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ANALYSIS OF CONCEPTUAL METAPHORS REFLECTING THE PERIOD OF THE CORONAVIRUS PANDEMIC IN ENGLISH

Annotation

In this article, online journalistic texts that reflect the conceptual metaphor of covid 19 related to the pandemic period are interpreted as a ready resource for studying how humanity perceives the pandemic. A conceptual metaphor analysis of metaphors related to COVID-19 on English-language social media platforms was conducted using the theory of critical metaphor analysis. According to various socio-historical factors, as well as the active choices of users in expressing their values and judgments, texts in which metaphors of war, disaster and zombies are widely used were analyzed and described with examples.
Key words: Coronavirus, conceptual metaphor, Covid 19, source domain, target domain, war metaphors, Forest fires metaphors, zombie apocalypse metaphors.

АНАЛИЗ КОНЦЕПТУАЛЬНЫХ МЕТАФОРОВ, ОТРАЖАЮЩИХ ПЕРИОД ПАНДЕМИИ КОРОНАВИРУСА НА АНГЛИЙСКОМ ЯЗЫКЕ

Аннотация

В данной статье рассматривается онлайн-публицистические тексты, отражающие концептуальную метафору Ковид 19, связанную с периодом пандемии, интерпретируются как готовый ресурс для изучения того, как человечество воспринимает пандемию. Концептуальный метафорический анализ метафор, связанных с Ковид 19, на англоязычных платформах социальных сетей был проведен с использованием теории критического метафорического анализа. Согласно ему, были проанализированы и описаны на примерах различные социально-исторические факторы, а также активный выбор пользователей при выражении своих ценностей и суждений, тексты, в которых широко используются метафоры войны, катастрофы и зомби.
Ключевые слова: Коронавирус, концептуальная метафора, ковид 19, исходный домен, целевой домен, метафоры войны, метафоры лесных пожаров, метафоры зомби-апокалипсиса.

INGLIZ TILIDA KORONAVIRUS PANDEMIYASI DAVRI AKS ETGAN KONSEPTUAL METAFORALAR TAHLILI

Annotatsiya

Ushbu maqolada pandemiya davri bilan bog'liq kovid 19 konseptual metaforasi aks etgan onlayn publistik matnlar insoniyatning pandemiyani qanday qabul qilishini o'rganish uchun tayyor manba sifatida talqin qilinadi. Ingliz tilidagi ijtimoiy media platformalarida kritik metafora tahlili nazariyasidan foydalangan holda KOVID-19 bilan bog'liq metaforalarning konseptual metaforik tahlili o'tkazildi. Unga ko'ra turli xil ijtimoiy-tarixiy omillar, shuningdek, foydalanuvchilarning o'z qadriyatlari va mulohazalarini ifoda etishdagi faol tanlovlari bilan bog'liq, urush, ofat va zombi metaforalari keng qo'llanilgan matnlar tahlil qilindi va misollar bilan tavsiflandi.
Kalit so'zlar: Koronavirus, konseptual metafora, kovid 19, manba tuzilmasi, maqsad tuzilmasi, urush mataforlari, o'rmon yong'inlari mataforasi, zombie apokalipsis metaforalari.

Kirish. Tilning metaforik tizimi madaniy-tarixiy, ijtimoiy-siyosiy va iqtisodiy jarayonlar, ularning ta'sirida doimiy ravishda yangilanib turadi, ma'lum bir til jamoasining milliy madaniy merosi va tajribasini va xususiyatlarni aks ettiradi. Metaforalar ko'pincha ma'lum bir til madaniyati so'zlovchilari uchun dolzarb bo'lgan ijtimoiy ahamiyatga ega jarayonlar va tildan tashqari voqelikni aks ettiradi.

Mavzuga oid adabiyotlar tahlili. N.A. Krasavskiyning fikriga ko'ra, kontsept kognitiv tilshunoslikning asosiy tushunchasi bo'lib, dunyoni bilish jarayonini, inson faoliyati natijalarini, uning dunyo haqidagi tajribasi va bilimlarini aks ettiruvchi ko'p o'lchovli psixik konstruksiya, dunyo va bilim manzarasi haqida ma'lumotni saqlash kvanti sifatida talqin etiladi. Konseptual metafora bu bilimning turli xil sohalarga tegishli konseptlar o'rtasidagi aloqani o'rnatishga asoslangan muhim kognitiv mehanizm hisoblanadi. Metafora esa Lakoff, Johnsonning fikriga ko'ra bir turning mohiyatini boshqa turning mohiyati nuqtai nazaridan tushunish va his qilishdir. Metaforani an'anaviy "lingvistik" tushunishdan farqini Lakoff tafakkurning universal xususiyati deb ataydi. Bu faqat til sohasiga tegishli emas balki og'zaki ya'ni verbal va noverbal bo'lmagan tarzda ya'ni rasmda, musiqada, imo-ishoralarda ifodalanishi mumkin. Shunday qilib, kontseptual metafora nazariyasi - bu inson tafakkuri darajasida yuzaga keladigan, so'ngra lingvistik tuzilmalarda aks etadigan jarayondir. J. Lakoff va M. Jonson nazariyasiga ko'ra ikkita kognitiv tuzilma yoki sohaning o'zaro ta'siri sifatida manba (source domain) va maqsad (target domain) tuzilmalariga modellashtirilgan. Maqsadli maydon manba maydoniga o'xshash tuzilgan, ya'ni ular orasida metaforik xaritalar (metaphorical mappings) o'rnatiladi.

Publistik diskursda "koronavirus" so'zi tor va keng ma'noda turli tillarda so'zlashuvchilar tomonidan qo'llaniladi:

• tor ma'noda "koronaviruslar oilasining o'ziga xos vakili, ya'ni 2019-yilning ikkinchi yarmida topilgan SARS-CoV-2,

• kengaytirilgan ma'noda - "koronavirus infeksiyasi pandemiyasi, inson salomatligi va ijtimoiy-iqtisodiy rivojlanish uchun barcha salbiy oqibatlarga olib keladigan millionlab odamlarning hayotiga tahdid soladi") [1].

Biz "Koronavirus" konseptini ifodalovchi metaforalarni asosiy qatlam komponentlari sifatida (kontseptsiyaning yadrosi, uning tasviri), pertseptiv-kognitiv xususiyatlari (lingvistik madaniyat so'zlovchisi ongidagi sezgi a'zolari yordamida uning aks etishi natijasida shakllangan) va majoziy belgilarini (shakllangan muhitdagi biror narsa yoki hodisani metaforik tushunish orqali) ko'rib chiqamiz[8]. Konseptni aks ettiruvchi metaforik modellar ma'lum bir tipik sxemalar bo'yicha birlashtirilgan kontseptual sohalar va jamiyat taraqqiyotining muayyan bosqichidagi milliy mentalitetning o'ziga xos xususiyatlarini aks ettiradi [9].

Masalan, social bubble –oila a'zolari va do'stlarining kichik guruxi bir-birlarini ko'rishga ruhsat beriladi, chunki COVID 19 uydan chiqmaslik choralari asta sekin yumshatiladi.

Metaforik tilning odamlarga ta'sirini hisobga oladigan bo'lsak, metafora ommaviy axborot vositalarida, shu jumladan salomatlik haqidagi hikoyalarda keng tarqalganligi ajablanarli emas. Urush haqidagi metaforalarini biz ko'pincha covid-19 haqidagi xabarlarda ko'rishimiz mumkun. Bunga virusning hayot uchun xavfli ta'siri va o'zini himoya qilishning turli usullari bilan bog'liq metaforalardan foydalanish kiradi.

Tahlil va natijalar. Ommaviy axborot vositalarida Covid-19 haqidagi xabarlarda urush metaforalari keng tarqalgan. Biz buni gazetalarda 2020 yil aprel oyida "New Statesman" jurnalida paydo bo'lgan (The fight against COVID-19: What does winning look like when the enemy is a virus?) "Covid-19 ga qarshi kurash: dushman virusga chalinganda g'alaba qanday ko'rinadi?" kabi sarlavhalar yoki bayonotlar bilan ko'ramiz. 2021-yil iyun oyida Garvard Business Review nashrida. esa "Daromadga ega mamlakatlar covid bilan kurashish uchun innovatsiyalar qilmoqdalar", The New York Times gazetasi "O'q-dorisiz urushda" 'At War With No Ammo' (2020) sarlavhali maqolada shaxsiy himoya vositalarining yetishmasligi haqida xabar berdi. 2020 yil iyun oyida Kaliforniya Gubernatori Gevin Nyusom virus haqidagi matbuot anjumanida bir nechta urush metaforalarini ishlatdi: 'We will crush this pandemic.'"biz bu pandemiyani yo'q qilamiz. We will annihilate it Biz uni yo'q qilamiz. . We'll get past this, but we're going to have to be tougher. Biz buni ortda qoldiramiz, lekin biz birlasishimiz kerak." Bu qo'llanishlarning barchasi urush va zo'ravonlikka ishora qiluvchi metaforalarning chuqur ildiz otgan tizimini aks ettiradi.

Noyabr oyida Amerika Qo'shma Shtatlarda oq uyda matbuot brifingida doktor Entoni Fausi (qo'shma shtatlardagi yuqumli kasalliklar bo'yicha eng yaxshi mutaxassis) shunday dedi: "Agar siz jang qilayotgan bo'lsangiz va otliqlar yo'lda bo'lsa, siz otishni to'xtatmaysiz." ("If you're fighting a battle and the cavalry is on the way, you don't stop shooting.") [3]

Nyu-Yorkda aholi yangi holatlar va qurbonlar portlashiga duch kelganda, gubernator Endryu Kuomo matbuot anjumanida urush metaforasini keng qo'lladi:

("The soldiers in this fight are our health care professionals. It's the doctors, it's the nurses, it's the people who are working in the hospitals, it's the aids. They are the soldiers who are fighting this battle for us.")

" Ushbu jangdagi askarlar bizning sog'liqni saqlash sohasi mutaxassislarimizdir. Ular shifokorlar, hamshiralar, kasalxonalarda ishlaydigan yordamchilar. Ular biz uchun bu jangda qatnashayotgan askarlardir"[4].

Birlashgan Millatlar Tashkiloti Bosh Kotibi Antonio Gutierrez G20 Virtual Sammitida Kovid-19 pandemiyasi bo'yicha so'zlagan nutqida pandemiya bilan urushni taqqosladi: "biz virus bilan urushyapmiz - va uni yuta olmayapmiz. ... Bu urushga qarshi kurashish uchun urush vaqti rejasi kerak. ("we are at war with a virus – and not winning it. …this war needs a war-time plan to fight it.) [5]

Urush davri tasvirlarini pandemiya davri bilan qiyoslaganda turli xil oxshatishlarga duch kelamiz masalan, dushmanni (enemy) visrusga qiyoslansa, frontdagi jangchilarni- the front-line warriors (sog'liqni saqlash xodimlari- health-care personnel) ,, uy frontini- the home-front (uyda izolyatsiya qilingan odamlar -people isolating at home , Xoinlar va qochoqlar- the traitors and deserters (people breaking the social-distancing rules- ijtimoiy ajratish qoidalarini buzadigan odamlar) kabi metafralarga duch kelamiz.

Urush metaforasidan foydalanish toifalarni hiyla-nayrang bilan aralashtirib yuboradi. Masalan, biz endi fuqaro emasmiz; biz hozir mojaroda "askar"miz. Shunday ekan, siyosatchilar ogohlikka emas, itoatkorlikka chaqirib, birdamligimizga emas, vatanparvarligimizga chorlaydi.

Kuchli demokratik institutlarga ega bo'lgan buyuk britaniyada koronavirus to'g'risidagi qonun hukumat vazirliklariga odamlarni hibsga olish va izolyatsiya qilish, ommaviy yig'ilishlarni, shu jumladan norozilik namoyishlarini taqiqlash va portlar va aeroportlarni yopish vakolatlarini berdi. Sog'liqni saqlash vaziri mett xankok bu haqda shunday dedi:

"Men aytib o'tgan chora-tadbirlar tinchlik davrida misli ko'rilmagan. Biz bor narsamiz bilan bu virusga qarshi kurashamiz. Biz ko'rinmas qotilga qarshi urushdamiz va uni to'xtatish uchun qo'limizdan kelganini qilishimiz kerak".

"The measures that I have outlined are unprecedented in peacetime. We will fight this virus with everything we have. We are in a war against an invisible killer and we have to do everything we can to stop it"[6].

Boliviyalik Evo Morales, "Men Xitoy uchinchi jahon urushida o'q uzmasdan g'alaba qozonganiga ishonaman" dedi. Evo Morales from Bolivia, who stated "I believe China won the third world war without firing a shot." [7].

Ijtimoiy media foydalanuvchilari o'zlarining his-tuyg'ulari, tajribalari va fikrlarini ifodalash uchun metaforalardan foydalanadilar, hukumat hisobotlari esa siyosat qarorlarini xabardor qilish va sog'liqni saqlash choralarini boshqarish uchun metaforalardan foydalanadi. Ikkala nutq turi ham pandemiya haqidagi jamoatchilik tasavvurlarini shakllantirishda muhim rol o'ynaydi va har birida ishlatiladigan metaforalar odamlarning inqirozni qanday tushunishi va unga munosabat bildirishiga sezilarli ta'sir ko'rsatishi mumkin. Shunga qaramay, internet foydalanuvchilari pandemiya haqidagi tushunchalarini faolroq ifoda etadigan onlayn ijtimoiy platformalarda qo'llaniladigan covid-19 bilan bog'liq metaforalarga qaratilgan tadqiqotlarning nisbatan kamligi kuzatildi. Ijtimoiy media matnlarida tildan foydalanish rasmiy hujjatlardagidan sezilarli darajada farq qiladi.

Ingliz tilidagi pandemiya haqidagi matnlarda biz urush metaforalaridan foydalanganlik holatiga duch kelamiz. Masalan: "Your home is your fortress, (sening uying – qal'ang)", "medics are soldiers (tibbiyotchilar askarlardir)," kabi iboralar asosiy misollardir. Ingliz tilidagi matnlarda faktik tavsiflar uchun asosan urush metaforalaridan foydalaniladi. O'z-o'zidan tuzilgan korpusda inglizcha urush metaforalariga tegishli jami 46 ta asosiy atamalar aniqlangan bo'lib, eng ko'p uchraydigan 10 ta atama: "jang"/"fight", "qalqon"/"shield", "urush"/"war", "jang"/"combat", "qurol-yarog' ombori/arsenal". "bombardimon qilmoq"/"blitz", "frontda hizmat qilayotganlar"/"front line, "harbiy"/"military", "xoin"/"traitor". Bu atamalar, birinchi navbatda, tavsiflovchi atamalar bo'lib, hissiy ahamiyatga ega emas. Matnli misollar quyida keltirilgan:

Your home is your fortress, so stay safe at home. Sizning uyingiz sizning qal'angiz, shuning uchun uyda xavfsiz bo'ling. Masalan, 1-matn "uy"ni "qal'a"ga o'xshatib, aholini o'z qal'asini askarlardek qo'riqlashga va tegishli ruxsatisiz tark etmaslikka undaydi.

The un-jabbed are the ones getting sick and dying. Sort of a poetic justice. The traitors in this war against covid19 are dying off. Jabrlanmaganlar kasal bo'lib, o'layotganlardir. Qandaydir poetik adolat. Covid19 ga qarshi bu urushda xoinlar o'lishmoqda. Matnda vaksinani olmagan shaxslar metaforik tarzda insoniyatga xiyonat qilgan va virus tomoniga qo'shilgan "xoinlar" sifatida tasvirlangan.

Covid19 best war tactic is to present itself as mild, while increasing it's toll. Covid19-ning eng yaxshi urush taktikasi - bu o'zini yumshoq qilib ko'rsatish, shu bilan birga qurbonlar sonini oshirish.

In this war staged against humanity (covid19), let the health guidelines take the frontline as we follow in safeguarding our health. Make masks, soap and sanitizer your weapons as well as social distancing a war tactic. Insoniyatga qarshi uyushtirilgan ushbu urushda (covid19), sog'lig'imizni asrashda sog'liqni saqlash bo'yicha yo'riqnomalar oldingi o'ringa chiqsin. Qurollaringiz niqoblar, sovun va dezinfektsiyalash vositalari bo'lsin, shuningdek, ijtimoiy masofani urush taktikasiga aylantiring.

3 va 4 matnlar ijtimoiy masofani "urush taktikasi" ga, niqoblar, sovun va dezinfektsiyalash vositalarini esa "qurol" ga o'xshatilgan.

1–4-matnlarda biz urush doirasida "ittifoqchilar"/ "allies", "qal'alar"/"fortresses", "xoinlar"/"traitors", "urush taktikasi" /"war tactics" va "qurollar"/"weapons kabi asosiy elementlarning takroriy qo'llanilishini ham kuzatamiz.

Shuningdek, E .Semino o'zining "Not Soldiers But Fire-Fighters" nomli maqolasida –COVID-19 pandemiyasi uchun metafora Sifatida "O'rmon yong'inlari/Forest fires " qo'llanilgan.

Masalan, xuddi odamlar o'rmon yong'inlarida issiqlik va yuqori haroratni his qilishlari kabi, COVID-19ga chalingan bemorlar ham yuqori tana haroratining qiynoqlarini boshdan kechirishadi. Shu bilan birga, ingliz tilidagi matnlarda tabiiy ofat metaforalarining boshqa turlari ham uchraydi, masalan, "tsunami metaforalari/tsunami metaphors" va "bo'ron metaforalari/storm metaphors" odamlarning COVID-19 epidemiyasi jiddiyligi haqida xabardorligini uyg'otishga qaratilgan[2].

Ingliz tilidagi matnda zombi apokalipsisi metaforasi keng qo'llaniladi. "Zombi" atamasi fransuzcha "zombi" so'zidan kelib chiqqan bo'lib, o'likdan tirilgan o'lmagan tanani anglatadi. Elektron o'yinlar, ommaviy axborot vositalari va filmlarda "zombi" elementlarining ko'payishi bilan "zombi apokalipsisi" ning yangi tushunchasi paydo bo'ldi, va bu zombi oqimi bilan insoniyat sivilizatsiyasining bosqichma-bosqich qulashi demakdir. "Zombi apokalipsisi" ning ba'zi versiyalarida bu viruslar yoki parazitlarning infektsiyasi tufayli yuzaga keladi va zombi huquqni muhofaza qilish idoralari, harbiy tashkilotlar va sog'liqni saqlash tashkilotlari kabi zamonaviy jamiyatning asosiy institutlarini yo'q qilib tashlaydi. Asosiy ijtimoiy xizmatlar to'xtab qoladi va omon qolganlar faqat oziq-ovqat, qurol-yarog' va asosiy materiallarni yig'ib olishlari mumkin va faqat xavfsiz zonalarda yashashlari mumkin. Ingliz tilida so'zlashadigan dunyoda ushbu mavzuni o'z ichiga olgan madaniy va ko'ngilochar mahsulotlarning mashhurligi bilan "zombi" va "zombi apokalipsisi" juda ko'p.

COVID-19 pandemiyasi davrida dunyoni zombi apokalipsisi bilan solishtirgan. Masalan:

1-matn: Anti-maskers keep spreading COVID19 like a zombie apocalypse.

Niqobsizlar zombi apokalipsisi kabi COVID19 ni tarqatishda davom etmoqda.

1-matnda niqob kiyishga qarshi bo'lganlar zombilarga qiyoslangan.

2-matn: If COVID19 has taught us anything it's that at least 1/3 the population is selfish and would hide infected bites in a real zombie apocalypse.

2-matnda esa COVID-19 virusini yuqtirgan, ammo davolanishdan bosh tortgan shaxslar zombilarga qiyoslanadi.

Agar COVID19 bizga biror narsa o'rgatgan bo'lsa, demak, aholining kamida 1/3 qismi xudbin bo'lib, haqiqiy zombi apokalipsisida infektsiyalanganliklarini yashiradi.

3-matn: I think what this Covid19 pandemic has proven is that humans would never win against a zombie apocalypse, people's egos and pure stupidity would kill us all.

Menimcha, bu Covid19 pandemiyasi isbotlagan narsa shundaki, odamlar zombi apokalipsisiga qarshi hech qachon g'alaba qozona olmaydilar, odamlarning egolari va sof ahmoqligi barchamizni o'ldiradi. 3 -matn butun COVID-19 pandemiyasini zombi apokalipsisi bilan taqqoslaydi[10].

Xulosa va takliflar. Yuqorida aytib o'tilgan uchta matnning har biri "zombi apokalipsisi" tushunchasidan foydalangan, ammo har bir matn bu tushunchadan turli narsalar uchun metafora sifatida foydalanadi. Ushbu metafora vaziyatni qo'rqinchli va dahshatli deb biladigan odamlarning umidsizlik tuyg'usini yetkazish uchun ishlatiladi. U vaziyatning jiddiyligini va virus tahdidining jiddiyligini yetkazish uchun kuchli ritorik vosita bo'lib xizmat qiladi. Bundan tashqari, bu odamlarga o'z qo'rquvlari va tashvishlarini yanada qulayroq va mos keladigan tarzda ifodalash imkonini beradi.

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TKXU "Ingliz tili" kafedrasi mudiri D.Sh.Tursunova taqrizi asosida

COVERAGE OF THE FEMALE IMAGE IN UZBEK FICTION (BASED ON THE "STARRY NIGHTS" BY PRIMKUL KADYROV)

Annotation

This article mainly talks about the illumination of the female image in Uzbek fiction. The article highlights the distinctive features of the female characters in Pirimkul Kadyrov's "Starry nights" from the point of view of literary studies as well as linguistics. This work is dedicated to the life path of the ruler and poet Zahiriddin Muhammad Babur, and deals mainly with the women who played an important role in Babur's life, their inner world, their dreams. In principle, such vivid aspects as the illumination of female images in the work, women's thoughts on sensitive issues, their ability to behave in difficult and complex periods are analyzed in more depth.

Key words: The image of a woman, the place of a woman in the family, the place of a woman in society, Qutlug Nigar Khanum, Khonzodabegim, linguistic analysis, issues of literary studies.

ОСВЕЩЕНИЕ ЖЕНСКОГО ОБРАЗА В УЗБЕКСКОЙ ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ (ПО МОТИВАМ "ЗВЕЗДНЫХ НОЧЕЙ" ПРИМКУЛА КАДЫРОВА)

Аннотация

В этой статье в основном говорится об освещении женского образа в узбекской художественной литературе. В статье освещаются отличительные черты женских персонажей романа Пиримкула Кадырова "Звездные ночи" с точки зрения литературоведения, а также лингвистики. Это произведение посвящено жизненному пути правителя и поэта Захириддина Мухаммада Бабура и посвящено в основном женщинам, сыгравшим важную роль в жизни Бабура, их внутреннему миру, их мечтам. В принципе, более глубоко анализируются такие яркие аспекты, как освещение женских образов в работе, мысли женщин по щекотливым вопросам, их умение вести себя в трудные и запутанные периоды.

Ключевые слова: Образ женщины, место женщины в семье, место женщины в обществе, Кутлуг Нигяр ханум, Хонзода Бегим, лингвистический анализ, вопросы литературоведения.

O'ZBEK BADIIY ADABIYOTIDA AYOL OBRAZINING YORITILISHI (PIRIMQUL QODIROVNING "YULDUZLI TUNLAR" ASARI MISOLIDA)

Annotatsiya

Ushbu maqolada asosan o'zbek badiiy adabiyotida ayol obrazining yoritilishi haqida so'z boradi. Maqolada Pirimqul Qodirovning "Yulduzli tunlar" asaridagi ayol qahramonlarning o'ziga xos xususiyatlari adabiyotshunoslik hamda tilshunoslik nuqtai nazaridan yoritiladi. Ushbu asar shox va shoir Zahiriddin Muhammad Boburning hayot yo'liga bag'ishlangan bo'lib, unda asosan Boburning hayotida muhim o'rin tutgan ayollar, ularning ichki dunyosi, orzu-umidlari haqida so'z boradi. Asosan ayol obrazlarining asarda yoritilishi, ayollarning nozik masalalar borasidagi fikrlari, og'ir hamda murakkab davrlarda o'zlarini tuta bilishlari kabi yorqin jihatlari yanada chuqur tahlil qilinadi.

Kalit so'zlar: Ayol obrazi, ayolning oiladagi o'rni, ayolning jamiyatdagi o'rni, Qutlug' Nigor xonim, Xonzodabegim, lingvistik tahlil, adabiyotshunoslik masalalari.

Kirish. Ayollarning oilada, jamiyatda, umuman olganda, hayotning har bir jabhasida tutgan o'rni beqiyos. O'zbek adabiyotida ayol zotining ichki va tashqi go'zalligi, iffatiyu-donoligi, aql-farosati, jozibasi aks etgan benazir asarlar yozilgan. Taniqli o'zbek yozuvchisi Pirimqul Qodirov qalamiga mansub bo'lgan "Yulduzli tunlar" asari buyuk shoir va mohir sarkarda Zahiriddin Muhammad Boburning hayotiga bag'ishlab yozilgan tarixiy roman hisoblanadi.

Mavzuga oid adabiyotlar tahlili. Tadqiqotning asosiy manbasi bo'lgan "Yulduzli tunlar" asari o'zbek badiiy adabiyotida nihoyatda muhim o'rin tutishining asosiy sababi shundaki bu asar ilmiy asosda yozilgan bo'lishiga qaramasdan, ommabop ham bo'lib, kitobxonlarga juda manzur bo'lgan. Mazkur asarda Boburning bolaligidan tortib, vafotiga qadar sodir bo'lgan voqealar, boshidan o'tgan qiyinchiliklar, jang-u jadallar, hiyonat, vafo, adolat hamda taqdir o'yinlari yoritib beriladi. Ushbu asar Pirimqul Qodirovning o'n yillik mehnatlari samarasi hisoblanib, 1969-1978 - yillar oralig'ida yozilgan. Yozuvchi asarni yozish jarayonida asosan "Boburnoma" hamda "Humoyunnoma" kabi nodir biografik asarlardan foydalanganligi tufayli ham asar nihoyatda jonli hamda jozibali chiqqan.

Asar dunyoning turli tillari shu jumladan rus, Bengal, qirg'iz, qozoq, turkman, qoraqalpoq, turk, yapon tillariga tarjimaga qilingan. Bundan tashqari asar ingliz tiliga ikki marta tarjima qilingan bo'lib, birinchi tarjima 2019-yilda Samarqand davlat chet tillari universiteti xodimlari tomonidan amalga oshirilgan hamda Samarqandda chop etilgan. Ikkinchi tarjima esa taniqli ingliz tarjimoni Karol Ermakova tomonidan 2023-yilda amalga oshirilgan hamda ushbu tarjima Nouveau Monde nashriyot uyida chop etilgan.
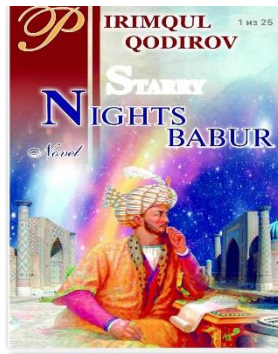
1- rasm. "Yulduzli tunlar" asarining Samarqandda chop etilgan tarjimasi
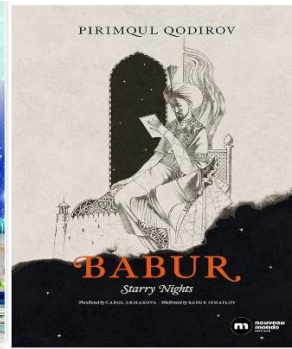
2-rasm. "Yulduzli tunlar" asarining Karol Ermakova tomonidan qilingan tarjimasi

Tadqiqot metodologiyasi. O'zbek badiiy adabiyotini ayol obrazisiz tasavvur etib bo'lmaydi. Tadqiqot manbai sifatida o'rganilayotgan "Yulduzli tunlar" asarida esa oddiy o'zbek ayolining obrazi emas, balki buyuk Temuriylar sulolasining davomchisi bo'lgan Zahiriddin Muhammad Bobur xonadoni xonimlari haqida so'z boradi. Boburning shoh va sarkarda sifatida bosib o'tgan taqdir yo'li oddiy hamda oson kechmaganligi sir emas, albatta. Aynan shu tufayli ham Boburning atrofidagi ayollar, uning onasi, opasi, zavjalarining taqdiri ham qiyin o'tgan. Chunki har bir o'zbek ayoli borki, hayotidagi har bir erkak, xoh u otasi, turmush o'rtog'i yoki farzandi bo'lsin u bilan hamisha hamnafas, unga suyanch hamda yupanch bo'lib yashaydi. O'zbek ayoli, u oddiy oilaning oddiy ayoli bo'lsin, yo buyuk sulolaning vakili, og'ir damlarda yonidagi erkakni qo'llab quvvatlaydi, qiyinchiliklarni birgalikda yengib o'tishga tirishadi, yoriga umid bag'ishlaydi.

Tahlil va natijalar. Asarda Qutlug' Nigor xonim, Xonzodabegim, Oisha begim, Fotima Sulton, Mohim begim kabi ayol obrazlari uchraydi. Ushbu maqolada asarning boshidan oxirigacha ishtirok etgan hamda ko'proq yoritilgan Qutlug' Nigor xonim hamda Xonzodabegim obrazlari chuqurroq tahlil qilinadi.

Qutlug' Nigor xonim - mo'g'ullar sulolasidan bo'lgan Yunusxonning qizi, Umarshayx Mirzoning rafiqasi, Bobur Mirzoning onasi. Asarni o'qish jarayonida Qutlug' Nigor xonim bilan yanada yaqindan tanishib borar ekanmiz, uning qanchalar oqila, mehribon, insonparvar hamda samimiy ayol ekanligiga guvoh bo'lamiz. Ushbu obraz ayniqsa, o'zining donoligi, siyosat masalalarida ham oqil fikrlari bilan esda qoladi. Buni asardan olingan quyidagi misollar bilan yanada yoritib o'tsak.

Umarshayx Mirzo vafot etgach taxtga uning 12 yashar o'g'li Bobur Mirzo o'tiradi. Boburning yosh ekanligidan foydalanib qolmoqchi bo'lgan beklar, yanada ko'proq boylik orttirish maqsadida uni Samarqandga yurish qilishga undaydilar. Boburning onasi Qutlug' Nigor xonim esa bunga qarshi bo'ladi hamda Boburning ishongan beklaridan bo'lgan Qosimbekam ham bu firkdan qaytarishga kirishadi. Qutlug'Nigor xonim nega bunga qarshi chiqqanini quyidagi jumlalardan bilib olamiz:

Vaqti-soati kelur. Samarqand orzusiga ham etishursiz, — deb davom etdi Qutlug' Nigor xonim. — Biroq hozir raiyyat osoyishta umr ko'rishga mushtoq. Qanotingiz ostida Qosimbekdek tadbirkor amiru umarongiz bor. Mana shu O'shdagi hujrani qurgan me'mordek hunarpeshalar sizning xizmatingizda. Endi onangiz sizdan iltimos qilur: Samarqand muhoribasini besh-olti yilga kechiktirsangiz. Barchamizga bosh bo'lib, vodiyni obod qilsangiz, Andijonda, Marg'ilonda, O'shda katta obidalar qursangiz[1]!

Yuqoridagi parchadan shuni tushunishimiz mumkinki, Qutlug' Nigor xonimning Samarqand yurishiga qarshi chiqishining bir necha sabablari mavjud. Shulardan birinchisi, albatta, ona sifatida yosh jigargo'shasining urush girdobiga kirishini istamasligidir. Boshqa tarafdan esa saltanat malikasi sifatida o'z xalqini o'ylab, qonli urushlar oddiy xalqning tinkasini quritishini, xalq allaqachon urushlardan to'yganini bilgani uchun ham bunga qarshilik qiladi. Yurtni urushlar bilan emas, aksincha bunyodkorlik ila boshqarishni maslahat beradi.

Boburning ishongan beklaridan bo'lgan Qosimbek esa boshqa beklar yangi yurishlar tarafdori ekanliklarini ta'kidlab, hozir Boburning hokimiyati katta-katta bunyodkorliklar qilishga biroz ojizligini aytadi va yana urush qilib yangi o'ljalar bilan moddiy ahvolni yaxshilash lozim deb turib oladi. Ayni shu o'rinda Qutlug' Nigor xonim Qosimbek bilan bo'layotgan bunday nizoli vaziyatda juda o'rinli asoslar keltirib o'z fikrida qat'iy turadi.

— Janob Qosimbek, ulug' obidalarni faqat Amir Temurdek sohibqironlargina qurgan emas, — dedi Qutlug' Nigor xonim. — Hirotda Alisherbek Ixlosiya, Unsiya otliq binolar qurmishlar, Bobur Mirzoning hokimiyatlari Alisherbekning hokimiyatlaricha emasmi? Axir Alisherbek bir tojdorning musohibi bo'lsalar, Bobur Mirzo mustaqil davlatning podshosilar-ku[1]!

Qutlug' Nigor xonimning nozik masalalarda qat'iy tura olishi, o'z nuqtai nazarini o'rinli mulohazalar ila himoya qila olishi tahsinga sazovor. Qutlug' Nigor xonimning qizi, Boburning opasi Xonzodabegim ham aql zakovatda onasidan qolishmagan. Xonzodabegim o'zining donoligi, serqirraligi bilan o'sha davrning boshqa temuriy malikalaridan ajralib turgan.

Shunda o'n sakkiz yoshli Xonzoda begimni ravonda kanizlar orasida setor chalib o'tirgan paytida yana bir ko'rdi-yu, o'z ko'zlariga zo'rg'a ishondi. Chunki bir vaqtlar yigitcha kiyinib chavgon o'ynagan o'sha qiz endi setorda shunchalik nafis, shunchalik mayin kuy chalar, uning o'zi ham shu qadar nafosatga to'lib o'tirar ediki, mulla Fazliddin beixtiyor uning sehriga berilib, g'alati bo'lib ketdi[1].

Xonzodabegim nafaqat setor chalish-u, chavgon o'ynash, balki siyosiy masalalarda ukasiga maslahatgo'y, ukasi nihoyatda g'amga botgan paytlarda unga yelkadosh bo'lib, uni qo'llab quvvatlagan. Bu iliq munosabatlar asarda juda go'zal tarzda yoritib berilgan.

- Amirzodam, Samarqand yurishining sarfu xarojatiga Andijonda saroylar, madrasalar qursangiz bo'lur. Andijon ham Samarqanddek sayqali ro'yi zamin bo'lsa nomingiz Ulug'bek Mirzoning nomidek shuhrat qozonsa— biz mushtiparlaringizning orzuimiz shu[1]!

Xonzodabegimning qanchalar samimiy va jonkuyarligini qarang. Uning yangi yurishga qarshi chiqishining asosiy sababi nafaqat ukasining jonidan havotir olayotganligi, balki xalqiga bo'lgan chuqur hamdardligi ham ayni shu misralarda yorqin namoyon bo'ladi. Yurishga sarflanadigan yirik mablag'ni bunyodkorlikka va xalq koriga yaraydigan inshootlar qurishga ajratishni afzal ko'radi.

— Amirzodam, siz Navoiyning dostonlarini yod bilursiz. Farhod qanday ajib binolar qurganini bir eslang. Men bir munglik egachingiz doim orzu qilurmen: siz ham Farhoddek Bunyodkor bo'lingiz! Dunyoda bundan ulug', bundan savobli ish yo'q[1]!

Xonzodabegim ukasining Mirzo Ulug'bek hamda Alisher Navoiyga ixlosi nihoyatda baland ekanligini, ularga o'xshashni juda qattiq istashini yaxshi bilardi. Shu tufayli ham ukasining o'z orzularidan sira ham kechmay, ularni amalga oshirishiga chorlagan. Asar davomida Xonzodabegimning ukasi uchun o'z manfaatlaridan voz kechgan o'rinlar juda ko'p uchraydi. Ukasini qamaldan qutqarish uchun otasidan ham yoshi katta inson, Boburning ashaddiy dushmani Shayboniyxonga turmushga chiqishga majbur bo'ladi. Bobur o'z yurtidan quvilganda esa Xonzodabegim ham ukasi bilan yelkama-yelka turib har qanday qiyinchilikni birgalikda boshidan kechiradi. Og'ir vaziyatlarda ukasiga juda o'rinli tasalli beradi.

— Boburjon, egachingizning so'ziga ham ishoning. "Davlat manfaatlari" deb o'zingizni ko'p ezmang. Siz bilan biz uchun ham bu umr g'animat. O'z ko'nglimizga ham ishonishimiz kerak! Ko'ngil toza bo'lsa, kishini aldamaydir[1]!

Xonzodabegim o'sha davr malikalaridan aql-u zakovati, insoniyligi bilan ham ajralib turgan. U davr malikalari hamda aslzoda xonimlarining asosiy tashvishi munosib turmush o'rtoq topib, hayotining so'ngiga qadar hech nimaga muhtoj bo'lmasdan, zeb-u ziynatlarga ko'milib yashashdangina iborat bo'lgan. Shunday bir vaziyatda Xonzodabegim o'z jigari Bobur Mirzo bilan hamisha yelkama-yelka turib, uni qo'llab-quvvatlab, ukasining taqdiri va u qabul qiladigan qarorlarning oqibati haqida chuqur qayg'urgan, o'z maslahatlarini ayamagan.

Xulosa va takliflar. Xulosa o'rnida shuni ta'kidlash lozimki, shu ikki ayol timsolida buyuk Boburiylar sulolasi asoschisi Boburning hayotida ayollarning tutgan o'rnini ko'rishimiz mumkin. Ayollarga ko'rsatilishi lozim bo'lgan hurmat-e'tibor asarda Boburning o'zidan juda go'zal tarzda bayon etilgan:

— Falakning gardishi ajib! — dedi Bobur. — Ayollarga munosabat hamisha ilmu san'atga munosabat bilan rost kelur. Ilmu san'at barq urgan davrlarda ayollarning hurmati ham baland. Chunki ilmu san'at ayollarning ishtiroki bilangina astoydil yuksalgan. Ma'naviy inqiroz davrlarida olimlaru san'atkorlar nechog'lik xor bo'lsa ayollar ham shunchalik kamsitilmishdir[1].

Boburning ayollarga bo'lgan hurmati naqadar kuchli bo'lganini yuqoridagi jumlalardan anglab olish mumkin. Boburning o'zi ta'kidlaganidek, ayolga hurmat bilan qaralgan jamiyatda o'sish, rivojlanish bo'ladi, ayol kamsitilgan jamiyat esa tanazzulga yuz tutadi. Boburiylar sulolasining gullab yashnashining sababi ham ayollarning e'zozlanishi bo'lsa ne ajab!

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EXPLORING PUNCTUATION FEATURES IN LINGUISTICS: A COMPREHENSIVE ANALYSIS

Annotation

Punctuation marks are essential characteristics of written language that convey meaning and improve readability. This article examines punctuation from a linguistic standpoint, focusing on its grammatical and logical aspects. This article seeks to provide a full knowledge of the importance of punctuation elements in written communication by evaluating the relationship between linguistic features and punctuation, analysing instances, and summarizing research undertaken by leading scientists in the subject.

Key words: punctuation, linguistics, features, grammatical, logical, communication.

ИЗУЧЕНИЕ ОСОБЕННОСТЕЙ ПУНКТУАЦИИ В ЛИНГВИСТИКЕ: КОМПЛЕКСНЫЙ АНАЛИЗ

Аннотация

Знаки препинания являются важнейшими характеристиками письменной речи, которые передают смысл и улучшают читаемость. В данной статье пунктуация рассматривается с лингвистической точки зрения, уделяя особое внимание ее грамматическому и логическому аспектам. Эта статья призвана дать полное представление о важности элементов пунктуации в письменном общении путем оценки взаимосвязи между языковыми особенностями и пунктуацией, анализа примеров и обобщения исследований, проведенных ведущими учеными в этой области.

Ключевые слова: пунктуация, языкознание, особенности, грамматика, логика, общение.

TILIDAGI TINISH BELGILARNING XUSUSIYATLARINI KASHF ETISH, TAHLIL QILISH

Annotatsiya

Tinish belgilari yozma tilning muhim xususiyatlari bo'lib, ular ma'noni bildiradi va o'qishni yaxshilaydi. Ushbu maqola tinish belgilarini lingvistik nuqtai nazardan ko'rib chiqadi, uning grammatik va mantiqiy jihatlariga e'tibor beradi. Ushbu maqola til xususiyatlari va tinish belgilari o'rtasidagi bog'liqlikni baholash, misollarni tahlil qilish va ushbu sohadagi yetakchi olimlar tomonidan olib borilgan tadqiqotlarni umumlashtirish orqali yozma muloqotda tinish belgilarining ahamiyati haqida to'liq ma'lumot berishga harakat qiladi.

Kalit so'zlar: tinish belgilari, tilshunoslik, xususiyatlar, grammatik, mantiqiy, aloqa.

Introduction. Punctuation is an essential component of written language, helping to organize and clarify the structure of text. While many people are aware with the grammatical applications of punctuation marks, their logical qualities are also important for efficient communication. In this article, we will look at punctuation in linguistics, including the relationship between linguistic features and punctuation, the significance of grammatical and logical elements, examples, and a review of pertinent scientific studies.

Understanding punctuation's linguistic properties provides vital insights into how written language functions and conveys meaning. Exploring the junction of linguistic concepts and punctuation usage allows us to obtain a better understanding of punctuation's function in supporting efficient communication. In addition to analyzing grammatical and logical principles, this article will look at the intricacies of punctuation marks, their location, and how they affect textual interpretation. Through this investigation, we hope to give readers with a thorough knowledge of punctuation's importance in linguistic analysis and written communication.

Linguistic aspects include phonology, morphology, syntax, and semantics. Punctuation marks, while not typically regarded as linguistic elements, exhibit characteristics that overlap with certain language domains.

For example, the placement of punctuation marks can influence a sentence's syntactic structure and semantic interpretation. Punctuation marks work with linguistic qualities like sentence structure, word order, and discourse markers to influence the overall meaning and clarity of written language. For example, using commas to divide clauses within a phrase impacts its syntactic structure, whereas quote marks indicate direct speaking or the use of certain terms. Furthermore, the lack or misplacement of punctuation marks can create ambiguity or change the intended meaning of a phrase, emphasizing their importance in linguistic research and communication theory.

Literature review. The study of punctuation's historical development reveals its gradual evolution from simple markers in ancient scripts to the complex systems used today. Early works, such as those by Parkes (1993), provide an in-depth examination of the origins of punctuation, tracing its beginnings to the scripts of ancient civilizations. Parkes' research highlights how the Greeks and Romans introduced rudimentary forms of punctuation to aid oral reading, a practice that significantly influenced the punctuation systems of later periods.

M. B. Parkes' "Pause and Effect: An Introduction to the History of Punctuation in the West" (1993) is seminal in this field, detailing how punctuation evolved alongside the needs of readers and writers. Parkes explains that medieval scribes began using punctuation marks to indicate pauses and intonations, which were essential for reading aloud. This practice laid the foundation for modern punctuation, which became more standardized with the advent of the printing press.

Punctuation serves various functional roles, influencing syntax, semantics, and pragmatics. Nunberg, Briscoe, and Huddleston (2002) in "The Cambridge Grammar of the English Language" provide a comprehensive analysis of punctuation's syntactic functions. They argue that punctuation marks are crucial in delineating sentence structures, thereby guiding readers through the complexities of written text.

Lynne Truss' "Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation" (2003) popularized the discussion of punctuation's semantic and pragmatic roles. Truss emphasizes how punctuation can alter meaning and affect interpretation, using humorous examples to illustrate common punctuation errors and their consequences. Her work underscores the importance of correct punctuation in preserving the intended meaning and preventing ambiguity.

Comparative studies on punctuation across different languages reveal significant variations and unique features. Crystal (2004) in "The Stories of English" discusses the specific

rules governing English punctuation and compares them with practices in other languages. Crystal's work shows that while some punctuation marks, like periods and commas, are universally used, their application can differ widely.

Research methodology. Punctuation and Features: Punctuation markings provide visual indicators for written language structure, organization, and intonation. They work with linguistic elements including sentence structure, word order, and discourse markers to efficiently express meaning. For example, putting a question mark at the end of a sentence denotes interrogative syntax, whereas commas help to separate clauses and phrases within a sentence.

Punctuation marks help readers through the text, suggesting pauses, emphasis, and transitions. The combination of punctuation and linguistic elements aids comprehension and interpretation of written material. For example, exclamation marks indicate enthusiasm or emphasis, but colons initiate lists, explanations, or citations. Furthermore, the intentional arrangement of punctuation marks can affect a sentence's rhythm and tone, influencing how the reader perceives and understands it. Thus, understanding the relationship between punctuation and linguistic elements is critical for efficient communication and textual coherence.

Features of punctuation. Punctuation marks have both grammatical and logical aspects. Grammatical features include commas, periods, and semicolons, all of which follow established syntax and sentence structure standards. Logical features, on the other hand, are the placement and purpose of punctuation marks in conveying content, emphasis, or rhetorical effect.

Analysis and results. Grammatical elements include the use of periods to indicate the end of a phrase, commas to separate items in a list or clauses in a complicated statement, and semicolons to join closely related independent sentences. These markings follow precise grammatical rules and norms, which improves the text's clarity and coherence. On the other hand, logical aspects include the intentional placement and use of punctuation marks to convey content, accentuate specific elements, or generate stylistic effects. For example, ellipses (...) can represent a pause or omission of thoughts, whereas dashes (-) can highlight a point or introduce a parenthetical remark. Writers can effectively communicate their desired message while engaging readers with precise and subtle expression.

The Importance of Grammatical and Logical Features: Writing clarity and coherence requires adherence to linguistic conventions and syntactic rules. Meanwhile, logical elements help to improve comprehension and convey subtle meanings by indicating pauses, emphasis, or transitions in the text. Grammatical and logical elements are both necessary for effective punctuation since they help the writer and the reader communicate more effectively.

Grammatical elements guarantee that written language follows established rules and practices, enhancing clarity and coherence in communication. By adhering to syntactic norms, writers can create sentences that are both grammatically correct and understandable. On the other hand, logical aspects help readers understand and comprehend the text by leading them through its structure and stressing crucial themes. For example, the intentional use of punctuation marks can assist explain complicated ideas or give emotional depth to a story. By adding both grammatical and logical characteristics into their writing, authors can improve the efficiency of their punctuation, allowing for clearer communication and establishing a stronger connection with their audience.

Examples of Grammatical and Logical Features: Grammatical features include using periods at the end of sentences, commas to separate items in a list, and apostrophes to denote possession. Ellipses imply omission or suspense, dashes highlight a point or add a parenthetical remark, and quote marks denote direct speech or irony. These examples illustrate how grammatical features adhere to established rules of syntax and sentence structure, ensuring consistency and clarity in written communication. Meanwhile, logical features serve to enhance the expressiveness and interpretive richness of the text, allowing writers to convey nuanced meanings and engage readers on multiple levels. By mastering both grammatical and logical features of punctuation, writers can wield these tools effectively to craft compelling narratives, persuasive arguments, and engaging prose.

Conclusion. To conclude, punctuation marks align with linguistic principles, improving written language clarity, consistency, and expressiveness. Understanding the grammatical and logical aspects of punctuation is critical for good communication because it allows authors to express meaning, structure content, and engage readers effectively. By considering the relationship between linguistic features and punctuation, analyzing examples, and reviewing relevant research, we can deepen our understanding of the role of punctuation in written communication. Whereas grammatical aspects enforce linguistic rules for clarity and consistency, logical factors improve text understanding and interpretation by guiding readers and underlining crucial ideas. The intentional use of punctuation marks, as demonstrated by both grammatical and logical qualities, can clarify difficult ideas and provide emotional depth to a story. By mastering these characteristics, authors may use punctuation more successfully, resulting in clearer communication and deeper connections with their audience. Thus, understanding and applying both grammatical and logical punctuation elements are critical for efficient written communication.

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ISSUES OF IMPROVING LEXICAL COMPETENCE OF B2 LEARNERS USING ONLINE DIGITAL TOOLS IN LINGUISTIC UNIVERSITIES

Annotation
This article explores the challenges and potential solutions in enhancing the lexical competence of B2 learners through the utilization of online digital tools within linguistic universities. By examining the current issues faced by students at this proficiency level, as well as the benefits and drawbacks of incorporating technology into language learning, this study offers insights into effective strategies for improving vocabulary acquisition in a digital age. Through a blend of theoretical analysis and practical considerations, the research aims to provide educators with valuable recommendations for optimizing language instruction and fostering greater linguistic proficiency among B2 learners in academic settings. Besides article discusses the most prominent scientists' research in the field. To achieve concrete results, the researcher used interviews, observation, experiments, and statistical methods.
Key words: Lexical competence, online digital tools, active level, passive level, Lexical knowledge, CALL, language proficiency, idiomatic competence.

