatida itga munosabat haddan tashqari yaqin bo'lganligi uchun uni farzandidek ko'tarib yurish, uy ichiga, hatto yotoqxonaga olib kirish, o'z idishidan ovqat berish mumkin. O'zbek halqida esa it harom hisoblanadi va u faqat qo'riqchi yoki podachi it vazifasini bajarishi mumkin xolos, undan ortig'iga ruxsat berilmaydi. Bu narsa turli xalq tillarida yaratilgan frazeologik birliklarning shakli, ma'nosi va pragmatik bo'yoq jihatlarida aks etishi tayin. Masalan: nemis tilida den Hund hinken lassen - 'nimadandir o'zini chetga olmoq', auf den Hund kommen - 'tanazzulga yuz tutmoq', vor die Hunde gehen (kommen) - 'haloq bo'lmoq, yo'q bo'lmoq', den letzten beißen die Hunde- 'oxiriga qolganni it qopar', bekannt sein wie ein bunter Hund - 'hammaga itdek tanish bo'lmoq', wie Hund und Katze sein (leben) 'it-mushuk bo'lib yashamoq'; ein armer Hund 'qashshoq, baxtsiz'; wie ein Hund leben (müde sein) 'itdek charchamoq'; wie ein geprügelter Hund 'kaltaklangan itdek dumini likillatib qochmoq'; frieren wie ein junger Hund 'kuchukchadek qaltiramoq'; jemanden wie einen Hund behandeln 'kingadir itdek muomala qilmoq' kabi frazeologizmlarni uchratish mumkin.

Tahlil va natijalar. Lug'atlarda jonzotlar nomlari bilan bog'liq frazeologizmlarni kuzatar ekanimiz, uzoq muddatli taraqqiyot mahsuli hisoblangan frazeologizmlar jamiyat tajribasini aks ettirib, uni bir avloddan ikkinchisiga yetkazishi, shu boisdan ular nafaqat kommunikatsiya vositasi sifatida, balki turli-tuman ijtimoiy jihatdan ahamiyatli ma'lumotlar manbai sifatida ham muhim o'rin egallashiga va insonit nutqida faol ishlatiladigan birikmalarga aylanadi. Shu jihatdan olganda, tilning milliy madaniy semantikasi – bu tarixiy rivojlanish natijasi bo'lib, u madaniy o'tmishni ham o'z ichiga oladiki, xalq tarixi qanchalik boy bo'lsa, uning tiliga hos birliklar shunchalik yorqin va mazmunan ko'p qirrali bo'laveradi. Turli tillar farzeologiyasini qiyosiy jihatdan o'rganish esa har ikkala tilning ham tuzilishini chuqur anglab yetish, bu til sohiblari bo'lgan insonlarning fe'li, madaniyati, adabiyoti, tarixi, urf-odatlarini to'g'risidagi bilimlar-ning boyitilishiga xizmat qiladi. Qolaversa, hayvonlarning odatlari frazeologik birliklarning paydo bo'lishiga asos bo'lgan [6].

Frazeologizmlar obrazlilikni, ekspressivlik va emotsionallikni yuzaga keltiruvchi muhim vositalar bo'lib, ular badiiy publitsistik matnlar va og'zaki so'zlashuv jarayonlarining ifodaviy ta'sirchanligini oshirishga xizmat kiladi. Nemis tili nutqida faol ishlatiladigan jonzotlar nomlari bilan bog'liq bir qator frazeologizmlarni tahlil qilamiz:

Affe 'maymun': nicht für einen Wald voll Affen 'tilla bersang ham, boshimdan zar sochsang ham'; einen Affen (sitzen) haben 'mast bo'lmoq'; sich einen Affen kaufen 'ko'p huplavormoq; mast bo'lib qolmoq'; einen Affen an j-m gefressen haben 'aqlsizlarcha sevib qolmoq, majnun bo'lmoq';

Bär 'ayiq': einen Bären aufbinden 'boplab ketmoq, qulog'iga lag'mon osmoq'; einen Bären loslassen 'o'ylamasdan, shoshqaloqlik bilan ish qilmoq'; Bärenkräfte haben 'ayiqdek kuchli bo'lmoq';

Bock 'echki': jemanden zum Sündenbock machen 'kimnidir aybdor qilmoq';

Elefant 'fil':
sich wie ein Elefant im Porzellanladen benehmen 'tomdan tashara tushganday (munosabatda bo'lmoq), qupol harakat qilmoq'; jemand will sich eine Elefantenhaut zulegen 'metindek irodali bo'lmoq';

Esel 'eshak': störrisch wie ein Esel 'eshakdek qaysar';
Fisch 'baliq': stumm wie ein Fisch sein 'baliqdek soqov bo'lmoq';

Fliege 'chivin': keiner Fliege etwas zu leide tun 'chivindek chaqmasdan xushfe'l bo'lmoq';

Frosch 'qurbaqa': sei kein Frosch! 'qo'rqma!';
Fuchs 'tulki': wo sich Fuchs und Hase gute Nacht sagen 'xilvatda qolmoq'; da kommt der Fuchs zum Loch heraus 'ayyorona hammasini hal qilmoq';

Hase 'quyon': sehen / wissen, wie der Hase läuft 'ishni kuzini bilmoq'; da liegt der Hase im Pfeffer 'mana kalavanning uchi qayerda'; mein Name ist Hase 'buning menga dahli yo'q, Tuya ko'rdingmi?';

Huhn 'tovuq': mit jemandem (noch) ein Hühnchen zu rupfen haben 'kingadiri jasoratli bo'lmoq'; da lachen (ja) die Hühner 'hattoki tovuqqa ham ko'lgi bo'lmoq';

Katze 'koshka': es war für die Katze 'e'tiborga arzimaydigan noloyiq narsa'; wie die Katze um den heißen

Brei herumschleichen 'qaltis masalani chetlab o'tmoq'; die Katze aus dem Sack lassen 'qaramasdan, ko'rsamdan sotib olmoq'; es ist nur Katzensprung 'qo'lga tushmoq';

Kuh 'sigir': das geht auf keine Kuhhaut – buni tasvirlashga qalam ojizlik qiladi, buni tasavvur qila olmaysan, tasvirlashga til ojiz'; da stehen wie die Kuh vorm neuen Tor- 'hech narsani tushunmasdan tunkaday qotib qolmoq';

Pferd 'ot': wie ein Pferd arbeiten 'otdek mehnat qilmoq, ishlamoq'; auf das falsche Pferd setzen 'adashmoq'; mit jemandem Pferde stehlen können 'birovga to'liq suyanmoq (tayanmoq)';

Rabe 'qarg'a': ein Unglücksrabe sein 'omadsiz bo'lmoq';

Xulosa va takliflar. Biz ko'rib chiqqan jonzot nomlari bilan bog'liq frazeologizmlar nemis tilidagi so'zlashuv nutqida ko'plab insoniy fazilatlarini: jismoniy va axloqiy fazilatlarini tavsiflashga yordam beradi. Odamlar hayvonlarning xatti-harakatlari, ularning odatlarini kuzatadi va bu xususiyatlarni odamlarga o'tkazadilar, hayvonlarning xatta-harakatini odamlarning harakatlari bilan taqqoslab salbiy va ijobiy ma'nolarda qo'llaydilar. Bu esa tilning leksik qatlamini yanada boyitishga va nutqning ekspressiv buyuqdorligini oshirishga xizmat qiladi.

ADABIYOTLAR

1. Макаев Э., Общая теория сравнительного языкознания. М., 1977.
2. Шанский, Н.М. Фразеология современного русского языка: Учеб. пособие для вузов по спец. «Русский язык и литература». – 4-е, изд., испр. и доп. / Шанский Н.М. – СПб. : – Специальная Литература, 1996. – 485 с.
3. Маслова В.А. Лингвокультурология. 2-е издание. – М.: Academia, 2004.
4. Mamatov A.E. O'zbek tili frazeologizmlarining shakllanishi masalalari. Filologiya fanlari doktori ilmiy darajasini olish uchun yozilgan dissertatsiya avtoreferati. – Toshkent, 2000.
5. Rahmatullayev Sh. O'zbek tilining izohli frazeologik lug'ati. "O'qituvchi" nashriyoti, Toshkent, 1978.
6. Каримова, Р.Х. Семантика зоонимов во фразеологии немецкого и русского языков / Каримова Р.Х. // Политическая лингвистика. – 2005. – № 16. – С. 169–176.
7. Немецко-русский фразеологический словарь / Бинович Л.Э. [и др.]; под ред. д-ра Малиге-Клаппенбах, Агрикола К.; изд. 2-е, испр. и доп. – М. : «Русский язык», 1975. – 656 с.
8. Rahmatullayev Sh. O'zbek tilining izohli frazeologik lug'ati, - O'qituvchi, 1978.
9. Ullmann, Katja Das A und O. Deutsche Redewendungen / Katja Ullmann. – Stuttgart : Ernst Klett Sprachen GmbH, 2009. – 130 S.
10. Бинович Л.Э. Немецко-русский фразеологический словарь. М.: Аквариум, 1956.
11. Burger H. Phraseologie – Eine Einführung am Beispiel des Deutschen. 2., überarb. Berlin, 2010.



Zamira BAXRAMOVA,
And course master student of Bukhara State University
Mehrinigor AKHMEDOVA,
PhD, associate professor, Bukhara State University

Based on the review of PhD, associate professor of BukhSU Jalilova Lola Jalilovna

THE CHARACTERISTIC FEATURES OF THE MAIN CHARACTERS IN "NICHOLAS NICKELBY" BY CHARLES DICKENS

Annotation

This article, explores the life and adventures of a young man named Nicholas Nickleby, who has to support his mother and sister, due to unexpected demise of his father and opinions about the characteristic features of the main characters of the novel.

Key words: Bad/good characters, playfulness, crucial, opposed characteristics, stylistic devices.

ХАРАКТЕРНЫЕ ЧЕРТЫ ГЛАВНЫХ ГЕРОЕВ РОМАНА ЧАРЛЬЗА ДИККЕНСА «НИКОЛАС НИКЛЬБИ»

Аннотация

Данная статья, исследует жизнь и приключения молодого человека по имени Николас Никльби, которому приходится поддерживать свою мать и сестру из за неожиданной кончины отца. Высказываются мнения о характерные черты главных героев романа.

Ключевые слова: Плохие\хорошие характеры, игривость, противоположные характеристики, стилистические приемы.

CHARLZ DIKSENSNING "NIKOLAS NIKELBI"DAGI BOSH QAHRAMONLARNING XARAKTERLI XUSUSIYATLARI

Annotatsiya

Ushbu maqolada romanda otasining kutilmaganda vafot etishi tufayli onasi va singlisini boqishga majbur bo'lgan Nikolas Niklbi ismli yigitning hayoti va sarguzashtlarini o'rganaladi. Asardagi bosh qahramonlarning xarakterli xususiyatlari haqida fikrlar bayon etilgan.

Kalit so'zlar: Yaxshi\yomon xarakter, o'ynoqilik, qarama-qarshi xususiyatlar, stilistik vositalar.

Introduction. The Life and Adventures of Nickolas Nickelby is a romantic fiction novel written by Charles Dickens, an English writer of Victorian era being accepted as the greatest novelist with his literary contributions as novels, short stories, poetry and plays. Notable works among his numerous writings include A Message from the Sea, Great Expectations, Oliver Twist, and A Tale of Two Cities.

Literature review. Nicholas Nickleby is loyal, honest, young, and, as a result of his youth, often hotheaded. His sister, Kate Nickleby, has many similar qualities to Nicholas, but is more demure. Their mother, Catherine Nickleby, often serves as comic relief. Ralph Nickleby, Nicholas' uncle, hates him. He is also greedy and most of the people he hangs out with share his bad qualities. One of the few exceptions is Newman Noggs, Ralph's clerk and Nicholas's friend. A few of his other associates are Sir Mulberry Hawk, Lord Verisopht, Mr. Pluck and Mr. Pyke, Arthur Gride, and Brooker.

Smike, one of the boys at Dotheboys Hall, is beaten by the Squeers more than the others. Smike is secretly Nicholas's cousin (and the son of Ralph). His parentage is the subject of a lot of scheming and blackmailing in the novel.

John Browdie (the eventual husband of Tilda Price) and Tilda Price (Fanny's best friend for part of the book) are two of the few honorable characters featured in this location.

When Mr. Nickleby dies, his wife and two children move to London to be with Mr. Nickleby's brother, Ralph. Ralph, however, hated his brother and hates his wife and children by association. He gets Nicholas an awful job working for Wackford Squeers, who is headmaster at Dotheboys Hall, a school for unwanted children in Yorkshire.

The stage management of events is pretty shameless, but it's as enjoyable as a 1930s Hollywood movie. Dickens's irresistible compulsion to create whole parades of forget-

table grotesques and his magnificent crusading rage against injustice all keep the pages turning[1].

The central character has often been criticized as being merely functional, but it seems that Nicholas is very close to a portrait of the artist as a young man: his passion, impulsiveness, somewhat exaggerated notions of gallantry, occasional priggishness and big embracing spirit are so much shared with his author (who at this stage of his life frequently had to take to horseback in order to work off his undischarged surplus of élan vital) that reading the book puts us in very close proximity to the young Dickens. Its spirit seems to hark back, past Shakespeare, to Chaucer, enabling Dickens to embody something quintessentially and irrepressibly English. Simon Callow's Charles Dickens and the Great Theatre of the World will be published by Harper Press in February 2012. Chapter 13 effectively encourages the reader to resent Squeers and see him as the villain, whereas Nicholas is portrayed as the hero and Smike and the other boys are lavished with sympathetic feelings. The chapter starts with a depressing description of the boys sleeping conditions, Dickens uses words like: feeble, ragged, and dull, to describe it, this powerful description makes the reader feel-strengthening hatred toward Squeers.

In the book people who are sadist described to show how they make the life problematic and dangerous.

Squeers is a sadist:

"With hands trembling with delight, Squeers unloosened the cord" he treats the boys in an appalling manner. He deliberately overworks, underfeeds and poorly houses the boys, Squeers does this deliberately to fulfill his sadistic tendencies, and he also looks forward to beating the boys at every opportunity.: "beat him until the little urchin in his writhing's actually rolled out of his hands"

This is also indicated in the case of Smike. During the fight between Nicholas and Squeers, it becomes apparent that when Squeers is deprived of fulfilling his ambitions he becomes very enraged:

"Sit down, beggar!" screamed Squeers, almost beside himself with rage, and seizing Smike as he spoke."

This confrontation is very important, as it is the climax to the chapter and a large amount of the book so far, it also justifies any doubt the reader has in the roles the characters play, Nicholas as the hero and Squeers as the villain. Dickens used stronger descriptive language and lots of well-written dialog in this section of the chapter: screamed, miserable, daunted and helpless are all examples of this. This style of writing that Dickens has adopted or created for this piece adds emotion to the moment.

Nicholas Nickleby can be, in a certain way, considered as a moral fable. In the novel is fully revealed young Dickens' sense of moral value though it may strike the sophisticated reader as unrealistic. In it the author draws a sharp distinction between good characters and bad ones in his effort to drive home to the reader the moral point he feels so strongly. Therefore good characters come out triumphant in the end as a reward of their virtues (at least in Dickens' eye), whereas bad ones are defeated as a severe punishment for their vices. In short this novel forms a world in which everything goes in the way the author's sense of moral value dictates[2]. The main plot of this novel opens with the death of the hero's father, when he, left with his mother and sister to support, and nothing to rely on financially, goes out into the world. He first goes to London, seeking the help of his uncle, Ralph Nickleby, who is destined to be Nicholas' chief antagonist. In their first encounter, we are impressed with the sharp contrast between Nicholas and Ralph; it is "the contrast," to borrow Dickens' own phrase, "between the simplicity of the nephew and the worldly manner of the uncle." The difference between the two characters, as implied in this phrase, arises out of how much or how little they know of the world. Nicholas is, as Ralph despairingly says, "wholly ignorant of the world". So are the rest of the family. Ralph contemptuously comments on the ignorance of the world on the part of his nephew's family: "This simple family born and bred in retirement, and wholly unacquainted with what is called the world ...". On the other hand, Ralph repeatedly boasts himself to be "a man of the world and a man of business" who knows the way the world works. Before going into further analysis, let us check how this phrase, "the world," is defined in the novel. Dickens clearly indicates, when he is commenting on the ignorance of the world on the part of this family fresh out of the country, that "the world ... signifies all the rascals in it".

Dickens' own definition of the word implies that it has negative connotations, and that the thorough acquaintance with the world is in no way considered a virtue. On the contrary, the initiation into the world, as is implied throughout the novel, usually signals the beginning of the corruption of one's heart, whose purity Dickens values above anything else.

This difference between Nicholas and Ralph goes beyond the ignorance of, or acquaintance with, the world. It involves their different attitudes toward the world. Their difference is made clear at the beginning of the novel when Dickens describes how differently Ralph and Nicholas's father reacted respectively to the accounts of "their father's sufferings in his days of poverty, and of their deceased uncle's importance in his days of affluence". These accounts determined Nicholas' father "to shun the world and attach himself to the quiet routine of a country life" (p. 3). On the other hand, the accounts urged Ralph to go out boldly into the world, where crafty business dealings were a way of life, and to make himself a fortune.

It, then, follows that Ralph holds sacred the belief that "riches are the only true source of happiness and power, and

that there was nothing like money". He, therefore, cares "for nothing in life, or beyond it, save the gratification of the two passions, avarice, the first and predominant appetite of his nature, and hatred, the second". For Ralph, money is the supreme god as is indicated in the following passage where he boasts of its power: "As a portion of the world affect to despise the power of money, I must try and show them what it is". When Ralph despises his brother's family, saying that they have "no idea what business is unacquainted with the very meaning of the word", it is clear that the usurer denounces the family for their sense of value which fails in exalting the power and importance of money[3].

This worship of money brings an undesirable effect on Ralph, absorbed in "his old pursuit of money-getting", and surrounded by a gold-induced haze as Dickens comments metaphorically upon its dehumanizing process: "... gold conjures up a mist about a man more destructive of all his senses and lulling to his feelings than the fumes of charcoal ...". In other words, this gold-induced greed causes one's heart to be rotten to the core as Dickens indicates that "the man of business had a more than commonly vicious snarl lurking at his heart". The central character has often been criticized as being merely functional, but it seems to me that Nicholas is very close to a portrait of the artist as a young man: his passion, impulsiveness, somewhat exaggerated notions of gallantry, occasional priggishness and big embracing spirit are so much shared with his author (who at this stage of his life frequently had to take to horseback in order to work off his undischarged surplus of *élan vital*) that reading the book puts us in very close proximity to the young Dickens. And in Mrs Nickleby, he has created a savage and wildly funny portrait of his own mother. Dickens's feelings about her were dark and complex: she tried to overrule John Dickens when he withdrew his son from the blacking warehouse in which the 11-year-old Charles languished, and he never forgave her for that. The young women, in the book, alas, are both inspid and lachrymose. There is in fact a pressing and permanent tension between Nicholas Nickleby's carnival spirit and its morbid sentimentality, a tension highly characteristic of the nascent Victorian era in which it was written, and one that was central to Dickens himself; he never quite resolved it to the end. But for the most part the book is a kind of corybantic frieze of all-too-human mankind, its characters parading unforgettably past us, insinuating themselves permanently into our imaginations, populating our mental landscapes. Its spirit seems to hark back, past Shakespeare, to Chaucer, enabling Dickens to embody something quintessentially and irrepressibly English. Simon Callow's Charles Dickens and the Great Theatre of the World will be published by Harper Press in February 2012.

There is no doubt, however, that in spite of a few signs of the remnants of Ralph's humanity, he symbolizes the center of the evil force in the novel. This attribute of "good heart" or "corrupt heart" works as a test to judge various characters and divides them into two groups in this novel. Nicholas Nickleby, then, forms a bipolar world, in which good characters are morally in conflict with bad (or corrupt) ones.

Conclusion. Nicholas Nickleby is, as we have seen, a moral fable which expresses young Dickens' sense of moral values. It forms a bipolar world, where the young novelist draws a sharp distinction between good characters and bad ones by the purity of their "hearts," and where the good-hearted emerge triumphant, while the corrupt-hearted are defeated. This sentiment of Dickens' certainly strikes the sophisticated reader as a naive assumption which it is. Maybe Dickens knew it. After going through many hardships in the heartless world, where (it seemed at least to Dickens that) many people are only pursuing their own self-interests at the expense of the socially underprivileged, he was irresistibly driven to portray in this novel the world as he wished it were.

In this sense Nicholas Nickleby is an instance of young Dickens' wish-fulfillment and his escape from reality.

REFERENCES

1. Schlicke, Paul. Dickens and Popular Entertainment. London: Allen & Unwin, 1985. xiii-xxxi.
2. Davis, Paul. The Penguin Dickens Companion: The Essential Reference to His Life and Work. London: Penguin, 1999.
3. Slater, Michael. The Composition and Monthly Publication of Nicholas Nickleby. Menston, Yorkshire: Scolar Press, 1993.



Dilrabo BAXRONOVA,
filologiya fanlari doktori (DSc), professor vb, O'zbekiston davlat jahon tillari universiteti
E-mail: dbaxronova@uzswlu.uz

UzMU professori, filologiya fanlari doktori M.Qurbonova taqrizi ostida

LISON, KOGNITIV ONG VA OLAM MANZARASI

Annotatsiya

Zamonaviy ilm-fan inson ongining KOGNITIV va LISONIY bir-biriga o'zaro aloqador, bog'liqlik tamoyili asosidagi ikki turi mavjud, deb hisoblaydi. Bu ong turlariga mos keladigan olamning kognitiv manzarasi va olamning lisoniy manzarasi variantlari ham bir-biriga ta'sir qiluvchi mustahkam aloqaga ega. Kognitiv ong olamning turli manzaralarini kognitiv munosabatda o'z ichiga olganidek, lingvistik ong ham obyektiv voqelikni lingvistik assimilyatsiya qilishda har xil yondashuvlarni nazarda tutadi, real olam faktlarini turlicha yoritish imkonini beradi, ya'ni olam lisoniy manzarasining turfa subkategoriyalarini birlashtiradi: ilmiy, diniy, sodda. Olam manzarasining variantlari kognitiv ong dunyosining turli manzarasiga xos bo'lgan voqelik obyektlari haqidagi bilimlar va g'oyalar tizimining verballashgan korrelyatsiyasini anglatadi: ilmiy, diniy, sodda.

Kalit so'zlar: Lison, nutq, kognitiv ong, olam manzarasi, kategoriya

ЯЗЫК, КОГНИТИВНОЕ СОЗНАНИЕ И КАРТИНА МИРА

Аннотация

Современная наука считает, что существует два типа человеческого сознания, КОГНИТИВНОЕ и ЯЗЫКОВОЕ, которые взаимосвязаны и основаны на принципе зависимости. Варианты когнитивной картины мира и языковой картины мира, соответствующие этим типам сознания, также имеют сильную и взаимовлияющую связь. Подобно тому как когнитивное сознание включает в когнитивную установку разные представления о мире, языковое сознание также предполагает разные подходы к языковому освоению объективной действительности, допускает различное освещение фактов реального мира, т.е. различные подкатегории картины мира: научная, религиозная, простая. Варианты картины мира представляют собой словесное соотношение системы знаний и представлений об объектах действительности, характерных для разных картин мира когнитивного сознания: научного, религиозного, простого.

Ключевые слова: Язык, речь, познавательное сознание, картина мира, категория.

LANGUAGE, COGNITIVE CONSCIOUSNESS AND THE WORLD VIEW

Annotation

Modern science believes that there are two types of human consciousness, COGNITIVE and LINGUISTIC, which are interconnected and based on the principle of dependence. Variants of the cognitive worldview and linguistic worldview corresponding to these types of consciousness also have a strong and mutually influencing relationship. Just as cognitive consciousness includes different (scientific, professional and simple) ideas about the world in the cognitive attitude, linguistic consciousness implies different approaches to the linguistic mastery of objective reality, allows different coverage of the facts of the real world, i.e. various subcategories of the language picture of the world: scientific, professional, simple. Variants of the linguistic picture of the world are a verbal correlation of the system of knowledge and ideas about the objects of reality, characteristic of different pictures of the world of cognitive consciousness: scientific, religious, simple.

Key words: Language, speech, cognitive consciousness, picture of the world, category.

Kirish. Antropotsentrik paradigma doirasidagi zamonaviy tadqiqotlarda ong va tafakkur tushunchalari o'rtasida keskin farqlanuvchi fikrlar uchramaydi, ba'zilarida takrorga yo'l qo'ymaslik maqsadida sinonim sifatida qo'llansa, ayrim tadqiqotlarda alohida ta'riflar kuzatiladi. Ong tushunchasi atrofida milliy ong, ijtimoiy ong, estetik ong, individual ong kabi istilohlar uchrasa, inson zehniyati faoliyatining yuksak shakli hisoblangan tafakkur haqida so'z ketganda milliy tafakkur, til va tafakkur, bilish quroli, idrok etish kabi formulalar ko'zga tashlanadi. Ong – miya xossasi bo'lsa, tafakkur ongga bog'liq miya faoliyati. Ongni shuur, tafakkurni idrok deb ham tushunish mumkin. I.Sternin ong termini prinsipial jihatdan hodisaning statik, tafakkur esa dinamik tomonini ifodalaydi, deb tushuntiradi. Uning ta'kidicha, lisoniy ong til (nutq) faoliyati: nutqni hosil qilish, nutqni idrok etish va tilni ongda saqlash kabi mexanizmlarni ta'minlovchi ongning bir qismidir [11]. Lisoniy ong faqat insonga ravo ko'rildi. K.Ajev ta'kidlaganidek, odamzot tabiatini tushunishda uni rivojlanishidagi turli holatlari baholanadi [1], demak, Homo Loquensni qandaydir ideal gapiruvchi sifatida, uning muayyan madaniyatga mansubligidan tashqarida ko'rib

chiqish qiyin, zero, muloqot subyekti – odam doimo til va madaniyat subyekti ham hisoblanadi.

Olam lisoniy manzarasining variantlarini farqlash lingvokognitiv kategoriyalashning har xil turlariga asoslanadi. Shu bilan birga, olamning lisoniy manzarasi o'z variantlarida leksik kategoriyalarning tarkibiy va semantik tashkil etilishidagi sezilarli farqlarni tan oladi. Bu farqlar, ayniqsa, olamning ilmiy manzarasidagi variantlarda (falsafiy, psixologik, fizik, biologik, tibbiy va hk), olamning professional manzarasi variantlarida (olamning yuridik, savdo-iqtisodiy, sanoat, leksikografik va hk) va olamning sodda manzarasini taqqoslaganda yaqqolroq namoyon bo'ladi.

Tadqiqot metodologiyasi. Gap olam manzarasi haqida ketar ekan, bunga yangi paydo bo'lgan, deb qarash noo'rin. Tilshunoslikning ko'pgina qo'lga kiritgan yutuqlariga antik davr (metafora masalasi) va o'rta asrlardayoq (qiyosiy yoki chog'ishtirma tilshunoslik) tamal toshi qo'yilgan. Aristotel, Mahmud Koshg'ariy, Alisher Navoiy kabi mutafakkirlar ilmiy-ijodiy faoliyati bunga misol.

O'tgan asr oxirida tilshunoslikning konseptual va metalisoniy apparatiga olam manzarasi termini kirib keldi. L.Vaysgerberning "Ona tili va ruhning shakllanishi" asarida

olam manzarasi termini ishlatilib, olim o'z tadqiqotlarida olamning lisoniy manzarasiga diniy va badiiyatga xos tushunchalarni singdirish g'oyasini keltirgan, u ham o'z navbatida E.Kassirer ishlaridan ilhomlangan. Shuningdek, L.Vaysgerber olamning lisoniy manzarasi kelajakda ilmiy manzara bilan taqqoslanishi ehtimoli haqida mulohaza yuritgan. O.Radchenkoning keltirishicha, E. Kassirer madaniyatning qaysi sohasi bo'lmasin – din, ilm-fan, san'at va h.k. – ularning shakllanishiga tilning ta'sir kuchi, hamda olam lisoniy manzarasining ongga ta'siri to'g'risida fikr bildiradi. Uningcha, har qanday nazariy bilimlarning boshlang'ich nuqtasi allaqachon til tomonidan shakllangan olamdur: subyekt tabiatshunos olim bo'ladi, tarixchi va hattoki, faylasuf bo'ladi eng avvalo obyektlar haqidagi bilimlarni unga til taqdim etadi [1].

N.Mahmudovning ta'kidicha, antropotsentriklikni asosiy g'oyasi sifatida e'tirof etgan bugungi tilshunoslikda "olam manzarasi", ayniqsa, "olamning lisoniy manzarasi" tushunchalari markaziy o'rinni egalladi. Hozirgi tilshunoslikda ayrim tadqiqotchilar tomonidan olam manzarasi terminiga "borliq haqida ijtimoiy (shuningdek, muayyan guruh, individual) ongda shakllangan bilimlarning muayyan tartibdagi jami" tarzida ta'rif beriladi va olamning ikki, ya'ni bevosita hamda bilvosita manzaralarini farqlash prinsipial ahamiyatga molikligi ta'kidlanadi (Popova, Sternin terminlari) [9]. Bizningcha, olam manzarasi subyektning atrof-olam, real yoki xayoliy voqelikka oid bilim va fikr-mulohazalari majmuasidir. Ilmiy tasnif va talqinlar negizida mujassam bo'lgan dunyo-borliq-olam to'g'risidagi dastlabki bilimlar aynan tilda turg'un shakllar ko'rinishida saqlanib qolgan.

Tahlil va natijalar. Olamning yaxlit manzarasi falsafiy-ilmiy nazariyadan tashqari ilm-fanning barcha bilish shakllarining majmui sifatida gavdalanadi. Hozirgi tilshunoslikdagi olam manzarasini o'rganish borasidagi ilk tadqiqotlar V.fon Humboldt, E.Sepir, B.Uorf, A.Potebnya ishlarida asos solingan deb hisoblansa-da [6], aslida esa olam manzarasi konsepsiyasini shakllantirish uchun dastlabki shart-sharoitlar antik va o'rta asrlardagi til nazariyalarida ham mavjud edi. Olam manzarasi haqidagi ilmiy tasavvur qadim zamonlardayoq olimlar asarlarida u yoki bu ko'rinishda o'z tasvirini topa boshlagan, chunki uning maqomi muammosi til, tafakkur va voqelikning o'zaro ta'siri masalalari bilan bog'liq rivojlangan. Bu masalalar odamzotni doimo fikrlashga undagan.

Keyingi davr tilshunosligida V. fon Humboldt ilmiy tadqiqotlarida tilni inson va dunyo o'rtasidagi oraliq bo'g'in, tilni olamni ko'rish vositasi sifatida o'rgandi, o'zidan keyingi A.Potebnya, E.Sepir, B.Uorf kabi qator olimlarning ilmiy ishlariga sezilarli ta'sir ko'rsatdi. Qisqa aytganda, ilmiy izlanishlar, ayniqsa, tilning oraliq dunyo sifatidagi talqinlarida yosh humboldtchilar konsepsiyasi diqqatga sazovor. Shuningdek, V. fon Humboldt nazariyasiga yaqin g'oyalar G.Gerder, Ya.Grimm, F.Shlegel, F.Buslayev, F.Fortunatov kabi olimlar tomonidan ham bildirilgan edi [2].

Z.Boynazarov olam manzaralari turlari va ularning orasida bolalar dunyosi lisoniy manzarasini o'rganib, olamning oddiy (odatiy) lisoniy manzarasi; olamning ilmiy manzarasi; olamning bevosita manzarasi; olamning bilvosita manzarasi kabi OLM (olamning lisoniy manzarasi) turlari ichida bolalar dunyosining lisoniy manzarasi mavjud ekanligi va har bir bolaning qalbida yarim mifologik, yarim mistik va xayoliy bir dunyo borligi, bu dunyo ichidagi dunyoning lisoniy ifodasi esa bolalarga xos tushuncha va tasavvurlar bilan ifoda etilishini qayd etadi [4]. Bizning fikrimizcha, olamning oddiy (odatiy) manzarasini sodda manzara deb atash maqsadga muvofiq, bunda hayotdan ilk olgan bilimlar va

birinchi marta to'qnashayotgan voqelik haqidagi yuzaki tushunchalar nazarda tutiladi, ya'ni avval bolada olamning sodda manzarasi (yig'lasa unga e'tibor qaratilishi, olovni ushlaya kuyishi mumkinligi), keyinchalik esa lisoniy va h.k. manzaralar shakllanib boradi.

Z.Boynazarov M.Petrovaning fikriga tayanib, bola olamining lisoniy manzarasidan faol joy olgan konseptlar sirasiga quyidagilarni kiritadi: 1) ijtimoiy-madaniy obrazlar (oila a'zolari, tengdoshlari, bola uchun obro'-etiborli bo'lgan shaxslar (tarbiyachi, sinf rahbari, direktor, doktor, milit-sioner...); 2) bolalar dunyosi lisoniy manzarasida uchraydigan mavhum tushunchalar (Xudo, farishta, jin, ajina); 3) folklor va kattalardan eshitilgan hikoyalardagi qahramonlar (Aldarko'sa, uchar gilam, Yetti og'ayni, bo'ri, tulki, ajdar, Semurg', uchar tarelka, yulduz, oy, osmon jismlari). Bu fikrlardan ham ko'rinib turibdiki, bolada/insonda paydo bo'lgan sodda manzara olamning lisoniy manzarasiga aylanadi va uning negizida boshqa manzaralar hayotiy tajriba natijasida shakllanib/rivojlanib boradi, bizning ilk bilimlarimizda qorishiq holatda bo'lgan olam manzarasi vaqt o'tishi bilan kategoriyalarga ajraladi va har biri mustaqil olam manzarasiga aylanadi.

Tadqiqotlarni tahlil qilish jarayonida olam manzarasini quyidagi kategoriyalarga ajratdik: 1) Olamning sodda (oddiy) manzarasi, 2) Olamning lisoniy manzarasi, 3) Olamning folklor manzarasi, 4) Olamning mifologik manzarasi, 5) Olamning konseptual manzarasi, 6) Olamning ilmiy manzarasi, 7) Olamning falsafiy manzarasi, 8) Olamning diniy manzarasi, 9) Olamning biologik manzarasi, 10) Olamning siyosiy manzarasi, 11) Olamning milliy-madaniy manzarasi, 12) Olamning individual-mualliflik manzarasi, 13) Olamning gender manzarasi, 14) Olamning badiiy manzarasi va h.k.

Bu kategoriyalar o'z o'rnida bir qancha subkategoriyalarga bo'linishi mumkin. Masalan, olamning siyosiy manzarasi – olamning harbiy-siyosiy manzarasi, olamning geosiyosiy manzarasi; olamning ilmiy manzarasi – olamning fizik-mexanik manzarasi; olamning biologik manzarasi – olamning zoomorf manzarasi, olamning fitomorf manzarasi kabi.

Xulosa va takliflar. Olam manzarasi haqida so'z ketganda, dunyo har xil bo'limlardan tashkil topgan ekan, deb tushunmaslik kerak. Masalan, olamning mifologik manzarasi dunyo manzarasini bo'lib tashlamaydi, unda tabiat, inson, ilohiy kuchlar yaxlit birlikni tashkil etadi. Olam manzarasini yaxlit bir so'zana deb tasavvur qilsak, uni tashkil etuvchi turli manzaralar ushbu yaxlitlikni ta'minlovchi naqshlardir. Bu naqshlarga ma'no-mazmun beruvchi esa inson hisoblanadi.

Til – olamning birlamchi konseptualashuvi va inson tajribasi ratsionallashuvining universal shakli, borliq haqidagi tafakkurda shakllangan muayyan bilimlarni ifodalash va ajdodlardan avlodlarga yetkazish vositasi, inson hayotidagi ijtimoiy jihatdan ahamiyatga ega voqealar haqidagi tarixiy xotira. Darhaqiqat, har bir xalqning tilini olam haqidagi barcha bilimlarni mustahkamlovchi xalq ensiklopediyasi deb atash mumkin. Lisoniy ong – inson nutqi faoliyati mexanizmlarini "boshqaruvchi" kognitiv ongning tarkibiy qismi hisoblanadi, u operativ nutq faoliyatini ta'minlaydigan kognitiv ong turlaridan biridir. Lisoniy ong insonda tilni o'zlashtirish jarayonida shakllanadi va umri davomida takomillashib boradi, chunki vaqt o'tishi davomida tilning qoida va me'yorlari, yangi so'zlar, ma'no-mazmun-mohiyat haqidagi bilimlar jamlanadi, o'z tilidan tashqari o'zga tillarni egallash o'zlashtirilgan bilimni boyitadi, turli sohalarda muloqot qobiliyatini o'stiradi.

ADABIYOTLAR

1. Ajej K. Chelovek govoryashiy. Vklad lingvistiki v gumanitarnie nauki. – Moskva: Yeditorial URSS, 2003. – C 12.
2. Baxronova D.K. Oʻzbek va ispan tillarida olam manzarasining lingvokognitiv kategoriyalanishi// Filol. f. d. (DSc) dis. avtorefer./https://tsuos.uz/wp-content/uploads/2022/05/O%CA%BBzbek-va-ispans-tillarida-olam-manzarasining-lingvokognitiv-kategoriyalanishi.pdf.
3. Baxronova D.K. Olam manzaralarining kategorial xususiyatlariga doir// Xorijiy filologiya: til, adabiyot, taʼlim. – 2021. – №. 1 (78). – B. 56-63.
4. Baynazarov Z. M. Mahmud Koshgʻariyning «Devonu lugʻati-t-turk» asarida ifodalangan olamning lisoniy manzarasi. Fil. f. boʻyicha falsafa d. (PhD) dis. avtoref. – Samarqand, 2020. – B.16.
5. Cassirer E. Die Sprache und der Aufbau der Gegenstandswelt// Bericht über den 12. 1932.
6. Gumboldt V. fon. O razlichii stroyeniya chelovecheskix yazikov i yego vliyaniy na duxovnoye razvitiye chelovechestva/ “Izbrannie trudi po yazikoznaniyu”. – Moskva, 1984. – S. 37-297.
7. Gumboldt V. fon. Yazik i filosofiya kulturi. – Moskva: Progress, 1985. – 452 s.
8. Kassirer E. Poznaniye i deystvitelnost: Ponyatiye o substansii i ponyatiye o funktsii / Per. s nem. B. Stolpnera, P. Yushkevicha. – Sankt Peterburg: Aleteyya, 1996. – 400 s.
9. Mahmudov N. Til tilsimi tadqiqi. – Toshkent: Mumtoz soʻz, 2017. – B.138.
10. Petrova M. V. Detskaya yazikovaya kartina mira (na materiale detskogo nemetskogo folklor): Avtoreferat diss. na soisk. uchen. stepeni kand.a filol. nauk. – Moskva, 2009. – S. 6-7.
11. Popova Z.D., Sternin I.A. Yazik i soznaniye: teoreticheskiye razgranicheniya i ponyatiyniy apparat. // Yazik i natsionalnoye soznaniye. Voprosi teorii i metodologii. Voronej: Izd-vo Voronej. gos. un-ta, 2002. S. 9-50.
12. Radchenko O. A. Yazik kak mirosozidaniye. Lingvofilosofskaya konsepsiya neogumboldtianstva. – M.: 1997. – 310 s.
13. Vaysgerber L. Rodnoy yazik i formirovaniye duxa. – Moskva, 1993. – 232 s.



Gulmira BOZOROVA,
Buxoro davlat universiteti o'qituvchisi
E-mail: gmaa916147@gmail.com

BuxDU dotsenti, f.f.d (Dsc) G.A.Astanova taqrizi asosida

LINGUOPRAGMATIC CHARACTERISTICS OF PLEONASTIC UNITS USED IN POLITICAL SPEECH

Annotation

In this article, the linguopragmatic features of pleonastic units formed on the basis of the principle of redundancy are analyzed, and the main attention is focused on the expressions found in political speech. In addition to the peculiarities of the manifestation of the political speech in the discourse, the pleonastic combinations used in this speech are explained one by one and proved by examples in the dictionaries. Also, although at first glance it seems that there is redundancy and meaningful repetition in these units, conclusions are given that they perform a certain methodological task from a pragmatic linguistic point of view.

Key words: Redundancy, pleonasm, pleonastic unity, political speech, discourse, pragmalinguistics, methodological task.

ЛИНГВОПРАГМАТИЧЕСКАЯ ХАРАКТЕРИСТИКА ПЛЕОНАСТИЧЕСКИХ ЕДИНИЦ ИСПОЛЬЗУЕМЫХ В ПОЛИТИЧЕСКОЙ РЕЧИ

Аннотация

В данной статье анализируются лингвопрагматические особенности плеонастических единиц, образованных по принципу избыточности, и основное внимание сосредоточено на выражениях, встречающихся в политической речи. Помимо особенностей проявления политической речи в дискурсе, используемые в этой речи плеонастические сочетания последовательно объясняются и доказываются примерами в словарях. Также, хотя на первый взгляд кажется, что в этих единицах присутствует избыточность и осмысленный повтор, делаются выводы о том, что они выполняют определенную методологическую задачу с прагматической лингвистической точки зрения.

Ключевые слова: Избыточность, плеоназм, плеонастическое единство, политическая речь, дискурс, прагматическая лингвистика, методологическая задача.

SIYOSIY NUTQDA QO'LLANGAN PLEONASTIK BIRLIKLARNING LINGVOPRAGMATIK XUSUSIYATLARI

Annotatsiya

Ushbu maqolada ortiqchalik tamoyili asosida shakllanuvchi pleonastik birliklarning lingvopragmatik xususiyatlari tahlil qilingan bo'lib, asosiy e'tibor siyosiy nutqda uchraydigan ifodalarga qaratilgan. Siyosiy nutqning diskursda namoyon bo'lishidagi o'ziga xosliklar bilan bir qatorda, mazkur nutqda qo'llangan pleonastik birliklar birma-bir izohlangan, lug'atlardagi misollar bilan dalillangan. Shuningdek, ushbu birliklarda bir qarashda ortiqchalik, mazmuniy takror mavjuddek ko'rinsa-da, pragmalingvistik jihatdan ular muayyan uslubiy vazifa bajarib kelishi haqidagi xulosalar berilgan.

Kalit so'zlar: Ortiqchalik, pleonazm, pleonastik birlik, siyosiy nutq, diskurs, pragmalingvistik, uslubiy vazifa.

Kirish. Siyosiy nutq insoniyatning ijtimoiy-siyosiy turmushida kundalik duch keladigan hodisasi hisoblanadi. Jamiyat hayoti qanchalik ochiq va demokratik bo'lsa, siyosat tiliga ham shunchalik e'tibor qaratiladi. Hayotimizda ro'y berayotgan turli ijtimoiy-siyosiy hodisalar, siyosiy olamning turli yangiliklari, siyosiy maydonda ro'y berayotgan voqealar bayoni va ularning talqini bevosita siyosiy nutq bilan aloqadordir. Siyosiy nutq siyosat sohasi mutaxassislari, jurnalistlar va siyosatchilarning, shuningdek, eng keng fuqarolar jamoasi uchun qiziqish uyg'otadi. Siyosiy nutq – ta'sir kuchining yuqori darajasi bilan ajralib turadigan maxsus muloqot turi. Shu sababli zamonaviy jamiyatda siyosiy muloqot mexanizmlarini aniqlash va ularni o'rganish alohida ahamiyatga ega. Siyosatchilarning nutqlarini tahlil qilib, tinglovchilarni ishonirish uchun ular tomonidan qo'llaniladigan so'zlar orqali bahslashish strategiyasi va taktikasini aniqlash mumkin. Siyosiy nutqlarni o'rganish, bir tomondan, siyosatchining keyingi harakatlari va niyatlarini bashorat qilish imkonini bersa, boshqa tomondan, tinglovchilarga ta'sir qilishning eng samarali usullarini aniqlashga ham yordam beradi. "Nutqni o'rganishda asosiy e'tibor siyosatchining nutqiy niyatlari, ularni amalga oshirish strategiyasi va taktikasini hisobga olishdan iboratdir. Siyosiy rahbarlarning nutqiy xulq-atvorining eng muhim xususiyati - bu maqsadlarga erishish va tinglovchilarga hissiy ta'sir ko'rsatishga yordam beradigan kommunikativ strategiyalar, uslublar va taktikalar"[13].

Mavzuga oid adabiyotlar tahlili. Siyosiy nutqning o'ziga xos xususiyatlari haqida gapirganda shuni ta'kidlash kerakki, siyosiy nutq muloqotning institutsional turiga tegishli. Institutsional nutq deganda davlat muassasalarida olib boriladigan nutq tushuniladi, muloqot muayyan tashkilotning ajralmas qismi hisoblanadi. Siyosiy nutq davlatning, siyosiy tuzumning ajralmas bo'lagi sifatida namoyon bo'ladi. Shunga ko'ra, aksariyat hollarda siyosat tili takrorlar va ortiqchaliklardan holi tarzda voqelanadi. Shunday bo'lishiga qaramay, ba'zi hollarda jamoatchilikka fikrni aniqroq yetkazish, tinglovchilarning etiborini ifodalayotgan tushunchaning muayyan xususiyatlariga qaratish maqsadida semantik takrorlar uchrab turadi.

Saylovoldi chiqishlarda, banner va afishalarda, shuningdek, O'zbekiston Respublikasi qonun va qarorlarini qabul qilish maqsadida jamiyat va davlat hayotining eng muhim masalalari yuzasidan fuqarolarning ovoz berish jarayonlarini tashkil etish hamda ularni yoritish jarayonlarida umumxalq referendumini birikmasiga duch kelamiz. Jumladan, "Xalq so'zi" gazetasining muxbiri Botir Madiyorov tomonidan 14-iyul 2022-yilda "Qo'qon shahrida umumxalq referendumiga tayyorgarlik ishlariga kirishildi" nomli sarlavha bilan maqola chop etilgan. Sarlavhada ajratilgan birlik pleonazm hodisasi sanalib, lingvistik jihatdan mazmuniy qavatlanishning namunasidir. Semantik takrorini aniqlash maqsadida lug'atga murojaat etamiz:

Referendum – (lotincha referendum - bildirilishi kerak bo'lgan) – umumxalq ovoz berish yo'li bilan qonunlar qabul qilish va davlat ahamiyatiga molik eng muhim masalalarni hal qilish shakli[14;380]. Referendum so'zining tub mohiyatida umumxalq muhokamasi orqali hal qilinishi zarur bo'lgan masala anglashilgani sababli qayta qo'llash ortiqchalikni yuzaga keltiradi. Nazariy tilshunoslik nuqtai nazaridan ushbu misol pleonastik birikma hisoblanib, nutqiy ortiqchalik sifatida baholanadi. Lingvopragmatik tahlilda esa nutqiy vaziyat talabidan kelib chiqib, tushunchani jamoatchilikka aniqroq yetkazib berish maqsadida o'rinli qo'llanilgan, deya izohlash mumkin.

Tadqiqot metodologiyasi. O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Osiyoda hamkorlik va ishonch choralari bo'yicha kengashning beshinchi sammitida so'zlagan nutqi xususida “Xalq so'zi” (online) gazetasining 2019-yil 15-iyunda “Shavkat Mirziyoyev: Xavfsizlik - bo'linmas, ishonch esa uning fundamental asosidir” nomi ostida maqola chop etilgan[18]. Maqolada keltirilgan “Bugungi kunda jahon ishonch inqiroziga yuz tutmoqda. Aslida, mamlakatlar va xalqlar o'rtasidagi ishonch xavfsizlik va barqarorlikning eng muhim shartidir, - dedi Shavkat Mirziyoyev. Nazarimizda, ishonch inqirozini bartaraf etish va xavfsizlikni mustahkamlash uchun birinchi navbatda inson kapitalini rivojlantirishga qulay sharoitlar yaratish zarur. Shu munosabat bilan o'zaro hurmat va jamoaviy mas'uliyatga asoslangan kengashimiz faoliyati har qachongidan ham muhim bo'lib bormoqda. Davlatimiz rahbari xavfsizlik bo'linmas, ishonch uning fundamental asosi ekanini qayd etdi” jumalari orasida qo'llangan fundamental asos birikmasi pleonastik birlik hisoblanadi. Davlatimiz rahbari nutqlarida qo'llangan mazkur birikmani siyosiy nutqdagi pleonazmlar sirasiga kiritib, tahlilga tortish maqsadga muvofiq.

Fundamental – (lot. fundamentalis – asos (negiz) bo'luvchi asos qilib olinuvchi). 1. Asosiy, bosh, eng muhim. Fundamental kutubxona. 2. Chuqur tekshirilgan, asosli, teran. Fundamental asar. Fundamental bilimlar. Fundamental tadqiqotlar [15].

Yuqoridagi maqola sarlavhasi hamda undan ajratib olingan matn tarqibida uchraydigan fundamental asos birikmasida mazmuniy qavatlanish, ya'ni pleonastik hodisa mavjudligini O'TILda keltirgan so'zning izohi ham isbotlaydi. Chunonchi, fundamental so'zining mazmunida asos, asosli ma'nolari mavjudligi qayd etilgan.

Davlatimiz rahbari tomonidan qo'llangan bu birikma lingvistik jihatdan mazmuniy qavatlanish mavjud pleonastik birikma sanalsa-da, mazkur kontekstda siyosiy ahamiyat kasb etmoqda. Ta'kidni kuchaytirish, ifodalalayotgan fikrning asosiy mohiyatini ko'rsatuvchi so'zga e'tiborni qaratish uchun ham maqsadli foydalanilgan.

Shuningdek, mamlakatimizning rasmiy nashri hisoblangan “Xalq so'zi” (online) gazetasining 2018-yil 28-dekabrda sonida O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga Murojaatnomasi chop etilgan. Mazkur Murojaatnomada ijtimoiy, siyosiy, iqtisodiy, shu bilan bir qatorda, davlat va xalq manfaatlariga oid boshqa ko'plab masalalar bayoni qayd etilgan. Siyosiy muloqot namunasi sanalmish ushbu Murojaatnoma matnida ham siyosiy nutqdagi pleonastik birikmani uchratish mumkin: “Hurmatli do'stlar! O'zbekiston millatlararo totuvlik va diniy bag'rikenglik sohasida o'z an'analari doimo sodiq bo'lib, bu yo'ldan hech qachon og'ishmasdan ilgari boradi. Mamlakatimizda turli millat va diniy konfessiyalar vakillari o'rtasida o'zaro hurmat, do'stlik va ahillik muhitini mustahkamlashga birinchi darajali e'tibor qaratiladi. Bu – bizning eng katta boyligimiz va uni ko'z qorachig'idek asrab-avaylash barchamizning burchimizdir”.

Konfessiya – (lot. confessio – tan olish, e'tirof etish) diniy ishonch, e'tiqod, mazhab[15]. O'TILda keltirilgan ushbu izohdan hamda siyosiy atamalar tahlilidan kelib chiqib shuni

aytish mumkinki, konfessiya so'zi faqat diniy sohaga taalluqlidir. Shu sabab ham mazkur so'zni diniy sifatlovchisi bilan qo'llash semantik takrorlanish sanaladi. Yuqoridagi birikma tilshunoslik nuqtayi nazaridan ortiqchalikni yuzaga keltirsa-da, siyosiy nutqda diskursiv talabdan kelib chiqib qo'llangan. Chunki konfessiya so'zi o'zbek tiliga lotin tilidan o'zlashgan atama bo'lib, uning lug'aviy ma'nosi hamda atama sifatidagi mohiyatidan hamma ham xabardor emas. Murojaatnomada bu pleonastik birikmani qo'llashdan asosiy maqsad bu turdagi ifodalar ta'sir kuchini oshirish funksiyasiga ega bo'lganligi bois jamoatchilikka atamani tushunarliroq, aniqroq shaklda yetkazishda asosiy uslubiy vazifa bajarilmoqda.

Tahlil va natijalar. Siyosiy nutq bevosita siyosat olamini ko'rsatuvchi ko'zgu demakdir. Mazkur nutq siyosatga oid notiqlik nutqlari, qarorlar, qonunlar, farmonlar kabi siyosiy mavzudagi rasmiy matnlar, siyosatshunoslikka oid ilmiy maqolalar, gazeta va publitsistik materiallarda voqelanaadi. Ushbu turlarning har birida siyosiy nutqning o'ziga xos maqsadlari yashiringan bo'ladi. Ba'zi o'rinlarda yuqorida sanalgan qonun hujjatlarida ham pleonastik birikmalar ko'zga tashlanadi. Jumladan, O'zbekiston Respublikasining 26.12.1996-yildagi 337-I-son “Siyosiy partiyalar to'g'risida”gi Qonunida siyosiy partiya birligi qo'llangan. Ushbu birikmaning so'zlarini lingvistik jihatdan tahlil qilsak, ma'noviy takror mavjudligi oydinlashadi. Buning uchun partiya so'zining O'TILdagi izohiga murojaat qilsak:

Partiya – (fr. - parti, lot – pars, partis – bo'lak, qism, guruh) g'oyaviy jihatdan maslakdosh, manfaatlar muhtarak bo'lgan kishilar guruhidan iborat, muayyan ijtimoiy guruh yoki qatlamlarning manfaatlarini ifodalovchi va himoya qiluvchi siyosiy tashkilot[16].

Yuqoridagi izohdan ko'rinadiki, siyosiy partiya birikmasida mazmuniy takror mavjud. Shunday bo'lishiga qaramay, mazkur birlikda siyosiy so'zi aniqlik kiritish, mazmunni oydinlashtirish, birikmaning aynan qaysi jihatiga e'tiborni qaratish lozimligini ko'rsatib turuvchi vosita sifatida uslubiy vazifa bajarib kelmoqda.

Shuningdek, Yoqub Umar tomonidan 2020-yil 7-noyabrda chop etilgan siyosiy ahamiyat kasb etuvchi “Oktabr to'ntarishi: asli aza bo'lgan “bayram...” nomli maqolasida ham pleonastik hodisasini uchratish mumkin: “So'nggi o'n yilliklar davomida arxivlar ochildi, maxfiylik yorlig'i ko'plab hujjatlardan olib tashlandi, haqiqatga mos kitoblar va filmlar nashr etildi. Haqiqatni izlayotgan odamlar uchun yana bir narsa aniq bo'ldi: 1917-yil 7-noyabrda inqilobiy to'ntarish xalqlarga shu qadar ulkan qayg'u, shuncha musibat va falokatlarini keltirdiki, uni haqli ravishda "taqvimning qora kuni" deb atash mumkin” [12].

Yuqoridagi keltirilgan inqilobiy to'ntarish birligining pleonastik birikma ekanligiga O'TILda keltirilgan izoh yordamida ishonch hosil qilish mumkin:

Inqilob – (arabcha – o'zgarish; to'ntarish, isyon) 1. Umuman, jamiyat hayoti va uning sohalarida bo'ladigan o'zgarish, tubdan o'zgarish. 2. Bir ijtimoiy tuzumni boshqasi bilan almashtirish orqali buladigan o'zgarish; to'ntarish. Ushbu izohdan ko'rinib turganidek, inqilob so'zining mohiyatida to'ntarish degan semasi mavjud. Shu sabab ham qayta to'ntarish so'zini takror qo'llash pleonastik hodisasiga to'la mos keladi.

Shuningdek, asosiy prinsip birikmasiga juda ham ko'p duch kelamiz. Jumladan, Namangan viloyat, To'raqo'rg'on tuman Xalq deputatlari kengashining oziq-ovqat xavfsizligi bo'yicha o'tkazilgan sessiyasida tuman prokurori Elyor Talabboyev tomonidan berilgan hisobotda mazkur birikma qo'llangan: “Oziq-ovqat xavfsizligi uchun zarur bo'lgan mahsulotlarni bozorlarda belgilangan narxda sotish nazorat ostida turibdi. Ro'yxatdan o'tmagan, noqonuniy savdo olib borayotgan tadbirkorlar aniqlanmoqda. Ammo ularni jazolash maqsad qilinmagan. So'nggi yillarda jazolash mexanizmi prokuratura uchun asosiy printsip bo'lmay qoldi. Biz, asosan,

tadbirkorlar bilan suhbatlashib, ularni qonuniy faoliyat yuritishiga ko'mak ko'rsatishni maqsad qilganmiz. Iqtisodiyotni soyadan chiqarish uchun ish olib bormoqdamiz" [11].

Yuqorida ajratilgan birikma tarkibidagi prinsip so'zining izohi lug'atda quyidagicha keltiriladi:

Prinsip – (lot. principium – asos, negiz; ibtido) biror nazariya, ta'limot, dunyoqarash va sh.k. dastlabki, asosiy qonun-qoidasi; faoliyat uchun asos qilib olinadigan bosh g'oya, qonun-qoida. Qonunlarimizda saylov prinsiplari to'la va aniq aks etishi zarur. "Fan va turmush"[16]. Ushbu izohdan prinsip so'zining o'zida asosiy semasi mavjudligi oydinlashadi. Bu so'z o'zlashma bo'lgani sababli aksariyat hollarda uning lug'aviy ma'nosini to'liq bilmaslik natijasida nutqimizga shunday pleonastik birliklar kirib keladi, shakllanadi. Prokuror nutqida qo'llangan pleonastik birikma o'rnida prinsip so'zi yakka holda sifatlovchisiz qo'llansa,

nutqiy ortiqchalikning oldi olingan bo'lardi: "...So'nggi yillarda jazolash mexanizmi prokuratura uchun prinsip bo'lmay qoldi".

Xulosa va takliflar. Xulosa qilib aytadigan bo'lsak, siyosiy nutq boshqa nutq shakllariga qaraganda qat'iy til me'yorlariga asoslangan, nutqiy g'alizliklardan nisbatan xoli lisoniy birliklar jamlanmasidir. Shunday bo'lsa-da, ayrim o'rinlarda pleonastik birikmalar ko'zga tashlanadi. Siyosiy nutqda semantik takrorlarning qo'llanishi o'zlashma so'z hisoblangan atamalarining kirib kelishi bilan bog'liq bo'lib, aksariyat hollarda terminning lug'aviy ma'nosini to'la bilmaslik yoxud e'tiborsizlik natijasida pleonastik birikmalar nutqimizda qo'llanmoqda. Lekin ayrim pleonastik iboralar uslubning ko'tarinki bo'lishligi, adresatga bo'lgan hurmat-ehtiromning yuqori darajada ekani kabi pragmatik omillar uchun ham xizmat qiladi.

ADABIYOTLAR

1. Bozorova G. Concerning some pleonastic and tautological constructions //Центр научных публикаций (buxdu. uz). – 2021. – Т. 7. – №. 7.
2. Bozorova G.Z. Ortiqchalik tamoyilining jahon tilshunosligida o'rganilishi //Oriental renaissance: Innovative, educational, natural and social sciences. – 2021. – Т. 1. – №. 9. – С. 945-951.
3. Kadyrovna A.M., Zayniddinova B.G. Description of Events Which is Near to Pleonasm //Spanish Journal of Innovation and Integrity. – 2022. – Т. 5. – С. 281-285.
4. Samandarova G.Y. Socially conditioned meanings of paremas formed on the basis of the lexical spiritual group "insects". *Gospodarka i innovacje*. Volume: 22 | 2022. –P. 443-446.
5. Samandarova G.Y. . (2021). Fundamentals of folk proverbs formed on the basis of the lexical-spiritual group of insects. *Current research journal of philological sciences*, 2, 39–42. <https://doi.org/10.37547/philological-crjps-02-05-11>
6. Баранов А.Н., Казакевич Е.Г. Парламентские дебаты: традиции и новации. М.: Знание, 1991. С. 6.
7. Баранов А.Н., Казакевич Е.Г. Парламентские дебаты: традиции и новации. М.: Знание, 1991. - С. 8.
8. Бозорова Г. Илмий нутқда учрайдиган айрим плеонастик бирликлар таҳлили //Eurasian Journal of Social Sciences, Philosophy and Culture. – 2022. – Т. 2. – №. 12. – С. 327-331.
9. Ван Дейк Т.А. Язык. Познание. Коммуникация. –М.: Прогресс, 1989. – С. 121.
10. Шейгал Е.И. Семиотика политического дискурса : Монография / Шейгал Е.И.; Рос. акад. наук. Ин-т языкознания, Волгогр. гос. пед. ун-т. - М. ; Волгоград : Перемена, 2000. - С. 22.
11. <http://m.xabar.uz/uz/iqtisodiyot/tadbirkor-narxni-oshirgani-uchungina>
12. <https://azon.uz/content/views/oktyabr-tuntarishi-asli-aza-bulgan-bayra>
13. <https://maxkorzhnn.ru/uz/lingvisticheskie-osobennosti-politicheskogo-diskursa-politicheskii-diskurs-kak.html>
14. https://n.ziyouz.com/books/uzbek_tilining_izohli_lugati/O'zbek%20tilining%20izohli%20lug'ati%20-%20R.pdf –Б.380
15. https://n.ziyouz.com/books/uzbek_tilining_izohli_lugati/O'zbek%20tilining%20izohli%20lug'ati%20-%20F.pdf
16. https://n.ziyouz.com/books/uzbek_tilining_izohli_lugati/O'zbek%20tilining%20izohli%20lug'ati%20-%20P.pdf –Б.229
17. https://n.ziyouz.com/books/uzbek_tilining_izohli_lugati/O'zbek%20tilining%20izohli%20lug'ati%20-%20I.pdf –Б.221
18. <https://xs.uz/uz/post/shavkat-mirziyoyev-khavfsizlik-bolinmas-ishonch-esa-uning-fundamental-asosidir>



Lola JALILOVA,

Buxoro davlat universiteti Ingliz adabiyotshunosligi kafedrasida dotsenti, PhD

E-mail: l.j.jalilova@buxdu.uz

Nargiza XAYDAROVA,

Buxoro davlat universiteti magistranti

E-mail: n.g.xaydarova@buxdu.uz

BuxDU dotsenti, PhD M.B. Ahmedova taqrizi asosida

BADIIY PERSONAJ-OBRAZ – ASAR MARKAZIY ELEMENTI SIFATIDA

Аннотация

Ushbu maqolada badiiy asarning markaziy elementlaridan biri bo'lgan obraz va obrazlilik tushunchasi tahlil qilinadi. Personajlar yaratish tamoyillari tahlil qilinadi, qahramonlar turlari ingliz va o'zbek adabiyoti misolida ko'rib chiqiladi.

Kalit so'zlar: Badiiy personaj, obrazlilik, individual personaj, xarakter, obraz, tip, personaj.

ХУДОЖЕСТВЕННЫЙ ОБРАЗ-ПЕРСОНАЖ КАК ЦЕНТРАЛЬНЫЙ ЭЛЕМЕНТ ПРОИЗВЕДЕНИЯ

Аннотация

В данной статье анализируется понятие образа и образности, которое является одним из центральных элементов художественного произведения. Анализируются принципы создания персонажей, рассматриваются типы героев на примере английской и узбекской литературы.

Ключевые слова: Художественный характер, образность, индивидуальный персонаж, характер, образ, тип, персонаж.

ARTISTIC CHARACTER-IMAGE AS THE CENTRAL ELEMENT OF THE WORK

Annotation

This article analyzes the concept of image and imagery, which is one of the central elements of an artistic work. The principles of creating characters are analyzed, the types of heroes are considered on the example of English and Uzbek literature.

Key words: Artistic character, imagery, individual personage, character, image, type, personage.

Kirish. Badiiy asar strukturasi markaziy elementi konflikt bo'lib, uni muallif tanlagan personajlar yaratadi. Aynan ular, individual personajlar va shaxslar individual, konkret, ular orqali umuminsoniylik, umumiylik namoyon bo'ladi. Ular muallif g'oyalarining tashuvchisi yoki muxolifi, zamon ruhining so'zlovchisi sifatida faoliyat yuritadi. Bu ularning kuchi va san'atning ulkan ijtimoiy ahamiyatining manbaidir. Xarakterning bunday obrazini yaratish uchun yozuvchi real insonlarning real xususiyatlaridan foydalanadi, ularni o'z ongida xarakter-tipga, xarakter-umumlashmaga aylantiradi.

Asosiy qism. Obraz tushunchasi xarakter tushunchasi bilan bog'liq bo'ladi. Lekin obraz xarakterga nisbatan keng tushuncha bo'lib, xarakter obrazning mukammallashgan, turli xususiyatlari aniq ko'rinib to'rgan, individual xususiyatlari kashf etilgan obrazdir. Har qanday obraz xarakter bo'la olmaydi, lekin har qanday xarakter obraz sanaladi. Xarakterning juda mukammallashgan ko'rinishi esa, ya'ni xarakterga xos xususiyatlarni butun to'laligi bilan aks ettiruvchi individuallashtirilgan shaxs obrazi tip deyiladi. Shuning uchun badiiy tip hamma vaqt, hamma sharoitda o'z mukammalligini saqlaydi. Shunday qilib, obraz adabiy asarda yozuvchining turmush tajribalari va inson xakteri ustida olib borgan kuzatishlarini, kishilarga bo'lgan munosabati, fikr va qarashlarini badiiy ifodalashning o'ziga xos usulidir. Yozuvchi inson xakterini aks ettiradi, tipik xakterlarni tipik sharoitlarda yaratadi, ma'lum bir davr va sotsial guruh uchun xakterli bo'lgan voqealarni individuallashtirilgan tipik obrazlar orqali yoritadi. Shu tarzda adabiy asarda tipiklikni ifodalaydi. Demak, adabiy asarda tipiklik tushunchasi turli tarixiy davrlarda hayotiy voqealar, ma'lum kishilar guruhi uchun xakterli xususiyatlarni yorqin ifodalovchi narsa, hodisa yoki shaxsni anglatadi.

Badiiy asardagi qismlar, obrazlar va badiiy vositalarining muayyan g'oyaviy maqsadga xizmat qiladigan tartibda

joylashishi, ularning tasvirdagi mezonlari va muvofiqligi kompozitsiya deb ataladi. Kompozitsiya asosiy badiiy vositalardan biri bo'lib, u yozuvchining g'oyaviy maqsadi asosida tanlangan hayotiy voqea-xodisalarni tasvirlashga, personajlarning o'zaro aloqa va munosabatlarini izchil bayon etishga xizmat qiladi. Agar asarda yozuvchi maqsadi, g'oyaviy pozitsiyasi izchil va aniq bo'lmasa, kompozitsiyasi mukammal chiqmaydi. Shuning uchun badiiy asardagi har bir detal, epizod yoki vosita doim biror narsaga xizmat qiladi, bir-biri bilan uzviy bog'langan bo'ladi. Ayniqsa, asar kompozitsiyasida materiallarning izchillik bilan joylashtirilishi muhim ahamiyatga egadir. Materiallarning joylashtirilishini bilish esa yozuvchining badiiy mahoratini bilishga yordam beradi. Badiiy asarda materiallarning izchillik bilan tartibli joylashtirilishidan tashqari, ularning hajmiga ham ahamiyat beriladi[1].

Badiiy asarda ayrim materiallar asosiy, ayrimlari ikkinchi darajali tarzda beriladi, ba'zi obrazlarning tashqi qiyofasi, fikr va histuyg'ulari, yashash sharoitlari batafsil, ba'zilariniki esa qisqa tarzda yoritiladi.

Obraz san'at va adabiyotning obrazlar vositasida voqelikni aks ettirish haqidagi asosiy tushunchasidir. Adabiyot va san'at voqelikni obrazlar vositasida aks ettirar ekan, har bir asarda tasvirlangan narsa, predmet yoki ishtirok etuvchi shaxslar keng ma'noda obraz deyiladi. Ammo obraz termini san'at va adabiyotda biroz chegaralangan ma'noda-faqat insonga nisbatan qo'llaniladi. Chunki obyektiv hayotdagi hamma narsa inson izmida ekan, demak, adabiyot va san'atda ham inson obrazi yetakchilik qiladi. Obraz termini xuddi shu ma'noda obrazlilik tushunchasining eng muhim o'zak qismini tashkil etadi. Shunga ko'ra, adabiyotda ishlatiladigan qahramon, adabiy tip, obraz - xarakter, obraz-personaj kabi terminlar ma'nodosh tushunchalar bo'lib, ular kishilarning jamiyat va tabiat bilan bog'liq holdagi badiiy tasviridan iboratdir.

Yaratilgan obrazning yorqinligi o'quvchilarga ta'sir qiladi, ularga personajni tanishtiradi, unga o'rnak bo'ladi. Voqelikdan olingan obraz mustahkamlanib, boyib qaytadi, muallif sezgan ijtimoiy taraqqiyot tendensiyasini uning faol obraziga aylantiradi. Shunday qilib, markaziy personajlarni tanlash va ularni joylashtirish asar yaratish jarayonida eng hal qiluvchi daqiqadir. Ishonchlik ular kirgan konfliktning ijtimoiy ahamiyatiga – g'oyaviy ta'sir etuvchi kuchiga bog'liq[2].

Adabiy tanqidchilikda asardagi qahramonlarni ko'rsatish uchun bir nechta atamalar qo'llaniladi: xarakter, obraz, tip, personaj. Personaj va obraz - bu yozuvchi tomonidan qanchalik chuqur va chinakam tasvirlanganidan qat'i nazar, asarda ko'rsatilgan shaxsni belgilaydigan tushunchalar.

Xarakter ancha konkret tushunchadir, agar asarda tasvirlangan shaxs yetarli darajada to'liqlik va aniqlik bilan tasvirlangan bo'lsa, uning ortida ijtimoiy xatti-harakatlarning o'ziga xos normasi seziladi. Asarda o'nta qahramon, aktyor va faqat bitta yoki ikkita qahramon bo'lishi mumkin. O'z navbatida, har bir xarakter tip emas. Ingliz adabiyotida qahramonlarni tasvirovchi "character", "hero" yoki "heroine", "protagonist", "antagonist" kabi tushunchalar mavjud. Ingliz tilidagi "character" o'zbek tilidagi "qahramon", "personaj" tushunchalariga mos: "any representation of an individual being presented in a dramatic or narrative work through extended dramatic or verbal representation"[3].

"Hero" yoki "heroine" atamaları o'quvchida qiziqish va hamdardlik uyg'otadigan markaziy qahramon uchun ishlatiladi. Qahramon axloqiy me'yorlar, chidamlilik va qat'iyatlilik, jasorat kabi ijobiy fazilatlariga ega - "A hero or heroine is the central character who engages the reader's interest and empathy. A hero traditionally has positive characteristics such as high ethical standards, perseverance, and courage"[4].

"Hero" atamasidan ko'ra "protagonist" termini neytraldir, ya'ni asar asosiy qahramonini bildiradi. "Protagonist is a neutral term denoting simply the main character of a work"[5].

"Antagonist" atamasi esa "protagonist", ya'ni asosiy qahramon bilan konflikt yashagan qahramondir. "Antagonist is the character, force, or collection of forces that stands directly opposed to the protagonist and gives rise to the conflict of the story"[6].

Bulardan tashqari, foil atamasi 2-darajali qahramon uchun qo'llaniladi va bu bosh qahramonga dushman yoki qarshi turuvchidir. "Foil is a secondary character who contrasts with a major character"[7].

Personaj-tipni ko'rsatish uchun ingliz tilida "stock character" termini ishlatiladi. "Stock character": "(simplified stereotype) is a character type that appears repeatedly in a particular literary genre, one which has certain conventional attributes or attitudes"[8].

Xarakter-tipning muhim belgilari quyidagilardan iborat: u ma'lum bir adabiy janr asarlarida qayta-qayta namoyon bo'ladi, ma'lum an'anaviy xususiyatlarga ega, shuningdek, asarda ikkinchi darajali va sxematikdir.

Arxetip obraz – bu turli mualliflarning bir qator adabiy asarlarida qayta-qayta uchraydigan va ma'lum bir umumiy xususiyatlarga ega bo'lgan adabiy personaj- obrazdir.

Personaj obrazi – ma'lum bir badiiy, kompozitsion va lingvistik vositalar yordamida ko'rsatiladigan xarakter, tashqi ko'rinish, harakatlar, nutq xususiyatlarini tashkil etuvchi barcha elementlarning yig'indisidir.

Shuni ta'kidlash kerakki, lingvokulturologiya, psixolingvistika va lingvopersonologiyaga oid so'nggi tadqiqotlarda adabiy xarakter lingvomadaniy tipni ko'rsatish usullaridan biri sifatida qaraladi: "Lingvomadaniy tipni badiiy asardagi personaj sifatida ko'rsatish mumkin. Shu bilan birga, tip real tarixiy shaxslar yoki xayoliy qahramonlarning umumlashmasidir"[9]. Lingvistik va madaniy tiplar "ma'lum bir madaniyat vakillarining taniqli tasvirlari bo'lib, ularning yig'indisi ma'lum bir jamiyat madaniyatini tashkil qiladi"[10].

Badiiy obraz sifatida adabiy xarakter tabiatning ikki tomonlamaligiga xosdir: bir tomondan, u ko'plab tarixiy, ijtimoiy va psixologik omillar ta'siri ostida shakllangan shaxsning shaxsiy fazilatlarini ularning, ijodiy usulning badiiy tabiati, muallifning yaratish uslubining o'ziga xosligi kabi ichki birligida mujassam etadi[11].

Xulosa va takliflar. "obraz" va "badiiylik" tushunchalari tahlilidan kelib chiqib, quyidagi xulosalarga kelindi:

tasvir – bu badiiy adabiyot yordamida yaratilgan va estetik ahamiyatga ega bo'lgan o'ziga xos va ayni paytda inson hayotining umumlashirilgan tasviri. Badiiy obrazda real hayotiy xususiyat muallif tomonidan ijodiy o'zgartirilib, maxsus badiiy voqelikning bir qismi sifatida namoyon bo'ladi (V.V.Vinogradov, I.F.Volkov, N.A.Gulyayev, L.I.Timofeev);

personajning adabiy-badiiy portreti unga tegishli barcha lisoniy va uslubiy vositalarning yig'indisi asosida tug'iladi. Bu qahramonning "tashqi" va "ichki" holatining tavsifi, shuningdek, uning xatti-harakatlari, boshqa personajlar bilan munosabatlari, nutqi va fikrlash tarzining namoyishi.

personaj obrazini matn aloqalaridan, ya'ni badiiy asar matnini bog'lovchi va tartibga soluvchi mualliflik munosabatlari kategoriyasidan tashqarida ko'rib chiqish mumkin emas (L.G.Babenko, V.V.Vinogradov, A.K.Junisbayeva, N.A.Nikolina, G. Ya.Solganik);

badiiy matn tahlil qilishda lingvopoetik yondashuvni kiritish asar mazmunini ochishga adabiyot nazariyalari asosida emas, balki aniq lingvistik materialni tahlil qilish uchun obyektiv asosda yondashish imkonini beradi (S. .Sh.Akanaeva, O.S.Axmanova, E.B.Borisova, V.Ya.Zadorova, A.A.Lipgart).

ADABIYOTLAR

1. Мамедов Бухориддин, Тожибоев Мусо. Адабиёт назарияси. Маъруза матни. – Тошкент, 2005. – Б.27-29
2. Кухаренко, В.А. Интерпретация текста [Текст] / В.А. Кухаренко. -М : Просвещение, 1988 – С.149.
3. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.48
4. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P. 126.
5. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.233
6. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.15.
7. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.109.
8. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.277.
9. Карасик, В.И. Лингвокультурный типаж' к определению понятия [Текст] / Карасик В.И., Дмитриева О.А. // Аксиологическая лингвистика лингвокультурные типажи / Сб. науч. тр. / Под ред. В.И. Карасика. -Волгоград, 2005. - С.17.
10. Карасик, В.И. Лингвокультурный типаж' к определению понятия [Текст] / Карасик В.И., Дмитриева О.А. // Аксиологическая лингвистика лингвокультурные типажи / Сб. науч. тр. / Под ред. Карасика В.И.. -Волгоград, 2005. - С.8
11. Кирилук З.В. Искусство создания литературного характера [Текст] / Кирилук З. В - Киев. Выща шк., 1986. – С.12.



Olimjon JUMABOYEV,
O‘zRFA O‘zbek tili, adabiyoti va folklori instituti tayanch doktoranti
olimjon.jumaboyev@mail.ru

филология фанлари бўйича фалсафа доктори Р.Муллахўжаева тақризи остида

RAMZ VA MAJOZ:RIVOJLANISH TENDENSIYALARI VA QONUNIYATLARI

Аннотация

Maqolada zamonaviy o‘zbek nasrida ramz va majoz tushunchasining paydo bo‘lishi, ularning jahon adabiyotining yangi yo‘nalish va uslublaridan o‘zlashtirilishi, tadqiqotchilar tomonidan o‘rganilishi keltirib o‘tilgan. Shuningdek, uning o‘zbek mumtoz adabiyoti va xalq og‘zaki ijodi namunalaridagi o‘rni tadqiq etiladi.

Kalit so‘zlar: Asar, hikoya, mif, tadqiqot, zamonaviy o‘zbek nasri, mumtoz adabiyot, ramz, metafora, zamonaviy adabiyot, adabiy vosita.

СИМВОЛ И МЕТАФОРА:ТЕНДЕНЦИИ И ЗАКОНЫ РАЗВИТИЯ

Аннотация

В статье описывается возникновение понятия символа и метафоры в современной узбекской прозе, их заимствование из новых направлений и стилей мировой литературы, а также их изучение исследователями. Также будет изучена его роль в узбекской классической литературе и образцы народного устного творчества.

Ключевые слова: Творчество, рассказ, миф, исследование, современная узбекская проза, классическая литература, символ, метафора, современная литература, литературный инструмент.

SYMBOL AND METAPHOR:DEVELOPMENT TENDENCIES AND LAWS

Annotation

The article describes the emergence of the concept of symbol and metaphor in modern Uzbek prose, their adoption from new directions and styles of world literature, and their study by researchers. Also, its role in Uzbek classical literature and examples of folk oral creativity will be studied.

Key words: Creation, story, myth, research, modern Uzbek prose, classic literature, symbol, metaphor, modern literature, literary tool.

Kirish. Adib asarda eng birinchi navbatda, auditoriya bilan hisoblashishi, uning talabi, vaqti, imkoniyati, did va saviyasiga bilan doimo birga yashashi, hisoblashishi shart. Adabiyotshunos olim, filologiya fanlari doktori, professor Matyoqub Qo‘shjonov ta‘kidlaganidek “...bugungi kitobxonning darajasi ana yuqori, qilni qirq ayiradigan, professordan ham xato izlaydigan kitobxon. Uning saviyasi bilan hisoblashmaslik, hayot talabi va ijod mas‘uliyatini unutishdir”[1].

Bugungi auditoriyaning talabi juda katta va konkret bo‘lgani holda ortiqcha izoh va uzundan uzoq bayonni yoqtirmaydi. Birinchi galda, auditoriyani o‘ylash va tafakkur qilishga undash, noodatiy adabiy priyomlardan foydalanish, fikrni uzoq sudramay konkret aytish, ayrim belgi va kodlar orqali xulosani o‘quvchi o‘ziga qoldirish kabilar shular jumlasidandir. Albatta, auditoriyani umumiy bog‘lab turadigan unsurlar – kodlar, shifrlar, sirlar, murakkab detallar kerak. Buning uchun esa yozuvchidan katta fundamental bilim, tafakkur va dunyoqarash talab etiladi.

Zamonaviy o‘zbek adabiyotining bugungi kundagi yetuk vakillari ijodida esa mana shunday ijodiy yo‘ldan borib, o‘ziga xos badiiy pishiq asarlar yaratilayotgani tadqiqotlar oldiga murakkabliklar qo‘ymoqda. Ayniqsa, ramzlar, metaforalar, xilma-xil mifologik obrazlar zamonaviy adabiyotimiz rivojiga sezilarli ta‘sir ko‘rsatmoqda.

Ramz(arab. – ishora qilmoq) (badiiy adabiyotda) – voqelikni badiiy aks ettirishning shartli usuli; badiiy shartlilik shakllaridan[2]. Bizning nazarimizda (Ramz – tagma’noga va obrazli ma’noga ega voqealik, narsa, detaldir. Ta‘kid bizniki – O.J) ramz ana shunday ko‘lam va tagma’noga ega adabiy hodisadir. Majoz istilohi ham ramzga yaqin hisoblanada, ammo ikkisi bo‘lak-bo‘lak tushunchalardir.

Majoz(arab. – o‘tish joyi; boshqacha aytish, nomlash; tasviriy ifoda) adabiyotda so‘z yoki iboraning o‘z ma‘nosidan

boshqa, ko‘chma ma’noda ishlatilishi va shu ma’noda ishlatilgan so‘z, ibora; metafora, allegoriya[3].

Eng muhimi esa, majozda ikki tushuncha orasidagi o‘zaro yaqinlikka tayanilib, ma‘lum xulosaga kelinadi – majoz yaratiladi. Majoz o‘rnida tipik hodisalar, obrazlar, xarakterlar, hatto mifologik obrazlar, shaxslar va prototiplar ham bo‘lishi mumkin.

Rus olimi Jirmunskiy majoz haqidagi o‘z tadqiqotlarida “Metafora – voqelikni romantik usulda qayta yaratishdir”[4], deb qayt etib o‘tadi. Qayta yaratish esa qayta kashf qilish, uning badiiy qiymatini oshirish, qo‘shimcha ma‘no yuklash ham demakdir.

Majozning muhim xususiyati, asarda ramzdan farqli ravishda majozda ko‘z oldingizda faqatgina bir xarakter, narsa va voqea namoyon bo‘ladi.

Aristotel esa majozga juda yuksak baho berib, uni yaratish san‘atkorga xos ekanini, buni o‘zlashtirish va ko‘chirish mumkin emasligini ta‘kidlaydi: “...faqat shuningina o‘zgalardan o‘zlashtirib bo‘lmaydi, bu qobiliyat iste‘dodning belgisi bo‘lib xizmat qiladi. Axir, yaxshi metaforalar yaratish, qiyosiylikni ko‘rish ham demakdir”[5]. Qadimgi yunon faylasufi va olimning fikrini qo‘llab-quvvatlagan holda aytish mumkinki, g‘oya va majoz o‘zaro sinkretik holda juda katta adabiy va psixologik ta‘sir qudratiga ega hisoblanadi.

Har bir xalq adabiyoti o‘z yo‘lini yaratishda bevosita xalq fol‘klordan oziqlanadi. Matallar, masallar, rivoyat, hikoyat, ertak va dostonlar o‘z navbatida, yangi adabiy asarlarning yaratilishiga katta hissa bo‘lib qo‘shilgan. Tulki – ayyorlik, bo‘ri – ochko‘zlik, qo‘y – yuvoshlik, hokisorlik ramzi sifatida talqin etilib, bu jarayon o‘ziga xos ramziy-majoziy sistemani hosil qilgan.

Albatta, o'zak ma'nosida turli xalqlar tomonidan ramz istilohi turlicha talqin etilsa-da, umumiy ma'no nuqtai nazaridan bir xildir.

Xususan, O'zbekiston Milliy ensiklopediyasida qayd etilishicha, ramz – (simvol) grekcha “symbolon” so'zidan olingan... “Bunda (Ramzda ta'kid bizniki) sodir bo'layotgan voqea-hodisaning (harakatning), uning karkasini aks ettiruvchi asosi ajraladi. Ijodkor an'anaviy ramzlar bilan bir qatorda tabiatdagi har bir hodisa va detaldan ramziy tasvir uchun foydalanadi. Bunda u yoki bu narsa tasvir jarayonida yozuvchi maqsadiga xizmat qiluvchi muayyan ramziy ma'noga ega bo'ladi[6].

Yuqoridagi bir jumladan “qadimgi greklarda maxfiy bir tashkilot a'zolarining bir-birini tanib olish uchun qo'llanilgan shartli belgini anglatgan”i to'g'risida qayd bizni bir qadar chuqurroq o'ylashga undaydi. Dastlab mif, asotir va ertaklar ichida taraqqiy etib kelgan ramz va majoz tushunchasi ayta-sekinlik bilan poeziya va prozada o'zining barcha elementlarini ko'rsatib yashay boshlagan. Bu davrda ayniqsa, mumtoz adabiyot gullab-yashnagan, saroy ahli orasida adabiy muhit jadal rivojlanayotgan davrlar bo'lgani bois she'riy parchalarda turli badiiy bo'yoqdor obrazlar — ramz va majoziy obrazlar odamlar ongiga singib boradi.

Har bir detal ma'lum tarixiy rivojlanish jarayonini boshdan kechirgan bo'lib, bugungi kungacha ularning talqinida rivojlanish va kengayish kuzatiladi.

Mashhur nemis olimi E. Kassirer o'zining metafora haqida olib borgan tadqiqotlarida mif va san'at, so'zning genezisini bitta o'zakka, ya'ni ruhga bevosita bog'laydi.

Faylasufning fikriga ko'ra, poeziyada — obrazli so'z saqlanibgina qolmay, balki unda obrazlilik muttasil yangilanib turadi. U (majoz) poeziyaning qadimgi ildizi — mif bilan rishtalarni uzmagani va aksincha, uning eng sara namunalari mif bilan doimiy aloqada bo'lib, uning mohiyatida olamga mifologik nazar tashlash qayta tug'iladi[7].

Haqiqatan, mifologik tafakkur barcha xalqlarning qadimiy asarlarida mavjud bo'lib, garchi ular turli xalqlarga tegishli bo'lsa-da, yagona tugal mazmun-mohiyatga ega. Ya'ni ilk odamlar ta'biricha, ezgulik va yovuzlik, yaxshilik va yomonlik ma'lum hayotiy detallar asosiga qurilgan.

Ramziylik va majoziylik asarlarda nega qo'llanilgan degan tabiiy savol tug'ilishi tayin. Badiiy shartlilik bo'yicha tadqiqot olib borgan adabiyotshunos olim Marhabo Qo'chqorova avvalo, neomifologik obrazlarning badiiy adabiyotda aks ettirilishi zamon va davr talabi sifatida tadqiq etadi. Ya'ni mamlakatdagi siyosiy muhit ijodkorlarning eminerkin ijod qilishi, ijtimoiy-siyosiy mavzularda qalam tebratishi, jamiyatdagi qing'irliklar, munofiqlik va illatlarni bor-boricha tasvirlashi oson emas edi. Ayniqsa, g'araz va o'g'irliklar, g'irromlik va g'ayurliklar ma'lum guruh yoki to'dalarga xos bo'lsa, bu haqda aytish tuhmat va bo'hton sifatida ko'rilganiga ham tarix guvoh bo'lib turibdi. Shu bois odamlar fe'lidagi nuqson va qusurlar mumtoz adabiyotimizning yetuk vakillari ijodida ramziy-majoziy obrazlar timsolida aks etib qoldi.

Xalq og'zaki ijodi va mumtoz adabiyotimizda ishlatilgan ramzlar, ramziy tasvirlar hech qayoqqa yo'qolib ketmadi. Ular xalqning tafakkurida yashab, muayyan ko'rinishda “hozirgi adabiyotda ham muvaffaqiyatli qo'llanilmoqda”[8].

O'zbek xalq ertaklari, xususan, o'zbek folklorini ramz va metaforalarsiz tasavvur etish mushkul. Ertaklar, matallar, dostonlar zamirida deyarli didaktik ruh ustun bo'lgani uchun ularning barchasi ramz va majoz bilan boyitilgan. Xususan, “O'g'ri va To'g'ri”, “Qorasoch pari”, “Oltin baliq”, “Tulki va turna”, “Bo'ri bilan tulki”, “Podsho va chumoli”[9] singari minglab asarlar mohiyatan ramziy hikoyalarga sanaladi.

Xususan, “Bo'ri bilan Tulki” ertagining ramziy-majoziy jihatlarini ularning do'st tutinishi, ikkisi ovga chiqib, qorin to'ydirishi, tulkining quvligi, ayyorligi va bo'rining nafs orqasidan quvib oxiri, sharmandalikka duchor bo'lishi, kaltak

yeb o'lishi ana shunday toifadagi odamlarga qaratilgani bilan xarakterlanadi. Hayotning barcha ijtimoiy adolatsizligiyu odamlarning ochko'zligi aksi hisoblangan ushbu ertak shaxs va jamiyatga qaratilgani ishora-imolar vositasida yanada yaqqol ko'rinadi.

Ertakdagi barcha obrazlar majoziy ma'noda olingan: xo'roz, qo'zi, xachir, ot, ovchi, qo'y. Ularning “gap-so'zlari”, xatti-harakatlari, ijtimoiy vazifasiga qarab umumiy ma'no uqish mumkin. Xalq og'zaki ijodi bilan to'yingan ramziylik va majoziylik mumtoz adabiyotimizda qayta tug'ildi, desak adashmaymiz. Mazkur adabiy jarayonda xalqning badiiy tafakkuri mahsuli bo'lgan ramzlar turli mumtoz shoirlarimiz vositasida yozma shaklga ko'cha boshladi.

Ramziy-majoziy unsurlardan foydalanish borasida Mahmud Koshg'ariy, Yusuf Xos Hojib, Ahmad Yugnakiy singari mumtoz shoirlar har so'zni ramz vositasi sifatida talqin etib, qo'llashgan.

Olamni intuiitiv kuzatadigan har bir ijodkor borki, so'z qa'tidan ma'no izlashga tutinadi. “Ramz va majoz esa ijodkorona yondashuvsiz va so'z san'atisiz yaralmaydi”[10], deydi adabiyotshunos olim Nafas Shodmonov. Shu bois adabiyotshunos olimlar ramzni doimo matnning kaliti sifatida ko'rishi uning boshqa badiiylik moduslaridan farqini belgilaydi.

Estetik idrok etish, borliq, atrof-muhit, tabiatdagi voqea va narsalarni ma'lum detallarga bog'lab, tafakkur qilish, ularda o'ziga xos ma'no ko'rish va buni ongli ravishda o'quvchiga singdirish shoirlarning doimiy diqqat markazida bo'lgan.

Xususan, “Yaqiniy “O'q va Yoy” munozarasida “O'q-ni to'g'rilik, Yoyni egrilik simvoli darajasiga ko'taradi”[11], mohiyatan esa uning zamirida jamiyatdagi turli xil illatlar, ta'magirlik, nafs, birovning haqqini yeyish, ochko'zlik va kaltabinlik ustidan kuladi. Ularning xatti-harakatlari, amallari va niyatlarini “O'q”ning bir maqsad sari dadil borishi, “Yoy”ning qaysi tomonga bursa, egilishi, ya'ni tabiatiga muvofiq xarakterlanib, turlanishi uning maqsad-vazifasi sifatida ko'rsatiladi.

Yaqiniyning zamondosh Yusuf Amiriy esa “Chog'ir va bang” munozarasida ham zamonning illatlarini fosh etib, bangi kishilarning holatini ochib beradi. O'sha davrda odat tusiga kirgan bang, chilim chekishning inson umri va jamiyatdagi qusurlarning ko'payishiga olib kelishini ta'kidlaydi.

Nishopiy “Boz va bulbul”, “Binafsha va gang” singari munozaralarini ham bevosita ramzlar orqali shoirning qalb kechinmalari, o'y-xayollari, jamiyatdagi qusurlar qalamga olinadi. Ahmadiyning “Sozlar munozarasi”da amal talashish, fisqu fasod, bo'htonu tuhmatlar o'ziga xos ramziy sistema orqali bayon etiladi.

“Ahli tariqatmu sen, ey be xirad,
Boshdin-oyog'ing to'la nafsu hisad.

Lek haqiqatda seningdek lavand,
Qayda yetar, tek tur, ayo, xu pisand”[12].

Yusuf Xos Hojib «Qutadg'u bilig» asari, turkiy adabiyotning nodir namunasi, 1069-70-yillarda yaratilgan bo'lib, uning tezda turli xalqlar adabiyotiga kirib borishida ramziy ma'no kasb etgani, adabiy-didaktik xarakterga ega ekani muhim sanalgan. “Pandnoma”larga xos didaktika eshitiladi, goh sahro qo'shiqlarining aks sadosi quloqqa chalinadi, goh so'fiylarning mistik simvolikasi seziladi”[13], deya ta'kidlaydi tadqiqotchi Klyashtorniy. Simvolika deb atalgan istiloh bu o'rinda ramziylikni anglatib kelayotganini ta'kidlash kerak.

Asar boshdan-oyoq ramzlar vositasiga qurilgan. «Qutadg'u bilig» markaziga 4 masala qo'yilib, ular 4 obraz vositasida ochib berilgan: birinchisi – adolat bo'lib, u podshoh Kuntug'di timsolida, ikkinchisi – davlat bo'lib, vazir Oyto'ldi, uchinchisi – aql bo'lib, vazirning o'g'li O'g'dilmish,

to'rtinchisi – qanoat bo'lib, uning qarindoshi O'zg'urmish qiyofasida tasvirlanadi.

Ta'kidlaganimizdek, asarning har bir jumlasidan ramziy-majoziy timsollar o'quvchining ongiga ta'sir etib, chuqurroq firklarashga undaydi.

“Tuman yildan beri ma'yus tul edim, endi bu tullik kiyimini yechib, oq libos kiydim”[14].

Ko'rinib turibdiki, tullik libosi – qora. U qora libosni yechib, oq kiyim kiyishi uning ro'zg'ori o'nglanganigi, baxt va baxtiyorlik belgisi hisoblanadi. Yana shu o'rinda “tuman yil” ishorasiga ham to'xtalib o'tish zarurki, bunda uning nursiz va xira o'tmishi, baxtsiz yillari o'xshatishlar asosida berib ketilmoqda.

Shu bois “Adabiyotshunoslik terminlarining ruscha-o'zbekcha izohli lug'ati”da keltirilishicha, “Ramz badiiy nutqda hayotiy voqea, tushuncha va narsalarni ifodalash uchun shartli ravishda ko'chma ma'noda ishlatiladigan so'z yoki so'zlar birikmasi”[15]. Yuqoridagi “tuman yil” ham umumiy ildizda so'zlar birikmasi bo'lib, bir tushunchaning badiiy ko'lamini kengaytirgan.

Shubhasiz, ramzni yaratuvchi so'zning ma'no diapazoni kengayadi, u nafaqat ifoda nuqtai nazaridan go'zal, shuning barobarida ongli ravishda tushunish jihatidan ham betakroridir. Endi ramz oddiy so'z emas, balki badiiyat yukini olgan so'zga aylanadi. Serjilva so'z ham biz aytayotgan ramzning aynan o'zidir.

Mumtoz adabiyotimizda ramzni san'at darajasida ishlatib, o'ziga xos she'ru g'azallar yozgan, ma'no ko'chimlarida turli obrazlar yaratib, ramz va majozga tagma'no bergan Navoiy bo'lsa, uning har bir baytida olimlar aniqlamagan minglab jilvalar bor.

“Faqr aro bir ranglik dushvor erur behad, valek,
Xirqada tikmak erur oson qizil, sorig', yashil.

Ey Navoiy oltinu shingarfu zangor istama,
Bo'ldi nazming rangiday devon, qizil, sorig', yashil”
[16].

Alisher Navoiy ijodi natijasida o'zining yangi davrini boshlab bergan ramz va majoz keyingi davrlar — Bobur, Maxmur, Nodira, Uvaysiz, Muqumiy, Furqat g'azallari va she'riyati ham o'ziga xos o'rin tutdi. Vaholongki, o'z davri-ning eng ma'rifatparvar va ziyoli qatlami hisoblangan shoiru

ayonlar ham aynan ramz va majoz zamiridagi qatma'noni tushuna borgani holda o'sha davrlarda o'tkaziladigan “mushoira” va “doston kechalari”da oddiy xalqqa tushuntirib, ma'no qulfini ochib, ramzning asosiy mazmunini aytib berishgan.

Navoiyshunos olimi Karomat Mullaxo'jayevaning ta'kidlashicha, “Ranglar ham har bir ijodkorning fikrlash doirasi va darajasiga muvofiq qo'llanib kelingan. Shu sababli ham soddaroq asarlarda ranglarning ramziylik darajasi osonroq tushuniladi” [17].

Adabiyotimizning har bir davrida ramz va majoz o'zining ildizlari — mif va asotirlar, folklor va totemistik tushunchalardan yiroqlashib ketmagani holda u bilan doimiy aloqada bo'lib turgan. Uning mazmun-mohiyatidan oziqlanib, tagidan suv ichib turgan. Shu bois ham ramz va majoziy tushunchalar umumo'quvchi uchun tushunarli va ta'sirli bo'lgan.

Ramziy va majoz ma'nosi predmet ma'nosidan ancha yuqorida turadi, u voqealini estetik idrok etish mevasi bo'lib, maqsadli imo-ishorani talab qiladi.

Dunyoni mifologik tushunish va tadqiq etish natijasida bugungi kunda ham ba'zi udum va an'analar, tushunchalar zamirida saqlanib kelmoqda. Mifologik tushunchalar dastlabki didaktik asar-manbalar sifatida odamlar ongida saqlanib qoldi va keyinchalik insonlarning ongu tasavvurida, tafakkurida yashab, og'zaki adabiyotidan yozma adabiyotiga voqea, narsa va detal ko'rinishidagi ramziy vositalar ko'rinishida namoyon bo'lib bordi.

Tadqiqotchi Feruza Burxonovaning ta'kidlashicha, “Sharq dunyosi ijodni ilohiy mo'jiza deb tushunadi va tushuntiradi. Ahmad Yugnakiy, Ahmad Yassaviy, Sakkoki, Alisher Navoiy, Zahiriddin Muhammad Bobur va Boborahim Mashrab kabi mumtoz shoirlarimiz ijodida bu fikrlar ramz-majozlarga o'rab tasvirlangan”[18].

An'anaviy ramziy-majoziy detal va unsurlardan foydalanish adabiyotimizning eng yuqori darajalarida ijod qilgan shoirlarga tegishli ekanini, ular aynan ramziy-majoziy birliklar, tushunchalar orqali o'quvchi qalbiga yo'l topganini, ijodiy jarayonda individual qobiliyati natijasida paydo bo'lgan obrazlar asrlar davomida yashab qolganini anglaymiz. Bugungi kunda ham adabiyotimizda Nazar Eshonqul, Xurshid Do'stmuhammad, Isajon Sulton, Zulfiya Qurulboy qizi, Bahodir Qobul singari adiblarimiz undan unumli foydalanmoqda.

ADABIYOTLAR

1. Qo'shjonov. M. Ijod mas'uliyati. – T.: G'. G'ulom nomidagi Adabiyot va san'at nashriyoti. 1981. B – 237.
2. “O'zbekiston Milliy ensiklopediyasi” Davlat ilmiy nashriyoti. - Toshkent.: 2004, 247-bet.
3. O'zbek tilining izohli lug'ati. II-jild. “O'zbekiston Milliy ensiklopediyasi” davlat ilmiy nashriyoti. -T.: 523-bet.
4. Jirmunskiy V.M. Vvedenie v literaturovedenie. Kurs lektsiy. – M.: Yeditorial URSS, 2004. – S. 335.
5. Аристотел. Риторика. Поэтика. – М.: Лабиринт, 2000. – С.. 173.
6. O'zbekiston Milliy ensiklopediyasi. –T.: 2004. 7 tom. – B. 247.
7. Кассирер Э. Сила метафоры//Теория метафоры. – С. 41.
8. O'zbekiston Milliy ensiklopediyasi. –T.: 2004. 7 tom. – B. 247.
9. ziyouz.uz/ozbek-xalq-ogzaki-ijodi/page/3/
10. Shodmonov N. O'zbek mumtoz adabiyoti tarixi. – T.: Tafakkur, 2020. 47-bet.
11. O'zbek adabiyoti bo'stoni/ Muborak maktublar. G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti. – T.: 1987, 247-bet.
12. O'zbek adabiyoti bo'stoni/ Muborak maktublar. G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti. – T.: 1987, 269 B.
13. Yusuf Xos Hojib. Qutadg'u bilig. - T.: Fan, 1971. B - 73.
14. Кляшгорный С.Г. Эпоха “Кутадгу билиг” // СТ. 1970. №4. – С. 82.
15. Notamov N., Sarimsoqov B. Adabiyotshunoslik terminlarining ruscha-o'zbekcha izohli lug'ati. –T.: O'qituvchi, 1983. – B. 279.
16. Alisher Navoiy. Qaro ko'zim. -T.: Adabiyot, 2021, 46-bet.
17. Mullaxo'jayeva K. G'azalda rang jilosi. Filologiya masalalari. 2003-yil. 3-4-son.
18. Burxonova F. Muallif adabiy-estetik qarashlari va ijodiy parallelizm. (Nazar Eshonqul va Ulug'bek Hamdam ijodi misolida): Fal dok(... dis – T., 2019, 17-bet.



Nayira IBRAGIMOVA,
Toshkent axborot texnologiyalari universiteti dotsenti, PhD
E-mail: nayira@inbox.ru

O'zDJTU professori, filologiya fanlari doktori D.Baxronova taqrizi asosida

LINGUISTIC ANALYSIS OF THE CONCEPTS "THINKING", "DISCOURSE" AND "TEXT"

Annotation

In contemporary linguistics, such concepts as "thinking", "discourse", "text" are in the area of intersection of various systems. Research and analysis of the relationship between them is essential. This article widely covers the origin, evolution, transformation and linguistic significance of the above mentioned concepts.

Key words: Thinking, discourse, text, transformation, dichotomy, intralinguistic, extralinguistic, synergy.

ЛИНГВИСТИЧЕСКИЙ АНАЛИЗ ПОНЯТИЙ «МЫШЛЕНИЕ», «ДИСКУРС» И «ТЕКСТ»

Аннотация

В современном языкознании такие понятия, как «мышление», «дискурс», «текст» находятся в области пересечения различных систем, и важно изучать и анализировать взаимосвязь между ними. В этой статье широко освещаются происхождение, эволюция, трансформация и языковое значение вышеупомянутых понятий.

Ключевые слова: Мышление, дискурс, текст, трансформация, дихотомия, интралингвистическое, экстралингвистическое, синергия.

"TAFAKKUR", "DISKURS" VA "MATN" TUSHUNCHALARINING LINGVISTIK TAHLILI

Annotatsiya

Zamonaviy tilshunoslikda turli tizimlarning kesishish sohasida "tafakkur", "diskurs", "matn" kabi tushunchalar mavjud bo'lib, ular o'rtasidagi o'zaro bog'liqlikni o'rganish va tahlil qilish ahamiyatlidir. Ushbu maqolada yuqorida qayd etilgan tushunchalarning kelib chiqishi, evolyutsiyasi, transformatsiyasi, hamda lingvistik ahamiyati keng yoritilgan.

Kalit so'zlar: Tafakkur, diskurs, matn, transformatsiya, dioxotomiya, intralingvistik, ekstralingvistik, sinergiya.

Kirish. XX asr oxirida paydo bo'lgan "matn" va "diskurs" tushunchalarini asta-sekin differentsiyatsialash tendentsiyasi hozirgi zamon gumanitar fanlarida ham o'z rivojini topdi. Ta'kidlash lozimki, terminlar bir tekis emas, balki turli jadallik bilan rivojlanmoqda. "Diskurs" ko'proq tadqiq etilgan va evolyutsiyani boshidan kechirgan tushuncha bo'lsa, "matn" tushunchasining tahlili va o'rganish darajasi "diskurs"ga nisbatan kam hamda, muhim o'zgarishlarsiz an'anaviy tarzda kechgan.

Tafakkur tushunchasi esa "matn" va "diskurs" tushunchalaridan avvalroq paydo bo'lib, dastlab falsafiy tushuncha sifatida ta'riflangan. Ilm-fanning turli tarmoqlari rivojlanishi bilan birga tafakkur tushunchasi boshqa fanlarning tadqiqot ob'ektiga aylana boshlagan. Jumladan, kognitiv tilshunoslik va psixologiyaning kontseptual tizimlarining kesishishi sohasida "til", "so'z", "nutq", "tafakkur", "ong" kabi tushunchalar mavjud. Bu tushunchalar kognitiv lingvistika va psixologiya fanlari uchun umumiy bo'libgina qolmay, balki shu fanlarning asosiy tushunchalari qatoriga kiradi. Tilning mohiyati, tabiati va vazifalari, til va tafakkurning, til va ongning o'zaro bog'liqligi, og'zaki va fikrlash jarayonlarining mohiyati va tabiati - bu birinchi navbatda kognitiv tilshunoslikda o'rganilgan.

Mavzuga oid adabiyotlar tahlili. Tafakkur arabcha fikr yuritish, fikrlash degan ma'nolarni anglatadi. Tafakkur - ob'ektiv voqeilikning tasavvur, tushuncha va muhokamadagi faol in'ikos jarayoni, insonning fikrlash qobiliyati hisoblanadi [1].

Tafakkur falsafa, gnoseologiya, mantiq, psixologiya kabi fanlarning tadqiqot ob'ekti hisoblanadi. Shu bilan bir qatorda, tafakkur tilshunoslikda ham keng o'rganiladi. Zero, til tafakkur bilan bevosita bog'liqdir. Tilshunoslikda, tafakkur verbal (og'zaki), nutqiy fikrlash jarayoni sifatida anglashiladi.

Rus olimi A.F. Kornienkoning fikricha, "tafakkur" va "ong" tushunchalarini to'laligicha tushunib yetmasdan, "til"

va "tafakkur" tushunchalari o'rtasidagi o'zaro bog'liqlikni tadqiq etishning iloji yo'q [2].

Tafakkur murakkab va xamon to'liq tavsiflanmagan jarayonlardan biri bo'lib, lingvistik fanlar doirasida: lingvistik gnoseologiya, kognitivistika, psixolingvistika va boshqa shu kabi fanlarning paydo bo'lishiga sabab bo'lgan.

V. Gumbolt til va tafakkurning uzviy bog'liqligini ta'kidlab shunday degan: "Fikrlash, so'zlashish va eshitish organlarining til bilan uzviy bog'liqligi inson tabiatining mohiyatiga ko'ra birlamchi va g'aroyib tuzilishi bilan ifodalanadi"; "Til tafakkurning majburiy shartidir..."; "Nutq - bu tilning tafakkur bilan ifodalanadigan shaklidir"[3].

Turli xil tafakkur turlari jurnalistik matnlarning har xil turlarining paydo bo'lishiga sabab bo'ldi. Tadqiqotchilar tafakkur turiga qarab matnning quyidagi turlarini ajratadilar: mifologik, ishontiruvchi, pragmatik, gedonistik, ma'no ochuvchi va tarmoq matnlari.

"Matn" atamasi an'anaga ko'ra "diskurs" tushunchasi bilan o'zaro bog'liq bo'lib, ammo ushbu tushunchalarning korrelyatsiyasini aniqlashda olimlar o'rtasida birdamlik yo'q. Tilshunoslikning turli yo'nalishlardagi tadqiqotlarida matn va diskurs turli pozitsiyalardan o'rganiladi. Unda matn diskursning elementi sifatida qaralib, diskurs esa kengroq hodisa deb qabul qilingan.

"Diskurs" va "matn" tushunchalarining yakuniy separatsiyasi (keskin ajralishi) XX asrning 70-80-yillarga to'g'ri keladi, hamda olimlarning taxmin qilishicha, ilmiy faoliyatning gumanitar yo'nalishlariga tegishli ko'p sonli tadqiqotlar paydo bo'lishi va jadal rivojlanishi fonida antropomorfizmning kuchayib borayotganligi bilan izohlanadi. Aynan shu vaqtda, diskursga nisbatan lingvistika va adabiyotshunoslikning lingvistik, semantik, psixolingvistika, pragmalingvistika, sotsiolingvistika, tarjima nazariyasi kabi yo'nalishlarida ilmiy tadqiqot ob'ekti sifatida qiziqish ortib

bordi. XXI asrda diskurs tushunchasi kompyuter lingvistikasi doirasida ham tadqiq qilina boshladi.

“Matn – diskurs minus nutq vaziyati, diskurs esa matn plyus nutq vaziyati” kabi maxsus formulalar ishlab chiqilgan[4].

Tadqiqot metodologiyasi. Diskursga ta’rif berishda 4 ta yondashuvni ajratib ko’rsatish mumkin: rasmiy, funktsional, vaziyatli (situativ), kognitiv.

Formal (strukturaliy-yo’naltirilgan) yondashuv diskursga ikki va undan ortiq gaplarning ma’no jihatdan korrelyatsiyasi sifatida qaraydi. Undagi bog’liqlik diskursning asosiy belgisi hisoblanadi. Shunday qilib, ushbu talqinda diskurs superfrazali sintaktik birlik, murakkab sintaktik butunlik bo’lib, uning yahlitligi ma’lum konnektorlar tizimi bilan belgilanadi.

Funktsional nuqtai nazardan diskurs tilni qo’llashning har qanday shakli bilan bog’liq bo’lib, bu esa til funktsiyalari tahlili bilan bog’liq holda diskurs funktsiyalarini ham tahlil qilishni ko’zda tutadi. Vaziyatli yondashuv diskursni ijtimoiy, psixologik va madaniy jihatdan ahamiyatli sharoitlar va vaziyatlar kontekstida talqin qilish bilan bog’liq. Bu yondashuv formal va funktsional yondashuvlarni birlashtiradi. Kognitiv yondashuv diskursni kognitiv hodisa, ya’ni bilim berish, undan foydalanish va yangi kognitiv aloqalarni o’rnatishga bevosita tegishli bo’lgan fenomen, sifatida talqin qiladi.

Diskurs tushunchasining xilma-xil talqinini hamda uni o’rganishga bo’lgan yondashuvlarni rossiyalik olim V.I. Karasik umumlashtirib, quyidagi fikrlarni ilgari suradi:

1) diskurs tilning dinamik modeliga asoslangan kommunikatsiyaga tegishli (statik modeliga qarama-qarshi munosabatda);

2) kommunikativ vaziyatlarning o’zi psixologik, ijtimoiy, madaniy-tarixiy xususiyatlarni hisobga olgan holda tadqiq qilinadi;

3) kommunikativ vaziyatlar kommunikatsiyadan (diskurs paydo bo’lishi) oldingi, bevosita kommunikatsiya paytidagi hamda kommunikatsiyadan keyingi (diskursni talqin qilish) bosqichlarini o’z ichiga oladi;

4) vujudga kelish va interpretatsiya (talqin qilish) hodisalari diskursni o’rganishning muhim jihatlari hisoblanadi [5].

Shunday qilib, diskurs muloqot vaziyatiga tegishli bo’lgan matn hisoblanadi. Diskursni tadqiq qilishda vaziyatlar, maqsadga yo’naltirilgan ijtimoiy harakat, ekstralingvistik omillar bilan shartlanganligi hamda bog’langan matnning shakli diskursning asosiy xususiyatlari hisoblanadi.

Tahlil va natijalar. “Matn - diskurs” dixotomiyasi XX asrning ikkinchi yarmi lingvistikasi uchun ahamiyatli hisoblanib, ilm-fan rivojlanishi hamda bilimlar oshirish vektorini aks ettirib, bundan tashqari o’z ichki va tashqi dunyosini uning tarkibiy elementlari va jamiyatning binar oppozitsiyalari (ezgulik-yomonlik, do’st-dushman, kun-tun, erkak-ayol va boshqalar) orqali anglatotgan shaxsning kognitiv faoliyati xususiyatlarini o’rganishni o’z ichiga oladi.

Aynan intralingvistik, ichki lisoniy muhitga tegishli matn hamda intra- va ekstralingvistik komponentlarni o’zida mujassam etgan diskurs yuqorida ko’rsatilgan binar oppozitsiyalarni tashkil qiladi. Matn chuqur bog’liqlikka ega kommunikativ birliklar ketma-ketligi zanjiri shaklida amalga oshirilsa, diskurs hodisasi ham zanjir bo’lib, uning bo’g’inlariga lisoniy tilning kommunikativ birliklari hamda

kommunikatsiyaning nolisoniy tarkibiy qismlariga (nutq vaziyati, adresantlar, psixologik-ijtimoiy belgilar yig’indisi bilan retsipientlar, kommunikatsiya vositalari, xronotop va boshqalar) kiradi. Shu bilan birga matn intralingvistik fenomenining ekstralingvistik kommunikativ muhitga integratsiyasi, matnning ushbu muhitga o’zgartirish maqsadida ta’sir ko’rsatishga yo’naltirishi, ya’ni ichki lisoniy hodisaning tashqi muhit bilan bog’liqligi ko’zga tashlanadi.

“Matn” va “diskurs” kabi tushunchalarning rivojlanishida kuzatilayotgan bunday o’zaro ta’sir, o’zaro harakatda lingvistik tadqiqotlarning turli sohalariga bo’lgan diskursiv yondashuvning jadal ekspansiyasi va ortib borayotgan ziqzishini keltirib chiqaruvchi mazkur fenomenlarning sinergetik salohiyatining mavjudligini qayd etish mumkin.

Matn va diskurs sinerjiyasi olamni anglashning ikki usuliga o’xshaydi: G’arbiy Yevropa odamining fikrlash tarzi va madaniyatiga xos bo’lgan ob’ektni tizim bilan bog’liqligidan tashqari, alohida tadqiqot usuli sifatida tahlil qilish, hamda Sharq dunyoqarashi uchun xos bo’lgan tizimni uni tashkil qiluvchi elementlar yig’indisi, ular o’rtasidagi bog’liqliklar majmui sifatida tadqiq qilishga yo’naltirilgan sintez usullaridan iborat.

Matn va diskursni tadqiq qilishga yondashuv induksiya va deduktiv bilan bog’liq, chunki ayrim matnlarni o’rganishda olimlar bevosita til birlik doirasidan chiqib ketsalar, diskursni o’rganishda esa matnlar tahlil qilinadi. Madaniyat egalari duniyoni idrok qilishi matnlar va gipermatnlarda kodlanadi. Bunday ko’p yoqlama matnlar madaniyat kodini yetarli darajada ishonchli tarzda ochish imkonini beradi [6].

“Matn” va “diskurs” tushunchalari rivojlanishning sinergetik jihatini yoritishda, vietnamlik olim Chan Kim Baoning ishlanmalarini tilga olish joizdir. Ushbu olim matn va diskursni Sharqning falsafiy ta’limotlari doirasida tadqiq qilib, ularning interaktsiyasini in va yan energiyalar o’zaro ta’siri bilan solishtirgan. Bunda matn in, diskurs esa yan sifatida qaralgan. In va yan - matn va diskurs qarama-qarshi unsurlar sifatida o’zaro ta’sir qonuni ostida amalga oshirilib qarama-qarshiliklar birligini hosil qiladi. E’tiborli tomoni shuki, Chan Kim Bao tilni makrokoinot bilan solishtirganda, matn fraktal singari makrokoinotning butun salohiyatini aks ettirib, diqqat markazida tizim va inson omillari bo’lgan lingvistik modelning ikki ajralmas xususiyati hisoblanadi [7].

Bizning fikrimizcha, kuzatilayotgan tendentsiya ichki tizimli, intralingvistik nuqtai nazardan tilni kognitsiya va kommunikatsiya vositasi sifatida tadqiq qilish, shuningdek, kommunikativ vaziyat ishtirokchilarini bevosita hamda bilvosita muloqotini kiritishga yo’naltirilgan.

Xulosa va takliflar. Yuqoridagilardan kelib chiqib, shuni ta’kidlash joizki, til va tafakkur, matn va diskurs tushunchalarining kelib chiqishi, shakllanishi va o’rganilishi, ularning o’zaro bog’liqligini taqozo qiladi. Qayd etilganidek, tafakkur og’zaki va yozma nutq bilan chambarchas bog’liq. Zero, matn bu og’zaki nutqning qog’ozga tushgan shakli deb qabul qilingan. Bu esa o’z o’rnida tafakkurning matn bilan ham aloqadorligini ko’rsatadi. Biroq, bu xodisa to’liq tadqiq etimaganligi bois, tafakkurning matn va diskurs bilan bog’liqligini ko’rsatuvchi aniq nazariyalar mavjud emas. Matn va diskurs tushunchalari esa shubhasiz bog’liq bo’lib, bir birini keltirib chiqaruvchi, to’ldiruvchi elementlar deb atash mumkin. Bu tushunchalarning o’zaro bog’liqligi tilshunoslikda ko’plab tadqiqotlarda o’z ifodasini topgan.

ADABIYOTLAR

1. O’zbek tilining izohli lug’ati. – Toshkent, 2006-2008.
2. Корниенко Александр Федорович. “Соотношение понятий «Язык», «Мышление» и «Сознание» в психологии и когнитивной лингвистике” Вопросы когнитивной лингвистики, №. 3 (36), 2013, С. 5-15.
3. Гумбольдт В. фон. Избранные труды по языкознанию. – Москва, 2000. – 400 с.

4. Одинцова И.В. К проблеме соотношения понятий «текст» и «дискурс» в лингвистике и лингводидактике // Вестник Костромского государственного университета. 2017. – № 2. – С. 121-125.
5. Карасик В.И. Лингвистика текста и анализ дискурса. Архангельск .
6. Волгоград: Перемена, 1994. 3-4 с.
7. Чан Ким Бао. Текст и дискурс (через призму иньян концепции). – Москва: Изд-во “Творчество”, 2000. – 180 с.
8. Ibragimova N.A. “Tilshunoslikda matn tushunchasining tadqiqi va tahlili”// .
9. Oriental renaissance: Innovative, educational, natural and social sciences, vol. 2, no. 12, 2022, pp. 1299-1304.
10. Vaxronova D.K. O‘zbek va ispan tillarida olam manzarasining lingvokognitiv kategoriyalanishi: filol.f.d.avtoref. – Toshkent, 2022. – 73б. <https://tsuos.uz/wp-content/uploads/2022/05/O%CA%BBzbek-va-ispan-tillarida-olam-manzarasining-lingvokognitiv-kategoriyalanishi.pdf>.



UDK:8'1751'82-1/-9

Nargiza ISROILOVA,
Buxoro Pedagogika Instituti talabasi
E-mail:nigora.i@gmail.com

Buxoro davlat universiteti dotsenti, PhD M.B.Ahmedova taqrizi asosida

FEMINIZM VA MODERNISTIK NASRNING INTERTEKSTUAL ALOQALARI

Annotatsiya

Modernizm davrida jahon adabiyotining intertekstuallik masalasi ancha rivojlandi, feminizm davri namunalari nusxa va havolalar olish kengaydi. Ushbu maqolada feminizm davri yorqin namoyondalari Virjiniya Vulf, Jeyn Ostin asarlarida intertekstuallik masalasi o'rganilgan.

Kalit so'zlar: Intertekst, intertekstuallik, feminizm, modernizm, bog'liqlik.

ИНТЕРТЕКСТУАЛЬНЫЕ ОТНОШЕНИЯ ФЕМИНИЗМА И МОДЕРНИСТСКОЙ ПРОЗЫ

Аннотация

В эпоху модернизма существенно развился вопрос интертекстуальности мировой литературы, расширилось копирование и отсылка к примерам из эпохи феминизма. В данной статье рассматривается проблема интертекстуальности в произведениях Вирджинии Вулф и Джейн Остин, ярких представительниц эпохи феминизма.

Ключевые слова: Интертекст, интертекстуальность, феминизм, модернизм, связь.

INTERTEXTUAL RELATIONS BETWEEN FEMINISM AND MODERNIST PROSE

Annotation

In the era of modernism, the issue of intertextuality of world literature has developed significantly, copying and referencing examples from the era of feminism has expanded. This article examines the issue of intertextuality in the works of Virginia Woolf and Jane Austen, prominent representatives of the feminism era.

Key words: Intertext, intertextuality, feminism, modernism, connection.

Kirish. 1900-yildan keyin "yangi ayol" jiddiy tanqidiy adabiy sharhlarda, tobora kamroq paydo bo'ldi, biroq uni "Vestminster rev'yu", "Bukmen", "Arena" kabi jurnallarda, ko'klarga ko'tarib ni davom ettirganlar, keyinchalik "Vogue" va "Ozod Ayol" kabi yangi nashlarda ham paydo bo'lgan edi.

1900-1920-yy. Arnol'd Bennet, Jozef Konrad, Gerbert Uells, Virjiniya Vulf, D. H. Lourens - barchasi "yangi ayollar" haqida romanlar yozgan. Ular "Anna besh shahardan", "Anna Veronika", "Maxfiy agent", "Voqea", "Sayohat", "Kecha va kun", "Oq Tovus", "Buzg'unchi" va b. kabi asarlarida - "yangi ayollar" adabiyoti tomonidan ko'tarilgan turli masalalarga murojat qilishgan.

Asosiy qism. Albatta, yuqorida qayd etilgan kitobda Ann Ardis ta'kidlaganidek, ayollarning o'z taqdirini o'zi belgilash masalalari 1890-yillardan boshlab adabiy yangiliklar to'liqini keltirib chiqardi, bugungi kunda unutilgan asrning yozuvchilari ham modernizmning tug'ilishi uchun javobgar xisoblanadi. Mona Kerd, Meri Cholmondli, Gertruda Diks, Ella Xepvort Dikson, Arabella Knili, Edit Jonstoun, Doroti Leyton, Oliv Shrayner - ularning barchasi XIX asr romani kanonlardan foydalangan va ularni o'zgartirgan, qisman tan olingan promodernistlar va modernistlar yangiliklarini qabul qilishgan. Yuqorida aytib o'tilgan mualliflarning romanlari protomodernizmdan uzoq bo'lsa-da, biroq ularning hikoyasi yuqori modernizm bilan bog'liq bo'lgan markazlashtirilmagan sub'ektivlik va suvjetlar chizig'idan qaysidir bir jihatini aks ettiradi.