ПРОБЛЕМЫ СОВЕРШЕНСТВОВАНИЯ ЛЕКСИЧЕСКОЙ КОМПЕТЕНЦИИ ОБУЧАЮЩИХСЯ B2 С ПОМОЩЬЮ ЦИФРОВЫХ ОНЛАЙН-ИНСТРУМЕНТОВ В ЛИНГВИСТИЧЕСКИХ ВУЗАХ

Аннотация
В данной статье рассматриваются проблемы и потенциальные решения, связанные с повышением лексической компетенции студентов уровня B2 посредством использования цифровых онлайн-инструментов в лингвистических университетах. Изучая текущие проблемы, с которыми сталкиваются студенты на данном уровне владения языком, а также преимущества и недостатки внедрения технологий в процесс обучения языку, данное исследование предлагает взглянуть на эффективные стратегии для улучшения усвоения лексики в цифровую эпоху. Благодаря сочетанию теоретического анализа и практических соображений исследование призвано дать педагогам ценные рекомендации по оптимизации преподавания языка и содействию повышению уровня владения языком среди учащихся B2 в академической среде. Кроме того, в статье рассматриваются исследования наиболее известных ученых в данной области. Для достижения конкретных результатов исследователь использовал интервью, наблюдение, эксперименты и статистические методы.
Ключевые слова: Лексическая компетенция, цифровые онлайн-инструменты, активный уровень, пассивный уровень, лексические знания, CALL, владение языком, идиоматическая компетенция

LINGVISTIK UNIVERSITETLARDA RAQAMLI ONLAYN VOSITALARDAN FOYDALANGAN HOLDA B2 TALABALARINING LEKSIK KOMPETENTSIYASINI OSHIRISH MUAMMOLARI

Annotatsiya
Ushbu maqola lingvistik universitetlarda onlayn raqamli vositalardan foydalanish orqali B2 darajasidagi talabalarning leksik malakasini oshirish bilan bog'liq muammolar va potentsial echimlarni ko'rib chiqadi. Tilni bilishning ushbu darajasida talabalar duch keladigan dolzarb muammolarni, shuningdek, til o'rganishga texnologiyani integratsiyalashning afzalliklari va kamchiliklarini o'rganib, ushbu tadqiqot raqamli asrda lug'atni o'zlashtirishni yaxshilashning samarali strategiyalari haqida tushuncha beradi. Nazariy tahlil va amaliy mulohazalar kombinatsiyasi orqali tadqiqot o'qituvchilarga til o'qitishni optimallashtirish va akademik sharoitlarda B2 talabalari o'rtasida til bilish darajasini oshirish bo'yicha qimmatli yo'l-yo'riqlar berishga qaratilgan. Bundan tashqari, maqolada eng mashhur olimlarning ushbu sohadagi tadqiqotlari muhokama qilinadi. Aniq natijalarga erishish uchun tadqiqotchi suhbatlar, kuzatishlar, tajribalar va statistik usullardan foydalangan.
Kalit so'zlar: Leksik kompetentsiya, raqamli onlayn vositalar, faol daraja, passiv daraja, leksik bilim, CALL, tilni bilish, idiomatik kompetentsiya.

Introduction. Continuous reforms in teaching foreign languages demand professionals in this field to find more productive and efficient ways of conducting language classes. Due to the vital connection with the world economy and diplomacy, the English language and English language teaching methodology have become one of the main foundations of the country's development. The integration processes taking place in the world in recent decades, the new political and socio-economic situation, and the rapid growth of international relations in various fields of economics, science, culture, and sports determine the need of society for specialists capable of carrying out successful intercultural communication in a foreign language.

On 20th May, 2021, the President signed a decree "On measures to raise the popularization of learning foreign languages to a qualitatively new level". Besides the formation and development of various skills and abilities within the framework of a competency-based approach are established. The document

"Requirements for the level of preparation of graduates of all stages of education in foreign languages" of the continuous education system approved by the decision of the Cabinet of Ministers of May 8, 2013 No. 124, proves that the priority is given to the issue of in-depth teaching of foreign languages in our republic.

The modern aim of teaching foreign languages in Uzbekistan and around the world is improving Communicative competence along with the interconnected components of it. The importance of vocabulary in the communicative situation in foreign language teaching is of paramount importance. Without developing lexical competence, the most important aspect of language - communicative competence - cannot be formed perfectly. Listening and reading comprehension, speaking, and writing skills are directly and indirectly related to this lexical competence of the learners. Memorizing words and applying them in real communication is language learners' most sensitive and

problematic point. For this reason, finding an easy and effective solution to this deficiency by using online assessment tools and platforms is an important task for modern researchers.

Literature review. Lexical competence is an aspect of L2 which has not received a great deal of attention. Lexical competence is the most important aspect of communication matter the language is native, second, or foreign. It is an undeniable fact that learners with more vocabulary banks perform better in any aspect of L2 proficiency. There is some evidence to support the idea that lexical competence makes a significant contribution to all other skills in foreign language learning. Of course, it is impossible to assess something large with the help of a sheet of exam paper or any online assessment tool. For that reason, scholars (Li, Baki, Ayub, etc, Lin, Chan Hsiao, Oberg) are working on creating innovative methods to teach and improve the Lexical competence of L2 learners, specifically, after the introduction of CALL (computer-assisted language learning) to the foreign language teaching process. Starting with the recent studies in the literature, the research [6] on the investigation of ESL learners' vocabulary learning outcomes through reading illustrates that the students achieved greater results in learning new vocabulary and improving lexical knowledge with access to computer-mediated dictionaries than those who read the books and analyzed new words without it. Another study [7] explored how effective the vocabulary perception of learners would be while using online digital tools, they divided the participants into three: those individually with computers, those collaboratively without computers, and lastly group workers with computers. The result was 70 % positive towards CALL. Oberg's research [9] shows a preference for computer interfaces rather than paper-made picture cards in learning vocabulary. The next study [5] reveals the effectiveness of online tools over traditional ways of improving lexical competence with the help of Wordchamp.

Mobile devices offer great opportunities for organizing classes in a foreign language. Working with smartphones and tablets in a foreign language course allows working with authentic materials, encouraging students to have creativity, mobility, and flexibility in thinking [3]. The tasks involving the use of mobile devices contribute to the development of communicative, intercultural, informational, cognitive, and social competencies. Mobile devices combine work and education and enable information collection, evaluation, and processing anytime, anywhere, and in real-world learning [10]. Implementation of CALL, and then step-by-step MALL to the learning process has greatly contributed to the assessment.

A. Alfaifi (2023), discovered the effects of an interactive E-book on Promoting idiomatic competence and motivation among L2 learners of the Arabic language in Saudi Arabia. Idioms are an inseparable part of lexical competence and according to the author of the dissertation the most difficult aspect among language learners [1]. Teachers need to consider not only the meaning of the idioms but also their social-cultural background to apply them in productive language. He also proposed digital tools to improve lexical acquisition and idiomatic competence among L2 learners. The researcher aimed at the enhancement of idiomatic competence by addressing digital tools. The researcher used a web-based e-book IMapBook which has server storage. He designed some idiomatic pictures with expressions on the platform of IMapBook with the permission of the owner of the software program. Both literal and figurative meanings were given and explained. To conclude usage of CALL and MALL enhanced the learning of idiomatic expressions. The recent research illustrates the interest in the assessment of lexical competence so that some innovative ways of evaluating vocabulary knowledge are of paramount importance. However, he also mentioned what should be done further in this field of idiomatic competence improvement. Assessment of idiomatic competence with the help of online assessment tools in reading context and detecting rising or falling trends is occurring using parametric tests. He used a non-parametric test which defects the illustration of the overall research result.

One of the most prominent scholars in teaching vocabulary is Paul Nation. He suggests active usage of technology in his scientific articles, which can improve both active and passive levels of vocabulary. In 2001, Nation published a book 'Learning Vocabulary in Another Language' [8], and suggested efficient vocabulary learning strategies both inside and outside of the classroom. To be more precise, he first introduced an out-of-classroom technique that 'explores the effect of the Internet and electronic resources' to improve the lexical competence of learners. Another research by scientists [11] 'confirms the results of previous studies on the beneficial role of CALL on L2 vocabulary acquisition, and they point to the pedagogical advantages of online workbooks for large language programs as long as enough length of exposure to the online environment is allotted'.

In CEFR volume 2020 [2] vocabulary range is defined according to the levels and here are the descriptors for the B2 level: "Can understand and use the main technical terminology of their field, when discussing their area of specialization with other specialists. Has a good range of vocabulary for matters connected to their field and most general topics. Can vary formulation to avoid frequent repetition, but lexical gaps can still cause hesitation and circumlocution. Can produce appropriate collocations of many words/signs in most contexts fairly systematically. Can understand and use much of the specialist vocabulary of their field but has problems with specialist terminology outside it". From the descriptors, we concluded that improving the lexical competence of B2-level learners requires dealing with collocational competence, idiomatic competence, and terminological competence besides, the topic domains and wordlists.

Research methodology. The research participants are 1st year 13 students of Uzbekistan State World Languages University. While choosing research subjects, the author mostly focused on their level, interests in language learning, motivation, and classroom engagement ability. The research participants in this study consist of B2-level learners enrolled in linguistic universities who are actively engaging with online digital tools to enhance their lexical competence. These participants may vary in age, background, and linguistic proficiency but share a common goal of improving their vocabulary skills. The study includes students from diverse cultural and linguistic backgrounds to provide a comprehensive examination of the effectiveness of online digital tools in supporting vocabulary acquisition. Researchers may conduct interviews, surveys, and observations to gather insights from participants regarding their experiences, challenges, and successes in utilizing these tools for language learning purposes. By including a range of participants, the study aims to capture a holistic view of how online resources impact lexical development among B2 learners in linguistic academic settings.

Interview. During the interviews with research participants, the focus was on gaining a deeper understanding of their current skills, abilities, language proficiency levels, and expectations regarding the research on improving lexical competence using online digital tools. Participants were asked to reflect on their experiences with language learning, particularly in terms of vocabulary acquisition, and to share insights into the strategies and tools they find most helpful in expanding their lexical knowledge.

Key themes that emerged from the interviews included participants' self-perceived language proficiency levels, their comfort, and familiarity with utilizing digital tools for language practice, as well as their expectations regarding the potential impact of the research on their linguistic development.

The observation. Participants expressed varying levels of confidence in their vocabulary skills, with some highlighting specific areas of strength and others identifying areas for improvement. Additionally, participants shared their preferences for certain types of online tools, such as flashcard apps, language learning websites, and online dictionaries, based on their perceived effectiveness and ease of use.

Overall, the interviews provided valuable insights into the diverse skill sets, abilities, and expectations of B2 learners in linguistic universities regarding the integration of digital tools for enhancing lexical competence. Participants' perspectives will inform the research findings and recommendations aimed at

optimizing language instruction and meeting the evolving needs of learners in a digital language learning landscape

Analysis and results. Participants. The study involved 13 participants enrolled in linguistic programs at a university. All participants were classified at the B2 level of English proficiency according to the Common European Framework of Reference for Languages (CEFR). The selection criteria included students who had completed at least two years of formal English language instruction and demonstrated a baseline B2 level through a standardized placement test.

Materials. The primary tool used for this experiment was the website ExamEnglish.com, which offers a variety of English language practice exercises and assessments. The website includes sections dedicated to vocabulary, grammar, reading, and listening, with specific resources tailored to B2 learners. For this study, the focus was on the vocabulary enhancement sections, which feature multiple-choice quizzes, gap-fill exercises, and flashcards.

B2 is one of the CEFR levels described by the Council of Europe.

This page will help you practice for the Cambridge First and PTE exams

Ways of describing people

Education: Choose the best word to complete these sentences.

Free time activities: Match the vocabulary to its meaning.

Holidays: Choose the best word to complete these sentences.

Health: Choose the correct word to complete the sentence

The experiment spanned four weeks and consisted of the following phases:

Conclusion. The study's limitations include the small sample size and the short duration of the intervention, which may affect the generalizability of the results. Future research could expand on these findings with a larger participant pool and a longer study period.

This experimental design aims to explore the efficacy of online digital tools in enhancing the lexical competence of B2 learners in a controlled, structured manner. The integration of quantitative and qualitative data provides a comprehensive understanding of the impact of these tools on vocabulary acquisition.

Online tools are perfect tools to assess the passive vocabulary knowledge of the learners. Overall, the research demonstrated that online digital tools like ExamEnglish.com can effectively enhance the lexical competence of B2 learners. By providing structured, engaging, and accessible practice opportunities, such tools offer a valuable supplement to traditional language learning methods, contributing to more robust language acquisition and learner confidence. Further research with larger and more diverse participant pools over extended periods could provide more generalizable data and deeper insights into the long-term benefits of online vocabulary tools.

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LITERARY TEXT AS A MEANS OF EDUCATING THE SPIRITUAL AND MORAL CULTURE OF HIGH SCHOOL STUDENTS IN ENGLISH CLASSES
Annotation

This article explores the role of literary texts in English classes as a means of educating the spiritual and moral culture of high school students. It discusses the importance of integrating literature into the curriculum to foster students' ethical and spiritual development. The article examines how literary texts can promote empathy, critical thinking, and moral reasoning among students. It also highlights the challenges and strategies for effectively using literary texts in the classroom to enhance students' moral and spiritual growth.
Key words: literary text, high school students, spiritual culture, moral culture, English classes.

ХУДОЖЕСТВЕННЫЙ ТЕКСТ КАК СРЕДСТВО ВОСПИТАНИЯ ДУХОВНО-НРАВСТВЕННОЙ КУЛЬТУРЫ СТАРШЕКЛАССНИКОВ НА ЗАНЯТИЯХ ПО АНГЛИЙСКОМУ ЯЗЫКУ
Аннотация

В данной статье исследуется роль художественных текстов на уроках английского языка как средства воспитания духовно-нравственной культуры старшеклассников. В нем обсуждается важность интеграции литературы в учебную программу для содействия этическому и духовному развитию учащихся. В статье рассматривается, как литературные тексты могут способствовать развитию у студентов эмпатии, критического мышления и моральных рассуждений. В нем также освещаются проблемы и стратегии эффективного использования литературных текстов в классе для повышения морального и духовного роста учащихся.
Ключевые слова: художественный текст, старшеклассники, духовная культура, нравственная культура, занятия английским языком.

BADIIY MATN INGLIZ TILI DARSLARIDA O'RTA MAKTAB O'QUVCHILARINING MA'NAVIY-AXLOQIY MADANIYATINI TARBIYALASH VOSITASI SIFATIDA
Annotatsiya

Ushbu maqolada ingliz tili darslarida o'rta maktab o'quvchilarining ma'naviy-axloqiy madaniyatini tarbiyalash vositasi sifatida badiiy matnlarning roli o'rganiladi. Unda o'quvchilarning axloqiy va ma'naviy rivojlanishini ta'minlash uchun adabiyotni o'quv dasturiga kiritish muhimligi muhokama qilinadi. Maqolada adabiy matnlar o'quvchilarda empatiya, tanqidiy fikrlash va axloqiy fikrlashni qanday rivojlantirishi ko'rib chiqiladi. Shuningdek, o'quvchilarning axloqiy va ma'naviy o'sishini oshirish uchun darsda adabiy matnlardan samarali foydalanishning qiyinchiliklari va strategiyalari yoritilgan.
Kalit so'zlar: badiiy matn, o'rta maktab o'quvchilari, ma'naviy madaniyat, axloqiy madaniyat, ingliz tili darslari.

Введение. Литература всегда играла важную роль в образовании, предлагая больше, чем просто языковые навыки; он открывает окно в человеческий опыт, помогая учащимся понять себя и мир вокруг них. На уроках английского языка в старших классах литературные тексты являются не только инструментом улучшения владения языком, но и средством изучения сложных моральных и духовных тем. В этой статье рассматривается глубокое влияние, которое литературные тексты могут оказать на духовное и нравственное развитие старшеклассников, подчеркивая важность интеграции литературы в учебную программу для содействия более глубокому пониманию этических ценностей и принципов.

Литература является мощным средством нравственного развития, предлагая понимание этических дилемм, человеческого поведения и последствий действий. Знакомясь с разнообразными персонажами и повествованиями, учащиеся могут развивать сочувствие, навыки критического мышления и более глубокое понимание этических проблем. Например, чтение такого романа, как «Великий Гэтсби» Ф. Скотта Фицджеральда, может спровоцировать дискуссии о стремлении к богатству и его моральных последствиях, а такая пьеса, как «Ромео и Джульетта» Уильяма Шекспира, может спровоцировать разговоры о любви, верности, и последствия импульсивных решений.

Литературный обзор. Использование литературных текстов в образовании уже много лет является предметом интереса и исследований, особенно в области языкового и литературного образования. Ученые исследовали различные аспекты использования литературы для обучения учащихся, в том числе ее роль в развитии языковых навыков, культурной осведомленности и способностей критического мышления. В условиях старшей школы особое внимание уделяется использованию художественных текстов как средству воспитания духовно-нравственной культуры учащихся.

Одним из ключевых аспектов роли литературы в образовании является ее способность эмоционально и интеллектуально вовлекать учащихся. Например, исследователи обнаружили, что чтение художественной литературы может привести к усилению сочувствия и понимания точек зрения других (Mar et al., 2006)[5]. Эта эмоциональная вовлеченность имеет решающее значение для развития моральных и духовных ценностей, поскольку позволяет учащимся проникнуться персонажами и темами текста на более глубоком уровне.

Литература также играет важную роль в развитии навыков критического мышления учащихся. Анализируя сложные персонажи, сюжеты и темы, учащимся предлагается критически подумать об этических проблемах и моральных дилеммах. Например, исследование Оатли (1999) показало, что чтение художественной литературы может улучшить способность людей понимать психические состояния других людей - навык, известный как «теория разума», который необходим для моральных рассуждений[6].

Кроме того, литература может дать учащимся ценную информацию о различных культурах и обществах, способствуя развитию культурной осведомленности и толерантности. Знакомя учащихся с разнообразными точками зрения и опытом, литература может помочь разрушить стереотипы и способствовать взаимопониманию между людьми разного происхождения.

Было показано, что в контексте среднего школьного образования использование литературных текстов оказывает положительное влияние на успеваемость учащихся и общее благополучие. Например, исследование Guthrie et al. (2004)[7] обнаружили, что учащиеся, которые читают больше литературы в старших классах, имеют более высокие академические достижения и с большей вероятностью сохранят привычку к чтению на протяжении всей жизни.

Методология исследования. Литературные тексты часто представляют персонажей, стоящих перед моральными дилеммами, заставляя читателей рассматривать разные точки зрения и оценивать последствия различных выборов. Читая эти тексты, учащиеся могут развить свои собственные навыки морального рассуждения и начать формировать свои собственные этические рамки. Кроме того, литература может познакомить учащихся с моральными сложностями, помогая им осознать, что ситуации реальной жизни редко бывают черно-белыми, а скорее нюансированными и многогранными.

Анализ и результаты. Более того, литература может служить зеркалом, отражающим собственный опыт и ценности учащихся. Посредством идентификации с персонажами и их борьбой учащиеся могут лучше понять свои собственные убеждения и ценности, а также развить большее чувство сочувствия и понимания по отношению к другим. Этот процесс саморефлексии и сопереживания имеет решающее значение для морального развития, поскольку он побуждает учащихся учитывать влияние своих действий на других и стремиться к этическому поведению.

В целом литература играет жизненно важную роль в нравственном развитии старшеклассников, предлагая им богатую и сложную среду для изучения этических проблем, развития сочувствия и развития собственной моральной идентичности[1]. Интегрируя литературу в учебную программу, преподаватели могут помочь учащимся не только улучшить свои языковые навыки, но и стать более вдумчивыми, этичными и сострадательными людьми.

Интеграция литературы в учебную программу необходима для максимального увеличения ее воздействия на моральное развитие учащихся[4]. Вот несколько стратегий эффективного включения литературных текстов в школьные уроки английского языка:

Разработка учебной программы: убедитесь, что учебная программа включает разнообразный набор литературных текстов, затрагивающих широкий спектр моральных и этических тем[2]. Рассмотрите возможность включения как классических, так и современных произведений, которые соответствуют опыту и интересам учащихся.

Чтение с опорой: постепенно вводите сложные тексты, предоставляя справочную информацию, направляющие вопросы и контекст, чтобы помочь учащимся понять моральные и этические проблемы, представленные в тексте[3]. Используйте различные стратегии чтения, такие как внимательное чтение и аннотации, чтобы помочь учащимся глубже погрузиться в текст.

Обсуждение и размышление: организуйте дискуссии в классе, которые побуждают учащихся анализировать и размышлять над моральными дилеммами, представленными в тексте. Поощряйте учащихся рассматривать различные точки зрения и формулировать свои собственные ценности и убеждения в ответ на текст.

Письменные задания: дайте письменные задания, которые требуют от учащихся проанализировать моральные и этические темы текста и связать их со своей жизнью и опытом. Предложите учащимся подкрепить свои аргументы фактами из текста.

Творческие проекты: предоставьте учащимся возможность выразить свое понимание моральных и этических тем текста посредством творческих проектов, таких как искусство, музыка, драма или мультимедийные презентации. Это может помочь учащимся взаимодействовать с текстом осмысленно и лично.

Связи с реальным миром: помогите учащимся установить связь между темами текста и реальными проблемами и событиями. Предложите учащимся задуматься о том, как уроки, извлеченные из текста, можно применить к их собственной жизни и обществу в целом.

Совместное обучение. Поощряйте совместную учебную деятельность, такую как групповые дискуссии и отзывы коллег, чтобы помочь учащимся изучить различные точки зрения и углубить свое понимание моральных и этических тем текста.

Включив эти стратегии в учебную программу, преподаватели могут помочь учащимся глубже понять литературу и ее роль в моральном развитии, а также вооружить их навыками и знаниями, необходимыми для того, чтобы ориентироваться в сложностях мира с сочувствием, честностью и нравственностью. храбрость.

В заключение отметим, что литература оказывает глубокое влияние на моральное и духовное развитие старшеклассников, предлагая им богатый набор опыта, точек зрения и этических дилемм для изучения. Интегрируя литературу в учебную программу, преподаватели могут создать для учащихся значимые возможности решать сложные моральные проблемы, развивать сочувствие и сострадание, а также развивать свои собственные этические рамки.

Благодаря тщательному отбору текстов, вдумчивому обсуждению, рефлексивному письму и творческим проектам преподаватели могут помочь учащимся не только улучшить свои языковые навыки, но и стать более вдумчивыми, чуткими и морально сознательными людьми. Предоставляя учащимся инструменты и возможности для глубокого и значимого изучения литературы, преподаватели могут дать им возможность стать активными участниками формирования более справедливого, сострадательного и этичного общества.

Как преподаватели, мы обязаны признать преобразующую силу литературы и использовать ее на благо морального и духовного развития наших учеников. Принимая литературу как средство целостного воспитания личности, мы можем помочь учащимся развить моральное мужество, сочувствие и честность, необходимые для того, чтобы с мудростью и состраданием ориентироваться в сложностях мира.

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TRANSLATION STYLE AND THE ROLE OF MEDIUM TRANSLATION
Annotation

In this article, the translation methods and interpreting of each author's style according to their own and comparing the writers' styles in different languages. In addition it is discussed the impact of medium translation in literary translation.
Key words: Stylistic adequacy, stylistic changes, stylistic harmony, aesthetician principles, medium work, fiction, literary style, target language, business communication, mass translation.

СТИЛЬ ПЕРЕВОДА И РОЛЬ МЕДИУМ ПЕРЕВОДА
Аннотация

В статье говорится о методах перевода и собственном стиле каждого писателя, а также о влиянии медиум перевода на художественный перевод.
Ключевые слова: Стилистическая адекватность, стилистические изменения, стилистическая гармония, принципы эстетики, медиум, художественная литература, литературный стиль, язык перевода, деловое общение, массовый перевод.

TARJIMADA USLUB VA O'RTA TARJIMANING TA'SIRI
Annotatsiya

Maqolada tarjima uslubi va har bir muallifning o'ziga xos uslubi borligi, shuningdek badiiy tarjimaga o'rtakash tarjimaning ta'siri haqida gap boradi.
Kalit so'zlar: Stilistik adekvatlik, stilistik o'zgarishlar, stilistik uyg'unlik, estetika tamoyillari, o'rta tarjima, badiiy adabiyot,adabiy uslub, tarjima tili, ishbilarmonlik muloqoti,ommaviy tarjima.

Introduction. In translation of fiction the style of original text should be expressed. The saving of invariance between the original text and translated text is the main factor to reflect the correct stylistic directions. During translating the source material it is necessary to pay attention to the stylistic adequacy, stylistic changes, stylistic changes as an inversion, stylistic strengthen, stylistic typology, stylistic peculiarity, stylistic weakening, stylistic equality, stylistic losing in replacing the theme and style.

Unique features of the author are made by the language reserve of the author. To recreate every author's "language" and style is the important condition of fiction translation. This phenomenon is expressed in the works of two outstanding writers who wrote in one language- Russian, they are F.M. Dostoyevsky and A.P. Chekhov. The significant difference between those writers' style is obvious as Uzbek writers Oybek and Abdulla Qahhor also wrote in different styles. However the writers who created in different languages as A.P. Chekhov in Russian and Abdulla Qahhor's style who created in Uzbek is cloze by its expression. This stylistic harmony is explained by two writers' literary and aesthetic point of view and the using language skillfully are similar. So Arabic novelist J.Zaydan and Uzbek novelist A. Qodiriy' styles focused to the theme and historical flavor.

During translating foreign writers' works into Uzbek or vice versa, there are some issues which require specific approach to re-express the authors' various style and flavor before the translators. These approaches need to be analized and studied before giving the work to the press. Furthermore those translated works are made up different branches of literature. In order to give differentiation of the author' style it should be investigated as their outlook, social background, school education, faith, theme, ideas, material and the time when he or she described.

The style is the collection of typical ideas and fictional peculiarities of the writer which repeated in his every creative works.

For example, Persian poet and philosopher Omar Khayyam described the eternity of substance, the mortal coil and challenging the human to take pleasure in "Aruz wezni" in his own way.

The style of the translator is created by the personal attitude towards the authorized literary rules and aesthetician principles, fiction translations traditions and literary literacy. There is an influence of the literary- historical traditions, linguistic and stylistic background, material and condition too. Centures-old translation practice, different translation schools founded in cultural life's rich, colourful experiences created the exist styles.

Uzbek authors as Oybek, Sadrin Ayniy, Gofur Gulom, Abdulla Qahhor, Hamid Olimjon, Uygun, Mirtemir came to the literature at the same time and created the same events and the themes, but every of them has their own voice, literary-aesthetician world and their own styles. If the translator finds the reflection of those peculiarities in other language, the he could cope with translation. We should know that every single content of the original need the appropriate tone. That is military march couldn't be translated into lyrical tone, rubaiyat into another rhyme, ghazal into ballad, memorial poem into the yor-yor (the music which played in weddings) tone. For every work you should find relevant tone and the you achieve the core aim.

In translation works of different writers gives opportunity to gain information about writer and the events which took place at the time when the work is made. But they have another problem which demand to be solved. Sometimes Uzbek translators have to translate the works of European authors' works from Russian. In this situation the translator have a big problem in finding appropriate style in original work due to working with medium work.

Literature review. Studying the problem of style in translation and the role of medium language in fiction translation, researchers, as a rule, distinguish the difference in style of writing fiction. The study of style in translation of theory represents a book by Boase- Beier, Jean, 2006 "Stylistic Approaches to Translation". The style in translation one of the main subject of the works of Gabriela Saldanha, "Style in, and of, Translation"(2014). According to actualization linguo-methodogical aspect of study the expression of style in translation

and medium translation in fiction began to be more important branch not only in fiction translation but in various lays of literature as business communication and mass translation.

The main researcher in style of translation G. Saldanha gives such three main challenges and gives them definition: "prominence, motivation and attributability" and "Source text-oriented stylistic analysis generally relies on a close comparison of source and target texts to provide answers to research questions" [1]. From this definition it is obvious in translation style we learn more about the artist who create the original, so researching source text is significant in the process of translation.

Methodology. We want to draw your attention to the book whose translation arose stormy discussion. This book which was considered by public as a work written by a very "complicated" author was translated into Russian by Bogoslavskaya-Bobrova M.P. Though the book was appreciated as a "pearl of the century" the manuscript of the translation which was finished in 1936 had to wait for its publication for forty years. There seems to be some differences and misunderstandings between the original work and its translation. In this fact we can see the influence of the ideology of the former regime which could not accept the foreign culture, cultural isolation and the policy of the iron regime. In 1976 the work was published in the journal "Inostrannaya literatura" (Foreign Literature) edited by a famous writer Chengiz Aytmatov.

Dealing with the special peculiarities of the novel one can mention its originality, i.e. the childhood of the main hero Stephen Dedalus, his studies at the religious colleges, his family relationships, his prayers, unjust punishment, confession, his studies at the university, rejection of the religion and faith, adventurers taking place far from the motherland, and his attempts to find out his own way of life should be mentioned.

As to the special peculiarities of the author it should be mentioned that the events taking place in the plot of the book are not narrated stage by stage and gradually, they do not develop steadily but the author mentions what he remembers, time, life, place are not based on a real chronology and thus the reader does not feel the authors "I"; he is absorbed in the plot of the book and the neutral description of the inner feelings of the heroes, inner dialogue, other dialogues used in the text, the art of expressing the spirit of the hero their sufferings and other emotions make the aesthetic effect of the work grow steadily. The reader unwillingly turns into a partner of the heroes taking part in the events described in the book. He shares the sufferings, thoughts of the hero and goes to prayers with him, shares his confession and tries to get rid of his own sins, and feels the strike of the hell and takes part in the heating debates discussing the problems of beauty, reality and aesthetics.

Data analysis and results of research. Now, let's talk about the translated version of the novel. The novel has been translated into Uzbek by a talented translator Ahmad Otaboy.

In the theory of literature there is a term "secondary" or "second hand translation".[2] These terms were used by Dionis Dyurishin in his book "Theory of political Translation" and by Anton Popovich in his manual "Problems of literary translation". They are also called "completive translation". [3] This kind of translation serves as a "medium" for those translators who don't speak the language of the original work. This process is also called "a translation from translation". Such kind of translation appears in the scene under the condition of correlation of younger literatures when one literature serves as a liaison between other literatures.

In this case as a medium serves not language but literary styles. This very interesting branch of literature helps us to study the literary process and to discover its laws. This style has its advantages and disadvantages. Its advantage is in the fact that the translator works right on the original text. In the direct process of translation the translator must have a bilingual ability, i. e. he must have a good command of both languages, the language of the original text and that of the target language. The people who are at the modern stage of development wouldn't like to translate the works of W. Shakespeare through other languages, therefore they always fight for the direct translation right from English.

Nowadays the Russians, Ukrainians, Georgians, Armenians and people living around the Baltic sea are translating the works of this playwright right from English. M. Lozinskiy, B. Pasternak, S. Marshak have translated the works of W. Shakespeare from English of the XVII th century into Russian. S. Ivanov has translated the works of great Alisher Navoiy from the old Uzbek language of the XVth century into Russian.

Medium language serves as a means of expressing the literary style. Under the colonial system the language and the literature of the ruling class was served as a medium for the translators. Translations made during the recent years were performed by means of the medium language, i.e. the Russian. The Uzbek translator M. Shayhzoda has translated "Hamlet" from the Russian version of B. Pasternak, and from the Azerbaijanian version of Jaf'ar Jabborly. A. Cho'lpon from the translations made by P. Kanshin, E. Vohidov translated "Faust" into Uzbek from the Russian translations made by B. Pasternak, N. Kholdkovskiy and others from German, Muhammad Ali translated the poems of R. Burns from their Russian version made by S. Marshak from English. Yan Komarovskiy states that for his translation of the Uzbek epic poem "Alpomish" into Slovak language Lev Penkovskiy's Russian translation served as the basic text. One of the peculiarities of such translation are that the shortcomings that took place in the text are considered to be the author's mistakes. For instance, let us have a look at the sentences taken from " A Portrait of a young artist" by J. Joyce.

"He told Stephen that his name was Athy…" (Он сказал Стивену, что его фамилия Этти…)

- У тебя странная фамилия – Дедал, и у меня тоже странная – Этти. Моя фамилия – это названия города, а твоя похожа на латынь». In these sentences 'Athy' is used in the first case as an anthroponomy – a family name –Этти, in the second case it is a thoponym – the name of a city 'Atay' in Kilder county. In this case we can see a language interference – in the expression of the notion and its pronunciation: the family name is pronounced in one way and the name of the city in another and this fact seems to be the mistake made by translator. In Russain this name has been transliterated correctly, i.e. as 'Этти' but in Uzbek it sound as 'Эдди' a mispronounced version of the English and Russian names. In this case the translator must have taken into consideration that some anthroponomy such as Edward, Teddy, Dedal, Dantee are usually diminished and pronounced as Eddi, Ted, etc., and on the other hand the translator could successfully translate into Uzbek such word games as can be seen in "You have aqueer name, Dealus, and I have a queer name too, Athy. My name is the name of a town. Your name is like Latin. (Потому что и там и тут «эти». Понятно? «Этти» - город в графстве Килдер, а в грамматике местоимение - «эти»).

- Чунки унда ҳам, бунда ҳам "Эди" бор. Тушунарлими? Эдди – Килдер графлигидаги шаҳар номи, "эди" – грамматикада феъл.

In order not to make mistakes it is better to translate the original text. In our country this way of translating i.e. translation of the original European texts is finding its right way. Such translations have been made by bilingual J. Kamol (from Shakespeare), Ya. Egamova, S. Salimov, P. Usman o'gli (from Geute), B. Holbekova (from R. Burns, and J. Joyce), A Fayzoollo, U. Qo'chqor, B. M. Sharif, T. Qahhor, M. Akbarov are examples of best translations and they are worth appraising. Direct translation is the best criteria of estimating the translation. There are lots of examples in the journal "Жаҳон адабиёти» (World Literature). It has been performing the function of an announcer the events in this field since 1997.

In his translations published in this journal (2007, №3-4) Ahmad Otaboy demonstrated himself not only as a skilled translator but also as a delicate stylist. As the personality and character might be unique, the style also may have its own peculiarities. (Even the twins may have some differentiating points in their character and physical appearance). All the elements of the work, its language, style, plot, composition, form, expression of ideas, portrait, creation of image, description of nature, the hero's speech, logical description of conflicts, ideological aim of the author, his outlook, his world of thinking, creative skills, his permanent work on the text and its edition –

these all peculiarities are common to J. Joyce. These peculiarities had also a positive influence on the translator – Ahmad Otaboy.

Reading A. Otaboy's translation from translation we can easily feel his correlation to the original text. It is clearly due to delicate translation of the text into Russian and thanks to attentiveness and consideration of the translator, his ability to catch the additional meaning of utterances, his acquaintance with additional literature and explanations and at last his high skills of translational abilities.

On the eve of publishing the original text the reviewers Garnet and Herbert Wells were against publishing it. They blamed the author in using unacceptable words and phrases in the text. Though tried to make the author to change his mind the author did rejected their offers and remained stubborn. But the translation has also its own rules. In his translation of "Alpomish" L. Penkovskiy has chosen this way. On the way taking the musical instruments made by Alpomish to Tovqa oyim Qayqubod jumping over the fence fell down and cursed rudely. In this place the taking into consideration the rules of moral and aesthetics the translator omits the phrases denoting a rude curse. In J. Joyce's book there are a number of unacceptable and uncensorial expressions and words that avoiding them would destroy the originality of the book. They are one of the components of the peculiarities of the author. As is seen from the context there lots of such expressions smelling unpleasantly that if to speak in Joyces words 'you have to close the book and change the air in your environment'. Relying on his own national mentality and the principles of aesthetics as well as the rules of translation Ahmad Otaboy refined the style of the author and expressed them in Uzbek without insulting the spirits of the readers and tried to use them only once though in the origin they were mentioned repeatedly.

One of the difficult and complicated problem of translation is the ways of rendering the 'hidden' child language which has its own peculiarities in the text. In this case the translator has to live in the world of the children and try to travel in the world of children and express their ideas in their own 'created' language and thus form a full imagination of the child environment. As has been described by J. Joyce a student of a religious college Stephen and his little brothers are not aware of the difficulties their parents suffer looking for a shelter in order to rent a flat for living. In such a situation the translator should follow the author and get in the world of children and feel the their way of thinking. In the very case we are having ,to do with the fact that the children are not interested in the sufferings of their parents. In reality we cannot help feeling their unhelpfulness and poor conditions of their life. Even a grown up Stephen without a good amount of life experience can feel tiredness and unhappiness in the voices of his brothers. When elder brother asked where the parents were they tried to answer the brother in a childish language which is called in sociolinguistics 'tarabar' language so that nobody else surrounding them could understand their ideas.

"Goneboro toboro lookboro atboro aboro houseboro", - they answered.

Such an artificial language exists in all the languages of the world. In order that the others could not understand their ideas usually youngster use such an artificial language. In this case in accord with the agreement arranged between the partners the communicators add to the stem of the words additional letters or syllables. Such words cannot be found in the dictionaries. Stephen's brothers add to the stem of the words meaningless combination of letters 'boro'.

The translator of the Russian version of the book M.P. Bogoslavskaya-Bonrova gets use of the style of the author and tried to create a secret language and translated their language in the following way: - «Пошлико домко смокотретько… - Потомуко, чтоко наско выставляетко хозияинко».

As is seen from the context of the translation the secret language is not felt clearly. If it is necessary to increase the effect of the secret language it is possible to add the meaningless syllables not only to the end of the word but also into the structure of the word or disarrange the order of consonant letters in the word. For instance, the Russian word "смотреть" could be presented in the form of "лрокмекль"). Moreover by adding the meaningless combination of letters such as 'tara, bara, mara, kara, para, zara' or a part of these combinations after the vowel letters or between syllables and create a secret language. (Such a style can also be seen in the works of Russian poets for example, in the poem "Zangezi" written B. Khlebnikov. "Маара-рома (Биба-буль! Уккс, кукс эль, Редиди дедиди ! Пири-пэпи, па-па-пи! Чоги гуна, гении-ган! Али- Эли – Или! Эк, ак, Ук! Гамчь, гэмчь, Ио!)

Say, the Russian phrase "пойдём гулять" could be changed into " "тарапой барадем тарагубаралять" or Uzbek phrase "Юр, айланиб келамиз" can be expressed by means of "юбир абайлабанибиб кебелабимиз" or by "юзир азайлзаназиб кезеданазимиз". But in our case the Uzbek translator doesn't seem to understand the essence of the secret language and could not use it in his translation. (But these misfortunes might be correct in its book version). Ahmad Otaboy has chosen an easier version of the child language and said in a sweet and dialectal version:

-Ула уййи кўйгани кеттила... Хўжайин биззи уйидан ҳайдаяпти". In such cases the translator could get use the information offered by O. Safarov in his article "Болаларнинг ширин тиллари" (The sweet language of children).

Conclusion. Style is a peculiar way of expressing the ideas. Some experts say that "Style is effectiveness of assertion" but others say that style is a nose: there is no similar nose in the world [4] (B. Shaw). According to V.G. Belinskiy "Style is an ability, talent, i.e. clear expression of idea"[5]. Style has always importance like a person, like an unrepeatable character. Therefore every great writer has his own style. If we treat it in a broader sense 'style is the personality of the writer. Every element of the work i.e. language, plot, composition, form, the style of expressing the idea, every detail, images, the way of describing the nature, speech of the heroes, the way of describing the portrait, contradictions, the viewpoint of the author, his outlook, the framework of his thoughts, his skills, the process of reviewing the work (just imagine the situation in which though the publisher were hurrying him up J. Joyce tried to edit his work deliberately and unhurriedly) are the necessary components which define the essence of the writer's style.

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LINGUOCULTUROLOGICAL ANALYSIS OF GENDER CHARACTERISTICS IN UZBEK ARTISTIC DISCOURSE

Annotation

This article presents a profound linguoculturological analysis of gender characteristics in Uzbek artistic discourse. The study encompasses a wide range of literary works by Uzbek authors, including M. Osim, Shuhrat, S. Siyoev and S. Karomatov. The main focus is placed on analyzing the usage of gender-marked and unmarked lexemes, as well as the specificity of denoting gender characteristics in the absence of grammatical gender in the Uzbek language. The article extensively examines examples of cognate lexemes, such as "adib - adiba," "shoir - shoira," and explores their gender connotations.

Key words: Uzbek artistic discourse, gender characteristics, linguoculturology, grammatical gender, lexical analysis, cultural perceptions, masculinity, femininity, gender-marked lexemes, Uzbek literature.

O'ZBEK BADIIY NUTQIDA GENDER XUSUSIYATLARINING LINGVOKULTUROLOGIK TAHLILI

Annotatsiya

Ushbu maqolada o'zbek badiiy nutqida gender xususiyatlarining chuqur lingvokulturologik tahlili keltirilgan. Tadqiqot o'zbek mualliflari, jumladan M. Osim, Shuhrat, S. Siyoev va S. Karomatovlarning ko'plab adabiy asarlarini qamrab oladi. Asosiy e'tibor gender belgisi va belgisiz leksemalarning ishlatilishini, shuningdek, o'zbek tilida grammatik jins mavjud bo'lmaganda gender xususiyatlarini bildirishning o'ziga xosligini tahlil qilishga qaratiladi. Maqolada "adib - adiba", "shoir - shoira" kabi turdosh leksemalarning misollari keng o'rganilgan va ularning jinsi ma'nolari o'rganilgan.

Kalit so'zlar: O'zbek badiiy nutqi, gender xususiyatlari, lingvokulturologiya, grammatik jins, leksik tahlil, madaniy tushunchalar, erkaklik, ayollik, jinsga oid leksemalar, o'zbek adabiyoti.

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ АНАЛИЗ ГЕНДЕРНЫХ ХАРАКТЕРИСТИК В УЗБЕКСКОМ ХУДОЖЕСТВЕННОМ ДИСКУРСЕ

Аннотация

В данной статье представлен глубокий лингвокультурологический анализ гендерных характеристик в узбекском художественном дискурсе. Исследование охватывает широкий спектр литературных произведений узбекских авторов, включая М.Осима, Шухрата, С.Сиёева и С.Кароматова. Основное внимание уделяется анализу использования гендерно-маркированных и немаркированных лексем, а также особенностям обозначения гендерных характеристик в условиях отсутствия грамматического рода в узбекском языке. Статья подробно рассматривает примеры однокоренных лексем, таких как "адиб - адиба", "шоир - шоира", и исследует их гендерные коннотации.

Ключевые слова: Узбекский художественный дискурс, гендерные характеристики, лингвокультурология, грамматический род, лексический анализ, культурные представления, маскулинность, фемининность, гендерно-маркированные лексемы, узбекская литература.

Introduction. The topic of linguoculturological analysis of gender characteristics in Uzbek artistic discourse is gaining significance in the context of contemporary research focused on studying gender aspects across various cultures. The importance of this theme is underscored by several key factors that highlight its scholarly and cultural significance.

Firstly, the relevance of the topic lies in the increasing attention to gender studies in the social sciences. These studies contribute to a deep understanding of how gender roles and stereotypes are reflected in culture and literature, which is particularly crucial in the conditions of today's multicultural world.

Secondly, Uzbek culture and literature represent a unique field for investigation as they have not been sufficiently explored within the framework of gender linguoculturology. This opens up new opportunities for researchers aiming to contribute to the understanding of the unique aspects of Uzbek culture and literature.

The third aspect of relevance is linked to the role of language as a fundamental component of culture. Exploring the linguistic features of artistic discourse allows for a deeper understanding of how gender relations are formed and manifested in Uzbek society.

Interest in studying gender began to emerge among foreign linguists as early as the early 20th century, as noted in the works of Mautner and Jespersen [2]. However, more intensive research in this area began in the mid-1960s, thanks to the efforts of scholars such as Lakoff, Fishman, Zimmerman, and others. They laid the foundation for the development and understanding of the gender concept, considering it an important element of linguistic research.

The establishment of the Russian genderological school in the late 1980s, to which significant contributions were made by I.I. Khaleeva, A.V. Kirilina, and others, opened a new chapter in the study of this topic in the Russian scientific context. In the 1990s, there was a rapid development of gender studies in the humanities, indicating a rethinking of gender not only as a natural but also as a socially constructed phenomenon [1].

Initially, the category of gender was used in history, historiography, sociology, and psychology, but subsequently found its application in linguistics. This turned out to be fruitful for the development of linguoculturology, pragmatics, and anthropocentric language description in general [3].

In the context of Uzbekistan, there is a heightened interest in literary literature and its reading. This interest contributes to a deeper understanding of culture, history, and everyday life

through the prism of literary works. President of the Republic of Uzbekistan Sh. M. Mirziyoyev emphasizes the importance of involving youth in reading books as a means of enlightenment and education, leading the nation towards prosperity, goodness, and tolerance.

Thus, the theme fits into this broader context of studying the relationship between linguistic and cultural factors, opening up new horizons for understanding the deeper layers of the literary text and its sociocultural characteristics.

Therefore, the topic of linguoculturological analysis of gender characteristics in Uzbek artistic discourse holds significant scientific and cultural relevance, providing researchers with ample opportunities for exploration and new discoveries in this field.

Materials and methods. A wide range of literary works covering various styles and genres was selected for the study of gender characteristics in Uzbek artistic discourse. The analysis was based on the works of authors such as M.Osim, Shuhrat, S.Siyoev, and S.Karomatov, providing a comprehensive understanding of the theme.

The research methodology included content analysis of texts aimed at identifying the usage of gender-marked and unmarked lexemes. Special attention was paid to contextual and semantic analysis of words and phrases reflecting gender characteristics. In addition, a comparative analysis of Uzbek discourse with other languages was conducted to identify unique and common features in gender marking. Linguistic analysis was also carried out, including the examination of grammatical and morphological features of the Uzbek language in the context of gender themes. An important part of the study was the historical-cultural analysis, which made it possible to consider the influence of historical and cultural factors on the formation of gender representations in Uzbek literature. Lexicographic and corpus databases, software tools for quantitative analysis, as well as qualitative analysis methods of literary works were used as instruments.

The research process included text selection, thematic analysis, as well as semantic and contextual analysis, allowing for a deeper understanding of the meaning and usage of gender-marked words and expressions. Such a multi-faceted approach facilitated comprehensive research into gender characteristics in Uzbek artistic discourse.

Results and discussion. In the Uzbek language, to denote individuals of the female gender, primarily non-derived lexemes or the analytical method using the word "xotin" (wife) are commonly used. The gender marking system in the Uzbek language differs in that, due to the absence of grammatical gender, there is no regular correspondence between masculine and feminine names through derivational means. In this context, particularly interesting are the few examples of pairs of cognate lexemes, such as "adib - adiba" (scholar), "shoir - shoira" (poet), "muallim - muallima" (teacher), "marhum - marhuma" (the deceased). The peculiarity of the linguistic worldview in the Uzbek language lies in the fact that gender differentiation occurs by passing the grammatical gender category. Uzbek artistic discourse is characterized by the use of complex words to describe the appearance of men, which is quite common. Specifically, the Uzbek language possesses a rich arsenal of lexical means for detailed description of male characters. An example of this is the word "xushmoylov", used to describe a man with an attractive appearance, as seen in the work of Kh.Sultanov "Onamning yurti" (My Mother's Homeland). The word "oqsoqol", describing an older man symbolizing wisdom and authority, is also a characteristic example mentioned in S.Siyoev's work "Yoruglik" (Sadness).

In addition, the term "habashbashara" reflects the features of appearance, such as dark skin and curly hair, as seen in P. Tursun's story "O'qituvchi" (The Teacher). Other unique Uzbek words, such as "takasoqol" and "echkisoqol" are used to describe beard characteristics, as in the works of T. Murod "Yulduzlar mangu yonadi" (Stars Shine Brightly) and Kh.To'xtaboyev "Shirin qovunlar mamlakati" (The Sweet Kingdom of Melons). The word "yaltirbosh", denoting a bald person, is found in J.Abdullaxon's work "To'fon" (The Storm), while the term "navjuvon",

symbolizing youth and energy, is used in the poem by Khabibiy (Khabibullah).

Additionally, there are words such as "tepakal," describing a man losing his hair (O.Yoqubov "Izlayman", "ulug'sifat," referring to an impressive and authoritative person (A. Qahhor "Sarob", "khomsemiz," applied to a disheveled person (S. Siyoev "Otliq ayol", and "shabqor," reflecting someone with an unclear gaze (mentioned in "O'zbek tilining izohli lug'ati" (Explanatory Dictionary of the Uzbek Language)). These examples from Uzbek artistic discourse demonstrate how language influences the perception and portrayal of gender images, as well as how cultural nuances and social expectations associated with male characters are revealed through them in Uzbek literature.

In Uzbek artistic discourse, especially in the analysis of gender characteristics, it is noticeable that significant attention is given to the appearance of characters when they are positively evaluated. This is reflected in the use of descriptive terms emphasizing beauty and attractiveness, such as "gulchehra," meaning beauty and pride, used in Uygun's work "521-6." Additionally, the word "dilnavoz," meaning charm and pleasantness of voice, in Oybek's "Tanlangan asarlar, 615-6."

Additionally, "sohibjamol" expresses the image of female beauty and grandeur, as in M.Mansurov's "Yombi" (Black Friday), "385-6." The word "gulbadan," describing a woman with delicate features and a pleasant speech, is used by Khabibiy. "Erkakshoda" refers to a strong and resolute personality, as in S. Ahmad's "Ufq" (Horizon). The term "sarvqomat," accentuating slenderness and grace, appears in Khabibiy's verses.

Finally, "badchehra," meaning a discontent or angry expression, is used by Oybek in "Nur qidirib" (Searching for Hope). These examples illustrate how gender images are created through language in Uzbek artistic discourse, emphasizing cultural perceptions of beauty and attractiveness.

In the Uzbek language, there are also gender-neutral words that can be used to describe various characters without emphasizing their gender. For example, the term "zag'cho'z," describing a person with small eyes, is used in M.Osim's work "Utror" to characterize an elderly person. The word "mo'rchamiyon," denoting a slender waist, appears in Shuhrat's "Umr pogonlari", emphasizing the physical features of the character.

"Chillashir", meaning thin or emaciated, is used in N. Aminov's "Qahqaha" (Laughter) to describe a young shepherd. These examples from Uzbek artistic discourse highlight how language can convey character traits without explicitly indicating their gender, enriching the description of characters and revealing their unique features.