Boshqa tomondan, Enn Ardis "yangi ayollar" adabiyoti mualliflari va modernistlar o'rtasidagi muhim farqni qayd etadi. Gertruda Diks, Florens Diksi, Meri Cholmondli, Ella Xepvort Dikson san'atni siyosiy jalb etish sifatida taqdim etgan. Modernistlar esa dolzarb masalalarni yoritishdan qochishgan va ular mustaqilliklarini shunchalik qadrlashar edilarki, buning uchun ular adabiyotda eng yaqin tayyor safdoshlari bilan bahslashishga tayyor edilar (edvardiyaliklar, "yangi ayollar" nasr yozuvchilari va b.).

Qanday bo'lmasin, viktoriya davri romani, tabiat-shunoslik maktabi va "yangi ayollar" adabiyotning interteksti bilan tanishgandan so'ng, modernistlar tomonidan ko'p narsa o'rganilgan va aniqlik kiritilgan. Shunday qilib, "begonalar ko'zidan o'zining qo'lyozmalarini yashirib yurgan, Jeyn Ostin hikoyasida, Virjiniya Vulf uni "A Room of One's Own" esesida ko'rsatib o'tgan, 1890- va 1900-yillarning romanlarida e'tirof etilgan. Sara Grandning "Ilohiy egizaklar" asarida Mister Prays nomidan aytilgan quyidagi so'zlar mavjud, bugungi kunda qadrlanib bo'lgan "nazokatli ayol ideallari"ga kelsak, biz keyingi davrlarda voz kechishimiz, masxara va nafratga duchor bo'lgan juda ko'p eski narsalarni eslashimiz mumkin, garchi ular, albatta, o'z davrida ko'p erkaklar qalblariga ilqlik solgan. ...Jeyn Ostin bilan bu ta'sirli voqea, xonasiga kimdir kirib qolsa, o'zi yozib turgan qimmatbaho qo'lyozmasini tikib turgan matosi bilan qoplab yashirgani, chunki u ayollarga xos bo'lmagan roman yozishdek ish bilan shug'ullangani uchun sharmanda bo'lishidan qo'rqar va ahmoqlar beradigan tanbehlardan qo'rqar edi. Menga bolaligimdan tanish bo'lgan ushbu hikoya, bu mavzuda boshqalar bilan suhbat qilishga imkon bermas edi.

S.Grend romanidagi individual tafsilotlar, agar modernistik matnga intertekstual o'xshashliklar kabi o'qilmasa, keyin har qanday hol qabul qilinadi. Bu, xususan, Bibliyadagi iqtibosda kuzatiladigan bir necha bor takrorlangan va hikoyachilikni tashkil etuvchi Mendelsondan notalar qatori: "Isroil haqida qayg'uradigan kishi uxlamaydi, xattoki mudramaydi ham". Ushbu ibora so'zma-so'z-grafik jihatdan-romanning leytmotiviga aylanadi: "bir daqiqalik tanaffus bor edi, keyin zarba bo'ldi, yumaloq, to'laqonli, g'amgin va ayni paytda qoniqarli, u o'zining tantanali xotirjamligi kuchi bilan qayg'u va sukunat dunyosiga charchagan yurakning qolgan qismi va aql uchun bulardan qutilishga ilk umid bag'ishladi: (Mendelsondan notalar qatori: "Isroil haqida qayg'uradigan kishi uxlamaydi, xattoki mudramaydi ham") (76).

Bunday musiqiy motiv yoki belgi keyinchalik Vulf tomonidan 20-yillar romanlarida qo'llanilgan usulga o'xshaydi: "Misses Dalloway" asarida Big Benning bong urishi, "To the Lighthouse" romanidagi mayoq xuddi shunday vazifani bajaradi.

Bu, shuningdek, Yevadnaning matematika bilan shug'ullanishi, "Kecha va kunduz" romanidan Ketrin Xillberi haqidagi fikr: "u (Evadna) bu narsa haqida otasi bilan boshqa gaplashmadi, lekin o'sha paytdan boshlab ilgari uning mashg'ulotlaridan biri bo'lgan matematika, uning hayotidagi asosiy qiziqish va uning ta'limining asosi bo'ldi" (12).

"Yangi ayollar" adabiyoti mualliflarining siymolari ba'zan modernistlar yodda tutgan arxetiplar ostida umumlashtirilgan, bir qarashda, butunlay yasama tipajlarni aniqlashga yordam beradi.. Masalan, yozuvchi Vulf "A Room of One's Own" esesining 6-bobida, Amerikalik yozuvchini tasvirlaydi, uning ayollarni tasvirlash, ayollar va erkaklar o'rtasidagi munosabatlarni tasvirlash usuli Grant Allenning romanlari va uslubiga juda o'xshash. Romandagi Germiniya va Alanning sevgi chizig'i qanday ko'rinishga ega: "u uni o'z quchog'iga oldi. Uning ko'kraklari ko'kragiga tegib, uni larzaga soldi. Ularning lablari bir lahzaga birlashdi. Germiniya uning bo'sasini itoatkorlik va hech qanday qarshilik ko'rsatmasdan qabul qildi. Uning ruhi to'lib toshib ketdi. Uni barmoqlarining uchlarigacha allaqanday titroq egallab, oldindan nimanidir kutganday... "Shunday qilib, Germiniya, siz meniki bo'lasiz! Axir siz menga va'da berdingiz". "Sizniki emas" - Germiniya uni bebosh ovoz bilan tuzatdi. - "Allaqachon sizniki, Alan. Negadir menimcha, men doimo sizniki bo'lganman. Men siznikiman. Men hozir senikiman. Nimani istasang bajo qilurman." Buni shunchalik sodda, shunchalik toza, tabiiy ravishda aytgandiki, munosib ayolning bor sadoqati bilan, o'zini aybdor his qilmasdan sevadigan erkak ixtiyoriga topshirish, Alan esa uning muloyimligidan hayron bo'lishni o'ylamagan ham" (3-bob).

Mustaqillik va erkinlik haqidagi barcha gaplarning ortida deyarli ayollikning o'zgarmas an'anaviy ideali turadi. Germiniya "sevgani ortidan ergashish uchun yaralgan ayol"; "qadimda ayolning taqdiri erkak kishidan boshigacha qarashdan iborat, va ushbu bo'y sinish holatida bo'lganidan xursand edi" va rol stereotiplari qat'iy ta'kidlangan: "erkaklar prinsipi faol va tajovuzkor; ayollarniki inertdir, passiv va barchasini qabul qiluvchi" (61).

Ehtimol, intertekstual jihatdan eng qiziqarli va modernizm genezisi bilan bog'liq holda egizaklar mavzusidir. Sara Grandning romanida egizaklarning qiyofasi ikkilangan (ambivalent): romanning birinchi qismlarida u qisman o'g'il va qizning erkin rivojlanishining ideali sifatida yuritiladi; "Tenor va yigit" bobida, u inson ikki qismining ramziga aylanadi, uning O'zligi (Kastor va Polluks egizaklari haqidagi afsona bilan o'xshashliklar mavjud). Gapi radigan ismlar-Diavolo va Anjelika-ularning soch ranglarining kontrasti bilan kuchaytiriladi: Diavoloda ochiq rangda, singlisida - qora. Anjelika uyqusining epizodi aka-uka va opa-singilning "bir-birini to'ldirishini" ta'kidlaydi, erkak va ayol o'rtasidagi munosabatlarni aks ettiradi, bu esa o'z navbatida "yangi ayollar" nasrida "androgen ong" mavzusining ilk rivojlanishi, bu keyinchalik modernistlar matnlarda to'liq ishlab chiqilgan. Androgen ong g'oyasi Virjiniya Vulfning "A Room of One's Own" va "Orlando" asarlarida yaqqol kuzatiladi. "Misses Dalloway" romanida ayol qahramoni va Septimus Smit parallel tasvirlar yoki juftlik sifatida paydo bo'ladi. D. X. Lorens "Apokalipsis" da mifologik egizaklarda ikkita bir birini to'ldiruvchi erkak ongining ramzini ko'rsatadi. Ushbu egizak obrazini badiiy nasrda "Oq tovus" va "Buzg'unchi" asarlarida, keyinchalik "Avron fleytasida" rivojlantiradi.

Sara Grand ijodida kelajak androgen ong mavzusiga yarim savollar shaklida ilk urinishlarda kuzatiladi: an'anaviy erkaklarga xos bo'lgan ayolning ma'lum mashg'ulotlar bilan shug'ullanishi, tarbiya elementlari, ta'lim fanlari? Shu yerdan

ta'limni o'zaro bog'liqligi motivining paydo bo'lishi: D'yavolo nimani nimani o'rgansa Anjelika ham shuni o'rganadi; kiyimlarining o'zaro almashinuvchanligi - u D'yavoloning kiyimini kiyadi, tunlari Tenor oldiga keladi (mifologik kun va tunning o'zgarishi motivi) va uning rolini o'ynaydi; ularning bir-birini to'ldirishi - ular bir mavjudotning ikki qismiga o'xshaydi. Biri qora- sochli, boshqasi sariq, Anjelika qiyofasida eraklikdan nimadir bor, D'yavoloda esa - ayollardan, har, ehtimolga qarshi unda Evadnega intilish bor. Biri kun davomida ko'rinadi, ikkinchisi (inson qiyofasida) - kechasi. Ba'zan androgenik holat aniq ifodalanadi: "Oh, yigit!" - xitob qildi Tenor, mamnun va chuqur xo'rsinib. "Sizda daholik bor. Sen o'ynaganda, "Atlas joduligi" dan bir jonzotga o'xshab qolasan:

A sexless thing it was, and in its growth

It seemed to have developed no defect

Of either sex, yet all the grace of both.

Ammo yigitga bu ta'rif albatta yoqmadi. U ho'mrayib, dedi: "Siz buni daholik deb xisoblaysizmi? Mening g'oyam, garchi siznikiga yaqin bo'lsa ham, baribir boshqacha. Menimcha daholik - jinsidan qat'iy nazar, erkak va ayolning aql hislatlari bir kishida birlashtirilganligi.(413). Romanda bu mulohazalar Anjelikadan ko'proq hikoyachining bayonotiga o'xshaydi. Chunki syujet jihatidan androgenlikdagi bayon qilingan e'tiqod ta'kidlanmagan. Anjelika, garchi moslashuvchan mavjudot deb tasvirlangan bo'lsa-da, intellektual jihatdan akasidan kam emas, romanda esa u beparvo jonzot sifatida namoyon bo'ladi, ba'zan shafqatsiz. Unga asarda ko'p joy berilganiga qaramasdan, kitobxonlar e'tiborini o'ziga jalb qiluvchi ahamiyatli badiiy obraz bo'la olmadi.

Jorj Edjertonning birinchi to'plami "Tonallik"ni Lourensning nasri, ham badiiy, ham hujjatli bilan taqqoslaganda qiziqarli intertekstual parallel' paydo bo'ladi; xususan, "Ko'ndalang chiziq" hikoyasining final epizodi bilan, unda noma'lum ayol-qahramonning fantaziyalari tasvirlangan: "Uning hayollari yovvoyi qo'shiqdek shakllanadi... qo'pol ritmik uyg'unliklar sarosima urishlar va unda yashaydigan yovvoyi qo'lga o'rgatilmagan ruhi bilan. Keyin u o'zini ochiq osmon ostidagi antik teatr sahnasida tasavvur qiladi, unga yuzlab qaraydilar. Bilaklarda olmos bilan bezatilgan ilionsion taqinchoqlar yaltiraydi, xuddi shunday bezak belini o'rab olgan... U oldinga egiladi va raqsga tushadi, yumo'oq qomatini, nozik qo'llarni egib, har bir insonning ruhini larzaga soladm... o'sha payt o'zini Irlandiya tepaliklarining soyasida yotganini his qiladi... ajoyib harakatlar qablarga hayrat va zavq bilan mast qiluvchi kuchdir. O'zi nazar solganda... ko'tarilgan yovvoyi musiqa ritmiga tebranib, dastlab sekin, keyin tezroq, jozibali, mast holda... Bir titroq bilan, yorqin, jasur sakrash va u qarshingizda qo'llarini cho'zgan holda turibdi, ko'zlari ehtirosiga to'la, bir oyog'ida muvozanat saqlab, avjiga chiqishni so'rab turadi, harakat haqida tushini o'ngida nihoyasiga yetkazishi uchun. Va erkaklarning hammasi o'rnidan turib, unga javob berishadi. Intertekstual parallelda o'qib chiqilgan, masalan, homilador Lourensning "Kamalak" asaridagi Anna Brengvenning mashhur raqs epizodi bilan taqqoslaganda bu parcha istehzo bilan qabul qilinadi. Biroq, aynan shuning uchun ham intertekstni o'rganish zarurdir, chunki yozuvchining badiiy mahoratining me'yoriga, hamga oldingi avlod oldida burch darajasini aniqlash imkonini beradi. Yuqorida keltirilgan kabi parchalar, Lourens ularni san'atga o'tkazmasdan, ko'proq yozilishi kerak.

Xulosa va takliflar. Vulf matnlarining "yangi ayollar" romanlari bilan ilk taqqoslanishi boshqa intertekstual parallellarni ochib beradi. Masalan, Vulfning "Sayohat" va Sara Grandning "Ilohiy egizaklar" fabulasining bir qismi asarlari fabsyujetidan - bu nikoh arafasida turgan yosh qizning tavsifi keltirilgan(Vulfda- bu Reychel Uillobi; Sara Grandda - bu Evadna, Edit va b.). Albatta, syujetlar boshqacha, umumiylik faqat fabula darajasida, buni Vulf, xuddi keksa

avlod ayol-yozuvchilaridan qabul qilgandek: nikoh ayolga baxt keltirmaydi, bu azobga to'la xayot, turmushga chiqmaslik, farzand ko'rmaslik afzaldir. Vulfda bu holat

Reychel gallyusinasiyalar sifatida tasvirlangan, uning hech qachon sodir bo'lmaydigan nikohdan qo'rqishi.

ADABIYOTLAR

1. Modern Criticism and Theory. Ed. David Lodge. Lnd,New York, 1990. 36T
2. Бахтин М.М. Из предыстории романного слова / Вопросы литературы и эстетики. - М.: 1975.- С.433.
3. Eco, Umberto. Semiotics and the Philosophy of Language, 1984; The Role of the Reader: Explorations in the Semiotics of Texts, 1979.
4. Grylls, David. Victorian Fiction: Paper Read at the Conference "Cultural Responses to History in English Literature of the 19th-20th Centuries". - Oxford. - 1994.
5. Flint, Kate. The Victorian Novelist: Social Problems and Social Change. -Lnd: 1987.
6. Stutfield, H.E.M. The Psycholoty of Feminism.-Blackwood's Magazine.-January 1987.-Pp. 104-117.
7. Ardis, Ann L. New Woman,New Novels: Feminism and Modernism. - Lnd:1990.-R175.
8. Hardy, Thomas.The Tree of Knowledge.-New Review.-June, 1894.- R681.



Dilovar KAMALOVA,

Uzbekistan state world languages university English language department of applied disciplines 3

E-mail: dilyakamalova1@gmail.com

Under the review of Kulmatov Bakhrom Gulyamovich PhD pedagogy of UzSWLU

CLASSIFICATION OF PHONETIC TERMS IN ENGLISH, RUSSIAN AND UZBEK LANGUAGES

Annotation

The article deals with the classification of the phonetic terminology of the English, Russian and Uzbek languages. There are divided English phonetic terms into graphs, intonation and stress, vocalism and consonantism, and gives equivalents in other languages. Each of which contains a certain number of terms.

Key words: Term, phonetics, language, English, Uzbek, Russian, classification, graphics, intonation, vocalism, consonantism, group of terms.

ФОНЕТИК ТЕРМИНЛАРНИНГ ИНГЛИЗ, РУС ВА ЎЗБЕК ТИЛИДАГИ ТАСНИФИ

Аннотация

Мақолада инглиз, рус ва ўзбек тиллари фонетик терминологиясининг таснифи хақида сўз боради. Инглизча фонетик атамалар графикларга, интонация ва ургуга, вокализмга ва консонантизмга бўлиниб, бошқа тиллардаги эквивалентларни берилган. Уларнинг ҳар бири маълум миқдордаги атамаларни ўз ичига олади.

Калит сўзлар: Термин, фонетика, инглиз тили, ўзбек тили, рус тили, тасниф, график, интонация, вокализм, консонантизм, терминлар гуруҳи.

КЛАССИФИКАЦИЯ ФОНЕТИЧЕСКИХ ТЕРМИНОВ НА АНГЛИЙСКОМ, РУССКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация

В статье рассматривается классификация фонетической терминологии английского, русского и узбекского языка. В нем разделяются английские фонетические термины на графики, интонации и ударения, вокализм и консонантизм и дано эквиваленты в других языках. Каждые из которых содержит определенное количество терминов.

Ключевые слова: Термин, фонетика, язык, английский язык, узбекский язык, русский язык, классификация, графика, интонация, вокализм, консонантизм, группа терминов.

Introduction. In world linguistics, attention to linguistic units - terms, which have their communicative-functional nature in various field contexts, lexicographic laws and translation issues related to them, has expanded the scope of studies in the field of terminology. The need for an adequate understanding of the theoretical concepts of modern Western linguistics and literary studies led to the demand for a scientific explanation of the linguistic status, intertextual and interdiscursive functionality of the terms of literary studies, which constituted a significant half of the science of English philology. After all, observation of terminological processes both linguistically and extra linguistically, determining their intertextual dynamic characteristics on the basis of a differential and integral approach creates an opportunity to theoretically evaluate the internal contradiction in the essence of field terms, the phenomenon of linguistic conceptualization related to human logic and thinking.

In world terminology, researches on the organization of phonetic terms and their manifestation as a verbal symbol of a specific concept in a specific context are being carried out within the framework of one language. The growing role of these terms in communicative processes, the complexity of the knowledge about the formation mechanisms, requires the implementation of a priority task such as their lexicographic, structural-content, formal and substantive interpretation in the context of translation. This, in turn, serves to observe the primary nominative principles characteristic of terms, to develop methods of analyzing their motivational character, to justify the influence of non-scientific factors on the linguistic form and lexicographic presentation of terms within the framework of modern linguistic consciousness.

Literature review. Terminology issues have always been the focus of scientists. Therefore, the terminological system of many languages, including English, has been studied to a certain extent. A number of studies have been conducted on general and specific terminology in English and other foreign languages and in Russian linguistics.

Issues of terminology in Uzbek linguistics N.T. Hotamov, M.E. Umarkho'jaev, H. Dadaboev, I. Kh. Sadykova, S.Kh. Nurmatova, O. Tursunova, P.P. Nishonov, O.S. Akhmedov. It is also studied in the works of such linguists as H.D. Paluanova, H. Kadyrbekova, H.V. Mirzakhmedova, S.T. Mustafaeva and D.I. Khodjaeva.

The field of terminology, like other areas of linguistics, is considered to be a field of science that deals with the most pressing problems in the language and tries to find answers to them from different angles and develop solutions. In all the works devoted to terminology, the compounds that mean certain concepts of one or another field, have a definition and perform mainly a nominative function are considered as terms. Terms are special names widely used by specialists in science, technology, art, and other fields of human activity. They, in turn, are divided into proterms, first terms and terminoids. Often, the concepts of term and nomenclature are used interchangeably. Therefore, it is necessary to react to the nomenclature in this place. Nomenclature (lat. nomenclatura "list") is the name of similar objects of science. If the term represents a general concept, the nomenclature represents a specific concept. For example, the names of types of educational institutions, teaching didactic equipment, etc. are nomenclature.

Research Methodology. The English language was formed from the dialects of various Germanic tribes that

inhabited in the 4th-5th centuries AD, as Jutland and the northwestern regions of Germany adjacent to the North Sea. The most important of these tribes are the Angles, Saxons and Jutes [4]. In ancient times, English was spoken over a vast territory. The number of speakers of this language was estimated at about one million. The first traces or phenomena of compiling a dictionary of phonetic terms of the English language coincide with the 9th century and the appearance of the work "Grammar of the English Language". This textbook is the first theoretical work written in English. In his work Grammar, Alfred used calquing extensively because it was one of the ways to borrow foreign words and laid the foundation for terminology and term formation of that time. A. Smirnitsky in his textbook "Old English" described in detail the phonetic structure of the Old English language. In this textbook, all phonetic terms that belong to one or another section of phonetics are indicated in detail.

Analysis and results. Based on these books, we have distributed all the phonetic terms of the English language into:

a) terms related to graphics, sound meanings of letters and writing. The Old English Latin alphabet differs in its composition from the usual one by the presence of additional characters, as well as literature as a permanent special character, which is used not sporadically only in individual spellings, but regularly along with other letters. For the ancient Germanic languages, the following three types of writing were known, which had more or less significant distribution: runic writing, Wulfilian (or Gothic) and Latin writing. The main terms and term combinations of this group are the following: letter- harf (буква), combination- tarkib (сочетание), sound-tovush (звук), runic letter- runik yozuvi (руническое письмо), sign-belgi (знак), latin alphabet- Lotin alifbosi (латинский алфавит), latin letter- Lotin harfi (латинское буква), capital letter – bosh harf (большая буква), lowercase letters- kichik harf (строчные буквы) which was worked out during the reign of Charlemagne (678-814) by the best scribes of the Franco state);

b) terms related to stress and intonation. In Old English, stressed syllables can be distinguished by stress of unequal strength. Thus, in general, three categories of syllables are defined: main stressed, secondary stressed and unstressed syllables. The main terms and term combinations of this group are as follows:

stress – urg'u (ударение), main stress- asosiy urg'u (главное ударение), secondary stress- ikkinchi darajali urg'u (второстепенное ударение), verbal stress – so'z urg'usi (словесное ударение), free stress- erkin urg'u (свободное ударение), unstressed, unaccented – urg'usiz (безударность), reduction – reduksiya (редукция), syllable – bo'g'in (слог), first syllable – birinchi bo'g'in (первый слог). It should be noted that in English term «main stress- - asosiy urg'u (главное ударение)» denoted by the sign ['], and the term «secondary stress- ikkinchi darajali urg'u (второстепенное ударение)» sign ;

c) terms related to vocalism. In English we find the following terms and phrases related to vocalism: vowel – unlil (гласный), simple vowels – oddiy unlilar (простые гласные), palatal – tanglay (палатальные), velar- tanglay orqasi (велярные), labialized – lablangan (лабиализованные), unlabialized – lablanmagan (нелабиализованные), rise- ko'tarilish (подъём), upper rise – yuqoriga ko'tarilgan (верхний подъём), middle rise – o'rta ko'tarilgan (средний подъём), lower rise – past ko'tarilgan (нижний подъём), diphthongs – diftong (дифтонги), short vowels – qisqa unlilar (краткие гласные), long vowels – cho'ziq unlilar (долгие гласные), o'zgarish – mutatsiya (мутация), fraction – kamaytirish (преломление), voiceless vowels - jarangsiz unlilar (безударные гласные), voiced vowels – jarangli unlilar (ударные гласные), palatal vowel - tanglay unlisi (палатальный гласный), velar vowel – bo'giz unlisi (велярный гласный).

d) terms related to consonantism. In English, the following phonetic terms and term combinations were used, which belonged to consonantism: consonant - undosh (согласный), bilabial – lab-lab (губно-губные), dental – tish (зубные), velar – tanglay orqa (велярные), palatal – tanglay (палатальные, нёбные), occlusive; obstruent – portlovchi (смычные), fricative – sirgaluvchi (фрикативные), nasal – burun (носовые), semivowel – yarim unli (полугласные), guttural – tomoq (гортанные), voiced – jarangli (звонкие), voiceless - jarangsiz (глухой), long – cho'ziq (двойные (долгие), short- qisqa (простые (краткие), palatal consonants – tanglay undoshlari (палатальные согласные), fricative consonants – sirgaluvchi undoshlar (фрикативные согласные), occlusive voiced consonants – portlovchi jarangli undoshlar (смычные звонкие согласные), fricative voiced consonants – sirgaluvchi jarangsiz undoshlar (звонкие фрикативные согласные), nasal consonants – burun undoshi (носовые согласные), guttural fricative consonants - xalqum undoshlari (гортанный фрикативный согласный). It should be noted that the term "labio-labial" turned into "labio-tooth" in the Middle English literary era.

In "Grammar" - Elfric in a series of detailed descriptions of parts of speech, the interpretation of the term «harf - letter (буква)» occupies a prominent place. In the section on interpretation «harf - letter (буквы)» phonetic terms that were not subjected to detailed study of that time became especially noticeable. The terms that appeared in the English language in the earliest period of its development (in the 9th century) include the words tongue and ridge (approximately 1% of the total number of lexemes and 25% of the total number of units from the period of the 9th century to the 13th century). Term tongue - til (язык) appeared in the Old English period in the writings of King Alfred (Gregory's Pastoral care, 897): An organ, possessed by a man and by most vertebrates, occupying the floor of the mouth, it is important in taking in and swallowing food, also as the principal organs of taste, and in man of articulate speech - Movable organ of humans and most vertebrates, located at the bottom of the oral cavity and necessary for swallowing food, important for taste perception, and in humans for speech formation [3].

Another phonetic term hard - qattiq (твердый) in the terminology hard palate – qattiq tanglay (твердое нёбо) dates from the ninth century. according to the X century. It should be noted that by the X century applies term teeth – tishlar (зубы) plural of tooth, whose origin dates back to the writings of King Alfred. This unit was borrowed without change from the common vocabulary, where it entered much earlier. Lexeme lungs – o'pka (легкие) appeared in the 11th century. in a meaning close to terminological, - "lungs (human respiratory organ)". By the 11th century also include 3 lexemes, including lungs, word, foot. The words word and foot in the indicated period were fixed in meanings close to terminological ones - word, as "a set of sounds that has a meaning" and foot as "foot in versification". The first word existed in the language before, but in the meaning of "saying, something said" (X century), and the second - in the direct meaning - "foot, lower part of the leg" [3].

The rest of the phonetic terms that were used in the specified period of the development of the English language are as follows:

-head (Head anterior (in man, upper) part of body, containing the mouth, sense organs, and brain; various transf. uses. OE. heafod "top of the body", also "upper end of slope", also "chief person, leader, ruler," from P. Gmc. khaubtuthan (cf. OS. hōbid, ON. hofuð, OFris. haved, G. Haupt, Goth. haubip "head"), from PIE kauput- "head" (cf. Skr. kauput-, L. caput "head"), also "bowl" (as in skull). Modern spelling is c. 1420, representing what was then a long vowel (as in heat) [5];

-narrow (Narrow having little breadth OE; (dial) parsimonious, close; strict, close XIII; lacking in breadth of view or sympathy XVII. ME; OE. Nearu; c. OS. Naru narrow, Du.naar unpleasant; akin to G, narbe scar, lit., narrow mark) [5];

-open (Open adj. not shut, confined, or covered (with many fig. uses). (bef.900); (adj.) ME., OE; c. OS. opan (Du. open), OHG. offan (G. offen), ON. opinn, akin to up; (v) ME.

openen, OE. openian; c. OS. opanon (Du. openen), OHG. offanon (G. Offnen)) [5].

Conclusion/Recommendations.As we know, all the above terms are of Germanic origin, which were borrowed in the ancient period of the existence of the English language. Therefore, the influence of foreign languages such as Germanic and Greco-Latin was more visible in comparison with other languages.

REFERENCES

1. Averbukh K.Ya. Terminological variance // Questions of linguistics. - M.: Nauka, 1986. - No. 6. - S. 38-49.
2. Amosova N.N. Etymological foundations of the vocabulary of modern English. - Moscow: Publishing House of Literature in Foreign Languages, 1956. -220 p.
3. Matveeva E.E. Linguistic and cultural features of the formation of linguistic terminology: dis. ... cand. philol. Sciences. - M., 2012. - 336 p.
4. Smirnitsky A.I. Old English language. - Moscow: Publishing house of literature in foreign languages, 1955. - 318 p.
5. Hoad T.F. Concise Dictionary of English Etymology. -Oxford/NY: Oxford University Press, 2003. - 552 p.
6. Matthews P.H. Concise Dictionary of Linguistics / Matthews P. H. — Oxford: Oxford University Press, 2005. -410 p.
7. The Oxford Russian Dictionary. English / Russian ed. by Paul Falla. Russian – English ed. by Marcus Wheeler and Boris Unbegaun. –Oxford: Oxford University Press, 1984. – 1340 pp.
8. Oxford Dictionary of Current English. Fourth edition. -Oxford. Oxford University Press, 2006. - 1081 p. 9. Roach P. A little Encyclopedia of Phonetics / P. Roach.- Cambridge: Cambridge University, 2002. – 93 p.



Zemfira KENDJAEVA,
Uzbekistan state world languages university
English language department of applied disciplines 3
E-mail: zemfira.kendjaeva.777@gmail.com

Under the review of Kulmatov Bakhrom Gulyamovich PhD pedagogy of UzSWLU

FORMATION OF NON-VERBAL VOCABULARY

Annotation

This article considers the formation of non-verbal vocabulary of the language. Here the features of non-verbal means of communication are revealed. Also acquainted with the basics of non-verbal communication, considered the features of non-verbal communication and studied the functions of non-verbal communication.

Key words: Non-verbal vocabulary of the language, means of communication, features of communication, functions, facial expressions, gestures, eye contact and intonation.

СТАНОВЛЕНИЕ НЕВЕРБАЛЬНОЙ ЛЕКСИКИ

Аннотация

В данной статье рассмотрено становление невербальной лексики языка. Здесь выявлено особенности невербальных средств общения. А также ознакомлено с основами невербального общения, рассмотрено особенности невербального общения и изучено функции невербального общения.

Ключевые слова: Невербальной лексики языка, средств общения, особенности общения, функции, мимика, жесты, зрительный контакт, интонация.

НОВЕРБАЛ СЎЗЛАРИНИНГ ШАКЛЛАНИШИ

Аннотация

Ушбу мақолада тилнинг новербал луғатини шакллантириш борасида фикр юритилган. Шунингдек новербал алоқа воситаларининг хусусиятлари очиб берилди. Бундан ташқари, новербал мулоқот асослари билан танишилиб, унинг хусусиятлари ва вазифалари кўриб чиқилган.

Калит сўзлар: Тилнинг новербал луғати, алоқа воситалари, алоқа хусусиятлари, функциялари, юз ифодалари, имо-ишоралар, кўз билан алоқа, интонация.

Introduction. Body language is recognized as the most widely spoken language in the world. This recognition gives many of us the right to think that non-verbal means of communication - facial expressions, gestures, eye contact, and intonation - are universal, regardless of where we are and with whom we communicate. However, the culture of each country develops according to its own laws, and each country has its own characteristics of non-verbal communication.

Knowing these features will help everyone to effectively build communication with the interlocutor in "foreign territory" and, of course, feel much more confident during this communication.

The main features are observed among the symbolic gestures. As a rule, these are gestures of greeting and farewell, consent and denial, approval and censure, calls for silence, etc. The implementation of eye contact, tactile forms of expression of relationships, spatial arrangement during communication also have distinctive features. Let us dwell on this in more detail.

Literature review. According to the method of communication, verbal (verbal) and non-verbal (non-verbal) communication are distinguished. In my essay, I will consider non-verbal communication.

"Every movement of the soul has its natural expression in voice, gesture, facial expressions," wrote Cicero. The language of gestures, facial expressions, body movements is called the language of speech communication.

The method of organizing non-verbal means of communication learned by a person and transformed into an individual, concretely sensual form of actions and deeds is called non-verbal behavior.

Non-verbal means can be reduced to kinetic (body movements), spatial (organization of behavior, interpersonal communication), and temporal characteristics of interaction.

Non-verbal means perform informative and regulatory functions in the process of communication.

Many scientists say that the verbal channel is used to convey information, and the non-verbal channel is used to "discuss" interpersonal relationships.

Regardless of the cultural level of a person, words and the movements accompanying them coincide with such a degree of predictability that some scientists argue that a well-trained person can determine by his voice what movement his interlocutor makes at the moment of pronouncing a particular phrase.

Therefore, in order to understand the meaning of the statement, it is not enough to penetrate the meaning of the words, it is necessary to understand the feelings of the speaker, to analyze his non-verbal behavior.

Psychological research shows that emotions not only depend on the situation of communication, but also have a significant impact on its deployment, on the manifestation of the emotional appearance of each of the participants.

A feature of body language is that its manifestation is due to the impulses of our subconscious. The impossibility of forging such impulses allows us to trust this language more than the usual, verbal communication channel.

"The area of feelings – the emotional sphere," writes P.V. Simonov, "is not amenable to direct control. Emotions, like other human mental processes, are regulated by the centers of the brain, are expressed in a variety of motor acts - gestures, facial expressions, expressive body movements, changes in voice and speech.

Research Methodology. One can start with the fact that the non-verbal components of communication are part of the orienting basis of communication for the communicator (speaker). In other words, the nature of communication from the very beginning is partially determined by spatial and some other visual "keys", and in this link it is completely unimportant what place the non-verbal components will occupy in the communication process itself.

However, the non-verbal components of communication can also be considered from the point of view of the recipient as part of the orienting basis for his communicative activity. From this point of view, non-verbal "keys" may be common for the communicator and the recipient, and may be significant only for the latter; this is a part of such "keys", which, from the point of view of the communicator, enters the executive phase of his communicative activity. Here arises the main problem for modern studies of non-verbal communication, the problem of the relationship between non-verbal behavior and non-verbal communication as such, i.e. non-intentional and international components of the communicator's communicative activity. Non-verbal components of communication can also act as part of the executive phase of communication, not being significant for the communication process as a whole and only supplementing, clarifying, changing the understanding of the message by the recipient.

Finally, they can be insignificant for the recipient, being a kind of cost of proper communicative behavior.

Analysis and results

Here we analyzed some of the types of nonverbal communication.

Gestures of consent and denial. During communication, people of different nationalities and cultures nod their heads. The nod can be safely attributed to the most common feature of non-verbal communication in different countries.

We are accustomed to the fact that a simple nod of the head means "Yes" or an affirmation. But in Turkey, Greece, Bulgaria and India, the nod has the opposite meaning. In order to express agreement with what you are saying, a Turk, a Greek, a Bulgarian, and an Indian will shake their heads slightly from side to side, which in our non-verbal language is associated with a negative answer.

Quick head nods in Japanese indicate that the person is listening to you very carefully. But this does not mean that he agrees with what you say.

Gestures that can puzzle a foreigner also exist among the Arabs. They express their disagreement with something with a short but sharp movement of the head back. All this is accompanied by a resounding clatter.

Perhaps many of you are familiar with how people in the Middle East express their indignation. They impulsively and sharply raise their arms bent at the elbows on both sides of the face. Annoyance from what is happening is expressed with the help of rotational movements of the hands of both hands. The Arabs demonstrate the refusal or liberation from an unpleasant deed by a kind of cleansing of the palms one against the other, while the arms are bent at the elbows.

Gestures of approval. Gestures are not only movements of the hands, they are movements of the head, legs and, in general, the whole torso. It is generally accepted that gestures have a social origin, and therefore the features of non-verbal communication in different countries are especially pronounced. Directly this applies to gestures of approval.

How do we express our approval in public places - at concerts, meetings, rallies, etc.? Most of the time we just applaud. Ovarions can be long and friendly, but they can be short and calm. Ultimately, it all depends on the type of event and how satisfied we are with the event.

How do Americans show their approval? Few of them applaud like we do. In most cases, they pound their fists and feet on a hard surface. Also in Germany. Knocking fists on the table is one of the forms of showing approval and gratitude to the speaker.

The Arabs, satisfied with the successful phrase of the speaker, will surely clap their outstretched fingers on the palm of the interlocutor. So they express satisfaction and approval of what is happening.

Approving their actions, the British and Spaniards slap their foreheads with their palms. Therefore, they show that they are very pleased with themselves.

A Frenchman will express his admiration for something very simply and gracefully. He will connect the tips of three fingers, bring them to his lips, and then, raising his chin high, will send a gentle kiss into the air.

Right and left hand use. In the culture of non-verbal communication in many countries, gestures of insincerity are usually associated with gestures with the left hand. It is believed that the right hand is "cultivated" and does what it needs to. But the left hand does what it wants, and its gestures betray the hidden feelings of the owner.

In our country, it is not customary to attach special importance to the right or left hand. The exception is a handshake with the right hand. But for those who profess Islam, the left hand is considered unclean and serves only for hygienic purposes. Giving a Muslim money or any object with your left hand, you yourself, unwittingly, can insult the person.

In Uzbekistan, as well as in many European countries, in order to discover and identify yourself in a large group, it is customary to raise your hand up and make a slight nod of your head.

We all studied or are studying in schools, technical schools, institutes, and we know perfectly well how a student or a student who is ready for an answer manifests himself. In addition, if for us it is a raised hand with an open palm, then in most European schools it is a raised hand with the index finger pointing upwards.

If a European speaks about himself, he points to his chest with his hand. But the Chinese and Japanese in a conversation about themselves will definitely show their noses.

Sight. One of the most informative means of non-verbal communication is the look and expression of the eyes. Unfortunately, our compatriots are in many ways inferior to the Americans in terms of the power of their gaze.

The habit of looking "eye to eye", which is characteristic of many representatives of Western countries, is not perceived positively by everyone. And the peculiarity of many Americans to look "point-blank" into the eyes of the interlocutor is even considered rude.

For most Eastern cultures, avoiding eye contact is considered respectful. There is even a widespread belief among the Chinese that only enemies look straight in the eyes. Therefore, staring is regarded as an insult.

Mimic. Describing the features of non-verbal communication in different countries, it is important to note that all over the world, perhaps, only facial expressions are perceived by everyone in the same way. Happy people smile, unlucky people frown, and so on.

One of the brightest manifestations of facial expressions is a smile. Speaking of national characteristics, let's compare the smile of Russians and Americans.

In American communication, a smile is primarily a signal of politeness. It is obligatory not only when greeting, but also in the course of all communication.

Our people call a constant polite smile "on duty" and consider it a manifestation of insincerity and secrecy.

It is not customary for us to smile at strangers and automatically respond to a smile with a smile. In most cases, if a stranger smiled at us, then we involuntarily ask ourselves the question: "Do we really know each other?"

If an American accidentally meets someone's gaze, he will definitely smile at this person. What will we do? We'll just look away.

Acoustic non-verbal means. Acoustic non-verbal means of communication include crying, laughter, snoring, sighing, gnashing of teeth, and so on.

We are used to the fact that laughter means joy, and crying means pain and sadness. But in some African countries, laughter is not a manifestation of fun at all, but an indicator of amazement and confusion.

It is natural for most Americans to blow their nose loudly, chew defiantly, cough loudly, and so on in public places. We do not approve of the direct and open expression of natural manifestations.

Conclusion/Recommendations. Psychologists have found that in the process of human interaction, from 60 to 80% of communication is carried out through non-verbal

means of expression, and only 20-40% of information is transmitted using verbal ones.

These data make us think about the meaning of "non-verbal" for the psychology of communication and mutual understanding of people, pay special attention to the meaning of human gestures and facial expressions, and also give rise to a desire to master the art of interpreting this special language - body language, which we all speak without even realizing this.

Although communication through body language has been practiced for over a million years, the scientific study of this phenomenon has only begun in recent years, and it gained particular popularity in the 1970s. In addition, it can be foreseen that by the end of our century, people all over the world will learn about this phenomenon and that body language and its significance for communication will be specially taught in educational institutions.

In fact, the surrounding reality and the people living in it are the best scientific and testing ground. Consciously observing your own and other people's gestures is the best way to explore the communication techniques used by the most complex and interesting biological organism - man himself.

REFERENCES

1. Allan P. Body language. - Novgorod N., 1992. – 230 c.
2. Belyanin V.P. Introduction to psycholinguistics. - M., 1999. – 179 p.
3. Deryabo S, Yasvin V. Grandmaster of communication. M.: Meaning, 2000. - 310 p.
4. Kazartseva O.M. Culture of speech communication: theory and practice. - M., 1999. – 80 c.



Abror KURBONMURATOV,
Toshkent davlat til va adabiyoti universiteti doktoranti
E-mail: kurbonmuratov@gmail.com

Filologiya fanlari doktori, dotsent A.Orifjonov taqrizi asosida

LINGVISTIK EKSPERTIZADA “EKSTREMISTIK MATN” KATEGORIYASI

Annotatsiya

Ushbu maqolada lingvistik ekspertizada “ekstremistik matn” kategoriyasi haqida soʻz yuritilgan. Shuningdek, maqolada sud tilshunosligi bilan bogʻliq dolzarb muammolar muhokama qilinadi. Yuridik tilshunoslik keyingi yillarda jadal surʼatlarda rivojlanayotgan amaliy tilshunoslikning bir sohasi. Lingvistik ekspertiza esa mana shu sohaga kiruvchi asosiy yoʻnalish sanaladi. Lingvistik ekspertiza sud-ekspertizasining bir tarmogʻi sifatida faoliyat yuritib, turli konfliktli matnlarga izoh berish va sharhlash, mavhumliklarga oydinlik kiritish funksiyasini bajaradi. Albatta, lingvistik ekspertizaning vazifasini faqat shu bilangina chegaralab boʻlmaydi. Jahon olimlari tomonidan lingvistik ekspertizaning tarkibiy qismlari yuridik va tilshunoslik nuqtayi nazaridan turlicha asoslanadi.

Kalit soʻzlar: Lingvistika, ekspertiza, ekstremistik matn, jinoyatchining psixologik portreti, sud lingvistikasi, zamonaviy tilshunoslik.

КАТЕГОРИЯ «ЭКСТРЕМИСТСКИЙ ТЕКСТ» В ЛИНГВИСТИЧЕСКОЙ ЭКСПЕРТИЗЕ

Аннотация

В данной статье говорится о категории «экстремистский текст» в лингвистической экспертизе. В статье также рассматриваются актуальные проблемы, связанные с судебной лингвистикой. Юридическая лингвистика – это область прикладной лингвистики, бурно развивающаяся в последние годы. Лингвистическая экспертиза считается основным направлением этой области. Лингвистическая экспертиза функционирует как отрасль судебной экспертизы, дающая разъяснения и толкования различных противоречащих друг другу текстов, уточняющая абстракции. Конечно, этим задача лингвистической экспертизы не может ограничиваться. Составляющие лингвистической экспертизы мировыми учеными опираются на разные правовые и лингвистические точки зрения.

Ключевые слова: Лингвистика, экспертиза, экстремистский текст, психологический портрет преступника, судебная лингвистика, современная лингвистика.

THE CATEGORY OF "EXTREMIST TEXT" IN LINGUISTIC EXPERTISE

Annotation

This article talks about the category of "extremist text" in linguistic expertise. The article also discusses current problems related to forensic linguistics. Legal linguistics is a field of applied linguistics that is rapidly developing in recent years. Linguistic expertise is considered the main direction of this field. Linguistic expertise functions as a branch of forensic expertise, providing explanations and interpretations to various conflicting texts, clarifying abstractions. Of course, the task of linguistic expertise cannot be limited to this. The components of linguistic examination by world scientists are based on different legal and linguistic points of view.

Key words: Linguistics, expertise, extremist text, psychological portrait of a criminal, forensic linguistics, modern linguistics.

Kirish. Ilm-fanning taraqqiyoti natijasida boshqa sohalar qatori tilshunoslikka ham yangicha nuqtayi nazardan qarala boshlandi. Bu esa, oʻz navbatida, zamonaviy tilshunoslik sohalarining yuzaga kelishiga zamin yaratdi. Endilikda zamonaviy tilshunoslikning qator sohalarini shakllanib, taraqqiyot bosqichiga koʻtarila bordi. Tilning amaliy funksiyasi fanning turli tarmoqlarida keng ishlay boshladi. Yuqoridagi omillar qator tadqiqotlarning yaratilishiga omil boʻldi.

Insoniyat taraqqiyotining har bir davri ijtimoiy, iqtisodiy, huquqiy, falsafiy qonuniyat va holatlardan kelib chiqqan holda ilmiy tafakkur darajasi va xususiyatlarini belgilaydi. Bu bevosita tafakkur mahsuli boʻlgan fanlar va ularning rivojlanish tendensiyalarida oʻz ifodasini topadi. Tadqiqotchining dunyoqarashi, oʻrganish obyektiga doir muammolarni belgilashi va ularning yechimiga munosabati, tanlangan tadqiq metodologiyasi va metodikasi masalalari umumiy ilmiy tafakkur darajasi va xususiyatlari bilan bogʻliq. Fanlar tarixidan maʼlumki, anʼanaviy ilmiy tafakkur provinsial cheklanganligi, dogmatikligi, konservativligi, umrini oʻtab boʻlgan qatʼiyatlarga muteligi bilan xarakterlanib, uning bu sifatleri oʻrganish obyektining toʻla maʼnodagi dolzarb muammolarini tushunib yetishiga toʻsiq boʻladi. Anʼanaviy

tafakkur egasi obyektini taraqqiyotning mintaqaviy va global masalalari bilan yaxlitlikda idrok eta olmaydi, jamiyat va oʻrganish obyektining taraqqiyot tendensiyalarini anglab yetmaydi, fanning dolzarb vazifalarini ijtimoiy taraqqiyot talablaridan kelib chiqib belgilashga oʻz qismini qiladi. Natijada fanning oʻzi oʻz taraqqiyotiga gʻov boʻlib qoladi. Umuman olganda, anʼanaviy tafakkur jamiyat taraqqiyoti darajasidan orqada qolib, unga toʻsqinlik qila boshlaydi. Bu fanning yangi taraqqiyot bosqichiga qadam qoʻyishi uchun muhim shart. Fanni yangi bosqichga olib chiqish yangi ilmiy maktablar zimmasiga tushadi. Koʻrinadiki, fandagi turgʻunlik unda yangi ilmiy maktablar shakllanishi uchun zamin yaratadi.

Hozirgi kunga kelib fan va texnikaning jadal rivojlanishi fanlararo integratsiyaning kuchayishi fan tarmoqlarida oʻzaro taʼsir, muammo va masalalar yechimida hamkorlikning yuzaga kelishiga omil boʻldi. Jamiyatda ijtimoiy fanlarning oʻzaro bogʻliqligi, fanlararo aloqalarning rivojlanishi, xususan, til va huquq fanlarining bir-birini taqozo qilishi, yuridik materiallarni til nuqtayi nazaridan tadqiq qilishga ehtiyoj yangi yoʻnalish-lingvistik ekspertizaning shakllanishiga olib keldi. Bu yoʻnalish esa oʻz navbatida grafologiya, yaʼni yozuv xususiyatlari yodamida inson shaxsini aniqlash sohasi bilan uzviylikda rivojlanib bormoqda.

Ekstremistik matni tahlil qilishda va sud lingvistik ekspertizasi grafologiyaning roli o'ta muhimdir. Gumon qilinuvchi, ayblanuvchi va guvoh shaxsini aniqlab berish va noma'lum jinoyatchining psixologik portretini chizishda ekspertlar, asosan, grafologiya elementlari va aniqlash usullaridan foydalanadi. Bir qator rivojlangan davlatlarda, xususan, AQSh, Rossiya, Germaniya va Fransiyada grafologiya boshqa fan tarmoqlari kabi jadal rivojlanmoqda. Mamlakatimizda ham sud-huquq tizimida ushbu sohadan umumli foydalanib kelinmoqda.

Mavzuga oid adabiyotlar tahlili. Grachev M.A. talqinida esa lingvistik ekspertiza alohida turgan ajratilgan har xil turdagi tadqiqot materiallari, moddalar, mahsulotlar, shuningdek materialshunoslik deb bilan ish ko'radigan yuridik sohaning tarmoqlaridan biri. Biroq, yana bir nuqtai nazar E.I.Galyashina va E.R.Rossinskayaning so'zlariga ko'ra, lingvistik ekspertiza - bu nutq tekshiruvlari sinfiga kiruvchiga ekspertizaning alohida turi. Germaniyalik olim Jurgen Handkie fikrlariga ko'ra, lingvistik ekspertizada ikki muhim omil mavjud:

- Ovozli xabarlar identifikatsiyasi;
- Yuridik matnlar identifikatsiyasi;

Birinchi turda olim ovoznining fonetik xususiyatlari, ovoz tempi va uzunligi kabilarga e'tibor qaratish lozimligiga urg'u bersa, yuridik matnlar identifikatsiyasida o'z joniga qasd qilishga qaratilgan xatlar, talab shakldagi so'rovnoma matnlari, e-mail xabarlarini ajratib ko'rsatadi. I.K.Brinyev fikriga ko'ra yuridik tilshunoslikda lingvistik ekspertizani turlarga ajratish muhim ahamiyat kasb etmaydi. Eng muhimi sohaga doir yetuk mutaxassis kadrlarni tayyorlashdan iborat. L.V.Azhnyuk lingvistik ekspertizaning maxsus bilimlar talab qilinadigan ikki asosiy turini ko'rsatadi:

Birinchidan, bu ommaviy axborot vositalarida yoki boshqa biron bir yo'nalishda nashr etilgan ommaviy matnlar (raqamli va bosma ommaviy axborot vositalari, ijtimoiy tarmoqlar, televidenie va radio matnlari dasturlar, og'zaki taqdimotlar, reklama matnlari, tovarlarni iste'molchilar uchun ma'lumot va xizmatlar, firma nomlari va boshqalar). Bunda til huquqiy tartibga solish vositasi sifatida ishlaydi.

Ikkinchidan, sotsial munosabatlarni tartibga solish bo'yicha lingvistik ekspertiza. Bunda turli normativ-huquqiy hujjatlar, shaxsiy yozishmalar asosiy obyekt bo'lib xizmat qiladi.

L.V.Azhnyuk tomonidan belgilangan tarkibiy qismlar boshqa olimlar va mutaxassislar tomonidan berilgan mulohazalarga nisbatan solishtirganda umumiyroq xarakter kasb etadi. Olim ikki turga ajratishda asosiy xususiyatlarga tayanadi va shunga ko'ra bo'linishni ma'qul topadi.

Anatoliy Baranov tomonidan taklif etilgan lingvistik ekspertiza tarkibiy qismlari esa tashkil etish shakliga ko'ra ajratilgan deyish mumkin.

- rasmiy ekspertiza (sudning talabiga binoan amalga oshiriladi va u yuridik maqomga ega;
- tashabbus ekspertizasi (har qanday manfaatdorning talabiga binoan amalga oshiriladi (jismoniy yoki yuridik shaxs).

Ko'rinadiki, bunda muallif lingvistik ekspertizaning asosiy parametrlariga urg'u berib o'tadi. Har doim ham lingvistik ekspertiza o'tkazishga ehtiyoj tug'ilmaydi. Sud jarayonida ayblanuvchi, gumondor, guvoh ko'rsatmalari, mavjud dalillar tahliliga asosan mavjud qonun hujjatlariga ko'ra sud hukmi chiqariladi. Biroq shunday vaziyatlar yuzaga keladiki, bunda nafaqat mavjud qonun hujjatlari, yuridik bilimlar, balki maxsus lingvistik bilimlarga ham ehtiyoj tug'iladi. Xususan, haqorat va obro'sizlantirish, mansabdor shaxs mavqeyiga putur yetkazish kabi ayblovlar; yoki turli ko'rinishdagi anonim xatlar va yozma matnlar avtorizatsiyasi masalasiga oydinlik kiritish kabi holatlarda lingvist-ekspertning bilimi va tajribasiga ehtiyoj tug'iladi.

Yuqorida keltirilgan A.N.Baranov ajratgan lingvistik ekspertizaning birinchi ko'rinishi ayni shu va shu singari vaziyatlarda tayinlanadi. Yuridik va filologiya fanlari doktori, O.E.Kutafina nomidagi Moskva davlat universiteti professori E.I.Galyashina lingvistik ekspertizada lingvistik va huquqiy jihatlarni farqlash, ekstremistik materiallar lingvistik ekspertizasi, metod va metodologiya masalasi yuzasidan qator tadqiqotlar amalga oshirgan. Xususan, o'z tadqiqotlarida lingvistik ekspertizaning quyidagi turlarini ajratib ko'rsatadi:

- Sarlavha matnlarining lingvistik ekspertizasi(nomlash bo'yicha);
- Normativ-huquqiy hujjat va aktlarning lingvistik ekspertizasi;
- Ommaviy axborot vositalari matnlari va tashviqot materiallari, xatlar, manzillar lingvistik ekspertizasi;
- Fan, adabiyot va san'at asarlarini lingvistik ekspertizasi;
- Har qanday nutq materialining lingvistik ekspertizasi.

Lingvistik ekspertiza o'tkazish jarayonining tarkibiy qismlari keyinchalik yana takomillashtirildi. Ushbu qatorga reklama matnlari lingvistik ekspertizasi; og'zaki va yozma nutqning lingvistik ekspertizasi, birlashtirilgan savdo belgilari va xizmat ko'rsatish belgilari; ekstremistik materiallarning lingvistik ekspertizasi kabilar kiritildi.

O'zbek lingvistik ekspertizasi ham hozirgi kunda e'tibor qaratilmoqda. Ma'lumotlarga ko'ra, mamlakatimiz huquq-tartibot, sud-prokuratura tizimida har yili 500 tagacha og'zaki yoki yozma matn lingvistik ekspertiza qilinadi. U, asosan, xorijiy tillar metodologiyasi asosida amalga oshirib kelinadi. Milliy lingvistik ekspertiza metodologiyasini yaratish O'zbekiston Respublikasi Ichki ishlar vazirligi tomonidan Toshkent davlat o'zbek tili va adabiyoti universitetiga buyurtma qilindi. Shu asosda universitet professori, filologiya fanlari doktori Baxtiyor Mengliyev tomonidan muammo ilmiy tadqiqotlar uchun tizimlashtirildi va nazariy hamda amaliy tadqiqotlar mavzulari banki yaratildi. Shu asosda olim rahbarligida "O'zbek tilidagi shaxsiy yozishmalarda noadabiy unsurlarning hududiy xoslanishi" (D.To'rayeva, 2022), "O'zbek tili yozma matnlarini lingvistik ekspertiza qilish jarayoni, bosqichlari va metodlari" (K.Musulmonova, 2022), "Ilmiy matndagi sodda darak gaplarning mazmuniy o'xshashligi va lingvistik modellari" (A.Murtazoyev, 2022), "Lingvistik ekspertiza uchun anonim matnlardagi noadabiy birliklarning shaxs yoshiga xoslanishini aniqlash" (S.Yoqubova, 2022) "O'zbek tilidagi shaxsiy yozishmalarda ayollar nutqining xususiyatlari" (G.Hotamova, 2022), "O'zbek tilidagi shaxsiy yozishmalarda noadabiy unsurlarning gender xoslanishi" (O.Xudoyberdiyeva, 2022), mavzusida falsafa doktori darajasidagi dissertatsiyalar bajarildi va boshqa qator ishlar amalga oshirilmogda. "Amaliy filologiya" universitetida ochilgan bakalavr yo'nalishida lingvistik ekspertiza bo'yicha bir nechta fandan mashg'ulotlar olib borilmoqda. Shuningdek, 2023-yilda lingvistik ekspertiza bo'yicha kompetentli kadrlar tayyorlash uchun "Lingvistik ekspertizaga" magistratura mutaxassisligini ochish rejalashtirilmoqda.

Tadqiqot metodologiyasi. Jamiyatda ijtimoiy fanlarning o'zaro bog'liqligi, fanlararo aloqalarning rivojlanishi, xususan, til va huquq fanlarining bir-birini taqozo qilishi, yuridik materiallarni til nuqtayi nazaridan tadqiq qilishga ehtiyoj yangi yo'nalish-lingvistik ekspertizaning shakllanishiga olib keldi. Bu yo'nalish esa o'z navbatida grafologiya, ya'ni yozuv xususiyatlari yodamida inson shaxsini aniqlash sohasi bilan uzviylikda rivojlanib bormoqda.

Tahlil va natijalar. Inson yozganda uning individualligi har bir harf shaklida namoyon bo'ladi, chunki tana a'zolarini, shu jumladan, qo'lni miya va markaziy nerv tizimi boshqaradi. Natijada, yozish uslubi va shakliy belgilari genetik jihatdan aniqlangan shaxs turini ko'rsatadi. Insonning

psixologik portretini chizish uchun grafologlar uch asosiy yo'nalishdan foydalanadilar:

-umumiy fiziologik (qoida tariqasida, psixologik holat o'zgarishi bilan namoyon bo'ladi);

hayajonlanish, charchoq, uyquchanlik);

-anatomik (qo'lining tuzilish xususiyatlari, o'naqay va chapaqayligi, ko'rish);

-psixologik (asab tizimining holati, inson muhiti, o'rganish).

Grafologik tadqiqotlarda quyidagilar aniqlanadi: yozma matnda harflarning kattaligi, harflarning qiyaligi, yozuv izchilligi, tezligi (harflar orasidagi masofa), murakkabligi (soddalashtirilgan, ya'ni yozma belgilarning alohida elementlarini yo'qotish; murakkab, ya'ni qo'shimcha elementlarning yozma belgilarida mavjudligi), bosim kuchi. Bundan tashqari, yozuv harakatining yo'nalishi, harakatlarning nisbati, harakatlarning lokalizatsiyasi (harakat qayerdan boshlanib, qayerda tugashi, bosim kuchi va harakat tezligi), so'zning chastotasi, bo'shliqning mavjudligi va yozuvning boshqa xususiyatlari aniqlanadi.

Tadqiq etilayotgan hujjat jinoiy ishni ochish uchun muhim vosita, ya'ni jinoyat sodir etilgan obyekt haqida ma'lumot berishi kerak (masalan, tuhmat mazmunidagi yozuv yoki terroristik harakatni sodir etganligi to'g'risida yolg'on xabar berilgan anonim yozuv); jinoiy hujjmlar bilan bog'liq bo'lgan narsalar (masalan, muhim moliyaviy hujjatlar); jinoyatni ochish va jinoiy ishning holatini aniqlash uchun vosita bo'lib xizmat qilishi mumkin bo'lgan boshqa hujjatlar (masalan, buxgalteriya hujjatlari yordamida davlat budjetiga soliqlarni to'lamaganlik faktlari). Grafologik ekspertiza natijalari jinoiy ishni ochib berishda va jinoyatchining shaxsiyatini aniqlashga xizmat qiladi. Mutaxassislarning fikriga ko'ra, yozuv orqali «shaxsning rivojlanish darajasi, uning madaniyati, ba'zi bir kasbiy mahorat, moyillik, irodaviy fazilatlar, hissiy ta'sirchanligi, ba'zan hatto ijodkorlik, shuningdek, ruhiy me'yordan chetga chiqishi aniqlanadi. Ular qonunga bo'ysunuvchi fuqarolar va jinoyatchilarning qo'l yozuvlarini taqqoslashni shaxsning jinoiy yo'nalishini aniqlashda asosiy vosita deb bilishi bejizga emas».

XIX asr nemis tadqiqotchisi I.H.Groman esa qo'lyozma matnlari orqali "bo'yni, yoshni, ovozni, ko'z va sochlarning rangini va hattoki yonoqlarning qizarishini ham aniqlash mumkin" degan fikrni ilgari surdi. Zamonaviy tilshunoslikda erishilgan yutuqlarga qaramay, biz ushbu sohada yetarli ishlar amalga oshirilgan deya olmamiz. Yuqorida aytib o'tganimizdek, qo'lyozma matnlari bilan har xil deviant xulq-atvorni aniqlash mumkin, unga rus tadqiqotchisi V.N.Obrazsov: "Qotillarning qo'lyozmasi bosim zarbining kuchligi bilan ieroglif yozuviga o'xshash bo'lishi mumkin - deb ta'kidlagan.

U qat'iylik, ishonchni kuchaytirganda, hayajon va yozish tezligini egallaydi, chiziqlar uzunlikka yopishadi, so'zlar qo'shilmaydi. Harflar kerak bo'lgandan ancha kattaroq, ba'zan keraksiz darajada ulkan hajmga ega bo'ladi. Chiziqlar yo'nalishi bir tartibda bo'lmaydi"

Hozirgi kunda qo'lyozma matnlari vositasida matn muallifiga doir quyidagi ma'lumotlarni aniqlash kabi masalalar zamonaviy tilshunoslik oldida turgan muhim vazifalardan biri sifatida e'tirof etilmoqda:

-qo'lyozma matni muallifining yoshini aniqlash;

- qo'lyozma matni muallifining jinsini aniqlash;

- qo'lyozma matni muallifining qaysi hududga mansubligini aniqlash;

- qo'lyozma matni muallifining kasbi va xarakter xususiyatlarini aniqlash.

Lingvistik ekspertizada ushbu yo'nalishlar bo'yicha inson shaxsini aniqlash va uning til xususiyatlarini ochib berishga xizmat qiluvchi ishonchli metodologiya ishlab chiqilmagan. Hozirgi kunda ekspertlarimiz jinoyat ishyekti sifatida keltirilgan matndagi harf shakllarining ko'rinishi, qanday bosim ostida yozilgani va avvalgi yozgan dastxatlariga qarab, ma'lum intuitsiyaga asoslangan holda gumonlanuvchi shaxsning taxminiy portretini yaratishga harakat qilganlar. Holbuki, jahon tilshunosligida, xususan, Yevropa va AQSHda yozuv xususiyatlari bilan bir qatorda uning leksik-semantik, grammatik va uslubiy xususiyatlariga ham urg'u beriladi. O'tgan asrning 70-yillaridan boshlab ushbu sohaga e'tibor kuchayib, buning natijasi o'laroq matni grafologik tahlil qilish uchun kompyuter dasturlari ishlab chiqila boshlandi (bu ishlar O'zbekistonda ham yo'lga qo'yilishi rejalashtirilmoqda). Isroilda esa grafologik usul davlat xizmatiga nomzodlar uchun majburiy test turlaridan biriga aylangan. Bu esa grafologiyaning jamiyatdagi o'rni naqadar muhimligi va inson shaxsini, uning individual xususiyatlarini aniqlashga xizmat qiluvchi asosiy vosita ekanligini ko'rsatadi.

Xulosa va takliflar. Turli ko'rinishdagi matnlarni ekspertiza qilish jarayoni o'zigaxos bosqichlarni qamrab olib, bu jarayon lingvistik tahlildan tamoman farq qiladi. Mavjud nazariy bilimlar amaliyotga tatbiq etilib, ekspert tomonidan umumlashmalar hosil qilinadi. Har qanday matn ham lingvistik ekspertiza o'tkazish obyektiga bo'la olmaydi. Qo'lyozma matnlar lingvistik ekspertizasida muallifning psixologik holati, yoshi, kasb turi kabi turli ma'lumotlarni aniqlash imkoniyati birmuncha yuqori. Qo'lyozma matnlar kriminolaistik tadqiqotida yozma nutqning umumiy va xususiy alomatlari ajralib turadi. Umumiy alomatlar nutq muallifining leksik, grammatik, stilistik imkoniyatlarini aniqlash va baholash imkoniyatini yuzaga keltiradi. Xususiy alomatlardan adabiy unsurlar, ortiqcha so'zlar, iboralarni noto'g'ri ishlatish, so'zlar takrori, leksik so'z boyligi yetishmasligi kabi elemntlar uchraydi. Bu esa ekspertga muallif haqida umumiy jihatlarni ochishga yordam beradi.

Yuqoridagilardan kelib chiqqan holda shunday xulosaga kelishimiz mumkinki, grafologik tadqiqotlarni lingvistik ekspertizaning asosiy bo'lagi deb qarash, uni amaliyotga joriy etish va bu orqali o'zbek tilshunosligida uning nazariy asoslarini mukammal ishlab chiqish amaliy tilshunoslik oldida turgan asosiy masalalardan biri ekanligini ta'kidlash lozim. Asl mohiyat, eng avvalo, mukammal bilim va ko'nikma amaliy tajribalar asosida yuzaga keladi. Amaliy tadqiqotlarda aniqlangan dalillar nazariy tilshunoslik (fan) yadrosiga kiritilmagan. Zero, amaliy va nazariy sohalarining har xilligiga qaramasdan, ular bir-biri bilan uzviy bog'liq. Amaliy tilshunoslikning bir bo'lagi hisoblangan lingvistik ekspertizada grafologik tadqiqotlarning rivojlanishi va uning sud-huquq tizimida samarali natija berishi o'rganilayotgan shaxsning nafaqat psixologik portretini, balki uning yozma nutqiga xos lingvostilistik: grammatik, lingvistik-semantik, dialektologik va uslubiy xususiyatlarini aniqlash orqali ushbu shaxs haqida to'liq ma'lumot berish imkonini yaratadi. Endilikda yuqori tajriba, bilim va malakalarga ega lingvist-ekspertlarni tayyorlash, ularning malakalarini oshirish mexanizmini ishlab chiqish lingvistik ekspertologiyaning dolzarb masalalaridan biri. Zero, lingvist-ekspert oldida qat'iy vazifalar va mas'uliyatli burch turadi. Lingvist-ekspert chuqur lingvistik, psixologik va yuridik bilimlarga ega mutaxassis bo'lishi lozim.

ADABIYOTLAR

1. Ажнюк Л.В. Типология объектов лингвистической экспертизы и методика их дослідження / Леся Вікторівна Ажнюк // Мовознавство. – 2016. – № 3. – С. 6
2. Grachev M.A. Problems of formation and the formation of language minority as a science.//Bulletin of the Nizhny Novgorod state University n. a. Lobachevsky N.A. – 2010, – No. 4 (2). – S. 499.

3. Galyashina E. And the foundations of judicial received any. – М.: Stance, 2003
4. Handkie Jurgen. Forensic Linguistics - An Overview. https://www.youtube.com/watch?v=n4wZ-O_f5ds.-2014Federal state standard of higher professional education in the direction of training (specialty) 031003 forensics (qualification (degree) specialist) (as amended by the order of the Ministry of education and science of the Russian Federation dated 31.05.2011 No. 1975)
5. Алесковский С.Ю., Комиссарова Я.В. Основы графологии. – М.: Юрлитинформ, 2006.
6. Бринев К. И. Теоретическая лингвистика и судебная лингвистическая экспертиза : монография / К. И. Бринев ; под редакцией Н. Д. Голева. Барнаул : АлтГПА, 2009. С. 32.
7. Кошманов П.М., Кошманов М.П. Признаки почерка в экспертнокриминалистическом исследовании: учеб. пособие. Волгоград, 2004.
8. Михель Л. Сравнительное исследование почерков / Пер. Л.А. Филимоновой. Переводч. Группа КЮМО. М., 1982.
9. Наджимов О. Как узнать характер человека по его подписи: учебное пособие. М., 2001
10. Лесовская Т.В. Особенности письма больных шизофренией: Автореф. дисс. ... канд. медиц. наук. М., 1977.
11. Баранов А.Н. Лингвистическая экспертиза текста: теоретические основания и практика / Анатолий Николаевич Баранов. – М. : Наука, 2007. –592 с.
12. Edylova Merey, Baysalov Aly Dzhumamuratovich. Classification features of linguistic expertise and her tasks. Sciences of law. European sciences rewiev. 2015.11.06.
13. Podkatilina M. L. Forensic linguistic examination of extremist materials. – М.: Writeport, 2013.



Amirabonu MAJITOVA

A teacher at Uzbekistan state world languages university

E-mail: amiraturakulovna@gmail.com

Reviewer Z.T. Tukhtaxodjayeva, Ph.D. As. Prof., Uzbek State University of World Languages

NON-EQUIVALENT LEXICONS IN KINSHIP TERMS

Annotation

The article deals with the issues based on theoretical basis for the study of non-equivalent lexicons in kinship terms. The identification of linguocultural elements of the text makes it possible to study linguocultural dominants, which, on the one hand, represent the culture of society, and on the other hand, are their verbal expression. Such a linguistic dominant in Linguoculturology is the linguocultureme. This article provides a brief overview of culture-relevant language units, that is, linguoculturemes. It plays a critical role in world picture representation.

Key words: Non-equivalent lexicons, linguoculturemes, language, culture, realias, English and Uzbek cultural and ethnological units, Linguaculturology.

НЕЭКВИВАЛЕНТНЫЕ ЛЕКСИКОНЫ В ТЕРМИНАХ РОДСТВА

Аннотация

В статье рассматриваются вопросы, исходя из теоретических основ изучения безэквивалентных лексиконов в терминах родства. Выявление лингвокультурных элементов текста дает возможность изучать лингвокультурные доминанты, которые, с одной стороны, репрезентируют культуру общества, а с другой стороны, являются их словесным выражением. Такой языковой доминантой в лингвокультурологии является лингвокультурема. В данной статье представлен краткий обзор культурно-значимых языковых единиц, то есть лингвокультурем. Она играет решающую роль в репрезентации картины мира.

Ключевые слова: Неэквивалентный лексиконы, лингвокультурема, язык, культура, реалии, английская и узбекская культурно-этнологические единицы, лингвокультурология.

NONEKVIVALENT LEKSIKONLAR QARINDOSHLIK IBORALARI TALQINIDA

Annotatsiya

Maqolada ekvivalent bo'lgan leksikalarni qarindoshlik nuqtai nazaridan o'rganish uchun nazariy asosga asoslangan masalalar ko'rib chiqiladi. Matning lingvomadaniy elementlarini aniqlash, bir tomondan, jamiyat madaniyatini ifodalovchi, ikkinchi tomondan, ularning og'zaki ifodasi bo'lgan lingvomadaniy dominantlarni o'rganish imkonini beradi. Lingvokulturologiyada ana shunday lingvistik dominant lingvomadaniyatdir. Ushbu maqolada madaniyatga tegishli til birliklari, ya'ni lingvomadaniyatlar haqida qisqacha ma'lumot berilgan.

Kalit so'zlar: Ekvivalent bo'lgan leksikonlar, lingvokulturemalar, til, madaniyat, ekvivalent bo'lgan leksikalar, realiyalar, ingliz va o'zbek madaniy-etnologik birliklari, lingvokulturologiya.

Introduction. Linguoculturology has attracted linguists' attention in the field of cognitive linguistics over the last few decades. The curiosity about the interplay of language and culture led to the development of Linguoculturology. We frequently come across facts about the mutual influence of culture and language, which are represented in one way or another in the language's system and functioning. Linguoculturology can no longer be overlooked because it plays such an important part in the scientific community's ethnos development. It is impossible to ignore the fact that cultural elements influence many aspects of a nation's existence and conduct. One of the most significant ways of understanding the world is to study language and culture. Because it is through language that historical and cultural heritage is passed down from generation to generation.

Linguoculturemes can take many different forms, including words, word combinations, syntactical structures, text fragments, and even the entire text. Nonequivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech forms of etiquette, image-bearing means, and so on can all be used to present linguoculturemes.

Methods and analysis. To signify culture-relevant language units, that is, linguocultureme – is a multilevel language unit, a dialectical unit containing both linguistic and extralinguistic variables, and the relationship between the form of a verbal sign, its semantic content, and its cultural

meaning[6]. Moreover, scholars devised the term “linguocultureme” with a varied and relatively similar substance. For example, a Russian researcher V. V. Vorobyov proposed the term “linguoculturemes”, E. M. Vereshchagin and V. G. Kostomarov established the term “valuable units of culture-through-language studies” or “realias”[5], L. A. Sheyman preferred the term “cultural and ethnological units” [12], Yu. E. Proharov devised the term “national sociocultural-stereotypes” and Chernov used “non-equivalent lexicons” term as linguocultureme [11]. V. V. Vorobyov, a renowned Russian linguist, is the creator of the phrase “linguocultureme” and “cultureme” and he defines both term in his monograph Linguoculturology, such as “Cultureme is an element of reality (object or situation) inherent to a particular culture; linguocultureme is a projection of the element culture in the linguistic sign”.

However, other scholars interpreted the notion of linguocultureme from different perspectives, E. M. Vereshchagin and V. G. Kostomarov were the first to use the term “realia” in linguistics, that is, realia, according to their definition, presents concepts that are familiar to one culture but not to another [7]. N. N. Kirillova and A. L. Afanasyeva in “Practical Guide to Linguocultural Studies: in French” defined linguocultureme as an abstract essence whose concrete expression is a linguistic unit of a specific structure, that is, a lexeme or phraseological unit, which includes not only

denotative-significant but also cultural semes, expressing certain cultural connotations [8]. Moreover, the meaning of the term, according to A. A. Potebnya, usually signifies two separate things, first, which is subject to linguistics, which is called the closest, and the other, the topic of other discipline is called the further meaning of the word. As a result, the language nomination's content side is "in line with the division between the linguistic and conceptual and subject reflection of reality objects" [10].

On the other hand, V. A. Maslova interprets the notion from a different perspective, such as the word "does not explain the processes of where and how cultural information is connected in a linguistic sign or how it functions in the language, but just shows its presence in a linguistic sign" [9]. Ukrainian scholar Nadia Vladimirovna Vorobey points out cultureme represents the cultural distinctive features of thinking and social conduct of the individual people that establish the cultural stereotypes of a nation, that is, culturemes are mental units that are verbally incarnated into linguoculturemes.

It's worth noting that Uzbek scholars interpret this concept differently. For example, D. U. Ashurova and M. R. Galiyeva maintain that a linguocultureme encompasses not only linguistic meaning but also non-linguistic cultural meaning [1]. In a broader sense, the word "chaykhana" is equivalent to "pub" but it does have a deeper cultural meaning. It is a men's place where time stops and everything plunges into serenity, tranquility, and heart-to-heart conversation, where you can hear quails' inconspicuous commotion and people's cheerful laughter. The chaykhana is more than a tea room, where you can drink tea and eat national food. The tea house has long been a gathering place where Uzbek men came to hear and share the latest news and rumors (back when there were no newspapers or telephones), discuss future plans with friends, play backgammon with neighbors, conduct serious "business negotiations", and commemorate significant events. Those who lived close by frequented it on a regular basis, and when a visitor came in, it was a memorable occasion since the traveler could spend hours chatting about other places and cultures. From this perspective, when

comparing different languages, the conceptual and topic variations seen in Linguoculturology become even more apparent, allowing us to gain a better understanding of the cultural peculiarities of the culture through the language we are studying. As a result, a linguocultureme is described as a concept that allows for the culturally determined value categorization of reality within the context of the linguocultural community.

As it has already mentioned, a linguocultureme is a multilevel language unit, a dialectical unit containing both linguistic and extralinguistic variables, reflecting the relationship between the form of a verbal sign, its semantic content, and its cultural meaning and sometimes it is very difficult to translate and show a word's concept from one language to another one. A researcher I. Seytjanov pointed out that most of the family-related lexemes do not exist in English language. While translating a text from Uzbek to English, makes the translation process more challenging [4]. This statement aroused our interest and we found that. Kinship linguoculturemes are compared in two languages (Table 2) by analyzing twodictionaries, such as "The explanatory dictionary of Uzbek language" (2006) [3] and "Macmillan English Dictionary" (2002) [2].

Discussions. Based on the analysis and classification of kinship terms in English and Uzbek languages, it is indicated that In English language, there are a significantly lesser quantity of kinship terms compared to Uzbek language as well as the fact that kinship terminology categories have culturally specific characteristics based on cultural norms. That is, people demonstrate that kinship structures show how speakers of English and Uzbek languages see their social lives and interpret their reality. For example,

In Uzbek language, each member of the family has his/her own term, which is quite important in the society for heredity purposes.

In English language, there are no lexical or syntactic markers in order to distinguish between the sexes while we can notice syntactic markers in the Uzbek language, such as in the Uzbek language there are distinct terms for male or female and patrilineal or matrilineal uncle and aunt or their children.

Table 2.

№	English	Meaning	Uzbek
1	Grandfather	A father of one's father	Bobo
2	Grandmother	A mother of one's mother	Buvi
3	Father	A male parent	Dada
4	Mother	A female parent	Ona
5	Sister	A female who has the same parents as another in common with another	Opa
6	Singil		
7	Brother	A male who has the same parents as another in common with another	Aka
8	Uka		
9	Uncle	The brother of one's father	Amaki
10	The brother of one's mother	Tog'a	
11	Aunt	The sister of one's father	Amma
12	The sister of one's mother	Xola	
13	-	A child of the mother's brother	Tog'avachcha
14	-	A child of the mother's sister	Xolavachcha
15	-	A child of the father's sister	Ammavachcha
16	-	A child of the father's brother	Amakivachcha
17	-	An elder sister of the daughter/son's husband	Qayniegachi
18	-	A little sister of the daughter/son's husband	Qaynisingil
19	-	An elder brother of the daughter/son's husband	Qayniog'a
20	-	A little brother of the daughter/son's	Qayniuka

		husband	
21	-	A father/mother of a son-inlaw	Quda
22	-	Elder brother's wife	Kelinoyi
23	-	Yanga	
24	-	Husband of sisters	Boja
25	-	Wives of brother	Ovsin
26	-	Elder sister's husand	Pochcha
27	-	The son/daughter of thefourth-generation	Duvaraa
28	-	The son/daughter of fifthgenerationtion	Buvara
29	-	The son/daughter of thesixth-generation	Begana

As a result, to describe the tie between relatives, both languages have their unique system of kinship terminology. Uzbek and English have significant variances in their kinship terms due to cultural differences.

Conclusion. So, we can draw the conclusion that linguoculturemes is an abstract unit of which a concrete representative is a linguistic unit with a certain structure. It encompasses not only linguistic meaning but also cultural

semes that are linked by a semiotic relationship and communicate cultural connotations. Linguoculturemes can take many different forms, including words, word combinations, syntactical structures, text fragments, and even the entire text. Nonequivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech forms of etiquette, image-bearing means, and so on can all be used to present linguoculturemes.

REFERENCES

1. Ashurova D. U., Galiyeva M. R. "Cultural linguistics"; - T.: "O'zkitobsavdonashriyot", 2019. -56p
2. Macmillan English Dictionary. Loomsbury Publishing. 2002. -320p
3. O'zbek tilining izohli lug'ati. -Toshkent. O'zbekiston Milliy Ensiklopediasi, 2006
4. Seytjanov I. O'zbek va ingliz tilidagi undalmalar. -Toshkent: 2004
5. Верещагин Е. М, Костомаров В.Г. Лингвострановедческая теория слова. –М.:Рус.яз.,1983.-1стр.
6. Воробьев В.В. Лингвокультурология: монография. М.: РУДН, 2008. 45p
7. Верещагин Е.М, Костомаров В.Г. Лингвострановедческая теория слова. – М.: Рус.яз., 1983.-246стр
8. Кириллова Н.Н., Афанасьева А.Л. Практическое пособие по лингвокультурологии: французский язык. СПб.: Изд-во СПбГУ, 2008. 73p
9. Маслова В.А. Лингвокультурология: Учеб. пособие. - М.: Издательский центр«Академия», 2001.-52p
10. Потеня А.А. Мысль и язык. М.: Лабиринт, 1999. 2-8p
11. Прохоров Ю.Е. Национальные социокультурные стереотипы речевого общения и их роль в обучении русскому языку иностранцев. Moscow: "IKAR", 1997. - 228 стр.
12. Шейман Л.А. Педагогическая этносимвография: актуальные проблемы// Русский язык и литература в современном диалоге культур. 8-ой Междунар. Конгресс МАПРЯЛ, Регенсбург / Германия, 22-26 авг., 1994. С. 143-144;



Gulhayo MAMANAZAROVA,
Teacher, Uzbek State University of World Languages

Reviwer: DSc Paluanova Halifa Daribayevna Doctor of Philological Sciences

THE FALSE FRIENDS IN TRANSLATION IN UZBEK AND ENGLISH LANGUAGES THROUGH THE RUSSIAN LANGUAGE

Annotation

In the article, we found out that the translator's false friends, a phenomenon that confuses the translator during the translation process, is a cross-linguistic phenomenon that arises as a result of the interaction of two related languages. These are the so-called homonyms and paronyms - pairs of words in two languages that are similar in spelling or pronunciation, often have a common origin, but differ in meaning. Such words can cause certain difficulties in translating the given text. "False friends" of the translator can be considered not only at the level of individual sentences and syntactic structures, but also at the level of phraseological units, in addition to individual words in the target language. The characteristics of each of them are considered in detail, and typical errors that may occur during translation are analyzed by direct examples. Based on this, recommendations were offered to help the translator avoid possible violations of the semantics of the translated text.

Key words: "False friends", phraseological units, text semantics, certain difficulties in translation.

RUS TILIDAN TARJIMA JARAYONIDA O'ZBEK VA INGLIZ TILLARIDA TARJIMONNING SOXTA DO'STLARI

Annotatsiya

Ushbu maqolada biz tarjima jarayonida tarjimoni chalg'ituvchi hodisa tarjimonning soxta do'stlari tillararo hodisa ikki turdosh tilning o'zaro ta'siri natijasida paydo bo'lganligini aniqladik. Bular omonimlar va paronimlar deb ataluvchi – Ikki tildagi imlo yoki talaffuzda o'xshash, ko'pincha kelib chiqishi umumiy bo'lgan, lekin ma'no jihatidan farq qiladigan juft so'zlardir. Bunday so'zlar berilgan matn tarjima qilishda ma'lum qiyinchiliklarni keltirib chiqarishi mumkin. Tarjimonning "soxta do'stlari" tarjima qilinayotgan tildagi alohida so'zlardan tashqari, alohida gaplar va sintaktik tuzilmalar darajasida, bundan tashqari, frazeologik birliklar darajasida ham ko'rib chiqilishi mumkin. Ularning har birining xususiyatlari batafsil ko'rib chiqiladi va tarjima paytida yuzaga kelishi mumkin bo'lgan tipik xatolar bevosita misollar bo'yicha tahlil qilinadi. Shundan kelib chiqqan holda, tarjimonga tarjima qilingan matn semantikasining mumkin bo'lgan buzilishining oldini olishga yordam beradigan tavsiyalar taklif qilindi.

Kalit so'zlar: Tarjimonning "soxta do'stlari", frazeologik birliklar, matn semantikasi, tarjima qilishdagi ma'lum qiyinchiliklar.

ЛОЖНЫЕ ДРУЗЬЯ В ПЕРЕВОДЕ НА УЗБЕКСКИЙ И АНГЛИЙСКИЙ ЯЗЫКИ ЧЕРЕЗ РУССКИЙ ЯЗЫК

Аннотация

В данной статье мы выяснили, что ложные друзья переводчика, явление, сбивающее переводчика с толку в процессе перевода, является межъязыковым явлением, вызванным взаимодействием двух родственных языков. Это так называемые омонимы и паронимы — пары слов в двух языках, сходные по написанию или произношению, часто имеющие общее происхождение, но различающиеся по значению. Такие слова могут вызвать определенные трудности при переводе данного текста. «Ложных друзей» переводчика можно рассматривать не только на уровне отдельных предложений и синтаксических конструкций, но и на уровне фразеологизмов, помимо отдельных слов в языке перевода. Подробно рассмотрены особенности каждого из них, а типичные ошибки, которые могут возникнуть при переводе, разобраны на прямых примерах. На основании этого были предложены рекомендации, помогающие переводчику избежать возможных нарушений семантики переводимого текста.

Ключевые слова: «Ложные друзья» переводчика, фразеологизмы, семантика текста, определенные трудности перевода.

Introduction. The political, economic, scientific, cultural cooperation of different peoples on a global scale is becoming increasingly stronger, and these relations cannot be imagined without translation. Today, talking about the importance of translation is like explaining the importance of the sun. That is, just as there is no life on earth without the sun, there is no communication between different peoples without translation, and there is no development without communication. "Ignorance of the life of other peoples, carelessness leads to national limitations". That is why translation is considered as a link that connects peoples, a tool that develops and enriches science and culture, a bridge that lays the foundation for mutual cooperation and solidarity. So, translation: - establishing friendship and cooperation between peoples; - accelerator of scientific and technical development; - the influence of culture, art and literature on each other; - plays an important role in the enrichment of languages. Translation is the re-expression of an idea expressed orally or in writing in a specific language using other language means.

Translation is derived from the word translator, and translator is derived from the Persian word tarzaban. It is known that the art of oratory was very developed among the peoples of Central Asia and Iran in ancient times. Speakers were called tarzaban. Tar means fresh, juicy, refreshing, delicate, gentle in Persian. Language means language. Tarzaban means an eloquent, a beautiful speaker, a master of words, a speaker of new and sharp words. Tarzabans, in addition to having deep knowledge, broad worldview, oratory skills, also knew several languages and used them in their speeches. After the arrival of the Arabs, they influenced social life, culture, science and other areas, and they also adopted many words and subjected them to the rules of the Arabic language. For example, the word tarzaban becomes "translator" (or "interpreter") in Arabic pronunciation. After that, it obeyed the word formation law of the Arabic language, and new infinitives (stems), verbs and nouns were formed from it. For example: tarujama, tirijama, tarjama, mutarjim, mutarjimu. Thus, tarjimon is the Arabic translation of the word tarzaban, and translation comes

from the word translator. A translator is a person who translates an oral speech or a written text in one language into another language, translator, interpreter, translator. Interpreting means translating, doing translation work. A professional horse. A translator is a specialist, a scientist dealing with the history, theory and criticism of translation. Translation studies is a science dealing with the theory, history and criticism of translation. In the past, translation, in addition to its current meaning, has expressed the meanings of explanation, explanation, interpretation of the text, interpretation, interpretation, and simple expression. For example, a biography is a description of the situation. Therefore, even until the beginning of the XX century, there was no clear boundary between the concepts of translation and commentary, translator and commentator, and one was used instead of the other. This is based on the form of translations and translation principles of translators. For example, the book "Shavqi Gulistan" written by Muradhoja ibn Salihhoja, published in 1909 at the "Ghulomiya" printing house, was both a translation and a review of the work "Gulistan" by Saadi Shirozi.

Discussions. The general theory of translation systematizes the conclusions derived from the concrete experience of translation and creates a basis for it. During the translation process, the results of the translation and its ideas are summarized, and the conditions and factors specific to the translation are taken into account in the translation activity. The concept of the general theory of translation was developed by the Russian linguist and linguist A.V. Fedorov's works are widely and fully covered. According to this concept, any quality translation text should begin with a philological analysis of its linguistic basis and end with an artistic creation or scientific editing.

Translation stages "The translation process consists of three stages:

- 1) perception of the original;
- 2) interpretation of the original;
- 3) restatement of the original.

The understanding of the original copy of the translator, who captures the work in order to translate it into his own language, takes place in three stages: in the first stage, the text is perceived literally, that is, philologically. At this stage, a number of translation errors may occur: mixing a word from another language with a word that sounds the same; falling into the trap of false equivalents in close languages; wrongly mastering the context, not understanding the meaning of some specific words; not understanding the author's content; in the second stage, attention is paid to methodological factors. A reader who has read the text correctly also understands the stylistic factors of linguistic expression, i.e. mood, pitch or tragic meaning, melodiousness or a tendency to dryly describe the story, etc. The official reader does not need to understand all these qualities, and the translator needs to determine and research how the author achieves the appropriate result. Translation requires a conscious attitude to the book with a much higher demand than ordinary reading; the third stage - from understanding the stylistic and semantic content of some language tools, the translator moves to understanding the artistic integrity of the work, the phenomenon of artistic reality, characters, their relationship, and the author's ideological intention. This way of understanding the text is very complicated and difficult - in order to fully perceive the artistic reality created by the author, the translator needs to have the power of wide observation. In order to fully grasp and understand the original, the translator must have the same imagination as, let's say, the director."

False friends of the translator (tracing from French faux amis), or interlingual homonyms are a pair of words in two languages that are similar in spelling and / or pronunciation, often with a common origin, but different in meaning.

For example, Polish. miasto - a city, not a place; czas - time, not hour, eng. angina - стенокардия, not tonsillitis, genial - kind, not brilliant, magazine - a journal, not a store; English and Spanish mosquito is a mosquito- комар.

False friends of the translator can lead to misunderstanding and mistranslation of the text. Some of them were formed due to the fact that after borrowing the meaning of the word in one of the languages changed, in other cases there was no borrowing at all, and the words come from a common root in some ancient language, but have different meanings; sometimes the consonance is purely coincidental. The term "false friends" was introduced by M. Kössler and J. Derocchigny in 1928 in the book "Les faux amis ou Les pieges du vocabulaire anglais".

A particular case of the translator's false friends are pseudo-internationalisms - interlingual homonyms associated (in their graphic and / or phonetic form) with words of international vocabulary and causing all sorts of difficulties in translation: complete or utterances, violation of lexical compatibility or stylistic agreement of words in the utterance.

In contrast to the translator's false friends, there are also words that in the two given languages have the same meaning and similar sound. Such "friends of the translator" are called lexical cognates.

Arguments that arise as a result of using words that do not correspond to each other in the translation, believing that the form and spelling of the original and translated languages are similar. For example, the English word actual means актуальный in Russian. If you trust the Uzbek word actual (dolzarb), you will find a false friend. Some words may correspond phonetically to words in other languages or be very similar to them, but their content and meanings differ significantly from each other. For example, the English word Academic means a highly educated person, a student, a teacher of a higher school, in Russian and Uzbek it is used in the academic sense of a real member of the Academy of Sciences. Words that are similar in form but have significantly different meanings are called false equivalents.

In the practice of translation, another type of "false friends" remains unsystematized and unexplored, where the cause of the error is not the word, but the whole statement misunderstood by the translator, as a result of which it makes sense to think about whether the concept of "false friend" can be extended to the level of the structure of the statement. The structure of statements such as You can't be too careful or I don't think much of him can lead the translator's thought on the wrong path. Indeed, it is possible to make a mistake and translate them respectively as «Нельзя быть слишком осторожным» (instead of the correct version "Excessive caution does not hurt") and «Я не так много о нём думаю» (instead of "I don't think much of him"). In the last example, the idea is expressed in a very complicated way for Russian linguistic thinking that under the indicated condition, no matter how careful you are, it will never be "слишком". That is, you are advised to be as careful as possible. At the heart of the English utterance is a special emphasis on the concept of "too". The concept of "enough" can also play the same role, with the help of which a variant of a "false friend" is created. For example, the English hostess of the house is tired of overstaying guests, and she can say the following phrase: They cannot go fast enough. I mean, no matter how soon they leave, it won't be fast enough for her. It's not that the guests do not know how to move, but simply behind this "false friend" is a wish: "I wish they left, "Скорее бы они ушли" Of course, an experienced translator knows that a public house is not a "публичный дом", but just a British kind of beer hall, and a public school is not a public at all, but, on the contrary, a privileged private school in Britain. However, he may also be puzzled by an English statement like: I am satisfied that I alone am guilty of the disaster, since in many cases he

translated the expression to be satisfied “быть удовлетворенным, довольным” and did not meet it in the meaning “to be convinced, confident”. Often the translator is let down by statements with conjunctions and prepositions well known to him. They are usually ambiguous and can denote different relationships between significant words (for example, as can be a union of time, reason, comparison). Here is the phrase: "He was as liberal with his money as any other officer in the British army." It would seem that this should mean that all English officers are distinguished by the same generosity as the one in question. In fact, it means that he was not inferior in generosity to any of them. In extreme cases, you can call it “one of the most”, but the as...any structure seems to be intended for the translator to decide that we are talking about the universal equality of some attribute. We know that good is “хорошо”, but as good as does not mean at all a comparison of two positive signs, but can simply express the equality or similarity of any signs - positive or negative. In some cases, as good as actually means as bad as—for example, in the saying a miss as good as a mile, which states that missing a little is no better than missing a mile. Curiously, as bad as by itself is not used to denote simple equality, and in all cases bad is bad. Phraseological units can also be called “false friends” in those cases when they cause erroneous, false associations of both phraseological and non-phraseological nature. The English expression more dead than alive, sometimes erroneously translated as neither alive nor dead, actually means a state of extreme fatigue. Phraseologism to pull the devil by the tail (to be in a quandary, in cramped circumstances) can send the Russian reader, who is trying to rely on his inner form, on the wrong track. This phrase, by analogy with the Russian

expressions “to hold God by the beard” or “to catch the firebird by the tail”, can be erroneously interpreted almost in the opposite sense (“to be the master of the situation”, “to be lucky”). The image underlying the English idiom a heart of oak can also lead to false associations associated with the idea of spiritual deafness, callousness or even cruelty of a person. In reality, the idiom has a definitely positive appraisal and characterizes a person as brave, courageous, courageous. Having met a steady turn to pass the time of the day, an inattentive translator can take the easiest path and, by analogy with Russian, which formally resembles its “соответствием”, convey it as “проводить время, проводить день”, especially if the context does not have a there are no contraindications to this, as, for example, in the sentence: He was passing the time of the day with one of his secretaries.

Each has its own characteristics and creates certain difficulties for the translator when interpreting the text. Using specific examples, we compared and systematized possible errors in the translation of this category of words. Relevant recommendations have been drawn up in detail to help avoid "pitfalls" when meeting with "false friends".

Conclusion. Translation is undoubtedly a very ancient form of human activity. In translation practice, there is the concept of translation difficulties. One of the components of this concept is “false friends of the translator”, — an interlingual phenomenon that has been sufficiently studied in the translation literature, but, nevertheless, is of particular interest to translators and linguists. After all, this category of words can mislead even experienced translators who speak the language at a high level, leading to possible distortions of meaning in translation.

REFERENCES

1. Akulenko V.V. Questions of internationalization of the vocabulary of the language. - Kharkov: Publishing House of Kharkov University, 1972.
2. Akhmanova O.S. Dictionary of linguistic terms. - M.: Owls encyclopedia, 1966.
3. Barkhudarov L. S. Language and translation. - M: International. rel., 1975.
4. Budagov R.A. False friends of the translator // Budagov R.A. Man and his language. - M., 1976.
5. Berkov V.P. Questions of bilingual lexicography. - St. Petersburg: Ed. LGU. 1993.
6. Breus E.V. Fundamentals of theory and practice of translation from Russian into English. 2nd ed., rev. and additional - M.: Publishing House of the Russian Academy of Education, 2000.
7. Weisburd M.L. Realiy as an element of regional studies. M.: RYAZR. - 1992. - No. 3.
8. Vereshchagin E. M., Kostomarov V. G. Language and culture. Ed. 2nd. - M.: Russian language, 1986.
9. Vlakhov S., Florin S. Untranslatable in translation. - M.: "International relations", 1990.
10. Translation theory in foreign linguistics. - M., 1978.
11. Garbovsky N.K. Translation theory. - M.: MSU, 2004.



Nasibaxon MAMATJANOVA,
Toshkent davlat o'zbek tili va adabiyoti iniversiteti mustaqil izlanuvchisi
E-mail: nasibakhon76@gmail.com

Professor, F.f.d. N.Jabborov taqrizi asosida

"HISTORY OF FERGHANA" BY ISHAQ KHAN IBRAT

Annotation

In this article, Ishaq Khan Ibrat's work "History of Fergana", the specific features of views such as the attitude of khans and begs to historical events are highlighted. Also, the work contains conclusions and suggestions on how to convey to the future generation about the way of life, culture and life of our ancestors, and to encourage them to draw conclusions from it.

Key words: Ishaq Khan Ibrat, works of Ishaq Khan Ibrat, "History of Fergana", spiritual and moral views, Islamic historians, enlightened poet, Qubo, climate and countries.

«ИСТОРИЯ ФЕРГАНЫ» ИСХАК-ХАНА ИБРАТА

Аннотация

В данной статье Исхак-хана Ибрата «История Ферганы» выделены особенности взглядов, таких как отношение ханов и беков к историческим событиям. Также в работе содержатся выводы и предложения о том, как донести до будущего поколения об образе жизни, культуре и быте наших предков и побудить их сделать из этого выводы.

Ключевые слова: Исхак-хан Ибрат, произведения Исхак-хана Ибрата, «История Ферганы», духовно-нравственные воззрения, исламские историки, поэт-просвещенный, Кубо, климат и страны.

IS'HOQXON IBRATNING "TARIXI FARG'ONA" ASARI

Annotatsiya

Ushbu maqolada Is'hoqxon Ibratning "Tarixi Farg'ona" asari, tarixiy voqealarga xon va beklarning munosabati kabi qarashlarning o'ziga xos xususiyatlari yoritilgan. Shuningdek, asarda o'tmish ajdodlarimizning yashash tarzi, madaniyat va turmushi haqida kelajak avlodga yetkazish, ularni shundan xulosa chiqarishga undash bo'yicha xulosa va takliflar berilgan.

Kalit so'zlar: Is'hoqxon Ibrat, Is'hoqxon Ibrat asarlari, "Tarixi Farg'ona", ma'naviy-axloqiy qarashlar, islom muarrixlari, ma'rifatparvar shoir, Kubo, iqlim va mamlakatlar.

Kirish. Is'hoqxon Ibrat chin qalbdan o'z xalqining ilmi, ma'rifatli bo'lishini istadi va bu istagini amalga oshirishda bilimini, kuch-g'ayratini ayamadi. 1916-yili yozilgan "Tarixi madaniyat" asarida xabar berishicha, keyingi 20- yil ichida 14 ta ilmiy-tarixiy, lingvistik asarlar va 30 yillik nazmiy ijodining majmui bo'lmish "Devoni Ibrat" she'rlar to'plamini yaratdi. XIX asr oxiridayoq dunyo kezib, ilm o'rganib, bir nechta tillarni puxta bilgan poliglot, shoir, pedagog, publitsist, tilshunos sifatida Is'hoqxon to'ra Ibratning faoliyatini o'rganish, yosh avlodga unga nisbatan cheksiz faxr iftixor tuyg'usini shakllantirish va shu orqali ularni vatanparvar, fidoyi shaxs etib tarbiyalash lozim. Ayniqsa, Is'hoqxon Ibratning boy adabiy va ilmiy merosini yoshlarga o'qitish orqali ularni yuksak ma'naviyat va ma'rifat ruhida tarbiyalash, Ibrat ijodini o'rganish orqali talaba yoshlar adabiy-estetik tafakkurini yuksaltirish, farzandlarimizning ma'naviy dunyosi mukammal bo'lishiga hissa qo'shadi. Albatta, mamlakatimiz dunyo tamadduni va ilm-fan rivojiga ulkan hissa qo'shgan ulug' allomalar, aziz-avliyolar yurti sifatida shuhrat qozongan. Ajdodlarimiz bebaho merosini ilmiy asosda chuqur o'rganish doimiy e'tiborda. Jumladan, Sh. Mirziyoyev 2016-yil 2-noyabr kuni Namangan viloyati saylovchilari bilan uchrashuvda buyuk taraqqiyparvar va ma'rifatparvar Is'hoqxon Ibratning xalqimiz ma'naviy-ma'rifiy yuksalishi yo'lidagi beqiyos xizmatlariga ehtirom ramzi sifatida uning nomini abadiylashtirish, u kishiga atab zamonaviy bog' yaratish, yodgorlik majmuasi va "Ibrat maktabi"ni tashkil qilish tashabbusini ilgari surdi. Shu sababli, O'zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 13-apreldagi "Namangan viloyati To'raqo'rg'on tumanida atoqli ma'rifatparvar Is'hoqxon Ibrat yodgorlik majmuasini tashkil etish to'g'risida"gi 208-sonli qarori qabul qilindi. Ma'lumot uchun, Is'hoqxon Ibrat muzeyi To'raqo'rg'on

tumanidagi madaniy meros obyekti bo'lgan G'oyibnazar Qozi madrasasi negizida tashkil etilgan.

Mavzuga oid adabiyotlar tahlili. Is'hoqxon Ibratning tilshunoslikka oid "Lug'ati sittati alsina", "Jome' ul-xutut" asarlaridan tashqari tarixshunoslikka oid "Tarixi Farg'ona", "Tarixi madaniyat" va "Mezon uz-zamon" asarlari bizgacha yetib kelgan. Ibrat bu asarlarni yaratishda rus va Yevropa sharqshunoslari asarlaridan bahramand bo'ldi, ular bilan hamkorlik qildi. U atoqli tarixchi olim sifatida o'z ilmiy-tarixiy asarlarini yaratishda Sharq tarixnavislari asarlarini o'rganib, ulardan foydalandi. Rus va Yevropa sharqshunos olimlarining o'nlab ilmiy asarlaridan, ko'plab tarixiy manbalardan istifoda etdi. Kerakli o'rinlarda ulardan ko'chirmalar keltirdi. Muallif mazkur asarlarini yaratishda G'arb sharqshunoslarining tarixiy asar yozish metodini qo'lladi. Bu, ayniqsa, uning asar yaratish uslubida, tarixiy voqealarga munosabatida yaqqol ko'rinadi. Is'hoqxon Sharq tarixchilarining ilmiy asarlarini o'rganar ekan, bu asarlarga va ularning mualliflariga tanqidiy munosabatda bo'ldi. Ayniqsa, o'z salafllari tomonidan xonlarga bag'ishlangan, ularning qonli urushlarini maqtab, mubolag'a qilib yozilgan asarlarni, xonlarga va beklarga bag'ishlab yaratilgan dostonlarni tanqid qildi. Shu nuqtai nazardan, Ibratning quyidagi so'zlari uning tarixiy asar yaratishdan ko'zda tutgan maqsadini, estetik prinsipini yaqqol ifodalaydi: "Tarixni islom muarrixlari aksariyat ila hamma tarixlari umaroyi bo'lub, jug'rofiy, madaniy yoki sanoiy bo'lmay, faqat xonlarning urushlari birla ado qiladurlar. Binobarin, men bu tariximda mubolag'aga oshurub, maqtab va aqlning kosasiga sig'maydurgan so'zlarni olmay, ba'zi xurofiy so'zlarni yozmay, to'g'ri va aql kosasiga sig'adurgan so'zlarni oldim va ajnabiy tarixlardan ko'proq yozdim... Bu "Tarixi Farg'ona"ni yozmoqdin maqsad izhori hunar yoki musannif qatoriga kirmak yoki ta'mai tiriklik

yo'ldan bo'lmay, balki bani basharning tiriklik qilish, sanoat va ziroatlari, madaniyat va badaviyatlarini xalqlarga ko'rsatmak, bizdan keyin keladurganlar o'tganlarning turmush va qilmush va bilmush ishlaridan ibrat olsun. O'z zamon bilan o'tgan zamoni tarozu qilib, vaznini bilsun uchun va ham ilmi tarix bir ilmi ta'rifdur". (Ibrat. Tarixi Farg'ona. O'z FASHI Qo'lyozmalar fondi, inv.№11080, 3-4-betlar). Olimning tarixiy asarlarga bunday to'g'ri munosabatda bo'lishi, xalq hayotini haqqoniy aks ettirishga intilishining asosiy omillaridan biri muallif Sharq tarixnavislari bilan bir qatorda rus va Yevropa sharqshunos olimlarining asarlarini chuqur o'rganganligidir. Rus va Yevropa tillarini ancha mukammal bilgan Is'hoqxon Ibrat sharqshunoslarning asarlarini originalda o'qigan. Ibrat o'z ilmiy asarlarini yaratishda rus sharqshunoslari V.V.Radlov, V.V.Bartold, G.Vamberi asarlaridan foydalandi, bu asarlarga o'z munosabatini bildirdi. Ibrat o'zining tarixiy asarlarini yaratishda V.Nalivkin asarlaridan, ayniqsa, "Kratkaya istoriya Kokandskogo xanstva" (Qozon, 1886) asaridan keng foydalandi, ko'p o'rinlarda unga tanqidiy munosabatda bo'ldi. U ilmiy-tarixiy asarlarini yaratishda katta mas'uliyat his qildi, tarixiy voqealarni, faktlarni obyektiv baholashga alohida e'tibor berdi.

Tadqiqot metodologiyasi. I.Ibratning hayoti va faoliyatiga oid U.Dolimov, S.Rustamov, T.Malik, Sh.Yusupov, N. Jabborov, D.Ziyoyeva, A. Abdunabiyev, Ya.G'affarov, K.Vohidova, M.Saribayeva kabi olimlar tomonidan pedagogik, falsafiy, tarixiy naqat nazardan o'rganilgan manbalarni uchratish mumkin. Xususan, M.Abdullayevaning "Is'hoqxon Ibrat – serqirra ijod sohibi", A.So'fizoda "Istiqlol qahramonlari. Ibrat. Tanlangan asarlar", "Is'hoqxon Junaydullaxo'ja o'g'li Ibrat. Farg'ona tarixi", U.Dolimov "Is'hoqxon Ibrat" va "Is'hoqxon Ibrat. Istiqlol fidoyilari", "Is'hoqxon Ibrat. Tarixi Farg'ona" va boshqalar. Ya.G'affarov tomonidan yozib qoldirilgan, Ibrat zamondoshlari xotiralari, qarindosh-urug'lari, shogirdlari bilan suhbatlar asosida to'plangan faktlar ham Ibrat hayotining so'nggi davrlariga oid muhim manbalar hisoblanadi. M.Sariboyeva «Ibratning ibratli hayot yo'li» nomli maqolasida ma'rifatparvar, fidoyi shoirning hayoti va ijodiga doir ma'lumotlar yangi manbalar asosida yoritilgan hamda uning ayrim asarlarining ta'lim-tarbiyaviy jihatlari tahlil etilgan. Is'hoqxon Ibratning «Mezon uz-zamon» (Zamon o'lchovi) asari 2001-yilda yapon olimlari bilan hamkorlikda nashr etilgan bo'lib, undagi to'qqizta mezon bugungi odamlar uchun ham katta ahamiyatga ega. 2000-yilda esa shoir qalamiga mansub she'rlari yirik so'zboshi bilan Turkiyada turk adabiyoti antologiyasi seriyasida nashr etilgan. Professor U.Dolimovning "Milliy uyg'onish pedagogikasi" asarida Ibrat haqida va uning ijodini xorijdagi tadqiqi haqida qimmatli fikrlari berilgan. Yana U.Dolimov va N.Jabborov hamkorlikda adib asarlarining tanlangan nashrini tayyorlashdi. Namangan viloyatidagi Is'hoqxon To'ra Ibrat memorial majmuasi tashkil etilgan. Ushbu majmua bog'xiyobon, uning o'rtasida Is'hoqxon to'ra Ibratning haykali, milliy me'morchilik uslubidagi ayvon, bosmaxona, ilg'or texnologiyalar asosida qurilgan musiqali favvora, chet tillarga ixtisoslashtirilgan 400 o'rinli maktab internat va tarixiy me'morchilik obidasida barpo etilgan muzeyni o'z ichiga oladi. «O'zbekkino» Milliy agentligi buyurtmasiga binoan «Kinomaniya» studiyasi tomonidan «Ibrat» badiiy filmi suratga olindi. Unda shoir, tarjimon, tarixchi va tilshunos olim, jadidchi Is'hoqxon Ibratning mashaqqatga boy hayot yo'li tasvirlangan. Ma'lumki, XIX asr oxiri – XX asr boshida Turkistonda vujudga kelgan ijtimoiy-siyosiy, ma'rifiy harakat tarix sahnasiga ma'rifatparvar shaxslar - jadidlarni olib chiqdi. Mahmudxo'ja Behbudiy, Munavvarqori Abdurashidxonov, Abdurauf Fitrat, Ubaydullaxo'ja Asadullaxo'jayev, Abdulla Avloniy kabi qomusiy bilim egalari ana shular jumlasidandir. Ular o'z bilimlarini millat ravnaqi, jamiyat rivoji yo'lida

sarflashga intildi, o'rni kelganda mablag'ini ham ayamadi. Ular orasida Farg'ona jadidchilik harakati vakili Is'hoqxon Junaydullaxo'ja o'g'li Ibratning alohida o'rni bor.

Tahlil va natijalar. Zamondoshi Ibrohim Davronning tasdiqlashicha, Is'hoqxon zo'r xattot, husnixatni mukammal egallagan kalligrafdir, u bu sohada yaratgan "shoyon bir san'ati (asari)" uchun 1907-yili katta mukofotga sazovor bo'lgan. Bu haqda Ibrohim Davron quyidagilarni yozadi: "U (Is'hoqxon to'ra) ham xattoti a'zamdur. Chunki musulmoncha xat yozmoqdan o'n yeti nav' yozuv birla Qalam yurguzurlar. Bu osori qalamiya va aqliyasidan namunai zoti, demakki, shoyon bir san'ati o'rgan yil, 1907-yilda janobi Turkiston ginirol-gubirnatorig'a taqdim qilinib, shoyistaliqiga ikkinchi daraja pocho'tnoy xalat (pochyotniy xalat) olgan edilar". ("Turkiston viloyatining gazet", 1908, 56-son). Is'hoqxon Ibrat bilim doirasining ancha kengligi bilan ham zamondosh shoirlar va olimlardan ajralib turadi. Ibrat mehnatkash xalq boshidagi og'ir hayot, qashshoqlik, mamlakatning qoloqlikda, xalqning nodonlikda qolganining sabablarini aniqlashga, undan qutqarish yo'llarini topishga harakat qildi. Bir necha tarahqiy etgan mamlakatlarda bo'lgan Ibrat xalqni zulmatdan, mamlakatni qoloqliqdan qutqaruvchi birdan-bir yo'l ilm-ma'rifatni egallash deb tushundi. Darhaqiqat, Ishoqxon to'ra Ibrat ma'rifatparvarligining tub mohiyati shundaki, u har bir voqea-hodisaga o'z xalqi, Vatani manfaatlarini nuqtai nazaridan tarib munosabatda bo'ldi, baholadi. Kelajak avlodning tarbiyasini etgan millatlar qatorida erkin, mustakil, farovon hayot kechirishini orzu qildi va unga katta umid bog'ladi. Xulosa qilib aytadigan bo'lsak, jadidchilik harakatining eng oldingi saflarida bo'lgan ulug' adib Is'hoqxon Ibrat nafaqat tarixchi, shoir, tilshunos, noshir va o'qituvchi, balki o'z davrining yetuk diniy ilmlar ulomosi, qozisi va eng birinchi galda vatan ravnaqi uchun fidoiylilik bilan kurashib, butun umr intilgan tarixiy shaxsdir.

Shoir XIX asr oxirida mamlakatda boshlangan ijtimoiy-siyosiy o'zgarishlarni to'g'ri anglagan, odamlarni yuksak ideal sari intilishi, milliy uyg'onishi, o'zligini tanishi, buning uchun fan-texnika sohasi yangiliklari, ilm, ta,lim-tarbiyani samarali tashkil etish, turmushni sog'lom aqida va teran tafakkur asosida qurish lozimligini targ'ib qilgan. Shu bois uning boy madaniy merosi, nafaqat mamlakatimizda, hatto chet ellarda ham puxta tadqiq etilmoqda. Shu sababli uning ma'naviy va axloqiy qarashlari hozirgi yoshlar uchun juda muhim ta'lim jarayonlaridan biri hisoblanadi.

Darhaqiqat, Is'hoqxon Ibrat Vatan va millat ravnaqi uchun o'z hayoti, ijodi va faoliyati misolida "mingdin bir" odamga nasib qiladigan "nishona" qoldirdi, nomiga mos chinakam ibrat namunasi bo'ldi. Is'hoqxon Ibrat "Tarixi Farg'ona" asarida shunday deydi: "Loaqaq kishi o'z mutavattin yerini bilmak zaruriyatdandur. Bilmasa, tafosir va ahodislarda va tavorixlarda mubayyindur: ko'rmak va bilmak ilmdandur. Chunonchi, bu bizni mutavattin bo'lib turgan Turkiston muzofotida Farg'ona deb mashhur va bu lafz ilan mazkurdur, muni ta'rix qadimiyalarda bo'lsa hamki kimlar o'tgan va kimlar tarafidan bino bo'lg'onligi hech kimni ma'lumi bo'lmay, Farg'ona ismi ilan iktifo qilganlar. Binobarin, bu adim ul-istito'at Farg'ona ahlidan bo'lib, bu Farg'ona ahlig'a o'z iqlim va mamlakatlarin ta'rixini bildurmak bo'lib va ham man vazzaha mu'minan fakaannama ahyahu (Kimki mo'min odamni yaxshilikka yo'llasa, tushunmagan narsasini tushuntirsa, bamisoli uni qayta tirlitirgan kabidir) mo'jibincha bir ta'rix qoldirmoq maqsadim bo'lib, ta'rixlar jam qilib, millatga yodgor qoldurdum. Va ham siyosiy tarafig'a bu kitob munosib zabon va asbobi ovon bo'lib, zarurligi ma'lum o'ldi. Binobarin, bir necha vaqt umrni tarixlarga masruf etdim va bu yerga yetdim. Farg'ona bir shahri qadim va aholiyi nadimdurki, avvali Iskandari Rumiyan va Qubod va Afrosiyobdan qolgandur. Muni atiyul bayon Ravshan qilinur. Holo ismini tahqiq qilib bo'lib, so'ngra bin ova obodonining yozamiz. "Ajoyib ul-buldon" ta'rixida mazkurdurki, Iskandari

Rumiy Aqsoyi sharifda zulumatga brogan vaqtlarida Farg'ona bahodir degan umarolaridan birini qo'yib ketib, ul kishi obod qilgan ekan. Ul kishi nomiga musammo bo'lgan deydu. Ammoki, "Ravzat us-safo" ("Soflik bog'i")da No'shiravon (adolati bilan mashhur bo'lgan Ajam podshohlaridan) otasi Qubod (ba'zi tarixlarda Kayqubod, Ajam podshohlaridan) podshoh vaqti vafotiga yaqin Turkiston mamlakatining No'shiravon o'g'liga ta'yin qilib, Farg'onani aksar joylarini ul obod qilgan ekan. Qubo (Farg'ona viloyatidagi Quva shahri)ni Qubod o'zi bino qilgan ekan. Farg'ona poytaxti ul vaqtda Qubo ekon. Va ba'zi vaqtlarda Axsikent poytaxti bo'lgon ekon... voqeasi minba'd yoziladur. Valhosi Farg'onaga tarixlarda ko'b so'zlar yozilgan ekon. Bu jumladan, "Tarixi mulhiqotu-s-saroh"da iborati arabiy ilan bul tariqa yozadur: "Bilod ul-Farg'ona diyorum xasibun vosi'atun. Va baqou niam riyozuho mari'atun va arosuho vasi'atun. Va min atyabi amakiniha havvon va a'zobiha ma'an va asro'uha naman va adrokiha simoran va abrokuha mazoran baldatu Ush va biha jabalani mutabarrikani. Barokatun va Hanafun. Va havolay Barokatin mazorot ul-abror va-s-suloho va qabru Asaf bin Burxayo va vazir Sulaymon bin Dovud alayhissalom va biha indan-nabsi mashhad Qutaybata bin Muslim biqaryati Gulja. Va mashhadani mashhadu-r-ruus va mashhadu-n-nufus Bopisid silon. Va yuqulu biha alfon va sab'a mia min as-sahobati va-t-tobi'iyin ja ava izzatu arsilhihim amir ul-mu'minin Usmon bin Affon roziyallohu anhum va amri alayhim Muhammad bin Jarir. Fastashhidu va ismatuhu jami'an va-l-qissatu ma'rufatun. Ba mashhadu Abdulloh bin Jabal baynal Qubo va-l-Ush va shahri Nav. Va mashhadu Abdulloh bin Ali bin Husayn bin Ali bin Abi Tolib karramahullohu vajhahu ba Xo'qand qariybun min Sayhun mashhur. Mashhad maydonun bihi Beshariq va mashhadu Elik Najr al-moziy toyyiballohu qurrahu bo Vuzjand". Tarjimasi: "Farg'ona mamlakati serhosil keng diyordir. Bog'lari katta turli ne'matlarga to'la. Unda havosi musaffoligi, suvlari mazaliligi, mevalari shirinligi, muqaddas mozorlari bilan mashhur O'sh shahri bor. U yerda Baroka va Hanaf degan ikki muqaddas tog' bor. Barokaning yaqinida abroru aslamlarning mozorlari, Sulaymon bin dovud (a.s.) ning vaziri Asaf bin Burayxo qabri joylashgan. Qutayba ibn Muslimning qabri esa unga (O'shga) tegishli Gulcha qishlog'ida. Silon Bopisid degan joyda lashkarboshilar va askarlar dafn qilingan ikki mozor bor. Aytishlaricha, xalifa Usmon ibn Affon buyrug'I bilan Muhammad ibn Jarir oshchiligida 1700 sahoba va tobeinlar bu yerga yuborilgan. Ularning barchalari shahid bo'lib, shu yerga dafn qilinganlar. Abdulloh bin Jabal qabri Quva va O'sh shahrlari orasidagi Nov shahrida. Abdulloh bin Ali bin Husayn bin Ali bin Abi Tolib qabri esa Qo'qonda, Sayhun yaqinida. Yana Beshariq va Elik Najr qadimda ulardagi qabrlari bilan mashhur edilar. Olloh Vuzjanddagi qishloqlarni ham obod aylasin", deb Farg'ona atrof va aknoflarindagi sahobai izom va avliyoi kiromlarni bayon qilgan ekon.

Asarning 103-betida xattot tomonidan: "Bizdan so'ng-ra boqiy qolmish ummati rasululloh va qur'oni avlodlarimizga va axbobi zaviy al-ehitromlarga yodgorlik uchun, agarchi xatim tamom nuqsonlari yo'q, kitobat bo'lmasa ham olloh taolo, bir oy yodvoriy nishona uchun yozdum. Bir necha oylar xunoba botub bo'lsa ham ko'rgon va eshitgon zoti ahboblardim umidi duo uchun mani haqqimga yod qilib duo qilgonlarni ham olloh taolo rahmat aylab shul olloh taolo alayhi vassallam, payg'ambarimiz shafolatlaridan nasib qilsun, omin",-kabi yozuvlar saqlanib qolgan.

Ibrat o'z davrining tarixiy an'alariga muvofiq risola yozishda avval umumjahon tarixini odam atodan boshlab, keyin mahalliy tarix yozishga kirishadi hamda Qo'qon xonligi tashkil topguniga qadar bo'lgan tarixiy asar muqaddimasida yoritib beradi. Unda Ibrat asar yozishdan maqsadini: "...baqadri ilmi bashariyat tarixdan bilmog'I, labudda o'lmoqi ma'lumdir, loaqal kishi o'z muvattin (tug'ilgan) yerini bilmak zaruriyotdandir. ...tafsir va hadislarda va tarixlarda mubayyindurki, ko'rmak va bilmak ilmdandur", deydi va "Farg'ona ahliga o'z iqlim va mamlakatlarin tarixini bildirmak", ekanligini bayon etadi.

Asarda muallif Farg'ona vodiysining qadimiy davrlaridan to uning Rossiya tomonidan zabt etilishi, natijada 1914-yillarga kelganda aholining aksar qismining ommaviy qarzdorlikka muhtalo bo'lishiga qadar vodiya yuz bergan ijtimoiy-siyosiy voqealarni izchillik bilan yoritib beradi. Bu voqealarning aksariyati uning hayoti davomida bevosita kuzatishlari asosida yozilgan bo'lsa, o'tmish davrlarga oid fakt va ma'lumotlarni o'zidan oldin o'tgan muarrixlar asarlariga suyangan holda bayon etadi.

Ibrat tarixiy asarlarga muhabbatini ba'zi vaqtlarda tarix bilan shug'ullanib, bo'lib o'tgan tarixiy hodisalar uni hayratlantirgani va qiziqish uyg'otganligini, so'ngra tarix yozishga kirishganligini bayon qiladi.

Is'hoqxon Ibrat "Tarixi Farg'ona" asarida tarixiy voqealarga xon va beklarning munosabatini tasvirlashga alohida e'tibor beradi. Muallif Buxoro amiri Nasrulloning 1842-yilda Qo'qonda mash'um qatli om uyushtirishiga qarshi chiqib, Qo'qon xonligi bilan birlashish va yaqinlashib kelayotgan rus bosqinining oldini olish harakatlarini qilish taklifi bilan chiqqan amir Nasrullo vazirlaridan biri Abdusamad noyibning oqilona so'zlarini keltiradi: "Holo Xo'qand zabt o'ldi, Farg'ona katta mamlakatdur, qancha askar va sipohu xazina sarf o'lub olindi, alholda Rusiyani kelmagi mahalliy xavfdur, agarda xonni onti aqd berub, tavba qiddurub, Xo'qandga qo'yub, Buxoroga tobe' qilib, bir mulk bizlarga kelgan dushmanlarga bir qalqon bo'lur edi", - deganida, so'zi amirga ma'qul bo'lmay, og'ziga kafsh bilan urdurg'on ekan».

Olim Is'hoqxon Ibrat ushbu so'zlarni keltirish orqali xonliklar, amirliklar ma'muriyatida uzoqni ko'ra oluvchi davlat arboblari mavjudligini ta'kidlash bilan birga, Nasrullo kabi kaltabin, burnidan narini ko'ra olmaydigan xonu beklarni qattiq qoralaydi.

Xulosa va takliflar. Ibrat asarda arablarning Farg'ona vodiysiga bosqinchilik yurishi, har bir shahar aholisining ularga qarshilik harakati, Safed Bulon mozorida 2700 sahoba va sahobai tobeynlarning shahid qilinishi haqida fikr yuritadi. Bu haqdagi ma'lumotlarni u "Mulhaqot us-Suroh" va "Tarixi shoh Jarir" asari bo'yicha bayon etganligini ko'rsatadi. Uning bu xulosalari Sh.H.Xolisning "Safed-Bulon qissasi" nomli risolasida ham keltirilgan bo'lib, Safed Bulon mozori, o'sha davrdagi toshlar va unga bitilgan yozuvlar bugungi kunda ham mavjudligi fikrimizning dalilidir.

Muallif muqaddimasiga xulosa sifatida vodiyning Rusiya tomonidan bosib olinganligi, uning idoraviy uslubini yoritish bilan o'z fikrlarini yakunlaydi.