In contemporary linguistics, gender studies play a crucial role, connecting various areas such as cognitive linguistics, sociolinguistics, psycholinguistics, and linguacultural studies through their thematic orientation and methodological approach. Gender linguistics, especially in Russian linguistic circles, has emerged as an important research direction [4]. Similar studies are conducted in Uzbekistan, as evidenced by dissertations and articles, although gender themes are not always explicitly expressed in their titles [5]. Despite progress, gender studies in Uzbekistan have not yet reached full development. The main directions in gender linguistics include sociolinguistic gender studies, feminist linguistics, general gender studies examining the language behavior of both sexes, masculinity studies (a relatively new direction that emerged in the late 20th century), and psycholinguistic studies, including neurolinguistics, the study of speech ontogenesis, as well as cognitive differences between men and women and their manifestations in speech.

Conclusion. The study of gender characteristics in Uzbek artistic discourse has revealed several significant aspects, characterizing the uniqueness and diversity of gender representations in Uzbek literature. The analysis of various literary works has shown that the Uzbek language has a distinctive system of denoting gender characteristics, not tied to grammatical gender. Instead, the Uzbek language relies on the use of non-derived lexemes and analytical methods, such as the use of the word "xotin" to denote the female gender.

Additionally, Uzbek artistic discourse is characterized by the use of complex words to detail the appearance of male characters, which underscores the deep connection between language and cultural perceptions of masculinity. At the same time, significant attention is paid to the appearance of female characters when positively evaluated, enriching the text and reflecting cultural perceptions of femininity. The study not only sheds light on the peculiarities of Uzbek artistic language but also contributes to a deeper understanding of the cultural and social contexts that shape gender representations in Uzbek literature. The findings of the study open up new perspectives for further research into gender aspects in linguistics and cultural studies, as well as for understanding linguistic phenomena in diverse cultural traditions.

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"POYTAXT" SO'ZINING LUG'AVIY MA'NOSI VA TARIXIY-GEOGRAFIK, LINGVISTIK TALQINI
Annotatsiya

Maqolada "poytaxt" so'zining lug'aviy ma'nosi va tarixiy-geografik, lingvistik talqini yoritilgan. Maqolada "shahar" so'zining turli xorijiy tillardagi lingvistik tahlili va "poytaxt" so'zining sinonimlari haqida ma'lumotlar berilgan.
Kalit so'zlar: Poytaxt, maxsus federal okrug, shahar, shahar aholi punktlari, ma'muriy markaz, shahar-davlat, saroy, o'rda.

ЗНАЧЕНИЯ И ИСТОРИКО-ГЕОГРАФИЧЕСКОЙ И ЛИНГВИСТИЧЕСКОЙ ТОЛКОВАНИЯ СЛОВА "СТОЛИЦА"
Аннотация

В статье описывается словарное значение и историко-географическая, лингвистическая трактовка слова «столица». В статье представлена информация о лингвистическом анализе слова «город» в разных иностранных языках и синонимов слова «столица».
Ключевые слова: Столица, особый федеральный округ, город, городские поселения, административный центр, город-государство, дворец, орда.

DICTIONARY MEANING AND HISTORICAL-GEOGRAPHICAL AND LINGUISTIC INTERPRETATION OF THE WORD "CAPITAL"
Annotation

The article describes the dictionary meaning and the historical-geographical, linguistic interpretation of the word "capital". The article provides information on the linguistic analysis of the word "city" in different foreign languages and synonyms for the word "capital".
Key words: Capital, special federal district, city, urban settlements, administrative center, city-state, palace, orda.

Kirish. The capital is the capital of the state, the administrative and political center of the country. The capital is usually the seat of the central (national) government, parliament and judicial institutions. Usually, the capital is divided into an independent administrative unit with a separate administrative procedure. In most federal states, the capital is located in a special federal district that is not a subject of the federation. In most countries, the location of the capital is directly specified in the text of the constitution. For example, Article 6 of the Constitution of the Republic of Uzbekistan states that "the capital of the Republic of Uzbekistan is the city of Tashkent." [1]. It is no exaggeration to say that cities are mirrors. Because, if we evaluate the development of a society or today's development, we draw conclusions based on its cities, especially capital cities.

Literature review. The development of the scientific and methodological basis of the study of natural conditions from the point of view of urban planning on the example of capital cities and giving general conclusions is of great importance in the future placement of capital cities. Russian scientists V.V. Pokshishevsky (1952, 1963), Y.G. Saushkin (1953), V.V. Vladimirov, A.S. Kryukov (1963), A.M. Kolotiyevsky (1962), in our country N.V. Smirnov, T. Raimov, A. Soliyev, G. Pardayev, A. Soatov, P. Gurbanov, M. Egamberdiyeva and others were involved. In their scientific works, the formation of some cities is given a natural geographical description, the geomorphology and microclimate of the cities are described. However, the scientific work on the capital cities in Uzbekistan has not been fully completed. The first attempt was made in response to the fact that the concept of capital cities was not created in geography education. Many economic geographers have conducted research on the emergence and development of cities. N.N. Baransky, V.G. Dubrovin, Y.N. Persik, G.M. Lappo, B.S. Khorev and others are among the scientists of the time of the former Soviet Union. The cities of Uzbekistan were studied by such scientists as T.R.Raimov, A.S.Soliyev, O.T.Ata-Mirzayev, E.A.Ahmedov. Foreign scientists D. Stamp, K. Korpenter, J. Bojyo-Gornye, J. Shabo and others dealt with the geography of cities.

The well-known geo-urbanist Y.A. Pivovarov interpreted urbanization as a complex historical process of increasing the role of cities, urban lifestyle and urban culture in the development of society, which is connected with the spatial concentration of activity in a relatively small number of centers and regions of the socio-economic development of society.

E. B. Alayev understands urbanization as a socio-economic process that has intensified during the scientific and technological revolution, the increase of urban areas, the concentration of people in them, especially in large cities, and the wide spread of settlements, and the urban lifestyle applies to the entire network of settlements. lib, expressed the opinion that it is a reflection of deep structural changes in economic and social life taking place in modern times.

In Sokovkin's work, we can see the environmental connection between the location of production forces and air pollution in the capital.

N. Baransky first founded the geographical study of cities during the time of the former Soviet Union. He created the concept of economic geographical location in the creation of cities. The first geo-urban studies in Uzbekistan date back to the second half of the 20th century. The first step in this regard was the creation of the work "Cities of the Fergana Valley" by N. Smirnov in 1962. The scientific works of Z.Akramov, T.Raimov, O.Ota-Mirzayev, A.Soliyev, E.Ahmedov, A.Qayumov and others on the development of the cities of Central Asia, in particular, Uzbekistan, are a unique scientific school of urbanologists in our country. was the basis for its formation. Currently, in our republic, dozens of specialists are conducting scientific research in this field [Table 1].

Table 1*

Some dissertations defended in urban planning
(1964 - 2022 years)

№	Author name	Dissertation topics	Year of protection

	Raimov T.I.	"Comprehensive economic-geographical study of the capital of the republic (the example of the city of Tashkent)"	1964 Moscow
	Rayimjonov Z.	"Development of Central Asian resource cities"	1992, Tashkent
	Qorayev S	"Oykonimiya Uzbekistana". (istoriko-geograficheskoye issledovaniye formirovania nazvani naselyonnih puntov respubliki)"	1998, Tashkent
	Egamberdiyeva M.M.	"Regional problems of urban development in the market economy" (in the example of Tashkent region)	2008, Toshkent
5.	Yo'ldoshev I.T.	"History of the formation and development of urban planning culture in the Fergana Valley" (History. science. name. ...diss. autoref)	201, Toshkent
6.	Qurbonov P.R.	"Factors and economic geographical basis of urbanization process development in South Uzbekistan" (Geog. science. nom. ...diss. autoref)	2012, Toshkent

(*Note: Compiled from table data).

At this point, it should be noted that Uzbek geographers have also carried out a number of scientific works devoted to the demographic characteristics of the city population, the assessment of the relief from the point of view of urban planning, and the study of the geographical aspects of the development of urban settlements. However, on the example of the city of Tashkent, the development of a comprehensive economic-geographic research methodology for the cities that serve as the capital of the republic, and the need to take into account geographical factors in the development of this type of settlements, is a well-known capital scientist - candidate of geography, professor Tursun Iminovich Raimov. In Moscow, under the leadership of Y. Saushkin, one of the world-renowned economic geographers of the 20th century, he conducted scientific research on the issues of complex economic-geographic research of capital cities. In particular, T. Raimov developed the methodology of geographical study of capital cities. In 1964, he submitted to the Specialized Scientific Council of the Faculty of Geography of Moscow State University on the topic of "Comprehensive economic-geographical research of the capital of the republic (the example of the city of Tashkent)" to receive the degrees of Candidate of Geography and Doctor of Geography at the same time. In the completed research work, T. Raimov made a comprehensive study of the specific features of the phenomenon and functions of the capital city on the example of the city of Tashkent and the capitals of a number of other republics. T. Rahimov studied the specific features of the capital city phenomenon and the tasks of the capital city on the example of Tashkent and other capitals of the Central Asian republics.

Research methodology. How did the capital cities appear? First of all, what does the word "city" itself mean? Concepts of cities have changed many times in different countries of the planet and in different periods. That is why the concept of imagining cities is diverse. With the concept of "city", specific forms of clear boundaries in the territory of settlements have emerged. The first sign of the appearance of such settlements was the city wall (bulwark), which, while serving for the purpose of defense, was considered the main boundary of the city core. For example, if we look at the cities that were the most famous in ancient times, whose inhabitants were mainly farmers, we would not add them to the status of urban settlements if we look at them with the measure of the present time. Nevertheless, typical features related to the concept of the city can be distinguished. The famous scientist V. V. Davidov said that the genetic nature of all knowledge is manifested in the concept. It is known that "how many capitals are there in the world?" It is difficult to give a clear answer to the appropriate question. This can be learned from the following table based on the information from the works on world countries published in our country in the next decade. (Table 2)

Table 2 *

Some literature on world countries published in Uzbekistan

№	Literature on the countries of the world	Number of countries
1	Горкин А. Дунё мамлакатлари. Энциклопедия.–Т.: «Давр нашриёти», 2013.–296 б.	196
2	Мамадалиев Р. Дунё мамлакатлари.–Т: «Muharrir», 2012.–500 б.	219
3	Оммабоп география мазмун-моҳият, тушунча ва маълумотлар А.Н.Ҳожиматов ва бошқ.–Т.: «Zuhra Baraka biznes», 2017.–132 б.	209
4	Ражабов Қ, Қандов Б. Жаҳон мамлакатлари: илмий-оммабоп нашр.–Т.: «Янги нашр», 2015.–232 б.	249
5	Раҳматов Л. Дунё мамлакатлари: Австралиядан Ҳиндистонгача .– Т.: «Yangi kitob», 2019.– 848 б .	238
6	Этнология: ўкув қўлланма/масъул муҳаррир А.Аширов.–Т.: «Янги нашр», 2014.–544 б.	224
7	Ўзбекистон Миллий Энциклопедияси. 11-жилд. Қизилкумит - Хўрмуз.–Т.: «Ўзбекистон Миллий энциклопедияси» ДИН, 2005.–608 б. 3 - илова. 528-б.	196
8	Ҳазратқулов А. Жаҳон мамлакатлари: қиска маълумотнома.–Т.: «Шарқ», 2006.–384 б.	222

* Note: the table was compiled by the author H.M.Bayqabilov based on sources.

In European countries, including Germans, the word for a city is stadt (stadt), while in English people, the term tow cite means a city. Even in French, the word cite itself represents a city. The Swedish word Staden refers to a certain class of cities, while in Norway it means a city. In Russian, the word "city" historically refers to a settlement that is surrounded, fenced - with the purpose of protecting it from the attack of the enemy, monsters. In Russia, at the beginning of the 18th century, the surrounding areas ("fortifications") were considered cities. The defense of the cities was improved more and more, strong castles and fortifications were built around them. In this connection, the term "city" - "gorod", that is, "grad" in the Church Slavic language, was born. Literally translated, this term means bounded, fenced, protected. In Polish, "grod" means fortress [3;12-б].

Sh. Rakhmatullaev stated that the word "capital" is considered a noun from a linguistic point of view, and it is formed from the Tajik word "poi" meaning "bottom" which means "luxurious seat installed on the palace net for the ruler to sit in the reception ceremony" and "the capital of the state" " means. This noun originally had the form "pay-e takht" and was equal to the addition compound [4;194-б].

Analysis and results. The state capital is a political center representing the subject of the supreme will, a symbol of the state in the form of a capital-city institution. In the maps compiled without the participation of toponymists, uniformity is allowed in giving capital cities. For example, V.P. According to Zaychikov, the capital of the Democratic People's Republic of Korea (meaning North Korea) Pyongyang is shown in five different versions: Pyongyang, Penyang, Pyongyang, Pyyangeng.

It is worth noting that the concept of "city" is not interpreted exactly the same in all countries and regions, they are defined differently in different countries. "City" is a Persian word that means "fortress" (in Russian "gorod" - ogorodit, which means "to surround"). In ancient times, the inner-central part of the cities was usually surrounded by defensive walls, where there were palaces, strongholds of rulers and their families, important administrative and religious buildings, the main square (registan), and in some of them there were ordinary residents' houses, and it was called shariston. They were entered through the gates. Around it, there are other outer parts of the city surrounded by walls, called "rabot", where gardens and later houses of ordinary residents were located. A city is a historically formed settlement. The concept of a city is relative, and scientists have not yet come to a consensus on which settlement should be considered a city.

Along with the term "capital", the words "stolitsa", "capital" are used as translation words in mass media and educational literature. In general, in order to understand the essence of a term, it is appropriate to understand the concept that

expresses the meaning of the word representing it. Therefore, first of all, it is necessary to define the terms "capital" and "stolitsa", that is, to determine the meaning of the word. However, these terms are interpreted differently in different literature. For example, in the national encyclopedia of Uzbekistan, it is said that Table 3*

Synonyms of the terms "Capital"

"The capital is a ruling structure that has the authority to resolve issues of organization of society at the national level, to determine its external relations." [6;111-b]. Also, we found it necessary to comment on words of a synonymous nature, which are in use at the same time as the term "capital" (Table 3):

№	Synonym words	What language is it from?	Meaning
1	The capital	Persian	The word capital is Persian - the lower part of the throne, the skirt, the base. The capital of the state, the administrative-political and cultural center of the country [2; p. 288]
2	Palace	Tajik	It means "caravan, a wide yard where merchants stop and rest" and later came to mean "castle" [4; p. 208].
3	Horde	from the Turkish language	Horde is used in Turkic languages, ordu is used in Mongolian peoples and means "khan's residence". Since the 13th century, Horde has been used in Russian in this sense [2; p. 512]
4	House fish	Turkish	The word balıq (balıg‘) is the word "city" in ancient Turkic. The word Khanbaliq is used in the sense of "the city of Khan" [10; p. 598]
5	Shahri Khan	Tajik	It was used in the sense of "Khan's city" and was transformed into "Shahrikhan" in Tajik [8; p. 454].
6	The capital	Persian	It is formed from the word throne, which means "a specially decorated luxury seat placed on a palace net for sitting at a royal reception" and means "the capital of the state" [4; p. 194].
7	Seoul	Korean	The meaning of the Korean word Seoul (Russian: Сеул) means "capital" [10; p. 329].
8	Capital city	Russian	Based on the word table, it was used in the old Russian language as a chair, a seat, a throne [10; p. 572].
9	Bashkent (Capital)	Turkish	Turkish pronunciation of the word "Capital" [14; p. 291]

* Note: the table was compiled by the author H.M.Bayqabilov based on sources.

French scientist Yves Lacoste was the first to propose the concept of "City - State", which is used in geography and political sciences. According to him, the "city-state" type refers to countries where most of the population belongs to one city. However, there are such city-states in the world whose name is not related to the nation they live in [15; p. 8].

In the geographical classification of the capitals of world countries, it is traditional to divide them into groups or categories according to various indicators (area, population, economy, administrative division, natural resources, location, etc.). However, these indicators do not fully reveal the natural geographical features and modern requirements of capital cities. Therefore, in this case, the countries of the world should be classified and divided into categories according to their status.

In the classification of the status of capital cities of world countries, the administrative centers of countries that are not fully recognized by the international community can be considered as objects of separate classification. For example:

countries such as Taiwan, Hong Kong, Aland Islands, Aomin in a separate administrative-legal status, but within certain countries;

Countries such as Abkhazia, North Ossetia, Kosovo, North Cyprus, Sahara Kabir recognized by some UN member states;

countries whose status is unclear or not recognized by the international community, such as Donetsk, Lugansk, Pridnestrov (Dniester), Nagorno-Karabakh.

As an administrative-territorial structure within certain states, i.e., the Republic of Karakalpakstan, which does not have the right of absolute governance, Tibet, states, regions, republics, federal lands, autonomous regions within the federal states, and the capitals or administrative centers of administrative units do not have the right to be independent capitals. is described.

Conclusion. In conclusion, we can say that the independence of countries and the division of certain countries and the acquisition of separate state status lead to an increase in the number of sovereign states, or on the contrary, the submergence of some countries located on islands (due to natural disasters) and the mutual unification of countries (due to political reasons). leads to a decrease in the number. Therefore, the number of countries is always greater than the number of sovereign states and is explained by the fact that it has a dynamic (changing) nature. This change will certainly not bypass the capital cities, of course.

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TILNING TARIXIY NOMLASH AN'ANASI VA UNGA MUNTAZAM VORISLIK MAS'ULIYATI

Annotatsiya

Maqola tilning tarixiy nomlash an'analariga bag'ishlangan. Unda globallashuv sharoitidagi intensiv madaniy ta'sirlar oqibatida tilga ehtimoliy tahdidlarning kuchayishi, shuningdek, tilning leksik zaxirasida o'z qatlam so'zlari va katta miqdordagi o'zlashma so'zlarning qarama-qarshiligi masalalari ochib berilgan. Bundan tashqari, tarixiy nomlash an'analarining ko'p asrlik jarayon ekani, xalqning asrlar davomida narsa-hodisalarni nomlashga topqirlik va zukkolik bilan yondashgani asoslangan. Shu bilan birgalikda, narsa-buyumlarga nom qo'yish xalq tilidagi so'zlar, xalq madaniyati va urf-odatlari asosida shakllantirilgani tavsifiy metod asosida ochib berilgan. Natijada tildagi ko'p asrlik nomlash an'anasining bardavom bo'lishi, unga nisbatan barqaror mas'uliyat hissini chuqurroq shakllantirish yuzasidan o'ziga xos g'oyalar ishlab chiqilgan va aniq xulosalarga kelingan.

Kalit so'zlar: Nom, so'z, til, nomlash, o'zbek, lug'at, milliy, xalq.

ТРАДИЦИЯ ИСТОРИЧЕСКОГО ИМЕНОВАНИЯ В ЯЗЫКЕ И ОТВЕТСТВЕННОСТЬ ЗА ЕГО РЕГУЛЯРНОЕ НАСЛЕДСТВО

Аннотация

Статья посвящена историческим традициям именования языка. Выявляются возможные угрозы языку в результате интенсивных культурных влияний в условиях глобализации, а также контрастность слов собственного слоя и большого количества заимствованных слов в лексическом резерве языка. Кроме того, поясняется, что исторические традиции именования представляют собой многовековой процесс и что на протяжении веков люди использовали находчивость и изобретательность для обозначения вещей. При этом на основе описательного метода выявлено, что наименование вещей формируется на основе слов национального языка, национальной культуры и обычаев. В результате были разработаны конкретные идеи и сделаны четкие выводы относительно продолжения многовековой традиции именования в языке, более глубокого формирования чувства устойчивой ответственности за нее.

Ключевые слова: Имя, слово, язык, именование, узбекский, словарь, национальный, нация.

THE TRADITION OF HISTORICAL NAMING IN LANGUAGE AND THE RESPONSIBILITY OF REGULAR SUCCESSION

Annotation

The article is devoted to the historical traditions of naming the language. Possible threats to the language as a result of intense cultural influences in the context of globalization are identified, as well as the contrast between words of its own layer and a large number of borrowed words in the lexical reserve of the language. It is also explained that historical naming traditions are a centuries-old process and that throughout the centuries people have used resourcefulness and ingenuity to name things. At the same time, based on the descriptive method, it was revealed that the names of things are formed on the basis of words of the national language, national culture and customs. As a result, specific ideas were developed and clear conclusions were made regarding the continuation of the centuries-old tradition of naming in the language, a deeper formation of a sense of sustainable responsibility for it.

Key words: Name, word, language, naming, Uzbek, dictionary, national, nation.

Kirish. O'zbek xalqi, o'zga millat vakillari singari, azaldan kishilik jamiyati ongida paydo bo'layotgan tushunchalarni o'z davri talabiga ko'ra turkiy, o'rni bilan arabiy, forsiy yoki ularning omixta holidagi so'zlar asosida nomlab kelgan. Bu uzoq davrli evolyutsion jarayon bo'lib, xalqning o'zi o'z tili lug'at zaxirasidagi birliklardan istifoda etib, topqirligi va zakiyligini namoyon eta olgan. Ular bir tushunchaga turli hududlardagi sharoitlariga muvofiq rang-barang nomlar bera olgan. Paydo bo'lgan bunday yangi so'zlar xalq orasida parallel holatda bo'lsa ham, yashab kelgan. Ulardan munosiblari va raqobatbardoshlarigina tilda uzoqroq qolish va dominanta rolini bajarishga intilgan. Muhimi, bunday so'zlarning nomi o'zi ifodalayotgan tushunchaga motivlangan bo'lgani sabab ham xalqning uni tushunish va qabul qilish jarayoni oson kechgan. Demak, til shunday hodisaki, uni yaratuvchisi bo'lgan xalq kishilik ongida paydo bo'layotgan yangi tushunchalarga o'zida nom topish uchun harakatda bo'lar ekan, tildagi bunday nomlash an'anasining uzoq o'tmishi mavjudligi, uning tarixiy ildizlari til paydo bo'lgandan beri bardavom etib kelayotgani anglatadi, deyish mumkin.

Mavzuga oid adabiyotlar tahlili. Har qanday tilda ham nomlash jarayoni, avvalo, o'sha tilning milliy manfaatlari, o'z qatlami birliklariga tayanilishi hisobga olinadi. O.Shukurov tilda "nomlash jarayoni boshqa til madaniyati modellarining ko'r-ko'rona ko'chirilishi hisobiga bo'lmasligi kerak. Bu o'rinda turfa madaniyatli nomlash modellarining boy tajribasi hisobga olinib, o'zbek tilining ontologik xususiyati va milliy mentaliteti manfaatlariga tayangan holda ish tutilishi lozim"ligini ta'kidlaydi[1]. Huquqiy jihatdan olib qaraganda, kompaniya yoki mahsulotga nom tanlash erkin jarayon bo'lib, u tadbirkorning xohish-irodasiga asoslangan bo'lishi tabiiy. Biroq bu o'rinda shuni ham unutmaslik kerakki, tilning millatga tegishli qadriyat ekani va ana shu qadriyat manfaatidan kelib chiqilsa, tanlanadigan nomlarda o'ziga xos o'ziga xos mezonlar mavjud bo'lishi ham o'rtaga chiqadi. Ta'kidlanganidek, "nom ishlab chiqarish, savdo-sotiq obyekti, mahsulot, uning markasi (brendi) haqidagi eng muhim ma'lumotlarni aks ettirishi, xalqning umummilliy madaniy qarashlari, an'analari, mentaliteti, dunyoqarashi, psixologiyasiga zid kelmasligi shart"[2].

Brendlarni milliylashtirish uchun nafaqat filologlar va tadbirkorlar, balki boshqa soha vakillarida ham mas'uliyat hissi bo'lishi kerak. Zeroki, "Internet ma'lumotlariga ko'ra, O'zbekistonda milliy brendlar soni 65 ta ... bu ko'rsatkich Rossiyada 19835 ta, Ukrainada 5478 ta, Qozog'istonda 170 ta, Qirg'izistonda 53 tani tashkil qiladi. "O'zbekiston" milliy brendi jahonda 49-o'rinda turadi"[3].

Tadqiqot metodologiyasi. Tadqiqot jarayonida tavsifiy, sotsiolingvistik tadqiq metodlari, ayniqsa, kuzatish, analiz, sintez, komponent tahlil usullari qo‘l keladi. Bugungi kundagi globallashuv va xalqlar orasidagi madaniyatlar rang-baranglashuvi tildagi an’analarga ham o‘zining haminqadar ta’sirini ko‘rsata boshladi. Dunyo hamjamiyati orqali tilimizda paydo bo‘layotgan yangi yoki eski tushunchalarni to‘g‘ridan-to‘g‘ri o‘zga til so‘zlari, unsurlari orqali nomlash avj oldi. Natijada tilning tarixiy ildizlari, uning nomlash an’anasidan uzoqlashish jarayoni boshlandi. Buning eng muhim sabablaridan biri sifatida global tarmoq hisoblangan Internet fenomeni bo‘lib, bu orqali faoliyat yuritadigan ijtimoiy tarmoq va messenjerlar kishilik ongiga jadal ta’sir o‘tkazuvchi omilga aylanib ulgurdi. Umuman olganda, bu jarayon til o‘zida saqlab kelayotgan ko‘p asrlik nomlash an’analaridagi ayrim rishtalarining uzilishiga, uning tarixiy ildizlari darz ketishiga yo‘l ochib beryapti.

Til o‘ziga xos ijtimoiy hodisaki, uni yaratuvchisi bo‘lgan xalq unda paydo bo‘layotgan yangi tushunchalarga o‘zida nom topish uchun muntazam harakatda bo‘lib kelgan. Tildagi bunday nomlash an’anasining uzoq o‘tmishi mavjud bo‘lib, uning tarixiy ildizlari til paydo bo‘lgandan beri bardavom bo‘lib kelayotganini taxmin qilish qiyin emas.

Tildagi nomlash, yaratish, ijod qilish an’anasi har bir tilga xos nozik xususiyat bo‘lib, tilni meros qilib olgan xalq va jamiyat vakillarigina uni nafis xilqat sifatida idrok etadi va uni asrab-avaylash, undan to‘g‘ri va unumli foydalanishga mas’ul hisoblanadi.

Tahlil va natijalar. Tilda nomlash an’anasi tarixi haqida so‘z ketar ekan, M.Koshg‘ariyning “Devonu lug‘otit-turk”, Yusuf Xos Hojibning “Qutadg‘u bilik”, A.Navoiyning “Muhokamat ul-lug‘atayn” kabi asarlardagi tiyran mantiqli misollar uning nechog‘liq ahamiyatga ega ekanini urg‘ulaydi.

“Qutadg‘u bilig” dostoniga mutaxassislar tomonidan adabiyotimiz tarixidagi odob-axloq, pand-nasihat, ta’lim-tarbiya mavzusiga asoslangan original badiiy asar sifatida baho berilgan va ilmiy jihatdan o‘rganilgan. Bu asar nomidagi so‘zlar sof turkiy: “qut” – baxt hamda “bilig” esa bilim ma’nosini anglatadi. Asardagi to‘rt nafar asosiy qahramonning ismlari ham ramziylikka ega turkiy nomlar:

Kuntug‘di – “chiqqan quyosh” yoki “yangi kun”, asardagi hukmdor, adolat ramzi;

Oyto‘ldi – “to‘lgan oy, asardagi vazir, davlat ramzi;

O‘gdulmish – “aqlga to‘lgan”, vazirning o‘g‘li (keyinchalik vazir), aql ramzi;

O‘zg‘urmish – “uyg‘ongan”, asardagi zohid, qanoat va ofiyat ramzi.

Mazkur doston yaratilgan davr – XI asrga qadar ham turkiy tilda bu kabi pand-nasihat tipidagi dostonlar yozilgan bo‘lishi tabiiy hol, deb tushunish kerak. Afsuski, ular bizgacha yetib kelmagan. Shunisi ahamiyatliki, asar yozilgan davrda ham tilimizda forscha, arabcha, so‘zlarning o‘rni ahamiyatli bo‘lgan, biroq asar muallifi milliy nomlarni o‘z mahorati bilan ramziylik asosida ideal darajaga ko‘tara olgan.

Xalqimizning atrofdagi narsa-hodisalarga nom berish san’ati o‘ta daqiq. Deylik, hayvonlarni nomlash uchun ularning yoshi, rang-tusi, mavjud hududdagi faoliyatiga ko‘ra ish bajarish qobiliyati va ko‘plab jihatlarni hisobga olgan. Turkigo‘y va forsigo‘y nutqidagi so‘zlar muqoyasa etilgan “Muhokamat ul-lug‘atayn” asarida forsigo‘ylarning “Va otning yoshin dag‘i ko‘prakin turkcha ayturlar. Bir qulunni “kurra” derlar. O‘zga: toy va g'onan va do'nan va tulan va chirg'a va lang'a deguncha fasihroqlari turkcha derlar va ko‘pragi muni ham bilmaslar”[4], – deya keltiriladi. Shuningdek, yana asarda forsigo‘ylar ot-ulovni yurish, undash, tezlatish uchun ishlatiladigan qamchini “tozyona” deyishi, ammo buldurg'asin va chubchurg'asin turkcha nomlashi ham aytilgan.

Nom qo‘yishda xalq nihoyatda topqir va zukko. Uning bunday donoligi, ayniqsa, tildagi narsa-buyum, belgi kabilarni nomlashda yaqqol ko‘zga tashlanadi. Uy-ro‘zg‘or anjomi yoki qurilishda ustalar nutqida faol ishlatiladigan “ombur” so‘zi (forschadan kirib kelgan dubleti juftak) xalq tilida soddagina kampiroviz (kampirog‘iz – kampirning og‘zi) shaklida ishlatilsa, kampirchopon – tanasi burishgan qovun navi, echkisoqol – o‘t turi

kabilar xalqning nomlashdagi zakiyligini ifoda etadi. Bunday misollarni uzoq davom ettirish mumkin.

Z.Xolmanova “Boburnoma” leksikasini maxsus tadqiq qilingan. Uning o‘rganishlariga ko‘ra, asarda jami 14728 so‘z qo‘llangan. Shundan 8967 ta turkiy so‘z, 2488 tasi fors-tojikcha, shuningdek, 2753 tasi arabcha so‘z. Bundan tashqari, 400 dan ortiq hindcha, 70 ga yaqin mo‘g‘ulcha, 50 ga yaqin yana boshqa til so‘zlari ishlatilgan. Olimaning ko‘rsatishicha, memuar asarda ishlatilgan jami so‘zlarning 60 foizi – turkiy, qolgan 39 foizi esa o‘zlashma so‘z. “Shayboniynoma” asarida jami ishlatilgan so‘zlardan 32 foizigina turkiy so‘z ekani aniqlangan[5].

Har qanday jamiyat vakillari uchun borliq va unda shu kecha-kunduzda kechayotgan jarayonlar haqida aniq axborot olish va uning xolisligini tekshirish muhim hisoblanadi. Buning uchun har qanday til egalarining bugungi kun davriga mos qulayliklaridan o‘rinli foydalanishlari, yuqori texnologiyalarga asoslangan qurilmalar orqali dunyoni kuzatishga intilishlari tabiiy holdir. Bundan tashqari, globallashgan Internet tarmog‘idan informatsiya olish, uzatish va munosabat bildirish engil va ziddiyatli tusga kirayotgani holda axborotning tildan tilga uzatilishida retsipientlarning o‘z maqsad-manfaatlaridan kelib chiqib, so‘zlarni rang-barang talqin qilish imkoniyati mavjudligi ham muhokamali masalaga aylanmoqda.

Uzatilayotgan axborotlar ijtimoiy tarmoqlardan o‘zga tarmoqlarga tez va qisqa fursatlarda ko‘char ekan, shu asnoda so‘zlarning tildan tilga to‘g‘ridan to‘g‘ri o‘tishi jarayoni ham tezlashib bormoqda. Natijada begona til so‘zlarining yangi tilga o‘tishida milliy til tabiatining manfaati hisobga olinmayapti. Aniqroq aytganda, o‘zlashayotgan so‘zga tildagi munosib muqobillarini izlash, kalkalash usuli, tilda mavjud so‘zlarga yangi ma’no yuklash – polisemiya hodisasi, tilning ichki imkoniyati asosida yangi so‘z yasash imkoniyati kabi omillar chetda qolyapti.

To‘g‘ri, yangi bir so‘zning ijtimoiy tarmoq, messenjerlar va undagi faollar tilida ko‘chib yurgani bu so‘zlarning leksikaga munosib o‘rnashdi, degani emas. Lekin ularning ta’siri millionlab insonlar ongiga chuqur kirib boradi, ularning tarmoqdan tarmoqqa takrorlanishi esa bu insonlar uchun shu so‘zlar qabul qilish ko‘nikmasini shakllantiradi. Afsuski, ijtimoiy tarmoq faollari tomonidan axborotlarni uzatishda chellenj sifatida qabul qilinayotgan yangi so‘zlarning xalq orasida ommalashish ta’siri yuqori bo‘lyapti. Aniqroq aytganda, ko‘p sonli tarmoq kuzatuvchilarining bu kabi yot so‘zlarni ko‘r-ko‘rona qabul qilishga ko‘niktirib qo‘yayotgani, til egalari saviyasining kundan kunga pasayishi uchun xizmat qilayotgani ham ayni haqiqatdir. Bu hodisa blogerlarning ma’lumot uzatishlari uchun qulay engillik yaratsa-da, biroq til manfaati uchun kelajakdagi murakkab muammo va xavflarni paydo qilish ehtimoli yuqori hisoblanadi. Bugungi kun yangi o‘zlashmalari “O‘zbek tili izohli lug‘ati”ga nutqdagi ishlatilish ko‘lamidan kelib chiqib kiritilmasligi mumkin. Shunday bo‘lsa-da, bu lug‘atda “... G‘arbiy Yevropa tillaridan o‘zlashtirilgan so‘zlar soni 2828 so‘zni tashkil qiladi”[6].

Tilshunos olim N.Mahmudov tilda o‘zlashma so‘zlar me’yori va milliylik masalasini ko‘tarar ekan, “Bundan 130 yil ilgari mashhur olmon tilshunosi Herman Paul o‘zining “Til tarixi tamoyillari” kitobida geografik nomlar va atoqli otlar, shuningdek, xorijdan olib kelinayotgan tovarlar nomlari eng ko‘p o‘zlashtiriladigan so‘zlar bo‘lishini”[7] ta’kidlaydi. Albatta, buning isboti bugungi kun har qanday til leksik zaxirasini taftish qilishda osonlik bilan namoyon bo‘lishi tabiiy hol.

O‘zbekiston Respublikasi Vazirlar Mahkamasining 2021-yil 16-martdagi “Savdo, ishlab chiqarish va xizmat ko‘rsatish obyektlariga nom berishni takomillashtirish chora-tadbirlari to‘g‘risida”gi 144-son Qaroriga muvofiq “... davlat tili qoida va me’yor lariga muvofiq keladigan, milliy qadriyatlarga mos hamda obyektlarga qo‘yish tavsiya etiladigan nomlar zaxirasini onlayn rejimida shakllantirish hamda uni doimiy yangilab borish”[8] talabi ham kun tartibidagi dolzarb masalalardan biridir.

Lug‘at boyligimizda paydo bo‘layotgan yangi birliklar orasida toponimlarning o‘rni ham salmoqli. N.Isakova ta’kidlaganidek, “...yangi aholi paydo bo‘lganda, yangi mikrotoponimlar paydo bo‘ladi, bular onim-neologizmlardir”[9;75].

Sog'lom raqobatga asoslangan bozor iqtisodiyoti sharoitida kompaniya yoki mahsulotga nom tanlash yoki ularni tartibga solish muhim masala bo'lib, bu jarayon marketologiyada tadbirkorlik faoliyati bilan shug'ullanuvchi jismoniy shaxslar yoki yuridik shaxslar tomonidan uzoq muhokamalarda bo'ladi.

Ma'lumki, tadbirkorlik bilan endigina shug'ullanishni boshlayotgan shaxslar kompaniya yoki mahsulotlarga nom tanlashda ayrim qiyinchiliklarga duch kelishi tabiiy. Ularning nazarida go'yo obyekt uchun leksikadagi nomlar allaqachon tanlab bo'lingan, yangi nomlar uchun esa tilda munosib muqobil birliklar topilmay qolganday tasavvur paydo bo'ladi. Biroq muayyan mahsulot yoki kompaniyani tanilishi uchun jarangdor nomning o'zigina etarli bo'lmaydi. Avvalo, yangi mahsulot va kompaniyani tanitish uchun tanlanadigan munosib nom maqsadga erishish uchun tashlangan birinchi qadami hisoblanadi. Bu pog'onaviylikka asoslangan uzoq jarayon bo'lib, ishning keyingi bosqichlari muvaffaqiyatli amalga oshmasa, ko'zlangan nom ommaning nazaridan bir "ruhsiz kalima" sifatida e'tiborsiz qolaveradi.

Kompaniya yoki mahsulotga munosib nom tanlashning muhimligini tadbirkor va ommaga tushuntirish zarur hisoblanadi. To'g'ri nom tanlashga doir umumiy va tavsiyaviy qoidalar mavjud bo'lib, ular mahsulot nomining sifati va kuchini baholashning yaxshi mezonlari hisoblanadi. Bunday tavsiyaviy qoidalar qatoriga tanlanadigan nomning: "noyobligi; jozibadorlik; yengil talaffuz; to'g'ri talaffuz; oson yodda qolishlik; yorqinlik darajasi; bozorga monandlik; narx kategoriyasiga moslik; tasavvur va o'xshatish"[10] kabi mezonlari ahamiyatli hisoblanadi.

Albatta, ishning keyingi bosqichlarida nimalar muhim bo'ladi, degan savol paydo bo'lishi tabiiy. Nom orqali tanilishi nazarda tutilgan mahsulot yoki kompaniyaning mashhur brendga aylanishi uchun mahsulot yoki xizmatni oliy sifat darajasiga olib chiqish, uning bozorgirligini ta'minlash, xaridorlarni muntazam o'rgatib borish, obyekt haqida iliq tasavvur paydo qilish uchun mushtariylarbop rang-barang yondashuvli reklamalar yaratish, sog'lom raqobat jarayoniga mos strategiyalar ishlab chiqish, mahsulot yoki xizmat turini dunyo standartlariga moslashtirib borish va hokazolar talab etiladi. Agar bu jarayon ketma-ketlikda va rejali amalga oshirilar ekan, maqsad sari tanlangan nom, u qaysi so'z turkumi bo'lishdan qat'i nazar, xaridorlar uchun "ohanrabo nom"ga aylanadi. Hattoki ko'zlangan neym nafaqat ot, balki sifat yoki boshqa turkumdan tanlab olingan bo'lsa ham, uning jozibasi oshsa, oshadiki, kamaymaydi.

Xulosa va takliflar. Nom tanlash o'ziga xos murakkab jarayondir. "Geografik obyektlarning nomlari to'g'risida"gi O'zbekiston Respublikasi Qonunida geografik obyektlarning nomlariga doir talablar qatorida "Geografik obyektlarga nom berish va ularning nomlarini o'zgartirishda mahalliy aholining fikrini hisobga olish"[11] moddasi ham mavjud. Ayniqsa, tarixiy joy nomlariga ehtiyotkorona munosabatda bo'lish, ularni imkon qadar asrab-avaylash muhim hisoblanadi.

Xullas, nom tanlashda leksikadagi uzoq tarixiy jarayon bosqichlaridan o'tib, sayqallanib kelayotgan zaxira so'zlarimizni chetga surib qo'yib, tilimizga o'zlashib ulgurmagan xorijiy so'zlarga ko'proq murojaat qilar ekanmiz, tilning o'zida nomlash an'anasi va uning tarixiy ildizlariga darz keta boshlaydi. Natijada o'zbek tilini maishiy til darajasiga tushirib qo'yish ehtimoli yuqori bo'ladi. Shunga ko'ra, tilning uzoq tarixiy nomlash an'anasini davom ettirish va unga barqaror vorislik mas'uliyati asosida avlodlarni tarbiyalash hamda shakllantirib borish o'zbek millatiga mansub barcha til egalarining muhim vazifasi hisoblanadi.

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QarDU dotsenti M.B.Nizomova taqrizi asosida

ANALYSIS OF SPEECH ACTIVITY AND EXPRESSION OF SPEECH STRATEGY
Annotation

In world linguistics, special attention is paid to the analysis of the purpose of communication, effectiveness of speech, national-cultural characteristics of speech, communicative strategy for the purpose of communication, speech strategy, expressive methods of communicative tactics, and pragmatic tasks. From this point of view, studying them in a cross-linguistic comparative direction acquires important practical importance with the relevance of determining the linguistic and cultural features of communicative methods in each language, national means of expression, text and discourse pragmatics, and communication strategy related to the psycho-emotional impact of speech events in the language.

Key words: communication in linguistics, effectiveness of speech, national-cultural characteristics of speech, communicative strategy aimed at the purpose of communication, speech strategy, methods of expression of communicative tactics, analysis of pragmatic tasks.

NUTQIY FAOLIYAT TAHLILI VA NUTQIY STRATEGIYA IFODASI
Annotatsiya

Jahon tilshunosligida muloqot maqsadi, nutqning ta'sirchanligi, nutqning milliy-madaniy xususiyatlari, muloqot maqsadidan ko'zlangan kommunikativ strategiya, nutq strategiyasi, kommunikativ taktikalarning ifodalanish usullari, pragmatik vazifalari tahliliga alohida e'tibor qaratiladi. Shu nuqtai nazardan ularni tillararo qiyosiy yo'nalishda o'rganish tilda nutqiy hodisalar psixoemotsional ta'sirchanligiga taalluqli milliy ifoda vositalari, matn va diskurs pragmatikasi va muloqot strategiyasi har bir tildagi kommunikativ usullarning lingvomadaniy xususiyatlarini aniqlashning dolzarbligi bilan muhim amaliy ahamiyat kasb etadi.

Kalit so'zlar: tilshunosligida muloqot, nutqning ta'sirchanligi, nutqning milliy-madaniy xususiyatlari, muloqot maqsadidan ko'zlangan kommunikativ strategiya, nutq strategiyasi, kommunikativ taktikalarning ifodalanish usullari, pragmatik vazifalari tahlili.

АНАЛИЗ РЕЧЕВОЙ ДЕЯТЕЛЬНОСТИ И ВЫРАЖЕНИЕ РЕЧЕВОЙ СТРАТЕГИИ
Аннотация

В мировой лингвистике особое внимание уделяется анализу цели общения, эффективности речи, национально-культурных особенностей речи, коммуникативной стратегии с целью общения, речевой стратегии, экспрессивных способов коммуникативной тактики, прагматических задач. С этой точки зрения их изучение в межъязыковом сравнительном направлении приобретает важное практическое значение с актуальностью определения лингвокультурологических особенностей коммуникативных способов в каждом языке, национальных выразительных средств, прагматики текста и дискурса, стратегии общения, связанных с ним. к психоэмоциональному воздействию речевых событий на языке.

Ключевые слова: общение в лингвистике, эффективность речи, национально-культурные особенности речи, коммуникативная стратегия, направленная на цель общения, речевая стратегия, способы выражения коммуникативной тактики, анализ прагматических задач.

Kirish. Til semiotik sistema sifatida baholansa-da, uning bosh maqsadi ma'lumot yetkazish va muloqot qilish sanaladi. Aynan muloqot kishilar o'rtasidagi munosobatni ta'minlovchi, jamiyatni faollashtiruvchi vosita sifatida amal qiladi. E.Koseriu til o'z vazifasiga ega hodisalar turkumiga tegishli, degan g'oyani takomillashtirgan holda "til – sistema ekanligi uchun emas, balki, ma'lum maqsadlarni amalga oshirish uchun bajaradigan o'z vazifasiga ega sistema sanaladi"[1] degan fikrni ilgari suradi. O'z navbatida til va nutq masalasiga ham oydinlik kiritib o'tish muhim sanaladi. Til muloqot jarayonida birgina muloqotni ta'minlab qolmasdan, axborot yetkazuvchi, insonlarning ichki va tashqi emotsiyalarini namoyish etuvchi, inson psixologiyasini verbal ko'rinishini ta'minlovchi, muloqotchilarning dinamik xarakterdagi o'zaro munosabatni ko'rsatuvchi kabi vazifalarni bajaradi. Shu bilan birga til muloqot ishtirokchilariga emotsional, psixologik ta'sir o'tkazuvchi kuchli vosita sifatida ham baholanadi. Til resurslari nafaqat muayyan vaziyatni tasvirlabgina qolmay, balki so'zlovchi va tinglovchi uchun zarur bo'lgan olam to'g'risidagi ma'lumotlarni yetkazish, vaziyatni idrok etish, vaziyatni boshqarish, uning ijobiy yoki salbiy baholanishini ta'minlash imkonini beradigan asosiy qurol sanaladi. Tildan bu usulda foydalanish kommunikativ strategiya tushunchasi yordamida amalga oshiriladi. Ilmiy adabiyotlardagi turli xil kontekst va ma'nolarda keng qo'llaniladigan "strategiya" tushunchasi nutq faoliyatining kognitiv qismi bilan kerakli semantik va mazmunli ma'lumotlarni tanlash va filtrlashdagi aqliy operatsiyalar yordamida amalga oshiriladigan freym shakllanishi bilan bog'liq[2]. Kommunikativ strategiya maxsus tadqiqotlarda "so'zlovchining sherigi harakatlari borasida yetarli ma'lumot bo'lmagan sharoitda optimal kommunikativ vazifalarni hal qilishga qaratilgan muloqotning kognitiv rejasi"[3] sifatida izohlar berildi. Kommunikativ strategiyani ehtimoliy ma'lumotlarga asoslanilgan holda til vositalaridan vazifani yechish uchun samarali foydalanish usuli sifatida baholash mumkin. Muloqot jarayonida ishtirokchilar o'zaro munosabatlar tengligini ta'minlash uchun kommunikativ maqsadga mos keladigan harakatlar rejasini tuzadilar va ushbu rejani amalga oshirish imkonini beradigan lisoniy vositalarni tanlaydilar. Kommunikativ maqsad ifodasi ikki yo'sinda kechishi ma'lum. Bularning biri intensiyaning yashirin ifodasi bo'lsa, ikkinchisi fikrni ochiq izhor qilishdir[2]. Odatda, ma'lum kommunikativ maqsadga erishish uchun adresant oldindan muloqot, suhbat kechimini ta'minlovchi asosiy lisoniy vositalardan foydalanish, fikrlarini bayon etish usullarini rejalashtiradi. Ba'zi hollarda (to'g'ridan to'g'ri maqsadga qarab) suhbatni rivojlantirishning asosiy variantlarini emas, balki o'ziga xos kommunikativ xarakatlarni ham e'tiborga olish juda muhim sanaladi. Bu esa muloqot qurilishining strategiyasi vazifasini bajaradi. Mazkur vaziyatlarda, bir yoki bir necha muloqot strategiyasini tanlash imkoni yuzaga keladi. Kommunikativ strategiya alohida nutq taktikasi va kommunikativ harakatlarga aylanadi. Nutqning taktikasi doirasida muloqot strategiyasini amalga oshirishga qaratilgan bir yoki bir nechta

xarakatlarda o'z aksini topadi. Ko'rinadiki, har qanday muloqot o'z vazifasiga ko'ra "strategik ahamiyatga ega"[3], chunki, shaxslar tomonidan quriladigan muloqot ma'lum maqsad asosida olib boriladi. Maqsad kommunikativ hatti-harakatlar vositasida ko'zlanilgan rejani amalga oshirish hisoblanadi. Ko'zlanilgan maqsad asosida tilning ifoda birliklari tanlanadi hamda ma'lum strukturaga solinadi. Shunday qilib, zamonaviy tilshunoslikda kommunikativ strategiyani aniqlashda turlicha yondashuvlar, ularning tasnifidagi xilma-xillikni kuzatish mumkin. Shuning uchun ham kommunikativ strategiya nutq faoliyati va ijtimoiy faoliyatning barcha sohalariga aloqador hodisa sanaladi. Shuningdek, muloqot kommunikativ jarayonning samarali kechimi, muloqotdoshga ta'sir doirasi, mavjud shart-sharoitga bog'liqligi, vaziyat taqozosi nuqtai nazaridan ham strategik ahamiyatga ega bo'lishi mumkin.

Muloqot jarayonida qo'llaniladigan kommunikativ strategiya muloqot vositalarining barcha sathlarini qamrab oladi. Jumladan, muloqotning formal kechimi, muloqot mazmuni, muloqotdoshlarning ijtimoiy statusi, kognitiv-psixologik omillar, tildagi semantik-pragmatik vositalar, muloqot vaziyati kabilar kommunikativ strategiyani belgilaydi. Muloqot strategiyasi, o'z navbatida, nutqiy strategiyani yuzaga keltiradi. Nutqiy strategiya muloqotdoshlar tomonidan qo'llaniladigan til birliklarining pragmatik, stilistik, semantik tanlovi hisoblanadi. Muloqotning pragmatik mazmuni, muloqot jarayonida nutqiy strategiya nazariyasiga bag'ishlangan aksariyat ishlarda[4] nutq va kommunikativ strategiya tushunchalari alohida hodisa ekanligiga e'tibor qaratiladi. Shuningdek, mazkur tushunchalarni sinonim sifatida baholagan ishlarga ham[5] guvohi bo'lishimiz mumkin. Fikrimizcha, mazkur tushunchalarning ifoda usuli, vaziyatga aloqadorligi, ifodalanish jarayonini e'tiborga olgan holda alohida talqin qilish maqsadga muvofiq, deb hisoblaymiz. Chunki, muloqot jarayoni juda keng qamrovli bo'lib, u og'zaki muloqotning turli aspektlari bilan bir qatorda og'zaki bo'lmagan vositalardan foydalanishni qamrab oladi. Ma'lumki, kommunikativ strategiyada nutq qurilmalari tuzilishi, pragmatik mazmun, paralingvistik vositalardan ma'lum tinglovchi yoki tinglovchilarga ta'sir ko'rsatishda, muloqot kechimini ta'minlashda, muloqot maqsadini yoritishda, muloqot maqsadini amalga oshirishda foydalaniladi. Nutq strategiyasida esa til tizimidan foydalanish keng auditoriyaga qaratiladi. Lekin, nutq vaziyati "kommunikativ strategiya" hamda "nutq strategiyasi" borasidagi farqlanishni yo'qqa chiqarishi mumkin. Chunki, nutq vaziyati ular o'rtasidagi fundamental farqni yuzaga keltirmasligi mumkin. Shuning uchun ham nutq vaziyati bilan bog'liq tarzda yuzaga keladigan hollarda har ikkala atamaning ham qo'llanilishini hisobga olgan holdagina ushbu terminlarni sinonimlar sifatida baholash mumkin.