Is'hoqxon Ibrat o'z xalqining porloq kelajagiga, ozod va hur hayot qurajagiga zo'r umid va ishonch bilan qaradi. "Tarixi madaniyat" asarida Vatanning kelajakda ilm-fan, madaniyat rivojlangan shaharlarining qiyofasini romantik bo'yoqlarda tasvirlaydi. Uning ilmiy-tarixiy asarlari Vatanimiz tarixini o'rganishda, shubhasiz, zarur, mo'tabar manba hisoblanadi.

ADABIYOTLAR

1. Vohidova K.A. Is'hokxon Ibrat hayoti va ilmiy merosi haqida // NamDU ilmiy axborotnomasi, 2018. 1-son, -B.206-211.
2. Dolimov U. Is'hoqxon Ibrat. Tanlangan asarlari. – Toshkent: «Ma'naviyat», 2005. – 200 b.
3. Dolimov U. Is'hoqxon Ibrat. - T.: Sharq, 1994.

4. Oqilxon Dadaboyev, Xotam Mamadaliyev. “Is’hoqxon Ibrat vorislarining yutuqlari”. O‘zA.
5. Ziyoyev H. Istiqlol – ma’naviyat negizi. – T.: Ma’naviyat, 1999. 190 b.
6. Is’hoqxon Ibrat nomli jamoa xo‘jaligi madaniyat ishlari bo‘yicha rais muovini Nizomov B. bilan Vohidova K.tomonidan o‘tkazilgan suhbat materiallari. 1994.
7. Is’hoqov R. Nizomova J.lar bilan o‘tkazilgan suhbat matni. 1994. Mart-aprel; Nizomov B. bilan o‘tkazilgan suhbat matni. 1994. Mart; Nazarov R. bilan o‘tkazilgan suhbat. 1994. Mart. Suhbatlarni Vohidova K.A.uyushtirgan.
8. Gaffarov Ya.O. Usmonga yozilgan xatlardan. Ushbu xat nusxasi qo‘limizda saqlanadi (arab yozuvida). –Namangan, 1961.
9. Yulchiyev K. Is’hoqxon To‘ra Ibrat. O‘quv-metodik ko‘rsatma. – Farg‘ona, 2018. – 56 b.
10. Sariboyeva M. Ibratning ibratli yo‘li // NamDU ilmiy axborotnomasi, 2019. 8-son, -B. 322-329.



Muattar MAXMUDOVA,
BuxDU Nemis filologiyasi kafedrasida katta o'qituvchisi
E-mail: mmuattar1976@mail.ru

Buxoro davlat universiteti dotsenti, PhD M.B.Ahmedova taqrizi asosida

S.SALIMOV IJODIDA SHARQU G'ARB MAVZUSI VA "MAG'RIBU MASHRIQ" DEVONI TARJIMASINING O'RNI

Annotatsiya

Sharq adabiyoti o'zining turfa betakror adabiy shakl va janrlari bilan, ularda ifodalangan yuksak umuminsoniy tuyg'ularga to'lib toshgani bilan shuhrat qozonib, uzoq asrlardan buyon dunyoning ko'plab xalqlariga ma'naviy turtki berib kelmoqda. Nemis adabiyoti garchi G'arb adabiyotiga dahldor bo'lsa-da, unga ham Sharq adabiyoti an'analari ta'siri borligi kuzatiladi. Xuddi shu jihat Sadridin Salim Buxoriyning Gyote ijodiga, ayniqsa, uning o'zi uchun ham ruhan yaqin bo'lgan Hofiz she'riyati hamda tasavvuf adabiyotiga ergashib yozilgan "G'arbu Sharq devoni" nini tarjima qilishga katta qiziqish uyg'otdi. Mazkur maqolada S.Salimov ijodida Sharqu G'arb mavzusi va "Mag'ribu Mashriq" devoni tarjimasining o'rni borasida fikr yuritiladi.

Kalit so'zlar: Yohan Volfgang Gyote, Mag'ribu Mashriq, G'arbu sharq, tarjimon, mutafakkir, ijod, mavzu, devon, motiv, so'fiylik.

В ТВОРЧЕСТВЕ С. САЛИМОВА ТЕМА ВОСТОК-ЗАПАД И РОЛЬ ПЕРЕВОДА КНИГИ «ЗАПАДНО-ВОСТОЧНОГО ДИВАН»

Аннотация

Восточная литература прославилась своими неповторимыми литературными формами и жанрами, наполненными выраженными в них высокими общечеловеческими чувствами, и на протяжении веков давала духовный импульс многим народам мира. Хотя немецкая литература связана с западной литературой, замечено, что она также находится под влиянием восточных литературных традиций. Тот же аспект вызвал большой интерес в переводе Садриддином Салимом Бухари сочинений Гёте, особенно «Гарбу Шарк Диван», написанного по мотивам поэзии Хафиза и духовно близкой ему суфийской литературы. В данной статье рассматривается роль темы Восток-Запад и перевод книги «Магрибу Машрик» в творчестве С. Салимова.

Ключевые слова: Иоганн Вольфганг Гёте, Магриб Машрик, Запад-Восток, переводчик, мыслитель, творчество, тема, почитание, мотив, суфизм.

IN THE WORK OF S. SALIMOV, THE THEME OF EAST-WEST AND THE ROLE OF THE TRANSLATION OF THE BOOK "WEST-EAST DIVAN"

Annotation

Eastern literature became famous for its unique literary forms and genres, filled with high universal feelings expressed in them, and for centuries gave a spiritual impulse to many peoples of the world. Although German literature is related to Western literature, it has also been observed to be influenced by Eastern literary traditions. The same aspect aroused great interest in Sadridin Salim Bukhari's translation of Goethe's writings, especially "Garbu Shark Divan", written based on the poetry of Hafiz and Sufi literature spiritually close to him. This article discusses the role of the East-West theme and the translation of the book "Maghribu Mashrik" in the work of S. Salimov.

Key words: Johann Wolfgang Goethe, Maghreb Mashrik, West-East, translator, thinker, creativity, theme, reverence, motif, Sufism.

Kirish. Shoir va tarjimon Sadridin Salim Buxoriy nemis tili mutaxassisligini egallash maqsadida uni chuqur o'rganishga bel bog'lar ekan, avvalo, shu tilda ijod qilib, ona tilining nufuzini o'z durdona asarlari bilan dunyo miqyosiga ko'targan, shu asosda uni katta mehr bilan ardoqlashini isbotlagan mutafakkir shoir I.V.Gyote ijodini sevib o'rgandi. U Gyoteni faqat ijodkor sifatida emas, balki mohir tarjimon sifatida ham e'zozlab, o'zining Gyote bilan ma'nan va ruhan ichki yaqinligini chuqur his qildi. Buni tarjimonning Gyote ijodini ilmiy-ijodiy o'rganish borasidagi ko'p yillik ijodiy mehnati va erishgan natijalari asosida dalillash mumkin, albatta.

Sadridin Salim Buxoriyning mutarjimlik sohasidagi mahorati olmonlarning mashhur shoiri Yoxan Volfgang Gyotening "Mag'ribu Mashriq" devoni tarjimasini amalga oshirish jarayonida yanada yuqori cho'qqiga erishdi, deyish mumkin. Chunki shoir uni o'zbek tiliga bevosita nemis tilidan o'girdi. (Bu haqda ishimizning uchinchi bobi ikkinchi faslida batafsil to'xtalamiz).

S.Salimov ijodida G'arbu Sharq mavzusi va obrazi hamisha bo'rtib turadi. Buning yaqqol isbotini shoirning quyidagi misralari ham tasdiqlay oladi:

Yakka odam haq bo'lishi mumkin,
Yakka Odam xalq bo'lishi mumkin.
Yakka Odam G'arb bo'lishi mumkin,
Yakka Odam Sharq bo'lishi mumkin.

Ko'rinyaptiki, S.Salimov ushbu misralarida Haq // Xalq // G'arb // Sharq so'zlarini o'zaro muvoziy qo'llab, mantiqiy parallelizmni hosil qilmoqda.

Shoir "G'arbu Sharq devoni" tarkibida keltirilgan "Jaloliddin Rumi so'zi" she'ri[1] bir o'rinda ulug' shoir tilidan quyidagi e'tirofni keltiradi:

G'arb ham o'zim, Sharq ham o'zim,
Nohaq o'zim, haq ham o'zim[2].

Yana bir o'rinda G'arbnig Sharqdan, Sharqning esa G'arbdan o'rgangani ta'kidlangan:

Qolib Rumi, Navoiy, Halloj,
O'rganmasdan Bedilni,
Singdiribman, onnga, ajabo,

Feyerbax, Kant, Gegelni.
Gegeldan men Rumiya keldim,
Keldim Naqshbandiyaga,
Vaholanki, Rumiyan Gegel
Oziq olgan miyaga.
Boshim tegdi G‘arb devoriga,
Neni izlab yelibman?
Men mashriqlik Sharqdan G‘arbgamas,
G‘arbdan Sharqqa kelibman[3].

S.Salimov – “G‘arbu Sharq devoni”ning o‘zbek tarjimonlaridan biridir. U nemis tili mutaxassisi bo‘lganligi tufayli bu asar muallifi Gyotening she‘riy olamini yaqindan anglay oldi. Shuning uchun unga bu asarning yana bir o‘zbek tarjimoni Maqsud Shayxzodaga nisbatan yoki Gyotening yana bir mashhur asari – “Faust” tarjimoni E.Vohidovdan ko‘ra, “G‘arbu Sharq devoni”ning sharqona ruhini ifodalash va o‘quvchilarga yetkazish sal oson kechgani ayonlashadi.

Sharqona madaniyat, islomiy qarashlar asosida o‘sib-ulg‘aygan shoir-tarjimonga orttirgan tasavvufiy bilimlari ham yaqindan yordam berdi. Shuning uchun S.Salimovga nemis shoiri Gyote tomonidan “G‘arbu Sharq devoni”da o‘ziga xos tarzda talqin qilingan Qur‘on motivlari, so‘fiylik g‘oyalarini “ochish” u qadar qiyin kechmadi. Lekin Gyote favqulodda keng tafakkur egasi va Sharq dunyoqarashining buyuk ixlosmandi bo‘lsa-da, baribir g‘arb dunyoqarashi vakili edi. Shu sababdan uning devonida sharqona motivlar g‘arbona she‘riyat texnikasi va tamoyillari asosida ifodalangani sezilib turadi.

Ma‘lumki, Gyotening “G‘arbu Sharq devoni” turli tillarga tarjima qilingan. Ingliz, rus kabi bunday tarjimalar orasida devonning o‘zbekcha tarjima variantlari ham borligi quvonarlidir. Bunda o‘zbek tarjimonlari Sharq xalqlarining madaniyati, urf-odatlari, muhiti, sharq ruhini yaxshi bilganlari uchun boshqalarga qaraganda birmuncha muvaffaqiyatli tarjimaga erisha olganlar. Ammo bu muvaffaqiyat ba‘zi o‘rinlarda nisbiyligi anglashiladi. Jumladan, devon tarjimasining ayrim o‘rinlarida adekvat tarjimaga erishilmaganini inkor etib bo‘lmaydi. Bu holat iste‘dodli shoir va mutaxassis-tarjimon bo‘lishiga qaramay, S.Salimovda faoliyatida ham kuzatiladi. Bu esa devonning murakkab mazmun va shaklga egaligi bilan bog‘liqdir.

Asliyatda	V.Levikda	S.Salimovda
Und mag die ganze welt versinken Hafis, mit dir, mit dir allein! Will ich wetteifern! Lust und Pein Sei uns der Zwillingen gemein! Wie du zu lieben und zu trinken, Das soll mein Stolz, mein Leben sein[4].	И что мне сельый мир? Судьбою Тебе да уподоблюсь я! Хафиз, мы будем как друзья! Сквозь боль и радость бытия, Любовь и хмель пройдут с тобою, И в этом счастье – жизнь моя[5].	Menga olam g‘ami bilki, abasdur, Ayo, Hofiz! Agar sen birla bo‘lsam, Ki, faxru iftixorim sen, havasdur Seningday g‘am chekib, sen kabi kulsam. Murodim may ichib sen birla bahsdur. Seningdek sevsamu so‘ng mayli o‘lsam[6].

Ko‘rinyaptiki, V.Levik tarjimasida Hofiz bilan do‘stlashish ma‘nosi anglatilmoqda. Bu esa Gyote she‘rining asl ma‘no-mazmuniga to‘liq mos kelmaydi. Chunki Gyote Hofizni o‘ziga ustoz, o‘zini esa undan o‘rganuvchi shogird qiyofasida berishni ko‘zda tutgan.

Keltirilgan yuqoridagi parchada “ganze”, “versinken”, “Zwillingen” so‘zlari ham unchalik to‘g‘ri tarjima qilinmagan. S.Salimov esa bu o‘rinda asliyatdagi bu kabi so‘zlarning sinonimik variantlarini, mos ekvivalentlarini topib, shu orqali adekvat tarjimaga erisha olgan. Parchadagi “Und mag die ganze welt versinken” misrasini tarjima qilishda S.Salimov “g‘ami abasdur” (“behuda yig‘lash”) birikmasini kiritib, tarjimaning semantikasiga putur yetkazmagan holda uni tovush jihatidan asl nusxaga yaqinlashtirgan. U asl matnda “may” so‘zi bo‘lmasa-da, tasavvufga xos “may”, “ishq”, “abadiylik” kabi tasavvufiy tushunchalarni keltirib, asar

Gyotening “Qo‘shiqchi kitobi”dagi “To‘rt manfaat” she‘rini o‘zbek tarjimoni N.Muhammadiev Qur‘oni karim asosida to‘g‘ri yetkaza olganligini alohida ta‘kidlash lozim.

Gyote sharq xalqlarining urf-odatlarini yuksak qadrlagan, u ko‘chmanchi badaviylar hayotini va islomgacha bo‘lgan “Moallakat” she‘riyatini o‘rgangan, shu bois arablarning turmush tarziga bag‘ishlangan “To‘rt qul” she‘ri qiziqarli o‘qiladi. Bu she‘r “To‘rt azhib sovg‘a” nomi bilan N. Muhammadiev tarjimasida nashr etilgan. Unda Alloh taoloning arabga bergan to‘rtta “mol”iga ishora qilinadi. Birinchidan, bu salla, muqaddas libos, balki kafandir. Shariatga ko‘ra, har qanday musulmon kafanga o‘ralgan holda dafn etilishi kerak, kafansiz dafn qilish katta gunoh hisoblanadi, shuning uchun salla jangchilar va ko‘chmanchilar uchun kafan o‘rmini egallagan. Ikkinchidan, bu hamma joyda o‘rnatilishi mumkin bo‘lgan chodir. Uchinchidan, bu qilich devordan qattiqroq va dushmanlardan himoya qiladi. To‘rtinchidan, bu har qanday ayolni o‘ziga jalb qila oladigan qo‘shiq. Tarjimon N.Muhammadiev she‘r mazmuniga chuqur kirib, uni o‘zbek tilida yetarlicha takrorlay olgan. Uning badiiy shaklidagi tarjimasida asliyatga mos keladi, chunki asl nusxada ab, ab qofiyasi tanlangan.

A.Allaberganov (60:97) fikricha, N.Muhammadiev asl nusxadan tarjima qilmagan, balki V.Levik tarjimasidan foydalangan. Shunday bo‘lsa-da, unda Gyote intonatsiyasi, bayt va ritmi, Gyote qo‘llagan an‘anaviy sharqona atributlar, milliy obrazlar to‘g‘ri aks ettirilgan. “To‘rt qul” she‘rida “Salla – toj, chodir – devor, qilich – panjara, qo‘shiq – harf” degan arab maqoliga asoslanilgan. Gyote bu maqolning mazmunini ochib beradi.

Gyotening she‘riy satrlarida esa hayotni tasdiqlovchi pafos singib ketgan.

N.Muhammadiev ham M.Shayxzoda kabi V.Levikga ergashib, Gyote she‘rining asosiy g‘oyasini qamrab olishga muvaffaq bo‘lgan.

S.Salimov tarjimasida Hofizga Gyotening e‘tiqodi, unga “pir”, o‘zini esa “murid”, “izdosh”, “Shayx Pir shogirdi” hisoblashi, oralaridagi xayoliy “ustoz” va “shogird”lik tushunchalari tasavvufning qoidalari asosida yoritilgan:

mazmunini ochishga harakat qilgan. Mastlik holatida insonlarning Haqqa erishishi, inson o‘zi uchun abadiylik eshiklarini ochishi tasavvufiy ruhda yoritilgan. Shu asosda shoir-tarjimon Gyote va Hofizning “muhabbat” bilan birlashgan do‘st, Piru Murshidlar ekanini ta‘kidlagan.

Umuman aytganda, S.Salimov o‘z tarjimasida shakl va mazmun birligini saqlab qola olgan. Bunda uning shoiriligi ham yordam bergan. To‘g‘ri, ba‘zan tarjima shaklining asl nusxadan hajmi jihatidan qisman farq qilishi kuzatiladi. Lekin S.Jabborov haqli e‘tirof etganidek, I.V.Gyote she‘ri ayrim kamchiliklarga qaramay, shoir-tarjimon S.Salimov tomonidan o‘zbek tiliga adekvat tarjima qilingan. Eng asosiysi, u Gyote asarining islom ruhi bilan sug‘orilganini ko‘rsata bilgan.

Asar ma‘nosi ichki jihatdan “jannat” mavzusi bilan ham bog‘langan. Bu mavzu devonning asosiy mavzulardan biridir. Gyote fikricha, “jannat ostonalariga uchib borish”,

“abadiylikka erishish” uchun, eng avvalo, donishmandlik bilan xalqqa xizmat qilish, xalq baxti uchun jonini fido qilishga tayyor bo'lmoq lozim. Bu g'oya “G'arbu Sharq devoni”ning “Kirish” qismidan boshlanib, so'nggi kitobi – “Jannat kitobi”da yanada chuqurlashtirilgan. Agar devonda “Hijrat” she'ri muqaddima bo'lsa, “Jannat kitobi” epilogdir. Unda o'zga olamga borgan insonni jannat darvozalarida qorovul

bo'lib turgan go'zal hurlar savol-javob qiladi. Ular imon uchun kurashda jon fido qilgan, payg'ambarga fidoyi bo'lgan, butun umri davomida haqiqat, ezgulik va adolatni himoya qilishga intilgan kishilargagina mangu hayotga yo'l ochadi. Xuddi shunday Gyote jannat eshiklarini taqillatib borganda, hurlar uning ham Ollohga sodiqligini tekshiradi,. Shunda shoir quyidagicha javob beradi:

Asliyatda	V.Levikda	S.Salimovda
Nicht so vieles Federlesen Lass mich immer nur herein; Denn ich bin ein Mensch gewesen, Und dass heisst ein Kämpfer sein[7].	Распахни врата мне шире, Не глумись над пришлесом, – Человеком был я в мире, Это значит – был борсом[8].	Takallufsiz gaplar deding, Benafdur yo'lim tusmoq. Men haqiqiy Inson edim, Qurashuvchi – bu demak[9].

Bunda S.Salimov “Lass mich immer nur herein”, ya'ni “Manga kirishga ruxsat ber” mazmunidagi iltimos ohangli misrani “Benafdur yo'lim tusmoq” deya, oghlantirish mazmunida, sokin ohangni ko'tarinki ohangga o'zgartirib ifoda etgan. Agar ushbu tarjima asliyat bilan solishtirilsa, undagi so'zlar asl nusxaga mos kelmasligi ma'lum bo'ladi. Lekin, tarjimon asliyatga ijodiy yondashgan va ma'noni saqlab qolgan.

Xulosa. Xulosa qilib aytganda S.Salimov – nemis, rus, fors-tojik shoirlari ijodidan ko'plab she'riy tarjimalar qilgan

mutaxassis-tarjimon. She'riy tarjima esa murakkab jarayon. Bunda “mutlaq tarjima”ga erishish har qancha qiyin bo'lmasin, S.Salimov o'zi bevosita shoir va mutaxassis tarjimon sifatida buning uddasidan chiqdi. She'riy tarjima me'yorlarini bilgan shoir va tarjimon S.Salimov aksaran hollarda adekvatlikka erisha olgani kuzatiladi. Sadridin Salim Buxoriyning bevosita nemis, rus, fors-tojik tillaridan qilgan dastlabki tarjimalari turli gazeta va jurnallarda e'lon qilingan, adabiy jamoatchilik tomonidan iliq kutib olingan.

ADABIYOTLAR

1. Садриддин Салим Бухорий. Ҳикматдир дунё. Сайланма. – Тошкент: “Ғ.Ғулом”, 2011. – Б. 229.
2. Садриддин Салим Бухорий. Ҳикматдир дунё. Сайланма. – Тошкент: “Ғ.Ғулом”, 2011. – Б. 101..
3. Садриддин Салим Бухорий. Ҳикматдир дунё. (Шеърлар ва ғазаллар). – Бухоро: “Бухоро”, 2002. – Б.92
4. Yohann Wolfgang von Goethe. West – östlicher Divan. Stuttgart.
5. Левик В.В. Гёте. Из “Западно – восточного дивана” Изд. М. “Наука” Москва. 1988.-С. 29
6. Ёҳан Вольфганг Гёте. Ғарбу Шарқ девони./ Олмон тилида Садриддин Салим Бухорий таржимаси. Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти. Тошкент. 2010 – Б. 29
7. Yohann Wolfgang von Goethe. West – östlicher Divan. Stuttgart.
8. Левик В.В. Гёте. Из “Западно – восточного дивана” Изд. М. “Наука” Москва. 1988.-С. 32
9. Ёҳан Вольфганг Гёте. Ғарбу Шарқ девони./ Олмон тилида Садриддин Салим Бухорий таржимаси. Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти. Тошкент. 2010 – Б. 36



Kamola MIRZABABAEVA,
*Uzbekistan state world languages university
English language department of applied disciplines 3
E-mail: kamolka1089@gmail.com*

Under the review of Kulmatov Bakhrom Gulyamovich PhD pedagogy of UzSWLU

NORMS OF SPEECH ETIQUETTE

Annotation

This work proves that speech occupies a huge part of our lives. All people have to influence others, but the ability to influence features is important when success depends on the ability to clearly express your thoughts, to convince others of the correctness of your point of view. An active, responsible life position allows you to improve the ability to simultaneously know, think, be able to express your thoughts, prove and defend your own opinion. In this, a person is helped by the language and culture of speech - the beginning of all beginnings.

Key words: Speech etiquette, speech culture, literary language, word shades, stable communication formulas, humanitarian disciplines, signs of speech etiquette.

НОРМЫ РЕЧЕВОГО ЭТИКЕТА

Аннотация

Данная работа доказывает, что речь занимает огромную часть нашей жизни. Всем людям приходится влиять на окружающих, но умение влиять особенно важно, когда успех зависит от способности ясно излагать свои мысли, убеждать окружающих в верности вашей точки зрения. Активная, ответственная жизненная позиция позволяет совершенствовать способность одновременно знать, думать, уметь выразить свою мысль, доказать и отстаивать собственное мнение. В этом человеку помогает язык и культура речи — начала всех начал.

Ключевые слова: Речевой этикет, культура речи, литературный язык, оттенки слова, устойчивые формулы общения, гуманитарные дисциплины, признаки речевого этикета.

НУТҚ ОДОБИ МЕЪЁРЛАРИ

Аннотация

Мазкур мақолада нутқ маданияти ҳаётимизнинг катта қисмини эгаллаши ва у инсонлар бир-бирларига таъсир ўтказишида, фикрларини аниқ ифодалашда, бошқаларни ўз нуқтаи назарининг тўғрилигига ишонтиришида муҳим аҳамият касб этиши яна бир бор исботланди. Нутқ маданияти фаол, масъулиятли ҳаётий жараёнда билиш, фикрлаш, ўз фикрларини ифода этиш, ўз фикрингизни исботлаш ва ҳимоя қилиш қобилиятини оширишга имкон беради. Бу борада одамга тил ва нутқ маданияти ёрдам бериши ҳақида мақолада фикр юритилади.

Калит сўзлар: Нутқ одоби, нутқ маданияти, адабий тил, сўз белгилари, барқарор мулоқот формулалари, гуманитар фанлар, нутқ одоби белгилари.

Introduction. Language is the most important means of human communication; it is an instrument of thought. Therefore, it is important for people to remember that not only knowledge of the matter can bring them success, but also how they master the culture of speech, which means mastering the norms of oral and written literary language.

All human life is closely connected with language. Since childhood, people have been studying their native speech, meeting new words and expressions. They carefully treat their own and other people's speech, understand all the shades of the word well, we all must master the culture of speech - this is our common, important task. Any person is obliged to strive for a high culture of speech, to treat their native language with care. Grammatically correct pronunciation, stress, reasoning and correctness of a person's speech with semantic content, not only in the process of publicly expressing one's views, but also when solving business issues over the phone.

Literature review. Speech etiquette is a set of requirements for the form, content, order, nature and situational relevance of statements accepted in a given culture. The well-known researcher of speech etiquette N.I. Formanovskaya gives the following definition: "Speech etiquette is understood as the regulatory rules of speech behavior, a system of nationally specific stereotyped, stable communication formulas accepted and prescribed by society

to establish contact between interlocutors, maintain and interrupt contact in the chosen key." Speech etiquette, in particular, includes words and expressions used by people to say goodbye, requests, apologies, forms of address adopted in various situations, intonation features that characterize polite speech, etc. The study of speech etiquette occupies a special position at the intersection of linguistics, theory and history of culture, ethnography, regional studies, psychology and other humanitarian disciplines.

Research Methodology. The broad concept of culture certainly includes what is called the culture of communication, the culture of speech behavior. To own it, you need to understand the essence of Russian speech etiquette. In communication, people transmit this or that information, certain thoughts to each other, communicate something, encourage something, ask about something, perform certain speech actions. However, before proceeding to the exchange of logical and meaningful information, it is necessary to enter into speech contact, and this is done according to certain rules. We hardly notice them, because they are familiar. It is just the violation of the unwritten rules that becomes noticeable: the seller addressed the buyer with "you", the acquaintance did not say hello at the meeting, they did not thank someone for the service, and they did not apologize for the misconduct. As a rule, such non-fulfillment of the norms of speech behavior turns into an insult, and even a quarrel, a conflict in the team.

Therefore, it is important to pay attention to the rules for entering into verbal contact, maintaining such contact - after all, business relations are impossible without this. It is clear that awareness of the norms of communication and speech behavior is useful to everyone, and especially to people of those professions that are associated with speech. These are teachers, doctors, lawyers, service workers, businessmen, and just parents. The rules of speech behavior are regulated by speech etiquette, a system of set expressions that has developed in language and speech, used in situations of establishing and maintaining contact.

These are situations of appeal, greetings, farewell, apologies, gratitude, congratulations, wishes, sympathy and condolences, approval and compliments, invitations, suggestions, requests for advice, and many others etc. Speech etiquette covers everything that expresses a benevolent attitude towards the interlocutor, which can create a favorable climate for communication. A rich set of linguistic means makes it possible to choose a form of communication that is appropriate for the speech situation and favorable for the addressee "you" or "you", establish a friendly, relaxed or, conversely, official tone of conversation.

Thus, the choice of the most appropriate expression of speech etiquette constitutes the rules for entering into communication. Using the expressions of speech etiquette, we perform relatively simple speech actions, address, greet, thank ... But why are there so many ways in the language to do this? After all, we have up to forty expressions used in greetings, many forms of farewell, gratitude, etc. And how many opportunities to fulfill the request: I ask you to do this; Please do not make noise; Do it please; If it's not difficult for you, move over, please; Could you move over?; Is it difficult for you to move?; Don't have something to write down? - And so on up to forty models. In addition, the thing is that we choose each expression taking into account who - to whom - where - when - why - why says. Therefore, it turns out that complex linguistic social information is embedded just in speech etiquette to the greatest extent. Let's ask ourselves why the expressions of speech etiquette have "magic power", why their correct use brings satisfaction to people, and failure to perform in the right situation leads to resentment? It seems that there are several essential features of speech etiquette that explain its social acuteness. The first sign is associated with the unwritten requirement of society for the use of signs of etiquette. If you want to be "one's own" in a given group - large or small, national, social - perform the appropriate rituals of behavior and communication. The social purpose of ritual signs of etiquette is brought up in people from early childhood. The second sign is related to the fact that the performance of signs of etiquette is perceived by the addressee as social "stroking". The third important feature of speech etiquette is that the pronunciation of an etiquette expression is a speech action, or a speech act, that is, the performance of a specific task with the help of speech.

The fourth feature is related to the third and concerns the very structure of statements in which "I" and "you" are open: I thank you; Excuse me. This is an open, explicit representation of the communicants in the grammar of the sentence, but there can also be a hidden, implicit, semantic representation of them, as in gratitude Thank you or sorry, which, due to synonymy, functional equivalence with those presented earlier, contain in the deep structure the "I" of the speaker and "you" of the addressee (I tell you) thank you.

The fifth important feature of speech etiquette can be considered its connection with the category of politeness. On the one hand, politeness is a moral quality that characterizes a person for whom showing respect for people has become a familiar way of communicating with others as a daily norm of behavior. On the other hand, it is an ethical category

abstracted from specific people, which is also reflected in the language, which, of course, should be studied by linguistics.

The sixth sign is related to the fact that speech etiquette is an important element of the culture of the people, a product of human cultural activity and an instrument of such activity. Speech etiquette, as can be seen from the foregoing, is an integral part of the culture of human behavior and communication. In the expressions of speech etiquette, social relations of a particular era are fixed.

Analysis and results. A modern person must have a certain culture and behave correctly at work with the people around him: with visitors (with cents), subordinates and bosses. To do this, he must speak correctly. There are certain rules, the main ones are as follows:

Talking to a person should be polite and even voice;

You must be willing to talk to the person;

The conversation should be friendly; You should only be in a good mood;

When talking, you should look into the eyes of your interlocutor affably and attentively; you cannot look away;

It is impossible during a conversation to grimace, twist your mouth, wrinkle your forehead and nose - this not only offends the interlocutor, but also makes you funny;

Do not interrupt or interrupt the interlocutor - it seems that you do not respect him;

Whatever your interlocutor says, you must listen to the end. You can interrupt it only for personal reasons or in the case when the monologue you listen to is beyond the bounds of decency;

No need to slap the interlocutor on the shoulder, push him, poke his finger in the stomach or twirl the buttons on his jacket;

No need to gesticulate with your hands or fingers, roll your eyes, etc., as it seems that you do not have enough vocabulary and you are an uncultured person;

"The art of speaking is the art of silence", so at first listen; do not litter your speech with parasitic words;

You should not express yourself too intricately, using a large number of foreign words, emphasizing your education. Many will not understand you, but you will be funny to those who know;

try to speak clearly, slowly, do not mumble or swallow words and their endings; intonation - a form of pronunciation of words and sentences - should not be offensive to a person and not offensive to him.

A good conversationalist is an attentive listener who, without interrupting, listens respectfully and is genuinely interested in what they are told. To become a good interlocutor, you must adhere to some rules:

Refer to the interlocutor only by name;

You need to be able to speak correctly with your interlocutor;

Your conversation should convince your interlocutor of his importance as a person;

You need to be a good conversationalist;

The topic of conversation should be interesting and useful to your interlocutor;

You must smile at people. What does it mean to be able to persuade a business partner to your point of view and influence him so that he does what is necessary in your interests, while respecting his own interests, that is, it is the ability to find a common language with your partner. In communication between people, and especially between business people, there are often situations where their opinions are ambiguous and grounds for conflict between them may arise. In these situations, one of the parties may win, some compromise may be found, or perhaps no acceptable solution will be found. To avoid this unpleasant situation, it is advisable to use certain tips, the observance of which will help convince people and persuade them to their point of view.

Let us turn to these tips: Before you start complex business with your little-known business partner, you need to study the features of his character. The only way to win an argument is to avoid it altogether. Show respect for the opinion of your interlocutor and never tell him that he is wrong. If you are wrong, admit it quickly and decisively. From the very beginning of the conversation, keep a friendly tone. Try to get your interlocutor to immediately answer you "yes" several times at the beginning of the conversation. Let your interlocutor do most of the talking, and you listen carefully without interrupting.

Try to convince your interlocutor that this idea belongs to him. Sincerely try to look at things not only from your own interests, but also from the point of view of your interlocutor (business partner). Be sympathetic to the thoughts and desires of others. Appeal to nobler motives. Do not dramatize your ideas, present them effectively. Do not challenge, touching a nerve. Let us highlight a few more points about talking to a person. Formulas of speech etiquette the basis of speech etiquette is speech formulas, the nature of which depends on the characteristics of communication. Any act of communication has a beginning, main part and final part.

Conclusion/Recommendations. Summing up, we can say that the possession of competent and correct speech is one of the foundations of successful communication. However, it is expediently impossible to build one's speech without knowledge of ethical speech norms. Etiquette and culture of speech are the rules adopted in a particular society, circle of people, norms of behavior, including speech, which, on the one hand, regulate, and on the other hand, reveal, show the relations of members of society. Without knowing these rules, a person is not able to find a common language with members of society. It is especially important to know the speech norms in business communication.

In addition, without knowledge of elementary, but so important norms and rules of etiquette, in particular speech, success is impossible. Etiquette, if understood as a set order of behavior, helps to avoid mistakes or smooth them out in accessible, generally accepted ways. Therefore, we can conclude that compliance with speech norms is an integral quality of a cultured and successful person. To master literate speech, you must, first, master the basic principles of speech etiquette and learn generally accepted speech norms.

REFERENCES

1. Akishina A.A., Formanovskaya N.I. Russian speech etiquette. Practice of polite verbal communication.
2. Ksenchuk E. V., Kiyanova M. K. Technology of success.
3. Formanovskaya, N. I. Speech etiquette and culture of communication.
4. Yanyshv V. E. Speech and etiquette.



Gulnora NASIROVA,

Doctor of philosophy (PhD), Philological sciences Uzbekistan State University of World Languages

Reviwer: Nilufar Muhammedova, PhD, Uzbekistan State University of World Languages

CHILDREN'S LITERATURE AS A PHENOMENON IN SYNCHRONIC AND DIACHRONIC ASPECTS, GENRES OF CHILDREN'S LITERATURE

Annotation

This article deals with the issues based on the views and considerations of children's literature as a phenomenon of synchronic and diachronic aspects and genres of children's literature. It is known that the goal of children's literature is to have both spiritual and educational value at the same time. This process performs the most important functions in society, and it is connected with specific types of emotions that arise during the reading of literary works.

Key words: Synchronic and diachronic aspects, children's literature, aesthetic pleasure, literary works, reader, fairy tales, educational value.

ДЕТСКАЯ ЛИТЕРАТУРА КАК ФЕНОМЕН В СИНХРОНИЧЕСКОМ И ДИАХРОНИЧЕСКОМ АСПЕКТАХ И ЖАНРЫ ДЕТСКОЙ ЛИТЕРАТУРЫ

Аннотация

В данной статье рассматриваются мнения и соображения о детской литературе как феномен в синхроническом и диахроническом аспектах и жанрах детской литературы. Известно, что цель детской литературы – иметь одновременно и духовную, и воспитательную ценность. Этот процесс выполняет важнейшие функции в обществе и связан со специфическими видами эмоций, возникающими при чтении литературных произведений.

Ключевые слова: Синхронический и диахронический аспекты, детская литература, эстетическое наслаждение, литературные произведения, читатель, сказки, воспитательное значение.

BOLALAR ADABIYOTINING SINXRONIK VA DIAKRONIK JIHATLARI VA BOLALAR ADABIYOTI JANRLARI

Annotatsiya

Ushbu maqolada bolalar adabiyotining sinxronik va diaxronik jihatlariga oid fikr va mulohazalar va bolalar adabiyotining janrlari ko'rib chiqiladi. Bolalar adabiyotining maqsadi bir vaqtning o'zida tarbiyaviy ahamiyatga ega bo'lishidir. Ushbu jarayon jamiyatda eng muhim funktsiyalarni bajaradi va bu adabiy asarlarni o'qish vaqtida paydo bo'ladigan o'ziga xos turdagi his-tuyg'ular bilan bog'liqdir.

Kalit so'zlar: Sinxron va diaxronik jihatlar, bolalar adabiyoti, estetik zavq, adabiy asarlar, kitobxon, ertaklar, ta'limiy va tarbiyaviy ahamiyat.

Introduction. Nowadays, in the age of information technology development, it would seem that there is no need to introduce children to fiction. But, as practice shows, literature still turned out to be strong enough to withstand the aggression of the Internet and managed to adapt to modern realities - electronic books appeared. Literature, as a kind of science, has its own varieties and features. Among them, children's literature stands out in particular. It is part of general literature, has its own artistic specificity, adequate to child psychology. Children's literature can be divided into several functional types - educational and cognitive, ethical, entertaining. But, although the tasks and methods for all types of literature are the same, only its inherent features are characteristic of children's literature. Its features are determined by the upbringing and educational tasks and the age of readers. Even when the writer, with the help of fiction, takes the young reader into the world of the impossible, he talks about the laws of human life, about people and their characters. This is carried out through artistic images with a high degree characteristic of any literature, since literature comprehends and illuminates the world in accordance with certain values. Here we are talking about both universal and universal values, as well as local ones, which are associated with a specific time and literature. It can be argued that it is today that the scientific basis for studying the history of children's literature is being recreated, productive scientific approaches to the study of artistic, artistic-scientific and popular science material are being formed. At the same time, literary scholars who deal exclusively with children's literature

are increasingly tempted to create their own "theory of children's literature" within its borders. However, it should be recalled that philological science over its centuries-old history has created a powerful scientific terminological apparatus, developed a coordinate system that allows scientists and readers to adequately assess the merits and demerits of works, regardless of what age or psychological and pedagogical category of readers they are addressed to.

Discussions. The attention of many modern researchers is devoted to the fairy tale. This fact can be explained by several initial data, but we confine ourselves to dominant ones. A.N.Veselovsky, an outstanding theorist and historian of literature, argued: "The history of the epithet is the history of style in an abridged edition" [4]. In essence, by studying the synthetic genre alone, it is possible to comprehend certain patterns of synthesis in the art of the word in general. However, the psychological, even psychotherapeutic function of a fairy tale is well known, which heals the soul of a child, and, consequently, is extremely important in his spiritual and moral development. M. M. Prishvin wrote: "A fairy tale is a moment of stability in the balance of spirit and body", "A fairy tale is a connection with what comes and goes" [5].

The urgent problems of scientific comprehension of children's literature cannot but be reflected in the practice of its teaching at the university and school. However, the practice of teaching also reflects the general problems of education, which must be developed and improved in an unusually aggressive cultural environment towards the child in general

and the student in particular. This is a special discussion [6], but our task is to ensure that the teaching of literature is carried out on material that opposes destructive tendencies: this is folk literature, small folklore genres, classics of children's literature, children's literature of the XX century.

In addition, the upbringing and development of the future citizen is impossible without literature (poetry, prose, songs) about the history of the Fatherland, about the Motherland: "The feeling of the Motherland in my experience is the basis of creativity" [6], writes M.M.Prishvin, an expert on human hearts and native nature.

The image of a child and a teenager in the teaching of literature is perhaps the main problem. In pedagogy, even today, the "example" method remains one of the most important, the problem of the aesthetic, moral and aesthetic ideal (although research interest in it has weakened) has not disappeared anywhere. This problem is most closely related to another - the problem of the family, as it is portrayed in the literature. "We are looking for where we can build a nest" [6] is another task for the writer, as M. M. Prishvin sees it. In the upbringing of a sense of family, a feeling of love and understanding is another extremely important factor, without which it is impossible to research and teach children's literature.

The main criterion for distinguishing children's literature from "literature in general" is the "student-child category". Based on this criterion, literary critics divide works into three categories:

- 1) directly aimed at children;
- 2) children are included in the scope of reading (not created specifically for children, but they are answered and interested);
- 3) composed by the children themselves (or, in other words, "children's literary works").

The first of these groups is often understood by the words "children's literature" - literature created in dialogue with an imaginary (and often real) child, "adjusted" to the child's perception of the world. However, the criteria for identifying such literature cannot always be defined unambiguously. Among the main ones:

- a) publication in a children's publication (magazine, book, sign "for children", etc.) during the life of the writer and with his knowledge;
- b) dedication to the child;
- c) the presence of appeals to young readers in the text of the work.

However, such criteria are not always the basis for choosing children's literature (for example, addressing a child can be only a technique, it can be dedicated "for the future", etc.).

The history of children's literature is usually divided into periods and directions, as in the general literary process. But the development of children's literature is related, on the one hand, to the pedagogical ideas of a certain period (and more broadly, the attitude towards children), and on the other hand, to the needs of young people.

We can say that in most cases (though not always) children's literature is more conservative than adult literature. This is explained by its specific main function, which goes beyond the scope of artistic creation: the formation of a primary, integrated imaginary idea of the world in a child (initially, this function was carried out through folklore works). Pedagogy, closely related to children's literature, seems to be somewhat limited in the field of artistic research, so it often "lags behind" the literature of "adults" or does not completely follow its path. But, on the other hand, children's literature cannot be called artistically inferior. K. Chukovsky emphasized that children's work has the highest artistic "test" and that both children and adults perceive it as an aesthetic value.

Each group of genres of children's literature has its own artistic features. Prose genres change not only under the influence of fairy tales. Large epic genres with historical and moral-social themes are influenced by the classic childhood story ("school story", etc.). Children's stories and novels are considered "short" forms, characterized by clearly drawn characters, a clear main idea developed in a simple plot with sharp and sharp conflicts. Dramatic art for children almost does not know tragedy, because the child's mind rejects the sad results of conflicts with the death of a positive character, and even the "real" presented on the stage. Here, too, the influence of the fairy tale is very great. Finally, the genres of children's poetry and lyro-epics are primarily drawn to folklore, in addition, they also contain a number of canonical features recorded by K. Chukovsky. Children's poems, according to K. Chukovsky, should be "graphic", that is, easy to turn into a picture; they should have rapid changes of images, supplemented by flexible changes in rhythm (as for rhythm and meter, Chukovsky in his book "Two to Five" noted that trochee prevails in the work of children themselves). An important requirement is "musicality" (first of all, this term means the absence of consonant clusters that are inconvenient for pronunciation). Adjacent pronouns are preferable for children's poems, and rhyming words "must carry the greatest weight of meaning"; "Each verse must be a complete syntactic whole." Children's poems, according to Chukovsky, should not be overloaded with epithets: the child is more interested in action than in images. Playful presentation of poetry, including sound games, is recognized as the best. And finally, K. Chukovsky [5] strongly recommended children's poets to listen to children's folk songs and children's own poems.

When talking about a children's book, one should not forget an important part of it (no longer literary, but in this case almost inseparable from it) such as illustrations. A children's book is, in fact, a syncretic unity of picture and text, and children's book illustration has had and still has its own trends related to the development of visual arts and literature.

Through children's literature, the preschool child's emotional feelings, all his cognitive processes and abilities are developed. With the ever-increasing influence of television and computer technology on the little person, the importance of literature and children's reading is increasing. Aesthetic education of a child with the help of literature implies the development of his artistic needs, feelings and emotions. It is in a child of preschool age that the necessary conditions for the development of literary and artistic abilities appear.

A preschooler's perception of the world reveals his inherent tendency to animate the environment, to endow even inanimate objects with character and desires. That is why he is so interested in the world of art. For a preschooler who is just beginning to discover the world of artwork, everything in it is new and unusual. His perception is bright and emotional, which is very important for creativity, is also manifested in the acquisition and use of forms of artistic speech: verse (sound, rhythm, rhyme); lyrical-epic forms; prosaic and others.

Acquainting the child with the best examples of children's literature serves the comprehensive development of the individual. In the conditions of preschool education, the educator plays a leading role in introducing the child to literature. Therefore, knowledge of children's literature is very important for future teachers.

One of the characteristics of children's literature is the unity of literary and pedagogical principles. Both writers and researchers, while discussing the pedagogical and didactic essence of children's literature, emphasized the uniqueness of the text of children's works, where there is a constant exchange of aesthetics and didactics.

The uniqueness of literature for primary school students is determined by the growth of students' minds and the expansion of the range of interests. Yesterday's preschoolers

become students, they explore the world around them more actively. Works for children from seven to ten years old are saturated with new information of a more complex order, in this regard, their volume increases, plots become more complicated, new themes appear. Fairy tales, stories about nature, school life take the place of poetic tales. Their characters are usually the same age as the readers, and these books tell the story of the world in which the life of a small person takes place.

Conclusion. At the same time, the young reader is also interested in what is happening in the world, so all kinds of children's encyclopedias are directed to him, which present new knowledge in an interesting way. In general, entertainment remains the main feature of literature for children of primary school age: they have recently learned to

read, for them reading is still work, and making it interesting is one of the author's tasks. Dynamic plots, travel plots and adventure plots are rich in events, and the means of character description is often dialogue rather than images. But at the same time, the little person's value system begins to form, so entertainment is combined with strengthening the didactic element: the work is structured in such a way as to lead the student to a possible conclusion.

Thus, it is possible to say about the specific features of children's literature based on the fact that it is engaged in the formation of consciousness and accompanies the learner during the period of rapid spiritual growth. The main features of children's literature include informational and emotional richness, an entertaining form, and a unique combination of didactic and artistic components.

REFERENCES

1. Adamovich E.A., Yakovleva V.I. Reading in elementary grades. Moscow: Education, 1967. 263 p.
2. Asmus V.F. Reading as work and creativity // Questions of Literature, 1961. No. 2, pp. 36-47.
3. Astashov N.A. Text illustration as a means of forming the type of correct reading activity among younger schoolchildren // Primary School, 1991.
4. Baruzdin S.A. Notes on children's literature. M.: Det. lit., 1975.
5. Chukovsky K. From two to five. T.1,2. M., Pravda, 1990
6. Pervova G.M. Children's Literature: Theory, History, Literary Criticism, Fundamentals of the Science of the Reader, Applied Literary Studies. 1994.



Nasir RADJABOV,
O'R jamoat xavfsizligi universiteti professori, (PhD)
E-mail: nasirmasimovich@mail.ru

f.f.d. (DSc) S.A.Xashimova taqrizi asosida

THE PECULIARITIES OF VOWEL PHONEMES IN THE UZBEK AND ENGLISH LANGUAGES

Annotation

The article is devoted to the study of the specific characteristics of vowel phonemes in Uzbek and English languages. It reveals the structure of the vowel system in both languages, the number of phonemes in it, the positional appearance of vowels, and the manifestation of unstressed phenomena. The positional representations of vowel phonemes in the target languages are explained by convincing evidence. In the article, it is emphasized that vowel phonemes in Uzbek and English languages should be semi-equivalent to each other, and it is necessary to take into account the semi-equivalence feature of vowels in the teaching of English pronunciation.

Key words: vowel system, accented vocalism, unaccented vocalism, phoneme, invariant, variation, variant.

O'ZBEK VA INGLIZ TILLARIDA UNLI FONEMALARNING O'ZIGA XOSLIGI

Аннотация

Maqola o'zbek va ingliz tillarida unli fonemalarning o'ziga xos xususiyatlarini tadqiq qilishga bag'ishlangan. Unda har ikki tildagi unli fonemalar tizimining tuzilishi, undagi fonemalar soni, unli fonemalarning pozitsion ko'rinishlari, urg'usizlik hodisasining namoyon bo'lishi kabi xususiyatlarning o'ziga xos jihatlari ochib berilgan. Chog'ishtirilayotgan tillarda unli fonemalarning pozitsion ko'rinishlari ishonarli dalillar bilan izohlangan. Maqolada o'zbek va ingliz tillarida unli fonemalar o'zaro yarim ekvivalent bo'lishi, ingliz tili talaffuzini o'qitishda unli fonemalarning yarim ekvivalentlik xususiyati hisobga olinishi zarurat ekanligi ta'kidlangan.

Kalit so'zlar: unli fonemalar tizimi, urg'uli vokalizm, urg'usiz vokalizm, fonema, invariant, variatsiya, variant.

ОСОБЕННОСТИ ГЛАСНЫХ ФОНЕМ В УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

Аннотация

Статья посвящена изучению особенностей гласных фонем в узбекском и английском языках. Выявляется строение системы гласных в обоих языках, количество фонем в ней, позиционное появление гласных, проявление безударных явлений. Позиционные представления гласных фонем в целевых языках объясняются убедительными доказательствами. В статье подчеркивается, что гласные фонемы в узбекском и английском языках полуквивалентны друг другу, и при обучении английскому произношению необходимо учитывать особенность полуквивалентности гласных.

Ключевые слова: гласный строй, ударный вокализм, безударный вокализм, фонема, инвариант, вариация, вариант.

Kirish. Chet til o'rganish jarayonida eng muhim omillardan biri ona tili bilan o'rganilayotgan chet tilini nazariy jihatdan chog'ishtirma tadqiq qilish sanaladi. "... Chunki nazariy tadqiqotlar tili amaliy o'rganish masalasida katta yordam beradi" [1]. Tillarni chog'ishtirish, ayniqsa, qaradosh bo'lmagan tillarni o'rganishda yanada ahamiyatlidir. Jumladan, o'zbek va ingliz tillarida vokalizm tizimining fonetik jihatdan chog'ishtirma tadqiq ham mazkur tillardagi unli fonemalarning o'xshash va farqli jihatlari oydinlashtirishda muhim ahamiyat kasb etadi.

Mavzuga oid adabiyotlar tahlili. Ingliz adabiy tili unli fonemalar tizimi murakkab xarakterga ega bo'lib, monoftong, diftong va diftongoidlardan tashkil topgan. Mazkur unli fonemalar tizimi urg'uli holatda 19 ta fonemani, urg'usiz holatda 20 ta fonemani o'z ichiga oladi. Unli fonemalarni urg'uli va urg'usiz holatda son jihatdan farqlanishi ingliz tili vokalizm tizimini urg'uli vokalizm va urg'usiz vokalizm kabi ikki kichik tizimga ajratib tadqiq qilishni taqozo qiladi. Ingliz adabiy tili unli fonemalarini A.Gimson artikulyatsion-akustik jihatdan fonetik-eksperiment asosida [13]; T.M. An Reyko esa perseptiv nuqta nazardan [12] tadqiq qilgan. A.Abduazizov ingliz adabiy tili unli fonemalarining urg'usizlik holatini o'rganib, neytral /ə/ fonemasining turli variatsiyalarga ega bo'lish sabablarini ochib bergan [2].

O'zbek adabiy tili vokalizm tizimi tuzilishi jihatdan soddaga ko'rinishga ega bo'lib, faqat monoftonglardan tashkil topgan oltita fonemadan iboratdir. Urg'usizlik o'zbek tilida unli fonemalarning sifati va miqdori jihatdan keskin o'zgarishiga sabab bo'lmaydi. Bu holat o'zbek tilida unli fonemalar tizimini ingliz tilidagi

singari urg'uli vokalizm va urg'usiz vokalizm kabi ikki kichik tizimga ajratish zaruratini keltirib chiqarmaydi. O'zbek adabiy tilining tovush tizimi A.Maxmudov tomonidan eksperimental-fonetik metod bilan o'rganilgan [8]. M.Mirtojiyev adabiy tili unli fonemalari bilan bir qatorda shevalarda, shuningdek, o'zlashgan leksikada uchrovchi unli fonemalarni ham fonetik eksperiment asosida tadqiq qilgan [9]. A.Abduazizov esa tilning tovush tizimini eksperimental-fonetik metod asosida ingliz va o'zbek adabiy tillari misolida chog'ishtirib tadqiq qilgan [3].

Tadqiqot metodologiyasi (Research Methodology). Ma'lum bir til yoki tillarda fonemalarning o'ziga xos xususiyatlarini tadqiq qilishda S.Peterburg, Moskva, Praga kabi yirik fonologik maktab nazariyalaridan munosibi tadqiqot maqsadiga bog'liq holda tanlab olinadi. Mazkur fonologik maktab nazariyalari I.Boduen de Kurtenening fonema nazariyasiga asoslangan [5] bo'lsa-da, ular u yoki bu jihatdan o'zaro farqlanadi. L.Sherba I.Boduen de Kurtenening fonema nazariyasiga oid qarashlarini davom ettirib, o'zining nazariyasida fonemaning aniq (real) ko'rinishini, umumiy ko'rinishini va funksional-lingvistik jihatini aniqlaydi. Keyinchalik, L.Sherbaning fonema nazariyasi S.Peterburg fonologiya maktabining shakllanishiga asos bo'ladi.

S.Peterburg fonologiya maktabi fonemaga so'z va so'z shakliga asoslanib, shunday ta'rif beradi: Fonema tarixan shakllanadigan (istoricheski slojivshayasya), nutq oqimida boshqa bo'laklarga bo'linmaydigan, fonologik sistemadagi boshqa fonemalar bilan qarama-qarshi qo'yiladigan, mustaqil ahamiyatga ega bo'la oladigan, so'z yoki so'z shakllarining tovush qobig'iga kirib, ularni bir-biridan farqlay oladigan

tilning eng kichik birligi bo'lib, nutqda u fonetik kontekstga bog'liq holda turli xil ottenkalarda namoyon bo'ladi [7].

Moskva fonologik maktab vakillari S.Peterburg maktabi namoyandalardan farqli ravishda, fonemaga ta'rif berishda tilning eng kichik ma'nodir birligi bo'lgan morfemaga asoslanadilar. Jumladan, R.Avanesov va V.Sidorovlar fonemaga "Tildagi morfemalarni farqlaydigan tovush sifatlaridir", - deb ta'rif berishadi [4]. Moskva fonologiya maktabi nazariyasiga ko'ra fonemalarni aniqlashda ularning kuchli va kuchsiz pozitsiyasi muhim ahamiyat kasb etadi. A.Reformatskiyning ta'kidlashicha, pozitsiya fonemalarning nutqda qo'llanilishi va namoyon bo'lishining asosiy shartidir [4].

S.Peterburg va Moskva fonologiya maktablaridan farqli ravishda Praga fonologiya maktabi ham o'ziga xos nazariyani ilgari surgan. Mazkur maktab namoyandalardan biri N.Trubetskoy bo'lib, uning fonologik nazariyasi fonologik oppozitsiyalar asosiga qurilgan. Unda N.Trubetskoy quyidagi asosiy g'oyalarni ilgari suradi: fonologiyani fonetikadan ajratish g'oyasi, fonologik oppozitsiyalar hamda arxfonema nazariyasi [10].

Tahlil va natijalar. Ingliz tilidagi 20 ta unli fonemaning 15 tasi (/ɑ:/, /ɔ:/, /æ/, /z:/, /ə/, /i:/, /u:/, /yeɪ/, /aɪ/, /ɔɪ/, /aʊ/, /əʊ/, /ɪə/, /eə/, /ʊə/) o'zbek tilida; o'zbek tilidagi 6 ta unli fonemaning bittasi (/o/) ingliz tilida o'zining muqobiliga ega emas. Akustik (eshitilishi) jihatdan ingliz tilidagi /ɪ/, /e/, /ʌ/, /ɒ/, /ʊ/ fonemalari o'zbek tilida o'zining muqobiliga ega bo'ladi, lekin ularning artikulyatsiya xususiyatlari hamda

pozitsion ko'rinishlari chog'ishtirilayotgan tillarda o'zaro farq qiladi. Mazkur fonemalarning ingliz va o'zbek adabiy tillarida artikulyatsiyasiga ko'ra tasnifi quyidagi o'ziga xosliklarga ega:

/ɪ/ unlisi ingliz tilida til oldi-biroz orqaga siljigan, yuqori ko'tarilishning keng shakli; o'zbek tilida til oldi, yuqori ko'tarilishdagi tor unli tarzida hosil bo'ladi;

/e/ unlisi ingliz tilida til oldi, o'rta ko'tarilishning tor shakli; o'zbek tilida til oldi, o'rta ko'tarilishdagi keng unli tarzida yuzaga keladi;

/ʌ/ unlisi ingliz tilida til orqa-biroz oldinga siljigan, o'rta ko'tarilishning keng shakli; o'zbek tilida til oldi, quyi ko'tarilishdagi keng unli tarzida talaffuz qilinadi;

/ɒ/ unlisi ingliz tilida til orqa, quyi ko'tarilishning tor shakli; o'zbek tilida til orqa, quyi ko'tarilishdagi keng unli tarzida hosil bo'ladi;

/ʊ/ unlisi ingliz tilida til orqa-biroz oldinga siljigan, yuqori ko'tarilishning keng shakli; o'zbek tilida til orqa, yuqori ko'tarilishdagi tor unli artikulyatsiyasiga ega bo'ladi;

O'zbek va ingliz tillaridagi unli fonemalarning pozitsion ko'rinishlarini chog'ishtirib, ular o'rtasidagi o'xshash va farqli jihatlarni aniqlash jarayonida mazkur tillarda unilarning akustik va orfografik xususiyatlaridagi o'xshashliklarni ham hisobga olish muhim ahamiyat kasb etadi. Chog'ishtirilayotgan tillarda unilarni akustik va orfografik jihatdan o'xshash xususiyatlari o'ziga xos bo'lib, ularni jadval shaklida quyidagicha aks ettirish mumkin:

1-jadval

O'zbek va ingliz tillarida unilarning akustik va orfografik jihatdan o'xshashligiga ko'ra tasnifi

	Unlilar	Akustik jihatdan:	Orfografik jihatdan:
Har ikki tilda mavjud unli fonemalar	/ɪ/	qisman mos keladi.	qisman mos keladi.
	/e/	qisman mos keladi.	qisman mos keladi.
	/ɒ/	qisman mos keladi.	qisman mos keladi.
	/ʊ/	qisman mos keladi.	qisman mos keladi.
	/ʌ/	qisman mos keladi.	mos kelmaydi.
Faqat ingliz tilida mavjud unli fonemalar	/æ/	mos kelmaydi.	o'zbek tilidagi /ʌ/ ga qisman mos k-di.
	/ɑ:/	mos kelmaydi.	mos kelmaydi.
	/ɔ:/	mos kelmaydi.	mos kelmaydi.
	/z:/	mos kelmaydi.	mos kelmaydi.
	/ə/	mos kelmaydi.	mos kelmaydi.
	/i:/	mos kelmaydi.	mos kelmaydi.
	/u:/	mos kelmaydi.	mos kelmaydi.
	/yeɪ/	mos kelmaydi.	mos kelmaydi.
	/aɪ/	mos kelmaydi.	mos kelmaydi.
	/ɔɪ/	mos kelmaydi.	mos kelmaydi.
	/aʊ/	mos kelmaydi.	mos kelmaydi.
	/əʊ/	mos kelmaydi.	mos kelmaydi.
	/ɪə/	mos kelmaydi.	mos kelmaydi.
/eə/	mos kelmaydi.	mos kelmaydi.	
/ʊə/	mos kelmaydi.	mos kelmaydi.	
Faqat o'zbek tilida mavjud unli fonemalar			

Chog'ishtirilayotgan tillarda akustik (eshitilishi) jihatdan o'xshash bo'lgan /ɪ/, /e/, /ʌ/, /ɒ/, /ʊ/ fonemalarining pozitsion ko'rinishlari o'ziga xos jihatlari bilan ajralib turadi. Ingliz tilida /ɪ/, /e/ fonemalari, asosan, olti xil; /ʌ/, /ɒ/, /ʊ/ fonemalari besh xil pozitsion ko'rinishga ega bo'ladi. O'zbek tilida esa mazkur unlilar, asosan, uch xil pozitsion ko'rinishda namoyon bo'ladi.

Fonemalarning pozitsion ko'rinishiga ko'ra turlari miqdorining ko'p yoki kam sonli bo'lishi shu tilda ularning fonetik xususiyatlari kuchli va kuchsiz holatda qay darajada o'zgarishga bog'liq bo'ladi. Moskva fonologiya maktabi

(MFM) nazariyasi talqinida unli fonemalarning urg'uli holati kuchli, urg'usiz holati kuchsiz pozitsiya hisoblanadi [4]. Shuningdek, mazkur nazariyada fonemalarning uch xil pozitsion ko'rinishlari farqlanadi: invariant, variatsiya, variant [6]. Invariant fonemaning asosiy ko'rinishi bo'lib, turli fonetik kontekstlarda o'zining artikulyatsion-akustik xususiyatlaridagi o'zgarish tufayli boshqa bir fonemaga o'xshash bo'lib qolsa, u o'sha fonemaning pozitsion varianti, o'xshash bo'lmasa, uning pozitsion variatsiyasi sanaladi [4]. Moskva fonologiya maktabi (MFM) nazariyasiga ko'ra, invariant kuchli, variant kuchsiz, variatsiya ham kuchli, ham kuchsiz pozitsiyada uchraydi [4].

Shu nuqtai nazardan, o'zbek va ingliz tillarida unli fonemalarning pozitsion ko'rinishlari o'zaro farq qiladi. Ingliz tilida unli fonemalar o'zlarining pozitsion ko'rinishlariga ko'ra invariant, variatsiya hamda variant tarzida uchraydi. O'zbek tilida esa unli fonemalar nutq jarayonida invariant va variatsiya ko'rinishlarida voqelanadi, xolos. Unli

fonemalarning ma'lum bir fonetik kontekstda o'zlarining artikulyatsion-akustik xususiyatlaridagi o'zgarishga ko'ra butunlay boshqa tovushga o'xshash bo'lib qoladigan variant ko'rinishi o'zbek tilida uchramaydi. Mazkur tillarda unli fonemalarning shu kabi o'ziga xos xususiyatlari quyidagi jadvalda aks etgan:

2-jadval

O'zbek va ingliz tillarida unli fonemalarning pozitsion ko'rinishlaridagi o'ziga xosliklar

Har ikki tilda mavjud unlitlar		Invariant (fonema-ning asosiy ko'rinishi)	Variatsiya (jarangli undosh bilan tugagan yopiq bo'g'inda invariantga nisbatan qisqaroq talaffuz qilinadi):	Variatsiya (jarangsiz undosh bilan tugagan yopiq bo'g'inda invariantga nisbatan ancha qisqa talaffuz qilinadi):	Variatsiya (urg'usiz bo'g'inda invariantga nisbatan qisqaroq va kuchsizroq talaffuz qilinadi):	Variant (aksariyat urg'usiz holatlarda):
/ɪ/	Ingliz tili	city ['sɪtɪ]	pig [pɪg],	pick [pɪk]	pity ['pɪtɪ]	1) geopolitical [dʒi:əpə'li:tɪkəl] → geopolitics [dʒi:əu'pələtɪks] 2) peculiar [pi'e'kju:lə].
	O'zbek tili	бир [bɪr], кир [kɪr]	-	чик /ʧɪq/, шиш /ʃɪ(ɪ)ʃ/	бироз [bɪ'roz], кирди [kɪr'dɪ]	-
/eɪ/	Ingliz tili	very ['veri]	red [red]	ret [ret]	septet [sep'tet]	1) necessary ['nesəsəri] → necessity [nə'sesɪtɪ]. 2) edit ['edɪt] → edition [ɪ'dɪʃən].
	O'zbek tili	тер [ter]	-	тепмок /tepmoq/	терди [ter'dɪ]	-
/ɒ/	Ingliz tili	operate ['ɒpəreɪt]	pod [pɒd]	pot [pɒt]	operation [ɒpə'reɪʃən]	synonymous [sɪ'nɒnɪməs] → synonym ['sɪnənim]
	O'zbek tili	бор [bɒr]	-	топ /tɒp/	борди [bɒrdɪ]	-
/ʊ/	Ingliz tili	butcher ['bʊʃə]	good [gʊd]	put [pʊt]	hooray [hʊ'reɪ]	could strong form [kʊd], weak form [kəd].
	O'zbek tili	тур [tʊr], хур [hʊr]	-	тур /tʊt/	турди [tʊr'dɪ], бурди [bʊr'dɪ]	-
/ʌ/	Ingliz tili	cover ['kʌvə]	come [kʌm]	cut [kʌt]	unable [ʌn'eɪbl]	company ['kʌmpəni] → companion [kəm'pæniən]
	O'zbek tili	жўра [jʊ'ra], терак [te'ra:k]	-	хат /xʌt/	дала [dʌ'lʌ]	-

/ɪ/, /e/, /ɒ/, /ʊ/, /ʌ/ fonemalarining o'zbek va ingliz tillaridagi pozitsion ko'rinishlari mazkur fonemalarning chog'ishtirilayotgan tillarda o'xshash jihatlaridan ko'ra farqli jihatlari ko'proq ekanligini ko'rsatadi. Ularning o'xshash jihatlari mazkur fonemalarning har ikki tildagi invariant ko'rinishlari, shuningdek, jarangsiz undosh ta'sirida hamda urg'usiz holatda yuzaga keladigan variatsiyalari bo'lsa, farqli jihatlari ingliz tilidagi /ɪ/, /e/, /ɒ/, /ʊ/, /ʌ/ fonemalarining jarangli undosh bilan tugagan yopiq bo'g'indagi variatsiyalari hamda urg'usiz holatdagi variant ko'rinishlari o'zbek tilida

o'zining tovush muqobiliga ega emasligi hisoblanadi. Demak, chog'ishtirilayotgan tillardagi /ɪ/, /e/, /ɒ/, /ʊ/, /ʌ/ fonemalari bir tipdagi tovushlar majmui sifatida to'liq ekvivalent bo'la olmaydi. Shunday ekan, mazkur fonemalarni o'zbek va ingliz tillarida yarim ekvivalent, deb atash maqsadga muvofiq bo'ladi.

Ingliz tilini o'qitish jarayonida o'zbek tilida o'zining muqobiliga ega bo'lmagan unli fonemalar va ularning pozitsion ko'rinishlarini o'zlashtirish ham ahamiyatga molik masala sanaladi. Mazkur vaziyatda unlitlar talaffuzini

risoladagidek o'zlashtirish muammosi ikki hissa ortadi. Til o'rganuvchilar bir tomondan ona tilida mavjud bo'lmagan unlining talaffuzini o'zlashtirish muammosiga duch kelsa, ikkinchi tomondan ularning u yoki bu darajada o'zgartirgan pozitsion ko'rinishlari talaffuzini o'zlashtirish bilan bog'liq qiyinchiliklarga uchraydi. Chog'ishtirilayotgan tillarda o'zaro muqobili yo'q bo'lgan unli fonemalarga o'zbek tilida /o'/, ingliz tilida esa /ɑ:/, /ɔ:/, /z:/, /ə/, /i:/, /u:/, /yei/, /ai/, /ɔi/, /au/, /əu/, /iə/, /eə/, /uə/ fonemalari misol bo'ladi.

Ingliz tilidagi /i:/, /ai/, /iə/ fonemalari aksariyat urg'usiz holatlarda ikki xil (/ə/, /ɪ/) variantda uchrashi tufayli, asosan, olti xil pozitsion ko'rinishga, /ɑ:/, /ɔ:/, /z:/, /u:/, /yei/, /əu/, /eə/, /uə/ fonemalari aksariyat urg'usiz holatlarda bir xil (/ə/) variantda voqelanishi sababli, asosan, besh xil pozitsion ko'rinishga, /ɔi/, /au/, fonemalari esa urg'usiz holatda variant (/ə/) shaklida deyarli uchramasligi sabab, asosan, to'rt xil pozitsion ko'rinishga ega bo'ladi. Bu borada neytral /ə/ unlisi o'ziga xos bo'lib, u faqat urg'usiz holatda uchraydi va besh xil variatsiya tarzida voqelanadi. O'zbek tilidagi /ò/ fonemasi urg'usiz holatda butunlay boshqa tovushga o'zgaradigan variant shakliga ega emasligi tufayli, asosan, uch xil pozitsion ko'rinishda namoyon bo'ladi.

Xulosa va takliflar. Xulosa qilib aytganda, o'zbek va ingliz tillarida unli tizimi o'zining tuzilishi, undagi fonemalar soni, urg'usizlik hodisasining namoyon bo'lishi, unli tizimining pozitsion ko'rinishlari jihatdan o'ziga xos

xususiyatlari bilan ajralib turadi. Vokalizm tizimining monoftong, diftong, diftongoid kabi kichik guruhlariga ajralishi, unli fonemalarning invariant, variatsiya, variant kabi pozitsion ko'rinishlarda voqelanishi, urg'usiz unli tizimining sifat va miqdor belgilaridagi keskin o'zgarish tufayli ularning boshqa tovush tarzida namoyon bo'lishi kabi xususiyatlar ingliz tiliga; vokalizm tizimi faqat monoftongdan iborat bo'lish, unli fonemalarning urg'usiz holatda butunlay boshqa tovushga o'zgarimasligi, natijada, unli tizimining variant ko'rinishi mavjud emasligi holati o'zbek tiliga xos xususiyatdir. Ingliz tilidagi diftong (/yei/, /ai/, /ɔi/, /au/, /əu/, /iə/, /eə/, /uə/), diftongoid (/i:/, /u:/) tipidagi unli fonemalar o'zbek tilida mavjud emas. Shuningdek, ingliz tilidagi /ɑ:/, /ɔ:/, /z:/, /ə/, /æ/ kabi monoftonglar o'zbek tilida, o'zbek tilidagi /ò/ monoftongi ingliz tilida uchramaydi. Har ikki tilda o'zining muqobiliga ega bo'lgan monoftonglar qatoriga /ɪ/, /e/, /o/, /u/, /ʌ/ fonemalarini kiritish mumkin, xolos. Lekin ular ham bir tipdagi tovushlar majmui sifatida qiyoslanayotgan tillarda to'liq ekvivalent bo'lmaydi. Bunga ularning artikulyatsiyasidagi hamda pozitsion ko'rinishlaridagi tafavut yo'l qo'ymaydi. Shu nuqtai nazardan, ingliz va o'zbek tillarida unli fonemalarning ekvivalentlik darajasi to'g'risida so'z borganda, ularga nisbatan yarim ekvivalent terminini qo'llash hamda unli tizimining talaffuzini o'qitish jarayonida yarim ekvivalentlik xususiyatini hisobga olish maqsadga muvofiq bo'ladi.

ADABIYOTLAR

1. Abduazizov A. O'zbek tili fonologiyasi va morfonologiyasi. 2-nashr. – T.: O'qituvchi, 2010. – 172 b.
2. Абдуазизов А.А. О безударном вокализме английского языка // Вопросы филологии. Вып.17, Сборник №1 ТГПИИЯ. – Т., 1969. – С. 1-14.
3. Абдуазизов А.А. Сопоставительный анализ гласных фонем английского и узбекского языков (на основе рентгенографических фотографических данных): Автореф. дисс. ... канд. филол. наук. – М., 1967.
4. Аванесов Р.И., Сидоров В.Н. Система фонем русского языка // Реформатский А.А. Из истории отечественной фонологии. – М.: Наука, 1970. – 527 с.
5. Бодуэн де Куртене И.А. Избранные труды по общему языкознанию. Том I. – М.: Академия наук, 1963. – 384 с.
6. Джусупов М. Звуковые системы русского и казахского языков. Слог. Интерференция. Обучение произношению. – Т.: Фан, 1991. – 239 с.
7. Матусевич М.И. Современный русский язык. Фонетика. – М.: Просвещение, 1976. – 288 с.
8. Махмудов А. Фонетическая система узбекского литературного языка: Автореф. дисс. ... канд. филол. наук. – Т., 1980.
9. Миртожиев М.М. Ўзбек тили фонетикаси. – Т.: Фан, 2013.
10. Трубецкой Н.С. Основы фонологии. 2-го изд. – М.: Аспект Пресс, 2000. – 352 с.
11. Якобсон Р.О., Фант Г. М., Халле М. Введение в речь // Новое в лингвистике. Вып. II. – Москва: Прогресс, 1962. С. 173-298.
12. Ann Reiko T.M. Multidimensional Map of the phonemes of English: a perceptual study. A Dissertation for the degree of doctor of philosophy in educational psychology, – University of Hawaii, 1981.
13. Gimson A.C. An Introduction to the Pronunciation of English. 4th ed. – London: New York, 1989.
14. Jones D. The Phoneme: its Nature and Use. 4th ed. – Cambridge: W. Heffer & Sons Ltd, 2009. – 268 p.



Nigora SAIDOVA,
2nd course Master student Bukhara State University
Mehrinigor AKHMEDOVA,
PhD, associate professor Bukhara State University
E-mail:m.b.axmedova@buxdu.uz

Rewiew: associate professor NUUz I.Usarov

LINGUISTIC MEANS OF DIFFERENT LEVELS IN THE IMPLEMENTATION OF THE CATEGORY OF EXPRESSIVENESS IN THE STORIES OF KATHERINE MANSFIELD

Annotation

This article describes expressive linguistic means to analyze short stories of Katherine Mansfield and implementing them in stylistic analysis. Some short stories of Katherine Mansfield were chosen to analyze as Bliss and other stories.

Key words: Stylistics, linguistic means, expressiveness, stylistic devices.

KETRIN MANSFILD HIKOYALARIDA EKSPRESSIVLIKNI IFODALASHDA TURLI LINGVISTIK VOSITALAR

Annotatsiya

Ushbu maqolada Ketrin Mansfildning qisqa hikoyalari tahlil qilish va ularni stilistik tahlilda qo'llash uchun ekspressiv lingvistik vositalar tasvirlangan. Ketrin Mansfildning ba'zi qisqa hikoyalari, masalan, Bliss va boshqa hikoyalar tahlil qilish uchun tanlangan.

Kalit so'zlar: Stilistika, lingvistik vositalar, ekspressivlik, stilistik vositalar.

ЯЗЫКОВЫЕ СРЕДСТВА РАЗНОГО УРОВНЯ В РЕАЛИЗАЦИИ КАТЕГОРИИ ЭКСПРЕССИВНОСТИ В РАССКАЗАХ КЭТРИН МЭНСФИЛД

Аннотация

В данной статье описываются выразительные языковые средства для анализа рассказов Кэтрин Мэнсфилд и их применения в стилистическом анализе. Некоторые рассказы Кэтрин Мэнсфилд были выбраны для анализа как «Блисс» и другие рассказы.

Ключевые слова. Стилистика, языковые средства, выразительность, стилистические приемы.

Introduction. Considering the works of Katherine Mansfield, it is impossible to ignore the phonetic means of expressing expressiveness. As mentioned above, intonation is a unit of the phonetic level of the language and is transmitted in writing using graphical means.

Literature Review. According to most authors, graphic means perform an excretory-actualizing function and, in fact, emotionally expressive. Analyzing graphical tools, it is necessary to differentiate them into groups.

That is, the author creates words, as in these examples, copying the sounds that insects and ducks make. I. R. Galperin also makes direct onomatopoeia in addition to indirect[1].

Analysis. The use of defilation as a way of morphemic division of a word plays a huge role in the stories of Katherine Mansfield. An example of this is the following sentence: "And in the moonlight this bizarre figure with the flattened head crouching over the little wheel..." [2]. In this sentence, the author draws the reader's attention to the details, the word little is divided into two parts by a hyphen, which gives the word more emotionality, highlighting the size of the object. Another similar example would be the sentence: "I think I've come across the same idea in a lit-tle French review, quite unknown in England"[3].

In this passage, little French review expresses the superficiality of the action, that is, the action is performed to the least extent. "Matilda. Matilda. Come back immediately!". The immediate execution of the action shows the adverb immediately, the defilation of which helps the reader to catch the commanding tone of the speaker.

It is important to note that the hyphen is the most frequently used punctuation unit, contributing to the strengthening of the expressiveness of the text. Separating some words and phrases with a hyphen allows the author to

make his speech more emotional, to convey to the reader the subtleties that she wanted to convey.

"How - very - extraordinary" [4]

"On - on - past the finest villas in" [5]

These proposals demonstrate an example of defixation, with the help of which the effect is enhanced.

"She was the one who would be destroyed - not they - and they'd be no party to that"[6].

The hyphen in these cases is a means of highlighting and contrasting "not them, but her".

It is also important to say that the hyphen also carries an intonation load. When reading such sentences, the author involuntarily pauses, thereby automatically highlighting the statement, giving it a special emotionality.

In such a sentence, "What was there in the touch of that cool arm that could fan - fan - start blazing - blazing - the fire of bliss that Bertha did not know what to do with" one can find such expressive means as defilation and repetition of words.

The next graphic tool that we would like to mention in our work is changing the font. The author assigns a considerable role to this means of expressiveness in order to attract the reader's attention to important details or actions of the characters. So, for example, italics. However, this tool can carry a different load. So, in the sentence: "...and it was the last day in a way, her last day to really enjoy herself in". Katherine Mansfield conveys the feelings of the heroine using the adjective last, accentuating and hitting this word when reading. In this sentence, this word will be used as a means of highlighting. A similar example would be:

"I couldn't have put my feet up or even taken off my hat" [7]. Couldn't acts as a particularly significant word in a

sentence, the purpose of which is to highlight the denial of a fact.

Pronouns are often italicized to emphasize the belonging of the subject to the figure, or the figure itself.

“You're wanted on the telephone,” said Nany, coming back in triumph and seizing her Little B” (Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.98).

“They are on board leaning over the rail arm in arm”.

“She was that glove that he held in his fingers”.

Katherine Mansfield also highlights words of foreign language origin in italics, the author intentionally does not translate, leaving them in the original.

The text contains a huge number of words and expressions, both from French and German. These words are presented to a greater extent in direct speech. The following statements can be given as an example.

“Ja, ein wenig, mehr als franz ssisch”.

“In the pale, sweaty dagzops had not come in at that moment, carrying the tea-tray high on one hand...”.

“Vous desires, Monsieur?”.

Font changes can occur not only in italics, but also font size changes and spelling of the text in capital letters can occur.

“How many thousands I see That sing aloud from every tree”.

In this verse passage, a smaller font is used. This is used as a separation from the main text and to attract the reader's attention.

Or does one line stand out at all:

“Even the moon is aweary...”.

It is important to note that the letters submitted by the author for reading in the works also differ in font size.

The following example is related to the spelling of particularly significant words in capital letters, which carries the function of highlighting and implies a change in intonation and the rhythm itself.

“But IT was just behind her, waiting at the door...”.

In the work “Prelude”, the author emphasizes the speech of Mrs. Samuel Josephs, which is also a graphic feature.

“Why not leave the children with be for the afternoon, Brs. Burnell?”.

It should be noted that the writer deliberately distorts some words, swapping letters in a word, or completely replacing them, making the heroine's speech unique and characteristic only for her alone. It is important to note that the heroine replaces all the letters in words with “m” with “b”, which is also her individual feature.

“It's all right, by dear!”.

In his works, the author uses deliberate distortion of the spelling of words, making speech intentionally illiterate on the part of her hero, or rather a foreigner trying to get to the place he needs: “Please vich is ze vay to Leicestaire Square”[8].

Thus, plunging into the writer's work, one can notice that Katherine Mansfield attaches great importance not only to English, but also to other languages, such as French and German. In her works, most of the characters are foreigners, each with their own characteristics. The direct use of foreign vocabulary in the text, as well as the deformation of words, can be attributed not only to the graphic, but also to the lexical means of expressing expressiveness.

The next outstanding phonetic means to which special attention should be paid is onomatopoeia (onomatopoeia). Onomatopoeia is a concept in phonetics, where words and phrases are formed in order to convey various phenomena through imitation or onomatopoeia.

The reflection of the sound phenomena of the environment in a literary work is a fairly well-known technique. It's no secret that reading the book, some moments

cause certain associations, both positive and negative. Imitation of certain sounds is associated in a person with a certain image that is inherent in a particular phenomenon and object. For example:

“...over a bed of scarlet waxen flowers some big black insects `zoom-zoomed'...”[9].

“Qua. Qua - qua - qua - 'answered the ducks”.

“Zoom! Zoom! A bluebottle knocked against the ceiling”.

The above quotes are an example of direct onomatopoeia. A feature of indirect onomatopoeia is the creation of an image through a combination of words, the sounds of which enhance the expressiveness of the utterance. Such an expression is not a direct “Ring-ting-a-ping-ping, ring-ting-a-ping-ping. It was the telephone”. The sound combinations, as well as the rhythmic pattern, resemble a ringing phone. It is important to note that the writer provides an opportunity to use the reader's imagination, to present a picture before the author names the subject.

Indirect onomatopoeia is connected continuously with such a concept as alliteration. If we talk about this term in more detail, then alliteration is a special stylistic device, the purpose of which is to create an additional musical and melodic effect of the utterance. The essence of this phonetic means is a combination of certain consonant sounds that do not carry any semantic function.

“The children stopped screaming as suddenly as they had begun. They stood round the dead duck”.

The repetition of the sound s and d, as well as the combination of the consonant sounds st, scr create a sense of tension of the situation, the horror experienced by the heroes of the work. The author creates an additional emotional impact on the reader due to such a technique as alliteration.

“...he turned his back on her and began brushing the cotton kimono”.

“Now there were houses again, blue-shuttered against the heat, with bright burning gardens...”.

Sound repetition enhances the expressiveness of the text also in the descriptions, highlighting them both phonetically, rhythmically and visually, allowing you to draw the reader's attention.

The author expresses his thoughts not only in prose, but also in small poems, where there is rhyme as a means of expression and a manifestation of parallelism. The poems are quite small in size and consist of no more than four lines, which is quite easily perceived by the reader. Basically, Katherine Mansfield uses cross-rhyme, and some of her poems are based on such a stylistic device as alliteration.

“Nature has gone to her rest, love,

See , we are along.

Give me your hand to press, love,

Lightly within my own”.

The alliterative verse is distinguished by its special sonority, melodiousness and coherence. Repetition of such consonant sounds as l, r, g, s create a sonorous combination.

A rhetorical exclamation, decorated with an exclamation mark, is a graphic means of marking in the text. Katherine Mansfield does not bypass this tool and quite often uses it in her stories.

“Wasn't that a take in! Wasn't it now! Didn't he fox her? Good old Stan!”.

Discussion. There is a note of indignation and indignation in this passage. On the letter, in order to express the gradation of the voice, that is, the increase in the strength of the voice, the author uses an exclamation mark. Also, the difference in the strength of the voice can be seen in this example “Faster! Faster!”[10]. The author deliberately uses a double exclamation in the second case to emphasize that the latter option must be reproduced with more voice power than the first.

“What a picture!...Oh, the duck! Oh, the lambs! Oh, the sweets! Oh, the pets!”[11].

The exclamation fully conveys the emotions experienced by the ladies, namely, admiration. The combination of exclamation with repetition gives this passage great expressiveness.

Another graphic feature of Katherine Mansfield's stories can be considered the use of a large number of triples in the texts.

“Poor dear ... such trouble ... left foot. She thought ... neuritis ... Doctor Blyth ... flat foot ... massage. So many robins this year ... maid most satisfactory ... Indian Colonel ... every grain of rice separate ... very heavy fall of snow”[12].

The above passage shows the confusion of the heroine's thoughts, confusion, the author separates the semantic parts with an ellipsis, involuntarily slowing down the pace of thought, changing the rhythmic pattern of the passage, making it more measured, deep and conscious. Another example would be the following sentence:

“Why, they were suffering ... those two ... really suffering”[13].

It can be noticed that those two are intentionally highlighted by the author and are a means of clarification in the sentence. The three-dot divides the sentence, focusing the reader's attention on the clarifying component.

Optional quotation marks are also a graphical means of expression.

“She summoned him to her side, called him ‘boy,’ leaned over...”[14].

Conclusion. It is no coincidence that the author put the word “boy” in quotation marks, under it lies the meaning that the writer wanted to convey to the reader. In this episode, the relationship of two lovers is revealed. They are far from children, but the feelings experienced by the hero are close to those experienced by a child. A child who feels the warmth of his mother.

Now it is possible to trace the connection of phonetic and graphic levels quite clearly. They are able to influence the pace of speech, rhythm and other characteristics, making the text the most expressive.

REFERENCES

1. Galperin I.R. Stylistics. Moscow: “Higher School”, 1977. P.124
2. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.102
3. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.104
4. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.146
5. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.147
6. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.121
7. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.193
8. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.195
9. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.145
10. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. p.54
11. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.169
12. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.142
13. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.68
14. Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.174



Nigina TUXTASINOVA,
O'zbekiston Milliy universiteti katta o'qituvchisi, (Phd)
E-mail:nigina.tuxtasinova@gmail.com

O'zDJTU professori,f.f.d J.A Yakubov taqrizi ostida

O'ZBEKCHA-FRANSUZCHA AGIOGRAFIK TERMINLAR LUG'ATI YARATISHNING ZAMONAVIY TAMOYILLARI

Annotatsiya

Mazkur maqolada xorij olimlari tomonidan yaratilgan agiografik, islomiy atamalar, diniy istilohlar kabi izohli va tarjima lug'atlari tadqiq etildi. Tadqiqot doirasida mazkur yo'nalishlarda olib borilgan ishlar o'rganildi va shu narsaga amin bo'lindiki, xorij olimlari agioterminlar, diniy terminlar, islomiy atamalar kabi bir qancha lug'atlarning zamonaviy avlodini yaratib ulgurishgan hamda mazkur sohaning nazariy masalalariga bag'ishlangan ilmiy tadqiqotlar olib borganlar. Ular tadqiqotlarini birma-bir tahlilga tortib, kerakli o'rinlarda o'zimizning ilmiy munosabatimizni berildi. Terminologik lug'atlar ishlab chiqishda faqatgina lingvistik bilimlarning o'zi yetarli emas, ekstarlingvistik bilimlar, qomusiy bilimlar birlamchi omil hisoblanadi.

Kalit so'zlar: Agioterminlar, diniy terminlar, islomiy atamalar,agiologiya, lug'at,tamoyil.

СОВРЕМЕННЫЕ ПРИНЦИПЫ СОСТАВЛЕНИЯ УЗБЕКСКО-ФРАНЦУЗСКИХ АГИОГРАФИЧЕСКИХ ТЕРМИНОВ

Аннотация

В статье исследуются толковые и переводные словари агеографических, исламских терминов, религиозных терминов, созданные зарубежными учеными. В ходе исследования была изучена работа, проделанная в этих областях, и было установлено, что зарубежные ученые создали словари современного поколения, такие как словари агioterминов, религиозных терминов, исламских терминов, и провели исследования по теоретическим вопросам в этой области. Они проводили свои исследования одно за другим, и при необходимости получали свой собственный научный подход. При разработке терминологических словарей одних лишь лингвистических знаний недостаточно, экстралингвистические знания, энциклопедические знания являются основным фактором.

Ключевые слова: Агioterмины, религиозные термины, исламские термины, агиология, словарь, принцип.

MODERN PRINCIPLES OF CREATING DICTIONARY OF UZBEK-FRENCH HAGIOGRAPHIC TERMS

Annotation

This article examines the explanatory and translated dictionaries of agiographic, Islamic terms, religious terms created by foreign scientists. The study examined the work done in these areas and made sure that foreign scientists have created a modern generation of dictionaries, such as dictionaries of agioterms, religious terms, Islamic terms, and conducted research on theoretical issues in this field. They drew their research one by one and were given their own scientific approach where appropriate. In the development of terminological dictionaries, linguistic knowledge alone is not enough, extralinguistic knowledge, encyclopedic knowledge is the primary factor.

Key words: Hagiology, religious terms, Islamic terms, hagiology, vocabulary, principle.

Kirish. Umumjahon globalizatsiya gibrad madaniyat-larning paydo bo'lishi, milliy an'analarning qisman o'zgarishi, millatlararo hamkorlikning kuchayishi natijasida tillimizga turli xil atamalar, o'zlashmalar kirib kelishiga sabab bo'lmoqda. Bu esa lug'atshunoslar oldiga zamonaviy lug'atlar avlodini yaratish, o'zlashmalarni kiritish va yangilash vazifasini qo'yimoqda. Bu borada M.Umarxo'jayevning ta'kidini o'rinli deb hisoblaymiz:

"Lug'at doim zamonga hamnafas tarzda mukammallashib borishi zarur. Biroq lug'atlar qanchalik zamonaviy bo'lmasin, davrdan ma'lum darajada orqaga qolib, so'zlar hamda ular ifodalagan narsa va hodisalar o'rtasidagi u yoki bu hodisalar o'rtasidagi u yoki bu o'zgarishlar natijasida yuzaga kelgan yangicha munosabatlarni talab qiladi" [1].

Zero, har qanday milliy tilning asosiy so'z boyligi shu tilning tarixan rivojlanishi hamda muayyan lug'atini yaratish chog'idagi turg'un holatini lisoniy tizim va nutqiy faoliyat birligida ifoda qiluvchi katta hajmli filologik lug'atlar ulkan madaniy ahamiyatga molik ishlar sifatida baholashga loyiqdir. Bugungi kunda tadqiqotlar fanlararo uyg'unlikda olib borilmoqda, chunki har bir yo'nalish o'zaro fanlar va sohalararo aloqadorlik kasb etmoqda. Tarjimashunoslik, badiiy tarjima, adabiyotshunoslik fanlari ham bevosita leksikografiya sohasi bilan chambarchas bog'liq. Binobarin,

leksikografiyaning dolzarb amaliy vazifalaridan biri bu professional tarjimonlar va tarjima bilan kundalik hayotida doimo to'qnashadigan ko'p sonli mutaxassislar uchun tarjima lug'atlarini yetkazib berishdir.

Mavzuga oid adabiyotlarning tahlili. Tadqiqot doirasida mazkur yo'nalishlarda olib borilgan ishlar o'rganildi va shu narsaga amin bo'lindiki, xorij olimlari agioterminlar, diniy terminlar, islomiy atamalar kabi bir qancha lug'atlarning zamonaviy avlodini yaratib ulgurishgan hamda mazkur sohaning nazariy masalalariga bag'ishlangan ilmiy tadqiqotlar olib borganlar. Ular tadqiqotlarini birma-bir tahlilga tortib, kerakli o'rinlarda o'zimizning ilmiy munosabatimizni berishni lozim topdik.

S.Ragasov islom dini va islom madaniyati bilan aloqador bo'lgan so'zlar va birikmalarning leksikografik tavsifini rus tili lug'atlarida berilishini, ularning tasnifining adekvatligi, ma'lumotlarning faktarga asoslanganligini ko'rib chiqqan[2]. Shuningdek, zamonaviy rus nutqida va ommaviy axborot vositalari matnlarida uchragan bunday atamalarni berishda uchragan noqisliklar matnlar tahlili orqali ochib berib mazkur sohada mavjud muammoni qaysidir ma'noda yechishga o'z hissasini qo'shgan.

Olim islomiy atamalarni turli xil lug'atlarda berilishini tahlil qilgan ekan ba'zi lug'atlarda bunday atamalar sharhida

turli xil yondashuvlar yoki bo'lmasa noadekvat sharhlar uchrashini keskin tanqid qiladi. Iqtibosda keltirilgan lug'atlarda islomiy atamalarining berilishini o'rganar ekan ayniqsa, unda tarixiy asoslar, faktlar noadekvat ifoda etilganligini ya'ni ramazon, quron, machit, jihat va boshqa atamalarining izohlari orqali ochib beradi: Masalan bir lug'atda "Ro'za" bayramidan 70 kun o'tgandan so'ng bayram qilishi aytilsa, ikkinchi lug'atda Qurbon hayiti Ramazon bilan birlashtiriladi va ro'za 40 kun davom etadi 29 kun ro'za tutiladi degan chalkashliklar kuzatiladi [3].

Demak, tarjimon o'zbek tilidan chet tiliga mazkur sohadagi kontekstni tarjima qilishda xuddi yuqorida berilgan lug'atlardan foydalansa, islomiy atamalar izohini noto'g'ri berishiga olib keladi. Chunki, matnda islomiy atamalarni berishda tarjima tilida uning muqobil bo'lmasa unda sahifa iqtibosida yoki matn ichida izohlab o'tiladi. Bu esa lug'atga asoslangan tarjimonning asliyatdagi mazmunni tarjima tilida noadekvat berishiga olib keladi. Bu borada tarjimashunos Raima Shirinovaning "... ma'lum bir sohaga oid terminlarni o'g'irishdek mas'uliyatli ishga alohida tayyorgarlik, keng bilim va to'liq ma'lumotga asoslanish zarur. Bu albatta tarjimondan lingvistik va ekstralingvistik bilimlar darajasining yuqoriligi talab etadi" degan fikrlarini keltirib o'tishni o'rinni hisoblaymiz. Tarjimonning ekstralingvistik bilimlari yetarli bo'lmagan hollarda o'rtamiyona tarjimalar paydo bo'lishiga olib keladi. Fransuz olimi Bruno Rochette o'zining diniy matnlarni tarjimasiga bag'ishlangan tadqiqotida diniy terminlar tarjimasida diniy ta'limotlar to'g'risida bilimning ustivorligi, terminlarni tarjima tilida berishda terminologik lug'atlarning mavjudligi, tarjimonlarning diniy terminlarni berishdagi mavjud tamoyillardan xabardor bo'lishi muhim omil hisoblanishini qayd etadi [4].

X.K.Guseynova darg tilidagi diniy terminlarni o'rganishda ularni arxaik, o'zlashma so'zlar, neologizmlardan farqi va o'zaro ta'siriga e'tibor qaratadi. U dogistonilshunosligida va umumiy tilshunoslikda agiografik terminlarning ahamiyati, tarixiy matnlarda ularning etimologik kelib chiqishi va yasalishi, ularning leksik, semantik, fonetik, morfologik jihatdan moslashuvlarini V.M.Aristov, I.I.Revzina, S.M.Xaydakov, R.A.Budagov, S.I.Omarov, S.S.Efendiyeva, T.Alidjanov, D.Suleymanovlarning ilmiy tadqiqotlariga asoslanib olib boradi [5].

Y.N.Mixaylova rus tilining izohli lug'atlarida o'z aksini topgan diniy provoslav leksikasini turli xil davrlarda berilgan izohlarini tahlil qiladi [6]. U mazkur yo'nalishdagi atamlarni "religionimlar" deb nomlaydi va ularning lug'atlardagi sharhida denotativ va pragmatik ma'nolarini berishda semantik ma'noning o'zgarishini ko'rsatib o'tadi. Shuningdek, Y.Mixaylova agionimlarning rus provoslav lug'atlarida berilishini o'rganib ularni to'rt guruhga ajratadi, ya'ni:

Birinchi guruhga – mazkur guruhga kiritilgan lug'atlar maxsus yo'nalishdagi adresantlarga ya'ni provoslavlariga mo'ljallangan. Ushbu lug'atlarga G.Dyachenkoning 1898-yilda nashr qilingan va 1993-yilda qayta nashrdan chiqqan "Polniy serkovno-slovyanskiy slovar"i tahlilga tortilgan;

Ikkinchi guruhga sovet tuzumi davrida chop etilgan ko'proq ateizm toshviqotchilariga qaratilgan lug'atlar, jumladan, M.P.Navikovning 1975-yilda nashr qilingan "Karmanniy slovar ateista" lug'atlarini kiritadi;

Uchinchi yo'nalishdagi lug'atlar toifasiga barchaga kitobxonlarga mo'ljallangan va ateistik yo'nalishdagi terminlar aks etgan lug'atlar kiritilgan;

To'rtinchi yo'nalishdagi lug'atlar dinga xolis munosabatda bo'lgan barcha foydalanuvchilarga mo'ljallangan lug'atlar kiritilgan, masalan S.I.Ojegov N.L.Shvedovaning (1997) XX asr oxirida chop etilgan "Rus tilining izohli lug'at"i, G.N.Sklyarevsk (2000), "Slovar provoslavnoy

serkovnoy kulturi" kabi lug'atlar leksikografik jihatdan tahlilga tortilgan[7].

Tadqiqot metodologiyasi. Yuliya Mixaylova lug'atlarida religionimlarni ham son jihatdan ham semantik strukturasi bo'yicha ko'rib chiqadi, lug'atlarda terminlarning ko'payishi ma'no kengayish va torayish holatlari juda chuqur tahlil qiladi. Ayniqsa, turli davrlarda yaratilgan lug'atlardagi ma'lum bir leksemalarni maxsus jadvalga solib ulardagi leksik semantik o'zgarishlarni kuzatadi. Olim quyidagi jadvalda rus tilidagi "gospod" leksemasining lug'atlarda berilishini to'liq ko'rsatib beradi[8].

Mazkur lug'atda provoslavlik, cherkov va diniy hayot bilan bog'liq 2000 dan ortiq so'z va iboralarni o'z ichiga olgan. Lug'atda har bir so'zning grammatik, stilistik va etimologik ma'nolari ochib berilgan, so'ngra yozma adabiyotlardan ya'ni diniy, badiiy va publitsistik matnlardan iqtiboslar keltirilgan. Lug'atda provoslav tushunchalarini to'liqroq ochib berish maqsadida rasm va ikonografik asarlarning suratlaridan unumli foydalanilgan. Rangli illyustratsiyalar o'quvchiga berilgan termin ma'zmunini to'liqroq ochib berish bilan bir qatorda lug'atni madaniy-etestetik jihatdan boyishiga xizmat qilgan. Lug'at keng kitobxonlar ommasiga mo'ljallangan bo'lib, ularda provoslav tushunchalari olamida yaxshiroq yo'naltirishga yordam beradi. Shuningdek, u madaniyatshunoslik sohasidagi mutaxassislar, tilshunoslar, shuningdek, rus tili va madaniyatiga qiziquvchi har bir foydalanuvchiga mo'ljallangan. Bunday tahlillar kelajakda leksikografiya sohasida yaratiladigan lug'atlarga nazariy va amaliy manba bo'lib xizmat qilishi, shubhasiz.

D.V.Jivovning Agiografik terminlarning qisqacha lug'ati mazkur sohadagi asosiy material hisoblanadi[9]. Mazkur lug'atda muqaddas insonlar, ularning hayotini o'rganish bilan bog'liq ma'lumotlar, avliyolarning tarixiy teologik, ijtimoiy, madaniy va adabiy qarashlari, g'oyalari vsa boshqa ular bilan aloqador manbalar o'z aksini topgan. Muallifning izohli lug'atida atamalar juda aniq, asosli va ifodalangan. Fikrimiz dalili sifatida lug'atdan atamasiga berilgan izohni keltirib o'tishni ma'qul ko'rdik. Masalan:

"Sinaksar (gr.[grech] συναξαριον), sbornik kratkix jitiy i kratkix slov na razlichniye prazdniki, prednaznachennix dlya chteniya na utreni (posle shestoy pesni kanona). Sinaksari, upotrebyayemye v grecheskoy serkvi, imeyut sleduyushuyu strukturu: posle oboznacheniya dnya i imeni svyatogo (ili prazdnika) idet epigrama v chest svyatogo, napisannaya yambicheskim stixom, kratkiye istoricheskiye zametki, svedeniya o serkvi, gde pokoyatsya moshi svyatogo, i o perenesenii moshey, sobstvenno kratkoye jitiye s opisaniyem chudes"[10].

Navbatdagi agiografik yo'nalishdagi lug'atlardan yana biri Grigoriy Dyachenkoning slavyan cherkov terminlar lug'ati bo'lib unda eski rus qo'lyozmalari va risolalarida uchragan 30 000 dan ortiq so'z va iboralar kiritilgan bo'lib, u 1899-yilda ilk bor nashr etilgan[11].

O'zbek olimlarining ham mazkur yo'nalishdagi ishlari o'rganildi. G.Safarova Xatirchi rayoni toponimlarining lug'aviy asoslarini o'rganib, o'zbek tilshunosligida rivojlanib kelayotgan yangi sohalardan biri o'zbek onomastikasi ekanligini ta'kidlab o'tadi va toponimlarni 13 ta guruhga bo'lib klassifikatsiya qilib machit nomlari, muqaddas qadamjolar, qabristonlarni ham ular tarkibiga kiritidi[12].

Mazkur kitobning so'zboshisida quyidagi fikr bildirilgan:

"O'zbek tilidagi ushbu "Islom ensiklopediyasi"ning mazmun mundarijasini belgilashda jahon qomuschiligi an'analaridan, mazkur sohadagi milliy tajribadan, mavjud nazariy materiallardan ijodiy foydalanishga harakat qilindi. Shu bilan birga, ushbu nashr o'zining mazmun- mohiyati hamda xususiyatlari bilan bundan oldin yaratilgan ensiklopediyalardan tubdan farq qiladi. U ma'lum ma'noda,

umuman islom qomusshunosligining o'ziga kvintessensiyasi bo'lishi nazarda tutilmoqda".

Mazkur ensiklopediyani sinchiklab o'rgandik, haqiqatdan ham ensiklopediyada dunyoga mashhur islomshunoslar, jumladan, G'arb olimlarining tadqiqotlari, hayoti va ijodi haqida qimmatli ma'lumotlar keltirilgan bo'lib una 50 mingga yaqin maqola, atama, so'z birikmalari, xarita hamda jadvallar ham o'z aksini topgan.

Tahlil va natijalar. Terminologik lug'atlar ishlab chiqishda faqatgina lingvistik bilimlarning o'zi yetarli emas, ekstarlingvistik bilimlar, qomusiy bilimlar birlamchi omil hisoblanadi. M.O'marxo'jayev tomonidan ishlab chiqilgan lug'at juda puxta va ilmiy asoslarga tayangan holda ishlab chiqilgan. Ayniqsa, atamalarga izoh berilganda Abdulhay Sobirov ta'kidlaganidek, ularni mustahkamlovchi misollar ulug' zotlarning ya'ni Imom al Buxoriy, Imom al Termiziy, Alisher Navoiy, Imom G'azzoliy, Nasoriddin Buxoriddin Rabg'uziy, Ahmad Yassaviy, Sidqiy Xondayliqiy kabi alomalarning noyob asarlaridan olinganligi lug'atning ham nazariy ham amaliy qiymatini oshishga olib kelgan.

Xulosa va takliflar. Xorij olimlari diniy, islomiy, agiologiya, agiografiya sohasidagi terminlarning nazariy tadqiqiga bag'ishlangan ko'plab tadqiqotlar olib borganlar. Shuningdek, leksikografik muammolari yechimiga qaratilgan turli xil atamalar lug'atini yaratganlar. Chunki ularda agiografik atamalar lug'atini tuzishda uchun materiallar tanlashda xronologik jihatida (tarixiy nuqati nazar asosida) noadekvatliklar kuzatilgan, adabiy til normasiga e'tibor qaratilmaganligi yoki funksional va stilistik jihatini farqlash borasida yetarlicha kamchiliklar mavjud.

Mazkur maqolada asosan xorij olimlar tomonidan yaratilgan agiografik, islomiy atamalar, diniy istilohlar kabi izohli va tarjima lug'atlarini ko'rib chiqdik. Ammo shuni ta'kidlash joizki, o'zbek leksikografiyasida diniy atamalarning izohli yoki ommabop qisqacha lug'atlari yaratilgan bo'lsa-da ammo bunday terminlarning ikki va ko'p tilli tarjima lug'atlari yaratilmaganliklar biz tomondan amalga oshirilgan ishning amaliy ahamiyati va zaruratini belgilab berdi. Bunday tipdagi lug'atlarni o'rganishdagi maqsad, o'zbek tilida ikki va ko'p tilli agiografik yoki islomiy atamlarning tarjima lug'atlarini ishlab chiqishga asos va material bo'la oladi.

ADABIYOTLAR

1. Umarxo'jayev M. Umumiy tilshunoslik. –Toshkent 2010. –28 b.
2. Рагасов С. Слова исламских тематики в словарях русского языка. Вестник КГУ. №4, 2017. –С.217-221.
3. Рагасов С. Слова исламских тематики в словарях русского языка. Вестник КГУ. №4, 2017. –С.240.
4. Bruno Rochette. La traduction de textes religieux dans l'Égypte gréco romain. Revue internationale et le pluridisciplinaire de religion grecque antique. Varia. 1995, 8.
5. Гусейнова Х.К. Религиозная терминология в даргинском языке. Автореф. дисс. канд. филол. наук. –Махачкала, 2018.
6. Михайлова Ю.Н. Религиозная православная лексика и ее судьба (по данным толковых словарей русского языка). Автореф. дисс. ... канд. филол. наук. –Екатеринбург 2004. –С. 12.
7. Михайлова Ю.Н. Религиозная православная лексика и ее судьба (по данным толковых словарей русского языка). Автореф. дисс. ... канд. филол. наук. –Екатеринбург 2004. –С. 16.
8. Михайлова Ю.Н. Религиозная православная лексика и ее судьба (по данным толковых словарей русского языка). Автореф. дисс. ... канд. филол. наук. –Екатеринбург 2004. –С. 16.
9. Живов Д.В. Святость. Краткий словарь агиографических терминов. –С.34.
10. Живов Д.В. Святость. Краткий словарь агиографических терминов. –С.66.
11. Дьяченко Г.М. Полный церковно-славянский словарь. — М.: Издательский отдел Московского Патриархата, 1993. — 1158 с.)
12. Safarova G. Словарные основы Хатирчинского топонимии. Вестник наука и образования. №5(83). Часть 1. 2020. – С.52.



Nargiza XAYDAROVA,
Buxoro davlat universiteti magistranti
E-mail:n.g xaydarova@buxdu.uz

BuxDU dotsenti PhD M.B. Ahmedova taqrizi asosida

BADIIY PERSONAJ-OBRAZ – ASAR MARKAZIY ELEMENTI SIFATIDA

Annotatsiya

Ushbu maqolada badiiy asarning markaziy elementlaridan biri bo'lgan obraz va obrazlilik tushunchasi tahlil qilinadi. Personajlar yaratish tamoyillari tahlil qilinadi, qahramonlar turlari ingliz va o'zbek adabiyoti misolida ko'rib chiqiladi.

Kalit so'zlar: Badiiy personaj, obrazlilik, individual personaj, xarakter, obraz, tip, personaj.

ХУДОЖЕСТВЕННЫЙ ОБРАЗ-ПЕРСОНАЖ КАК ЦЕНТРАЛЬНЫЙ ЭЛЕМЕНТ ПРОИЗВЕДЕНИЯ

Аннотация

В данной статье анализируется понятие образа и образности, которое является одним из центральных элементов художественного произведения. Анализируются принципы создания персонажей, рассматриваются типы героев на примере английской и узбекской литературы.

Ключевые слова: Художественный характер, образность, индивидуальный персонаж, характер, образ, тип, персонаж.

ARTISTIC CHARACTER-IMAGE AS THE CENTRAL ELEMENT OF THE WORK

Annotation

This article analyzes the concept of image and imagery, which is one of the central elements of an artistic work. The principles of creating characters are analyzed, the types of heroes are considered on the example of English and Uzbek literature.

Key words: Artistic character, imagery, individual personage, character, image, type, personage.

Kirish. Badiiy asar strukturasi markaziy elementi konflikt bo'lib, uni muallif tanlagan personajlar yaratadi. Aynan ular, individual personajlar va shaxslar individual, konkret, ular orqali umuminsoniylik, umumiylik namoyon bo'ladi. Ular muallif g'oyalarning tashuvchisi yoki muxolifi, zamon ruhining so'zlovchisi sifatida faoliyat yuritadi. Bu ularning kuchi va san'atning ulkan ijtimoiy ahamiyatining manbaidir. Xarakterning bunday obrazini yaratish uchun yozuvchi real insonlarning real xususiyatlaridan foydalanadi, ularni o'z ongida xarakter-tipga, xarakter-umumlashmaga aylantiradi.

Asosiy qism. Obraz tushunchasi xarakter tushunchasi bilan bog'liq bo'ladi. Lekin obraz xarakterga nisbatan keng tushuncha bo'lib, xarakter obrazning mukammallashgan, turli xususiyatlari aniq ko'rinib to'rgan, individual xususiyatlari kashf etilgan obrazdir. Har qanday obraz xarakter bo'la olmaydi, lekin har qanday xarakter obraz sanaladi. Xarakterning juda mukammallashgan ko'rinishi esa, ya'ni xarakterga xos xususiyatlarni butun to'raligi bilan aks ettiruvchi individuallashtirilgan shaxs obrazi tip deyiladi. Shuning uchun badiiy tip hamma vaqt, hamma sharoitda o'z mukammalligini saqlaydi. Shunday qilib, obraz adabiy asarda yozuvchining turmush tajribalari va inson xakteri ustida olib borgan kuzatishlarini, kishilarga bo'lgan munosabati, fikr va qarashlarini badiiy ifodalashning o'ziga xos usulidir. Yozuvchi inson xakterini aks ettiradi, tipik xakterlarni tipik sharoitlarda yaratadi, ma'lum bir davr va sotsial guruh uchun xakterli bo'lgan voqealarni individuallashtirilgan tipik obrazlar orqali yoritadi. Shu tarzda adabiy asarda tipiklikni ifodalaydi. Demak, adabiy asarda tipiklik tushunchasi turli tarixiy davrlarda hayotiy voqealar, ma'lum kishilar guruhi uchun xakterli xususiyatlarni yorqin ifodalovchi narsa, hodisa yoki shaxsni anglatadi.

Badiiy asardagi qismlar, obrazlar va badiiy vositalarning muayyan g'oyaviy maqsadga xizmat qiladigan tartibda joylashishi, ularning tasvirdagi mezon va muvofiqligi kompozitsiya deb ataladi. Kompozitsiya asosiy badiiy vositalardan biri bo'lib, u yozuvchining g'oyaviy maqsadi

asosida tanlangan hayotiy voqea-xodisalarni tasvirlashga, personajlarning o'zaro aloqa va munosabatlarini izchil bayon etishga xizmat qiladi. Agar asarda yozuvchi maqsadi, g'oyaviy pozitsiyasi izchil va aniq bo'lmasa, kompozitsiyasi mukammal chiqmaydi. Shuning uchun badiiy asardagi har bir detal, epizod yoki vosita doim biror narsaga xizmat qiladi, bir-biri bilan uzviy bog'langan bo'ladi. Ayniqsa, asar kompozitsiyasida materiallarning izchillik bilan joylashtirilishi muhim ahamiyatga egadir. Materiallarning joylashtirilishini bilish esa yozuvchining badiiy mahoratini bilishga yordam beradi. Badiiy asarda materiallarning izchillik bilan tartibli joylashtirilishidan tashqari, ularning hajmiga ham ahamiyat beriladi[1].

Badiiy asarda ayrim materiallar asosiy, ayrimlari ikkinchi darajali tarzda beriladi, ba'zi obrazlarning tashqi qiyofasi, fikr va histuyg'ulari, yashash sharoitlari batafsil, ba'zilariniki esa qisqa tarzda yoritiladi.

Obraz san'at va adabiyotning obrazlar vositasida voqelikni aks ettirish haqidagi asosiy tushunchasidir. Adabiyot va san'at voqelikni obrazlar vositasida aks ettirar ekan, har bir asarda tasvirlangan narsa, predmet yoki ishtirok etuvchi shaxslar keng ma'noda obraz deyiladi. Ammo obraz termini san'at va adabiyotda biroz chegaralangan ma'noda-faqat insonga nisbatan qo'llaniladi. Chunki ob'ektiv hayotdagi hamma narsa inson izmida ekan, demak, adabiyot va san'atda ham inson obrazi yetakchilik qiladi. Obraz termini xuddi shu ma'noda obrazlilik tushunchasining eng muhim o'zak qismini tashkil etadi. Shunga ko'ra, adabiyotda ishlatiladigan qahramon, adabiy tip, obraz – xakter, obraz-personaj kabi terminlar ma'nodosh tushunchalar bo'lib, ular kishilarning jamiyat va tabiat bilan bog'liq holdagi badiiy tasvirdan iboratdir.

Yaratilgan obrazning yorqinligi o'quvchilarga ta'sir qiladi, ularga personajni tanishtiradi, unga o'rnak bo'ladi. Voqelikdan olingan obraz mustahkamlanib, boyib qaytadi, muallif sezgan ijtimoiy taraqqiyot tendensiyasini uning faol obraziga aylantiradi. Shunday qilib, markaziy personajlarni tanlash va ularni joylashtirish asar yaratish jarayonida eng hal

qiluvchi daqiqadir. Ishonchlik ular kirgan konfliktning ijtimoiy ahamiyatiga - g'oyaviy ta'sir etuvchi kuchiga bog'liq[2].

Adabiy tanqidchilikda asardagi qahramonlarni ko'rsatish uchun bir nechta atamalar qo'llaniladi: xarakter, obraz, tip, personaj. Personaj va obraz – bu yozuvchi tomonidan qanchalik chuqur va chinakam tasvirlanganidan qat'i nazar, asarda ko'rsatilgan shaxsni belgilaydigan tushunchalar.

Xarakter ancha konkret tushunchadir, agar asarda tasvirlangan shaxs yetarli darajada to'liqlik va aniqlik bilan tasvirlangan bo'lsa, uning ortida ijtimoiy xatti-harakatlarning o'ziga xos normasi seziladi. Asarda o'nta qahramon, aktyor va faqat bitta yoki ikkita qahramon bo'lishi mumkin. O'z navbatida, har bir xarakter tip emas. Ingliz adabiyotida qahramonlarni tasvirlovchi "character", "hero" yoki "heroine", "protagonist", "antagonist" kabi tushunchalar mavjud. Ingliz tilidagi "character" o'zbek tilidagi "qahramon", "personaj" tushunchalariga mos: "any representation of an individual being presented in a dramatic or narrative work through extended dramatic or verbal representation"[3].

"Hero" yoki "heroine" atamaları o'quvchida qiziqish va hamdardlik uyg'otadigan markaziy qahramon uchun ishlatiladi. Qahramon axloqiy me'yorlar, chidamlilik va qat'iyatlilik, jasorat kabi ijobiy fazilatlariga ega - "A hero or heroine is the central character who engages the reader's interest and empathy. A hero traditionally has positive characteristics such as high ethical standards, perseverance, and courage"[4].

"Hero" atamasidan ko'ra "protagonist" termini neytraldir, ya'ni asar asosiy qahramonini bildiradi. "Protagonist is a neutral term denoting simply the main character of a work"[5].

"Antagonist" atamasi esa "protagonist", ya'ni asosiy qahramon bilan konflikt yashagan qahramondir. "Antagonist is the character, force, or collection of forces that stands directly opposed to the protagonist and gives rise to the conflict of the story"[6].

Bulardan tashqari, foil atamasi 2-darajali qahramon uchun qo'llaniladi va bu bosh qahramonga dushman yoki qarshi turuvchidir. "Foil is a secondary character who contrasts with a major character"[7].

Personaj-tipni ko'rsatish uchun ingliz tilida "stock character" termini ishlatiladi. "Stock character": "(simplified stereotype) is a character type that appears repeatedly in a particular literary genre, one which has certain conventional attributes or attitudes"[8].

Xarakter-tipning muhim belgilari quyidagilardan iborat: u ma'lum bir adabiy janr asarlarida qayta-qayta namoyon bo'ladi, ma'lum an'anaviy xususiyatlarga ega, shuningdek, asarda ikkinchi darajali va sxematikdir.

Arxetip obraz - bu turli mualliflarning bir qator adabiy asarlarida qayta-qayta uchraydigan va ma'lum bir umumiy xususiyatlarga ega bo'lgan adabiy personaj- obrazdir.

Personaj obrazi - ma'lum bir badiiy, kompozitsion va lingvistik vositalar yordamida ko'rsatiladigan xarakter, tashqi

ko'rinish, harakatlar, nutq xususiyatlarini tashkil etuvchi barcha elementlarning yig'indisidir.

Shuni ta'kidlash kerakki, lingvokulturologiya, psixolingvistika va lingvopersonologiyaga oid so'nggi tadqiqotlarda adabiy xarakter lingvomadaniy tipni ko'rsatish usullaridan biri sifatida qaraladi: "Lingvomadaniy tipni badiiy asardagi personaj sifatida ko'rsatish mumkin. Shu bilan birga, tip real tarixiy shaxslar yoki xayoliy qahramonlarning umumlashmasidir"[9]. Lingvistik va madaniy tiplar "ma'lum bir madaniyat vakillarining taniqli tasvirlari bo'lib, ularning yig'indisi ma'lum bir jamiyat madaniyatini tashkil qiladi"[10].

Lingvomadaniy tip mavhum psixik shakllanish bo'lgani uchun u tadqiqot nuqtai nazaridan o'ziga xos tushuncha bo'lib, tilshunoslik va adabiyotshunoslikka oid fanlar tomonidan ko'rib chiqiladi. (Ivushkina, 2005; Korovina, 2005-yil; Yarmaxova, 2005).

Demak, "lingvomadaniy tip" tushunchasi "adabiy obraz" va "adabiy xarakter" tushunchalaridan kengroqdir. Biz o'z tadqiqotimizda adabiyotshunoslik va tilshunoslikning asosiy tadqiqot obyekti bo'lgan adabiy qahramon obrazlarini ko'rib chiqamiz.

Badiiy obraz sifatida adabiy xarakter tabiatning ikki tomonlamaligiga xosdir: bir tomondan, u ko'plab tarixiy, ijtimoiy va psixologik omillar ta'siri ostida shakllangan shaxsning shaxsiy fazilatlarini ularning, ijodiy usulning badiiy tabiati, muallifning yaratish uslubining o'ziga xosligi kabi ichki birligida mujassam etadi[11].

Xulosa va takliflar. "obraz" va "badiylik" tushunchalari tahlilidan kelib chiqib, quyidagi xulosalarga kelindi:

tasvir – bu badiiy adabiyot yordamida yaratilgan va estetik ahamiyatga ega bo'lgan o'ziga xos va ayni paytda inson hayotining umumlashtirilgan tasviri. Badiiy obrazda real hayotiy xususiyat muallif tomonidan ijodiy o'zgartirilib, maxsus badiiy voqelikning bir qismi sifatida namoyon bo'ladi (V.V.Vinogradov, I.F.Volkov, N.A.Gulyayev, L.I.Timofeev); personajning adabiy-badiiy portreti unga tegishli barcha lisoniy va uslubiy vositalarning yig'indisi asosida tug'iladi. Bu qahramonning "tashqi" va "ichki" holatining tavsifi, shuningdek, uning xatti-harakatlari, boshqa personajlar bilan munosabatlari, nutqi va fikrlash tarzining namoyishi.

personaj obrazini matn aloqalaridan, ya'ni badiiy asar matnini bog'lovchi va tartibga soluvchi mualliflik munosabatlari kategoriyasidan tashqarida ko'rib chiqish mumkin emas (L.G.Babenko, V.V.Vinogradov, A.K.Junisbayeva, N.A.Nikolina, G. Ya. . Solganik);

badiiy matnni tahlil qilishda lingvopoetik yondashuvni kiritish asar mazmunini ochishga adabiyot nazariyalari asosida emas, balki aniq lingvistik materialni tahlil qilish uchun obyektiv asosda yondashish imkonini beradi (S.Sh.Akanaeva, O.S.Axmanova, E.B.Borisova, V.Ya.Zadorova, A.A.Lipgart).

ADABIYOTLAR

1. Мамедов Бухориддин, Тожибоев Мусо. Адабиёт назарияси. Маъруза матни. – Тошкент, 2005. – Б.27-29
2. Кухаренко, В.А. Интерпретация текста [Текст] / В.А. Кухаренко. -М : Просвещение, 1988 – С.149.
3. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.48
4. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P. 126.
5. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.233
6. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.15.
7. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.109.
8. Scott, A. Current Literary Terms [Text] I A. Scott. - The Macmillan Press Ltd, 1980 – P.277.
9. Карасик, В.И. Лингвокультурный типаж' к определению понятия [Текст] /В.И. Карасик, О.А. Дмитриева // Аксиологическая лингвистика лингвокультурные типаж / Сб. науч. тр. / Под ред. В.И. Карасика. -Волгоград, 2005. - С.17.
10. Карасик, В.И. Лингвокультурный типаж' к определению понятия [Текст] /В.И. Карасик, О.А. Дмитриева // Аксиологическая лингвистика лингвокультурные типаж / Сб. науч. тр. / Под ред. В.И. Карасика. -Волгоград, 2005. - С.8
11. Кириллук, З.В. Искусство создания литературного характера [Текст]/ З В Кириллук - Киев. Выща шк., 1986. – С.12.



Dilbar XALILOVA,
Qarshi davlat universiteti dotsenti, f.f.n.
E-mail: xdilbar@mail.ru

Filologiya fanlari doktori, dotsent R.Saidova taqrizi asosida

THE VITAL FOUNDATIONS OF THE EMERGENCE OF THE MOTIVE OF CRIME AND PUNISHMENT IN THE WORKS OF FYODOR DOSTOEVSKY

Annotation

In this article the fact that the vitality of the image of the poor, strange and poor bandits in the works created by F.Dostoevsky is perfectly revealed artistically, it is associated with the characteristics of humility, inferiority, inferiority inherent in the personality of the writer is illuminated.

Key words: Epistolary, literary form, spiritual and social problem, the problem of crime and punishment, the phenomenon of the writer.

ЖИЗНЕННЫЕ ОСНОВЫ ВОЗНИКНОВЕНИЯ МОТИВА ПРЕСТУПЛЕНИЯ И НАКАЗАНИЯ В ПРОИЗВЕДЕНИЯХ ФЕДОРА ДОСТОЕВСКОГО

Аннотация

В этой статье освещается тот факт, что жизненность образа бедных, странных и убогих бандитов в произведениях, созданных Достоевским, прекрасно раскрыта художественно, она связана с чертами смирения, неполноценности, неполноценности, присущими личности писателя.

Ключевые слова: Эпистолярность, литературная форма, духовно-социальная проблема, проблема преступления и наказания, феномен писателя.