Sh. Safarov ta'kidlashicha, muloqot maqsadi oddiygina axborot almashish bilan chegaralanib qolmaydi, axborot uzatishdan «hamkor»ga ta'sir o'tkazish, uni biror narsaga ishontirish, bo'ysundirish, harakatga undash maqsadi kutiladi[6]. Bu jarayon kommunikativ maqsadni qo'yilishini yuzaga keltiradi. Kommunikativ maqsadning qo'yilish darajasiga ko'ra aniq, xususiy va umumiy kommunikativ maqsadlarni amalga oshirish nuqtai nazaridan kommunikativ strategiya umumiy va xususiy turlarga ajratiladi. Taniqli tilshunos T. van Deyk nutqiy strategiyaning xususiy turini nutqiy harakatlar ketma-ketligida til birliklarini funksional qo'llash va bu orqali maqsadli nutqiy yurishni amalga oshirish sifatida baholaydi[7]. Nutqiy strategiya kommunikativ strategiyadan muloqot jarayonida til vositalari tanlovini samarali qo'llash bilan ham farqlanadi.

Kommunikativ strategiya, o'z navbatida, kommunikativ taktika turini ham qamrab oladi. Kommunikativ taktika muloqot jarayonining kichik kechimida nutq vositalaridan unumli foydalanish bilan bog'liq bo'lib, ma'lum maqsadni amalga oshirish sanaladi. Kommunikativ strategiya esa muloqot kechimini oldindan tuzishga yo'naltirilgan umumiy maqsadli hatti-harakatlar hisoblanadi. Kommunikativ taktika kommunikativ strategiyani amalga oshirishda qo'llaniladigan til birliklari jamlanmasidan nutqiy ta'sir etish vositasi sifatida foydalanish usuli, deb baholash ham mumkin. Boshqa so'z bilan aytganda, muloqotdoshga maqsadli ta'sir etishning nutqiy modelidir. Strategik mo'ljal esa nutqiy kechimni belgilovchi til vositalari va

usullarini aniqlash uchun xizmat qiladi. Shuning uchun ham nutqiy strategiya va taktika bir – biri bilan chambarchas bog'liq holda amal qiladi[8].

M.L. Makarovning ta'kidlashicha, kommunikativ strategiya har qanday kommunikativ jarayondagi pragmatik modelning markazini tashkil qiladi. Shunday ekan, muloqot mazmunining pragmatik voqelanishi ma'lum strategiyalar asosida quriladi. Strategiyaning pragmatik sharoitda amalga oshirilishi tildagi kognitiv va semantik ifodasiga bog'liq bo'ladi. Bu esa kommunikativ strategiyaning pragmatik voqelanishida kommunikativ strategiyaning mohiyatini aniqlash uchun xizmat qiladi. M.L. Makarov kommunikativ strategiyaning mohiyatini belgilovchi ikkita mulohazani keltirib o'tadi: kommunikativ strategiya "so'zlovchining til vositalari va nutqiy harakatlari asosida quriladigan qarorlari ifodasining ketma-ketligi" sifatida belgilansa, boshqa tomonlama "muloqot kechimida qo'llaniladigan til vositalarning samarali amalga oshirilishidir"[9]. Demak, so'zlovchi muloqot maqsadiga erishish uchun o'ziga eng maqbul bo'lgan til vositalaridan foydalanadi, hamda u tomonidan qo'llaniladigan har bir ibora, so'z, nutq birligi ma'lum vazifani bajaradi. Bu kabi maqsadli jarayon inson ongidagi ma'lum operatsiyalar yordamida amalga oshiriladi. Shuning uchun ham, kommunikativ strategiyani kognitiv hodisa sifatida tan olish talab etiladi. Bunda nutq maqsadi, nutq kechimi, til vositalari tanlovi bir-biriga mos tarzda quriladi. Mazkur jarayon shaxslar o'rtasidagi munosabatlarni belgilashda, maqsadli rejalarni hal qilishda muhim ahamiyat kasb etadi. Shaxslararo maqsadli masalalarni hal etishda til va nutq vositalaridan samarali foydalanish talab etiladi. Mazkur hodisalarni amalga oshirish jarayoni nutq strategiyasi atamasi bilan ma'lum. T. Van Deyk tavsificha, strategiya maqsadga erishishda qo'llaniladigan nutqiy vositalarning mental ifodasi bo'lib, muloqot jarayonida yuzaga keladigan alternativlardan unumli foydalanishdir[7].

Kommunikativ strategiya tushunchasining muomalaga kiritilshi muloqot jarayoniga aloqador bo'lgan barcha, kommunikativ maqsad, kommunikativ intensiya, kommunikativ taktika, kommunikativ istiqbol, kommunikativ tajriba, kommunikativ kompetensiya kabi tushunchalarni farqlash va mazkur tushunchalarga murojaat qilishni talab qiladi[11]. Ushbu tushunchalarning izohi borasidagi qarashlar bir-biridan farq qiladi va ularni belgilashda aniq to'xtamga kelinmagan. Jumladan, Ye.V. Klyuev mazkur tushunchalarni ikki guruhga ajratib tahlil qilishni taklif etadi: kommunikativ strategiyani tashkil etuvchi va kommunikativ taktikani tashkil etuvchi. Kommunikativ strategiya muloqot maqsadiga erishishga yo'naltirilgan oldindan rejalashtirilgan nazariy yurishlar va shu jarayonda amalga oshiriladigan kommunikativ aktlar nazarda tutilsa, kommunikativ taktika haqqoniy nutq muloqoti kechimida amaliy yurishlardan foydalanish tushuniladi. Muallif, kommunikativ intensiya shaxsga tegishli bo'lib, kommunikativ strategiyani harakatga keltiruvchi tushuncha sifatida ta'riflaydi. Kommunikativ maqsad esa kommunikativ aktga yo'naltirilgan strategik reja natijasi, deb izohlanadi. U kommunikativ kompetensiya tushunchasini kommunikativ strategiyani faollashtiruvchi ma'lum shaxs yoki guruhga xos bo'lgan hodisa sifatida baholaydi. Ye.V. Klyuev ta'kidlagan tushunchalar tarkibiga kommunikativ topshiriq hodisasini ham kiritadi. Muallif kommunikativ topshiriq kommunikativ maqsadni harakatga keltiruvchi amaliy taktik yurish[12], degan izohni keltirib o'tadi.

Ta'kidlab o'tish joizki, nutqiy strategiya va nutqiy maqsad alohida tushunchalar bo'lish bilan bir qatorda, ular o'zaro bog'liq tarzda amal qiladi. Jumladan, nutqiy maqsad strategik hamda taktik maqsadlardan tashkil topgan bo'ladi. Nutqiy strategik maqsad butun nutq vaziyatini qamrab olsa, taktik maqsad nutq vaziyatida alohida nutqiy yurishlarni amalga oshirish bilan maqsadga erishish sanaladi. Muloqot – maqsadli faoliyat va bu faoliyat doirasida bajariladigan har bir harakat ham o'z maqsadi, intensiyasiga ega[6] sanaladi.

Kommunikativ strategiya biror masalani amalga oshirish uchun sahna ko'rinishi tarzida ham qurilishiga qiyoslash mumkin. Bunda, maqsad va nutq harakatlari ketma-ketligi oldindan tuziladi hamda adresatning nutqiy va psixo-emotsional harakatlari taxminiy ishlab chiqiladi. Nutqiy vaziyat adresant tomonidan boshqariladi. Mazkur jarayon ijtimoiy, siyosiy, kundalik hayotiy,

kommunikativ, iqtisodiy va ijtimoiy masalalarni hal qilishda keng qo'llaniladi. Unda qo'llaniladigan nutqiy tuzilmalar, foydalaniladigan til birliklar tanlovi oldindan tuzib chiqiladi. O'z navbatida, kommunikativ strategiya ijtimoiy faoliyatning barcha qatlamlarida keng qo'llanilishi barobarida, u lingvomadaniy asoslarga ham ega. Shuning uchun ham kommunikativ strategiya bilan bog'liq tadqiqotlar alohida tillar yoki qiyosiy tipologik miqyosida amalga oshirilganligini guvohi bo'lishimiz mumkin. Jumladan, O.I. Issers "Коммуникативные стратегии и тактики русской речи"[3] ishida rus lingvomadaniyatiga xos bo'lgan nutqiy strategiya va taktikalarni tahlil qiladi. O'z navbatida, muallif kommunikativ strategiyaning umumiy va xususiy tomonlarini ham yoritib beradi. O.I. Issersning ta'kidlashicha, nutqiy strategiyaning samarali kechimi ijtimoiy hamkorlikning natijasi yoki oqibatlari bilan belgilanadi. Bunda, olingan natija maqsadli, rejali bo'lishi muhim ahamiyat kasb etmaydi[3]. Nutqiy strategiyaning asosini tashkil qiluvchi omillar sifatida so'zlovchi va shuningdek adresatning maqsadli hatti-harakatlari hamda ma'lum vaziyatda kerakli yo'lni tuta bilish imkoniyatlari, vaziyatga moslashishi, nutqiy ifodani vaziyatga mos kechimda davom ettirish kabilar tashkil qiladi.

Xulosa. Kommunikativ va nutqiy strategiya borasida amalga oshirilgan nazariy manbalar asosida, ishimiz badiiy adabiyotlardan olingan misollar tahlili bilan bog'liqligi sabab,

nutqiy va kommunikativ strategiyaga oid tadqiqotimizni quyidagi yo'nalishlarda amalga oshirishni joiz deb topdik: kommunikativ strategiyani tashkil qiluvchi til va nutqiy birliklar tahlili; nutqiy strategiyani tashkil qiluvchi va amalga oshiruvchi lisoniy vositalar doirasida tahlilni olib borish; nutqiy strategiyani kognitiv modellashtirish orqali muloqotdoshlarning maqsad va vazifalarini aniqlash, nutq kechimini tahlil qilish; muloqot maqsadi natijasiga erishilishda lisoniy birliklarning samarali qo'llanilishi; nutqiy strategiyani amalga oshirilishida semantik tarkibning voqelanishi; muloqot kechimini muvaffaqiyatini ta'minlovchi pragmatik hodisalarning samarali ishtiroki; muloqotdoshlarning psixo-emotsional vaziyatida nutqiy strategiyaning unumli qo'llanilishi; so'zlovchi va tinglovchining nutq vaziyatidagi taktik ifoda usullari; nutqiy strategiyani amalga oshirishda ritorik, sintaktik strategiyalardan foydalanish usullari va imkoniyatlari; nutqiy strategiyani amalga oshirishda mavzuni o'zgarish strategiyasidan samarali foydalanish jihatlari. Umuman olganda, kommunikativ strategiyani adresant tomonidan aniq maqsadni amalga oshirishda ishlatiladigan hamda muloqot jarayonida muloqotdoshga yo'naltirilgan verbal va noverbal xatti-harakatlarning kombinatsiyasi sifatida nazarda tutamiz. Boshqa tomondan esa, bu puxta ishlangan, muvaffaqiyatni ta'minlaydigan, muloqotdosh fikri va muloqot jarayonini mohirlik bilan boshqaradigan kommunikativ taktikalar majmui sanaladi.

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ZOOSYMBOLS IN ENGLISH PHRASEOLOGY
Annotation

The article is dedicated to the analysis of word-symbols that include the meaning of phraseological units (hereinafter - PU) of a non-paroemial and non-phraseological character. Their usage in phraseological research expands the range of the described meanings of a word, makes it possible to trace the relationship of secondary figurative meanings in the sense structure of a word, gives way to the analysis of a polysemantic word through the semantics of set expression.

Key words: zoosymbol, zoonym, zoosemism, component-symbol, word-symbol, symbolic meaning of a word, image, imagery associations, connotation, metaphorization, expressive and figurative usage of words, secondary figurative nomination, indirect nomination, occasional symbolism, phraseologically bound meaning, PU, background knowledge.

ЗООСИМВОЛЫ В АНГЛИЙСКОЙ ФРАЗЕОЛОГИИ
Аннотация

Статья посвящена анализу слов-символов, включающих в себя значение фразеологических единиц (далее - ФЕ) непаремийного и нефразеологического характера. Их использование во фразеологических исследованиях расширяет круг описываемых значений слова, даёт возможность проследить взаимосвязь вторичных образных значений в смысловой структуре слова, открывает путь постижения многозначности слова через семантику устойчивой единицы.

Ключевые слова: зоосимвол, зооним, зоосемизм , компонент-символ, слово-символ, символическое значение слова, образ, образные ассоциации, коннотация, метафоризация, экспрессивно-образное употребление слов, вторичная образная номинация, косвенная номинация, окказиональная символика, фразеологически обусловленное значение, ФЕ, фоновые знания.

INGLIZ FRAZEOLOGIYASIDA ZOOSIMVOLLAR
Annotatsiya

Maqola paremik bo'lmagan va frazeologik bo'lmagan xarakterdagi frazeologik birliklarning (bundan keyin FB deb ataladi) ma'nosini o'z ichiga olgan so'z belgilarini tahlil qilishga bag'ishlangan. Frazeologik birliklarning tadqiqotlarda ishlatilishi so'zning tasvirlangan ma'nolari doirasini kengaytiradi, so'zning semantik tuzilishidagi ikkilamchi majoziy ma'nolarning munosabatlarini kuzatishga imkon beradi, barqaror birlik semantikasi orqali so'zning noaniqligini tushunishga yo'l ochadi.

Kalit so'zlar: zoosimvol, zoonim, zoosemizm, komponent-belgi, so'z-belgi, so'zning ramziy ma'nosi, obraz, majoziy birlashmalar, ma'no, metaforizatsiya, so'zlarning yekspressiv-majoziy ishlatilishi, ikkilamchi obrazli nominatsiya, bilvosita nominatsiya, okkazional ramziy ma'no, frazeologik shartlangan ma'no, FB, fon bilimlari.

Введение. В языковой системе наряду со стилистически нейтральными единицами, ориентированными прежде всего на выражение понятийно-логического значения и способными приобретать эмотивно-образную функцию только в результате индивидуального речевого употребления, существует относительно немногочисленная группа других единиц, стилистически маркированных в том смысле, что передача ими эмотивного или образного значения свойственна им именно как элементам системы и неизменно имеет место при их актуализации в речи. Эти единицы можно назвать системно-экспрессивными. Кроме указанного выше характера семантики, системно-экспрессивные единицы, как правило, отличаются определённой структурной аномальностью, в частности необычностью, нестандартностью своего строения. Наибольшее количество таких единиц содержится, естественно, в лексике и фразеологии. Идея слов-символов получила распространение в литературоведении, где изучается в основном окказиональная, носящая чаще речевой характер символика языка писателей и поэтов. И хотя многие речевые символы базируются на ставшими традиционными ассоциациях, тем не менее они носят окказиональный характер, так как не всегда являются узуально закрепленными языковой системой.

Методы исследования. В настоящей работе при описании системно-экспрессивных единиц (зоосимволов) основными методами исследования выступают:1) выделение идеографических группировок, 2) дистрибутивный анализ, 3) метод минимального компонентного анализа экспрессивно-образных (символических) значений.

Результаты исследования. Вопрос о происхождении поэтической символики был впервые поставлен Н.И.Костомаровым [9-10], который рассматривает символику как стилистическую категорию, которая представляет собой отличительную особенность народной лирики. Взгляды Н.И.Костомарова сложились под сильным влиянием немецких романтиков, так он ставит и решает вопросы происхождения и развития народной символики как образного отражения народного духа, народного мышления. "Народные символы, - писал Н.И.Костомаров, - расположенные в системе, составляют символику народа, которая служит нам важным источником для уразумения его духовной жизни" [9, 26] . В работе "Об историческом значении русской народной поэзии" [9] Н.И. Костомаров высказывается о причинах возникновения отдельных песенных символов и их связи с народным бытом. Вопрос о народной символике рассматривается и А.А. Потебней [12]. А.А.Потебня объясняет происхождение и развитие символики закономерностями развития языка в целом. Слово, в трактовке А.А.Потебни, - это символ понятия, поэтому отделить рождение символики от общего становления языка невозможно. Любое слово таит в себе образ, любой символ соотносится с мифом, нужно только уметь увидеть и то и другое через вековые напластования, поскольку одновременно с лексическим ростом языка исчезает "первоначальное впечатление, выраженное словом". "Потребность восстановить забываемое собственное значение

слов” была одной из важнейших причин образования символов [12, 1, 2].В термин “символ” различные авторы вкладывают разное содержание. Например, В.И.Еремина дает определение символа применительно к песенному жанру как “устойчивого, строго дифференцированного по содержанию представления, вызывающего постоянный круг ассоциаций в определенной поэтической системе” [8]. Конец этой дефиниции “в определенной поэтической системе” не подходит для рассмотрения узуально закрепленных слов-символов, скорее следует говорить “в рамках определенного языка”. В остальном можно согласиться с указанным определением, так как в нем отражена сущность рассматриваемого явления. Символы, как правило, однозначны и строго дифференцированы по содержанию, что рождает устойчивость и приводит к образованию символа. Этому способствует частота использования образа. Широта образа, его большая ёмкость препятствует фиксации строго постоянных ассоциаций, а следовательно, образованию символа. В отдельных лингвистических работах, [7] под символом понимают возможности значений, проявляющиеся в различных устойчивых сочетаниях слов. Из такого понимания символа логически вытекает положение о взаимосвязи фразеологически обусловленных значений с самостоятельными экспрессивно-образными употреблениями слов. Однако такое понимание символа не подразумевает возможности самостоятельного развития символа, не реализующегося в разного рода сочетаниях слов.Под словами-символами мы понимаем слова как в их самостоя-тельном употреблении, так и в составе устойчивых словесных комплексов, которые вызывают в сознании носителей языка характерные для данного языка устойчивые узуально закрепленные образные ассоциации. Проследить некоторые закономерности образования и функционирования слов-символов является задачей данной статьи.Материалом служат зоосемизмы (словесные обозначения животных) и устойчивые единицы, в которые они входят. Появление и функционирование слов-символов в языке обнаруживает связь с образами, сложившимися и функционирующими (или функционировавшими) в составе устойчивых единиц. Совместный анализ устойчивых единиц различных структурных типов позволяет проследить взаимосвязь единиц, возникших в результате вторичной образной и косвенной номинации, раскрывает новые оттенки значения устойчивых словесных комплексов. ФЕ и символические значения слов связаны воедино тем обстоятельством, что, будучи результатом вторичной образной и косвенной номинации, они вызывают в сознании говорящих часто перекрещивающиеся образные ассоциации. Совместное их рассмотрение позволяет дать более полную картину образных ассоциаций и представлений, неизбежно возникающих в сознании говорящих в процессе функционирования этих единиц.Так, многие слова-символы сложились на основе и выводятся путем анализа устойчивых единиц. ФЕ в таких случаях является источником символа. Благодаря этому процессу происходит обогащение лексики на базе фразеологии. Возникшие путем фразеологической деривации экспрессивно-образные символические значения слов часто в своем функционировании тесно связаны с ФЕ. Например, в устойчивом сочетании he won't say “Bo” to a goose (ср. русск. он мухи не обидит (компонент goose) в русском зооним муха) символизирует существо слабое, которое нетрудно обидеть. Во фразеологизме to make cow eyes зооним cow символизирует кротость, грусть. В устойчивых сочетаниях sheep's eyes; to make /cast/ sheep's eyes зооним sheep символически обозначает влюбленность. В ряде таких устойчивых сочетаний, как to lose the sheep for a ha'porth of tar; as well as he hanged for a sheep as for a lamb , зооним sheep имеет иное значение: он символизирует нечто ценное. Подобного рода фразеологически обусловленные значения носят символический характер. Такие компоненты-символы часто представляют собой стяженные фразы, обозначающие меткую характеристику лица на основе образа, возникающего при актуализации устойчивых сочетаний слов.

Часто слова-символы, реализующиеся во фразеологически обусловленных значениях, соединены в составе устойчивой единицы противопоставлением. Например, flies go to the lean horse; hares may pull dead lions by the beard; baited cat may grow as fierce as a lion. В данных фразеологизмах компоненты fly, hare, cat символизируют слабое и трусливое существо; зоосимволы horse и lion, наоборот, обозначают сильного человека. Противопостав-ление малого большому заключено в символических употреблениях зоосемизмов ox, calf, cow в следующих устойчивых сочетаниях слов: better an egg in peace than an ox in war; he that will steal an egg will steal an ox; if you agree to carry the calf they'll make you to carry the cow.

Противопоставление слабого сильному символически обозначено во многих устойчивых единицах со словами-зоонимами: a sheep among wolves; when the cat is away the mice will play; a lonely sheep is in danger of the wolf; he that makes himself a sheep the wolf will eat him; to set a wolf to keep the sheep; to give a wolf the weather to keep; to set a fox to keep one's geese.

Многие зоосимволы иногда проявляются не в одном, а в целом ряде устойчивых сочетаний слов. Функционируют они иногда одновременно не только в составе фразеологизмов, но и как самостоятельные слова-символы. Например, слово dog символически служит для обозначения существа гонимого, ведущего жалкую, беспросветную жизнь. Этот символ реализуется и в целом ряде устойчивых сочетаний слов: to lead a dog's life (existence); a dog's luck; to treat one like a dog; a dog's life; miserable dog; to stand a dog's chance; not to have a dog's chance; to die like a dog. Это же положение справедливо и для символического употребления зоонима ass. Он используется для характеристики глупого и упрямого человека и реализуется во многих фразеологизмах: all asses wag their ears; to make an ass of oneself; to make an ass of somebody; sell your ass; to be an ass for one's pains; never bray at an ass; as stubborn as an ass; jest with an ass and he will flap you in the face will his tall; ass in grain; the braying of an ass does not reach heaven; asses as well as pitchers have ears.

Образное метафорическое использование в одном и том же значении (как в самостоятельном экспрессивном употреблении, так и в составе устойчивых словесных комплексов) свойственно зоосемизмам ox и calf : оба они символизируют такое качество, как глупость: to make an ox of one: to play the giddy ox; as dull-witted as an ox; like a stuffed calf; face of dying calf.

Как следует из приведенного материала, многие пословицы, поговорки, фразеологизмы непаремийного и нефразеологического характера, а также самостоятельные условно-символические значения слов имеют единый образный стержень, т.е. отражают определенное качество, присущее предмету, иногда зафиксированное и в других языках, а иногда выделенное лишь в данном языке. Сема, отражающая это качество, зачастую носит скрытый характер и поэтому не всегда легко выделяется, но играет ведущую роль в формировании смысла многих устойчивых единиц. Совокупность таких признаков отражает характерное для данного народа представление о предмете и составляет фоновые знания говорящих на данном языке.Следовательно, многие символы реализуются во всем комплексе значений слова – в ФЕ и самостоятельных экспрессивно-образных значениях слов. Такова, как правило, форма реализации наиболее релевантного для данного коллектива, а поэтому высокочастотного признака. Указанное обстоятельство позволяет нам сделать вывод о том, что изобразительно-образные символические значения слов, ФЕ и малые жанры фольклора - пословицы, поговорки, хотя и являют собой качественно различные образования, тесно связаны друг с другом, так как имеют единую систему образов. И не случайно многие исследователи включают пословицы и поговорки в состав фразеологии. Следовательно, информативность слова неразрывно связана с информа-тивностью устойчивой единицы - если слову свойственна коннотация, то аналогичную коннотацию можно обнаружить и в других единицах - пословицах, поговорках,

фразеологизмах непаремийного характера. Однако во многих случаях область реализации символа не повсеместна, т.е. он фиксируется либо в пословицах и фразеологизмах непословичного характера, но не функционирует как самостоятельное слово-символ, т.е. является фразеологически обусловленным. С другой стороны, некоторые слова-символы могут употребляться лишь самостоятельно: их использование в определенном значении в составе устойчивых словесных комплексов не зафиксировано. Такая высокая степень символизации, абстракции является характерной для английского языка. Например, зоосемизм filly - шустрая девчонка; horse - ловелас; horsy - крикливо одетый человек в указанных значениях не употребляются в составе устойчивых сочетаний слов. Однако необходимо отметить, что форма реализации слова-символа не является существенной: поскольку символ зафиксирован в данном языке, то он входит в состав связываемых со словом ассоциаций, а значит, является частью фоновых знаний.Большой интерес представляет вопрос о том, как складываются слова-символы, что именно предопределяет процесс их становления в языке. Образование символа представляется нам процессом более

поздним, чем процесс образования метафоры. Сначала человек, сопоставляя все, что видел, устанавливал новые отношения между вещами, таким образом познавая их, и только когда эти отношения закрепились в сознании, когда они привычно стали вызывать постоянный круг ассоциаций, могли возникнуть символы. Символ - это образ, получивший определенную устойчивость, он несет отработанные веками представления. Символы, как нам представляется, - это более высокая ступень развития образности в языке. Не все образные значения слов доходят до этой ступени абстракции. Несомненно, то, что процессу символической метафоризации способствует распространенность объекта, частота соприкосновения с ним. Однако, как показывает наш материал, процессу символической метафоризации подвержены не только наименования широко распространенных, но и редких и даже экзотических животных.

Заключение. Символическая метафоризация - весьма распространенное явление в языке. Процесс символической метафоризации тесно связан с формированием устойчивого фонда языка - пословиц, поговорок, ФЕ - всем комплексом экспрессивно-образных значений слова.

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THE IMPORTANCE OF THE STRATEGY OF TOLERANCE IN ENSURING COOPERATION IN COMMUNICATION OF GERMAN SPEAKERS

Annotation

This article examines the role of the tolerance strategy for achieving cooperation in dialogue between native speakers of German language. At the same time, there are two tactics that are often found in communication between representatives of these people: increasing the status of the speaker and not paying attention to mistakes.
Key words: Verbal communication, native speakers of German, ensuring cooperation, tolerance strategy, tactics.

ЗНАЧЕНИЕ СТРАТЕГИИ ТОЛЕРАНТНОСТИ В ОБЕСПЕЧЕНИИ КООПЕРАЦИИ В РЕЧЕВОМ ОБЩЕНИИ НОСИТЕЛЕЙ НЕМЕЦКОГО ЯЗЫКА

Аннотация

В данной статье рассматривается роль стратегии толерантности для достижения сотрудничества в диалоге между носителями немецкого языка. При этом выделяют две тактики, часто встречающиеся в общении представителей немецкого народа: повышение статуса говорящего и не обращать внимание на ошибки.
Ключевые слова: Речевое общение, носители немецкого языка, обеспечение кооперации, стратегия толерантности, тактики.

NEMISZABON SO'ZLOVCHILAR NUTQIY MULOQOTIDA KOOPERATSIYANI TA'MINLASHDA TOLERANTLIK STRATEGIYASINING AHAMIYATI

Annotatsiya

Ushbu maqolada nemiszabon so'zlovchilari orasida bo'lib o'tadigan muloqot davomida kooperatsiyaga erishish maqsadida tolerantlik strategiyasi qo'llanilishining o'rni to'g'risida so'z yuritilgan. Bunda nemis xalqi vakillari muloqotida ko'p uchragan ikki taktika: so'zlovchining mavqeini ko'tarish hamda xatoga ko'z yumish kabilar ajratilgan.
Kalit so'zlar: Nutqiy muloqot, nemiszabon so'zlovchilar, kooperatsiyani ta'minlash, tolerantlik strategiyasi, taktikalar.

Kirish. Lingvistik kooperatsiya mavzusi tilshunoslikda nutqiy muloqot jarayonini o'rganishda alohida ahamiyat kasb etadi. Kommunikativ strategiya va taktikalar ushbu jarayonning asosiy unsurlari hisoblanadi.

Mavzuga oid adabiyotlar tahlili. Strategiyalarning asosiy vazifasi nutqiy jarayonlarni "boshqarish, prognoz qilish va rejalashtirish" kabi jarayonlarni o'z ichiga olishi belgilanganligi ushbu strategiyalarning universal mohiyatidir [1], chunki ular har qanday kommunikativ vaziyatda samarali muloqotni ta'minlash uchun moslashuvchan yondashuvlarni talab qiladi. Ye.A. Kuznetsovaning ta'kidlaganidek, strategiyalar muhitga va maqsadga qarab turlicha bo'lishi mumkin [2], ular ma'lum bir ssenariy yoki vaziyatga moslashgan holda ishlab chiqiladi.

Tolerantlik – bu kooperatsiyani ta'minlashga xizmat qiluvchi, boshqa shaxsga nisbatan hurmat bilan munosabatda bo'lish strategiyasi bo'lib, suhbatdoshning fikrlariga, qarashlariga va xatti-harakatlariga bag'rikenglik bilan yondashishni anglatadi. Bu strategiya insonlar o'rtasidagi o'zaro tushunishni mustahkamlaydi va nizolarning oldini olishga yordam beradi.

Ijtimoiy fanlarda tolerantlik tushunchasi boshqa shaxslarning dunyoqarashi, hayot tarzi, xulq-atvori va urf-odatlariga nisbatan sabr-bardoshli, chidamli bo'lishni izohlab kelsa-da, biroq, tolerantlik tushunchasi loqaydlik yoki beparvolik ma'nosini kasb etmaydi, chunonchi tolerantlik boshqa insonlarning qarashlarini, hayot tarzini to'liq qabul qilish emas, balki ularga o'z dunyoqarashlaridan kelib chiqqan holda yashash huquqini berish demakdir. Madaniyatlararo aloqalarda boshqa madaniyatlarning urf-odatlari, xulq-atvori va boshqa jihatlarining o'ziga xos xususiyatlarini e'tirof etish va ularga nisbatan tolerantlikni shakllantirish zarurdir. Zero, tolerantlik – o'z pozitsiyasining mustahkamligiga ishonch, o'z dunyoqarashini

boshqalar bilan solishtirishdan qo'rqmaslik va ma'naviy raqobatdan qochmaslik, turli g'oyalar va qarashlarga ochiqlik belgisi. Madaniyatlararo muloqotda suhbatdoshning nutqidagi xatolarga ko'z yuma olish, zarur bo'lganda ularni tuzatish hamkorlik jarayonining silliq va uzluksiz davom etishini ta'minlovchi omillardan biridir.

Tilshunoslikda tolerantlik lingvokulturologik, sotsiolingvistik va kommunikativ kategoriya sifatida tadqiq etiladi. Lingvistik tolerantlik deganda shaxsning o'zidan farq qiladigan boshqa insonlar bilan muloqotda verbal va noverbal nutq vositalarining majmuasidan foydalanishi tushuniladi. Shu nuqtai-nazardan tolerantlik samarali muloqotning asosidir. Tolerantlik insonning o'zini tutish paradigmasini shakllantirgani uchun regulyativ vazifani bajaradi. Tolerantlikning kommunikativ kategoriya sifatida tasniflanishi uning kognitiv, pragmatik va etik asoslarga tayanishini ko'rsatadi. Kognitiv asos begonalik kategoriyasi, ya'ni o'zimizniki-begona qarama-qarshiligi va o'ziga xoslik tushunchalarini o'z ichiga olganligi bois kommunikant tomonidan o'z davri boshqa guruhlardan ajratiladi va chegaralanadi hamda jarayon biz, bizniki va siz, sizniki, ular, ularniki kabi olmoshlarning qo'llanilishi orqali amalga oshiriladi. O'zini boshqalardan keskin va qo'pol tarzda ajratish muloqotda ziddiyatlarni keltirib chiqarishi mumkin. Tolerantlikning pragmatik asosi suhbatdoshlarning muloqot jarayonidagi xatti-harakatlari va munosabatlarini ifodalaydi. Tolerantlikning etik asosi esa motivatsiyani anglatadi.

Tadqiqot metodologiyasi. Nemis tilida kooperatsiyani ta'minlovchi tolerantlik strategiyasining taktikalari 1-chizmada ko'rsatilgan. Ushbu chizma tolerantlik strategiyasining ikki asosiy taktikasini, ya'ni xatoga ko'z yumish va mavqeini ko'tarish taktikalarini aks ettiradi (Qarang: 1-chizma).

1-chizma

Nemis tilida kooperatsiyani ta'minlovchi tolerantlik strategiyasining taktikalari

Xatoga ko'z yumish

Mavqeini ko'tarish

Tahlil va natijalar. 1-chizmada ko'rsatilgan taktikalar tolerantlik strategiyasining muhim qismlaridir. Xatoga ko'z yumish taktikasi suhbatdoshning xatolariga e'tibor bermaslikni va ularni kechirish, suhbatdoshga hurmat bilan munosabatda bo'lish va uni qo'llab-quvvatlash orqali kooperatsiyani mustahkamlaydi. Mavqeini ko'tarish taktikasi ham suhbatdoshga nisbatan hurmatni ifodalash va kooperatsiyani ta'minlashga yordam berishga yshnaltirilgan, biroi uning mohiyati suhbatdoshning ijobiy jihatlarini ta'kidlash va uning o'ziga bo'lgan ishonchini oshirishga qaratilgan.

1. Xatoga ko'z yumish taktikasi. Dialogimizni tahlil qilar ekanmiz, shunga amin bo'lamizki, kooperatsiyani ta'minlanishida lingvistik tolerantlikning ham o'z o'rni mavjud.

Misol-1 (M-Mirzoxid, o'zbek blogeri. G-Gerxard, nemis jurnalisti). [4]

M.: Jawohl, Ja, Servus mein Lieber Gerhard!

G.: Ja, grüße Gott! Sagt bei uns in Bayern, liber Mirso!

M.: Bayrische Manner sagen so!

G.: Ich freue mich, dass du heute hier bist in München.

M.: Danke.

G.: Dass du uns besuchst.

M.: Danke, vielen Dank! Fuer diese Gastfreundschaft oder so was.

G.: Wir freun uns, dass du da bist.

M.: Danke, Ja, mein Lieber Gerhard. Wir haben uns in Usbekistan kennengelernt. Es ist schon zwei Jahre voruebergegangen/ Es war am 2008 6 Jahr ya?

G.: Ja, richtig,

M.: Es war Praesidentenauswahl.

G.: Genau

M.: Und ich habe ein Paar Fragen. Wann waren sie zum ersten Mal eigentlich in Uzbekistan? Ich denka damals war nicht zum ersten Mal. Oder?

G.: Nein, das war schon ein bisschen spaeter das stimmt. Meine erste Reise war im September 2011

M.: 2011

G.: Das ist schon ein bischen laenger her gewesen meine private Reise zu Freunden nach Usbekistan. Nach Taschkent.

M.: Ok

Kommunikativ tahlil:

Komumnikativ maqsad. Ushbu keltirilgan misolda so'rashish nutq aktidan foydalanilgan bo'lib, Mirzoxid o'z savollarini bermoqda. Komumnikativ maqsad ma'lumot almashish bo'lib, axborot yetkazish va axborotga ega bo'lish.

Aloqa turi. Keltirilgan misolda savol-javob aloqa turi sifatida qo'llaniladi va ta'kidlash darak gaplar qo'llanilgan.

Baho. Ushbu dialogda nemis millatiga mansub suhbatdoshning ona tilisi nemis tili bo'lmagan suhbat sherigining nutqida xatolar mavjudligiga ko'z yummoqda. Masalan: Mirzoxid nemis suhbatdoshiga birinchi marta O'zbekistonga u qachon kelganligini so'radi va o'zi tezlik bilan javob berdi: Siz, prezident saylovlari bo'lganda kelgansiz, ammo prezident saylovlari jumlanisini nemis tilida xatto ifodaladi Es war Praesidentenauswahl, ya'ni wahl so'zining o'rniga auswahl so'zini ishlatdi. Ushbu so'zlar ma'no jihatdan bir-biriga yaqin bo'lganligi va tushunishga imkoniyat mavjudligi sababli, nemis so'zlovchisi xatoni to'g'rilamadi va suhbatni davom ettirib ketdi. Bu uning o'zbek suhbatdoshi o'zi xohlagandek nemis tilini bilish darajasi o'ta yuqori bo'lmasligi va bu qo'rqinchli holat emasligini anglagan holda, tolerantlikni namoyon qilayotganining guvohi bo'lamiz.

Mexanizm. Tolerantlik strategiyasining xatoga ko'z yumish taktikasini qo'llash natijasida suhbat uzilib qolmasligi va sifatli davom etishini ta'minlamoqda. Chunki suxbatdoshga nutqda xatosini aytish natijasida u uyalib, yana gapirishga tortinib

qolishi mumkin. Buni oldini olish maqsadida suhbatdoshning nutqdagi xatolariga ko'z yumish maqsadga muvofiqdir.

Kontekst. Ushbu misolda keltirilgan kontekst asosan maishiy bo'lib, u kasbga yo'naltirilgandir. Ikki madaniyat vakilining faoliyat turlari xaqida xususida kechmoqda.

Pragmatik tahlil:

Pragmatik maqsad. Ikki mamlakatning aloqalarini yuksaltirishni maqsad qilib olgan Mirzoxid va Birkl suxbati madaniyatlarni yanada yaqinlashtirmoqni maqsad qilgan. O'zining imkoniyatlarini namoyish qilish (reklama) orqali o'z tanish va ta'sir doirasini kuchaytirmoqda.

Madaniy kontekst. Ular kafedra o'tirishibdi. O'zbek madaniyatiga ko'ra esa o'z uyiga va oila davrasiga mexmonga chaqirgan bo'lardi. Gerxard ayniqsa o'zini erkin tutmoqda. Ya'ni yaqinlashib ham ketmaslikning oldini olib ijtimoiy masofa saqlanmoqda.

Strategiya qo'llanilishining ta'siri va tushunilishi. Xatoga ko'z yumish sodir bo'layetgan ushbu dialogda xayotiy bo'lmagan, balki tilga tegishli bo'lgan xatolarga nisbatan ko'z yumilmoqda, ya'ni e'tibor qaratmayotganligi suxbatning silliq kechishiga va fikrlarning bo'linmasligiga olib kelmoqda.

Strategiyaning kontekstldagi o'rni. Xatoga ko'z yumish taktikasini qo'llash orqali suxbatdoshiga ruxiy salbiy ta'sir qilishning oldi olinmoqda. Mirzoxidning o'zi sezmay qolgan holda bu ijobiy xolatga olib keldi.

Samaradorligi. Ushbu taktikaning samarasi shunda ko'rinadiki, muloqot uzulishlarsiz, do'stona, erkin holatda olib borilmoqda. Bu xolat bir necha bora kulgi orqali ham yuzaga chiqmoqda.

Sintezlangan tahlil:

1. Yaxshi ishchan va do'stona muhit o'rnatish maqsad qilinganligi tufayli ham tolerantlik strategiyasining xatoga ko'z yumish taktikasi qo'llash orqali muloqot davomida nafaqat o'zaro munosabatlar, balki ish faoliyati doirasidagi munosabatlarni ham kuchaytirmoqda.

2. Berkl tomonidan olib borilgan ta'kidlar Mirzoxidga tushunarli bo'lmoqda va yaxshi qabul qilinmoqda.

3. Xatoga ko'z yumish taktikasini ijtimoiy davomli aloqalar o'rnatishda o'zaro kelishuvga erishishda va ijobiy silliq qayta aloqaga ko'maklashdi.

4. Nemislarning grammatik xatolarga katta e'tibor bermasligi nemis tilini chet tili sifatida biluvchilarning nutqini uzmasdan, motivatsiyasini susaytirmasdan davom etishiga yo'l bermoqda.

5. Madaniyatlararo muloqotda xatoga ko'z yumish taktikasining nutq da muloqotda kooperatsiyaga erishishda samarali xisoblanib, misol sifatida turli millat vakillarining muloqotlari uchun ibrat bo'lishi mumkin.

Demak, madaniyatlari turlicha bo'lishiga qaramasdan, Berkl va Mirzoxidning bir birlarini avaylab olib borayotgan suhbatlari bir birlariga nisbatan bo'lgan ishonchini kuchaytiradi va bir birlarini yanada yaqindan bilishlariga yo'l ochadi.

2. Mavqeini ko'tarish taktikasi. Quyida Germaniya Federativ Respublikasining O'zbekistondagi Favqulodda va muxtor elchisi Gunter Overfeld 15 mart 2019 yil HUDUD.TV teleko'rsatuviga bergan intervyusi keltiriladi.

Misol-2. [3]

– Xayrli kun, janob elchi. Bizga vaqt ajratganingiz uchun tashakkur bildirmoqchiman. Suxbatimizni yoshlar haqida boshlasak, aytingchi, Germaniya yeshlari bilan O'zbekiston yoshlarini qanday taqqoslagan bo'lardingiz.

– Meningcha, dunyodagi barcha yoshlar deyarli bir xil. O'zbekiston yoshlari va Germaniya yoshlarining bir biriga o'xshash jihatlari ko'p. Ular dunyo bo'ylab sayoxat qilishni istaydilar, erkin fiklaydilar, ko'p narsani o'rganishga harakat qiladilar, internetdan foydalanadilar va musiqa eshitishni

ixlosmandlar. Shuning uchun O‘zbekiston va Germaniya yoshlari o‘rtasida katta farqlar mavjud emas deb o‘ylayman.

– Yurtimizda yoshlar masalalarini ularning xuquq va erkinliklarini O‘zbekiston yoshlar ittifoqi tashkiloti o‘rganadi. Shu ma’noda so‘ramoqchi bo‘lgandim Germaniyada yoshlar masalasiga qay darajada e’tibor qaratiladi.

– Yoshlar masalalari bilan sport klublar, universitetelar, maktablar xususiy tashkilotlar shug‘ullanishadi. Germaniya axolisi juda individual, shuning uchun Germaniyada yoshlar bilan bog‘liq bo‘lgan tashkilotlar yo‘q.

– Sizning davlatingizda yeshlarni kasbga yo‘naltirish va ularni ish bilan ta’minlash masalasiga qanday yondashiladi?

– Bizda bolalar 14-15 yoshga kirganda universitetlar yoki oliy ta’lim muassalari va kompaniya maktablariga tashrif buyurishadi. u yerda ularga tushunchalar beriladi va ular o‘z dasturlarini taqdim etadilar.

– Ular bo‘sh vaqtlarini ko‘proq nimalarga sarflashishadi. Ko‘proq kitob o‘qishni afzal ko‘radilarmi?

– Menimcha kitob o‘qish eski davrlarda edi. Bugungi kunda Germaniyadagi yashayotgan odamlar va men O‘zbekistonda ko‘rishim mumkin bo‘lgan yoshlar bo‘sh vaqtlarini kompyuterda sarflashadi va albatta sport bilan ham shug‘ullanishadi. Tabiat bag‘riga chiqishadi. Maktabda ta’tillar berilgach ular do‘stlari bilan juda ko‘p sayoxat qiladilar va sayoxatdan qaytgach yana o‘qishlarini davom ettiradilar.

– O‘zbekiston va Germaniya yoshlariga tilagingiz.

– Men ularning baxtli xayot kechirishlarini istayman. ularning karyeralarida muvaffaqiyat tilayman. Tilagim ular o‘z vaqtlarini jamoalari uchun, muhim maqsadlari uchun sarflashsin va muxtoj kishilarga albatta yordam berishsin.

Kommunikativ tahlil:

Komumnikativ maqsad. Ushbu madaniyatlararo yuz berayotgan muloqotdan kommunikativ maqsad ikki xalqni qiyoslab xulosa chiqarish singari fikr so‘ralmoqda.

Aloqa turi. Fikrni bayon etish savol va unga beriladigan javoblardan tashkil topgan.

Baho. Bunda bir-biriga yetkazilayotgan ma’lumotlar tez tushunilib, kommunikantlar tomonidan o‘z vaqtida javob reaksiyasi amalga oshirilmoqda. Germaniya elchisining tolerantlik strategiyasi mavqeini ko‘tarish taktikasidan foydalanishi jurnalist tomonidan kasbiy etiketga asoslanib neytral kutib olinmoqda va aniqlashtiruvchi savollar berilmoqda.

Mexanizm. Savol beruvchi o‘z savoli orqali xalqaro darajadagi qiyoslash ishini olib borib asosiy maqsadini yoshlar garchi ikki davlatda yashasada qiziqishlari o‘xshash ekanligi, dunyoni ko‘rish, o‘rganishga bo‘lgan intilishlari unikal ekanligiga e’tibor qaratmoqda. Bir davlat Yevropaning iqtisodiy rivojlangan davlatlaridan biri, ikkinchi davlat esa geografik jihatdan Markaziy Osiyo xududida joylashganligi rivojlanayetgan davlatlar guruxidan o‘rin olgan bo‘lsa-da, inson mavqei mohiyatan bir-biridan uzoq emasligiga urg‘u berilayotganligining guvoxi bo‘lamiz. Qolaversa, globalizatsiya jarayoni har bir mamlakatning yoshlari bir-biri bilan teng aloqaga kirishishlari mumkinligini va bir-birlaridan boxabar yashashlari imkoniyati mavjud ekanligini e’tiborga olish zarur ekanligiga bilvosita ko‘rsatma berishi ham sherigining mavqeini ko‘tarish taktikasi yordamida amalga oshayotganligining guvoxi bo‘lamiz.

Kontekst. Ushbu misolda siyosiy kontekst turi keltirilgan bo‘lib, unda bir komumnikant to‘g‘ridan to‘g‘ri davlat vakili sanalib, u o‘z nomidan emas balki Davlat pozitsiyasidan fikrlarini bayon qilmoqda, ikkinchi kommunikant esa o‘zbek jurnalisti bo‘lib, u o‘z o‘rnida O‘zbekiston qiziqishlarini Germaniya elchisi bilan suhbatda savollar berish orqali namoyon qilmoqda.

Pragmatik tahlil:

Pragmatik maqsad. Ushbu suhbatning pragmatik maqsadi ikki davlat o‘rtasidagi aloqalarni yaxshilash va yaqin hamkorlikka erishishdir.

Madaniy kontekst. Tolerantlik strategiyasi mavqeini ko‘tarish taktikasi qo‘llanilishi madaniyatlararo muloqotning siyosiy kontekstida kooperatsiyaga erishishda samaralidir.

Strategiya qo‘llanilishining ta’siri va tushunilishi. Ushbu madaniyatlararo muloqotda mavqeini ko‘tarish taktikasi qo‘llanilishi o‘rinli ekanligi kontekst turiga bog‘liqligi hamda komumnikantlarning neytral pozitsiyalarda ekanligida namoyon bo‘lmoqda. Shuningdek, ushbu intervyuda tolerantlik strategiyasining qo‘llanilishi kommunikantlarning qo‘ygan maqsadiga erishishga, o‘z fikrini boshqa suhbatdoshga yetkazishgayordam bermoqda.

Strategiyaning kontekstdagi o‘rni. Siyosiy kontekstda mavqeini ko‘tarish taktikasidan foydalanilishi, suhbatdoshning yuqori darajada diplomatik ko‘nikmalariga ega ekanligidan dalolat bermoqda hamda jurnalist tomonidan neytral qabul qilinmoqda.

Samaradorligi. Ushbu kommunikativ muloqot turida tolerantlik strategiyasining qo‘llanilishi samarasi yuqori bo‘lganini ma’lumot almashish silliq kechganida namoyon bo‘ldi.

Sintezlangan tahlil:

1. Komumnikantlarning ma’lumot almashish jarayoni natijasida ikki halqni qiyoslash asosida ularning o‘xshash va o‘xshamagan jihatlarini ko‘rsatish hamda ikki davlat munosabatlarini yaxshilashdir.

2. Fikrni bayon etish savol-javob tariqasida amalga oshirildi va tolerantlik strategiyasi mavqeini ko‘tarish taktikasi qo‘llanilishi madaniyatlararo muloqotning siyosiy kontekstida kooperatsiyaga erishishda samarali bo‘lganini kommunikantlarning neytral reaksiyalarida namoyon bo‘ldi.

3. Kommunikantlarning o‘z vaqtida savollar hamda ularga to‘liq javob berishi tolerantlik taktikasining o‘rinli qo‘llanilganidan dalolat berdi.

4. Madaniyatlararo muloqot jarayoni siyosiy kontekstida ikki kommunikantning turli mavqe darajalariga mansub ekanligi, ularning siyosiy pozitsiyasidan kelib chiqib halqlar vakillari mavqeini ko‘tarib gapirib ikki halq o‘rtasida iliqlik bo‘lishi orqali hamkorlikka erishishga ko‘maklashadi.

5. Ushbu bikultur kontekstda mavqeini ko‘tarish taktikasining qo‘llanilishi boshqa madaniyatlararo muloqotda ham qo‘llanilishi mumkinligini ifodalaydi.