FYODOR DOSTOYEVSKIY ASARLARIDA JINOYAT VA JAZO MOTIVI PAYDO BO'LISHINING HAYOTIY ASOSLARI

Аннотация

Mazkur maqolada F.Dostoyevskiy yaratgan asarlaridagi qashshoq, g'arib va bechora bandalar obrazining hayotiy badiiy jihatdan mukammal ochib berilganligi, bu adib shaxsiyatiga xos xokisorlik, bechoralik, kamsuqumlik xususiyatlari bilan bog'liq ekanligi yoritilgan.

Kalit so'zlar: Epistolary, adabiy shakl, ma'naviy-ijtimoiy muammo, jinoyat va jazo muammosi, adib fenomeni.

Kirish. Fyodor Mixaylovich Dostoyevskiy XIX asr rus adabiyotining gina emas, balki jahon adabiyotining, roman-chilik maktabining eng taniqli va eng o'qimishli namoyandalaridan biridir. Adib ijtimoiy va adabiy faoliyatining boshlanishi Rossiyada demokratik g'oyalarning faol targ'ibotchilari – Belinskiy, Gersen, Nekrasov, Saltikov-Shedrin, Dobrolyubov, Chernishevskiyalar ijodining gullagan davriga to'g'ri keldi. Demokratiya va insonparvarlik g'oyalari bo'lajak adib dunyoqarashining shakllanishiga ijobiy ta'sir ko'rsatadi.

1846-yilda F.M.Dostoyevskiyning dastlabki “Bechora kishilar” romani “Peterburg to'plami” majmuida bosilib chiqadi. Rossiyada Gogoldan keyin yana bir buyuk yozuvchi yetishib kelayotganidan darak berayotgan bu roman ilg'or dunyoqarashdagi kishilarga juda manzur bo'ladi. Roman Gogol boshlab bergan buyuk insonparvar adabiy an'anani – oddiy va bechora kishilar taqdirini haqqoniy ko'rsatish an'anasini davom ettirdi. Shuning uchun ham asar qahramoni Makar Devushkin obrazi Gogolning “Shinel” asaridagi Akakiy Akakiyevich Bashmachkin obraziga juda o'xshab ketadi. Biroq Dostoyevskiyning novatorligi shundaki, u har qanday og'ir sharoitda ham kambag'al va qashshoq kishilar qalbida go'zal hissiyotlar yashirib yotganini mohirona ko'rsata olgan.

Epistolary adabiy shaklida yozilgan bu romanda noteng kapitalistik mafkura hukmron bo'lgan shaharda yashayotgan oddiy kishilarning o'ta ayanchli va tushkun taqdiri hikoya qilinadi. O'zi oddiy kambag'al oila farzandi bo'lgan Dostoyevskiy hamisha ruhan shunday kishilar tarafdori sifatida bu boradagi barcha qarashlarini, ezgu va dardkash fikrlarini asarlariga singdirib yuborgan edi. Binobarin, Dostoyevskiy-

ning dunyoda “bechora bandalar yozuvchisi”, “kambag'allar homiysi” degan nomlar bilan atalishi bejiz emas. Adibning maktublaridan birida adabiy ustozlari Pushkin va Gogol haqidagi fikrida ham uning bu fazilati ifodalanganligiga guvoh bo'lamiz. “Ular (Pushkin va Gogol) shon-u shuhratni, ayniqsa, Gogol yillar davomida qashshoqlik va g'aribona kun kechirish evaziga qo'lga kiritgan”[1].

Mavzuga oid adabiyotlar tahlili. Gogolning taqdiriga xos “qashshoqlik va g'aribona”lik Dostoyevskiy uchun ham xos bo'lgan aziyatli taqdir edi. U kamxarjlik, yetar-yetishmovchilik azobi ichra yashashi yetmagandek, erk va ozodlik yo'lidagi isyonkorona harakatlari uchun necha bora qamoq va surgun ofatlariga ham giriftor bo'ladi. Bunday aziyatli hayot yozuvchining mashhur asarlarida tasvirlangan qahramonlari talqinida unga asos bo'lib xizmat qilgan edi. Adabiyotshunoslarning uqtirishlaricha, adibning “Aka-uka Karamazovlar” romanidagi Grushenka, “Telba” asaridagi Nastasya Filippovna, “Xo'rlanganlar va haqoratlanganlar” romanidagi Natasha, “Jinoyat va jazo” asaridagi Katerina Ivanovna obrazlari adibning birinchi xotini Mariya Dmitriyevna xarakteriga juda o'xshashdir. O'z navbatida, “Qimorboz” romanidagi Polina obrazi uchun F. Dostoyevskiy o'zining uchinchi xotini Apolinariya Suslovaning ayollik fazilatlarini tanlagan ekan[2].

M.Baxtinning qayd qilishicha, Dostoyevskiy ijodining hayotiy badiiy, insoniy aziyatlarni har bir personaj ma'naviy-axloqiy darajasiga puxta singdirib, yuksak realistik uslubga erisha olishida ham namoyon bo'ladi[3].

Tadqiqot metodologiyasi. Taniqli dostoyevskiyshunos olim bu bilan Dostoyevskiy asarlaridagi ezilgan bandalar ruhigacha shu qashshoqlik va azob-uqubat zahringing

singib-singishib ketganligi bilan bog'liq haqqoniyatni, avvalo, bu adibga xos shaxsiy taqdir ko'rguliklarining zamin yaratganligi bilan bevosita aloqadorligini ta'kidlamochi. Baxtin yana ko'p o'rinda Dostoyevskiy yaratgan bechora bandalar o'z taqdiralaridan sira nolimasliklarini, buni Xudoning, taqdirning in'omi deya jimgina, ma'yus bo'lib yashashlarini e'tirof etadi.

Hayotdagi qaysi bir toifa, erkakmi-ayolmi, yoshmi-qarimi, arbobmi yoki oddiy mehnat ahllarimi, Dostoyevskiy, avvalo, bu insonlarning odamiylik fazilatlarini sohibi ekanliklari hamda turmushda ro'shnolik ko'rmagan, ezilgan, nohaqlik va adolatsizlik qurboni bo'lgan bandalar timsolini ko'proq qalamga olganligi uning ijtimoiy-gumanitar fenomenini tushunish imkonini beradi.

Filologiya fanlari doktori Ilhom G'aniyevning yozishicha, "Ulkan ijtimoiy g'oyalar va kambag'allik, muhabbat, ruh ozodligi, o'lim hukmi hamda beqiyos iste'dod, qator uqubatlar, ijodga muhtalolik, dardi bedavo xastalik va dunyoni larzaga solgan asarlar, bemisl ulkan tafakkur va o'yin ishtiyogi, bolalarcha beg'ubor qalb, bolalarcha injiqlik... – shularning bari bir inson siymosi va taqdirida mujassamlashgan edi. Dostoyevskiyning bebaho asarlari, tafakkur durdonalari, balki ayni shu tazodlar hosilasidir"[4].

Dostoyevskiy shaxsiyati tabiiy ravishda hokisorlik, bechoralik, kamsuqumlik xususiyatlari bilan bog'liq ekanligi boisidan ham asarlarida shu toifa bechora bandalar obrazining hayotiyli badiiy jihatdan ta'minlangan. Ch.Aytmatovning ziyrak tasavvuriga ko'ra, Dostoyevskiy aynan insoniyatni larzaga soladigan g'oyalar, insonparvarlik tuyg'ulari bilan ezilganlar va xo'rlanganlar uchun mislsiz qayg'urish ruhi asnosida adabiyotga kirib kelgan[5].

Dostoyevskiy qalamiga mansub "Xo'rlangan va haqoratlanganlar", "O'lik uydan maktublar" asarlarida esa adib kishilarni har qanday zulmga bardosh berishga, chidamli bo'lishga chaqiradi. Ammo bu asarning g'oyaviy qimmatini – ularning yuksak haqqoniylik va insonparvarlik g'oyalari bilan sug'orilganligidadir. Jahon adabiyotida Dostoyevskiyning mashhurli uning roman janrini, sotsial-siyosiy, falsafiy-psixologik romanning notakror namunalarini yaratganligi bilan belgilanadi[4].

Bu mashhurlik hatto nasroniylik tizimida ham yozuvchi ijodining ahamiyatini belgilashda uning "Besh buyuk kitob" deb atalgan g'oyasidan kelib chiqiladi. Bu tamoyil zamirida "Eski Ahd" asosini tashkil qiluvchi diniy kitoblar to'plami bo'lgan "Besh kitob"ga ("Pyati knijiye") ishorati bor. Muso alayhissalomga tegishli bo'lgan mazkur beshta kitob – "Borliq" (yoki "Ibtido"), "Chiqish", "Levit", "Sonlar", "Ikkinchi qonun" kitoblari jamlangan holdagi "Tavrot" kabi muqaddas kitobni tashkil etadi.

Adabiyotshunoslar muhitida Fyodor Dostoyevskiy adabiyot olamida o'zining "Besh buyuk kitob" – "Jinoyat va jazo", "Telba", "Qimorboz", "Iblislar" va "Aka-uka Karamazovlar" romanlarini yaratgan ulkan iste'dod egasi sifatida ilohiylashtirilib, go'yoki Muso alayhissalomning ilohiy ma'naviyatiga qiyoslanadi. Aslida Dostoyevskiyning mashhurli va ilohiy jihatdan jozibas uning o'z g'oyalarini, obrazlari faoliyatini muqaddas kitob mohiyatiga binoan talqin etishi bilan asoslanadi.

Tahlil va natijalar. Fyodor Dostoyevskiy ijodida muhim o'rin egallaydigan "Besh buyuk kitob" tarkibiga kiruvchi yirik asarlarning barchasi jahon romanchilik taraqqiyotning teran mahsuli sifatida muhim ahamiyat kasb etadi. Ular go'yo bir-birini to'ldiradi. Adib hayotining o'ta tushkunlik va aziyatli davri mahsuli bo'lmish ushbu romanlar mohiyatiga ko'ra yaxlit bir turkum sifatida mujassamlashgan. Eng asosiysi, bu asarlarda rus xalqining ma'naviy-ijtimoiy muammolari badiiy bo'yoqlarda ko'lamdor aks ettirilgan. Yana bir o'ziga xos jihati – bu asarlar ("Jinoyat va jazo"mi, "Aka-uka Karamazovlar"mi kabi) g'oyaviy mazusi jihatdan jinoyat va jazo muammosini o'zida mujassamlashtirgan.

Dunyodagi nufuzli huquqshunoslar, u sudyami yoki tarbiyachimi, huquqshunos olimlarni Dostoyevskiy o'z romanlari bilan sud-huquq tizimiga jiddiy ta'sir o'tkazganligini, sud yoki tergov tizimi adolatsizligini keskin fosh qilib, bu sohada poklik bilan ish yuritish saboqlarini va tanbehlarini berganligini e'tirof etganlar.

Dostoyevskiyshunos olimlar adib ijodidagi jinoyat va jazo motivlari talqinida san'atkor yozuvchi uslubidagi psixologizm, portret, tabiat tasviri kabi mahorat sirlari haqida fikr yuritganlar, albatta, har bir asar tekshirilishi jarayonida psixologizm masalasining ancha batafsil tahlillari ham e'tiborni tortadi. Xususan, yirik olimlar M.M.Baxtin va V.Y.Kirpotin F.M. Dostoyevskiy ijodi haqidagi monografik ishlarida bu adibning jinoyat-jazo tasvirida psixologik mahorat qirralarining yangidan yangi jihatlarini aniqlab berganligi ham e'tiborga molik. "Jinoyat va jazo", "Aka-uka Karamazovlar", "Xo'rlanganlar va haqoratlanganlar", "Bechoira kishilar" singari romanlari qashshoqlik va nochorlik simfoniyasi kabi ruhiy tushkun bandalarning obrazlar galereyasi yaratilgan polotnolardir. Haqiqatdan ham F.Dostoyevskiy dunyodagi taniqli huquqshunos ijodkorlardan ko'ra ko'proq huquqiy mavzuda asarlar yozgan va yurisprudensiyaning bir qator murakkab masalalarini badiiy talqin qilishda ulkan muvaffaqiyatlarga erishgan. Uning butun ijodida davlat va huquq, jinoyat va jazo, odil sudlov, huquqiy kasb egalari shug'ullanadigan muammolar markaziy va yetakchi o'rinni egallaydi.

Dostoyevskiyning asarlarida o'z makon va zamoni aniq tasvirlanadi. Har bir asari o'ziga xos dunyosiga ega. Uning o'z yashash tartiboti, taraqqiysi, bularni bir-biri bilan bog'lab turguvchi ma'naviy rishtalari mavjud. Garchi yozuvchi o'z umri davomida yoki yozganlarida baxtli odamlarni nihoyatda kam ko'rgan bo'lsa-da, u buyuk gumanist sifatida har bir insonning bu yorug' olamda, albatta, baxtli-saodatli yashashini umid qilgan. Raskolnikov tipidagi ayanchli, tushkun taqdir egalari timsolini chuqur dard va hamnafaslik bilan talqin etish asnosi ularning bunchalik tushkun taqdiridan qachonlardir xalos bo'lishini ham g'oyatda istagan.

Chuqur kolliziyalar ko'lami rakursida tasvirlanishicha, Rodion aksariyat vaqtlar o'z xayollariga g'arq bo'lib yurardi, chuqur o'ylar tolib, uy bekasining emas, umuman hech bir kimsani ko'rgisi kelmasdi, birov bilan yuzma-yuz uchrashib qolishdan g'oyatda cho'chir edi. Yo'qchilik bu bechorani abgor qilib tashlagandi, biroq keyingi paytlarda o'z abgorligini ham o'ylamay qo'ygandi. Rodion zarur ishlarini ham bir chekkaga surib qo'yadi. Sudxur kampir uy bekasi unga qarshi qanchalik darajada tishini qayramasin, bundan u zarracha cho'chimaydi. Lekin har qadamda zinada to'xtab, kampirning yoqimsiz ming'irlashlarini, pul so'rab g'ingshishlarini, zaharomuz do'q-po'pisa, shikoyat qilishlarini istamas, buning ustiga o'zi ham otang yaxshi, onang yaxshi deb gapga solishni, kechirim so'rashni, yolg'on gapirishni ko'ngliga sig'dirmas, aksincha bundan ko'ra yaxshisi, hech kimning ko'ziga ko'rinmaslik uchun zinadan mushukday pusib o'tib ketgani uning uchun ming marta ma'qul edi. San'atkor adibning bechora va tushkun ruhdagi yigitning bu kabi aziyatli, achinarli holatlarini, og'ir ruhiy kechinmalarini tasvirlashda zo'r badiiy mahorat namunalarini namoyish eta olgan.

"U shunchalar nochor kiyingan ediki, hamma uvadajuvada kiyim-boshiga o'rganib, ko'zi qotib ketgan odam ham kuppakunduz kuni bu ahvolda ko'chaga chiqqani uyalgan bo'lar edi" [8.5].

Shu kichik ta'rif negizida ham bechoralik, bechoraligi-ga tamoman ko'nikkan banda psixologik holati ancha teran poetik ifodasini topgan.

Hayotda ro'shnolik ko'rmagan, biron-bir orzusiga yetolmagan dunyoning eng isqirt va ari uyasidek torgina kulbasida o'z xayol-tasavvurida olamning avra-astarini

titayotgan Raskolnikov yozuvchining “Oq tunlar” qissasidagi “Zerikish naqadar fantaziyaga boy” degan yorug' fikrini amalda isbot qiladi. Rodion Nyuton yoki Napoleon kabi ulug'lar shon-shavkatini qo'msarkan, uning orzu-umidlarini notanti davr, buzuq muhit, mo'rt maqsadlar poymol qilganidan cheksiz o'rtanadi, ilojsizligidan ming bir azob iskanjasiga giriftor bo'ladi. Adib shu tariqa kambag'allik, yetar-yetishmovchilik, notenglik, oddiy maqsadlariga yetolmagan kishilar, ayniqsa, yoshlar o'rtasida alamzadalik jinoyatlar tizimini paydo qilishini asoslaydi. Bu kabi alamzadalikni, ezilgan ko'ngil holatini talqin etishda yozuvchi og'ir ruhiy-psixologik tasvir imkoniyatlaridan unumli foydalangan.

Xulosa. Ma'lumki, Fyodor Mixaylovich Dostoyevskiy dastlab “Kambag'al kishilar” asari bilan rus adabiyotiga kirib kelgan edi. Keyinchalik jahon adabiyoti xazinasidan munosib o'rin olgan o'nlab asarlarini yaratdi. Ularda o'z davrining eng muhim va jiddiy ijtimoiy masalalarini badiiy kuch bilan aks ettirdi.

Adib hamisha xalqning og'ir ahvoriga achinadi, uning baxt-saodati uchun tinimsiz kurashadi. U taloto'pli revolyutsion qarashlarni tanqid qiladi-yu, ammo mavjud tuzumning adolatsizliklari bilan kelisholmaydi, odamlarni ko'nikishga chaqiradi-yu, lekin insonning huquqini toptovchilar ustidan kuladi, xudoga murojaat qiladi-yu, biroq o'z asarlarida hayotning diniy tushunchalardan ustun ekanligini isbotlaydi. Yozuvchi dunyoqarashida bunday ziddiyatlarni o'z davrining ijtimoiy-siyosiy hayotidan izlasa, masala tushunarli bo'ladi. Chunonchi, hayoti va ijodi ancha ziddiyatlar bilan bog'liq har qanday san'atkor yoki olim ham turli g'oyalari, siyosiy o'yinlar, yuqoridan aytiladigan talablar, va'dalar yolg'onligini, so'z bilan ishning bir emasligi kabi munofiqlar qilg'iliklar kishini chalg'itishi tayin. Ammo bir muhim masala – xalqchilik, oddiy mehnat ahllari manfaati uchun kuyunchaklik, hayot haqiqatlarini tasvirlash, ilohiy-diniy g'oyalarga, Oллоh va muqaddas kitoblarga buyuk ishonch–Dostoyevskiy olamining dunyoviy maqomini, ezgu fenomenini ta'minlagan omillar bo'lib qoladi.

ADABIYOTLAR

1. Вышеславцев Б. Достоевский о любви и бессмертии. – О Достоевский. Сборник статей. -Москва, «Книга», 1990.
2. Бахтин М. Вопросы литературы и эстетики. -Москва, «Художественная литература», 1975.
3. Кирпотин В.Я. Избранные работы в трёх томах. Том 2.- Достоевский.- М., «Художественная литература», 1978, стр.7.
4. Fyodor Dostoyevskiyning tafakkur javharlari. To'plab nashrga tayyorlovchi va so'zboshi muallifi: G'aniyev I. -Toshkent, “IJOD PRESS” nashriyoti, 2019.
5. Кулешов В.М. Жизнь и творчество Достоевского Ф.М. -М., “Детская литература”, 1979.
6. Айтматов Ч. Статьи, выступления, диалоги, интервью. Изд. АПН. Москва-1988.
7. О Достоевском. Сборник статей. М., “Книга”,1990.
8. Dostoyevskiy F.M. Jinoyat va jazo. Roman. -Toshkent, “Ilm – ziyo-zakovat”, 2021.

bildirilayotgan fikrlar turli-tumanligicha qolmoqda. Ko'pchilik tadqiqotchilar hissiyotning lisoniy voqelanishini tahlil qilayotib asosiy e'tiborni alohida lug'aviy birliklar guruhlarining semantik xususiyatlarini yoritishga qaratadi. Lekin so'nggi yillarda his-hayajonli suhbat, emotsiyaning nutqida va diskursda ifodalanishi kabi masalalar muhokamasi faollashib bormoqda, hamda mazkur hodisa pragmatolingvistika, kognitiv tilshunoslik, lingvokulturologiya sohalarining tadqiq obyektiga aylandi.

Shu yo'sinda, V.I. Shaxovskiy quyidagi muammolar zamonaviy tadqiqotlar mavzusiga aylanganini qayd etadi: emotiv belgilar tipologiyasi, emotsiyaning olam lisoniy manzarasi tushunchasi; his-hayajonifodasining milliy-madaniy xususiyatlari; lisoniy belgi emotivligini belgilash mezonlari; his-hayajonning nutqiy faoliyatga ta'siri; matn emotsionalligi; emotiv nutq pragmatikasi va boshqalar (Shaxovskiy 2010: 19)

Darhaqiqat, his-hayajon o'ziga xos intellektual-mental harakat shakli, unda atrof-muhitdagi holat, kechayotgan voqealarga baho beriladi. Emotsiya faoliyatida bilim, fikr o'zgaradi va bu his-hayajonning o'zgarishiga olib keladi. Ma'lum vaziyat, davr, yosh va jins uchun turlicha his-hayajonxos bo'lishi mumkin. Ayni paytda, inson ichki dunyosini aks ettiruvchi emotsiyalar turli-tuman.

Ruhshunoslar birlamchi va ikkilamchi his-hayajonni farqlashga odatlanishgan. Olimlar umumiy xarakterga ega va yoshlikdan boshlab shakllanadigan asosiy yoki birlamchi emotsiyalar qatoriga xursandchilik, qo'rquv, g'azab, hayrat kabilarni kiritadilar. I.S. Bajenova birlamchi emotsiyalar negizida ikkilamchi va boshqa turdagilarini ajratish mumkin deb hisoblaydi (Bajenova 2003: 65). Masalan, nafrat qahrg'azab orqali farqlansa, muhabbatning negizida esa xursandchilik yoki qo'rquv turadi. Ajratilayotgan asosiy yoki birlamchi emotsiyalar soni bir xil emas. Jumladan, U. Makdauell g'azab, nafrat, qo'rquv, itoatkorlik, hayrat, ko'tarinki kayfiyat, mehribonlik kabi yettita birlamchi emotsiyani farqlasa, boshqa tadqiqotchilar esa ular qatoriga qayg'u, xursandchilik, g'azab, nafrat, qo'rquv, uyat, ayb, hasrat kabilarni ham qo'shib qo'yadilar (Ens iklopediya prakticheskoy psixologii).

K.Izardning fikricha, emotsiyalar turli jamiyat va milliy madaniyatlarda bir xil ifodaga ega. U bunday birlamchi, universal emotsiyalarning sonini 11 taga yetkazadi: xursandchilik, hayrat, g'azab, nafrat, qayg'u, azoblanish, uyat, ayb, hayajonlanish, qiziqish (Izard 1999).

Tahlil va natijalar. Ajratilayotgan birlamchi emotsiyalar miqdoridagi farqqa qaramasdan, barcha tadqiqotchilar quyidagi nazariy tamoyillarga asoslanayotganini payqash mumkin:

birlamchi emotsiyalar inson mavjudligining asosida turadi;

har qanday turdagi emotsiya o'ziga xos motivga ega va ma'lum shakl hamda his-tuyg'u namoyon bo'ladi;

asosiy emotsiyalar turlicha qabul qilinadi va inson xatti-harakati, tafakkuriga turli ko'rinishda ta'sir o'tkazadi;

emotsional jarayon, jismoniy, idrok, kognitiv faoliyat bilan o'zaro aloqaga kirishadi va ularga ta'sir ko'rsatadi;

xuddi shu jarayonlar, o'z navbatida, his-hayajon kechishiga ta'sir ko'rsatadi (Izard 1999).

Albatta, emotsiyalarni birlamchi va ikkilamchi turlarga taqsimlash qiyin masala. Insonga xos hissiyotlar, emotsiyalar ko'lam cheksiz va turli-tuman. Ma'quli ularni ijobiy va salbiy guruhlariga ajratish bilan birgalikda, betaraflari ham mavjudligini e'tirof etish kerak. Emotsiyalarning bunday taqsimotida ularning kishiga huzur-halovat yoki noqulaylik bag'ishlashini inobatga olish lozim. Masalan, ichiqoralik ijobiy hissiyotdan xabar berishi mumkin bo'lgan bir paytda, achinish salbiy bo'yoq oladi. Salbiy emotsiyaning lisoniy madaniyatlarda ko'plab miqdorda voqelanishining sababi til tizimida yoqimsiz hissiyotlarni ifodalovchi so'zlarning ko'pligi bilan izohlanadi.

Shuning bilan birgalikda, V.I. Shaxovskiy ta'kidlaganidek, emotsiya inson tug'ilganidan to o'limga qadar uning kommunikativ faoliyatining ajralmas qismidir, zero "go'dakning birinchi favquloddagi qichqirig'idan boshlab ulg'aygan kishining nutqida his-hayajonning ongli ravishda qo'llashigacha barchasi tilning emotiv maydonini hosil qiladi" (Shaxovskiy 2008: 187). Emotsional nutq ifoda vositalarining cheksizligi ushbu hodisaning lisoniy maqomi mustahkamligidan guvohlik beradi.

Xulosa va takliflar. Shuni aytish mumkinki, emotsiyani ifodalovchi birliklar mazmuni insonlarning borliqdagi mavjudligi uchun muhim bo'lgan voqea va vaziyatlarni aks ettirishini unutmaslik kerak. Ular bevosita har bir shaxsning axloqi, dunyoqarashi, maqsadi, qadriyatlariga munosabati kabi xususiyatlari bilan chambarchas bog'liq va bir vaqtning o'zida ushbu xususiyatlar ifodachisi ham hisoblanadi. Hissiyotlarda insonning atrof-muhitga munosabati namoyon bo'ladi va lisoniy belgilar vositasida voqelanib, o'ziga xos modal mazmun ifodasi uchun xizmat qiladi.

ADABIYOTLAR

1. Bajenova I.C. Эмоции, прагматика, текст. – М.: Менеджер, 2003. – 392 с.
2. Изард К. Психология эмоций. – СПб.: Питер, 1999. – 464 с.
3. Коровкин М.М. Фреймовые связи в тексте // Язык и модаль мира. – М.: МГЛУ, 1993. – С. 48-59.
4. Красавский Н.А. Эмоциональные концепты в немецкой и русской лингвокультурах. – М.: Гнозис, 2008. – 374.
5. Кубрякова Е.С. Части речи с когнитивной точки зрения. – М.: ИЯ РАН, 1997. – 330 с.
6. Филимонова О.Е. Язык и эмоции в английском тексте. Когнитивный и коммуникативные аспекты. – СПб: Изд-во СПб. Пед. У-та, 2001.
7. Халеева И.И. Основы теории обучения понимания иноязычной речи (подготовка переводчиков). – М.: Высшая школа, 1989. – 238 с.
8. Шаховский В.И. Эмоции: Долингвистика. Лингвистика. Лингвокультурология. – М.: URSS, 2010. – 128 с.
9. Шаховский В.И. Эмоциональные культурные концепты: параллели и контрасты // Языковая личность и культурные концепты. – Волгоград, 1996. – 260 с.
10. Энциклопедия практической психологии (электронный ресурс). – Режим доступа: <http://www.psychologos.ru>.



Asila CHORIYEVA,
O'zbekiston davlat jahon tillari universiteti talabasi
E-mail: asilachoriyeva2002@gmail.com

F.f.n J.Maxmudov taqrizi asosida

SAHIFANI VARAQLAGAN SARI, TUBSIZLIK KISHIGA SHE'RIYATNING MOHIYATINI ANGLATADI

Annotatsiya

Ushbu maqolada o'zbek va rus shoiri Aleksandr Arkadevich Faynbergning hayoti va shoirning oxirgi yillaridagi kechinmalari zamondoshlari tilidan hikoya qilingan. Maqolani o'qish jarayonida shoirning vataniga sadoqati, fel-atvoridagi odamiylik fazilatlariga yuksak baho berish mumkin. A.Faynberg bilan suxbatda bo'lgan kishilarning fikricha, shoirning hayoti go'yoki bir kitob-u, varaqlaganingiz sari uning tub mohiyati ochiladi.

Kalit so'zlar: Halol matnlar, Olimp oligarxi, shaffof baliq ovlash ritmi, tubsizlik, rezavor dala, elita ro'yxat.

AS ONE TURNS THE PAGE, THE ABYSS REPRESENTS THE ESSENCE OF POETRY

Abstract

In this article, the life of the Uzbek and Russian poet Alexander Arkadevich Feinberg and the experiences of the last years of the poet are told in the language of his contemporaries. In the process of reading the article, one can highly appreciate the poet's loyalty to his country, human qualities in his character. According to the people who interviewed A. Feinberg, the poet's life is like a book, the more you read it, the more its essence is revealed.

Key words: Halal texts, Oligarch of Olympus, transparent fishing rhythm, abyss, berry field, elite list.

КОГДА ПЕРЕВОРАЧИВАЕШЬ СТРАНИЦУ, БЕЗДНА ПРЕДСТАВЛЯЕТ СОБОЙ СУЩНОСТЬ ПОЭЗИИ

Аннотация

В данной статье языком современников рассказывается жизнь узбекского и русского поэта Александра Аркадьевича Файнберга и переживания последних лет поэта. В процессе прочтения статьи можно высоко оценить преданность поэта своей стране, человеческие качества в его характере. По мнению людей, бравших интервью у А. Файнберга, жизнь поэта подобна книге, чем больше ее читаешь, тем больше раскрывается ее суть.

Ключевые слова: Халяльные тексты, олигарх Олимпа, прозрачный рыболовный ритм, бездна, ягодное поле, элитный список.

Kirish. Shoir haqida yozish aslida mushkul, axir shoirning o'zi hamisha ochiq shaxs - hammaga "...o'qing, uqing, tinglang, o'ylang, hayratga tushing, mazax qiling, tafakkur qiling", - deydigan inson. Aleksandr Faynbergning bir necha so'nggi she'rlarini qayta-qayta o'qib chiqib, o'tirib, u haqida o'ylanadi kishi. Va u haqida o'ylash, kishiga zavq beribgina qolmay, uni hayotga undaydi, millatidan, yurtidan faxrlanish hissini uyg'otadi.

Hamma narsa sizning kaftingizda, shoirning mashaqqatli hayot yo'li ochiqchasiga ochiladi. Halol matnlar, shaffof baliq ovlash ritmi kabi, uning butun kunlarida, munchoqlar kabi, bolalikdan yetuklikkacha kaft chiziqslari orasida (mana, uni tuting, o'tkazib yubormang!) - sevgining jonli o'zgaruvchan falsafasi va ehtirosning yarim burilishlari va zerikarli bo'lmagan tebranishlari allaqachon ko'zni qamashtiradigan ichki she'riy dunyo paydo bo'ladi. Uning hayoti va hatto o'limi ham shu yerda, bu jildda... Yana qanday so'zlar yoki tushuntirishlar kerak?

Ammo yo'q... Yana uning kitoblariga qaytib - bu odam haqida hech narsa bilmasligini anglab, darhol hayratda qoladi kishi...

Ba'zan Aleksandr Faynberg juda soddadek tuyuladi - darslik kabi, alifbo kabi, umumiy haqiqat kabi. Ammo, sahifani varaqlaganda, tubsizlik kishiga she'riyatning bo'sh joylarini ochib beradi...

Yelena Atlanova, Den i Noch jurnalida Faynberg va uning ijodiga ajoyib tarif beradi, - "...biz bir shaharda, bolaligimizning shahrida yashadik, bir xil ko'chalarda yurdik, bir havodan nafas oldik. Yoshimizdagi ba'zi farqlarga qaramay, Aleksandr va men bir avlod, bir xil rezavor dalamiz deb o'ylayman. Bizning bu dalamiz hamisha murakkab kesilgan, qarama-qarshi, qayerda shudgor qilingan, qayerda

esa yovvoyi o'tlar kabi o'tish mumkin emas. Sovet yillarini eslayman, yangi yulduzning she'riyati bilan shug'ullanishda o'ta g'azablangan edi. O'sha paytda Faynberg Voznesenskiy va Kazakova o'rtasidagi taniqli shoirlar orasida ro'yxatga olingan, qandaydir erishib bo'lmaydigan bohem timsoli bo'lib tuyulardi va uning kamdan-kam nashrlari o'qilardi. Eshiklar va sahnadan chiqishlar erkin fikrlash bilan kuydirildi. Ko'pchilik chiroyli, aqlli, ko'k ko'zli qoramag'iz bilan osongina yaqinlashishga va tanishishga jur'at eta olmadi. Bugun buni eslash g'alati, ayniqsa she'riy Olimp oligarxining halosini Aleksandr Faynbergning o'zi yaratmagan, balki bu bizning she'riyatga va ushbu g'alati murakkablikni yaratuvchi odamlarga bo'lgan universal munosabatimizga asoslangan edi".

Tadqiqotning metodologiyasi. Ko'pchilik odamlar "Faynberg oddiy odam edi..."- deyishadi lekin also bunday emas. U bilan muloqot qilish oson va g'ayrioddiy qiziqarli bo'lganligi uning tabiatining soddaligini anglatmasligini payqash mumkin. Faynberg niqob kiymasdan boshqacha bo'lish uchun o'ziga imkon bergan. Aleksandr Faynberg hamma narsa bo'lishi mumkin: u nazariy jihatdan mavjud bo'lgan tomda o'zi yuradigan mushuk kabi bir vaqtning o'zida o'z-o'zidan o'zining shaxsiy namoyon bo'lish qatlamidan qatlamiga o'tadigan bilimli inson bo'lgan. "...ba'zida Aleksandr zaharli bo'lishi mumkinligini tan olaman, lekin u o'zining shaxsiy makonini saqlab qolish uchun mohir va tajovuzkor bo'lmagan zaharlidir."- deydi, Yelena Atlanova.

Bir qarashda hayratlanarlisi shundaki, uning yuzida o'z sujeti qoidalariga ko'ra yashayotgan ko'zlarda erkin, o'zining mutlaqligi bilan onging ma'lum bir nazoratsiz elementi ko'rinib turardi. Va tozalik, aytish joizki, qaysi visitadan foydalanmasin, dastlab buzilmaydigan poklik

timsolidir. Bu odam barcha mahalliy jurnallar va nashriyotlar uni mensimagan eng og'ir yillarda ham hech kimda mehr uyg'otmagan. U omon qoldi, omon qoldi, Brodskiyning qishki kuyasiday, yurtini tark etmadi – o'zbek zaminida haqiqiy rus shoiri bo'ldi.

Qo'lyozmalar, albatta, yonmaydi va o'quvchi uchun ahamiyatli bo'lsa, mato ostida yotmaydi; bunday qo'lyozmalar ertami kechmi barchaga yetib keladi. Aleksandr Faynberg tirikligida O'zbekiston xalq shoiri bo'ldi, garchi u o'zi hech qachon elita ro'yxatiga kirishga intilmagan, takabburlikdan qochgan va rasmiy yutuqlarga erishmagan.

Tahlil va natijalar (Analysis and results). Ijtimoiy tarmoqlarda Aleksandr Arkadievichning fotosuratlari juda kam, asosan ommaviy chiqishlarning fotosuratlari mavjud. Yoshi uning tashqi ko'rinishida iz qoldirmadi deb aytish qiyin, yo'q, uning yuzida qattiq ajinlarni ko'rish mumkin, lekin bu shunchaki fotosurat... shuni ta'kidlash mumkinki, u kekka odamdek taassurot qoldirmaydi. Shunchaki bolakayga o'xshab ketardi. Uning nutqi jonli va o'ziga xos: biror narsani gapirganda, u rolga kirar, ko'z o'ngida xuddi kinodagidek suratlar, voqealar darhol o'sib borardi. Rejissyorlar Aleksandr-ga epizodik, lekin juda yorqin va teksturali rollarni berishlari bejiz emas edi. Uning ovozi - Oh... Chuqur va bo'g'iq, tembr shu qadar o'ziga xos ediki, uni telefonda bir ovozdin tanib olish mumkin edi. "Birinci suhbatimiz telefonda bo'lib o'tdi. Taniqli shoir o'zini juda sodda tanishtirdi: "Sasha Faynberg." Ammo u o'sha paytda yetmish yoshda edi!" - deb xotirlaydi, Yelena.

Yelena Atlanova yetmish kishidan iborat katta jamoada dasturiy ta'minot kompaniyasida ishlab yurgan kezlari, korporativ bayramlardan birini o'tkazishda xodimlarga o'zi xos, kutilmagan sovg'a berishni o'ylaydi. Va bu paytda mahalliy gazetada negadir Faynbergning yangi she'rlari chop etilganini ko'rib, uning hali Toshkentda ekanligi, Amerikaga, Isoilga yoki Rossiyaga ketmaganiga, shu yerda ekanligiga hayron bo'lib: "...ayni muddao, shoir kompaniyamiz ofisiga keladi, she'rlarini esa o'z ko'zi bilan o'qiydi..."-deb hech ikkilanmay, internetni varaqlab, shoirming manzilini anchagina bemalol topadi. Yelena o'z-o'zidan, tom ma'noda Faynberg ofisiga kelib, jamoa uchun she'r o'qishini iltimos qilishni reja qilardi, lekin nimaga umid qilganini bilmasdi, chunki Faynberg ongli ravishda uning erishib bo'lmaydigan ramzi bo'lib qolgandi. Nima bo'ldiki: juda samimiy, qisqa matn yuborildi. Biroz vaqt o'tib esa bu bema'nilik, o'sha paytdagi xayol, allaqachon unutilgan edi. Lekin odatdagidek, yaxshi kunlarning birida, to'satdan telefon jiringlab, notanish, sokin, chuqur ovoz: "Salom, men Sasha Faynbergman. Men sizning xatingizni oldim va menga yoqdi. Agar tuzalib ketsam, albatta kelaman. Tez orada sizga qo'ng'iroq qilib, tuzalganimni yoki yo'qligini aytishga va'da beraman."-dedi. Ajablanarlisi shundaki, qo'ng'iroq uchun Yelena faqatgin rahmat ayta olar edi xolos.

Haqiqatan ham, bir hafta o'tgach, Aleksandr yana qo'ng'iroq qilib, "Men tuzalib ketdim", - deb xabar beradi va uchrashuv sanasi va vaqti to'g'risida ortiqcha dabdabalarsiz kelishib olishadi. Yelena unga mashina jo'natishga va'da qilganda u o'zini juda yaxshi his qilib, o'zi yetib borishini

e'tirozlarga yo'l qo'ymaydigan ohangda aytadi. Shunday qilib, Yelena va Faynbergning birinchi yuzma-yuz tanishuvi kompaniya ofisida bo'lib o'tadi. Bir kun oldin xonalarni aylanib chiqib, hamkasblariga quyidagi taxminiy gaplarni aytganini yozadi Yelena: "...yaxshi janoblarni, ertaga kompaniyamizga shoir Aleksandr Faynberg tashrif buyuradi. Agar kelsangiz, jonli she'r tinglasangiz, so'ngra hamyurtimizdan dastxat olib, afsuslanmaysiz va bu uchrashuvni uzoq, uzoq eslab qolasiz va bir necha yildan so'ng barcha voqealarni avval farzandlaringizga, keyin nevaralaringizga cheksiz takrorlay olasiz. Ha, chunki bizning mehmonimiz tez orada kanonizatsiya qilinadi va buyuk rus shoiri sifatida barcha jahon antologiyalariga kiradi".

Faynberg biroz charchagan ko'rindi, derazada bir oz chekdi, ijodiy uchrashuv boshlanishidan oldin bir vaqtning o'zida hamma narsa va hech narsa haqida Yelena bilan gaplashdi. Ehtimol, bunday kattalikdagi shaxslar bilan uchrashishning o'ziga xos sehri bordir. So'ng auditoriyaga kirib, tinglovchilarni do'stona va matonat bilan ko'zdan kechirdi va faqat o'ziga ma'lum bo'lgan qandaydir tartib bo'yicha she'rlarni tanlab o'qiy boshladi. Oh, dasturchilar, bu shunday virtual odamlar qabilasi, ularning e'tiborini kompyuterdan boshqa narsa bilan ushlab turish deyarli mumkin emas. Biroq, shunday bo'ldi: hamma jim qoldi va sodir bo'layotgan voqealarning g'ayrioddiylikidan biroz hayratda qoldi, o'tirib tinglashdi... Sahnada o'qilgan she'r emas, balki ikki kishi o'rtasidagi maxfiy, shaxsiy suhbat edi go'yo. Qanday qilib bilmayman, lekin asta-sekin emas, qandaydir tarzda - turli xil texnik mutaxassislardan, juda qiyin shaxslardan iborat bizning xodimlarimiz to'satdan she'r haqida gapirishi juda tabiiy bo'lgan tomoshabinga aylandi.

Ishonish qiyin bo'lishi mumkin, lekin Faynberg vafot etganida, hamma buni his qildi. Bu umuman qo'rqinchli emas edi, lekin qandaydir tarzda har kuni va hatto istehzoli edi.

Ammo men yuragimda osmonning ovozi eshitaman: Kim tuzoqda bemalol kuylay oladi, U haqiqiy erkinlikka loyiqdir.

Shoir vafotidan so'ng, Aleksandr Faynbergning rafiqasi Inna Glebova Koval tomonidan taqdim etilgan ikki jildlik yangi kitob chiqdi. Ajoyib, iste'dodli jurnalist, oliy ma'lumotli va benuqson aqlli, Koval doimo birinchi o'quvchi bo'lgan va shoir Aleksandr Faynbergning halol tanqidchisi bo'lib qoladi. Koval g'ayrioddiy zamonaviy va yangi aloqa vositalarini yaxshi biladi; internetning rolini tushunadi. Inna Glebova bugun ham shoir ijodini o'quvchilarga yetkazish uchun ko'p ishlarni qilmoqda. Faynbergning ajoyib hikoyalarni tinglash shunchaki bepul Sonetlar ustasi haqidagi katta roman uchun suujet bo'ldi.

Xulosa va takliflar. Faynberg she'rlaridan u haqida emas, balki o'zingiz haqingizda, faqat va faqat har kim o'zi haqida, juda ko'p yangi narsalarni bilib oladi. Chunki Aleksandr Faynbergning she'rlari shunchalik o'lchovsizki, ularni hayotda, sevgida, munosabatlarda sinab ko'rgandan so'ng tushunish va qadri va mavqeyini anglash oson kechadi. Atoqli shoirning ijodini, metafizik beg'araz sovg'ani, albatta qadrlaymiz.

ADABIYOTLAR

1. Aleksandr Faynberg "Oq qushlar galasi". - Toshkent.: «Nihol», 2008. - 112b.
2. Александр Файнберг. "Собрание сочинений. Том 1. Стихи". – Ташкент.: (Фафур Фулом), 2019.
3. Александр Файнберг. "Собрание сочинений. Том 2. Стихи, Поэмы, Вольные сонеты". – Т.: (Фафур Фулом), 2019.
4. Begoyim Xolbekova "Ishq degani bir qarashda tuyular oson..." She'rlar/Aleksandr Faynberg -Toshkent.: «Ijod nashr» nashriyoti, 2021.-72b.
5. Choriyeva A.A. (2022), "Aleksandr Faynberg va Javlon Jovliyev asarlaridagi o'xshash mazmun". - Toshkent.: NamDU ilmiy axborotnomasi 7-son, 264b.
6. Choriyeva A.A., Lokteva N.M. (2022), "Aleksandr Faynbergning Toshkent. 1943. She'rining tarjima jarayonidagi qiyinchiliklari". - Toshkent.: Toshkent davlat pedagogika universiteti ilmiy axborotlari ilmiy nazariy jurnali 5-son, 20b.
7. <https://arboblar.uz/uz/people/faynberg-aleksandr-arkadevich>.



Dilnoza SHARAFUTDINOVA,
Buxoro Davlat Universiteti magistranti
E-mail: d.k.sharafutdinova@buxdu.uz

Mehrinigor AHMEDOVA,
Buxoro Davlat Universiteti dotsenti, PhD

BuxDU dotsenti, PhD L.J. Jalilova taqrizi asosida

TEODOR DRAYZERNING "BAXTIQARO KERRI" ROMANIDA AYOL OBRAZI

Аннотация

"Baxtiqaro Kerri" asarida Drayzer materializm va sotsial darvinizm tuzog'iga tushib qolgan Kerri Miber xarakteri orqali "Amerika orzusi"ning ayollar tajribasi haqida fikr yuritadi. Kerri Miber va Amerika orzusi. Drayzerning romani zamonaviy, erkin va shuhratparast sifatida taqdim etilgan Kerri Miber obrazi orqali yigirmanchi asr boshidagi amerikalik ayolning yorqin tasvirini beradi. U Amerika orzusini ro'yobga chiqarish uchun qishloqni tark etib, bir shahardan boshqa shaharga ko'chib o'tganida ham jasoratlidir. Uning har bir shahardagi xatti-harakati u yerda yashash sharoitlari bilan belgilanadi. Boshida u yaxshiroq hayot izlab, Chikagoga borish uchun poyezdni boshqaradi. Keyinchalik esa, yangi orzular sari, Nyu Yorkka boradi va shu shaharda uning hayoti o'zgaradi.

Kalit so'zlar: Ayol obrazi, shuhratparast, jamiyat, jasorat, Amerika orzusi.

ЖЕНСКИЙ ОБРАЗ В РОМАНЕ ТЕОДОРА ДРАЙЗЕРА "СЕСТРА КЭРРИ"

Аннотация

В романе "Сестра Кэрри" Драйзер рассматривает женский опыт "Американской мечты" через образ Кэрри Мибер, женщины, попавшей в ловушку материализма и социального дарвинизма. Кэрри Мибер и американская мечта Через фигуру Кэрри Мибер роман Драйзера рисует яркую картину американских женщин начала XX века. Кэрри изображена современной, свободной и амбициозной. Она также храбра, поскольку покидает деревню и переезжает из города в город в поисках американской мечты. Ее поведение в каждом городе определяется условиями жизни в ней. Сначала она отправилась на поезде в Чикаго в поисках лучшей жизни. Затем она отправляется в Нью-Йорк в поисках новой мечты, и именно в этом городе ее жизнь меняется.

Ключевые слова: Женский образ, амбициозность, общество, смелость, американская мечта.

A FEMALE IMAGE IN A NOVEL BY THEODORE DREISER

Annotation

In Sister Carrie, Dreiser explores the female experience of the American Dream through Carrie Meeber, a woman trapped in materialism and social Darwinism. Carrie Meeber and the American Dream Through her character, Dreiser's novels paint a vivid picture of the American woman of the early 20th century. Carrie is portrayed as modern, free-spirited and ambitious. She bravely leaves the country and travels from city to city in search of the American dream. Her behavior in each city is determined by the living conditions there. Seeking a better life, she first took a train to Chicago. Chasing new dreams, she traveled to New York City, where her life totally changed.

Key words: Female image, ambition, society, courage, American dream.

Kirish. "Baxtiqaro Kerri" asarida, Kerri Miber kam-bag'al qishloq qizidan muvaffaqiyatli teatr aktrisasi darajasiga ko'tarilib, Amerika shahrida ma'lum bir sohada iste'dodga ega bo'lganlar uchun imkoniyatlar doimo ochiq ekanligini ko'rsatadi. Darhaqiqat, u o'z hikoyasining hikoya funksiyasi sifatida melodramaga tayanadi. Roman Kolumbiyani tark etib, Chikagoga yetib kelgan, keyin esa Chikagoda Nyu-Yorkka yetib borish uchun Chikagoni tark etib, past darajadagi ish izlab, rassom sifatida to'liq ta'lim olishga, boylik va san'at orzularini ro'yobga chiqarishga qanday erishgani haqida hikoya qiladi.

Asosiy qism. Kerri Miber, ota-onasining uyini tark etganda, uning orzusi san'at emas, balki faqat moddiy muvaffaqiyat; u o'zining bunday badiiy iste'dodlarga ega ekanligini bilmaydi. Ammo, shaharga kelganida, unga o'zining badiiy qobiliyatini kashf qilish va muvaffaqiyatli rassom sifatida o'qitish imkoniyati ochiladi; Shunday qilib, uning orzusi kattaroq va ambitsiyalari yanada kuchliroq bo'ladi.

Tahlil bu ayol xarakterini qishloqdan shaharga olib boradigan orzu va uning shahar sharoitida Amerika orzusi tajribasi bilan bog'liq. Bu materializm va hayotning sun'iy qadriyatlar davrida shahar hayotining haqiqiy qiyofasi va Amerika orzusi haqida gapiradi. Bu, shuningdek, amerikalik

ayolning o'sha davrning moddiy muhiti bilan belgilanadigan an'anaviy turmush tarzidan zamonaviy turmush tarziga o'tishini ko'rsatadi. Ushbu siljish Kerri Miber kabi ambitsiyali ayollarga jamiyatning yuqori pog'onalariga ko'tarilish va o'z hayotlarini erkaklardan mustaqil yashash imkoniyatini beradi. Bu, shuningdek, ularga jamiyatdagi gender rollarini o'zgartirishga, ish va biznes sohasida erkaklar bilan raqobatlashishga imkon beradi. Shunga qaramay, amerikalik ayolning iqtisodiy hayotidagi bu kvant sakrashi o'z-o'zidan qoniqishni kafolatlamaydi.

Drayzer bu haqiqatni o'z romanida moddiy muvaffaqiyatga erishgan, lekin oxirida uning hayotidan hafsalasi pir bo'lgan Kerri xarakteri orqali ifodalaydi. Buning sababi shundaki, uning muvaffaqiyati uning shaxsiy tanlovi orqali emas, balki shahar atmosferasining moddiy muhiti bilan belgilanadi.

!!!"Baxtiqaro Kerri" asarida Drayzer Kerri o'zining mukammal baxt orzulariga erishish uchun kirishga intilayotgan shaharni tasvirlaydi.

U aytdi: Shahar xuddi qimor uyiga o'xshaydi, unda bir nechta odam tasodifan muvaffaqiyat qozonadi, ko'pchilik esa doimo jamiyatning tubida kurashadi. Bundan tashqari, shaharning go'zalligi - bu illyuziya va sayohat bo'lib, u

musiqani juda tez-tez bo'shashtiradi, zaiflashtiradi, so'ngra oddiy odamlarning tasavvurlarini buzadi.

Birinchi qarashda Kerri uchun shahar uning shuhrat-parastligi va hashamatga intilishini yaratadigan jozibali narsalarga to'la. Atrofida doimo ko'rgan hamma narsaga jalb qilingan Kerrining boy bo'lishga intilishi avvalgidan ko'ra kuchayadi va u shahar hayotining ikki yuzini kashf qilganda, uning orzusi moddiy bo'la boshlaydi.

Demak, bu shahar uning ishlarini shakllantiradi va uni an'anaviy dindor qizdan ko'ra materialistik zamonaviy ayolga aylantiradi. Drayzerning ta'kidlashicha, progressiv davrda inson ishlari tamoyillar va qadriyatlar o'rniga pul, kapital va moddiy boylikka intilish bilan boshqarilgan. Bu istak, uning fikricha, biologik va genetikdir; u shunday ta'kidlaydi:

Insonning boyligi yoki moddiy taraqqiyoti uning tanasining o'sishi bilan bir xil. Yoki u yoshlik ulg'ayishiga yaqinlashgani sari baquvvat, sog'lom, dono bo'lib o'sadi yoki inson keksalikka yaqinlashgani sari kuchsizlanib, keksayib, aqliy jihatdan tiniq bo'lmaydi.

Aynan shu ehtiyoj Kerrining shaxsiyatini o'zgartiradi va uni bir shahardan boshqasiga ko'chib o'tishga undaydi. Uning pul haqidagi fikri: "Pul, hammada bor narsa va men (Kerri) olishim kerak". Shu istak tufayli uning romanning boshqa qahramonlari bilan munosabati amalga oshadi. Avvaliga uning opasining oilasi bilan munosabatlari amalga oshadi, chunki ular Kerri tomonidan ijara haqining ulushi haqida doimo xavotirda. Bu ular o'rtasida yaqinlik va hamdardlik tuyg'ularining yo'qolishiga olib keladi.

Keyinchalik, Kerrining Drouet va Xerstvud bilan munosabatlari ham materialistikdir. U ularni hashamat va moddiy narsalarga bo'lgan istaklarini qondirish uchun vosita sifatida ishlatadi va u Drouet bilan munosabatlarining qulayligi va oldindan aytib bo'lishidan zavqlanadi, lekin u Xerstvud bilan yanada qiziqarli munosabatlarni xohlaydi.

Kerri qo'yilgan moddiylashtirilgan dunyo unda o'ziga nisbatan murakkablikni yaratadi, chunki u o'zini o'zi kabi qabul qilmaydi. U faqat yangi va hashamatli narsalarni sotib olganida rohatlanadi, garchi u bularning barchasisiz ham jozibali ekanligini bilsa ham:

"She goes to Carson Pirie's and buys a skirt, a shirt waist and some cosmetics until she looks quite another maiden and in her apartment, the mirror assures her that she is pretty [U Karson Piriga borib, yubka, ko'ylak va ba'zi kosmetika sotib oladi, toki u butunlay boshqa qiz ko'rinishga ega bo'ladi, kvartirasida ko'zgu uning go'zal ekanligiga ishoniradi]" .

Uning fikricha, muvaffaqiyatga erishish, boshqalarning hurmatini qozonish uchun tashqi ko'rinish yaratish uchun yetarli pulga ega bo'lishdir, chunki u va Drayzer uchun progressiv davr endi qadriyatlar asri emas, balki tashqi ko'rinish davridir. Kerri o'zini nazorat qilmasdan xarid qilishni nafislik belgisi deb hisoblaydi.

Ingliz tili va ayollarshunoslik professori Vald Prissillaning ta'kidlashicha,

"Carrie consciously emulates the traits that will please those whom she believes she needs to please. [Kerri o'zi rozi bo'lishi kerak deb hisoblagan kishilarga yoqadigan fazilatlariga ongli ravishda taqlid qiladi]" .

Bundan biz Kerri muhim ijtimoiy mavqega ega bo'lish uchun o'zini tijoratlashtirishni qabul qilishini tushunamiz. Romandan ko'rinish turibdiki, Kerrida ikki sevgilisiga nisbatan hech qanday muhabbat hissi paydo bo'lmagan; ular faqat boy bo'lish orzusiga erishish uchun foydalanadigan vositalardir. Darhaqiqat, u san'at olamiga aktrisa sifatida kirib kelganida, uni teatrga tanishtirgan Drouetdan qutuladi va ko'proq pul va shon-shuhratga ega bo'lish uchun boshqa vosita sifatida foydalanadigan Xerstvud bilan Nyu Yorkka borishga qaror qiladi.

U kuchliroq va badavlatroq odamni Xerstvudni, o'ziga jalb qilganini his qilganida bir erkakni ya'ni Drouetni tark etadi va shu bilan birga, u kattaroq va muhimroq shahar Nyu

Yorkga kirish imkoniyati borligini his qilganda bitta shaharni Chikagoni tark etadi. Xerstvud uni bu boylik va shon-shuhrat shahri bilan tanishtirganda, u ham o'zi izlagan shon-shuhrat va boylik darajasiga erishganini his qilib, undan qutuladi.

Ikkala erkak ham Kerrining muvaffaqiyatiga katta hissa qo'shadi. Uning g'alabasi uchtasining chinakam hamkorlikdagi sa'y-harakatlari natijasidir. Bu hamkorlik Kerrining rassom sifatidagi muvaffaqiyati bilan yakunlandi. Bu, Xoxmanning so'zlariga ko'ra, Drayzerning fikrini ko'rsatadiki, rassom, boshqa har qanday o'quvchi singari, o'z muvaffaqiyati yoki muvaffaqiyatsizligini tasdiqlash uchun doimo o'z tomoshabinlariga muhtoj. Sahnada Laura rolini ijro etar ekan, u shaxs va san'atkor sifatida o'zining ahamiyatini his qiladi. U o'zidan mamnun va faxrlanadi, bu uning umidida va zavqida, shuningdek, hissiy intensivlikni yaratadi.

Buning sababi, Kerri hech qachon o'zi kabi ijro eta olmasligida emas, balki u birinchi marta xaridor va sotuvchi sifatida o'z hayotidan voz kechishi va ekspluatatorlar tomonidan ekspluatatsiya qilinadigan dunyodan ajralib chiqishidir. Kerrining "Under the Gas Light" filmidagi chiqishi Kerri hayotidagi takrorlanish lahzasini tashkil etadi. U shaxs sifatida o'zining barcha o'tmish belgilarini ortda qoldirib, o'zini aktrisa sifatida, Laura sifatida takrorlaydi. Bu "hayotni qayta yashash istagining amalga oshishi"dir. Demak, Drayzer ijodida teatr ijrochi va tomoshabin o'rtasida ko'prik sifatida namoyon bo'ladi.

Kerri ishtirok etgan ta'lim, klassik ta'lim shakliga qaraganda qiyinroq va murakkabroq. Ikkinchisida, o'quvchi qoniqish uchun uni shaxs sifatida hayratga soladigan fan bo'yicha bilimga ega bo'lishi kerak.

Birinchi holda, o'quvchi shaxs sifatida uni qoniqtiradigan va to'liq qoniqishga erishish uchun tomoshabinlarni qoniqtira oladigan bilim bilan ta'minlanishi kerak. San'atda o'quvchi nafaqat o'zining, balki butun jamoasining vakili bo'lishi kerak. Aktyor sahnada o'z rolini ijro etayotganda, tomoshabinlardan har bir kishi u bilan yoki u haqida gapirayotganini his qilishi kerak.

Boshqalarning holatlarini bayon qilish kuchi aktyor va tomoshabin o'rtasida o'zaro munosabat va yaqinlik yaratadi, bu uning shon-sharafiga olib keladi. Bu Kerri bilan sodir bo'ladi, u Laura rolini o'ynaganida; u o'z rolini shunday muvaffaqiyatli o'ynaydiki, tomoshabinlardagi har bir kishi "u bilan gaplashayotganini deyarli his qilishi mumkin" .

Drayzer ta'kidlaganidek, o'zaro munosabat boshqalar bilan o'zaro ta'sirni yaratadi va qo'llab-quvvatlaydi, shuning uchun u vakillik aktida yoki hikoyada, teatrdagi yoki boshqa shaklda zarurdir. Bundan tushunamizki, uning o'zi yozuvchi sifatida o'zining Kerri singlisi orqali Progressiv davrda butun Amerika jamiyatini ifodalashga intiladi, Kerri Miber obrazi orqali esa o'sha davrdagi amerikalik ayol va shahar san'atini ifodalaydi.

Ushbu vakillik g'oyasidan kelib chiqqan holda, Drayzer o'z qahramoni Kerrini iloji boricha ko'proq odamlarni ifodalash uchun bir shahardan kattaroq shaharga ko'chirishga majbur qiladi. Darhaqiqat, Kerrining teatrdagi karerasi Chikagoda boshlangan bo'lsa-da, uning shon-shuhratiga va muvaffaqiyatiga Nyu-Yorkda erishiladi. Chikagoda u aktrisa sifatida o'z iste'dodini kashf etadi va Nyu-Yorkda u pul, hurmat, mashhurlik va qulaylik haqidagi orzusiga erishadi.

Drayzerning ta'kidlashicha, "yaxshi joylarning eshiklari so'ramasdan ochilganga o'xshaydi. Bu saroy xonalari - ular qanday ajoyib tarzda uning oldiga kelishdi. Vens xonimning Chelsidagi nafis kvartiralar - bular uniki edi. Erkaklar gullar, sevgi eslatmalari, omad takliflarini yuborishdi.

Drayzer Progressiv davrdagi amerikalik ayolning prototipi bo'lgan Kerrini, ayniqsa, Yevropnikidan farq qiladigan kishi sifatida taqdim etadi.

Draizer Kerrini jamiyatning faol elementi sifatida taqdim etadi, u erkaklarni manipulyatsiya qilish va ulardan o'z ambitsiyalariga erishish uchun vosita sifatida foydalanish qobiliyatiga ega. U, shuningdek, uni axloq va an'analarga qarshi isyon ko'rsatadigan va o'z iste'dodidan aqlli tarzda ijtimoiy mavqega ega bo'lishga muvaffaq bo'lgan zamonaviy ayol sifatida taqdim etadi, bu unga insonning yordamiga muhtoj bo'lmasdan hayotini mo'l-ko'l yashashga imkon beradi.

Xulosa. Ushbu vakillik g'oyasidan kelib chiqqan holda, Drayzer o'z qahramoni Kerrini iloji boricha ko'proq odamlarni ifodalash uchun bir shahardan kattaroq shaharga ko'chirishga majbur qiladi. Darhaqiqat, Kerrining teatrdagi karyerasi Chikagoda boshlangan bo'lsa-da, uning shon-shuhratiga va muvaffaqiyatiga Nyu-Yorkda erishiladi. Chikagoda u aktrisa sifatida o'z iste'dodini kashf etadi va Nyu-Yorkda u pul, hurmat, mashhurlik va qulaylik haqidagi orzusiga erishadi.

Kerrining ushbu shahardagi rassom sifatidagi muvaffaqiyati XX asr boshlari AQShda san'atning gullab-yashnagan davri bo'lganidan dalolat beradi.

Drayzer bu davrni amerikaliklarning turli sohalarga ochilgan madaniy zamonaviylikning boshlanishi sifatida tasvirlaydi. U tasvirlagan shahar, shuhratparast va iste'dodli odamlar o'zlari qiziqqan ta'limni tanlashda erkindir.

Drayzerning Kerrini aktrisa sifatida tasvirlashi o'sha paytdagi Yevropa ta'limiga qarshi inqilob bo'lib tuyuladi, bu hali ham klassik ta'limning eski standartlariga amal qilgan. U tasvirlagan zamonaviy ta'lim usuli moslashuvchan va ularning kelib chiqishi va sinfidan qat'i nazar, badiiy iste'dodga ega bo'lgan barcha odamlar uchun ochiqdir. Albatta, san'at Drayzer tomonidan olingan misol, o'sha paytda amerikaliklar ta'limning boshida hech qanday moddiy yordam talab qilmaydigan zamonaviy ta'lim usuliga ochiq edi. Va bu zamonaviy ta'lim usuli, agar xohlasa, insonni klassikaga olib kelishi mumkin.

ADABIYOTLAR

1. Alfred Kazin. "Sister Carrie" by Theodore Dreiser. The Penguin American Library, 1981.
2. Theodore Dreiser "Sister Carrie". Higher School Publishing House, Moscow, 1968.
3. Boboyev T. Adabiyotshunoslikka kirish kursi bo'yicha o'quv metodik qo'llanma.-T.: O'qituvchi, 1979.
4. Drayzer Theodore (1900), *Sister Carrie*, London, Penguin Books. 1994.
5. Bader Rudolf (1985), "Drayzer's Sister Carrie, More Pupil than Victim", the *International Fiction Review*, University of Berne, Vol. 12, No 2.
6. Brown Fowler Donald (1957), "Zola, Master of Naturalism". *The Catholic Naturalism of Pardo Bazàn*, University of North Carolina Press.
7. Civello Paul (1994), *American Literary Naturalism and its Twentieth-Century Transformations: Frank Norris, Ernest Hemingway, Don DeLillo*, The University of Georgia Press.
8. Hochman Barbara (1991), "A Portrait of the Artist as a Young Actress: The Rewards of Representation in *Sister Carrie*", in Pizer Donald. *New Essays on Sister Carrie.*, Cambridge, New York, Cambridge University Press.
9. Jin Rong (2007), "Sister Carrie in Consumer Society as Seen from Deception Within Non-verbal and Verbal Framework and the Fulfillment of Desires", in *Canadian Social Science*. Vol.3 No.6, Canada.



Muxabbat YUSUPOVA,

Chirchiq Davlat Pedagogika Universiteti Turizm fakulteti kafedrası mudiri

Gmail.m.yusupova@cspi.uz

O'ZDJTU falsafa doktori (PhD) Maxmudova N.A taqrizi asosida

TARJIMASHUNOSLIKDA UCHRAYDIGAN DOLZARB MUAMMOLAR

Annotatsiya

Tarjima adabiy jarayonda alohida o'rin tutadi, chunki har bir adabiy janr tarjimaning ma'lum bir turiga tayanadi. Shunday qilib, adabiyotni tarjima qilish uchun tarjimaning o'ziga xos turi bo'lgan badiiy tarjimadan foydalaniladi, chunki u boshqa tildan foydalanish orqali muallifning nasridagi qarashlari va his-tuyg'ularini yoki she'riy tuyg'ularini to'g'ri aks ettirmaydi. Maqolaning maqsadi - badiiy tarjimaning asosiy muammolari va tarjimonni engish yo'llarini tahlil qilish. Maqolada xalqlar madaniyatini birlashtiruvchi va boyitib turuvchi madaniyatlararo muloqotning asosiy mexanizmi sifatida badiiy tarjimaning ayrim lisoniy jihatlari ko'rib chiqiladi.

Kalit so'zlar: Badiiy tarjima, madaniyatlararo muloqot, odamlar madaniyati, tilning estetik funksiyasi.

АКТУАЛЬНЫЕ ПРОБЛЕМЫ, ВСТРЕЧАЮЩИЕСЯ В ПЕРЕВОДОВЕДЕНИИ

Аннотация

Перевод занимает особое место в литературном процессе, так как каждому литературному жанру полагается определенный вид перевода. Так, для перевода художественной литературы используется художественный перевод, который представляет собой особый вид перевода, так как не является точной передачей содержания, а отражением взглядов и чувств автора прозаическим или поэтическим нюансом за счет использования другого языка. Цель статьи – анализ основных проблем художественного перевода и путей их преодоления переводчиком. В статье рассматриваются некоторые языковые аспекты художественного перевода как основного механизма межкультурной коммуникации, сближающего и обогащающего культуру людей.

Ключевые слова: Художественный перевод, межкультурная коммуникация, культура народа, эстетическая функция языка.

ACTUAL PROBLEMS ENCOUNTERED IN TRANSLATION

Annotation

Translation holds a special place in the literary process as each literary genre relies certain kind of translation. Thus, for the translation of literature used literary translation, which is a special kind of translation, because it is not accurate transfer of content and reflection of the views and feelings of the author's prose or poetic nuance through the use of another language. The goal of the Article is the analysis of the main problems of literary translation and ways to overcome translator. The article deals with some lingual aspects of artistic translation as a basic mechanism of inter-cultural communication which draws together and enriches the culture of people.

Key words: Artistic translation, inter-cultural communication, culture of people, aesthetical function of the language.

Kirish. Zamonaviy dunyoda hamma ma'lumot almashishga tayyor. Insoniyat o'z taraqqiyotini yagona yo'nalishga yo'naltirishga harakat qiladi. Ayniqsa, baxtli mamlakat san'at sohasidagi yutuqlarini namoyish etadi, musiqa va rasm san'at qanchalik ko'p qirrali bo'lsa, chunki ular bevosita ko'rish va eshitish orqali his-tuyg'ulariga ta'sir qiladi. San'at turlari orasida adabiyot alohida o'rin tutadi. Ba'zida adabiy asar o'quvchi uchun jiddiy to'siqlarga duch keladi, agar o'quvchi asar muallifidan boshqa til tizimining tashuvchisi bo'lsa. Adabiyotda alohida o'rin tutadigan ijod turi bo'lgan tarjimaga yordam bering. Tarjima adabiy hodisa sifatida uzoq tarixga ega, biroq mustaqil fan sifatida zamonaviy tarjima asosan o'tgan asrning ikkinchi yarmida paydo bo'ldi, chunki urushdan keyingi insoniyat muloqotining barcha sohalarida xalqaro aloqalarning kengayishi tarjima va tarjimonlarga talabning oshishiga olib keldi.

Tarjima va tarjimaning keng va faol ishtiroki bilan Ukraina nafaqat uni tan olgan davlatlar bilan, balki umuman tashqi dunyo bilan xalqaro aloqalarni va do'stona munosabatlarni muvaffaqiyatli o'rnatish va qo'llab-quvvatlashni oldi. Va, afsuski, bu badiiy tarjimaga to'g'ri kelmaydi. Sovet Ittifoqi parchalanganidan so'ng darhol sodir bo'lgan iqtisodiy va moliyaviy inqiroz nashrlar va mamlakatning aksariyat yirik nashriyotlari sonini to'xtatishga yoki qisqartirishga majbur qildi. Natijada o'tgan asrning ikkinchi yarmida davlat nashriyotida badiiy tarjima deyarli turg'unlik holatida edi. Bu

M.Lukas, G.Kochur, I.Steshenko, Boris Tan, Y.Lisnyak, A.Perepadya, O.Seniuk, V.Shovkun kabi siymolarning tarjima faoliyatiga qo'shgan ulkan hissasiga qaramay edi. Shiddat bilan o'sib borayotgan globallashuv va shunga mos ravishda tez o'sib borayotgan aloqa vositalari, xalqaro munosabatlar, odamlarning boshqa madaniyatlarga qiziqishi tobora ortib borayotgan bir sharoitda, tilga yo'naltirilgan yondashuvlar maqsadli tilga asoslangan yondoshuvlar bilan almashtirildi. Ushbu yangi yondashuvda so'zlardan ko'ra umumiy matn ko'proq ahamiyatga ega. Maqsad so'zlarni tarjima qilish emas, balki manba tilidagi matnning asosiy g'oyasini maqsadli qabul qiluvchiga yetkazishdir. Maqsadli tilga yo'naltirilgan yondashuvda, maqsadli madaniyat o'quvchi matndan manba madaniyati o'quvchi kabi matnga ta'sir qilishi kutilmoqda. Hozirgi kunda olib borilgan izlanishlar tarjima jarayonining turli tomonlarini o'rganmoqda. Ushbu sohada bir qator taniqli olimlar tarjima juda murakkab jarayon ekanligini va u pragmatik va kommunikatsion yo'nalishlarga ega ekanligini ta'kidlamog'dalar.

Tarjima ilmi tarixi insoniyat tarixining uzoq davrlariga to'g'ri keladi. Tarjima bir necha sabablarga ko'ra turli tillarni biladigan jamoalarning aloqa ehtiyojlaridan kelib chiqib rivojlandi. U dastlab og'zaki tarjima shaklida paydo bo'lgan va keyinchalik yozma shaklda rivojlangan. Hamjamiyatlar tomonidan imzolangan shartnomalar yozma tarjimalarning eng

qadimgi namunalarini deb hisoblanishi mumkin. Keyinchalik diniy matnlar muhim ahamiyat kasb etdi.

Ushbu tarixiy jarayon davomida jamoalar o'rtasidagi aloqa asta-sekin o'sib bordi va tarjima jarayoni ilm-fanga aylandi. Tarjima fani keng tarixiy jarayonga asoslanganligi sababli, tarjima ilmini aniqlashda juda ko'p omillarni aytib o'tish kerak. Tarjimashunoslik fani - bu matnni manba tilidan maqsad tiliga o'tkazish aktini, ushbu tarjima jarayonida tarjima jarayoni va uning barcha tafsilotlarini o'rganadigan fan. Tarjima ilm-fanga aylangandan so'ng, bir nechta tarjima nazariyalari yaratildi. Ammo tarjimaning zamonaviy ma'nosida zamonaviy tushunchaga erishish uchun ushbu nazariyalarni to'liq ko'rib chiqish kerak.

Mavzuga oid adabiyotlarning tahlili. Badiiy tarjima - interliteral (shuning uchun qandaydir tarzda madaniyatlararo) o'zaro ta'sirning tasviriy ko'rinishlaridan biri. Darhaqiqat, u milliy adabiy jarayonning asosiy qismidir. Badiiy tarjima tilning kommunikativ funktsiyasi va uning estetik vazifasi bilan shug'ullanmaydi, chunki so'z adabiyotning "birlamchi elementi" sifatida namoyon bo'ladi. Bu tarjimondan alohida tirishqoqlik va bilimdonlikni talab qiladi. Badiiy asarda nafaqat ma'lum voqealar, balki uning muallifining estetik va falsafiy qarashlari ham o'z aksini topdi, ular yaxlit tizim - yoki turli xil nazariyalarning parchalari aralashmasidir. Tarjimon falsafa, estetika, etnografiya (ba'zi asarlarda kundalik hayot qahramonlari tafsilotlari aks ettirilgani kabi), geografiya, botanika, navigatsiya, astronomiya, tarix, san'at va boshqalar bo'yicha bilimlarni uzatish uchun hech bo'lmaganda chuqur bo'lmasa ham, etarli bo'lishi kerak[2].

Badiiy tarjimaning yana bir muammosi - muallif konteksti va tarjimon kontekstining nisbati. Badiiy tarjimada oxirgi kontekst birinchi kontekstga juda yaqin. Mezon mos keladi yoki muqobil ravishda ikkala kontekstdagi farqlar ma'lumotlarning haqiqiyliги va adabiyotdan olingan ma'lumotlarning nisbati o'lchovidir. Yozuvchi voqelikka va obrazga tayinlangan so'zlarni idrok etishga o'tadi. Boshqacha qilib aytadigan bo'lsak, haqiqiy ma'lumotlar ustun bo'lsa, unda muallifning ishi haqida gapirish. Tarjimon mavjud matndan chiqib, voqelik tasavvurida o'ynab, uning "ikkinchi darajali"si orqali tarjima qilingan matnda mujassamlangan yangi obrazli timsolni idrok etish "iqtibos keltiradi". Ya'ni, agar adabiy manba ma'lumotlari ustunlik qilsa, u kontekst tarjimonidir.

Shuni ta'kidlash kerakki, badiiy tarjima nafaqat ob'ektiv omillar (aniq tarixiy adabiy kanon, tartibga solish odatlari), balki sub'ektiv (she'r tarjimasini) bilan ham bog'liq. Hech bir tarjima to'liq aniq bo'lishi mumkin emas, chunki ob'ektiv ma'lumotlarda adabiyotni qabul qiladigan butun til tizimi asl nusxaning ma'nosini mukammal tarzda etkaza olmaydi, bu muqarrar ravishda ma'lum miqdordagi ma'lumotni yo'qotishga olib keladi.

Badiiy tarjimada yuqoridagi omillar qatoriga ma'lum darajada asar muallifi bo'lgan shaxs va tarjimon ham qo'shiladi. U tarkibning elementlarini ishlab chiqishi, asl nusxaning barcha xususiyatlarini uzatishi yoki uzatmasligi mumkin. Har bir til elementi turli assotsiativ aloqalardan foydalangan holda ishlaydi, so'zlovchilarning ijodiy fikrlashiga ta'sir qiladi va uning ongida ma'lum obrazlarni yaratadi. Asarni boshqa tilga tarjima qilish jarayonida til farqlari tufayli bu assotsiativlar katta darajada yo'q bo'lib ketishi mantiqan. Ishlash yangi til muhitida o'z qiymatini yo'qotmasligi uchun tarjimon muallifning funktsiyalarini o'z zimmasiga olishi va hatto uni yaratishning ijodiy jarayonini biroz takrorlashi kerak, bu yangi assotsiativ aloqalar bilan to'ldirilgan, bu esa ma'lum bir tilga xos yangi tasvirlarni keltirib chiqaradi. til vositalari[3].

Badiiy tarjimaning yana bir muammosi - aniqlik va sodiqlik muammosi, ayniqsa she'riyatda sezilarli. Nasrni tarjima qilishda tarjimon oldida turli tillardagi so'z va

iboralarning semantik ma'nosi va uslubiy ifodasidagi nomuvofiqlik muammosi paydo bo'ladi. Lekin nasrda so'z birinchi navbatda semantik ma'noga ega bo'lib, uslubiy ohang ifodasi bo'lsa, she'riyatda so'z she'riy asarlarning ritmik turkumida bo'ladi va bu uning sifatlarida ma'lum o'zgarishlarga olib keladi. Barcha elementlarning she'riy asarida o'ynashga urinish garmoniya ishining yo'qolishiga olib keladi, shuning uchun siz ushbu ishda qaysi elementlar asosiy ekanligini aniqlashingiz va boshqalarga ahamiyat bermasdan yoki ahamiyatsiz bo'lgan holda ularni mumkin bo'lgan aniqlik bilan ko'rsatishingiz kerak. Tadqiqotchilarning fikricha, tarjima asl misralarga o'xshab jaranglashi va aniqlik yoki sodiqlik elementlaridan biri hisoblanadi. Lekin mezbun til prizmasi orqali shoimning milliy ruhi va milliy asl shakli va individual uslubini yaqqol his qilish kerak. She'r tarjimoni har bir yangi tarjimada o'z o'quvchilariga yangi obrazlar, yangi shakllar, yangi uslublar taqdim etishi, shaxsiy uslubini sezilib turishi kerak.

Tadqiqot metodologiyasi. Badiiy tarjima ikki tomonlama xarakterga ega: bir tomondan u adabiyotlararo muloqot mahsuli bo'lsa, u ko'p jihatdan uni belgilab beradi va belgilaydi. An'anaga ko'ra, tarjimaning asosiy vazifasi informatsiondir, chunki badiiy tarjima nazariyasi milliy adabiy jarayonga mos keladi yoki uni juda bir tomonlama tushunadi. Ammo endi tarjimaning ikkita asosiy vazifasi bor: ma'lumot beruvchi va ijodiy. Shunday qilib, badiiy tarjima deganda ona tilidagi g'ayrioddiy badiiy matnni mazmun va shaklning ajralmas dialektik birligida ijro etish tushuniladi. Va chet tilidagi adabiyotni idrok etishning muhim elementlaridan biri. Muayyan vaziyatlarda faol ijodiy adabiy tarjimalar ishlaydi. Bu ikki yoki undan ortiq adabiyotni tashkil etuvchi va uning ichida qisman yoki to'liq ikki tillilik amal qiladigan yaqin adabiy jamoadir. Shunday qilib, tarixiy va adabiy mezbunlik tizimi adabiyotida asl badiiy qadriyatlarini yangilash istagi tufayli tarjimonning asl nusxaga bo'lgan hayajonli sheriklik munosabati mavjud. Axborot funktsiyasi fonga o'tadi va birinchi o'rinda ikki o'lchovli, ikki tomonlama, ya'ni yuqori boyitilgan qabul qilish asl. Asl asar va uning tarjimasiga ikki xil asar sifatida qaraladi. Natija ikki tili nashrni idrok etish bo'lib, o'quvchilarga asl nusxa va tarjimoni to'liqroq taqqoslash, kuzatish va ehtimol tahlil qilish imkoniyatini beradi. asl nusxa va tarjima o'rtasidagi farqlar. Ushbu nashrlar odatda ikki tili kitobxonlar uchun mo'ljallangan va unga asl nusxa va uning muallifi bo'yicha sherik yoki hatto bir oz ijodiy pozitsiyani egallashni taklif qiladi.

Shunday qilib, tarjimon nafaqat bilimli bo'lishi va hech bo'lmaganda tarjima uchun etarli bilimga ega bo'lishi kerak, balki matnni va eng yaxshi tarjima so'zlari, iboralari yoki jumllarini intuitiv ravishda his qilishi kerak. Unga asarida qaysi elementlar asosiy ekanligini aniqlash va muallifning individual uslubini saqlab qolgan holda va ba'zi holatlarda ijodiy adabiy tarjima funktsiyasini faollashtirgan holda ularni mumkin bo'lgan aniqlik bilan ko'rsatishga harakat qilish qobiliyati zarur.

Keyingi tadqiqotlar uchun xulosalar va tavsiyalar. Badiiy matn til hamjamiyatining turli avlodlari o'rtasidagi ijtimoiy muloqotning asosi, aloqa vositasidir, chunki uning madaniy merosining irsiyatini belgilaydigan bilimlarni to'playdi. Ijtimoiy bilimlar tarkibidagi o'zgarishlar matnlarda ham qayd etiladi va ona tilida so'zlashuvchilarning lingvistik va madaniy an'alarini saqlashga yordam beradi. Har qanday avlod o'quvchisi tomonidan matn mazmunini etarli darajada tushunish muammosi dolzarb va muhim bo'lib, so'zlovchilar nafaqat zamonaviy, balki uloz o'timishda yaratilgan matnlarni o'z tillarida kodlangan matnlar va estetik ma'lumotlarni idrok etishi va talqin qilishidir. Hozirgi ona tilida so'zlashuvchilar avlodi davom etgan jamiyatning boshqa a'zolarining ushbu asarlari mualliflarini hisobga olgan holda ularni boshqa, avvalgi madaniyatning elementlari deb hisoblash mumkin. Ushbu matnlarni o'z ichiga olgan muloqot madaniyatlararo va

bir vaqtning o'zida ijtimoiy muloqotning alohida holatidir. Tarixiy adabiy jarayonlarga chuqur kirib borish jahon va ukrain adabiyotining mumtoz asarlarini qayta ko'rib chiqish imkonini beradi. Tarjima san'ati madaniyatlarning o'zaro ta'sirida muhim vositachi bo'lgan va shunday bo'lib qoladi. Badiiy tarjima Ukraina adabiyoti va dunyoning boshqa adabiyotlarining o'zaro aloqalarini kengaytiradi. Binobarin, asl nusxa ukrain tiliga qanchalik ko'p tarjima qilinsa, madaniyatimiz shunchalik boy bo'ladi.

Ma'lumki, asl matnning barcha og'zaki boyligini qabul qiluvchi tilining to'g'ridan-to'g'ri leksik ekvivalentlari bilan har tomonlama qayta ko'rib chiqish - tarjima maqsadiga erishib bo'lmaydi. Lekin u tasvirlarda mujassamlangan adekvat transfer mazmuniga, asl nusxaning janr va stilistik, strukturaviy va kompozitsion xususiyatlarini to'g'ri saqlashga erishishi mumkin va kerak.

Tahlil va natijalar. Badiiy tarjima qilingan matn, birinchi navbatda, semantik stilistik parallel birinchi asar bo'lganligi sababli, tarjimani ilmiy o'rganish sof adabiy yoki

lingvistik emas degan xulosaga keladi. U ikki tilning qiyosiy stilistikasi bilan chambarchas bog'liq bo'lib, aslida tarjima tahlilini o'z ichiga oladi, bu asosan zamonaviy kommunikativ tilshunoslikning nazariy asoslariga asoslanadi.

Xulosa. Hozirgi vaqtda har bir etnik-lingvistik hamjamiyat diaxronik o'z-o'zini va jahon adabiyotining turli bosqichlariga alohida munosabatda bo'lib, boshqa xalqlar bilan ma'lum munosabatlardir, ammo ularning har birida tarjima tarixi mavjud. Biroq, tillararo va madaniyatlararo muloqotning samarali vositasi sifatida tarjimaning etakchi roli umumiy jihati, bu nafaqat milliy tillar va madaniyatlarning progressiv gullab-yashnashiga, balki insoniyat sivilizatsiyasining umumiy rivojlanishiga ham yordam beradi. Til so'zlar vositasida kumulyativ, ya'ni inson kuchi to'plab butun borliqdan o'tgan axborotni aks ettirish, qayta tiklash va saqlash funksiyasini ishlab chiqarish. Tilning bu funktsiyani amalga oshirish til semantikasiga bog'liqdir. U til olami va borliq bilan pred olam voqealari haqida ma'lumot, nutq jamoasi va til aloqalariga xos narsalarni bog'laydi.

ADABIYOTLAR

1. Kravchuk I.V. Badiiy tarjima madaniyatlararo muloqotning muhim jihati sifatida.
2. Volovik O.O., Pogrebnaya V.Ya. Filologiya fanlari / O'zaro bog'liq muammolar
3. Lyovik V. Aniqlik va sodiqlik haqida / VV Lyovik // Tarjima - xalqlarning o'zaro yaqinlashuvi vositasi. - M., 1987 -yil
4. Koptilov VI Pershotvir va tarjima / IV Koptilov. - K., 1972-yil.
5. Etkind E. She'riyat va tarjima / E. Etkind. - M., 1963-yil.
6. Koptilov V. Hozirgi muammolar Ukraina adabiy tarjimasi / Koptilov VV - Kiev: Dnepr 1971. - 129 b.
7. Koptilov V. Pershotvir va tarjima [Matn] / Koptilov VV - Kiev: Dnepr, 1972. - 213 b.



Liliya YUSUFOVA

*Jizzakh State Pedagogical University
Department of practical English language
E-mail: yusufova.liliya.zaamin@mail.ru*

Under the review of Gulyamova Mavluda Hatamovna PhD in pedagogy of UzSWLU

**FORMAL-FUNCTIONAL FEATURES OF VERB PHRASES BASED ON THE ANALYSIS OF PARALLEL CORPUS
(ON THE EXAMPLE OF ENGLISH-UZBEK TEXTS)**

Annotation

In the article there are considered about the parallel corpus, its structure, composition and possibilities in the languages. The first studies on parallel corpus creation in linguistics were analyzed. In particular, it is thought that the material contained in parallel corpora is divided into bilingual and multilingual parallel corpora according to the language, bilingual corpora consist of translation and parallel corpus, and multilingual corpora are made up of several translations of the original text.

Key words: Linguistic corpus, national corpus, parallel corpus, parallel text (bibtex), fragment, syntactic unit, monolingual corpus, bilingual corpus, multilingual corpus.

**ПАРАЛЛЕЛ КОРПУС ТАҲЛИЛИ АСОСИДА ФЕЪЛИИ ФРАЗЕМАЛАРНИНГ ФОРМАЛ-ФУНКЦИОНАЛ
ХУСУСИЯТЛАРИ (ИНГЛИЗ-ЎЗБЕК МАТНЛАР МИСОЛИДА)**

Аннотация

Мақолада параллел корпус, унинг тузилиши, таркиби ва тиллардаги имкониятлари ҳақида фикр юритилди. Тилшуносликда параллел корпус яратилиши бўйича дастлабки тадқиқотлар таҳлил қилинди. Хусусан, параллел корпус таркибидagi материал тилга кўра икки тилли ва кўп тилли параллел корпусларга бўлинади, икки тилли корпус таржима ва параллел корпусдан, кўп тилли корпус эса асл матннинг бир неча таржималаридан иборат деб ҳисобланади.

Калит сўзлар: Лингвистик корпус, миллий корпус, параллел корпус, параллел матн (битекст), фрагмент, синтактик бирлик, бир тилли корпус, икки тилли корпус, кўп тилли корпус.

**ФОРМАЛЬНО-ФУНКЦИОНАЛЬНЫЕ ОСОБЕННОСТИ ГЛАГОЛЬНЫХ СЛОВСОЧЕТАНИЙ НА ОСНОВЕ
АНАЛИЗА ПАРАЛЛЕЛЬНОГО КОРПУСА (НА ПРИМЕРЕ АНГЛО-УЗБЕКСКИХ ТЕКСТОВ)**

Аннотация

В статье рассматривается параллельный корпус, его структура, состав и возможности в языках. Проанализированы первые исследования по созданию параллельных корпусов в лингвистике. В частности, считается, что материал, содержащийся в параллельных корпусах, делится на двуязычные и многоязычные параллельные корпуса в зависимости от языка, двуязычные корпуса состоят из перевода и параллельного корпуса, а многоязычные корпуса состоят из нескольких переводов исходного текста.

Ключевые слова: Лингвистический корпус, национальный корпус, параллельный корпус, параллельный текст (битекст), фрагмент, синтаксическая единица, одноязычный корпус, двуязычный корпус, многоязычный корпус.

Introduction. Corpus linguistics is an actively developing field of linguistic research that provides access to a large amount of empirical material for other branches of linguistics. In corpus linguistics, corpora of parallel texts play an important role. At the same time, due to the increasing importance of multilingualism in linguistic fields, the use of corpora of parallel texts is one of the promising technologies with global markets and worldwide information exchange, and its future is very bright. With the help of parallel corpora, it is possible to know the variants of a word, sentence, paragraph, supersyntactic whole in different languages. Parallel corpora are an important reality in today's era of widespread intercultural communication. Through parallel corpora, it will be possible to identify universals in different language environments and cultures, as well as specific mental characteristics of languages, realia and lacunar units. The corpus of parallel texts also serves for the development of automatic translation, ensures the development of computer lexicography. Using the corpus of parallel texts, special concordance programs are developed and it is possible to create dictionaries of various specializations.

Literature review. Parallel corpora are often created from texts used in multilingual communities such as the United Nations, the European Union, and officially bilingual countries such as Canada. The main disadvantage of the

parallel corpus is that the texts are not free from the influence of the source language, translation errors and the individual style of the translator. Similar problems of disparity are not absent in monolingual corpora. In any case, the solution is the same: the larger and more diverse the corpus, the less the impact of individual text. An early example of a corpus of parallel texts was found in 1799 in the Nile Delta near Rosetta, dating back to 196 BC.

According to D.O. Dobrovolsky, a corpus of parallel texts is useful in not only translation theory, bilingual lexicography, and other linguistic fields related to language comparison, but also for a more detailed description of the semantics of the lexical units of each of the languages being compared[1]. Currently, the parallel text corpus is defined as follows, all of which exhibit the characteristics of a parallel corpus:

A corpus of parallel texts is an electronic representation of works of art, manuals, mass media, various documents in two or more languages.

A parallel corpus is a special type of corpus in which a text in one language compares a translation of this text in another language, or vice versa, a text in a foreign language compares its translation in that language. Using a process called equalization, alignment is established between the original and translated parts of the text. A balanced parallel

corpus is a powerful tool for scholarly research, including translation theory and practice.

The corpus of parallel texts is formed for scientific and practical purposes (in particular, for teaching foreign languages). By its structure, it is a collection of texts in the source language, considered as the translation of one or more texts in the source language into the target languages.

A parallel corpus or a translation corpus is a corpus consisting of texts in one language and their translation into another language or languages. Such parallel pairs or lines are called bitext. To create a parallel corpus, it is not enough to have the original and its translation. It will be necessary to ensure that the passage corresponding to the original is found in the translation. For this purpose, the alignment process is used, as a result of which identical parts of parallel texts are compared with each other.

In Uzbek linguistics, the first researches on creating a parallel corpus can be observed among the works of B. Mengliev, R. Karimov. They explain parallel corpora as follows: "The corpora are divided into monolingual and multilingual corpora types according to the language of the material contained in the corpora. Bilingual or multilingual corpora are (1) parallel or translation corpora; (2) has the appearance of a comparative corpus".

According to the structure of the experts, the arrangement of the text, the adaptation of the units, there are several types of parallel corpus:

- 1) one-way (text translated from English to Russian);
- 2) two-way (text translated from English to Russian and from Russian to English (back translation));
- 3) multilingual (text translated from English to Russian, German, French). According to the language of the material contained in the corpora, they are initially divided into monolingual and multilingual corpora types.

Bilingual or multilingual corpora have the following appearance:

- 1) parallel or translation corpora;
- 2) comparative corpus. Regardless of the purpose of parallel housing, the units in it should be adapted. Adaptation is carried out on the basis of bitext software, as mentioned above.

Research Methodology. The parallel corpus of texts is the most suitable for translation research, it allows to achieve high representativeness and reliability in conducting research as a modern tool for analysis of translation alternatives.

Corpus specialists (mainly translators) have always been interested in creating multilingual corpora. Since the first generation of corpora, bilingual corpora for English, Finnish, French, German, Greek, Norwegian, Spanish, Swedish, and other languages have begun to emerge. Such a corpus is also called bitexts. Brian Harris originally coined the term bitext in 1988 to refer to documents and their translations into other languages for use in translation studies. Since then, bitext has attracted a lot of interest among the general public, taking into account many other programs. Nowadays, it is customary to use the term bitext to refer not only to original documents and their direct translations, but also to more parallel sources. Such sources may contain different translations from the common source, sometimes even using other intermediate languages used to create the final translations. In computational linguistics, the term parallel text is often used synonymously with the term bitext. Unfortunately, this leads to confusion with translation theory and terminology as Jean Veronis (2010) points out.

In translation studies, the term parallel text usually refers to a collection of texts in the same field, but does not include translations of the same documents. However, in computational linguistics, such corpora are usually referred to as (bilingual) comparable corpora. After several decades of

research on bitexts in computational linguistics, the term parallel corpus has now been coined to name a collection of bitexts.

According to the criterion of parallelism, experts in the field divide corpora into monolingual, bilingual and multilingual types. Dialects, language variants are compared in monolingual corpora. Another embodiment of a bilingual, multilingual corpus contains both the original text and the translated text. This type of corpus serves as an important, useful resource in comparative cross-sectional research, translation theory, and computer translation studies. Bilingual and multilingual corpora can be divided into two main types:

1) corpora representing many original texts written in any source language and translations of these original texts into one or more other languages;

2) corpora combining texts on the same topic, independently written in two or more languages; Such corpora help with terminology and are often used by translators. Both types of corpora are used for the development of effective methods of translation, including the creation of bilingual and multilingual terminological dictionaries for machine translation, as well as for the comparative study of languages (in the field of lexicology, grammar, stylistics, translation studies, etc.).

Analysis and results. When translating expressions that deviate from the norms of modern usage, an additional difficulty arises. Dostoevsky's contemporaries apparently perceived the texts of his works differently than we do today. Much of what the modern reader assesses as a deviation from the norm was conventionally acceptable (cf., for example, such phrases as take measures, understand one's own price, very wonderful).

In principle, among non-standard expressions, one should distinguish between linguistic structures that corresponded to the norms of that time, and structures perceived by Dostoevsky's contemporaries as significant deviations from the usage. The latter must necessarily be taken into account in the translation, while the former can be ignored. In theory, such considerations should be taken into account. However, for the consistent implementation of translation strategies focused on such goals, in-depth preliminary research is needed. One should know which elements of the text Dostoevsky's contemporaries perceived as standard and neutral, which evoked additional associations, and which (perhaps being standard today) belonged to the area of non-standard use of the language. Next, the corresponding parallels must be found in the L2 language. Such a task is so difficult to accomplish that it can be left out of the discussion. Comparing the two basic translation strategies, it is important to keep in mind that the differences between them are gradual. It is difficult to imagine a translation of a well-known literary text of the past, focusing exclusively on "communicative" or "philological" settings.

Nevertheless, it is quite possible to trace certain trends, which in turn allows us to put forward meaningful hypotheses about the influence of the cultural and historical context on the preference for one or another translation strategy. To do this, it is first necessary to propose some linguistic parameters relevant to the corresponding types of translation. In other words, before trying to answer the question of interest to both literary scholars and specialists in the theory of translation, why the same text was translated in different periods in such different ways and how this is connected with certain general cultural attitudes, it is necessary to develop criteria that allow us to attribute each specific translation to the corresponding type. At the same time, it is necessary to have a tool that allows you to quickly search for the information you are looking for and simultaneously access several translations in their comparison with the original, therefore, a prerequisite for solving such

problems and obtaining empirically reliable results is the presence of parallel text corpora, including, along with the original text, at least, its two translations to L2.

It seems possible (at least as a working hypothesis) to determine for each literary text some "reference points" - structures that, by their nature, require non-trivial decisions from the translator. In such cases, the translator must choose between the "alienated" version (i.e., in principle understandable to the reader, but violating the usual L2 language norms) and the "distorting" version (observing the L2 conventional norms, but deviating from the original).

Conclusion/Recommendations. We propose the following "reference points" as diagnostic benchmarks in assessing the dominant translation strategy:

1. non-standard use of lexical units, violation of existing compatibility standards;
2. irregular syntactic constructions;
3. lexical units, especially frequently used by this author (favorite words);
4. collocations and typical (mostly non-free) phrases for a given author;
5. idioms and conventional metaphors;
6. author's metaphors;
7. culturally specific elements, including personal names, titles, forms of address, etc.

REFERENCES

1. Dobrovolsky D.O. Corpus of parallel texts in the study of lexical semantics [Text] / D.O. Dobrovolsky // Computational Linguistics and Intelligent Technologies: Proceedings of the Intern. Conference "Dialogue 2004". - M.: Nauka, 2004.
2. Veronis J. (ed.), Parallel Text Processing Kluwer Academic Publishers. 2000. p. 2.



UDK: 821.512.133 (091)

Fayzullo YAXYOYEV,
O'zbekiston Milliy universiteti tayanch doktoranti
E-mail: imronbekyaxyojev@gmail.com

ADU dotsenti, fil.f.d. M.Tojiboyeva taqrizi asosida

TO'KHTASIN JALOLOV – A SCIENTIFIC SCIENTIST

Annotation

Uzbek literary studies are distinguished from other fields by their fruitfulness in the researches conducted in the fields of linguistics and ethnology. In Uzbek Navoi studies, there are many researchers who have conducted scientific research on Hazrat Navoi's "Khamsa". But we rarely meet the name of Tokhtasin Jalolov in the list of anthropologists-researchers. To this day, T. Jalolov's scientific activities, especially those related to Navoi studies and Uzbek anthropology, remain somewhat out of the scope of research. The following article talks about the researches conducted by literary scholar, writer Tokhtasin Jalolov on Navoi's "Khamsa" and his great contribution to this field.

Key words: Alisher Navoi, "Khamsa", Navoi scholars, "Khamsa" interpretations, Tokhtasin Jalolov, "Khamsa" language, artistic features of "Khamsa" epics.

ТУХТАСИН ДЖАЛОЛОВ – УЧЕНЫЙ ХАМСАВЕД

Аннотация

В узбекском литературоведении исследования в области навоиведения и хамсаведения отличаются от других областей своей продуктивностью. Исследователи, проводившие научное исследование по "Хамсы" Хазрата Навои в узбекском навоиведении составляют большинство. Но в списке исследователей хамсаведов, мы редко встречаем фамилию Тухтасина Джалолова. На сегодняшний день научная деятельность Т.Джалолова, особенно по навоиведению, узбекской хамсаведении, несколько выходит за рамки исследований. В данной статье пойдет речь об исследовании литературоведа, деятеля Тухтасина Джалолова о "Хамсе" Навои, его большом вкладе в эту область.

Ключевые слова: Алишера Навои, «Хамса», навоиведы, интерпретации Хамсы, Тухтасин Джалолов, язык «хамса», художественные особенности поэм «Хамса».

TO'XTASIN JALOLOV – XAMSASHUNOS OLIM

Annotatsiya

O'zbek adabiyotshunosligida navoiyshunoslik va xamsashunoslik yo'nalishlarida olib borilgan tadqiqotlar sarmahsulligi bilan boshqa sohalaridan ajralib turadi. O'zbek navoiyshunosligida Hazrat Navoiy "Xamsa"si yuzasidan ilmiy izlanishlar olib borgan tadqiqotchilar ko'pchilikni tashkil qiladi. Ammo xamsashunos-tadqiqotchilar ro'yxatida To'xtasin Jalolov ismini kamdan-kam holatlarda uchratamiz. Hozirgi kungacha T.Jalolovning ilmiy, ayniqsa, navoiyshunoslik, o'zbek xamsashunosligiga oid faoliyati tadqiqot doirasidan bir qadar chetda qolib kelmoqda. Quyidagi maqolada adabiyotshunos olim, adib To'xtasin Jalolovning Navoiy "Xamsa"si yuzasidan olib borgan tadqiqotlari, bu sohaga qo'shgan ulkan hissasi haqida so'z boradi.

Kalit so'zlar: Alisher Navoiy, "Xamsa", navoiyshunoslar, "Xamsa" talqinlari, To'xtasin Jalolov, "Xamsa" tili, "Xamsa" dostonlarining badiiy xususiyatlari.

Kirish. Alisher Navoiy adabiy merosi shu qadar sarmazmun va badiiy barkamolki, bu ma'naviy qadriyatlardan har bir avlod o'z zamonasi taqozosiga ko'ra bahramand bo'laveradi. Shuning uchun ham turkiy she'riyatning ulug' dahosi ijodiga bo'lgan ixlos oradan qancha asrlar o'tsa-da so'nimadi. Balki, ommalashib, nafaqt yurtimizda, balki, chet davlatlarda ham Navoiy asarlariga bo'lgan qiziqish yanada avj oldi. Buyuk mutafakkir ijodiy merosi ma'naviy - ma'rifiy dunyomizda beqiyos ahamiyatga ega. Navoiy asarlarini o'rganish, tadqiq qilish, bugungi kun vakillariga yetkazishda navoiyshunos olimlarning xizmati beqiyos.

O'zbekiston Respublikasining birinchi prezidenti I.A.Karimov bu haqda shunday degan edi: "Navoiy nomini eshitish, bilish, Navoiy asarlarini o'qishning o'zi yetarli emas, Navoiyni anglash kerak. Navoiy bilan hamnafas bo'lib yashash kerak" {1}.

O'zbek adabiyotshunosligida Alisher Navoiy asarlari gultojisi hisoblanmish "Xamsa" atrofida olib borilgan tadqiqotlar anchagina sarmahsul. Besh dostonni o'zida jamlagan, mukammal ijod mahsuli ko'p yillardan buyon navoiyshunos olimlarning nigohida, e'tirofida bo'lib kelmoqda. Navoiy "Xamsa"sinini o'rganish, uning dostonlari yuzasidan tadqiqot olib boirish yurtimiz mustaqillikka

erishguniga qadar ham olib borilgan bo'lib, bu jarayon bugungi kunda ham davom etib kelmoqda. Ammo istiqlolgacha bo'lgan davrdagi xamsashunoslar tadqiqotlariga e'tiborimizni qaratsak, tadqiqotchilarning izlanishlarida mavzularni o'rganish jihatidan cheklanish va chegaralanishlarni kuzatamiz. Buning asosiy sababi sifatida tadqiqot olib borilgan davr, vaqt, muhit va mafkurani ko'rsatishimiz mumkin. Shunday tahlilali vaziyatda ham Navoiy dahosi haqida haq so'zni ayta olgan, qalami o'tkir, haqqo'y tadqiqotchi olimlar ham bor. Shunday tadqiqotchilardan biri zahmatkash olim, adabiyotshunos va adib To'xtasin Jalolovdir. Ammo o'zbek navoiyshunos va xamsashunos olimlar safida T.Jalolov ismi kamdan-kam zikr qilinadi.

Mavzuga oid adabiyotlar tahlili. To'xtasin Jalolov 1936-yilda O'zbekiston Maorif Xalq Komissarligi chaqirig'i bilan Toshkentga keladi va bu yerda T.Jalolov atqoli adabiyotshunos Olim Sharafiddinov e'tiboriga tushadi. Ana shu yillarda o'zbek xalqining ulug' farzandi, davlat arbobi, shoir va mutafakkir Alisher Navoiy tavalludining 500 yillik to'yi tantanalariga tayyorgarlik ishlari bo'layotgan edi. Ana shu to'yga tayyorgarlik chog'larida Olim Sharafiddinov Alisher Navoiy hayoti va ijodi haqida salmoqli risola yaratdi. Mazkur risola katta shov-shuvlarga sabab bo'ldi. Chunki bu

risola eʼlon qilunginiga qadar shoir shaxsiga turlicha baho berib kelinar edi.

Olim Sharafiddinov risolasi Alisher Navoiy haqidagi tor, biryoqlama qarashlarni rad etdi, ulugʻ shoir asarlarini keng tashviq qilish, ijodini chuqurroq oʻrganish kabi jiddiy masalalarni kun tartibiga qoʻydi. Risolada O.Sharafiddinov shunday yozadi: “Alisherni besh yuz yildan ortiq davr bizdan ajratishiga qaramay, u bugun ham xalqimiz ichida yashamoqda. Chunki ulugʻ shoir asarlarida butun kishilik uchun oʻrtoq boʻlgan gʻoyalarni, oʻzbek xalqining yuksak ideal va intilishlarini, ezuvchilarga, xalqning zolimlarga qarshi asrlaracha kurashlarda voyaga yetkazgan buyuk orzu-istaklarini kuylagan, ularga yuqori badiiy toʻn kiydira olgan edi” {2}. O.Sharafiddinov monografiyasi Navoiy hayot yoʻli va ijodi haqida sovet navoiyshunosligida yaratilgan ilk jiddiy kitob edi. Asar daliliy materiallarga boyligi, buyuk mutafakkir faoliyatiga doir izchil va batafsil malumot berishi, asarlar tahlili jihatidan oʻsha davrda yaratilgan bu sohadagi qimmatli asar edi. Shunday boʻlsada, bu risola kamchilik va nuqsonlardan holi emas. Bu haqda asarga soʻzboshi yozgan olim Sotti Husayn shunday fikrlarni keltiradi: “Bu asarni hali biz Navoiyning boy hayoti, kuchli qarama-qarshiliklar ichida oʻtgan kurashlarini toʻla beraturgʻon asar deb ayta olmaymiz. Bu asar Navoiyning hayoti va ijodiyoti haqida mukammal malumotlar beraturgʻon katta ilmiy ishni boshlash yoʻlida bir qarashdir...” {3}. Bu risolani mukammal hisoblamaslikka yana bir sabab, O.Sharafiddinov kitobni yozganida Navoiyning umr yoʻli siyosiy faoliyati va ijodi haqida yirik manba boʻlgan Xondamirning “Makorim ul-ahloq” asarini hali topmaganligidir. Shunday boʻlsa-da bu asar oʻsha davr oʻzbek navoiyshunosligida muhim ahamiyat kasb etdi. Yosh tadqiqotchi Toʻxtasin Jalolov ustoz Olim Sharafiddinov madadi va koʻmagiga tayanib, ulugʻ shoirning shoh asari – “Xamsa” boʻyicha tadqiqot ishlari olib bordi. Bu izlanishlarning mahsuli oʻlaroq yuzaga kelgan “Xamsa” talqinlari” ilmiy asari adabiyotshunoslik maydoniga oʻziga xos isteʼdod kirib kelganidan darak berdi {4}.

“Xamsa” talqinlari yosh olimning dastlabki jiddiy tadqiqoti hamda eʼtiborga loyiq salmoqli asarlaridan biri boʻldi. Koʻpchilik ongida Navoiyning “Xamsa”si toʻgʻrisidagi tasavvur hali u qadar ravshan boʻlmagan vaqtda yuzaga kelgan talqinlar turkumi ilm ahli orasida, kitobxonlarda katta qiziqish uygʻotdi. Muallif tomonidan asarga yozilgan kirish soʻzning intixosida yozilgan “ “Xamsa” talqinlari” mening adabiyot sohasidagi birinchi qadamimdir. Men bu dargohga ulugʻ bobomiz Navoiyning muborak qoʻllarini oʻpib kirganman” {5} satrlari ham, olimning bu ishga jiddiy kirishganidan darak beradi. Bu asar esa uning zahmatli mehnatlarining shirin hosilasi edi.

“Xamsa” talqinlari” risolasi muqaddima va “Xamsa” ning besh dostoni haqidagi tahlillardan iborat. Bu risola dastlab “Yosh kuch” va “Guliston” jurnallarida maqolalar tarzida eʼlon qilingan boʻlib, 1960-yilda yaxlit kitob shaklida nashr etilgan. Bu asar yaratilgunigacha boʻlgan davrda xamsashunos olimlar tomonidan Navoiy “Xamsa”si tadqiq etilgan, oʻrganilgan. Ammo tadqiqotchilar tomonidan dostonlarning biri yoki ulardagi obrazlar haqida izlanishlar olib borilgan edi. T.Jalolovning bu asari esa, “Xamsa”ning besh dostonini yaxlit tarzda talil qilgan ilk risola edi.

Asarning muqaddima qismida muallif, Hazrat Navoiy shaxsiyatiga, chet el ijodkorlarining Navoiy haqidagi salbiy fikrlariga toʻxtalib oʻtib, ularga oʻz munosabatini bildiradi. Shuningdek, muqaddimada muallif “Xamsa” haqida malʼumot berar ekan, uning yozilish sabablari, avval yozilgan shu turdagi Xamsalardan uning farqi va qimmatli jihatlarini izohlaydi. Keying qismlarda “Xamsa” tarkibiga kiruvchi dostonlarning har birini alohida-alohida tahlil qilish yoʻliga oʻtadi. Besh dostonni batafsil tahlil qilgach, “Xamsa”ning tili toʻgʻrisida” {6} va “Xamsa”ning badiiy xususiyatlari” {7} ga ham toʻxtalib, dostonlarning gʻoyaviy-badiiy xususiyatlariga

eʼtibor qaratadi. Bu ham risolaning oʻzigacha boʻlgan risolalardan mukammalroq ekanligi haqidagi soʻzimizni isbotlaydi.

Toʻxtasin Jalolov “Xamsa” ning dastlabki dostoni “Hayrat ul-abror” haqida fikr yuritir ekan, muallif dostonning mazmun-mohiyati, yozilish sabablari, bu dostonni asarda tutgan oʻrni haqida oʻz fikr-mulohazalarini bayon qiladi. T.Jalolov taʼkidlaganidek, Navoiy “Hayrat ul-abror” (“Yaxshi kishilarning hayratlanishi”) asarida oʻzining falsafiy qarashlarini bayon etadi. Muallif boshqa dostonlarda ilgari surmoqchi boʻlgan siyosiy, ijtimoiy va falsafiy fikrlarining qisqacha ifodalanganmasi, maqsadlarining majmuasidir. Ijodkor bu dostonida hayot va hayot hodisalari haqida oʻz nuqtayi nazarlarini bayon qiladi. Dostonda ilmning manfaati, sevgi, vafo, adolat va saxovat, toʻgʻrilik, til, shoirning ogʻir ish sharoiti haqida soʻz yuritadi. Bundan tashqari, asarda zolim podshohlar, riyokor shayxlar haqida ham gʻoyat ibratli va taʼsirli maqolotlar (suhbatlar) va hikoyalar keltirib oʻtadi.

Bu doston oʻzbek xamsashunoslarini oʻziga maftun qilib, sermahsul oʻrganilishiga “majbur” qiladi. Akademik Vohid Zohidovning “Navoiy ijodining qalbi” {8} asarida Navoiy ijtimoiy fikrlarining “Hayrat ul-abror”dagi bayoni shoirning boshqa asarlaridagi qator misollar bilan birgalikda muallif tafakkurining mohiyatini koʻrsatishda muvaffaqiyat bilan istifoda etilganini bayon qiladi. Adabiyotshunos Izzat Sulton “Navoiyning qalb dafari” {9} kitobining “Xamsa”ning yaratilish toʻgʻrisidagi bobda ushbu doston haqida ham soʻz yuritilgan boʻlsa, f.f.d. A.Abdugʻafurovning “Navoiy ijodida satira” {10} asarida “Hayrat ul-abror”dagi satirik obrazlar haqida oʻrinli mulohazalar bildirilgan.

Koʻrinib turibdiki, Navoiy “Xamsa”sining birinchi kitobi “Hayrat ul-abror” toʻgʻrisida anchagina tadqiqot ishlari olib borilgan. Toʻxtasin Jalolov ham “Xamsa” talqinlari” asarida ham bu dostonga atroflicha toʻxtaladi. Xususan, adabiyotshunos olim dostonning “Riyokor shayxlar haqida” gi bobi ham gʻoyat keskinlik bilan yozilganini taʼkidlaydi. Navoiy, din nomidan savdogarchilik qilib yurgan bu haromxoʻrlar toʻdasidan, eng iflos narsadan jirkangan kabi jirkanadi.

“Xamsa” ning ikkinchi dostoni “Farhod va Shirin”dir. T.Jalolov oʻz risolasida, Navoiyning “Farhod va Shirin” dostonini Nizomiyning “Xisrav va Shirin” dostoni bilan taqqoslaydi. Ikki doston oʻrtasidagi farqli jihatlarini daillar bilan isbotlaydi. Xususan, Nizomiyning bu syujetdagi asari “Farhod va Shirin” emas, “Xisrav va Shirin” deb ataladi. U dostonning asosiy va ijobiy qahramoni Eron podshohi Xisravdir. Farhod, Shirin, Farhodning sodiq doʻsti Shopur boʻlsa, ahamiyatsiz kishilar sifatida tasvir qilinadi. Navoiyda esa, buning aksi. Navoiyning dostonida markaziy obrazlar Farhod, Shirin, Shopur va Bahromlar boʻlib, bular Navoiyning olijanob gʻoyalarini tashuvchidir. Shuning uchun Navoiyning butun eʼtibori shularga qaratiladi. Nizomiyning sevikli qahramoni Xisrav esa Navoiyning omonsiz qahr-gʻazabiga duchor boʻladi. Navoiy Xisravni inson qiyofasida yaratilgan yirtqich sifatida oʻz oʻquvchisiga taqdim qiladi.

T.Jalolov “Xamsa”ning keying dostoni “Layli va Majnun”ga toʻxtalib oʻtar ekan, bu dostonni Sharq xalqlari folklorining eng nodir namunasi deb eʼtirof etadi. Sevgi alamlarida kuygan, hajr olovlarida yongan bu baxtsiz oshiqlar hikoyasini, ehtiros va zoʻr ruhiy toʻlqinlanish bilan eshitmagan kishi, ehtimol, sharqda topilmas. Xalqimiz oʻzining yurak javhari boʻlgan bu ajoyib dostonni ming yillar davomida saqlab, qora kunlarning alamli yodgori sifatida bizga sovgʻa qildi.

Adabiyotshunos olim bu risolasida, dostonning har bir qahramoniga alohida-alohida toʻxtalib oʻtadi. Bu qahramonlar feʼl-atvori, xarakteri, asardagi vazifasi haqida batafsil bayon qiladi. T.Jalolov Navfal haqida shunday yozadi: “Qaysning yuksak maʼnaviyatidan bahra olgan, uning shaxsiyatiga toʻgʻri baho bergan dostonidagi ikkinch qahramondir. Navfal oʻzining

insonparvarligi, muruvvati va mardligi bilan o'quvchini tamom hayratda qoldiradi. Odatda, xalq ertaklarida ba'zi oliy himmat qahramonlar zikr qilinadiki, ular ideal odamlar bo'ladi. Navfal ham ana shunday xalq orzu qilgan ideal odamning obrazidir" {11}.

"Xamsa"ning keying dostoni "Sabbai Sayyor" deb nomlanib, bu dostonda hayotning juda ko'p rang-barang lavhalari qamrab olingan. Bu doston Navoiyning san'atkorlik mahoratini, uning poyonsiz keng fantaziyasini, turmushning ko'p dilrabo va badnamo manzaralarini juda yaxshi bilganini ko'rsatadigan badiiy ijod namunasidir. Badiiy asarning qimmatini tayin etishda uning kompozitsiyasi muhim rol o'ynaydi. Shuning uchun bu doston haqida so'zlaganda, eng avval uning go'zal va maroqli kompozitsiyasi ayrim ravishda ko'rsatib o'tish kerak. Bu doston o'zining ravon uslubi, rangdor tili va kishini qoyil qoldiradigan chuqur ma'noli tashbihlari, istioralari va hikmatli misralari bilangina emas, balki favqulodda mahorat bilan ishlangan kompozitsiyasi bilan ham o'quvchini hayratda qoldiradi. Bu doston "Farhod va Shirin", "Layli va Majnun" dostonlari kabi "afsona" larga emas, balki konkret tarixiy shaxslarga asoslanib yozilgan, - deydi risolada T.Jalolov.

Beshlikning so'nggi dostoni "Saddi Iskandariy"dir. Hajm jihatidan dostonlarning ichidagi eng katta bu asar haqida T.Jalolov ham boshqa dostonlarga nisbatan kengroq tahlil qiladi. Navoiy "Saddi Iskandariy" dostonini qalamga olishdan ilgari Iskandar obrazi ustida juda ko'p bosh qotiradi, tarix kitoblarini o'qiydi. Biroq tarix kitoblaridagi Iskandar, Navoiy orzusidagi insonga mos kelmaydi. Navoiy dostonning kirish qismida Iskandar shaxsiyatiga, o'zidan avvalgi ustozlarining asarlaridagi Iskandar obrazlariga to'xtalib o'tadi. Shu sababli ham adabiyotshunos olim bu dostonni sharhlash avvalida Iskandar obrazini kitobxonga tanishtiradi.

Xulosa. "Xamsa" asari Navoiy ijodiyotining duri, gavhari sanaladi. Asarning bosh markazida qahramonlik, vatanparvarlik, samimiy do'stlik, chin va pok sevgi, haqqoniyat va adolat, insonlarning xulq-atvori, odob-axloqi, hukmdorlarning davlat boshqaruvidagi odilona siyosati kabi g'oyalar yotadi. T.Jalolov o'z risolasining muqaddima qismida Navoiy shaxsiyatiga ham to'xtalib o'tadi: "Hazrat Navoiy o'z davrida fan va san'atni o'z himoyasiga olib, ularni imkon boricha yuqori bosqichga ko'taradi. Shuning uchun ham madaniyat dunyosi, ilm-fan ahli oradan qancha asrlar o'tgan bo'lsa-da Navoiyga minnatdorlik izhor etib kelmoqda" {12}.

Navoiyning turkiy til nufuzini yuqori pog'onaga ko'targan, muallif shuhratini dunyoga tanilishiga sabab bo'lgan "Xamsa" asari syujetini xalqning yurak gavhari bo'lgan folkloridan oldi. Barchamizga ma'lumki, "Xamsa"ning syujetlarini Navoiyga qadar ulug' Nizomiy va Xisrav Dehlaviylar jahon adabiyotiga olib kirgan. Shuning uchun ham ulug' xamsanavislar dostonlari tarkibidagi qahramon va

syujetlarni Navoiy "Xamsa" sida ham uchratishimiz mumkin. Bu tabiiy hol, albatta. Xamsa yozish an'ana hisoblanib, uni yozishda ma'lum bir qonun-qoidalarga bo'ysuniladi. Buni to'liq anglab yetmagan, dostonlar tarkibidagi qahramonlar va syujetlarning takroriy kelish xususiyatini o'zlariga bayroq qilib olgan anchagina ziddiyatli mulohazalarni ham uchratamiz. T. Jalolov ham o'z risolasida Yevropalik olimlardan bir qanchalari Navoiyini fors-tojik shoirlarining taqlidchisi darajasiga tushirib qo'yanligini, ular "Xamsa" va "Lison ut-tayr"ni original asar emas, balki forschadan tarjima, deb ko'r-ko'rona hukm chiqarganini keltirib o'tadi.

Xamsashunos olim bu fikrlarga e'tiroz bildirib: "Badiiy asarning qimmatini uning syujeti bilan emas, balki syujetga bo'lgan munosabat va uning qanday tafsir qilinishi bilan o'lchanadi. Jahon adabiyotida sayyor syujetlar juda ko'p" {13}, deydi va qator ishonarli va jonli dalillarni keltirib o'tadi. Bu orqali Navoiyning hech kimga taqlid qilmagan original san'atkor ekanini isbot qiladi.

Barchamizga ma'lumki, buyuk shoirlar tomonidan bir necha bor qalamga olingan mavzuda asar yozib, xalqqa manzur qilish yangi mavzuda asar yozishdan ko'ra murakkab jarayon. Ulug' so'z san'atkorlari qalamga olgan mavzularda asar yozish, ularga javob aytish uchun ulkan mutafakkir bo'lmoqlik kerak. T.Jalolov bu risolasi orqali Navoiy "Xamsa"sini boshqa shu turdagi avval yaratilgan asarlarga qiyoslab o'rgandi. Natijada Navoiy o'z "Xamsa"si mavzularini rivojlantirganini, "mundarijaning mundariyasi"ni chuqurlashtirganini, falsafiy teranlikka erisha olganini aniqladi. Qolaversa, tadqiqotchi, dostonlar qahramonlarining ismlari bir-birlariga o'xshasa ham, jismlari boshqa ekanligini, tashqi ko'rinishidan egizakka o'xshagan bu qahramonlar o'z tani, o'z joni bilan avvalgilaridan farqlanishini, ularga yangi mazmun va yangi hayot baxsh etganini dalillar bilan isbotladi. Badiiy asarning qimmatini uning sujeti bilan emas, balki sujetga bo'lgan munosabat va uni qanday tafsir qilinishi bilan o'lchanadi. Jahon adabiyotida sayyor sujetlar juda ko'p. Buni olim T.Jalolov qator misollar yordamida dalillaydi.

Adabiyotshunos olim, adib To'xtasin Jalolov tahlikali bir vaziyatda Navoiy ijodini o'rganishdek mashaqqatli safarga qo'rqmasadan, dadil qadamlar bilan o'tlandi va bu imtixonidan niyatining xolisligi, maqsadining aniqligi, o'z matonati bilan muvaffaqiyatli o'ta oldi. U o'z asari orqali og'ir bir davrda Navoiy dahosi shaxsiyatiga haqqoniy baho bera olgani, Navoiy "Xamsa"sini shu turdagi asarlarning gultojisi ekanligini isbotlab bergani, hech qanday qo'rquvlarsiz keng ommaga e'lon qilgani o'sha davr uchun katta hodisa bo'ldi. "Xamsa" talqinlari" asari To'xtasin Jalolov ismini adabiyot ixlosmandlari orasida Navoiy ijodining sinchkov tadqiqotchisi darajasiga ko'tarib, xamsashunos olim deb e'tirof etishga sabab bo'ldi.

ADABIYOTLAR

1. Каримов И. Навоий даҳоси ҳақида // Маърифат. -Тошкент, 2002,- №3, 2-б.
2. Шарафиддинов О. Алишер Навоий. -Тошкент: Фафур Фулом номидаги Бадий адабиёт нашриёти, 1971. – 187-бет.
3. Юкоридаги асар, 6-бет.
4. Солиев Н. Билгич олим ва таржимон// Ўзбекистон адабиёти ва санъати. –Тошкент, 2009. - № 44.
5. Жалолов Т. "Хамса" талқинлари. -Т: Ўзадабийнашр, 1960, 143 бет.
6. Жалолов Т. "Хамса"нинг тили тўғрисида// "Гулистон", 1940-йил, 10-сон, 15 бет.
7. Жалолов Т. "Хамса"нинг бадий хусусияти// "Гулистон", 1941-йил, 2-сон, 17 бет.
8. Зоҳидов В. Навоий ижодининг қалби. – Тошкент, 1970.
9. Султон И. Навоийнинг қалб дафтари. – Тошкент, 1969.
10. Абдуғафуров А. Навоий ижодида сатира. – Тошкент, 1972.
11. Жалолов Т. "Хамса" талқинлари. -Т: Ўзадабийнашр, 1960, 60 бет.
12. Жалолов Т. "Хамса" талқинлари. -Т: Ўзадабийнашр, 1960, 5 бет.
13. Жалолов Т. Гўзаллик оламида. Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1979, 328 бет.