Madaniyatlararo muloqot jarayonida qanday kontekst bo‘lishidan qat’iy nazar, tolerantlik strategiyasining mavqeini ko‘tarish taktikasi qo‘llanilishi ikki halq vakili o‘rtasida iliqlik, ijobiylikni shakllantiradi, o‘zaro xurmat, tolerantlikni namoyish etish orqali hamkorlikka erishish mumkin. Shuningdek, ikki kommunikantning turli mavqe darajalariga (ushbu misolda davlat elchisi va jurnalist) ega bo‘lganligida ayniqsa ushbu taktikanig qo‘llanilishi o‘rinli bo‘ladi. Bunda ikki halq o‘rtasidagi farqlarni, ikki davlat turli iqtisodiy rivojlanish hamda turmush darajalariga egaligini yumshatish orqali konstruktiv, bo‘rttirilmagan holatda mavqeini ko‘tarish orqali erishish mumkin.

Xulosa va takliflar. Shunday qilib, o‘rganishlar natijasiga ko‘ra, tolerantlik strategiyasi nemis tilida lingvistik kooperatsiyani ta’minlashda xatoga ko‘z yumish va mavqeini ko‘tarish taktikalari orqali amalga oshiriladi, uni qo‘llash tufayli suhbatdoshlar o‘rtasidagi o‘zaro hurmat va tushunish mustahkamlanadi.

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THE CREATIVE WORLD OF FAXRIYOR: THE PROGRESS OF FORMATION OF INDIVIDUAL STYLE AND POETIC SKILLS

Annotation

Although there is a lot of mention in literary studies that the leading feature of the work of Faxriyor is the style of modernism, in our eyes, his skill is due to his unique thirst, scattered in the poems of poetic fame, traditional classical word games, work and love, poems of hijra and visol content. Considered a representative of the literature of the 80s, it can be observed that, as early as the early blacks of the work of this poet, it was with responsibility for innovations, creative discoveries that Modernism had not yet entered Uzbek literature as a stream. This article will talk about the creative world of a veteran, about the leading factors that have caused his individual style. The poet's poems in various content and colourful genre-forms in the collections "The Shape of the Dard" (1997), geometric spring (2004), "The Feminine" (2000) are analyzed.

Key words: modernism, creative individuality, traditionalism, sonnet, innovatorism, absurd philosophy, thought poetry.

FAXRIYOR IJODIY OLAMI:INDIVIDUAL USLUB VA POETIK MAHORATNING SHAKLLANISH TADRIJI

Annotatsiya

Adabiyotshunoslikda Faxriyor ijodining yetakchi xususiyati modernizm uslubi ekanligi ko'p bora tilga olingan bo'lsa-da, nazarimizda, uning mahorati, shoirona mashhurligi she'rlarida sochilgan noyob tashbehlari, an'anaviy mumtoz so'z o'yinlari, ishq va oshiqlik, hijron va visol mazmunidagi she'rlari sabablidir. 80-yillar adabiyoti vakili hisoblangan ushbu shoir ijodining dastlabki pallalaridayoq, hali modernizm o'zbek adabiyotiga oqim sifatida keng kirib kelmagan paytlardayoq yangiliklarga, ijodiy kashfiyotlarga mas'ullik bilan yondashganini kuzatish mumkin. Mazkur maqolada Faxriyor ijodiy olami, uning individual uslubini yuzaga keltirgan yetakchi omillar haqida so'z yuritiladi. Shoirning "Dardning shakli" (1997), Geometrik bahor (2004), "Ayolg'u" (2000) to'plamlaridagi turli mazmun va rang-barang janr-shakldagi she'rlari tahlil etiladi.

Kalit so'zlar: modernizm, ijodiy individuallik, an'anaviylik, sonet, novatorlik, absurd falsafa, fikriy she'riyat.

ТВОРЧЕСКИЙ МИР ФАХРИЁРА: ПРОГРЕСС ФОРМИРОВАНИЯ ИНДИВИДУАЛЬНОГО СТИЛЯ И ПОЭТИЧЕСКОГО НАВЫКА

Аннотация

Хотя в литературоведении неоднократно упоминалось, что ведущей чертой творчества ветерана является стиль модернизма, на наш взгляд, его мастерство, поэтическая популярность обусловлены уникальными аллегориями, разбросанными по его стихам, традиционными классическими играми слов, романтикой и увлечением, стихами хиджры и висола. Этот поэт, считающийся представителем литературы 80-х годов, уже на ранних этапах своего творчества, когда модернизм еще не вошел в узбекскую литературу как течение, проявляет ответственный подход к нововведениям, творческим открытиям. В данной статье речь пойдет о творческом мире ветерана, о ведущих факторах, сформировавших его индивидуальный стиль. В сборниках "форма боли" (1997), "геометрическая весна" (2004), "женственность" (2000) анализируются стихи поэта различного содержания и разнообразных жанрово-образных форм.

Ключевые слова: модернизм, творческий индивидуализм, традиционализм, сонет, новаторство, философия абсурда, поэзия мысли.

Kirish. Faxriyor she'riyati deganda aksariyat hollarda istiqlol davri adabiyotida o'zgacha shakl va mazmuniy yangiliklar kiritib modernistik she'riyat namunalarini yaratgan shoir tushuniladi. Chunki uning ijodi bilan batafsil va yaqindan tanish bo'lmagan keng kitobxon ommasi shoir she'riyati haqida maktab darsliklari kiritilgan ma'lumotlar bilan shorning bir qatorlik "Oy – bolta"[1] kabi she'rlari yoki tinish belgisi va bosh harflarga amal qilinmay yozilgan she'rlari mavjudligidan xabardordirlar. Ozroq bo'lsa-da bu ma'lumotlar ham shoirning ijodi haqida bir qadar tushunchaga ega bo'lishga imkon beradi, albatta. Shoirning shakl va mazmun borasida jiddiy izlanishlar olib borib she'riyatda o'ziga xos yangiliklar qilgani va butun ijodiy individualligi bilan modernistik adabiyot vakili ekanligi ham ko'rinadi. Lekin 80-yillar adabiyoti vakili hisoblangan shoir ijodining dastlabki pallalaridayoq, hali modernizm o'zbek adabiyotiga oqim sifatida keng kirib kelmagan paytlardayoq yangiliklarga, ijodiy kashfiyotlarga mas'ullik bilan yondashganini kuzatish mumkin. Masalan, uning "Dardning shakli" (1997), Geometrik bahor (2004), "Ayolg'u" (2000) kabi to'plamlariga turli yillardagi she'rlari kiritilganligi uchun tahlil va talqin natijasida uning ijodini o'n yilliklarga bo'lib, 80-yillar, 90-yillar hamda 2000-yildan keyingi she'riyati tarzida o'rganilsa maqsadga muvofiq

bo'lishi ko'rinadi. Chunki shoirning 80-yillardagi she'riyati ijodining daslabki pallalari hisoblanib, mazkur yillarda yaratilgan ijod namunalari shakl borasida XX asr an'anaviy she'riyati qabilida ekanligi hamda ularda fikriylikdan ko'ra hissiylik, nekbinlikning ustun ekanligiga ko'ra meditativ lirika namunalari deyish mumkin. Aslida, bu ta'rifni ko'pchilik shoirlarga nisbatan ham aytsa bo'ladi. Aksariyat shoirlar ijod olamiga pokiza hislar, tiniq tuyg'ular bilan kirib keladi. Lekin Faxriyorning o'sha yillardayoq ijodga, dunyoga zukkolik va teran nigoh bilan boqqanligini, o'xshatishlar va ko'chimlarni sun'iy yaratmaganligi, balki mavjudlarini izlab topganligini ko'rish mumkin:

Taxir bir sharobsan, o shirin hayot,
Sabrim kosasiga seni quyarman,
Icharman ko'zyoshni ichganim kabi[2].

Ushbu misralarda shoir an'anaviy ramz-u timsollarga novatorlik bilan yondashadi, ya'ni Sharq adabiyotida may va sharobning Umar Xayyom ruboiylari va Hofiz g'azallaridan boshlab hayotning ramzi sifatida ishlatilgani bizga ma'lum. O'zining mashhur "Vaqt" she'rida

Hayot sharobidan bir qultum yutay,
Damlar g'animatdir umrzoq soqiy.
Quyosh-ku falakda kezib yuribdi,

Umrimiz boqiydir, umrimiz boqiy[8], –, deya bu an’anani davom ettirgandi o‘zbek adabiyotining otaxon shoiri G‘afur Gulom. Shuningdek, sabr kosasi, ko‘z yoshlarni ichish kabi birikmalar ham ko‘p shoirlar ijodi hamda xalq og‘zaki ijodi namunalarida ishlatilgan, ammo sabr kosasiga hayot sharobini quyib ko‘z yoshidek ichish yangicha, novatorona talqin.

Yoki iztirobning tasviri bo‘lgan ushbu jumladagi aslida o‘lim va yashashning bir-biriga qarama-qarshi qo‘yilganidek ifodalansa-da, ikki holatning bir ekanligi, yani o‘limning yengib borishi va yashashning qiynashi bir ruhiy holat ekanligi ham o‘ziga xos:

Meni yengib bormoqda o'lim,
Seni esa qiynaydi yashash... [2]
Yoki
Bahor hech narsani esdan chiqarmas.
Har safar gul qo'yar
har bir qabr poyiga[2].

Shoir hamma odamlar hayotida uchraydigan oddiy, lekin boshqalar e’tibor qilmagan holatlar haqida yozadi:

Endi, hatto, hech qachon, hech gap
bo'lmaganday o'rtada xuddi
nafaqaxo'r muhabbat haqda
so'zlash mumkin bemalol, jiddiy[2].

Shoir ijodining dastlabki pallalarida yozilgan she’rlar sirasida uning “Ona sog‘inchi” she’ri hislarning samimiyligi, tasvirning tiniqligi bilan ajralib turadi. Ayniqsa, mazkur she’rdagi shoirning kuzatishlari va hissiyotlari hosilasi sifatida yuzaga kelgan ko‘chimlar betakrorligi bilan kishining yodida qoladi:

Ko‘zlari to‘rt bo‘lgan onam yonidan
Tomlarga yugurib chiqar qizg‘aldoq
Menga yo‘l qaraydi uyning tomidan.
To‘rt qiblaga tutash yo‘l. Bari aldoq[2].

Bahorda qizg‘aldoqlarning loysuvoq qilingan tomlarda o‘sishi tabiiy hol. Shoir esa bunga onaning farzandiga bo‘lgan sog‘inch qiynoqlarni ko‘rishga chidolmaganlikni dalil qilib ko‘rsatadi va bu bilan mumtoz adabiyotda keng qo‘llanib kelingan husni ta’lil san'atining go‘zal namunasini yaratadi. Shuningdek, yo‘llarga “aldoq” sifatining berilishi ham originaldir.

Shoirning izlanishlarini faqat mazmun va tasvirda emas, balki shakl borasida ham ko‘zga tashlanadi. Uning mumtoz adabiyotda ko‘p qo‘llangan lavziy- ma’naviy san’atlar tajnis va iyhomni she’rlarida qo‘llab betimsol an’analarni davom ettirganligini ko‘rishimiz mumkin: “Tanga emas, sitam-u zorni zarb etadi yurak zarblarim”, “O‘ying yuragimni boradi o‘yib”, “Yuragim tovondir, yorilar, Yuragim tovondir to‘layman”, “Yodimni yodingga solmassan”, “Havolar yetmaydi havoyi holatimga”, “Sen kuymiding kuymasdan avval”[3] Shoir ijodidagi so‘z o‘yinlari orqali ham mazminiy, ham shakliy mukammallikka intilish uning ijodidagi alohida xususiyat bo‘lib, bu haqda shoir ijodi o‘rganilgan boshqa tadqiqotlarda ham atroflicha fikr yuritilgan. Masalan, adabiyotshunos olim Qozoqboy Yo‘ldoshevning “Inja tuyg‘ular jilosi”[4] maqolasida ham shoirning so‘z shakli va ma’nosiga doir izlanishlari borasida to‘xtalinib, bu uning ijodidagi alohida o‘ziga xoslik ekanligi ta’kidlangan.

Shoir so‘zga nisbatan ham yangiliklarga intiladi. Ijodkorlarning ba’zan poetik majburiyat vajidan ayrim so‘zlar “kashf etishi” kuzatilib turadi. Faxriyor ijodida esa bunday holatlar ko‘proq ko‘zga tashlanib, ijodidagi o‘ziga xos xususiyatlardan biri sifatida ahamiyat kasb etadi. Uning birgina “Geometrik bahor” to‘plamiga kiritilgan she’rlari so‘zlik jihatdan tahlil etilganda, shoirning omonimona, musibatpanoh, kuygu (tuyg‘uga o‘xshash), kunlandi, oylandi (o‘ylandiga o‘xshash), kimlanish, sayram (tishlam, yalam kabi so‘zlarga o‘xhash), vaqtlanish (faxrlanishga o‘xshash), parizor, alamzor(daraxtzorga monand), borlash (yo‘qlashga o‘xshash), , so‘lli(gulli, aqlliga monand), muhabbatjo‘y, oyloq (ovloqqa nisbatan), borsadim, ko‘rsadim (qo‘msadimga nisbatan)kabi so‘zlar yaratilganini ko‘rish mumkin.

90-yillardan boshlab shoir ijodida hissiylikdan ko‘ra intellektual falsafiylik ustunroq bo‘lganligi kuzatiladi. Buni o‘sha yillar she’riyatida modernistik uslubning yetakchi bo‘lib borayotganligi bilan izohlasa bo‘ladi. Dastlab she’rlarda modernizm uslubini eslatuvchi, ya’ni fikrlarning sovuqqonlik

bilan xulosalar tarzida berib she’rlar yaratgan shoirning keyinchalik shakl borasida ham bir qadar yangiliklarga intilganini kuzatish mumkin. Adabiy tanqidda oqlovchi va inkor etuvchi qizg‘in auditoriyasiga ega bo‘lgan modernizm uslubi Faxriyor ijodining yetakchi xususiyati ekanligi adabiyotshunoslikda ko‘p bora tilga olingan bo‘lsa-da, nazarimizda, uning mahorati, shoirona mashhurligi she’rlarida sochilgan noyob tashbehlari, an’anaviy mumtoz so‘z o‘yinlari, ishq va oshiqlik, hijron va visol mazmunidagi sonetlari sababdir. Darvoqe, Asqad Muxtor tomonidan “she’riyatning olifta kamzuli”[5] deb nomlangan sonetlar shoir ijodida keng qo‘llangan janr hisoblanadi. Haqiqatdan ham, so‘z san’atiga, shoirlikka o‘zgacha nazokat bilan yondashgan “inja tuyg‘ular” sohibi bo‘lgan shoir ijodi uchun ushbu janr juda mos bo‘lib, u ba’zan alohida sonetlar yaratadi, shuningdek, uning ijodida “Sonetariy” deb nomlangan sonetlar turkumi ham mavjud. O‘zbek she’riyatiga G‘arb adabiyotidan kirib kelgan ushbu janr Faxriyor ijodida mumtoz ishq talqini uchun shakl vazifasini o‘tab, yangicha imkoniyatlarini namoyon etdi. Sonetlarda qo‘llangan so‘zlar ham mumtoz she’riyatni yodga solishi bilan ahamiyatli:

Hayot yuragimni tilkalar
Sochlaringdan xanjarlar yasab.
Vayronko‘ngil otli o‘lkalar,
Sevgi bilan ichaman qasam!

Soching xanjaridan ozorlar
Kelur dilga, o‘zing kelmassan.
Yurakda umidlar mozori
Ortar faqat, karam qilmassan.

Sonetning ushbu katren bandlarida yurakning tilkalanishi, ko‘ngilning vayronligi, oshiqning karam qilmasligi kabi birikmalar mumtoz ishq talqinlarini eslatadi. She’rning terset bandlarida ham sharqona ohanglarda davom ettiriladi:

Muzlab qolgan yurak chatnaydi
Chaqnab yotar hajring yulduzi.
Ko‘ngil sen tarafga qatnaydi.

Men tog‘ emas, armonga botdim,
To‘lqinlari ko‘mar yuzimni,
Mavjlarining ostida yotdim[3].

Shoir ijodidagi deyarli barcha sonetlar hijron mavzusidadir. Hatto uning bir turkum sonetlari “Sensizlik” deb nomlanadi.

Demak, so‘z tanlashda mumtozlikka intilish, an’anaviy tashbehlarga novatorona yondashuv, ishq talqinlarida sharqonalik shoir intim lirikasining o‘ziga xosligi hisoblanadi. Umuman olganda, shoir ijodida mumtoz adabiyot namoyandalariga ergashish, shuningdek, zamondosh ustoz shoirlardan Usmon Azim, Xurshid Davron, Abduvali Qutbiddin she’riyatiga ham bir qadar yaqinliklar kuzatiladi. Masalan, uning xalqona uslubda Usmon Azim baxshiyonasi monand doston yaratib Elbek baxshi kabi Sobir baxshi obrazini yaratganligi[2], she’riyatida taqlid va undov so‘zlarni tuyg‘ular talqini vositasi sifatida ko‘p bora qo‘llagan Abduvali Qutbiddin she’rlarini eslatuvchi misralarini[2], Xurshid Davron “Uchbitik”lari singari uchlik[2] she’rlarni ko‘rishimiz mumkin. Bularning bari shoir ijodidagi an’anaviylik tushunchalari keng qamrovli ekanligini ko‘rsatadi.

Yuqorida ta’kidlanganidek, shoir ijodida falsafiy intellektuallik yana bir muhim qirra hisoblanib, bu mazmundagi she’rlar uchun erkin vaznli qofiyasiz she’rlar shakl vazifasini o‘tagan. Adabiyotshunoslikda uning bunday she’rlari modernistik uslubda ekanligi aytiladi. “O‘zbek modern she’riyatining yana bir yorqin namoyandasi sifatida shoir Faxriyor e’tirof etiladi. Faxriyor o‘zbek she’rxonini yangicha obrazlar olami bilan tanishtirgan, o‘z tashbihlari bilan zamonaviy o‘quvchi didini o‘stira olgan sanoqli ijodkorlardan biri. Shoir chizgan manzaralar o‘ziga xosligi, yorqinligi, asosiysi, noodatiyligi bilan ajralib turadi:

ko‘ylagini yechayotgan ayolday
tunni yig‘ishtirib olar tabiat
borliq ustidan
va uni
farishtalar taxmoniga solib qo‘yadi
tun xudoning omonati

yulduzlar omonatga tushgan kuyadir
tunni ilma-teshik qilib tashlar yulduzlar"[6]

Ko'rinadiki, iqtibosda shoirning modern uslubida yozilgan she'ri sifatida e'tirof etilgan parchada she'riy vazn va qofiyalargina emas, oddiy imlo va tinish belgi qoidalariga ham amal qilinmagan. Yana bir adabiyotshunos olima N.Mamatqulova o'zining "Modern she'riyat va absurd falsafasi" maqolasida Faxriyor qalamiga mansub ushbu she'riy misralarni misol keltirib, unda inson jismini ruh bilan uyg'unlashtirish falsafasi mavjud ekanligini ta'kidlaydi:

"Odamni Qamab qo'ysa bo'lar bemalol,
Surgun qilsa bo'lar, hattoki…

Odatda ijodkorning adabiy qarashlari uning she'riy misralari qatidan izlanadi. Faxriyor she'rlarining biridagi o'xshatishda modern qofiyani "ilviragan" deb ta'riflaydi.

Bularning bari ijodkorning she'riyatga kirib kelgan dastlabki pallalardan boshlab shu kungacha har doim ijodiy yangiliklarga intilganini, mazmun va shakl, obrazlar, falsafiy qarashlarning noyobligiga intilganini, serqirra ijodiga g'oyat mas'ullik bilan qaraganligini ko'rsatadi.

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HOMONYMY IN UZBEKI MEDICAL TERMS

Annotation

This article analyzes the types of medical terms in the Uzbek language according to the shape and mano relationship of words, in particular, the phenomenon of homonymy and its interspecific grouping.

Key words: term, semantics, homonymy, word category, prefix, folk medicine, attitude of form and meaning.

ОМОНИМИЯ В УЗБЕКСКИХ МЕДИЦИНСКИХ ТЕРМИНАХ

Аннотация

В данной статье анализируются виды медицинских терминов в узбекском языке по соотношению форм и Мано слов, в частности явление омонимии и ее межвидовая группировка.

Ключевые слова: термин, семантика, омонимия, категория слова, приставка, народная медицина, отношение формы и значения.

O'ZBEK TILI TIBBIY TERMINLARIDA OMONIMIYA

Annotatsiya

Ushbu maqolada o'zbek tilidagi tibbiy terminlarning so'zlarning shakl va ma'no munosabatiga ko'ra turlari, xususan, omonimiya hodisasi va uning turkumlararo guruhlanishi tahlil qilingan.

Kalit sozlar: termin, semantika, omonimiya, so'z turkumi, prefiks, xalq tabobati, shakl va ma'no munosabati.

O'zbek tili tibbiy terminlari zamonlar osha fan-texnika taraqiyyoti bilan birgalikda o'sib, rivojlanib boradi. Tibbiyotga aloqador turli-tuman kashfiyot va ixtirolarning vazifaviy jihatiga ko'ra yangi nomlar bilan atala boshlanadi. Tibbiy terminlarining semantikasi ularning qo'llanish vazifasi yoki tayyorlanish xususiyatidan kelib chiqadi. Ma'lumki, ko'plab terminlarning semantik tarkibi xorijiy tillardan o'zlashma tarzda olingan. Olimlarning tadqiqicha, tibbiyot terminlarining asosi yunon-lotin tilidadir[1]. Masalan, poli-, giper-, ple(o)- kabi prefikslar yunon tilidan o'zlashgan bo'lib, ular so'zda bir xil mohiyatni ifodalash uchun xizmat qiladi. Ularning vazifasi termin semantikasiga ko'plik tushunchasini berishdan iboratdir. Tibbiy terminlarning mohiyati uning semantik tarkibi bilan aloqador sanaladi. Xususan, harakati faol, har jabhada qiziquvchan insonlarga nisbatan giperaktiv termini ishlatiladi. Bunda prefiksning mohiyatidan kelib chiqib aytish mumkinki, harakat yoki holatning me'yordan ortiqligi ma'nosini ifoda etyapti.

Tibbiyotning xalq tabobatidan mustaqil fan darajasiga ko'tarilishida qadimgi Misr, Bobil tibbiyoti, Gippokrat va Galenning muhim o'rni bor. Gippokrat kasalliklarni aniqlash, bemorning hayoti va faoliyatiga tashqi muhitning ta'sirini o'rganish, xastalikning kelib chiqish sabablarini topish va davolashda bemor organizmining o'ziga xos xususiyatlarini bilish kabi masalalar bilan shug'ullangan. Galen esa birinchi bo'lib organizmdagi a'zo va sistemalarning tuzilishi hamda funksiyalarini, asosan, hayvonlar (maymunlar) organizmida tajriba qilib o'rgangan. Uning anatomiya va fiziologiyaga doir asarlari to XVI asrgacha tibbiyotning asosi bo'lib xizmat qildi[2]. Bugungi kunga qadar tibbiy terminlarning semantikasi, uning tarkibiy xususiyatlari masalasida jahon tilshunosligida qator tadqiqotlar amalga oshirilgan. Xususan, tibbiy terminlarni moldovan tili misolida G.I.Bejenar, ingliz biologiyasi va tibbiyotidagi sinonim atamalar hamda ilmiy terminologiyada lotin va yunon morfemalarining o'rnini bosishi to'grisida O.E.Nibekken[3], ingliz tibbiy terminlarining etimologik tadqiqi borasida Taylor R., tibbiy terminlar qatoriga kiruvchi 100 ta birlikning (approach, delivery, discharge, heart, va b.) terminologik va noterminologik ma'nolari kontekstual metod yordamida ochib bergan va ularning struktural-semantik jihatlari haqida Chupilina Y.I., tibbiy terminlar leksik-semantik,

morfologik, sintaktik va etimologik jihatdan tahlili to'g'risida Motchenko I.V., shuningdek, T.F.Izvekova, Y.V.Grishenko, S.N.Guseva, G.A.Savateyeva, Arnaudov G.D., Henrick R., Dunglison R.A., Tomas J.A., Dorland Newman W.A., Stedman T.L. kabi olimlar ko'plab tadqiqotlarni amalga oshirishgan. O'zbek tilshunosligida tibbiy lingvistikadagi dolzarb masalalar xususida S.A.Nazarova, M.Y.Xojiyeva, dorishunoslik terminlarining tadqiqi, tibbiy atamalar lug'atlarining tashkil etilishi masalasida A.Qosimov, tibbiy terminologiyaning taraqqiyot bosqichlari borasida F.Qosimova, tibbiy matnlarning psixolingvistik xususiyatlari haqida M.Abuzalova, shuningdek, I.X.Maxmudova, Bobokalonov R.O., Karimova S.A., Obidova G.K., N.I.Muqimjonova kabi olimlar ilmiy izlanishlarni amalga oshirishgan.

Tibbiy terminlarning semantik tabiati boshqa sohalar kabi o'ziga xos sanaladi. O'zbek tilidagi tibbiy terminlari xilma-xilligi ularning shakl va ma'no munosabatiga ko'ra tasniflanishidan yuzaga kelgan. Umuman, tilshunolikda mustaqil ma'noli so'zlar shakl va mazmun jihatdan omonim, sinonim, antonim, paronim kabi turlarga bo'linadi. So'zlar shaklan bir xil, ma'no jihatdan turli xillikka ega bo'lish jarayoni omonimiya deb nomlanadi[3]. Tilning ushbu hodisasi barcha mustaqil so'zlar uchun xosdir. Masalan, uch – sanoq son, uch – harakat fe'li, uch – narsa yoki predmetning qirra qismiga nisbatan aytiladi. Ko'rinadiki, uch so'zi shaklan barcha so'zlarda bir xillikka ega, ammo ular anglatgan ma'nolari turlicha sanaladi. Bu masalada tadqiqot olib brogan olim R.O. Bobokalonovning fikriga ko'ra, tibbiy atamalarning leksik-grammatik tahlili ularning qaysi turkumlardan shakllangani, qanday asosda birlashgani va leksema semantikasidagi o'rni kabi masalalarga yechim topish mumkin. Demak, tibbiy atamalarning semantik xususiyatlari ularning morfologik asoslariga ko'ra aniqlanadi.

Grammatika va semantika hamohangligida ilmiy izlanish olib borgan olim I.V.Motchenko zamonaviy ingliz tibbiy terminologiyasidagi yangi termin-so'z va termin-frazalarning abbreviatsiya, affiksatsiya, konversiya, metaforizasiya, metonimizasiya, sinonimiya, terminlashish kabi usullarda yasalganligini aniqlagan. M.V.Tokareva esa soha terminlarining XII asrdan keyingi lingvistik taraqqiyot tendensiyalarini ochib bergan va struktural-semantik jihatdan tahlil qilgan. Ayniqsa,

tibbiy terminlarning sinonimiya hamda polisemiya xususiyatlariga katta etibor bergan. Shuningdek, tadqiqotchi mazkur soha terminlarini etimologik jihatdan tadqiq qilib, zamonaviy ingliz tibbiy leksikasida kelib chiqishi yunon-lotin tili bilan aloqador bo'lgan terminlar yetakchi ekanligini isbotlab bergan. Sintaktik jihatdan esa S.A.Nazarova ichak sanchig'i, kalla suyagi, ko'ruv maydoni, ko'rish analizatori kabi misollar yordamida tibbiy birikmalarning lisoniy imkoniyatlar mahsuli ekanligi va o'ziga xos lisoniy sintaktik qoliplar asosida shakllanishi masalasini chuqur tadqiq etgan.

Omonimiya manbalarini o'rganish natijasiga ko'ra shuni ta'kidlash joizki, u polisemiya natijasida turli yo'llan bilan geografik terminlarda ham yuzaga kelgan. Terminlarda omonimiyaning shakllanishi polisemantik hodisa bilan aloqadordir. Bu masalada I.Islomov transterminlashuv tushunchasiga to'xtalgan. Biror sohaning boshqa bir sohaga butunlay ko'chishi va sohalararo omonimiyaga aylanishi – transterminlashuv sanaladi. Olim geografik omonim terminlarning tadqiqi bilan shug'ullanar ekan, ularni ikki guruhga bo'ladi:

Bir so'z turkumi doirasidagi omonim geografik terminlar;
Turli turkum doirasidagi omonim geografik terminlar.

Bunda bir va turli so'z turkumi doirasidagi misollarni keltirish asosida geografik terminlarga xos omonimiya jarayoni va uning yuzaga kelish sabablari ilmiy asoslangan. Ushbu tadqiqotda keltirilgan misollar ichida tibbiyotga aloqador omonimik birliklar ham mavjud:

DEPRESSIYA I [lot. depressio – ezilish, bosilish] 1 tib. Tushkunlikka berilgan ruhiy holat; og'ir ruhiy holat. 2 iqt. Xo'jalik tizimida, ijtimoiy faoliyat sohasida yuz beradigan turg'unlik, harakatsizlik, o'sishdan to'xtash holati.

DEPRESSIYA II [lot. depressio - pasayish, chuqurlashish] geol., geogr. Quruqlikning dengiz sathidan past qismi.

Yuqoridagi misoldagi so'z ot so'z turkumi doirasida omonimiyani hosil qiladi. Unda iqtisodiyot, geografik, geologik, tibbiy termin o'zaro shakldoshlik kasb etgan va har bir sohada muhim ahamiyat kasb etuvchi birliklar sanaladi. Tibbiy termin sifatida "og'ir ruhiy holat"ga ishora bo'lsa, geografiya, geologiyada esa "quruqlikning dengiz sathidan ham past qismi"ga nisbatan ishlatiladi. Yuqoridagi tasnifga asoslanib o'zbek tilidagi tibbiy terminlarni ikkiga bo'lish mumkin:

bir so'z turkumi doirasidagi omonim tibbiy terminlar;
har xil so'z turkumidagi omonim tibbiy terminlar.

FE'L I – muhim irsiy xususiyatlarning atrof-muhit bilan o'zaro munosabatga kirishuvidan yuzaga chiqadigan hamda individning hayot-faoliyatida real narsa-hodisalarga, jamiyatga, odamlarga munosabat-muloqotlarida, shuningdek, ularga nisbatan qo'llangan o'ziga xos xatti-harakatlarida namoyon bo'luvchi shaxs ruhiy hayotining takrorlanmaydigan, yaxlit va barqaror individual xislatlari majmui.

Rus. Xarakter.

FE'L II – kishining tashqi ta'sirlar natijasida yuzaga kelgan muayyan vaqtdagi ruhiy holati, tushkunlik yoki ko'tarinkilik kayfiyati, aatrofdagilarga bo'lgan munosabatlaridaa akslanuvchi avzoyi.

FE'L III [a. – ish, harakat] tilsh. Harakat, shuningdek, holat va hodisani bildiradigan so'zlar turkumi vas hu turkumga oid har bir so'z.

Bu so'z tibbiy atama sifatida A.Qosimovning "Tibbiy atamalar lug'ati"da keltirilgan. Unga ko'ra fe'l so'zi "insonning ruhiy holati", "insonning individual xususiyatlari"ga nisbatan tibbiy atama sifatida qo'llanadi hamda ushbu so'z tilshunoslik termini ham bo'la oladi. Ya'ni "harakat, holat ma'nosini ifoda etuvchi so'zlar turkumi"ga nisbatan ishlatiladi. Tibbiy va tilshunoslik terminlari bir so'z turkumi doirasida shakldoshlikni yuzaga keltirgan.

BEL I 1 Orqa suyakning (umurtqa pog'onasining) pastki qismi. 2 Gavdaning ko'krak qafasi bilan bo'ksa o'rtasidagi eng xipcha qismi; biqin. 3 ko'chma Yon, cho'ntak yoki belbog' ma'nosida. 4 Biror narsaning o'rta qismi, o'rtasi. 5 ko'chma Jismoniy yoki moddiy kuchning ramzi. 6 geogr. Tog' va tepaliklarning egarsimon eng baland joyi.

BEL II Yer qazish, sochilgan narsalarni olib solish, to'plash uchun ishlatiladigan yog'och sopli temir qurol; belkurak.

Yuqoridagi omonim so'zning "orqa suyakning pastki qismi", "gavdaning ko'krak qafasi bilan bo'ksa o'rtasidagi eng xipcha qismi; biqin" ma'nolari tibbiyot termini sanaladi. Keyingi ma'nosi esa geografik atama sifatida "tog', tepalikning egarsimon eng baland joyi", shuningdek, "yer qazish uchun ishlatiladigan ish quroli" kabi semalarga ega va o'zaro omonimiyani hosil qilgan.

BO'YIN I 1 Odam va umurtqali hayvonlar gavdasining bosh bilan tanani birlashtiruvchi qismi. 2 Ba'zi asboblarning ingichka, uzunchoq qismi, bo'g'iz. 3. tex. O'q, val va shu kabilarning podshibnikka o'rnatiladigan qismi.

BO'YIN II geog. Suv bilan ajralib qolgan quruqlik qismlarini, hatto materiklarni bir-biriga qo'shadigan tor, uzunchoq yer bo'lagi.

BO'YIN III q. x. Haydalayotgan yer maydonining u boshidan bu boshigacha bo'lgan masofa (taxminan 120-150 qadam).

Umuman olganda, termosistemada bir so'zning turli ma'nolarda qo'llash unumli va ahamiyatli sanaladi. Bu tejamkorlikni yuzaga keltirib, muayyan nutqiy vaziyatlarda qulaylik kasb etadi. Yuqoridagi misollardan kelib chiqib shuni aytish mumkinki, tibbiy terminlar nafaqat o'z doirasida, boshqa sohalarda ham omonimlikni yuzaga keltiradi. Ushbu xilma-xillik umumiste'moldagi birliklarda ham uchraydi. Shakldoshlikning bunday xususiyat kasb etishi milliy tilning naqadar jozibakor va serqirraligini belgilab beradi.

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КАЧЕСТВЕННО - КОЛИЧЕСТВЕННЫЕ ХАРАКТЕРИСТИКИ СИНГАРМОНИЗМА В ОДНОСЛОЖНОМ СЛОВЕ УЗБЕКСКОГО ЯЗЫКА

Аннотация
В данной статье впервые рассматриваются односложные слова узбекского литературного языка с позиции сингармонической фонологии. Лингвостатистический анализ односложных слов показал, что просодической доминантой односложного слова узбекского языка является сингармонизм (как и во всех тюркских языках). Нарушение сингармонизма в узбекском языке происходит в многосложном слове (как минимум, из двух слогов) в процессе присоединения к корню узбекского слова суффиксов и флексии, т.е. словообразовательный и формообразовательный процессы в узбекском языке в подавляющем большинстве случаев не подчиняются закону сингармонизма.
Ключевые слова: односложное слово, узбекский язык, сингармонизм, сингармонические, несингармонические, тембры, лингвотвёрдый, лингвомягкий, лингволабиотвёрдый, лингволабиомягкий.

O'ZBEK TILINING BIR BO'G'INLI SO'ZDAGI SINGARMONIZMNING SIFAT – SONI XUSUSIYATLARI

Annotatsiya
Ushbu maqolada o'zbek adabiy tilidagi bir bo'g'inli so'zlarni singarmonik fonologiya nuqtai nazaridan o'rganilgan birinchi maqoladir. Bir bo'g'inli so'zlarning lingvostatistik tahlili shuni ko'rsatdiki, o'zbek tilida bir bo'g'inli so'zning prosodik dominanti singarmonizm (barcha turkiy tillardagi kabi)dir. O'zbek tilida singarmonizmning buzilishi ko'p bo'g'inli so'zda (kamida ikki bo'g'inli) o'zbek so'zining o'zagiga qo'shimcha va fleksiya qo'shish jarayonida sodir bo'ladi, ya'ni. O'zbek tilidagi so'z va shakl yasalish jarayonlari aksariyat hollarda singarmonizm qonuniga bo'ysunmaydi.
Kalit so'zlari: bir bo'g'inli so'z, o'zbek tili, singarmonizm, singarmonik, nosingarmonik, tembrlar, lingvoqattiq, lingvoyumshoq, lingvolabioqattiq, lingvolabioyumshoq.

Наиболее значимый вклад в становление и развитие узбекского языкознания внесли ученые как отечественные, так и зарубежные: А. Фитрат [10], Е.Д. Поливанов [7], В.В. Решетов [8], Н. Кононов [4], А. Махмудов [5], Х. Неъматов [6] и др.

Уже много лет в научных исследованиях существуют различные подходы к рассмотрению проблемы современного узбекского вокализма и сингармонизма. Для определения качественных и количественных характеристик сингармонизма в односложном слове узбекского языка произведено статистическое исследование на материале словаря узбекского языка («Ўзбек тилининг изоҳли луғати». Икки томли, 60 000 сўз ва бирикмаси) [140]. В анализ вошла как исконно узбекская, так и заимствованная лексика. Она подразделена на следующие 3 группы.

I. Односложные слова с сингармоническим произношением и сингармоническим написанием. Данная группа односложных слов подразделяется на 16 типов, которые характеризуются однородным сингармотембром (или только сингармотвердостью, или только сингармомягкостью) [1; 2]. Сюда входят односложные слова исконно узбекского языка, заимствованные односложные слова из фарси, арабского языка и арабского языка или через русский язык [3]. Они подразделены на следующие типы:

исконно узбекские односложные слова с лингвотвердым сингармотембром – ЛТ: тахт [тахт] (трон), қат [қат] (слой);

исконно узбекские односложные слова с лингвомягким сингармотембром – ЛМ: бел [б˙ел˙] (поясница), дил [д˙ил˙] (душа);

исконно узбекские односложные слова с лингволабиотвердым сингармотембром – ЛЛТ: бут [б°ұт°] (целый), дон [д°он°] (зерно);

исконно узбекские односложные слова с лингволабиомягким сингармотембром – ЛЛМ: кўз [к˙°өз˙°] (глаз), пўк [п˙°өк˙°] (пустой внутри).

заимствованные односложные слова из фарси с лингвотвердым сингармотембром – ЛТ: хас [хас] (солома), рах [рах] (грань);

заимствованные односложные слова из фарси с лингвомягким сингармотембром – ЛМ: беш [б˙еш˙] (пять), гирд [г˙ир˙д˙] (окраина);

заимствованные односложные слова из фарси с лингволабиотвердым сингармотембром – ЛЛТ: хук [х°ұк°] (кабан), шон [ш°он°] (слава);

заимствованные односложные слова из фарси с лингволабиомягким сингармотембром – ЛЛМ: тўп [т˙°өп˙°] (мяч), дўст [д˙°өс˙°т˙°] (друг);

заимствованные односложные слова из арабского языка с лингвотвердым сингармотембром – ЛТ: халқ [халқ] (народ), қаср [қаср] (дворец);

заимствованные односложные слова из арабского языка с лингвомягким сингармотембром – ЛМ: жисм [ж˙іс˙м˙] (тело), сир[с˙ір˙] (тайна);

заимствованные односложные слова из арабского языка с лингволабиотвердым сингармотембром – ЛЛТ: нукс [н°ұк°с°] (недостаток), зот [з°от°] (род);

заимствованные односложные слова из арабского языка с лингволабиомягким сингармотембром – ЛЛМ: бўз [б˙°өз˙°] (сероватый);

заимствованные односложные слова из русского языка или через русский язык с лингвотвердым сингармотембром – ЛТ: балл [бал], лак [лак];

заимствованные односложные слова из русского языка или через русский язык с лингвомягким сингармотембром – ЛМ: ферзь [ф˙ер˙з˙], верфь [в˙ер˙ф˙];

заимствованные односложные слова из русского языка или через русский язык с лингволабиотвердым сингармотембром – ЛЛТ: фон [ф°он°], куб [к°уб°];

заимствованные односложные слова из русского языка или через русский язык с лингволабиомягким сингармотембром – ЛЛМ: тюль [т˙ул˙]; ключ [к˙л˙уч˙].

II. Односложные слова с сингармоническим произношением и несингармоническим написанием. Это односложные слова, образованные путем сложения двух противоположных сингармотембров, но произносимых с сохранением типа сингармонизма. Сюда входят односложные слова исконно узбекского языка, заимствованные односложные слова из фарси, арабского языка и русского языка или через русский язык. Это следующие 12 типов:

исконно узбекские односложные слова с лингвотвердым сингармотембром – ЛТ: пих [пых] (шпора), лиқ [лық] (полный);

исконно узбекские односложные слова с лингвомягким сингармотембром – ЛМ: саф [сˑәфˑ] (ряд), таг [тˑәгˑ] (низ);

исконно узбекские односложные слова с лингволабиотвердым сингармотембром – ЛЛТ: тўқ [тˇоқˇ] (сытый), қўм [қˇомˇ] (верблюжье седло);

исконно узбекские односложные слова с лингволабиомягким сингармотембром – ЛЛМ: жун [жˑˇүнˑˇ] (шерсть), кул [кˑˇүлˑˇ] (зола).

заимствованные односложные слова из фарси с лингвотвердым сингармотембром – ЛТ: тиғ [тығ] (клинок), мих [мых] (гвоздь);

заимствованные односложные слова из фарси с лингвомягким сингармотембром – ЛМ: сад [сˑәдˑ] (сто), кам [кˑәмˑ] (мало);

заимствованные односложные слова из фарси с лингволабиотвердым сингармотембром – ЛЛТ: кўҳ [кˇоҳˇ] (гора), шўх [шˇохˇ] (озорной);

заимствованные односложные слова из фарси с лингволабиомягким сингармотембром – ЛЛМ: сур [сˑˇүрˑˇ] (копченый), пул [пˑˇүˑˇлˑˇ] (деньги);

заимствованные односложные слова из арабского языка с лингвотвердым сингармотембром – ЛТ: зиқ [зық] (стесненный (о времени)), фиқх [фықх] (богословие);

заимствованные односложные слова из арабского языка с лингвомягким сингармотембром – ЛМ: сад [сˑәдˑ] (вал), жам [жˑәмˑ] (итог);

заимствованные односложные слова из арабского языка с лингволабиомягким сингармотембром – ЛЛМ: дур [дˑˇүрˑˇ] (жемчужина), лутф [лˑˇүтˑˇфˑˇ] (милость);

заимствованные односложные слова из русского языка или через русский язык с лингвотвердым сингармотембром – ЛТ: цирк [цырк], жир [жыр].

III. Односложные слова с несингармоническим произношением и несингармоническим написанием. Эта группа характеризуется неоднородным сингармотембром, т.е. когда сочетаются твердые и мягкие сингармотембры. Это следующие 4 типа односложных слов:

заимствованные односложные слова из русского языка или через русский язык с сочетанием лингвотвердого-лингвомягкого сингармотембров – ЛТ-ЛМ: фальц [фалˑц];

заимствованные односложные слова из русского языка или через русский язык с сочетанием лингвомягкого–лингвотвердого сингармотембров – ЛМ-ЛТ: гид [гˑидˑ], риф [рˑифˑ];

заимствованные односложные слова из русского языка или через русский язык с сочетанием лингволабиотвердого–лингволабиомягкого сингармотембров – ЛЛТ-ЛЛМ: роль [рˇолˑˇ], толь [тˇолˑˇ];

заимствованные односложные слова из русского языка или через русский язык с сочетанием лингволабиомягкого–лингволабиотвердого сингармотембров – ЛЛМ-ЛЛТ: люк [лˑˇук], трюк [тˑˇрˑˇук].

Данные односложные слова объединены в следующие 3 основные группы, что послужило основой для качественного и количественного анализа сингармонических и несингармонических односложных слов на материале словаря узбекского языка.

Группа I. Односложные слова с сингармоническим произношением и сингармоническим написанием, т.е. с соблюдением только сингармотвердого или только сингармомягкого тембра. Данная группа включает 1, 2, 3, 4 типы, представленные исконно узбекскими односложными словами. Их 525 односложных слов. Этот ряд слов состоит из 4 сингармотембров: 1) ЛТ – 79; 2) ЛМ – 170; 3) ЛЛТ – 189; 4) ЛЛМ – 87. Например:

Сингармотвердые	Сингармомягкие
зах [зах] (сырость)	бек [бˑекˑ] (правитель)
қат [қат] (слой)	тил [тˑілˑ] (язык)
тош [тˇошˇ] (камень)	кўк [кˑˇөкˑˇ] (синий)
суқ [сˑˇуқˑ] (жадный)	сўз [сˑˇөзˑˇ] (слово)

5, 6, 7, 8 типы, состоящие из заимствованных односложных слов из фарси, включают 206 односложных слов и имеют 4 сингармотембра: 1) ЛТ – 28; 2) ЛМ – 38; 3) ЛЛТ – 113; 4) ЛЛМ – 27. Например:

Сингармотвердые	Сингармомягкие
баҳр [баҳр] (океан)	беш [бˑешˑ] (пять)
қанд [қанд] (сахар)	дид [дˑідˑ] (вкус)
бут [бˇұтˇ] (целый)	кин [кˑінˑ] (злоба)
нон [нˇонˇ] (хлеб)	дўл [дˑˇөлˑˇ] (град)
ош [оˇшˇ] (плов)	тўп [тˑˇөпˑˇ] (толпа)

9, 10, 11, 12 типы заимствованных односложных слов из арабского языка составляют 178 односложных слов и состоят из 4 сингармотембров: 1) ЛТ – 90; 2) ЛМ – 49; 3) ЛЛТ – 38; 4) ЛЛМ – 1. Например:

ингармотвердые	Сингармомягкие
машқ [машқ] (упражнение)	фил [фˑілˑ] (слон)
ҳақ [ҳақ] (истина)	феъл [фˑеълˑ] (нрав)
боб [бˇобˇ] (глава)	мир [мˑірˑ] (правитель)
нор [нˇорˇ] (верблюд)	бўз [бˑˇөзˑˇ] (сероватый)
муҳр [мˑˇұҳрˑ] (печать)	илм [ілˑмˑ] (наука)

13, 14, 15, 16 типы включают заимствованные односложные слова из русского языка или через русский язык, составляют 161 односложное слово и состоят из 4 сингармотембров: 1) ЛТ –72; 2) ЛМ – 16; 3) ЛЛТ – 71; 4) ЛЛМ – 2. Например:

Сингармотвердые	Сингармомягкие
бал [бал]	герц [гˑерцˑ]
зал [зал]	верфь [вˑерфˑ]
пан [пан]	кремль [кˑремлˑ]
март [март]	печь [пˑечˑ]
гол [гˇолˇ]	мил [мˑілˑ] (миль)
зонт [зˇонˇтˇ]	тюль [тˑˇулˑ]
пуд [пˑұдˑ]	ключ [кˑˇлˑˇучˑˇ]

Группа II. Односложные слова с сингармоническим произношением и несингармоническим написанием. Это односложные слова с сочетанием сингармотвердых и сингармомягких тембров, но произносящиеся с сохранением сингармонизма.

1, 2, 3, 4 типы узбекских односложных слов, состоят из 177 односложных слов и маркируются 4 сингармотембрами: 1) ЛТ – 61; 2) ЛМ – 60; 3) ЛЛТ – 14; 4) ЛЛМ – 42. Например:

Сингармотвердые	Сингармомягкие
пих [пых] (шпора)	жаз [жˑэзˑ] (кусочки курдюка)
лик [лык] (полный)	сал [сˑэлˑ] (немного)
хит [хыт] (испортить перо)	гал [гˑэлˑ] (очередь)
тўк [тˮокˮ] (сытый)	жун [жˑˮунˑˮ] (шерсть)
чўғ [чˮоғˮ] (раскаленные угли)	суст [сˑˮустˑˮ] (вялый)
дўк [дˮокˮ] (угроза)	тус [тˑˮусˑˮ] (оттенок)

5, 6, 7, 8 типы заимствованных односложных слов из фарси, состоят из 123 односложных слов и маркируются 4 сингармотембрами: 1) ЛТ – 6; 2) ЛМ – 96; 3) ЛЛТ – 9; 4) ЛЛМ – 12. Например:

Сингармотвердые	Сингармомягкие
мих [мых] (гвоздь)	гап [гˑэпˑ] (слово)
сих [пых] (вертел)	дид [дˑідˑ] (вкус)
ғишт [ғышт] (кирпич)	кас [кˑэсˑ] (особа)
хирс [хырс] (медведь)	гул [гˑˮулˑˮ] (цветок)
нўш [нˮошˮ] (озимый лук)	зулф [зˑˮулфˑˮ] (кудри)
хўр [хˮорˮ] (униженный)	пул [пˑˮулˑˮ] (деньги)

9, 10, 11, 12 типы заимствованных односложных слов из арабского языка, составляют 122 односложных слова. Маркируются 3 сингармотембрами: 1) ЛТ – 12; 2) ЛМ – 97; 3) ЛЛМ –13. Например:

Сингармотвердые	Сингармомягкие
хил [хыл] (вид, тип)	бас [бˑэсˑ] (довольно)
хизр [хызр] (легендарный пророк)	шам [шˑэмˑ] (свеча)
сидк [сыдк] (верность)	дур [дˑˮүрˑˮ] (жемчужина)
зик [зык] (стесненный (о времени))	жуз [жˑˮүзˑˮ] (род)
фикх [фыкх] (теология)	узр [үзрˑˮ] (извинение)
хирс[хырс] (жадность)	нур [нˑˮүрˑˮ] (луч)

13, 14, 15 типы заимствованных односложных слов из русского языка или через русский язык, составляют 10 односложных слов, характеризуются 2 сингармотембрами: 1) ЛТ – 9; 2) ЛЛТ– 1. Например:

Сингармотвердые	
цирк [цырк]	тест [тэст]
цикл [цыкл]	шеф [шэф]
жин [жын]	туш [туш]
жир [жыр]	

Группа III. Односложные слова с несингармоническим произношением и несингармоническим написанием. Данная группа насчитывает 85 односложных слов и характеризуется отнесенностью к заимствованной лексике из русского или через русский язык, включая: 1) ЛТ–ЛМ – 14; 2) ЛМ – ЛТ – 5; 3) ЛЛТ – ЛЛМ – 60; 4) ЛЛМ – ЛЛТ – 6. Например:

Сингармотвердые – сингармомягкие
ЛТ– ЛМ
плащ [плащˑ]
матч [матˑчˑ]
тальк [талˑкˑ]
кварц [кварˑцˑ]
ЛЛТ– ЛЛМ
бронь [бронˑˮ]
руль [рулˑˮ]
соль [солˑˮ]

Сингармомягкие – сингармотвердые
ЛМ – ЛТ
вилт [вˑилт]
гриф [гˑрˑиф]
крем [кˑрˑем]
лист [лˑист]
ЛЛМ – ЛЛТ
клёш [кˑˮлˑˮош]
люкс [лˑˮукс]

Определение количественного соотношения односложных слов каждой группы включало следующих два этапа: 1) выявление количественного соотношения типов внутри каждой группы; 2) выявление количественного соотношения между группами по отношению ко всему объему односложных слов в словаре. При подсчете типов односложных слов узбекского языка процентные данные выводились от общего количества односложных слов в словаре. Общее количество односложных слов в толковом словаре узбекского языка – 1587, что составляет 100% от всех односложных слов в нём.

В группе I насчитывается 1070 односложных слов, что составляет 67,4% от их общего количества в словаре, т. е.

1587 – 100%; 1070 – x%; Отсюда x= 67, 4%. Таким же образом вычисляются процентные данные каждого типа односложных слов узбекского языка, представленных в словаре.

1. Узбекские односложные слова. Их насчитывается 525, что составляет 33% от всех односложных слов, зарегистрированных в словаре. Из них наиболее высокочастотные в узбекском языке односложные слова с лингволабиотвердым сингармотембром (ЛЛТ – 189 = 11,9%), затем с лингвомягким сингармотембром (ЛМ – 170 = 10,7%), потом – с лингволабиомягким сингармотембром (ЛЛМ – 87 = 5,5%) и с лингвотвердым сингармотембрами (ЛТ – 79 = 4,9%).

Наблюдается преобладание слов с сингармотвердым произношением над словами с сингармомягким произношением. Например:

Твердый СТ	Мягкий СТ
ЛТ – 79 = 4,9%	ЛМ – 170 = 10,7%
ЛЛТ – 189 = 11,9%	ЛЛМ – 87 = 5,5%
Всего: 268 = 16,8%	Всего: 257 = 16%

Разница между ними незначительная – 11 (0,8%) односложных слов.

2. Заимствованные односложные слова из фарси. Их – 206, что составляет 12,9% от общего количества односложных слов в словаре. Из них наиболее высокочастотными по употреблению являются слова с лингволабиотвердым сингармотембром (ЛЛТ) – 113 – 7,1%. Наиболее низкочастотными являются сингармотембры ЛМ – 38 - 2,5%; ЛТ – 28 – 1,7%; ЛЛМ – 27 – 1,7%. В общей сложности преобладание твердого сингармотембра над мягким сингармотембром составляет 76 единиц (4,6%).

3. Заимствованные односложные слова из арабского языка. Их насчитывается 178, что составляет 11,2% от общего количества односложных слов в словаре. Из них наиболее высокочастотными являются слова с сингармотембром ЛТ – 90 – 5,6%. К среднечастотным относятся слова с сингармотембрами ЛМ – 49 – 3%; ЛЛТ – 38 – 2,5%. Наиболее низкочастотными оказались слова с сингармотембром ЛЛМ – 1 – 0,06%. Доминирование односложных слов с твердым сингармотембром составляет 74 (4,6%).

4. Заимствованные односложные слова из русского языка или через русский язык. Их насчитывается 161, что составляет 10,1% от общего количества односложных слов в Словаре. В данном типе односложных слов наиболее

высокочастотны слова с сингармотембрами ЛТ – 72 – 4,5% и ЛЛТ – 71– 4,5%, затем односложные слова с лингвомягким сингармотембром ЛМ – 16 – 1% и наиболее низкочастотны односложные слова с лингволабиомягким сингармотембром ЛЛМ – 2 – 0,1%. В этой группе также преобладают слова с твердым сингармотембром над мягким сингармотембром на 125 – 7,8%.

Таким образом, лингвостатистический анализ показал сингармонический характер узбекского односложного слова, а также, в основном, и сингармонический характер заимствованных односложных слов. Это является доказательством в целом и в частности, что просодической доминантой односложного слова узбекского языка является сингармонизм (как и во всех тюркских языках). Нарушение сингармонизма в узбекском языке происходит в многосложном слове (как минимум, из двух слогов) в процессе присоединения к корню узбекского слова суффиксов и флексии, т.е. словообразовательный и формообразовательный процессы в узбекском языке в подавляющем большинстве случаев не подчиняются закону сингармонизма.

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ФУНКЦИОНИРОВАНИЕ ОБРАЗНЫХ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ

Аннотация
В статье рассматриваются типы трансформаций фразеологических единиц в тексте художественного произведения английского писателя Джулиан Барнс "England, England". Обнаруженные типы трансформаций, используемые автором в романе, играют ключевую роль, участвуя в формировании и раскрытии как образа главного героя, так и образов второстепенных персонажей книги, актуализируют скрытые смыслы произведения, способствуют воплощению конкретного замысла романа – развитие и становление личности в современном обществе.
Ключевые слова: Трансформация фразеологических единиц, вклинивание, эллипсис, инверсия, замена лексического компонента, двойная актуализация, нарушение стилистической дистрибуции.

OBRAZLI FRAZEOLOGIK BIRLIKLARNING BADIIY MATNDAGI FUNKSIYASI

Annotatsiya
Maqolada ingliz yozuvchisi Julian Barnsning "England, England" adabiy asari matnidagi frazeologik birliklarning o'zgarishi turlari ko'rib chiqiladi. Muallif tomonidan romanda qo'llanilgan o'zgarishlarning kashf etilgan turlari asosiy rol o'ynaydi, ular kitobdagi bosh qahramon obrazini ham, ikkinchi darajali qahramonlar obrazlarini ham shakllantirish va ochishda ishtirok etadi, asarning yashirin ma'nolarini aktuallashtiradi va romanning o'ziga xos rejasi - zamonaviy jamiyatda shaxsning rivojlanishi va shakllanishiga hissa qo'shish.
Kalit so'zlar: Frazeologik birliklarning transformatsiyasi, xanjar, ellips, inversiya, leksik komponentni almashtirish, ikki marta yangilash, stilistik taqsimotning buzilishi.

FUNCTIONING OF FIGURATIVE PHRASEOLOGICAL UNITS IN A LITERARY TEXT

Annotation
The article examines the types of phraseological units transformations in the novel by the English writer Julian Barnes "England, England". The transformations used by the author play the key role contributing to the formation and development of main personage's image and secondary personages' images, actualize the implicit meanings of the novel, and contribute to author's intention – to show the formation and development of a personality in the modern society.
Key words: Phraseological units transformation, inclusion, ellipse, inversion, lexical component replacement, double actualization, violation of stylistic distribution.

Введение. Традиционный подход к исследованию стилистических приемов как средств создания художественной образности в настоящее время является недостаточным, т.к. «не обеспечивает проникновения в глубинную структуру стилистического приема, представляющую совокупность ментальных, мыслительных процессов постижения неких структур знаний и построения концептуальной картины мира» [3]. Вопросу использования и функционирования фразеологических единиц в текстах художественных произведений посвящено огромное количество работ отечественных и зарубежных исследователей в области фразеологии. Подобный интерес обусловлен, прежде всего, тем, что идиомы, являясь одним из уникальных пластов лексики, подвергаются в контекстах произведений любых жанров разнообразным изменениям, как структурным, так семантическим. По мнению ряда лингвистов, таких как Н. М. Шанский [9], А. В. Кунин [5], Н. Ф. Алефиренко [2], О. А. Леонтович [6], Р. Ф. Абдуллина [1], Т. С. Гусейнова [3] и других, подобного рода модификации возможны в силу наличия у крылатых выражений и паремий таких свойств как устойчивость (семантическая неразложимость компонентов фразеологических единиц) и раздельнооформленность компонентов, которые обеспечивают узнаваемость преобразованных фразеологических единиц в условиях определенного окружения. В контексте фразеологизмы, в силу своей сложной семантической структуры, обладают большим потенциалом к реализации коннотативных составляющих, эти особенности делают фразеологические единицы, несомненно, интересным и привлекательным материалом для исследователей в области фразеологии.

Основной целью работы является описание лингвопрагматических и функциональных свойств преобразований, которым подвергаются английские фразеологические единицы в текстовых структурах, и собственно самих окказионально преобразованных фразеологизмов.

Обзор литературы. Ученые, рассматривая контекстуальное употребление фразеологизмов, используют различные термины для обозначения того или иного типа преобразований, которым они подвергаются. Так, в научной литературе можно встретить такие определения как: «деформация фразеологических единиц», «индивидуально-авторское преобразование фразеологических единиц», «контекстуальное преобразование фразеологических единиц», «окказиональное трансформирование фразеологических единиц», «фразеологическая вариативность», «окказиональное преобразование» и т.п. Несмотря на подобное терминологическое разнообразие, большинство лингвистов сходятся во мнении, что подобные изменения фразеологических единиц происходят вследствие отклонения последних от узуальной нормы. Такие отклонения не являются нарушением общей языковой закономерности, они осуществляются в соответствии с

определенным коммуникативным и стилистическим заданием. Создавая фразеологическую единицу, автор, таким образом, формирует свой индивидуальный, неповторимый стиль.

В данной работе для определения преобразований фразеологизмов мы используем термин Т. С. Гусейновой «трансформация фразеологических единиц», понимая под ним любое отклонение от общепринятой языковой нормы, закрепленной в лингвистической литературе, а также импровизированное изменение в экспрессивно-стилистических целях [4].

Как уже было сказано, идиомы, имеющие довольно сложную семантическую структуру и высокий удельный вес дополнительных сопутствующих значений, способны приобретать и реализовывать дополнительные коннотативные оттенки в зависимости от того окружения, в котором они функционируют. Изучение фразеологизмов в отрыве от контекста не дает представления ни о многообразии связей, в которые они вступают, ни об ассоциациях и дополнительном смысле, которые у них проявляются в том или ином окружении [5].

Методы исследования. В работе были использованы сравнительный и описательный методы, реализованные через комплекс более частных методик и исследовательских приемов таких, как определение типа стилистических приемов и описание особенностей их проявления в художественном тексте.

Анализ. Особое внимание мы уделяем фразеологическим новациям, связанным с разрушением образного значения исходной фразеологической единицы, расширением её семантического значения, сокращением или увеличением количества компонентов и изменением их грамматической формы. Как представляется, при сохранении устойчивого и опознаваемого концептуального ядра фразеологизма, изменения могут касаться некоторых нормативных характеристик сочетаемости, формальной организации фразеологической единицы, устойчивости её компонентного состава(изменяемости/неизменяемости), семантической слитности и др. Рассмотрим наиболее яркие примеры, иллюстрирующие возникновение фразеологических новаций с упомянутыми выше окказиональными изменениями рассмотрение некоторых приёмов авторской переработки фразеологических единиц в произведении Дж. Барнса «England, England».

They remembered all this confidently, uncontradictably, but whether it was thereof of others, a fond imagining, or the softly calculated attempt to take the listener'sheart between finger and thumb and give it a tweak whose spreading bruise would lastuntil love had struck - whatever its source and its intent, she mistrusted it [10].

Как мы видим из примера, для описания воспоминаний героини автор создает красочную фразеологическую единицу, знакомую читателю по восприятию и создаваемому образу, но отличающуюся структурносемантическими характеристиками от предполагаемого нами языкового ФЕ- инварианта, зарегистрированного в англо-русском фразеологическом словаре А.В. Кунина оборота wring smb. 's heart 'сжать, сдавать чьё-л. сердце. Дж. Барнс сохраняет ядро ФЕ, компонент „heart", но наполняет его новым лексическим составом (to take, between finger and thumb, to give it (the heart) a tweak), усиливая образность данной ФЕ дистантным расположением частей высказывания. Следует особо отметить, что автор намеренно применяет физические характеристики к структурному компоненту „heart" за счёт расширения контекста придаточным определительным „whose spreading bruise would last". Подобное контекстуальное «вмешательство» несет огромную стилистически-окрашенную нагрузку, так, что читатель ощущает почти физическое воздействие на восприятие описываемого отрывка. Другим примером использования в авторской обработке фразеологизма с обновлением его лексико-грамматической стороны и увеличением его компонентного состава может служить следующая фразеологическая единица.

As for Jessica James, she never identified the engineer of her misery, which pleased Martha until the day she left school [10].

В приведенном отрывке мы можем наблюдать, как на основе яркого зрительного представления возникает связь с «подходящим под описание» фразеологизмом the root of all evil 'корень зла'[Кунин, 1984]. Похожее явление охарактеризовано И.Ю. Третьяковой, которая, рассматривая факторы окказионального преобразования фразеологизмов, пишет о вычленении ключевого компонента фразеологической единицы: «Ключевой компонент функционирует в тексте как знак, репрезентирующий в себе семантику ФЕ» [Третьякова, 2006]. Однако, при сохранении значения и основной структуры модели исходной ФЕ в преобразованной единице наблюдается обновление лексико-грамматической стороны фразеологического оборота за счет введения компонентов identify, engineer, misery и отказом от присущей исходной фразеологической единицы «денежной» сферы употребления. Наоборот, Дж. Барнс создаёт новый образ ФЕ, применяя его для описания эмоционально личностных переживаний героини, что помогает автору сблизить своих героев с читателями.

Индивидуально-авторские трансформации в художественной литературе выполняют художественно-эстетическое задание, определяющее как общую тональность произведения, так и восприятие читателем образов отдельных героев, их настроений. Подтверждением данного утверждения может служить следующий отрывок.

Now, don't get те wrong. I 'm a patriot, and I bow to none in admiration of this great country of ours, I love the place to bits [Bames, 2008].

Как и в описанных ранее примерах, в данном случае прослеживается деривационная связь с ФЕ-инвариантом cut to bits 'уничтожить, разгромить, разбить наголову; раскритиковать, разнести (в пух и прах)'[8]. Автором используется прием преобразования фразеологизма, изменение части его лексического состава, за счет чего меняется коннотация фразеологической единицы, что позволяет нам прочувствовать ироническое отношение героя к своей стране.

Выводы и предложения. Таким образом, Дж. Барнс активно использует выразительный и смысловой потенциал фразеологии. Авторские преобразования устойчивых выражений оправданы как лингвистически, так и психологически. Трансформация расширяет границы авторской мысли, помогает проявить творческий замысел автора, отразить оттенки чувственного и эмоционального восприятия писателем представленных в произведении событий, расширить палитру передаваемых читателю ощущений, создать законченный образ литературного героя.

Рассмотренные нами приемы использования индивидуально-авторских трансформаций позволяют автору вывести фразеологические единицы из автоматизма восприятия, оживить внутреннюю форму, восстановить семантический потенциал входящих в него компонентов. В результате «готовый коммуникативный фрагмент» наделяется индивидуально-авторской семантикой и приобретает синкретичное значение, включающее значение фразеологического оборота, с одной стороны, и «прототипические» семантические признаки, характеризующие объект, явившийся базой построения ФЕ, - с другой.

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EXPLORING THE SIGNIFICANCE GIVEN TO THEME OF HARMONY IN AMY TAN'S NOVELS
Annotation

This paper explores the thematic intricacies of the mother-daughter relationship within the context of traditional Chinese American culture, as depicted in the novels of Amy Tan. Through an analysis of Tan's works, particularly focusing on maternal storytelling and daughters' active inquiry into their maternal lineage, the study elucidates the transformative journey towards reconciliation and understanding between generations. Tan's narratives highlight the importance of familial memory and cultural heritage in fostering emotional connection and resolving conflicts, while also underscoring the significance of female friendships in navigating life's challenges. By delving into themes of cultural identity, forgiveness, and empathy, Tan's work offers profound insights into the universal human quest for harmony and unity across diverse backgrounds and experiences. Through nuanced storytelling, Tan invites readers to contemplate the complexities of familial relationships and the enduring pursuit of connection and reconciliation in a multicultural society.

Key words: Harmony, Mother-Daughter Relationship, Cultural Heritage, Reconciliation, Amy Tan, Identity.

ИЗУЧЕНИЕ ЗНАЧЕНИЯ, ПРИДАВАЕМОГО ТЕМЕ ГАРМОНИИ В РОМАНАХ ЭМИ ТАН

В этой статье исследуются тематические тонкости отношений матери и дочери в контексте традиционной китайско-американской культуры, изображенной в романах Эми Тан. Благодаря анализу работ Тан, в котором особое внимание уделяется материнским рассказам и активному исследованию дочерьми своего материнского происхождения, исследование раскрывает преобразующий путь к примирению и пониманию между поколениями. Рассказы Тан подчеркивают важность семейной памяти и культурного наследия в укреплении эмоциональных связей и разрешении конфликтов, а также подчеркивают значение женской дружбы в преодолении жизненных проблем. Углубляясь в темы культурной идентичности, прощения и сочувствия, работа Тан предлагает глубокое понимание универсального человеческого стремления к гармонии и единству, несмотря на различное происхождение и опыт. Посредством детального повествования Тан предлагает читателям задуматься о сложностях семейных отношений и постоянном стремлении к связи и примирению в мультикультурном обществе.

Ключевые слова: Гармония, Отношения матери и дочери, Культурное наследие, Примирение, Эми Тан, Идентичность.

EMI TAN ROMONLARIDA GARMONIYA MAVZUSIGA BERILGAN AHMIYATI
Annotatsiya

Ushbu maqola Amy Tanning romanlarida tasvirlangan an'anaviy xitoy amerika madaniyati doirasida ona-qiz munosabatlarining tematik nozikliklarini o'rganadi. Tan asarlarini tahlil qilish, xususan, onalar haqida hikoya qilish va qizlarning onalik nasl-nasabini faol o'rganishga e'tibor qaratish orqali tadqiqot avlodlar o'rtasidagi yarashuv va tushunish sari o'zgaruvchan sayohatni yoritib beradi. Tanning hikoyalari hissiy aloqani rivojlantirish va nizolarni hal qilishda oilaviy xotira va madaniy merosning muhimligini ta'kidlaydi, shu bilan birga hayotdagi qiyinchiliklarni engishda ayollar do'stligining ahamiyatini ta'kidlaydi. Madaniy o'ziga xoslik, kechirimlilik va hamdardlik mavzularini o'rganish orqali Tanning ishi turli kelib chiqishi va tajribalarida uyg'unlik va birlikka bo'lgan universal insoniy intilish haqida chuqur tushuncha beradi. Nuansli hikoyalar orqali Tan o'quvchilarni oilaviy munosabatlarning murakkabligi va ko'p madaniyatli jamiyatda doimiy aloqa va yarashuvga intilish haqida fikr yuritishga taklif qiladi.

Kalit so'zlar: Uyg'unlik, ona-qiz munosabatlari, madaniy meros, yarashuv, Emi Tan, o'ziga xoslik.

Introduction. "Harmony" is a philosophical concept in traditional Chinese culture, an ethical concept and a lofty aesthetic realm. Firstly, this concept holds that in this world, although there are opposites and conflicts between all things, the development law of things is always the unity of opposites and reconciliation. The "harmony" of all things is the highest and most desirable philosophical realm in traditional Chinese culture; Secondly, in this world, various contradictions and conflicts often arise between people, a normal phenomenon of human relations. However, the relationship between people is also based on the highest realm of "harmony", such as "harmony but difference" and "harmony is precious" in traditional Chinese culture. Amy Tan presents the core idea of "harmony" in her portrayal of women's relationships in her novels.

The conflict and ultimately reaching reconciliation between mother and daughter is one of the recurring themes in Amy Tan's novels. However, in her novels, the obvious contradiction and conflicts between immigrant mothers and American daughters are finally resolved, and mother and daughter get reconciliation. Reconciliation cannot be achieved without mothers' strong love and good intentions towards their daughters. Whatever mothers and daughters have experienced, mothers have always kept strong love and good intentions to their daughters. Ying Ying told Jing-mei, "Your mother was a very strong woman,

a good mother. She loved you very much, more than her own life [1]." An-mei told her daughter Rose "A mother is best. A mother knows what is inside you [2]." Therefore, the mothers wait for a proper time and chance to let the daughters know about their past and family lineage.

The following are the approaches or efforts from both sides of mother and daughter, which contribute to the improvement and reconciliation of the relationship between mother and daughter.

On the side of the mother, it is the storytelling of her past. In The Joy Luck Club, the four mothers in turn tell the stories of their childhood, the stories of their marriage and experiences, and even the stories of their mothers. Their stories sound like a monologue, but the target listener is their daughters. Suyuan told her daughter Jing-mei many times about her experience during the wartime, how she managed a hopeful life with other female friends in Kweilin, how she had to escape from Kweilin to Chongqing, and what she saw and did on the way. Lindo told her daughter Waverly what she had experienced as a daughter-in-law since her two years old, and how she managed to escape from her unhappy sexless marriage.

In The Kitchen God's Wife, Winnie told her daughter Pearl how her mother fell in love with a young journalist but was forced to get married to her father's old friend replacing his dead

second wife [2]. At Winnie's six years old, her mother finally decided to leave home mysteriously. Then Winnie was sent to her uncle's family by her father just because her father didn't want to see her anymore to remind her mother's disgrace. Living in a family not belonging to "the other" for twelve years, Winnie wanted to change her fate by marriage. Unfortunately, she falls into hell, suffering from her husband's humiliation, violence, rape and other tortures beyond words and imagination. In a terrible family situation, she lost her three children. It seemed there was no place for her to hide from her husband's chasing until she was sent to jail for two years. At last, Pear was informed that her biological father was the first husband of her mother, a demonic man [3]. Upon learning about her mother's past, Pearl not only got a deeper understanding of her mother but also found the strength and hope to overcome her disease. Therefore, the author employed mothers' storytelling to reveal their suppressed hidden desires and expectations for their daughters, showing readers the mother's true emotions and hidden desires. The author's continuous extension and expansion of the stories also reflect the significance of family lineage in getting reconciliation between generations.

Carl Gustav Jung, the founder of analytical psychology, proposed the concept of "collective unconscious", which refers to the unconscious mind and shared mental concepts. Carl Gustav Jung once said that the memory of a family is hereditary and with a collective unconscious accumulation. "Jung considered the collective unconscious to underpin and surround the unconscious mind, distinguishing it from the personal unconscious [3]." The lack of maternal family memory affects the understanding of the potential impact of family, which in turn further affects the relationships between family members.

Taking the suicide tendency of Ruth's family as an example, Grandmother Precious Auntie's suicide was deeply engraved in Mother Luling's heart, becoming her emotional response mode when facing difficulties. Since Ruth was a little girl, she has been often threatened by her mother's suicide, and she felt deeply frightened. Though Ruth was very disgusted with her mother's suicidal behavior, she chose to commit suicide several times. Suicide has become a common emotional response pattern shared by the members of the family, which in turn affected family relationships.

The rupture of family memory affects the daughter's understanding of her mother, grandmother, and lineage. In The Bonesetter's Daughter, LuLing thought about some questions and realized that "the first word a baby learns to speak must have been: ma. For a long time, that was the only word the baby needed. A mother is always the beginning. She is how things begin [4]." Amy Tan said that she thought her mother was a wonderful person created by a specific historical period and location. She wanted to learn more about that period, that place, and more about her mother and wanted to understand her history, so she came to the place where her mother's history began.

The maternal lineage is a family lineage with inherited female blood. The inquiry into the mother's lineage is the inquiry into the mother's family history, that is, the inquiry into the mother's blood relationship. Carl Jung believed that the collective unconscious can be envisioned as a treasure trove of memory, a mark or trace of memory, originating from the condensation of countless processes of the same experience. It is the precipitation of certain constantly occurring psychological experiences. Therefore, behind the family lineage, there are many memories and experiences. On the side of a daughter, it is their active inquiry into maternal lineage, seeking root in China, willingly accepting the mother's suggestion and apology that counts more to the reconciliation of mother and daughter.

In the novels, during the daughters' growing up, they didn't understand why their mothers kept complaining, were unsatisfied with their performance, and always asked them to improve. Pearl didn't understand why her mother was so strict and demanding of her; Ruth didn't know why her mother was so irritable and worried. Not knowing the past of mothers resulted in a breakdown in emotional communication between mother and daughter. The rupture of family memory makes the daughter unable to recognize the Chinese elements in herself and unaware

that there are also things in her personality that are similar to her mother's.

However, when daughters in their thirties, encountered some problems in their lives and marriages, at the same time, their mothers are no longer their strong opponents but failing old ladies. They feel it is high time to know about their mothers before it is too late. Just Waverly realized that her mother had become "an old woman, a wok for her armor, a knitting needle for her sword, getting a little crabby as she waited patiently for her daughter to invite her in [5]."

In The Joy Luck Club, Jing-mei, as the core character of the novel, went to China to find her sister at the novel's end. On arriving in China, Jing-mei asked her father the story about her mum. At that moment, Jing-mei wanted to know more about her mother, to make up with her mother and to find out the part of herself as Chinese [6]. Through the story, she better understood her mother and felt her part Chinese. On the train, she thought of her mother's words, "Once you are born Chinese, you cannot help but feel and think Chinese. Someday you will see... It is in your blood, waiting to be let go [7]." When Jing-mei saw her sisters at the airport, she was very excited that she felt "And now I also see what part of me is Chinese. It is so obvious. It is my family. It is in our blood. After all these years, it can finally be let go [8]." Jing-mei's sense of familiarity with Chinese ancestry, realizing the cultural and psychological inheritance in herself, arouses her instinct to seek roots, which expresses her desire to explore blood and family lineages. Jing-mei identified with her mother through blood and spirit, hoping to reconcile with her, but her mother had passed away, and this wish could not be truly realized. The author reveals the importance of understanding Chinese ancestry and family, which will promote reconciliation between daughters and mothers [9].

When Lindo told Waverly that she didn't look Chinese, Waverly did not look pleased. Though maybe ten years ago, she would have been very glad to hear that, now she wants to be Chinese and think it fashionable. Taking her mother's advice, Waverly postponed her wedding with Rich and her honeymoon to China. When mum explained the reason for Rich "It is too hot in the summer. You will only grow more spots and your whole face will become red! [8]" At the remark, Rich was not angry but grinned and even gestured his thumb toward Lindo, and said to Waverly, "Can you believe what comes out of her mouth? Now I know where you get your sweet, tactful nature [9]." When Lindo hinted to go to China with them, Rich reacted excitedly. Though Waverly thought it a disaster to stand up with her mother's complaining, "Yet part of me also thinks the whole idea makes perfect sense. The three of us, leaving our differences behind, stepping on the plane together, sitting side by side, lifting off, moving West to reach the East [10]." The East is where things begin. Waverly and Rich show their recognition and acceptance of Lindo and China.

Ying-Ying, after many years of indifference and keeping away from her daughter, when her daughter was faced with problems in her marriage, reflected, "I will gather together my past and look.... The pain that cut my spirit loose. I will hold that pain in my hand until it becomes hard and shiny, clearer... I will use this sharp pain to penetrate my daughter's tough skin and cut her tiger spirit loose. She will fight me because this is the nature of two tigers. But I will win and give her my spirit because this is how a mother loves her daughter [11]." Then she deliberately broke the vase on the table so that her daughter Lena would come upstairs. Lena said that it did matter and she knew that would happen. Ying-ying awoke her with a simple question: "Then why don't you stop it? [12] In this parable way, Ying-ying helped her daughter and Lena gained emotional recognition for her mother. Similarly, Rose also accepted her mother's suggestion to speak to Ted directly and prove her worth.

In The Hundred Secret Senses, in the beginning, Olivia disliked Kwan talking about stories in the world. She disliked almost everything connected with Kwan and Chinese history and culture. Though she got divorced from her husband, they made a trip together with Kwan to China on business. Her ex-husband got lost in a valley, then Kwan set off to look for him. At last, Olivia's ex-husband was found but Kwan disappeared forever. During the

process, Olivia had a deeper and more comprehensive understanding of love, hope, and responsibility. She appreciated the love of her sister Kwan and felt grateful to her.

In The Bonesetter's Daughter, faced with various confusions, Ruth, with the help of her lover, knew about her mother's memoirs so that the memory chain of three generations of women in the family is connected, achieving emotional resonance. Finally, she accepted her mother's apology: "I'm worried that I did terrible things to you when you were a child, that I hurt you very much. But I can't remember what I did... I just wanted to say I hope you can forget just as I've. I hope you can forgive me because if I hurt you, I'm sorry [13]." Therefore, the conflict between mother and daughter was eventually resolved and they achieved a true reconciliation. About the theme of The Bonesetter's Daughter, Amy Tan once said in a review that "it is a book about family inheritance, the core of the novel's story is the secret tragedies of my own family. The characters in the novel are emotionally based on my grandmother. My mother inspired the image of LuLing; Ruth is like me. My grandmother's terrible tragedies including rape, suicide, and loss of voice are passed down from generation to generation like DNA. I can only change the family inheritance through understanding [14].

In Amy Tan's novels, mothers in Chinese American families hid their past secrets for many years, making it difficult for daughters to understand them. Understanding is based on cognition. If daughters know nothing about mothers, they don't understand mothers' emotions and behaviors, let alone the generation of grandmothers and Chinese tradition. Therefore, another approach to solving the contradiction between mother and daughter in Amy Tan's novels is to understand the mother, to understand her family lineage, to find her belonging and attributes, and to seek the power of life from her mother's family lineage. In The Bonesetter's Daughter, returning to her mother's lineage is expressed, indicating Amy Tan's maturity in thinking about self-reconstruction and her strong desire to solve problems [15].

Apart from the main relationship of mother and daughter, the relationship between or among female friends, especially in the first generation of Chinese Americans, is worth studying. On good days, they are rivals, comparing with or competing for every aspect of their lives such as children, marriage, cooking, marriage, etc., while facing difficulties and problems, they are best friends to support each other. Anyway, they play an important role in the life of each other. In The Joy Luck Club, they are the four mothers; in The Kitchen God's Wife, they are Winnie (Weiwei), Helen (Hulan), Peanut (Huazheng), Great Auntie Du and Xiao Yu's mother; in The Bonesetter's Daughter, they are LuLing and GaoLing; in The Hundred Secret Senses, they are Banner (the former life of Olivia) and a one-eyed bandit girl (the former life of Kwan). They are related neither by blood nor by marriage, but they are connected closely by fate.

Winnie and Helen have different personality traits; one is a kind of pessimistic realism and the other seems optimistic. They kept confiding their secrets to each other for many years since they met in Hangzhou. Winnie helped Helen with her husband come to the United States, and Helen helped keep secrets for her and managed Winnie and her daughter to get closer by exchanging secrets [16]. During the war, Helen even saved Winnie's life.

In the jail, the women there helped each other. Winnie taught her roommates how to read and shared her letter from her husband with them. They admired Winnie's courage. Auntie Du kept seeing her regularly. She took advantage of the political environment and helped Winnie come out of jail in advance. At the same time, Helen also tried her best to help her. Helen cooked a meal as well as she could welcome Winnie back home. They were more like a family. They have accompanied each other for more than half a century.

In The Joy Luck Club, the mothers were always competing with each other to see who could make better delicious dishes and hoped that their children surpassed those from the other Chinese American families. They have developed a firm sisterhood, or sister bonding, during several decades. They played Mah Jang and shared delicious food and what was happening in their life. They knew each other quite well. After Suyuan died, a letter from China arrived in her family. Lindo, An-mei and Ying-ying helped her to finish her long-cherished wish [17].

At the end of the four novels, the relationship between mother and daughter, between sisters, among companions moves to a harmonious state. The novels focus on expressing the confusion and troubles, pain and sadness, contradictions and conflicts between people, but what the author pursues and advocates is still a kind of "harmony", which shows her double temperament of China and America inherited in her blood, as well as her internal ethical and spiritual pursuits, her pursuit of both Eastern and Western values, as well as the harmonious combination of Chinese and American ethical and spiritual orientation.

In The Bonesetter's Daughter, Ruth hosted a mid-autumn dinner. She stood up and gave a brief speech [18]. "As the years go on, I see how much family means. It reminds us of what's important. That connection to the past. The same jokes about being Young yet getting old. The traditions. We can't get rid of each other no matter how much we try. We're stuck through the ages, with the bonds cemented by sticky rice and tapioca pudding. Thank you all for being who you are [19]." Ruth's speech demonstrated Tan's "harmony" ideology and expanded her pursuit of internal ethical values [20]. Ruth thought reunions were important, a ritual to preserve what was left of the family. She did not want her cousins to drift apart, but she feared that once the older generation was gone, that would be the end of the family ties. They had to make the effort [21].

There are many common things between different ethnic groups and cultures in essence, and this common essence is the foundation for humanity to move towards "Great Harmony"; It is precisely the commonality of human communication that enables many Chinese American works to connect the hearts or spirits of people from different eras and countries, historically showcasing the development process of Chinese and American culture and values in constant conflict and integration [22].

Conclusion. In conclusion, Amy Tan's exploration of the mother-daughter relationship within the backdrop of Chinese American culture unveils a profound journey towards reconciliation and understanding. Through the intricate portrayal of maternal storytelling and daughters' active inquiry into their maternal lineage, Tan illustrates the pivotal role of familial memory and cultural heritage in fostering emotional connection and resolving conflicts. The narratives underscore the significance of acknowledging and embracing one's roots, both familial and cultural, as a means of achieving self-reconstruction and releasing the confusion of life.

Furthermore, Tan extends her examination beyond the mother-daughter dynamic to highlight the significance of female friendships, demonstrating how solidarity and support among women play a vital role in navigating life's challenges and fostering a sense of harmony amidst cultural differences and personal struggles.

Ultimately, Tan's thematic exploration of reconciliation resonates with broader human experiences, emphasizing the universal pursuit of connection, understanding, and harmony. Through her nuanced storytelling, Tan invites readers to reflect on the complexities of familial relationships, the importance of cultural heritage, and the transformative power of empathy and forgiveness in bridging divides and fostering a greater sense of unity. In doing so, Tan's work serves as a poignant reminder of the enduring human quest for reconciliation and harmony across generations and cultures.

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COMPARATIVE ANALYSIS OF THE NOVELS "MARTEN EDEN" BY JACK LONDON AND "SAROB" BY ABDULLA KAKHKHHOR

Annotation
This article compares the novels "Martin Eden" by the great representative of American literature Jack London and "Sarob" by the great writer of the Uzbek people Abdulla Kakhkhor. The artistic skills of the writers of these two nations, the specific aspects of their works are compared, and the national and psychological peculiarities are analyzed.
Key words: Autobiographical novel, absurd, romanticism, hero's tragedy, moral decline of personality, social novel.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ РОМАНОВ «КУРИНЫЙ ИДЕН» ДЖЕКА ЛОНДОНА И "САРОБ" АБДУЛЛЫ КАХХОРА

Аннотация
В данной статье сравниваются романы «Мартин Иден» великого представителя американской литературы Джека Лондона и «Сароб» великого писателя узбекского народа Абдуллы Каххора. Сопоставляются художественное мастерство писателей этих двух народов, специфика их творчества, анализируются национальные и психологические особенности.
Ключевые слова: Автобиографический роман, абсурд, романтизм, трагедия героя, нравственное падение личности, социальный роман.

JEK LONDONNING "MARTEN IDEN" VA ABDULLA QAHHORNING "SAROB" ROMANLARI QIYOSIY TAHLILI

Annotasiya
Ushbu maqolada Amerika adabiyotining yirik vakili Jek Londonning "Martin Iden" va O'zbek xalqining buyuk yozuvchisi Abdulla Qahhorning "Sarob" romanlari qiyoslab o'rganilgan. Bu ikki millat yozuvchisining badiiy mahorati, asarloarining o'ziga xos jihatlari solishtirilib, milliy va psixologik o'ziga xosliklar tahlil qilingan.
Kalit so'zlar: Avtobiografik roman, absurd, romantizm, qahramon fojeasi, shaxs ma'navuy tanazzuli, ijtimoiy roman.

Kirish. XX-asr Amerika adabiyotining yirik vakili Jek London va O'zbek xalqining buyuk yozuvchisi Abdulla Qahhor ijodini qiyoslab o'rganar ekanmiz, bu ikki millatning o'ziga xos jihatlarini ham solishtirib o'rganishga to'g'ri keladi. Sababi, ikkala asarni bir-biridan ajratib turadigan nuqta Sharq va G'arbga xos fikrlash va psixologik o'ziga xoslikdir. Jek Londonning "Marten Iden" romani kuchli hayotsevarlik ruhi bilan yo'g'rilgan hamda insonni har qanday sharoitda ham faqat olg'a intilishga chorlaydigan, inson matonatini sharaflaydigan asar sanaladi. "Sarob"ning bosh qahramoni Saidiyda esa bu xarakter "Marten"ga qaraganda biroz sustroq aks etadi. Chunki, Saidiy o'zi yashagan muhitning qurboni. U e'tiqodi, ishongan g'oyalariga sobit turolmaydigan va o'z maqsadlari yo'lida yetarlicha kurasholmagan inson obrazidir. Ikkala romanning ham yozilish davriga e'tibor qaratsak, "Marten Iden" birinchi bo'lib dunyo yuzini ko'rgan, keyin esa "Sarob" romani yaratildi. Shuni aytish ham joizki, Abdulla Qahhor Jek London ijodi bilan juda yaxshi va yaqindan tanish bo'lgan.Shu sababdan ham, Abdulla Qahhorning ushbu romanida "Marten Iden" bilan o'xshash jihatlar mavjud. Ammo, "Sarob" ham badiiy asar sifatida g'oyat yangi va puxta badiiylikka ega. Bu asarni aslo, "Marten Iden" bilan bir xil yoki uning tarjimasi deb bo'lmaydi.

Adabiyotlar tahlili va metodologiya. ''Tadqiqot metodlarisiz birorta fan o'z maqsadiga (strategiyasiga), tadqiqot obyektining mohiyatini ochishga erisha olmaydi. Chunki u yoki bu fanning tabiat va jamiyat hodisalarini aniqlashi, ularga xos qonuniyatlarni topishi, ular haqida ilmiy-falsafiy g'oyalar chiqarishi, shak-shubhasiz, muayyan metodlar orqali amalga oshiriladi''[1]. Yuqorida ta'kidlanganidek,ushbu romanlarni tahlil qilishda ham qiyosiy va chog'ishtirish metodidan foydalanish o'rinlidir. Shunga ko'ra, ikkala romanning yozilishi tarixiga diqqat qilsak, "Marten Iden" avtobiografik, "Sarob" esa ijtimoiy xarakterdagi roman sanaladi. Ya'ni "Marten Iden" ning bosh qahramoni Marten mashhur yozuvchi bo'lish uchun juda

mashaqqatli yo'lni bosib o'tadi. Martin Iden va Jek Londonning o'xshash jihatlari juda ko'p. Ikkalasi ham jamiyatning quyi tabaqasidan chiqqan va faqat o'z kuchi bilan ulkan yutuqlarga erishgan. London yoshligida o'zini juda ko'p ishlarda sinab ko'rgan; u dengizchi, zavod ishchisi, kir yuvish shirkati ishchisi sifatidagi tajribasiga tayangan holda mohirona asarlar yozdi. Ruf obrazi esa Jek Londonning birinchi muhabbati Meybl Epplgartdan olingan[2]. Bu haqda Anvar Namozov shunday deydii: " Jek Londonning o'zini o'zi o'ldirishi haqida o'ylagani borasida esa ummonga o'zini tashlagan "Martin Iden" qahramonini eslash kifoya. O'z joniga suiqasd bilan bog'liq mulohazalar uning avtobiografik asari hisoblangan "Jon Arpa Urug'i"da ham uchraydi"[3]. Chindan ham, Jek London ham o'z hayoti so'nggida o'z joniga suiqasd qilgan.Bu holat esa, aynan Marten da ham takrorlanad. "Sarob"da esa aynan XX asrning 30-yillarida mamlakatimizda olib borilgan "yer islohoti" "kalxoz" singari siyosiy jarayonlar obrazlar misolida yoritib berilgan.Va asardagi bosh personaj hisoblangan Saidiy ham ana shu siyosiy jarayonlar ishtirokchilaridan edi.Ammo, Saidiy o'zining yozuvchi bo'lish maqsadi yo'lida Martenchalik uzoq va mashaqqatli yo'lni bosib o'tmaydi. Aksincha, vaqt o'tgani sayin yozuvchilikka faqatgina mo'may daromad manbai sifatida qaray boshlaydi. To'g'ri, Martenda ham bu qarash yo'q emas,nimagaki yozuvchilik Marten uchun ham tirikchilik manbai edi. Umuman olganda, ikkala asarda ham o'xshash jihatlar mavjud. Masalan,ikkala qahramonning ham otasiz,oilasiz voyaga yetgani, mashhurlikka og'ir mexnat orqali erishishi, yagona yaqini bo'lgan opasi ham erining so'zidan chiqa olmasligi ya'ni unga yordam berolmasligi shular jumlasidan.Ammo, Saidiyning opasi va Gertrudani taqqoslaganda o'rtadagi farq yaqqol namoyon bo'ladi. Sababi,Saidiyning opasining hayoti ancha fojiali edi. Ayolning erini undan foydalanishlari,urishi-yu haqoratlariga,uni tahqirlab boshqa ayollar bilan ko'ngilxushlik qilishiga ham bolalari oilasi uchun bardosh beradi, biroq kasallanishi bilan eri undan vos kechadi.

Ochig'ini aytganda endi undan Muhammadrajabga hech qanday manfaaat qolmagan edi. O'ta mushkul vaziyatda qolgan ayol birdan bir yaqini bo'lgan ukasining uyidan panoh topadi. Ammo,kuyovning kasalmand opasining kelishi na Murodxon domlaga, na uning xotiniga, na Soraxonga ma'qul bo'lmaydi. Ustiga-ustak, bechora ayolning ko'zlaridan nur ketgan edi, u uy ishlarida yordamlashishni yoki boshqa ish bilan mashg'ul bo'lib boqimandalik balosidan qutilishni har qancha istamasin uning qo'lidan hech ish kelmas edi. Buni qarangki, shum taqdir ham bu borada mushtipar ayolga shafqat qilmagan edi. Marten Idenda esa, opasining hayoti ancha og'ir eri qo'rs- qo'pol odam bo'lishiga qaramay har holda Gertrudani ko'chaga uloqtirmaydi.

Natijalar. Ikkala asarda ham bosh qahramonlarning ilm va yozuvchilikka bo'lgan mehri aynan yorga bo'lgan muhabbat bilan boshlangan edi. Biroq ikkala romandagi sevgi qissasi ham baxtsiz yakun topdi. Abdulla Qahhor aytganidek: "Kim qanday yashasa, shunday o'ylaydi"[4]. Darhaqiqat, Martenning muhabbatini qozongan, aslzodalardan bo'lgan Ruf obrazi haqida shu fikr o'rinlidir. Sababi, Ruf va uning oilasi Martenning his-tuyg'ularidan o'z manfaati yo'lida foydalanadi.Vaholanki, Marten yovvoyi va kambag'al matroslikdan taniqli yozuvchilikkacha chekkan azoblarining barchasi faqatgina Rufga munosib bo'lish uchungina edi. To'g'ri Ruf ham Martenni sevardi ammo ota-onasi,yaqinlari bo'lgan aslzodalarning va o'z ichki muhitining ta'sirida sevgisidan vos kechdi. Ammo, nima bo'lgan taqdirda ham, Rufning Martenga nisbatan qilgan adolatsizligini hech qanaqasiga oqlab bo'lmaydi. Biroq, Saidiy va Munisxonning ishqiy munosabatlarida Marten va Rufga nisbatan biroz tavofutlar mavjud.Munisxon obraziga to'xtaladigan bo'lsak, asar boshida uni o'ta odobli haqiqiy sharqqa xos ibo- hayoga to'la, samimiy qiz sifatida tanigan bo'lsak, asar oxirlagani sari uni yangicha qiyofalarini kashf etdik.Ammo, tan olish kerakki Munisxon o'sha davrda kam topiladigan qizlardan edi. Sababi, tezroq turmushga chiqishga oshiqqan qizlardan emas aqlini tanigan o'qishni sevadiganlardan edi. Ammo inson har qancha o'qishni istamasin, u noto'g'ri muhit yoki insonlar ta'siriga tushsa hayotda hech narsaga erisha olmaydi.Ayniqsa asar so'nggida, Munisxonning Saidiyga qilgan taklifi ham uning qanchalar o'zgarganini, uning qanchalar tubanlashib ketganini ko'rsatadi. Yana,uning bu taklifi faqat o'zi uchungina emas barcha ayol nomi uchun ham isnod edi. Biroq, vaziyat insonni nimalarga majbur qilmaydi. Qaysi ko'chalarga yetaklamaydi? Munisxonni faqatgina qoralash ham o'rinli emas.Sababi, u Saidiyni sevardi ammo akasining,onasining ra'yiga qarshi chiqolmadi. Ularning roziligi yo'lida o'z sevgisini qurbon qildi. Aynan shu ham asarlarni taqqoslaganda yaqqol ko'zga tashlanadigan jihat sharq va g'arbga xos tarbiya usulidir.Yana,Saidiy ham Munisxon uchun, uning sevgisi uchun kurashmaydi. Buni ustiga,Saidiy sevgan yoridan ayrilayotganini bilib turib ham harakat qilmaydi aksincha o'z dardini may bilan unutmoqchi bo'ladi. Bu ham ish bermaganidan so'ngra boshqa ayol orqali Munisxonni o'rnini to'ldirishga tirishadi. Ammo, xotinlikka tanlagan nomzodi Saidiy uchun nafaqat tashqi ko'rinishi jihatdan balki ma'naviy jihatdan ham umuman mos emas edi. Yozuvchi uning portretini shunday chizadi: "Ma'naviy xunuklik Soraxon ko'rinishidagi xunuklikdan ham oshib tushadi.U na ro'zg'or uchun na jamiyat uchun biror ish bilan band.Ba'zi qiliqlari esa esi past bolalarning harakatini eslatadi".[5] Sevgan insoni uchun, harakat qilmasdan undan oson vos kechgan inson uchun shunday badbaxt turmush o'rtoq berilgani ham uning jazosi edi asli."Marten Iden" romanida tasvirlangan ikkinchi darajali ammo yorqin xarakterga ega yana bir qahramon mavjud bu Lizzi obrazi edi. Jek London Lizzi obrazi orqali haqiqiy, sof-samimiy sevgi qanaqa bo'lishini ko'rsatib bergan. E'tiborga molik tomoni shundaki, Lizzi Martenni boricha qabul qila oldi. Unga Martenning shon-shuhrati emas aksincha uning insoniylik fazilatlari muhimroq edi.Lizzi va Ruf o'rtasidagi farq aynan shunda edi. Ruf undan o'ziga mos bo'lishini, qachonki unga erishish darajasiga yetsa shundagina unga turmushga chiqishini, hayotini davom ettirishini ta'kidlaydi. Biroq, Lizzi bunday talablardan butunlay mustasno. Jek London bu ikkala personajlar xarakteri orqali insonning fazilatlari, insoniylik sifatlariga ega bo'lishi, uning universitetda ta'lim olishi bilan o'lchanmasligini, uning qaysi sinfga mansub ekanligi bu borada asosiy rolni o'ynamasligini tasvirlagan.Marten uyida ijarada yashagan

polshalik kambag'al ayol Maria obrazi ham bejizga asarga kiritilmagan. Ushbu obraz o'sha davr Amerika ishchi sinfining qanchalik qiynalganini, pul topish oilani tebratish naqadar og'ir bo'lganini ko'rsatadi. Ammo, o'zi qanchalik og'ir ahvolda bo'lmasin Maria doimo Martenga yordam beradi. Yaqinlari hatto sevgilisi tark etgan vaqtda ham yonida shu ayol bo'ladi. Ayniqsa, asarlari bosilmasdan ruhiy tushkunlikka tushgan paytida ham unga ma'naviy yordam bergan obraz aynan Mariya edi[6].

Muhokama. R.Ye.Oblonskoyning ta'kidlacha: "Kitobning pafosi insoniyatning ko'pchiligiga - kundalik tashvishlar bilan befarq ovora bo'lgan va haqiqiy ijodga befarq bo'lgan achinarli kichkina odamlarga nisbatan nafratdir. Ruhiy ishlarni amalga oshiruvchi romantik qahramon buyuk san'at asarlarining go'zalligini idrok etishga qodir bo'lmagan filistlar ommasiga qarama-qarshi qo'yiladi.Kuchli shaxs "gnomlar olamida" o'ladi". [7]Chindan ham, Jek Londonning qahramoni o'sha davr va shu davrning johilona qurboni bo'ldi. Garchi, Marten Arturni og'ir vaziyatda yordam qo'lini cho'zgan bo'lsa-da, ular Martenga baribir past tabaqadan chiqqan, kambag'al deb qarashda davom etishdi.Jek Londonning "Marten Iden" romani ham aynan romantizm oqimida yozilgan.Romantizm, adabiy, badiiy va falsafiy oqim Evropada 18-asrda boshlangan va taxminan 19-asr o'rtalarigacha davom etgan. Individual ongga jiddiy e'tibor qaratganligi sababli, u ma'rifatning davomi va unga qarshi reaksiya edi. Romantizm individual, subektiv, irratsional, tasavvur, shaxsiy, o'z-o'zidan, hissiy, ko'rish va transsendentalni ta'kidladi.[8[Chindan ham, Marten Idenda ham xuddi shunday individual ongga jiddiy e'tibor berilganini ko'rish mumkin. Qolaversa,Jek London "Marten Iden" romanidagi obrazlarni o'z hayotiy tajribasi asosida yaratgani ma'lum. Shunda savol tug'iladi, "Sarob"ning qahramonlarichi? Garchi, "Sarob" avtobiografik roman bo'lmasa-da Abdulla Qahhor yaratgan obrazlar ham to'laligicha to'qima emas, balki ko'pchiligi real shaxslardan olingan. Jumladan, bu asar yaralish davri ham aynan "Qosimovchilik" va "Badriddinovchilik" harakati yuz bergan davrlarga to'g'ri keladi. Bu davrda aynan mamlakatimizdagi bir qancha ziyoli qatlamiga "millatchilik" aybi qo'yilishi, qatag'on qilinishi avj olgan edi. Balki bosmachilar haqidagi gap yozuvchi fantaziyasining mahsulidir, deb o'ylash ham mumkin. "Biroq, afsuski, «Udar po natsionalisticheskoy kontrrevolyutsii" kitobining 11-12-betidagi ostiga chizilib, yoniga yozuvchi qo'li bilan «Basmachi» deb yozib qo'yilgan ushbu o'rinlar bu fikrga ham tezda barham beradi: Agar romanda «mart» «kuz» ga, «Isaqulov» bo'lsa «ikkita bosmachi» ga, ularga berilgan jazo «6 yil» emas «yetti yilga" etib «badiiylashtirilgani» ni demasa,asar qahramonlari asar real hayotdan olingan, — deydi Rahmon Qo'chqor[9]. Adibning yuqoridagi fikrlari ham " Sarob" romani qahramonlari tasodifiy yoki to'qima emasligini isbotlaydi. Ko'rinib turibdiki, "Marten Iden" Amerika zodagonlari hayoti va vaqtli matbuotidagi nuqson va kamchiliklarini qanchalik ochiq ko'rsatib bergan bo'lsa "Sarob"ham mamlakatimizning 20-30 yillardagi siyosiy jarayonlar, matbuotimizdagi chirkin holatlarni batafsil yoritib bera olgan.Obrazlar tahliliga to'xtalsak, "Sarob" romanida e'tiborga molik obrazlar talaygina. Shulardan biri Ehson obrazi. Sababi, Ehson sog'lom fikrli, el-yurt manfaati yo'lida o'zini ayamaydigan,ilm-fanda ham yetarlicha o'z bilimiga ega yoshlardan edi. U Saidiyga yordam berishga uni to'g'ri yo'ldan yurishga har qancha tirishmasin uning harakatlari besamar ketadi. Ehson Saidiyning atrofida Abbosxon, Ilhom, Salimxon kabi shaxslarning asl kirdikorlarini juda yaxshi biladi. Shuning uchun ham, Saidiyni ulardan uzoq tutishga harakat qiladi. Bundan tashqari, Ehson chet elda ham o'z bilimini oshirib kelgani uchun ham dunyoqarashi qolganlarnikidan ancha keng edi. Yana xuddi shunday obrazlardan biri— Sharif. Ushbu qahramon ham asarda o'zining sog'lom va mustaqil fikrlashi, keng va mushohadali dunyoqarashi bilan boshqalardan ajralib turadi. Yana, Sharif Saidiyga ham juda ko'p yordam qo'lini cho'zadi. Saidiy pulsiz qolib qiynalgan kezlarida ham Sharif uning joniga oro kiradi. Ammo, Saidiy buni oz vaqt esda saqladi xolos. Saidiy Sharif va Ehson unga qancha ko'p yaqinlashishga harakat qilmasin, u doim ulardan qochishga uzoqroq yurishga bor kuchi bilan harakat qilardi. Sababi, ular bilan birga bo'lganda suhbat samamiylikdan ko'ra ko'proq janjal va tortishuvga aylanib ketardi. Aslida ushbu obrazlar Saidiyni to'g'ri hayotga qaytarish uchun Alloh

tomonidan berilgan ne'matlar edi. Biroq, Saidiy buni vaqtida anglab yetmaydi. Shuning uchun ham hayoti oxir-oqibatda jar yoqasida qoladi. Umuman olganda, Saidiy hayotini o'z qo'llari bilan barbod qiladi.Marten Iden romani obrazlari haqida gap ketganda, beixtiyor yana muallif va Marten o'rtasidagi o'xshashlik asosiy va muhimligicha qolaveradi. Do'sti Brissenden aytgan edi, "Sening hikoyalaring bir kun kelib albatta chop etiladi, mashxur inson bo'lasan", degan gaplariga u ishonmagan edi. Martin sevgisini isbotlash maqsadida Ruf asarlarini gazetalarda o'qishini va u bilan faxrlanishini xohlagan edi. Ammo, uning birinchi "Sarguzasht" hikoyasi bosilib gonorarini olganida, Ruf undan voz kechgan, Martinda yozish ishtiyoqi so'ngan edi[10]. Jek Londonning shaxsiy hayotida ham xuddi shunday achchiq vos kechish voqeasi bo'lgan edi. Jek London aynan o'zining shu vaziyatdagi ruhiy holati va ichki kechinmalarini Marten orqali ko'rsatib bergan. Shu o'rinni "Sarob" romani bilan qiyoslaydigan bo'lsak, Saidiy Martenchalik ko'p rad etilishlarga uchramaydi. Sababi, uning ishi chinakam jonkuyar inson Kenjaning qo'liga tushib qoladi va uning e'tiborini tortadi. Uning keyingi ijodiy parvozlari ham unga qiyinchilik bilan emas aksincha biroz yengillik bilan keladi. Sababi, Murodxon domla, Abbosxon, Ilhom, Salimxon kabilar Saidiydan va uning iqtidoridan o'z manfaati yo'lida foydalanish maqsadida unga yangidan yangi asar uchun g'oyalar topishda homiylik qilishadi. Bundan tashqari,

Munisxon ham Saidiydan omadi chopmagani yoki qo'li boshqalardan kaltaligi sabab vos kechmaydi. Yuqoridagilar ham Saidiy va Marten o'rtasidagi ba'zi farqlardan biri edi.

Xulosa. Xulosa qilib aytganda, ikkala asar ham badiiy jihatdan g'oyat puxta va vaqt sinovidan o'tgan asar sanaladi.Va yana, ikkala romanning ham bosh g'oyasi o'zlikni anglashdan iborat. "Marten Iden" romani inson nimagadir chin dildan harakat qilsa unga albatta erisha olishini kitobxonga singdiradigan insonni faqat olg'a intilishga chorlaydigan, hayotda har doim harakatdan to'xtamaslik zarur degan g'oyalar aks etgan. "Sarob" ham xuddi shunday inson mehnat va harakatdan to'xtamasa uning harakatlari va intilishlari oxir oqibatda o'z kutgan natijasini berishini ko'rsatadigan asar. Ammo, bu natija qanday bo'lishi ya'ni o'tkinchi sarobdan iboratmi yoki o'zingdan chin insoniy nom qoldira oladigan mexnat va mashaqqatlar mahsuli bo'lishi bu albatta insoning o'ziga va tanlagan yo'liga bog'liq. Ayniqsa, ikkala romanda ham o'zlikni anglash g'oyasi o'ta kuchlilik qiladi.Sababi ,inson o'zini anglamas ekan,hayotda hech nimaga erisha olmaydi. Ya'ni inson o'z orzu- maqsadlariga erishishi uchun avvalo,u to'g'ri muhit va insonlarning yonida bo'lishi o'ta muhim. Aks holda,inson hayotda qanchalik ko'p muvaffaqiyatga erishmasin,u hayotdan o'zi istagan "rang-ta'm" ni topolmaydi. Balki, xuddi bizning Marten va Saidiy singari ularning erishgan muvaffaqiyatlari oxir-oqibat "absurd"ga aylanadi.

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9. GOLDEN BRAIN ISSN: 2181-4120. VOLUME ISN1002023 https://t.me/goldenbrain_journal Multidisciplinary Scientific Journal April, 2023280JEK LONDON HAYOTINING "MARTIN IDEN" ASARIDAGI AKSI.

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TARJIMA TURLARINING TASNIFI
Annotatsiya

Maqolada to'rt xil asosda tuzilgan tarjima turlarining tasniflari jamlangan: tarjima matnlarining janr va uslubiy ahamiyatini hisobga olgan holda; ularning psixolingvistik jihatlarini hisobga olgan holda; tarjima yo'nalishi hisobga olgan holda, to'liqlik mezoni va ma'noni yetkazish usuli hisobga olgan holda.
Kalit so'zlar: Tarjima; tarjima nazariyasi, adabiy tarjima, ma'lumotli tarjima, ijtimoiy-siyosiy tarjima, ilmiy va texnik tarjima, yuridik tarjima, harbiy tarjima, veb-sayt tarjimasi, to'liq tarjima, to'liq bo'lmagan tarjima.

КЛАССИФИКАЦИЯ ВИДОВ ПЕРЕВОДА
Аннотация

В статье обобщены различные классификации видов перевода, построенные на четырех различных основаниях: с учетом жанрово-стилистической отнесенности переводимых текстов; с учетом их психолингвистических аспектов; по критерию направления перевода, по признаку полноты и способу передачи смысла.
Ключевые слова: Перевод, теория перевода, художественный перевод, информативный перевод, общественно-политический перевод, научно-технический перевод, юридический перевод, военный перевод, перевод сайта, полный перевод, неполный перевод.

CLASSIFICATION OF TRANSLATION TYPES
Annotation

The article summarizes various classifications of translation types, built on four different bases: taking into account the genre and stylistic relevance of the translated texts; taking into account their psycholinguistic aspects; (III) by the criterion of translation direction, by the criterion of completeness and method of conveying meaning.
Key words: Translation, translation theory, literary translation, informative translation, socio-political translation, scientific and technical translation, legal translation, military translation, website translation, full translation, incomplete translation.

Введение. Теория перевода на современном этапе ее развития, несомненно, существует как самостоятельная дисциплина, располагающая собственным категориальным аппаратом, предметом исследования и набором специфических исследовательских методов и приемов. В то же время актуальной задачей по-прежнему остается разграничение разных видов перевода и выявление их дифференциальных признаков, которыми обусловлена специфика деятельности переводчика. В конечном итоге от этого зависит компонентный состав переводческой компетенции, формируемой при обучении студентов-филологов, получающих образование по различным направлениям (по языкам).

Анализ литературы по теме. К настоящему времени по проблеме классификации видов переводов накоплен достаточно большой корпус научно-исследовательских работ, написанных на узбекском и русском языка. Так, отдельные аспекты данной проблематики рассматривали Г. Саломов, К. Мусаев, В.Н.Комиссаров, И.В. Гредина, Л.Л. Нелюбин, Р.К. Миньяр-Белоручев и мн.др. В то же время системное описание видов перевода, позволяющее их последовательно отличить друг от друга, в научной литературе по-прежнему не представлено.

Методология исследования. При составлении предлагаемой в статье классификации видов перевода учитывался такой важный аспект теории и практики перевода, как противопоставление художественного и информативного перевода. Эта дихотомия представляется нам фундаментальной, поскольку формирует собой две кардинально различные парадигмы переводческих задач и приемов их реализации. Если художественный перевод требует от переводчика соблюдения установки на эстетическое, то информативный перевод во всех своих частных разновидностях предполагает собой максимально точное воспроизведение оригинала на языке перевода, без привнесения в него какого-либо дополнительного личностного начала. Соответственно, ключевое методологическое различие художественного и информативного переводов межу собой заключается в различной значимости в них личности переводчика. Классификация видов перевода может также производиться с опорой на психолингвистику, т.е. с учетом всех ключевых аспектов таких феноменов, как речевая деятельность человека и процесс коммуникации.

Исходя из сказанного выше, классификация видов переводов может строиться на четырех различных основаниях: (I) с учетом жанрово-стилистической отнесенности переводимых текстов; (II) с учетом их психолингвистических аспектов; (III) по критерию направления перевода, (IV) по признаку полноты и способу передачи смысла.

Анализ и результаты.

I. Жанрово-стилистическая классификация. По данной классификации, перевод может быть (1) художественный и (2) информативным.

1. Художественный перевод занимает особое место в ряду иных видов перевода, поскольку в нем имеет место быть эстетическое, индивидуально-творческое начало. Следовательно, в его случае перевод реализуется как искусство. Как правило, художественному переводу подлежат не только тексты художественной прозы, лирики и драмы, но также и тексты субтитров и сценариев кинофильмов и компьютерных игр. Важно иметь в виду, что в художественном тексте отражена не объективная действительность, а действительность художественная, воспроизведение которой при переводе часто затруднено, в особенности, если речь идет о поэтическом произведении. Кроме того, «возможно практически неограниченное

количество интерпретаций одного текста» [1]. Из сказанного следует, что художественный перевод требует к себе особых подходов, и обучение ему должно производиться специализированно, с опорой на теорию и историю литературы.

2. Информативный (специальный) перевод качественно отличается от художественного, прежде всего тем, что он обращен к воспроизведению текстов (сообщений), отражающих объективную (нехудожественную) реальность. Переводчику практически не приходится подбирать эквивалентные средства художественной изобразительности, и его задача состоит в точном, ясном, лаконичном и нормативном воспроизведении на языке перевода той информации, которая заложена в переводимом материале. Информативный перевод включает в себя такие разновидности, как (1.1) общественно-политический перевод; (1.2) научно-технический перевод; (1.3) юридический перевод; (1.4) военный перевод; (1.5) перевод сайта.

1.1. Основным видом информативного перевода является общественно-политический перевод, т.е. перевод текстов общественно-политической тематики, публицистики и ораторской речи. Тексты такого типа ставят перед собой цель сообщение информации, либо же формирование общественного мнения, агитацию, пропаганду, коммерческую или социальную рекламу. Апеллируя к эмоциям и чувствам читателей, они нередко оказываются обращенными к тем стилистическим ресурсам языка, которые по своей природе принадлежат художественной речи. К таковым относятся: 1) различные тропы – метафора, метонимия, гипербола, литота, оксюморон; 2) стилистические фигуры речи – сравнительный оборот, риторический вопрос, синтаксический параллелизм, анафорическое единство. Для общественно-политического перевода также актуальна проблема воспроизведения различных речевых штампов, клише, эвфемизмов, принадлежащих «канцелярской» речи.

1.2. Научно-технический перевод обслуживает сферы общения по научной или технической проблематике. Следовательно: «Насыщенность научных и технических материалов терминологией требует от переводчика не только отличного знания терминологии взаимодействующих в двуязычной ситуации языков, но и умения правильно ею пользоваться» [2]. Именно термины и профессионализмы, а также специфический синтаксис [3] являются ключевыми приметами такого вида материала для перевода. Важно заметить, что в современном мире вследствие интенсивной технологизации и информатизации всех сфер жизни, а также в результате постоянной популяризации научного мировоззрения, происходит неуклонный рост объемов переводимой научно-технической информации, что стимулирует увеличение социального заказа на переводы этого типа.

1.3. Юридический перевод имеет свою специфику, т.к. связан с обработкой текстов и высказываний, относящихся к официально-деловому стилю [4]. Задачи юридического переводчика осложнены тем, что, несмотря на существование международного права, а также многочисленных документов, утверждающих и реализующих его основы, в разных странах складываются свои правовые нормы, законы и традиции делопроизводства. Именно поэтому достижение эквивалентного перевода всегда является трудной и весьма ответственной задачей, решаемой с опорой не только на общую теорию перевода, но и на знание хотя бы базовых основ юридической науки. Это означает, что переводчику, занятому юридическими переводами, необходимо, помимо филологического образования, также образование юридическое. Также, для юридического перевода велико значение специальных переводных словарей, – ср. словарь У.Э. Батлера [5].

1.4. Военный перевод традиционно выделяется в ряду иных видов информативного перевода, несмотря на свою одновременную близость к каждому из них. Развивая эту мысль далее, Н.К. Гарбовский даже утверждает существование «военных вариантов» всех стилей языка [6] Тем не менее, военный перевод принято выделять в

отдельную категорию по целому ряду оснований. Прежде всего, таким основанием является существование так называемой военной лексики, которая представляет собой обширный пласт терминов и профессионализмов, поддерживающий активные парадигматические и синтагматические связи с другими лексико-семантическими группами языка. Другим таким основанием является существование специфических, сугубо военных жанров речи (боевой устав, донесение, боевой листок и т.п.). Из этого следует, что военный переводчик также должен иметь специфическую профессиональную подготовку. Профессиональная адаптация к данной специальности выпускника филологического факультета, безусловно, возможна, но только при условии его ознакомления в той или иной форме со спецификой военной сферы.

1.5. Перевод сайта имеет свою автономность в том отношении, что он, по сути, заключается в редактировании машинного перевода, осуществляемого автоматически браузерами типа Google Chrome. Такого рода перевод требует не только свободного владения двумя языками, но и наличия навыков работы с веб-технологиями.

II. Психолингвистическая классификация

В основе психолингвистической классификации видов перевода лежит учет способа восприятия переводимого материала (устная / письменная формы) и способа его воспроизведения на языке перевода (устная / письменная формы). В соответствии с этим перевод может быть устно-устным, устно-письменным, письменно-устным и письменно-письменным. Вполне очевидно, что в данном случае теория перевода пересекается с теорией речевых актов, и требует учета специфики видов речи (аудирование, говорение, чтение, письмо).

III. Классификация по критерию направления перевода.

Кроме рассмотренных выше классификаций видов перевода существует также классификация по критерию направления перевода: «По направленности перевода выделяют односторонний и двусторонний перевод. При одностороннем переводе переводчик осуществляет акт коммуникации либо с родного языка на иностранный, либо с иностранного на родной. При двустороннем переводе переводчик задействован в обе стороны между родным и иностранным языками» [7]. Вполне понятно, что два указанных вида перевода требуют различного уровня подготовки. В случае с двусторонним переводом уровень сформированности переводческой компетенции у переводчика должен быть существенно выше.

IV. Классификация по признаку полноты и способу передачи смысла.

В этом аспекте выделяются (1) полный и (2) неполный перевод.

1. Касательно полного перевода М.Б. Раренко отмечает следующее: «При полном переводе элементы языка-источника и языка-цели имеют совпадающие значения, а их контекстуальные значения включают отношение к определенным признакам ситуации» [8]. Как видим, полный перевод (иначе называемый сплошным) – это перевод без пропусков и сокращений, который передает содержание оригинала.

2. Неполный перевод – это перевод, тем или иным образом усеченный. Очевидно также, что неполным, по определению, может быть только перевод письменного текста. В зависимости от способа и цели этого усечения различают следующие виды неполного перевода:

2.1. Сокращенный перевод. Во многом исчерпывающая, на наш взгляд, характеристика этого вида перевода дана О.А. Боринос, по мнению которой он «подразумевает извлечение полезной информации из профессиональной литературы соответствующего профиля» [9]. Мы можем сказать, что целью сокращенного перевода является передача содержательно-концептуальной информации переводимого текста.

2.2. Фрагментарный перевод В.Н. Комиссаров определяет следующим образом: «Это акт коммуникации

между переводчиком и рецептором перевода (иноязычный получатель текста), и он должен быть прагматически ориентирован на последнего» [10]. На наш взгляд, это определение должно быть дополнено и усложнено за счет указания на проблемную обусловленность фрагментарного перевода. Это означает, что для фрагментарного перевода должна быть органически присуща избирательность, подчиненная строго определенным критериям. К числу таких критериев может быть отнесено соответствие требованиям адекватности и рациональности отбора переводимой информации некоторому коммуникативному заданию. Например, переводимый фрагмент может служить иллюстративным материалом, привлекаться как цитата и т.п.

2.3. Аспектный перевод. По определению А. Паршина, аспектный перевод – это «перевод лишь части текста в соответствии с каким-либо заданным признаком отбора (аспектом) [11]. Здесь, как нам кажется вступает в действие то, что П.П. Дашинимаева называет в своем учебнике «принципом ножниц», который отражает в себе противоречие между эквивалентностью и адекватностью перевода, характерное, как правило, для поэтического перевода, но при этом свойственное также и для некоторых видов неполного перевода [12]. Мы хотим сказать, что аспектный перевод, как правило, должен быть адекватным, но при этом может не быть эквивалентным.

2.4. Аннотационный перевод. В большинстве исследований вопроса аннотационный перевод рассматривается как результат референтного (поискового) чтения. При этом: «Все виды референтного чтения направлены на тематическое содержание, представленное в иноязычных текстах неким набором общих ведущих понятий» [13]. В аннотационном переводе передаются лишь основная тема, предмет и назначение переводимого текста. Нередко аннотационный перевод сводится к переводу нескольких ключевых слов. Назначение аннотационного перевода заключается в краткой репрезентации для читателя содержания текста без его полного прочтения.

2.5. Реферативный перевод. Реферативный перевод содержит в себе относительно подробные сведения о назначении, тематике, методах исследования, полученных результатах исследуемого документа. Н.А. Герте отмечает: «Реферативный перевод представляет собой аналитико-синтетический процесс по переработке материала первоисточника с выделением в нем ключевых слов, которые помогают представить основной материал в сжатом виде» [14].

Выводы и предложения. Таким образом, существует достаточно большое разнообразие видов перевода. Каждый из рассмотренных в статье видов перевода имеет свою специфику, в зависимости от которой заметно варьируется компонентный состав переводческой компетенции. Помимо собственно лингвистической, коммуникативной и текстообразующей субкомпетенций в ее состав могут входить в разных пропорциях фоновые и специальные знания, способности к художественному творчеству, критическое мышление, владение навыками научного мышления. Исходя из этого, мы считаем переводческую компетенцию результатом не столько филологической подготовки, сколько результатом интеграции процесса обучения иностранному языку и той или иной профессиональной подготовки (литературно-художественной, военной, юридической, профессионально-технической, научной). Из этого следует интегрированный характер и самой теории перевода как самостоятельной филологической дисциплины.

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THE ROLE OF THE CONCEPT IN MODERN LINGUISTICS (AS AN EXAMPLE OF THE CONCEPT OF DEATH)

Annotation
This scientific article reflects the role and importance of the concept in linguistics, its interpretation in people's lives, and how the concept of death is reflected in Muslim countries in connection with the concept. The reflection of the concept of death in the English and Uzbek culture in Islam and in the deeds of the holy book of the Koran.
Key words: Barzakh, trumpet, concept, doomsday, mahshar, book of deeds, calculation, criterion, condolence, afterlife, field.

РОЛЬ КОНЦЕПТА В СОВРЕМЕННОМ ЯЗЫКОЗНАНИИ (КАК ПРИМЕР КОНЦЕПЦИИ СМЕРТИ)

Аннотация
В данной научной статье отражены роль и значение концепта в лингвистике, его трактовка в жизни людей, а также то, как концепт смерти отражается в мусульманских странах в связи с этим концептом. Отражение концепции смерти в английской и узбекской культуре в исламе и в деяниях священной книги Корана.
Ключевые слова: Барзах, труба, понятие, конец света, махшар, книга дел, расчет, критерий, соболезнование, загробная жизнь, поле.

KONSEPSIYANING ZAMONAVIY TILSHUNOSLIKDAGI O'RNI (O'LIM TUSHUNCHASIGA MISOL SIFATIDA)

Annotatsiya
Ushbu ilmiy maqolada tushunchaning tilshunoslikdagi o'rni va ahamiyati, odamlar hayotidagi talqini hamda musulmon mamlakatlarida o'lim tushunchasining ushbu tushuncha bilan bog'liq holda aks etishi o'z ifodasini topgan. Ingliz va o'zbek madaniyatida o'lim tushunchasining islomda va muqaddas Qur'oni karim aktlarida aks etishi.
Kalit so'zlar: Barzax, surnay, tushuncha, oxirat, maxshar, ish kitobi, hisob, mezon, ta'ziya, oxirat.

The main problem studied in cognitive linguistics is the concept. Because cognitive linguistics is a science that studies the essence of a certain concept in the linguistic representation of the world and its connection with the realities of the world. The term "concept" has been widely used in linguistics since the 90s of the last century. However, the concept concept still does not have a single general explanation or interpretation. S. A. Askoldov is one of the most famous linguists in the study of concepts. He explained to the concept that "it is a unit that reflects the process of thinking about concepts of one kind or another." D.S. Likhachev in his scientific work «Концептосфера русского языка» defines the concept as a product of the thought process resulting from the conflict between the dictionary meaning of a word and a person's national views.

As long as a person lives in this world, he often thinks that his life, the time when his death will come, is very far. He thinks so because he has many dreams and hopes. And Ajali comes to him unexpectedly. The angel of death comes to take his soul. The pain and suffering of dying spreads to all parts of his body. From the top of his head to the soles of his feet he is drowned in the intoxication of death.

Death has two meanings in the dictionary:
1. A physical quality created in opposition to life.
2. Absence.

Death is seen as a bridge between two lives - the life of this world and the eternal life of the hereafter[1]. Death does not mean extinction in the full sense, but it is the breaking of communication between the soul and the body and their separation from each other, a change of state, and also from the same land. moving to another country. Death is the separation of the soul from the body [2]. Death leaves an indelible mark on the heart. Remembrance of him softens the heart and invites us to turn to God with repentance. That is why death is repeatedly mentioned in the Holy Qur'an. The verses in it warn disbelievers and disobedients with the torment of death, but they give glad tidings to believers who prepare for death and prepare their deeds

for the day when it comes. Verses about death are mentioned a lot in the Holy Qur'an. Allah Almighty says:

"Every soul is a taster of death" (Surah Ali Imran, verse 185).

"(O Muhammad!) Say: "If you avoid death or being killed, it will not benefit you at all" (Surah Al-Ahab, verse 16) [3].

Man does not survive death. No matter where, at what time, death will find him. Explaining this, Allah subhanahu wa ta'ala says:

"Wherever you are, even if you are in strong fortresses, death will find you" (Surah An-Nisa, verse 78).

"Allah creates souls when they die and the undead when they sleep. Therefore, He keeps the souls whom He has sentenced to death (without returning them), and He releases the others until a certain period of time (until their death). Indeed, there are signs in this for a people who reflect" (Surah Zumar, verse 42). [3] God Almighty warns man that it is not worth it for him to give up this world and the Hereafter, because its pleasures are few, time is short, and the Hereafter is a permanent abode and a real abode:

"Say to them: "The fabric of the world is small" (Surah An-Nisa, verse 77).

"Only the Land of the Hereafter is (real) life (place)" (Surah Ankabut, verse 64)[5].

The heart of a person who has given up on the world, believing in its deceptions and is in the grip of lust, is, without a doubt, oblivious to the act of remembering death, and is deprived of this blessing. Such a person does not like to remember death, avoids it. Allah Almighty says:

"Say: "Death, which you are fleeing, is indeed a guide for you! Then you will return to the One who knows the hidden and the revealed. So, (He) will inform you of your past deeds!" (Surah Juma, verse 8)[5].

So, there are three types of people:
- those who left the world;
- those who have entered the path of repentance;
- mature scholars.

Indian scholars Parsuram and Sharma (1992) conducted research on cross-cultural and cross-religious fear of death and belief in the afterlife. Their research shows that when the representatives of 3 religions in India are compared: Hindus, Christians and Muslims, Indians are found to have the lowest level of anxiety about death. They showed that they believed in death, resurrection, and the afterlife more than any other people. The next pointer was shown by the representatives of the Muslim community. Christians have been found to have the greatest fear of death [10].

According to V. Von Humboldt, every language reflects a certain worldview. Therefore, "to the extent that a person's perception and activity depend on his views", a person's attitude to "objects" is completely determined by language. C. Geertz gives the following definition of the concept of "culture": "As a system of inherited concepts expressed by a historically transferred model, the concepts included in the signs are the means of symbols, through which people communicate with each other and base their knowledge and relationships on life. ".

Death is inevitable for all living beings. Death is a bridge between two lives - the life of this world and the eternal life of the hereafter. We all imagine and believe in him. There is no person who does not know or remember death. However, things related to death are completely strange. They cannot be seen, felt, or compared to other things until a person has experienced them.

At this point, Bridget M. Rose (2002), a linguist at the University of Chicago, writes in her scientific research; "When people believe in life after death, they are less bothered by the anxiety of death and the fear of death. The reason is that people enjoy life believing that they will all die one day and prepare for death. This strengthens their beliefs about life after death, they take comfort from religious teachings" [11]. In our religious and secular view, death is called a process that happens without asking, without warning a person. Luqmoni said to Hakim's son: "My son! You never know when death will come. So, stand up to death now before it suddenly overtakes you" [12;] sentences shake a person for a moment. In this regard, the holy book of our religion, the Holy Qur'an, contains many references. Allah Almighty says: "Every soul is a taster of death" [13].

Islam is the last true religion sent to all mankind, but Christianity is also one of the world religions. Most of the developed countries include people belonging to the Christian religion. In the Old and New Testaments of Christianity, there are separate teachings about death and immortality, where "death" is the punishment for sins and that Jesus died for all mankind. For example: "When death is present for a believer, Jesus Christ is always life, resist death." (Old Testament, 24) [12]. In Europe, there is a famous expression "memento mori", which is a phrase that always reminds one of death, reflects its unexpected arrival, and encourages a person to think about it all the time. The phrase "realization of death" refers to a person's preparation for death and acceptance of it as natural. Death from a philosophical point of view and its inculcation into human consciousness has been discussed and explained in various ways. For example, the philosopher and scientist Plato emphasizes that "death" is immortal and that the human soul can remain with people even after death. But he believes that death should be viewed as the quality of life's achievement [13]. Scientist Epicurus explains the opposite: "Death occurs when the soul is dead and the body is destroyed." Usually, when people reach adulthood and middle age, they think that death is not yet coming, but as they get older, they realize that it is getting closer and closer. But during this period of adulthood (old age), the fear of "death" is more observed in people [13]. According to Kastembaum, "The fear of death is the root of all fears in our minds. "Civilization is a desperate attempt to keep our fear of death under control" [13].

The death of the Polish people is represented in the image of "an ordinary woman often dressed in white" and Pol. Ğmierü matula (mother's death); babusia Ğmierü (grandmother-death); they express it with words like kuma ĝmierü (death of the Mother of God or the Virgin Mary). Initially, the Laws of Manu were written in poetic form in India, and they were expressed in 12 chapters, 2685 articles and two-line poems. The Laws of Manu provided for the death penalty for anyone committing an assassination against the state or disturbing the social order, except for premeditated murder, any betrayal of a spouse, third-degree theft, even women were sentenced to death. . For example: in article 231, "A criminal who commits theft during a fire is set on a suitable fire, and in this way his soul is sent to the god Yauma"[14].

There are other sentences in the Holy Qur'an, "If they do good, they will never be denied. Allah knows the pious. Of course It is defined as, "For those who disbelieve, neither their wealth nor their children will be able to save anything from Allah's punishment" (Qur'an, 3:115,116). In Islam, it is predicted that a person will go through 8 stages after death.

1. Barzakh - in Islam, it is believed that after a person dies, his soul enters a waiting state called barzakh. It is considered a transitional period between this world and the hereafter, and it is also considered a veil between the dead and the living.

2. Trumpet blowing - for the beginning of the doomsday, the angels blow the trumpet at the beginning of the signs of the doomsday. The angel will blow the instrument twice and people will be resurrected and gather at the place of judgment.

3. Resurrection is the process of raising a dead person on the Day of Resurrection and going to the place of questioning. Allah Almighty says in one of the verses, "O people! Fear your Lord! Indeed, the earthquake of the Hour (Doomsday) is a great thing."

4. Resurrection after death - Resurrection happens in different ways. People will be resurrected both spiritually and physically and will be brought to God.

5. Gathering place (mahshar) - all the good and bad dead will gather there. They gather to get the book of deeds, this is also mentioned in the Qur'an.

6. Taking the book of deeds - at this time, the spirits gather to receive the books of deeds. This book is said to be a book in which their good and bad deeds are recorded (it is not known in which case), the dead see their life paths in this book.

7. Reckoning - when people receive the book, they will be judged and their actions will be counted. In the Qur'an, it is said about this: "Today, every soul will be punished according to the profession (deed) he did. There is no oppression today. Indeed, Allah is the One who makes the reckoning quick" [14] (Surah Mu'min (Ghafir), verse 17).

8. Criterion is the measured part of actions. If a person's good deeds prevail, he will be saved, otherwise he will be punished. It should not be forgotten that even the believers who went to hell can enter paradise after their punishment.

We know that the process of mourning is also related to death, and it also has cultural peculiarities. The expressions and words used express the identity of each nation. We call mourning and condolence ceremonies held after the burial of a deceased person. Allah Almighty revealed the religion of Islam in a very perfect way. There are perfect instructions in this religion about every situation of people, even in this mortal world, fards and sunnahs are prescribed about the rituals and actions of going to the final destination. The customs and rituals of our people, in turn, are reflected in the norms. In humanity, mourning is a rite of separation, the loss of a loved one, and looking forward to the eternal world. One of the trials that befalls a person is the death of those around him. When a calamity comes, a person should say: "Inna lillahi wa inna ilayhi raji'un" - Indeed, we belong to Allah and surely we will return to Him (Surat al-Baqarah, verse 156).

Condolence is considered to be consolation and sympathy, and condolence words such as "May God give you patience", "Forgive the deceased" or "May the departed rest in heaven" are said. Along with our religion, mourning and mourning ceremonies are held in the peoples of the world with their own traditions. Losing a loved one for a lifetime grieves all living beings. In the Western world, on the contrary, death rituals are almost non-existent. In the United States, people often think that when they lose a loved one, the grief is limited to them and their family members. This is evidenced by the fact that their relatives, peers and colleagues do not want to know about their situation, writer Mergan O'Rourke in his article in "The New York" newspaper (20.01.2010) "don't ask" policy in our representatives of the world accepted. In this regard, the mourners

are interested in their opinions through a questionnaire. Some scholars have also looked at grief as a sign of the decline of traditions. This is a tradition that has been preserved since the time of the plague in the ancient west, when it was strictly forbidden to bring home, keep, wash, purify and bury people who died of the plague in the cemetery, only to burn them. and it is emphasized that they will be erased from their memories.

In the countries and peoples of the Eastern part of Europe, the funeral rites are based on the Christian beliefs of the Provaslov Church. In Eastern Europe, mourning for the dead is very important, they strongly believe that in 9 days the soul leaves the body, in 3 days the soul leaves the body, and after 40 days the whole body ends its life completely.

Russians perceive death as "good" and "bad". A good death is an old age with the understanding of the love of children and loved ones they believe that dying by the will of the will, and a bad death is a murder, suicide, or the suffering of life as a result of illness and accidents. They call the afterlife "another world, a meeting with God."

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ПОЭТИЧЕСКИЕ СИНТАКСИЧЕСКИЕ ЕДИНИЦЫ И ИХ ОСОБЕННОСТИ

Аннотация

Поэтический синтаксис является одним из важнейших вопросов не только языкознания, но и литературоведения. Потому что, он служит определенной систематизации лингвистических средств, использованных в художественных произведениях, повышению экспрессивности. В этой статье идет речь о поэтическом синтаксисе, его изучении в мировом языкознании, своеобразных особенностях и использовании в языке эпосов.

Ключевые слова: Поэтический синтаксис, лингвопоэтика, поэтические фигуры, прибавляющие фигуры, убавляющие фигуры, мелодичные фигуры, противопоставляющие фигуры и заменяющие фигуры.

POETIC SYNTACTIC UNITS AND THEIR FEATURES

Annotation

Poetic syntax is one of the most important issues not only in linguistics, but also in literary criticism. Because it serves a certain systematization of linguistic means used in works of art, increasing expressiveness. This article deals with poetic syntax, its study in world linguistics, peculiar features and use of epics in the language.

Key words: Poetic syntax, linguopoetics, poetic figures, adding figures, decreasing figures, melodic figures, opposing figures and replacing figures.

POETIK SINTAKSIS BIRLIKLARI VA ULARNING O'ZIGA XOSLIKLARI

Annotatsiya

Poetik sintaksis nafaqat tilshunoslik, balki adabiyotshunoslikda ham dolzarb masalalardan biridir. Chunki u badiiy asarlarda qo'llanilgan lingvistik vositalarni ma'lum bir tizimlashtirishga, ifodalilikni oshirishga xizmat qiladi. Ushbu maqolada poetik sintaksis, uning jahon tilshunosligida o'rganilishi, o'ziga xos xususiyatlari va dostonlar tilida qo'llanilishi haqida so'z boradi.

Kalit so'zlar: Poetik sintaksis, lingvopoetika, poetic figuralar, kuchaytiruvchi figuralar, pasaytiruvchi figuralar, ohangdosh figuralar, zidlov figuralari, o'zgartuv figuralari.

Введение. Поэтический синтаксис является частью лингвопоэтики. Он требует изучения с точки зрения литературоведения и языкознания. Если традиционный синтаксис, в основном, изучает словосочетание, предложение, текст и его структуру, то поэтический синтаксис рассматривает единицы, составляющие поэтические строки, их виды и эстетические функции. Известный ученый Р.Якобсон изучая данное направление, сравнивает его со «скелетом» стихотворения или поэтических строк [1]. Поэтические синтаксические единицы служат выражению своеобразных качеств художественного произведения. Они при использовании в стихотворных строках в известной степени обладают воздействующей силой. «Можно выделить четыре этапа внутреннего мира, переданного в переносном смысле при помощи синтаксической структуры лирического произведения:

1. Эмоциональность, мышление, восприятие;

2. Адресная речь, не присущая лирике;

3. Эмоционально-желательные импульсы говорящего: желание или нежелание чего-либо, положительная или отрицательная оценка;

4. Процесс мышления и познания мировых событий, дающий различные атрибуты объектам мышления и вопросам, возникающим в процессе поиска знаний» [2]. Изучая эти мнения, данные учеными мы осознаем, что в поэтическом синтаксисе содержание предложения важнее по сравнению со структурой предложения. То есть, в лирике синтаксические конструкции считаются средством прямой образной передачи человека, его мышления, чувств, желаний и осознания окружающего егомира.

Поэтический синтаксис отличается от традиционого синтаксиса своими функциями. То есть, в нем строение предложений в художественном предложении при помощи использования образных языковых средств, выражение основного содержаания посредством изучения местоположения членов предложения в нем служит для эмоциональной чувствительности и текста, и предложений, и стихотворных строк.

Методы и методологии. Вопросы поэтического синтаксиса в мировом языкознании учеными изучались в достаточной степени. На английском языке можем отметить труды «When sentences are not sentences: evidence against poetic grammar» Ж.Томса, «Language Crafted: A Linguistic Theory of Poetic Syntax» Т.Остина, «A Temporal Theory of Poetic Syntax» Р.Куретона. В русском языкознании в этом направлении были выполнены некоторые масштабные работы. Ученая И.Ковтунова вложила в определенную систему элементы поэтического синтаксиса. Издавалась её монография «Поэтический синтаксис». А.Лебедев в своей исследовательской работе «Поэтический синтаксис П.А.Вяземского» изучал такие приемы поэтического синтаксиса, как параллелизм, анафора, антитеза и хиазм. А также, труды «Полисиндетон как стилистическое фигура» М.Веккесера, «Синтаксис стихотворной речи как предмет лингвопоэтического исследования» Н.Павлова считаются ценными работами в этом направлении.

В узбекском языкознании первые мнения по поэтическому синтаксису были даны в трудах Б.Саримсакова, Т.Бабаева и Д.Тажиевой. В последние годы в данном направлении проводились специальные исследования, в подтверждение которому можно назвать диссертационную работу Ш.Каримовой «Вопросы поэтического синтаксиса в современной английской и узбекской поэзии». В этой работе вопросы поэтического синтаксиса изучались в сопоставительной форме между английским и узбекским языками. В каракалпакском языкознании данный вопрос требует специального исследования и считается одним из вопросов, которые ждут своего решения. Поэтический

синтаксис в художественном тексте служит для усиления экспрессивности. По этому поводу А.Абдуллаев указывает, что «такие стилистические фигуры, как синтаксическая градация, синтаксическая синонимия, специальное использование связующих слов, антитеза, монолог, инверсия, повторяющиеся слова, риторический вопрос служат для более эмоциональной передачи мысли» [3].

Известный литературовед Т. Бабаев в ходе изучения синтаксиса поэтические фигуры называет его самыми важными единицами. В его трудах поэтические фигуры объясняются не в качестве средства, создающего художественный язык, а как событие, служащее для раскрытия духовности, внутренние переживания и настроение человека. Поэтому они близки к способам переноса значения слова, однако считаются разными понятиями похожими друг на друга. Руководствуясь функциями поэтических фигур в поэтическом тексте ученый изучил их разделив на пять групп: «прибавляющие фигуры, убавляющие фигуры, мелодичные фигуры, противопоставляющие фигуры и заменяющие фигуры»[4].

Полученные результаты и обсуждение. Прибавляющие фигуры широко используются в художественных произведениях, особенно в поэтических строках. К ним относятся градация, риторический вопрос, риторическое обращение, риторическое восклицание и художественные повторы. Эти фигуры в художественных произведениях служат образной передаче мыслей, преувеличению, усилению внутренних переживаний (радость, удивление, гнев, подозрение) героев и повышению музыкальности поэтических строк. Например:

Еки қалмақ урысар,
(Бились два калмыка),
Урыса тура керисер,
(Бились и дрались),
Жағаға қол салысар,
(Хватают за шиворот),
Адам өлер, ат жығылар,
(Гибнут люди, падают кони),
Көшеде қан төгилер,
(По двору льётся кровь),
Жесир қатын, жетим ул,
(Вдова, мальчик-сирота),
Арасында зар жылар.
(Меж тем плачут навзрыд). («Алпамыс», стр.11).

В приведенном примере при помощи градации событие постепенно развивается (бились, дрались), усиливается (гибнет человек, падают кони, льётся кровь) и к концу строки достигает пика (женщины вдовеют, дети сиротеют, плачут). А также, и интонация повышается согласно событию. Посредством использования данного способа поэтического синтаксиса передаваемое событие изображается образно, действенная сила несколько повышается. Убавляющие фигуры, в основном, противоположны прибавляющим фигурам, здесь различные чувства и интонация в изображаемом событии несколько понижается. Сюда входят эллипсис, апоиопеза и раздельное выговаривание слов. В убавляющих фигурах, в основном какая-либо часть предложения или одна полная строка сознательно опускается или некоторая часть урезывается.

Тем не менее, через это основная мысль не уменьшается, а наоборот внутренние переживания человека и различные эмоции переходят в поэтические строки. В художественных произведениях эллип часто используется в функции убавляющей фигуры. «Эллипс – пропуск быстро восстанавливающегося элемента в определенном контексте или случае (стирание)» [5].

Мусылман мусылманды қырмақлық,
(Мусульманин мусульманина уничтожает),
Парыздан, қарыздан, сүннеттен, ўажиптан емес.
(Это не обязанность, и не долг, и не суннат и не уажиб).
(«Едиге», стр. 39).

Здесь при помощи эллипса мнение скомпановано, то есть во второй строке слово «емес» после однородных членов

специально опущено, дано после последнего члена и применено в отношении всех однородных членов. Поскольку это явление, в основном, присуще разговорному языку, часто встречается в языке эпосов. Опущенная автором при помощи эллипса часть предложения призывает читателя задуматься. Еще одним видом убавляющих фигур считается апосиопеза (по-гречески - молчать). В лингвистических литературах ведется термином «умолчание». Он, в основном, применяется когда говорящий сильно радуется, боится или под каким-либо впечатлением, когда не может полностью изложить свою мысль.

Почти во всех предложениях, где применяется апосиопеза высказываемое мнение полностью не заканчивается. Однако, при его помощи раскрываются человеческие чувства, продолжающиеся мнения и душевное состояние героя, которые невозможно вместить в поэтические строки.

Былай шаўып өткенде, Жәбирайылмекен деп едим,
(Поскакал в эту сторону, думал, что это Джабраил),
Қайтып шаўып өткенде, Әзирайылма, лакулма бул,
(Поскакал обратно, Азраил ли это?),
Алпыс еки тамырдың бәнтине, Шеңгел салып…
(Шестьдесят две вены закроются, замкнутся)...
Панийдан да тил қатпаға, Көштимбекен деп едим.
(Думал, что покидаю этот бренный мир). («Едиге», стр.24).

В приведенном примере через апосиопезу передано чувство страха героя перед смертью. А также, здесь дается долгая пауза, она призывает слушателя глубоко подумать о событии.

Еще одна картина поэтического синтаксиса - мелодические фигуры. Посредством их применения в поэтических строках в художественных призведениях возникает приятная музыкальность.

К ним относятся параллелизм, анноминация, антакласис и словесные игры. Под термином параллелизм понимается использование подряд двух или более синтаксических единиц, одинаковых по форме и содержанию, повторяющихся на основе гармонии, близкими грамматическими строениями между собой.

Ашылған бағда гүлим,
(Цветочек мой, раскрывшийся в саду),
Бағда шәмен бүлбилим,
(Соловей ты мой, в цветнике),
Тон кийдим деп қуўанба,
(Не радуйся , что у тебя меха),
Атадан жекке қулыным.
(У отца ты единственный, мой жеребенок.). («Едиге», стр.28)

Здесь рядом поставлены похожие друг на друга предметы, то есть «гүл» (цветок), «бүлбул» (соловей) и «қулын» (жеребенок), через них описывается образ ребенка. В произведениях устного народного творчества часто встречаются описания, где ребенка сравнивают с цветком, соловьем, жеребенком. Это служит более глубокому раскрытию поэтического содержания. В качестве фигуры, обеспечивающей мелодию в художественных произведениях мы можем назвать анноминацию и антанакласис. «Анноминация – одинакова с параномазией. В различных ситуациях повторяется в качестве игры слов с одинаковыми словами» [5.46].

Игра слов часто встречается в языке эпосов, считающихся образцами устной литературы. Через него одно слово используется в различных значениях. Например:

Суў үстине үй тигип,
(На воде построив дом),
Ишине отлар жаққызған,
(Растопили его изнутри),
Қас душпанның бетине,
(Лицо злейшего врага),
Қара күйе жаққызған.
(Обмазали черной сажей). («Кырк кыз» (Сорок девушек), стр. 66)

В приведенном примере слово «жаққызған» в обоих строках повторяются в одинаковой форме. Однако, через это глагольное слово передаётся два значения, если в первом случае оно обозначает от жағыў (топить, растопить), то во втором случае обозначает күйе жағыў (обмазать сажей).«Антанакласис или антанаклаза – (др.гр.-отражение) заключается в повторении слова в одинаковых грамматических формах, но эта стилистическая фигура использует различные семантические оттенки и лексико-семантические варианты» [6.33].

　　– Дүньясаң, дүньясаң, ақырын паныйсаң,
　　(Вселенная ты, мир ты, бренный мир),
　　Кимлерден қалмаған толы дүньясаң.
　　(Кто тебя не оставлял, ты полный мир). («Алпамыс», стр.68)

Несмотря на то, что в данном примере слово «дүньясаң» употреблено в одинаковых формах, их значения совсем разные. То есть, в первом случае через слово «дүнья» говорится о жизни, в которой мы проживаем, а во втором случае слово «дүнья» подразумевает под собой материальные богатства, которые человек наживает на протяжении всей жизни.

Фигура противопоставления. В художественных произведениях антитеза выполняет функцию фигуры противопоставления. С её помощью взаимопротивопоставление и конфликт между изображаемым событиями или между героями раскрывается в художественных образах. «Антитезу используют для повышения художественности, противоположных понятий, мнений, предметов, сопоставления характеров личностей или для изображения противопоставленного состояния согласно уровню одинаковых событий, двух противоположных положения, признаков и функций друг друга» [7].

　　Арысланның бар ұақтында ай едим,
　　(При Арслане я была луной),
　　Нәдиршадай залым салды күңликке.
　　(Злодей Надирша превратил меня в рабыню).
　　(«Кырк кыз» (Сорок девушек), стр. 170)

Здесь слова ай и күң между собой противопоставлены, сегодняшнее рабское положение отрицает прежний высокий уровень. В приведенных строках при помощи антитезы художественно изложены душевное состояние и чувства героя. При использовании в художественном произведении антитезы через подачу противоположных мнений четко и точно передается основное мнение. Здесь предметы противопоставляются друг другу и сопоставляются, в результате конкретно раскрываются состояние изображаемого субъекта.

Замещающая фигура. В предложении каждый член предложения имеет свое место расположения, они располагаются по определенному принципу. Например, по определению подлежащее находится в начале предложения, а сказуемое в конце. Однако в поэтических строках для изображения душевного состояния героев можно поменять местами главные члены предложения, и даже второстепенные члены. Этот способ в языкознании называется инверсией и служит заменяющей фигурой поэтического синтаксиса. При помощи инверсии автор свою основную передаваемую мысль выводит на первый план.

　　Көмилипти дизден болып жолыңыз,
　　(Ваш путь закрыт по колено),
　　Киседе жокпеди жалғыз пулыңыз,
　　(Нет ли в кармане хоть копейки),
　　Қутлы болсын қыздан алған сарпайың,
　　(Поздравляем с подарком, полученным от девушки),
　　Беккем байланыпты еки қолыңыз.
　　(Обе руки ваши туго связаны). («Қырқ қыз» (Сорок девушек), стр.16)

Здесь сказуемые использованы в начале предложения, а подлежащие в конце предложения. Для изображения жалкой и одновременно смешной картины героя эпоса, а также для передачи иронического отношения врагов по к нему использована инверсия. Инверсия вначале использовалась в языке устного народного творчества. Основная причина этого в том, что при помощи инверсии появился ритм, и он был использован для того, чтобы люди могли легко выучить их наизусть и чтобы легко передавалось из уст в уста. Поэтому инверсия чаще встречается в поэтических произведениях, чем в прозаических. Они встречаются в формах инверсий главных членов и инверсий второстепенных членов предложения, при их помощи в поэтических строках появляется мелодия и раскрываются художественность и эмоциональность поэтического текста.

Заключение. В заключение можно сказать, что понимание поэтического синтаксиса требует изучения языкознания и литературоведения в одном разрезе. Потому что, если с точки зрения лингвистики язык поэзии изучает семантику и функции грамматических средств языка, своеобразные языковые стороны, то с точки зрения поэтики грамматические средства, синтаксические конструкции в языке выполняют функции создания различных образов и возникновения картины мира. Поэтические фигуры были использованы для художественного изображения событий, образов и героев, их отношение к миру в языке эпосов. В языке эпосов поэтические фигуры очень уместно использованы в изображении событий. В результате изучения особенностей их применения и акутальности в языке будут собраны ценные сведения для литературоведческого и лингвопоэтического направлений.

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FRAZEOLOGIK BIRLIKLARNING LINGVISTIK VA SEMANTIK XUSUSIYATLARI

Annotatsiya
Ushbu maqolada frazeologiya fanining kelib chiqishi, tarixi, o'ziga xos xususiyatlari, o'zbek va jahon tilshunosligida tutgan o'rni, bu sohada ish olib borgan olimlar haqida qisqacha yoritilgan.
Kalit so'zlar: Frazeologiya, frazeologizmlar, frazeologik chatishma, frazeologik qo'shilma, frazeologik birlashma

LINGUISTIC AND SEMANTIC FEATURES OF PHRASEOLOGICAL UNITS

Annotation
In this article,the origin, history, unique features of the science of phraseology, its role in Uzbek and world linguistics, and scientists who worked in this field are briefly described.
Key words: Phraseology, phraseologisms, phraseological combination, phraseological association.

ЛИНГВИСТИКО-СЕМАНТИЧЕСКОЕ ОСОБЕННОСТИ ФРАЗЕОЛОГИЗМОВ

Аннотация
В данной статье кратко описаны происхождение, история, история, уникальные особенности науки фразеологии, ее роль в узбекском и мировом языкознании, а также ученые, работавшие в этой области.
Ключевые слова: Фразеология, фразеологизмы, фразеологическое сочетание, фразеологическая ассоциация.

Kirish. Til-millatning ko'zgusi hisoblanadi. Darhaqiqat, til har qaysi millat madaniyatini ko'rsatishga xizmat qiluvchi vositalardan biridir. Tildagi har qanday birlik u yoki bu darajada milliy-madaniy o'ziga xosliklarni namoyon etadi. Ammo shunday til birliklari borki, ular milliy-madaniy injaliklarning benihoya-betakror timsolidir. Shu ma'noda frazeologizmlar millat mentaliteti, madaniyati, turmush tarzi hamda uzoq yillik kuzatuvlarning qabariq ifodasidir [1].

Jahon tilshunosligida, shuningdek o'zbek tilshunosligida ham frazeologizmlarning struktur-sematik, grammatik va kommunikativ-pragmatik jihatlarini ko'rsatish, frazeologik birliklarni okkazional asosda modellashtirish kabi masalalar tilshunos olimlar e'tiborini torta boshladi. Umumjahon tilshunosligida frazeologiyaning umumnazariy masalalari dastlab Sharl Balli tomonidan o'rganilgan. 1905-yilda frazeologiya terminini Sharl Balli stilistik nuqtai nazardan tilning ifoda birligi sifatida tahlil qildi hamda "frazeologiya" termini ilk marotaba uning "Precis de stylistique" asarida qo'llanilgan,hamda so'z birikmalarini frazeologizmlarni tadqiq etuvchi maxsus boblar kiritilgan.

Mavzuga oid adabiyotlar tahlili. Frazeologik birliklar tushunchasining pragmatik, kognitiv, lingvomadaniy jihatlarini M.Jonson, D.Montminy, Y.Gogonenkova, Y.Akishina, G.Ermolenko, I.Polozova, M.Merleau-Ponty, V.Pustovalova, N.Sharbonel, Y.Reshetnikova, D.Ashurova va Y.Malishkinlar ochib berishgan. Shuningdek, M.Blek, N.Arutyunova, P.Rikyor, R.Yakobson, E.Kassier va E.Makkormaklar frazeologik birliklarning leksik-semantik xususiyatlari, falsafiy-nazariy asoslari, farqli jihatlari, mantiqiy tahlili hamda hamda falsafiy paradigmasini aniqlash borasida ilmiy tadqiqotlar olib borganlar. O'zbek tilshunoslari A.Mamatov, Sh.Rahmatullayev, B.Yo'ldashev, M.Mirtojiyev, M.Mamadaliyeva va G.Qobuljonovalar o'zbek tili materiali asosida frazeologik birliklarning lisoniy, milliy-madaniy, kognitiv hamda semantik-pragmatik xususiyatlarini tadqiq qilishgan.

Tahlil va natija. O'zbek tilshunosligida frazeologik birliklarning tadqiqi masalasi ham ancha yillardan beri tilshunos olimlar e'tiborini tortib kelmoqda. Dunyo bo'yicha 1905-yilda frazeologiya terminini Yevropa lingvistlaridan Sh.Balli stilistik nuqtai nazardan tilning ifoda birligi sifatida tahlil qildi hamda "frazeologiya" termini ilk marotaba uning "Precis de stylistique" asarida qo'llanilgan, hamda so'z birikmalari, frazeologizmlarni tadqiq etuvchi maxsus boblar kiritilgan.

Asarda Sharl Balli so'z birikmalarining to'rt turini farqlagan:

1. frazeologik birliklar (o'z ma'nosini tamomila yo'qotgan, komponetlari tartibi qat'iy bo'lgan birliklarni kiritadi);

2. frazeologik qatorlar (ikki va undan ortiq birliklar birikib yaxlit bir ma'no ifodalab keladi, ammo uning komponenetlari tartibiga o'zgartirishlar kiritish mumkin);

3.odatiy birikmalar (nisbatan erkin bog'langan birikmalar bo'lib tarkibiga ba'zi o'zgartirishlar kiritish mumkin);

4.erkin birikmalar (o'z ma'nosida qo'llaniladigan birikmalar) [2];

Uning "Fransuz stilistikasi" asarida erkin birikmalar va frazeologik birliklarning tarkibiy qismini odatiy birikmalar va frazeologik qatorlar tashkil qilishini tahlil qilgan.Sharl Ballining "Fransuz stilistikasi" asaridan tashqari "Stilistikadan ocherklar" nomli asari ham bo'lib, u bu asarlarida so'z birikmalarini tizimlashtirib, ularning leksik-grammatik xususiyatlarini tadqiq qilgan.

Frazeologik birliklar o'z tarkibiy qismlaridagi grammatik shakl va ma'noning barqaror ekanligi bilan tavsiflanadi. . Frazeologiya termini hozirgi vaqtda tor ma'nosi bilan bir qatorda, quyidagi ma'nolarda ham qo'llab kelinmoqda:

a) ma'lum bir tilning frazeologik iboralari (barqaror so'zlar bog'lanmasi) ning yig'indisi;

b) tilshunoslikning frazeologik iboralarni o'rgatadigan bir sohasi-predmetlaridan biri;

c) ma'lum shoir yo yozuvchiga xos bo'lgan frazeologik iboralar yig'indisi

d) bir xilda takrorlanadigan, shtamplashgan iboralar ham frazeologiya termini bilan yuritiladi [3].

Frazeologiyani o'rganish tarixiga ko'z tashlanganda, shu narsa ma'lum bo'ladiki, u dastlab adabiyotshunoslikda paydo bo'lgan. Ma'lum badiiy asarni bir tildan ikkinchi bir tilga tarjima qilganda ,barqaror so'zlar bog'lanmasini aynan tarjima qilish mumkin bo'lmay qolgan. Bunda o'sha tillarda mavjud bo'lgan frazeologik iboralar o'rganila boshlangan.

Shunday qilib, frazeologiya birinchi marta adabiyotshunoslik predmeti sifatida o'rganilgan. Keyinchalik, lug'atlarda so'z ma'nolari izohlangandek, frazeologik iboralar

ham to'planib, ma'nolari izohlangan. Shundan so'ng frazeologik iboralar ma'nosi, ularning grammatik qurilishi tilshunoslik fanida ham tekshirila boshlangan. Hozirgi davrda frazeologiya masalalari ham tilshunoslik, ham adabiyotshunoslik sohalarida o'rganilmoqda.

Frazeologiya termini dunyo filologiyasida 1558-yilda ingliz adabiyotshunos olimi Neandr tomonidan birinchi marta qo'llangan. U badiiy asarlarni tarjima qilishda shu terminni ishlatishga majbur bo'lgan [4].

Rus tilshunosligida frazeologik iboralarni o'rganish XIX asrda boshlanadi. O'zbek tilshunosligida esa XX asrning 50-yillaridan o'rganila boshlangan.

Frazeologik iboralarning asosiy turlari. O'zbek tilshunosligida frazeologik iboralar semantik tomondan asosan uch tur (frazeologik chatishma, frazeologik birlashma va frazeologik qo'shilma) ga bo'linib, o'rganib kelinmoqda.

Frazeologik iboralarni semantik tomondangina o'rganish bu fanning barcha xususiyatlarini aniqlash uchun imkon bermaydi. Shuning uchun frazeologik iboralarni semantik, grammatik, etimologik va stilistik jihatlardan tekshirish va klassifikatsiya qilish ma'qul.

Frazeologik iboralarni semantik tomondan turlarga ajratishda akademik V.V.Vinogradovning bu sohadagi mavjud klassifikatsiyasini asosan qabul qilib, lekin o'zbek tilining o'ziga xos xususiyatlarini hisobga olib ish ko'rish talabga muvofiqdir.

Frazeologik iboralarni grammatik (morfologik, sintaktik) tomondan tekshirganda, ularning so'zga, so'z birikmasiga va gapga teng (ekvivalent) bo'lib kelishi va boshqa shu kabi xususiyatlari o'rganiladi. Frazeologik iboralarni etimologik jihatdan o'rganganda, bunday iboralarning qaysi til elementi ekanligini aniqlash va zamonlar o'tishi bilan u iboralarning deformatsiya va modernizatsiyaga uchraganligini belgilash kerak bo'ladi.

Frazeologik iboralar mahalliy dialekt va shevalarga tegishli bo'lishi, diniy qarashlarni ifodalashi, turli kasb-hunarga va turmushning xilma-xil sohalariga doir bo'lishi mumkin. Bunday hollar frazeologik iboralarni stilistik nuqtai nazardan o'rganishga imkon beradi.

Frazeologik birlashma uning turlari. Frazeologik birlashma frazeologik iboralar ichida hajm jihatdan katta, xilma-xil xususiyatlarga ega bo'lgan barqaror so'zlar bog'lanmasidir. Frazeologik birlashma tarkibidagi komponentlar (so'zlar) o'z leksik ma'nolarini asosan saqlagan bo'ladi. Bunday iboradan butunligicha kelib chiqadigan ma'no komponentlardan kelib chiqadigan to'g'ri ma'no bo'lmay, balki bir butun iboradan hosil bo'ladigan ko'chma ma'nodir. Bu ma'no o'sha ibora sostavidagi so'zlarga tegishli bo'lgan ma'nolarning umumiy yig'indisi sifatida kelib chiqadi. Bunday iboralar ko'chma ma'noda qo'llansa, frazeologik birlashma, to'g'ri ma'noda ishlatilsa, erkin so'zlar bog'lanmasi hisoblanadi.

Shunday qilib, tarkibidagi komponent larning ma'nolariga bog'liq bo'lgan, shu asosda umumlashtiruvchi ko'chma ma'noni bildirgan barqaror so'zlar bog'lanmasi frazeologik birlashma deyiladi.

Frazeologik chatishma va uning turlari. Frazeologik iboralarning yana bir turi frazeologik chatishma dir. Frazeologik chatishmada komponentlar o'zlarining dastlabki (leksik) ma'nolaridan uzoqlashib, ibora tarkibida butunligicha ko'chma ma'noni ifodalaydi. Iboradan kelib chiqadigan ko'chma ma'no bilan so'zlarning dastlabki (leksik) ma'nolari o'rtasida bog'lanish bo'lmaydi.

Demak, o'z tarkibidagi so'zlarning dastlabki ma'nolariga asoslanmagan, bir butun bog'lanmadan kelib chiquvchi ko'chma ma'noni anglatgan barqaror so'zlar bog'lanmasiga frazeologik chatishma deyiladi. Frazeologik chatishma tarkibidagi so'zlar miqdori jihatdan va butun bog'lanma bir bo'lib ko'chma ma'no anglatishi jihatdan frazeologik birlashmaga o'xshashdir. Lekin tubandagi xususiyatlari bilan ular bir-biridan farq qiladi:

1. Frazeologik chatishma tarkibidagi so'zlar o'zlarining leksik ma'nolaridan tamoman uzoqlashgan bo'lsa, frazeologik birlashma tarkibidagi so'zlar o'zlarining leksik ma'nolaridan butunligicha uzoqlashmay, qndaydir ularning o'z ma'nolari sezilarli bo'ladi.

2. Frazeologik chatishmadan kelib chiqadigan ko'chma ma'no bilan bog'lanma sostavidagi so'zlarning orasida bog'lanish bo'lmaydi, ammo frazeologik birlashmadan kelib chiqadigan ko'chma ma'no bilan bog;lanma tarkibidagi so'zlarning ma'nosi o'rtasida qandaydir bog'lanish bo'ladi.

3. Frazeologik chatishma butunligicha yolg'iz ko'chma ma'noda qo'llansa, frazeologik birlashmaning bir necha ko'rinishlari ham ko'chma ma'noda, ham o'z ma'nosida ishlatiladi. Bunday iboralar ko'chma ma'noda qo'llansa, u frazeologik birlashma sanaladi, agar o'z ma'nosida foydalanilsa, u erkin so'zlar bog'lanmasi hisoblanadi. Frazeologik chatishmani bir tildan ikkinchi bir tilga so'zma-so'z tarjima qilib bo'lmaydi. Frazeologik chatishma ko'pincha idiomatik ifodalar yoki idiomalar termini bilan yuritiladi.

Frazeologik qo'shilma va uning turlari. Frazeologik iboralarning uchinchi turi frazeologik qo'shilmadir. Frazeologik qo'shilma ko'pincha ikki so'zda, ba'zan undan ortiq so'zdan ham tarkib topadi. Frazeologik qo'shilma tarkibidagi bir yoki ikki so'z ko'chma ma'noda qo'llanib, boshqasi o'z leksik ma'noosini saqlagan bo'ladi. Ko'chma ma'noni ifoda etgan element yolg'iz o'zi kelganda ko'chma ma'nolilik xususiyatini yo'qotib, o'z asl ma'nosini bildiradi. Shuning uchun ham frazeologik qo'shilma tarkibidagi bir elementning ko'chma ma'noni ifoda etishi uchun ikkinchi elementi-o'z ma'nosida kelgan so'z bo'lishi shart. Bundan ma'lum bo'ladiki, frazeologik qo'shilmadagi bir elementdan anglashiladigan ko'chma ma'no butun bog'lanmadagiso'zlarga bog'langan holda yuzaga chiqadi.

Xuslosa. Shunday qilib, tarkibidagi so'zlardan biri yo ikkitasining ko'chma ma'nosiga asoslangan va bog'lanmadagi barcha so'zlarga xos mustaqil ma'no markazlarini saqlab qolgan iboralar frazeologik qo'shilma deb ataladi [5].

Xuslosa qilib aytganda, frazeologizmlar tildagi muhim lingvistik hodisa bo'lib, frazeologizmlarni turli tomonlama o'rganish va tadqiq qilish muhim ahamiyatga egadir.

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UPDATE IN THE MEDIA AND SOCIAL THOUGHT: THE ROLE OF UZBEK NATIONAL RENAISSANCE LITERATURE IN IT

Annotation
The article talks about updates in media and social thinking and the role of Uzbek national renaissance literature in this. In order to reveal the topic of the article, scientific research works of foreign and local scientists were used.
Key words; social thinking, national literature, mass media, literature analysis, renaissance period

ОБНОВЛЕНИЕ В СМИ И ОБЩЕСТВЕННОЙ МЫСЛИ: РОЛЬ УЗБЕКСКОЙ НАЦИОНАЛЬНОЙ ЛИТЕРАТУРЫ РЕНЕССАНСА В НЕЙ

Аннотация
В статье говорится об обновлениях в медиа и общественном мышлении и роли в этом узбекской национальной литературы эпохи Возрождения. Для раскрытия темы статьи использованы научные исследования зарубежных и отечественных учёных.
Ключевые слова; социальное мышление, национальная литература, средства массовой информации, литературный анализ, период Возрождения.

OAV VA IJTIMOIY TAFAKKURDAGI YANGILANISH: BUNDA O'ZBEK MILLIY UYG'ONISH ADABIYOTINING O'RNI

Annotatsiya
Maqolada OAV va ijtimoiy tafakkurdagi yangilanishlar va bunda o'zbek milliy uyg'onish adabiyotining o'rni haqida so'z boradi. Maqola mavzusini ochib berish maqsadida xorijlik va mahalliy olimlarning ilmiy tadqiqot ishlaridan foydalanildi.
Kalit so'zlar; ijtimoiy tafakkur, milliy adabiyot, OAV, adabiyotlar tahlili, uyg'onish pallasi.

Kirish. Milliy mustaqillikka erishish boshqa sohalarda bo'lgani kabi ommaviy axborot vositalariga ham yangilanish, milliylik, millatparvarlik, milliy tiklanishga asoslangan faoliyatni taqazo etdi. Shu munosabat qator gazeta va jurnallar tashkil etildi, ularning mazmuni mustaqillik mafkurasini aks ettirishi jihatidan boyitib borildi. Yurtimiz faoliyat olib borayotgan ziyolilar, tarixchi, adabiyotshunos, tilshunos olimlar bilan davra suhbatlari tashkil etildi. Ularda milliy mustaqillikni asrash, yoshlarda vatanparvarlik tuyg'usini o'stirish uchun qanday omil va vositalardan foydlanish kerak, degan savollarga javob qidirildi.

Mavzuga oid adabiyotlar tahlili. Tabiiyki, bunda OAV da o'z davrining fenomenal harakati bo'lgan jadidchilikni eslash, jadid ziyolilari maslagiga qaytish, bir so'z bilan aytganda millat qiyofasini mustaqillikka mos, o'zbekona ruhda, bag'rikenglik g'oyalari bilan chiqishlarning o'rni beqiyosdir. Xuddi shunga misol tariqasida 1996 yilda "Ma'rifat" gazetasida davra suhbati tashkil etiladi va milliylik mezonlari, yurt ertasidan qayg'urish masalalariga yechim qidirilgan. Gazeta bosh muharriri Sa'dulla Hakimning savollariga olimlarning bergan javoblari hozirgi kun uchun ham o'z ahamiyatini, qadr-qimmatini aslo yo'qotgan emas. Masalan, adabiyotshnos olim B. Qosimov: "Millatning qiyofasi deganda men nimani tushunaman? Dunyoda yuzlab-minglab millatlar bor, ular bir-birlaridan o'zlariga xos xususiyatlariga ko'ra farq qiladilar. Bu xususiyatlarni tarixchilar yaxshi o'rganishgan, har bir millatning o'ziga xos jihatlarini ko'rsatib berishgan. Shu jumladan turkiy xalqlar, xususan o'zbek millati haqida ham shunday gaplarni uchratish mumkin. Yorqin misol tariqasida Ahmad Zaki Validiyning Turkistonga bag'ishlab yozgan asarini keltirish mumkin. Unda bu masalalarga u kengroq qaragan. Shubhasiz, buning markazida o'zbeklar turadi. Ularga xos muhim milliy xususiyatlardan bittasi jonlilikdir — bitmas faollikdir, deydi Validiy. Jaloliddin Rumiydan tortib keyingi davrlarda o'tgan kishilardan misollar keltiradi. Turmushning eng og'ir mushkulotlarida ham sabr-toqatlilik, chidamlilik, ochiq fikr va serfarzandlik bu xalqqa xos. Va yana aytadiki, bu millat ortiqcha semirib ketmasligi uchun nafsini tiya oladi. Intizomsevarligi bilan ajralib turadi. Kurashlar, uloqlar, ko'pkarilar asrlardan buyon bu xalqni chiniqtirib kelgan – degan fikrlarni bayon etgan. Ma'lumki, olim tilga olgan shaxs Ahmad Zaki Validiy jadidchilik harakatini faol o'rgangan shaxslardan bo'lgan[3].

Tadqiqot metodologiyasi. Jamiyatni ma'naviy-ma'rifiy jihatdan isloh qilish, yangilash asrimiz boshidagi jadidchilik harakati faoliyatining asosini tashkil etadi. Binobarin, "jadid" so'zining o'zi ham "yangi" demagan ma'noga ega. Milliy uyg'onish davri o'zbek adabiyoti namunalarining milliy matbuotdagi targ'ibi shubhasiz, millatimiz hayotida ma'naviy yangilanish, ma'rifiy yuksalish jarayoniga ham ta'sir ko'rsatdi. Jadidchilik harakati haqidagi tadqiqotlardan ma'lum bo'ladiki, milliy ziyolilarimiz haqiqiy ma'nodagi fidoyi insonlardir, ular uchun millat, hurlik, ma'rifat masalasi har qanday shaxsiy muammolardan baland turgani ayni haqiqatdir. Ular millatni uyg'otish, millat yoshlarini ma'rifatli qilish maqsadida teatr truppalarini barpo etdilar, yangicha maktablar ochdilar. Darsliklarni o'zlari yozdilar, o'zlari ta'lim berdilar. Buning evaziga moddiy manfaatni talab etmadilar, kerak bo'lsa shonli yo'lda jonlarini fido qildilar. Bundan tashqari olimning "Fidokor" gazetasiga bergan intervyusi ham nihoyatda samimiyat bilan ifodalangan. Shu o'rinda publitsistikaning intervyu janri to'g'risida bir-ikki mulohazani bayon etsak. Bu istiloh ingliz tilidan tarjima qilinganda, "o'zaro suhbat" degan ma'noni anglatadi. Jumladan, jurnalistika nazariyasida bunga ham usul, ham janr sifatida yondashuv kuzatiladi. O'zaro suhbat asnosida suhbatdoshning ma'naviy, intellektual, e'tiqodiy, shaxsiy xususiyatlari namoyon bo'ladi. Shunga ko'ra, savol beruvchi, ya'ni suhbat-intervyuni tashkil etuvchining o'z uslubi, suhbatdoshga yondashish pozitsiyasi bo'lishi kerak. Aks holda, u o'zi istagan javobni ololmasligi, suhbat mazmunini mavzudan uzoqlashtirish mumkin. Yana ham ochiqroq aytadigan bo'lsak, intervyu shunchaki ma'lumot olish usuli emas, balki usta musavvir o'laroq suhbatdoshi portretiga chizgilarni, ayrim shtrixlarni ham bera olishi shart. Shu bilan birga jurnalist yoki muharrirdan bir vaqtning o'zida ham axborot oluvchi va axborot uzatuvchi pozitsiyasini egallash mahorati talab etiladi[2]. Chunki

har qanday publitsistik asar zamirida ma'lumot berish tamoyili bo'ladi. Bunda taqdim etilayotgan ma'lumotlarning manbasiga ham havola ko'rsatilsa, uning ishonchliligi va jiddiyligi ortadi. Shu tariqa jurnalist suhbatdoshini ham, o'quvchini ham ishontira olishi yoki aksincha bo'lishi mumkin. Bunday ma'lumotnoma xarakteridagi intervyu materialda jo'yali, mantiqiy, izchil nutq, publitsistik uslubga katta ahamiyat qaratilishi kerak. Shunday qilib, jurnalist muayyan mavzudagi bo'lajak suhbatga tayyorgarlanish asnosida uning uslubiy va lingvistik kompozitsiyasini, material strukturasini ham rejalashtirib olishi kerak bo'ladi.

Tahlil va natijalar. Intervyuda jurnalist suhbatdoshi javoblarini shunchaki yozib oluvchi emas, balki ko'tarilgan mavzuning dolzarbliligini, murakkabligini his eta olishi, uni talqin qilishdagi ba'zi nomuvofiqliklarga, fikrlar to'qnashuviga, tayyor turishi talab etiladi. Shundagina u shunchaki qalam va qog'oz tutgan shaxs emas, jarayonning, mavzuning faol tahlilchisiga aylanadi. Bunday intervyu suhbatni suhbat mavzusi bo'yicha muayyan darajada bilimga ega bo'lgan, ish tajribasi va uslubiga ega jurnalist uyushtirishi maqsadga muvofiq. Aks holda suhbatda OAV faoliyatiga nisbatan ishonchsizlik, jurnalistda esa kasbiga nisbatan loqaydlik paydo bo'lishi mumkin. Shunday qilib savollarni har tomonlama puxta tuzilishiga, suhbatning davomiyligiga va ayni paytda materialning to'laqonli bo'lishiga erishiladi.

Ya'ni savollar shunchaki, "ha" yoki "yo'q" javobini taqazo etmasligi kerak. Odatda intervyu yuz foiz faktik xarakterga bo'lmasligi kerak, ya'ni unda aniqlik emas, muloha, tahlil, yechim, konsepsiya bo'lishi darkor. Shundagina analitik xarakter kasb etib, jamiyat va odamlar uchun ko'prof foydali bo'lishi mumkin. Suhbat – intervyu jurnalistika nazariyasida axborotlar guruhi sifatida talqin etilsa ham, u to'g'ri tashkil etilishi munosabtiga ko'ra, empirik ahamiyat kasb etadi.

Mustaqillik yillariga kelib barcha ommaviy axborot vositalari fikr almashish, tegishli soha vakillari bilan suhbat qurish asnosida yangiliklarni, o'zgarishlarni, ma'lumotlarni taqdim etish imkoniyatidan faol foydalana boshladi. Diqqatga sazovor jihati shundaki, tajribali jurnalistlar aynan suhbatli materiallar asosida o'quvchini bevosita ma'lumotlar manbasiga olib kiradi. Xuddi shunday milliy uyg'onish davri o'zbek adabiyoti, unga asos bo'lgan uyg'onish motivlarini to'laqonli tasavvur qilish uchun shu davr bilan shug'ullangan olimlar guruhi bilan gazeta va jurnallardagi suhbatlarga katta ahamiyat qaratildi. Ozod Sharafiddinov, Ibrohim G'afurov, Umarali Normatov, Begali Qosimov, Naim Karimov kabi ziyolilarning millatga muhabbat, milliy uyg'onish davri o'zbek adabiyotining muhim qirralari to'g'risidagi suhbatlarning tashkil etilishidan asosiy maqsad, o'tgan XIX asr oxirlaridagi voqelik, XX asrning boshlaridagi vaziyat va qarama-qarshiliklar fonida shakllangan uyg'onish mohiyatini olimlar nigohi vositasida ko'rsatish, zahmatkash ilm ahliga esa izlanishlari natijasini taqdim etishga minbar vazifasini o'tadi. Shuning uchun olimlar bilan tashkil etilgan aynan milliy uyg'onish davri bilan bog'liq savollarda suhbatni rag'batlantirish uchun barcha imkoniyatlardan foydalanildi, tarixiy faktlar, asl haqiqatning obrazlarga singdirilgan holati, dramaturgiyadagi takror va yangilanishlar, badiiyatdan ko'ra ijtimoiylikning ustivorligi, qatag'on mashinasining shafqatsizligi, ziyoli

qatlamning ko'pchilikdan pinhon hayoti savollar tabiatidan kelib chiqib ochiqlanish imkoniyatini yaratdi. Shu bilan birga ommaviy axborot vositalarida jurnalistlar aynan jadidchilik uchun maxsus ruknlar ham tashkil etishga, seriyali suhbatlar uyushtirishga harakat qildilar.

Qolaversa, istiqlolning dastlabki yillarida ya'ni olimlar tomonidan jadidchilikka oid tadqiqotlarga endi yo'l ochilganda, jurnalistning bu davr mohiyatini yorituvchi mualliflik asarini nashr etishi haqiqatdan yiroq edi. Shuning uchun har bir gazeta, jurnal sahifasi yoki ko'rsatuvda jurnalist yangiliklarni yetkazish vositasini, suhbat mazmuni, olimning ilmiy farazi asosiy axborot manbai bo'lib qolgan edi.

"Bunday Vatanni, bunday xalqni sevish kerak. Sevgan odamgina fidoyi bo'la oladi. Demak, birinchi navbatda, sevgi tuyg'usini tarbiyalash kerak. Sevish esa faqat mard, olijanob kishininggina qo'lidan keladi. Mardlikni tarix, ibrat tarbiyalaydi. Bu yerda o'ylab ko'radigan nuqta ko'p. Oila, maktab, mahalla, ishxona, ustoz-shogird munosabatlari, davlat-idora ishlari, gap va ish birligi masalalari,- bular hammasi tarbiya. Bular orasida, shubhasiz, adabiyotning betakror bir o'rni bor. Lekin, *avvalo, yurakka cho'g' tashlay oladigan olovli so'z – yuksak adabiyot kerak. Ikkinchidan, uni qabul qilib ola oladigan muhit – adabiyotsevar qalb lozim. Shundagina tanparvarlik o'rnini vatanparvarlik egallaydi."*

"Bugun mamlakatimiz va xorijdagi bu soha mutaxassislari yakdil e'tirof etadilar: jadidchilik va jadid adabiyotini o'rganish bo'yicha ilmiy maktab O'zbekiston Milliy universitetida yaratildi va uning asoschisi O'zbekiston Respublikasi fan arbobi, filologiya fanlari doktori, professor Begali Qosimovdir. Ustoz Ozod Sharafiddinov ta'biri bilan aytganda: "Butun O'zbekistondagi milliy uyg'onish davrini, uning adabiyotini o'rganishni istagan yoshlar Begali atrofida uyusha boshladi, butun bir ilmiy maktab shakllandi"[1]. "Sharq yulduzi" jurnalida bosilgan yuqoridagi maqolada olimning ma'naviy qiyofasi, hayotiy a'moli yaqqol ko'zga tashlanadi. Begali Qosimov o'ta talabchan (*bu xususiyat eng avvalo o'ziga nisbatan edi* – ta'kid bizniki Sh.Qosimov), ziyrak, mas'uliyatli, jonkuyar inson edi. U adabiyotning sofligi, ilmiy haqiqat, jamiyat foydasi uchun doimo kurashib yashagan. Jamiyatdagi loqayd, ilmdan moddiy manfaat kutuvchi, unvonu ordenlarga intiluvchi qatlamdan doimo nafratlangan. Yirik monografiyalarining birida uzoq yillar oldin talabasi yozgan diplom ishidan iqtibos keltirish va uni e'tirof etishni olimlik fazilati deb bilgan. Yoshlarga motivatsiya berishda, to'g'ri ilmiy faoliyatga yo'naltirishda chin ma'noda rahbarlik qilgan. Har bir insonda fidoyilik, muhabbat tuyg'usi bo'lsagina, tanparvarlik emas, chinakam vatanparvarlik bo'ladi, degan mulohazalari bugungi kun uchun ham ahamiyatlidir.

Xulosa. Shunday qilib ommaviy axborot vositalarida milliy uyg'onish davri adabiyoti goh intervyu, ba'zan reportaj, publitsistik nutq, voqea-hodisalarga olimlar nigohi bilan yondashuv shaklida birlashdi. Ularda jurnalistika va publitsistika qonuniyatlari asosida, voqelik, ma'lumot, tahlil, mulohazalar sodda, ravon tilda, hujjatlilik asosida qizg'in targ'ib etildi. Davr talabiga binoan jadidchilik va jadidshunoslik, yangi adabiyot masalalari faktlar, hodisalar ko'lami, voqelik natijalari to'g'risida tezkor, sifatli xabar berishga asoslandi.

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COMPARATIVE-TYPOLOGICAL STUDY OF ACCOUNTING-AUDIT TERMS (IN THE EXAMPLE OF ENGLISH AND UZBEK LANGUAGES)

Annotation

The aim of this paper is to explore the comparability and understanding of accounting terms in two languages – Uzbek and English. The paper deals with the content and accuracy of the Uzbek equivalents of English accounting terms based on English-Uzbek-English professional dictionaries. By analysing the translations of in bilingual dictionaries the difficulty in translating and understanding accounting terms correctly, and the danger of miscommunication, is highlighted.

Key words: Accounting, bookkeeping, terminology, translation problems.

BUXGALTERIYA-AUDIT ATAMALARINI QIYOSIY-TIPOLOGIK O'RGANISH (INGLIZ VA O'ZBEK TILLARI MISOLIDA)

Annotatsiya

Ushbu maqolada buxgalteriya hisobi atamalarini ikki tilda – o'zbek va ingliz tillarida taqqoslash va tushunishni o'rganish ko'rsatilgan. Maqolada inglizcha-o'zbekcha-inglizcha professional lug'atlar asosida inglizcha buxgalteriya atamalarining O'zbekcha ekvivalentlarining mazmuni va aniqligi ko'rib chiqilgan. Ikki tilli lug'atlarning tarjimalarini tahlil qilish orqali buxgalteriya atamalarini to'g'ri tarjima qilish va tushunishdagi qiyinchilik va noto'g'ri aloqa xavfi ta'kidlangan.

Kalit so'zlar: Buxgalteriya hisobi, buxgalteriya hisobi, terminologiya, tarjima muammolari.

СРАВНИТЕЛЬНО-ТИПОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ БУХГАЛТЕРСКО-АУДИТОРСКИХ ТЕРМИНОВ (НА ПРИМЕРЕ АНГЛИЙСКОГО И УЗБЕКСКОГО ЯЗЫКОВ)

Аннотация

Целью данной статьи является изучение сопоставимости и понимания бухгалтерских терминов на двух языках – узбекском и английском. В статье рассматриваются содержание и точность узбекских эквивалентов английских бухгалтерских терминов, основанных на англо-узбекско-английских профессиональных словарях. Анализ переводов, содержащихся в двуязычных словарях, выявил трудности в правильном переводе и понимании бухгалтерских терминов, а также опасность недопонимания.

Ключевые слова: Бухгалтерский учет, bookkeeping, терминология, проблемы перевода.

Introduction. Comparison as a method of scientific cognition has proved itself in many sciences. Linguistics is no exception. However, at each stage of the development of linguistics, the method of comparative language learning has its own characteristics. It is based on the theoretical foundations of linguistics of a separate period under consideration. At this stage, modern linguistic research is based on the achievements of cognitive linguistics. This fact naturally influences modern methods of comparative language learning.

The task set by the author in this article is to highlight and analyze the relationship between the most significant general theoretical positions of contrastive and cognitive linguistics. The obtained data can be effectively used for applied linguodidactic purposes, namely in the practice of teaching the Russian language in modern conditions.

At the current stage of the development of linguistics, cognitive research has become an integral part of modern linguistic science. Unlike traditional linguistics, to which we refer contrastive linguistics, and which mainly observes, describes, states and classifies, cognitive linguistics performs an explanatory function.

Materials and methods. It is necessary to clarify the terminology used in this study, since there is still no terminological unity in theoretical works of a comparative nature.

The researchers working in this direction were interested in the facts of language, which have a universal linguistic character, reflecting certain patterns of the linguistic structure peculiar to all languages.

The present work is devoted to the study of lexical, semantic, structural and grammatical characteristics of Uzbek and English accounting-audit terminology at the present stage of its development, the analysis of terminologization processes, and the identification of mechanisms for its development in a special accounting-audit. The introduction and operation of advanced, innovative technologies in accounting-audit in most developed countries requires consideration of various aspects of the formation of accounting-audit terms.

The new phenomena, the processes occurring in this terminological sublanguage, its development and formation in the comparative and typological aspect in Uzbek and English have not yet been sufficiently considered in the studies of domestic and foreign linguists. On the other hand, many issues of the system analysis of terminologization processes within a separately studied sublanguage remain comparatively insufficiently resolved. Accounting-audit terminology, especially Uzbek terminology, has not been studied before in linguistic and functional aspects. The limited number of dictionaries of the terminological accounting-audit under consideration, as well as its little-studied nature, complicates the implementation of information retrieval and processing of Uzbek-English terminology.

Many authors have acknowledged the importance of language, translations and terminology. We agree with Evans et al. that literature on accounting and language translation suggests that equivalent translation is considered very difficult or even impossible to achieve. According to Zeff, not only the accuracy of translation has constituted a problem, also the understanding of "alien" concepts in different contexts cause problems: «Thus, if one takes a concept embedded in the accounting traditions in one country but that has never been known or applied in another, even if it is translated as accurately as practicable into the language of the second country, the concept may not be understood. The words may be understood, but the concept may not be understood.

The same may be so, at least for a time, for elements of IFRS, which represent new concepts, or which address problems that have rarely if ever occurred in many national cultures even though the words are being translated into their national language».

Accounting language is a special register of language. Special registers often share terminology with «everyday» language, or «ordinary usage». The translation of such specialized terminology can be particularly problematic – what may not be an obstacle to understanding in «everyday» communication could lead to significant misrepresentations and misunderstandings in a highly specialized context, such as accounting. Thus, translation between languages is anything but straightforward.

Results and discussion. Having become acquainted with Uzbek-language specialized literature, including respectable reference and encyclopaedic literature [4], it should be noted that the use of Anglicisms in Uzbek -language accounting and financial literature has become the norm. This can be illustrated by the following terms:

«standart-kosting» (standard costing), «direkt-kosting» (direct costing), «target-kosting, taget-kosting» (target costing), «kayzen-kosting» (kaizen- costing), «AB-kosting» (activity based costing, ABC), «korporativ moliya» (corporate finance), «leveridj» (leverage), «operatsion lizing» (operating lease), «defolt» (default), «diskaunt» (discount), «pul» (pool), «xedj» (hedge), «xedjing» (hedging), «loding» (loading), «autsorsing» (outsourcing), «autrayt» (outright), «faktoring» (factoring), «forfeyting» (forfaiting), «forfeyter» (forfeiter), «varrant» (warrant), «franshiza» (franchise), «franchayzer» (franchiser), «franchayzi», (franchisee), «franchayzing» (franchising), «royalti» (royalty), «overdraft» (overdraft), «sekyuritizatsiya» (securitization), «listing» (listing), «venchurnыy kapital» (venture capital).

Table 1
Differences between bookkeeper and accountant

Basis of comparison	Bookkeeper	Accountant
Role	Required for identification, classification, and recording of all financial transactions.	Involved in interpreting, summarising and communicating the financial transactions
Tools used	Journals and ledgers	Income statement, Balance Sheet, and Cash Flow Statement
Complexity	Level of complexity is low	Comparatively high level of complexity
Financial Decisions	Decisions cannot be made based on bookkeeping	Decisions can be made based on the accountant's records.
Sub-Categories	Single entry accounting system; Double entry accounting system	Financial accounting, Managerial accounting, Cost Accounting, Financial statement analysis, Tax accounting, Audit
Management role	Generally, no role is played in the functioning of a bookkeeper	Management plays an active role since information is required for future decisions.

To fully appreciate the interrelationship of the income statement and balance sheet, we need to consider the definitions of and differences between three terms: cost, expense and expenditure. Although the three words seem synonymous at first sight, they have distinct meanings and purposes. Unfortunately, these terms tend to be used interchangeably even within the accounting terminology, which makes the difference difficult to understand for those people training to be accountants.

In Uzbek business literature, the word «xarajatlar» is used to explain English terms cost, expense and expenditure without any special delimitation of the scope.

A cost refers to the amount given to acquire an asset. Cost most closely equates to the term expenditure, so it means that you have expended resources in order to acquire something, transport it to a location, and set it up. However, it does not necessarily mean that the acquired item has already been consumed. Cost, like an expenditure, is also when you spend money. However, in business terms, a cost is when you spend money, but you also receive economic benefit(s) from the cost made. Expense. In simple words, expense is the cost that incur to earn revenues. In principle, expense refers to the cost of assets consumed or services used, by the firm during the course of the reporting period. It is that portion of cost that is written off (is expensed) in a reporting period. An expense is reported on the income statement in the period in which the cost matches the related sales, has expired or was used up. Thus, an expense indicates a decrease in economic benefit(s). Because an expense is always reported on

There are two terms in the English accounting vocabulary – accounting and bookkeeping – that, despite their different content, are often confused. This is especially true of colleagues from the former Soviet republics. The word «buxgalter» has been used in Uzbek for a long time. This compound word is borrowed from German (Buchhalter), where it is made up of parts: Buch – book and Halter – holder (Halter is derived from halten, which means keep). Buchhalter is the one who keeps the book, who is responsible for keeping it. Consequently, bookkeeper and bookkeeping are the exact English equivalents of the Uzbek words «buxgalter» and «buxgalteriya hisobi» (the direct translation of the latter is bookkeeper's registration).

It should be noted that Uzbek terms «buxgalteriya hisobi», «бухгалтерия» and «hisob yuritish» have differences in content and only the first two partially overlap. «Buxgalteriya hisobi» corresponds to the English term bookkeeping but none of the three Uzbek terms corresponds to the English term accounting.

Despite the fact that many use the terms bookkeeping and accounting interchangeably, it is clear that the former is the first step to the latter, i.e. bookkeeping is the stepping-stone of accounting. If the bookkeeping of records is done properly, then it is supposed that accounting will also be perfect and vice versa. However, accounting is much wider and analytical than bookkeeping. If bookkeeping focuses on recording and organising financial data accounting is the interpretation and presentation of that data to business owners and investors.

Accountants determine the financial status or well-being of the company and provide professional financial advice to company leaders. Bookkeepers cannot call themselves accountants. In short, the difference between a bookkeeper and an accountant is shown in Table 1.

the income statement, it is a cost that has already been consumed – «expired» – and therefore has no future value to the business.

In conclusion, it should be noted that the difference between cost and expense is that cost identifies an expenditure, while expense refers to the consumption of the item acquired.

Conclusion. The main contribution of this paper is that it examines the translation of fundamental accounting terms and demonstrates that they are incorrectly defined in the Uzbek. The reasons for this are following:

Accounting is an area with distinctive terminology characteristics. There are Uzbek and foreign (English) terms with no equivalents in the other language. Their meanings may (partly) overlap but they do not represent equivalent ideas and concepts. Translation inevitably leads to some distortion of meaning.

Translating accounting texts is not an easy task. It was (and still is) invention of new concepts, especially if to take into consideration more than 70 years of influence of Soviet accounting. Accounting systems used in the West and in the USSR were quite different, being the products of different economic and social environments. One of the main characteristics of Soviet accounting (it would be more accurate to say Soviet bookkeeping) was usage of undefined terms. The transition from a command economy to a market economy has been accompanied by a number of new terms and definitions, largely based on concepts terms and definitions that were (and still are) unknown in Uzbekistan. This has led to a lack of equivalent terminology between languages.

The difficulty in translation mainly rests with understanding precisely the meaning of the source text and correct using the appropriate specialized (subject- related) terminology to convey the original meaning. It is not possible to achieve exact equivalence in translation. In such case the translator must construct neologisms (new words from the material that exists in the target language) or has to choose between several near-equivalents in order to convey the meaning of a term in the original language. To avoid incorrect or inconsistent wording the translator must carefully consider the context when choosing how to translate the term.

Uzbek translators (including accounting experts) have been faced with the challenge of translating from a foreign language into their mother tongue as well as vice versa. While, in some disciplines, translators may be able to gain sufficient understanding of the text without in-depth background knowledge, this is not the case in accounting. Uzbek translators must therefore have a very high level of language proficiency in both Uzbek and foreign languages (for example, in different versions of English) and a good background in accounting. Today Uzbekistan has not such highly qualified translators.

It is clear that in Uzbek there is a need for terms that correspond to English accounting and accountant. There are two ways to get a missing term: create it in own (Uzbek) language or borrow it from another language.

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MUROJAAT KATEGORIYASINI IFODALOVCHI VOSITALARNING LINGVOKULTUROLOGIK O'RGANILISHI

Annotatsiya

Ingliz va o'zbek tillarida murojaat kategoriyasini ifodalovchi til birliklarining lingvopragmatik o'rganish o'rganuvchilarning ingliz va o'zbek tillaridagi murojaat kategoriyasining ingliz tili farqlarini yanada oydinlashtirishga xizmat qiluvchi ingliz va o'zbek tillarida murojaat kategoriyasining lingvo-pragmatik va lingvo-kulturologik xususiyatlarini yanada o'rganishning zaruriy sharti sifatida asoslandi.

Kalit so'zlar: Murojaat, kategoriya, madaniyat, muloqot, funksional, semantic, pragmatic, akt, leksema, leksik, fonetik, grammatik.

LINGUOCULTUROLOGICAL STUDY OF MEANS EXPRESSING THE CATEGORY OF ADDRESS

Annotation

The linguo-pragmatic study of language units representing the category of reference in English and Uzbek languages serves to further clarify the differences of the English language of the category of reference in English and Uzbek languages, and the linguo-pragmatic and linguo-cultural characteristics of the category of reference in English and Uzbek languages. was justified as a prerequisite for learning.

Key words: Reference, category, culture, communication, functional, semantic, pragmatic, act, lexeme, lexical, phonetic, grammatical.

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОЕ ИЗУЧЕНИЕ СРЕДСТВ ВЫРАЖЕНИЯ КАТЕГОРИИ ОБРАЩЕНИЯ

Аннотация

Лингвопрагматическое исследование языковых единиц, репрезентирующих категорию обращения в английском и узбекском языках, служит дальнейшему выяснению различий английского языка категории обращения в английском и узбекском языках, а также лингвопрагматических и лингвокультурологических характеристика категории обращения в английском и узбекском языках была обоснована как необходимое условие обучения.

Ключевые слова: Референция, категория, культура, общение, функциональный, семантический, прагматический, акт, лексема, лексический, фонетический, грамматический.

Kirish. Ingliz tilidagi murojaat kategoriyasi bilan bog'liq qator savollar majmuasi juda murakkab hisoblanib oxirigacha o'z echimini topmagan. Murojaat kategoriyasiga oid har xil nuqtai nazarlarni o'rganib chiqib, biz ingliz tilida uchta murojaat vositasi - darak (indikativ), murojaat (kon'yunktiv) vabuyruq (imperativ) murojaat vositalari mavjud degan tilshunoslar fikriga qo'shilamiz. Ingliz tilida so'zlarning Grammatik belgilarini ifodalashning analitik usullarining egallagan ahamiyatli o'rnini ta'kidlagan holda, biz fe'llik turdagi sub'ektiv olmoshning mavjud emasligi murojaatning shakllangan ko'rsatkichi hisoblanishi uni boshqa mayllarga qarama-qarshi vaziyatga qo'yadi.

Mavzuga oid adabiyotlar tahlili. O'tgan asrning 50–yillarida izlanishlar olib brogan tilshunos olimlar ushbu masalagaadek va yechim toppish bo'yicha tinimsiz izlanishlar olib borishadi. O'sha yillari nashr etilgan murojaat maylini o'rganishga bag'ishlangan juda o'rinli maqolada A.V.Belskiy (1953); turli murojaat maylini bildiruvchi mazmundagi ma'nolarni bitta tizimga keltirishga urinib, asosiylari sifatida o'tinch, buyruq, talab, maslahat, taklif, chaqiriq kabilarni ataydi. Asosiy va hosil bo'lgan murojaat mayli ma'nolarini keyinchalik ham qator olimlar keltirib o'tishadi. (Krasheninnikova 1953: 469; Prokopchik 1955:II).

Tadqiqot metodologiyasi. Ulardan eng muvaffaqiyatlisi deb, biz M.F.Kosilovaning (1962), murojaat mayli turlarining mavjudligiga zamin yaratadigan quyidagi uch vaziyatni o'zichiga olgan, ya'ni sababchi hisoblanuvchi: so'zlovchi va tinglovchi orasidagi munosabat; so'zlovchining harakatga nisbatan munosabati; tinglovchining harakatga nisbatan munosabatini ifodalovchi murojaat ma'nolari tasnifini hisoblaymiz. Kommunikantlar orasidagi munosabatdan kelib chiqib murojaat mayli: buyruq, taklif va o'tinchga bo'linadi. Ammo insonlarning jonli muloqotida murojaat mayli ko'pincha emotsional tarzda ifodalanadi.

Quyidagi misollarning funksional-semantik va pragmatik jihatdan farqlanishini ko'rib chiqaylik.

1. "My boy, if I felt any better. I'd have to send for the doctor" old Spencer said, J.D.Salinger. CIR.p33

2. No, sir, not very much, I said.

3. Dear. Mr Spencer. That is all. (CIR. P36)

Bu gaplarda murojaat adabiy til me'yorlari talablariga mos keladigan shakllarda ifodalangan. Ularda biz Sir (2-chi gap); Mr. Spencer (3 gap); Dear, Mr. Spencer (3 gap); The Great srtrad later! (5 gap); My boy (5-chi gap, 1-chi gap); Landlord (6,7 gaplar) va boy (4chi gap); gentlemen. (8-gap).

Bularning hammasi so'zlovchining madaniy jihatdan ma'lum darajada taraqqiy etganligidan dalolat beradi.

Lekin tilda har doim, me'yor talablarida ro'y beradigan nutq vaziyatlari bo'lavermaydi. Muloqot aktlarinig aksariyat katta qismi norasmiy, tayyorgarliksiz vaziyatlarda sodir bo'ladi-ki so'zlovchida o'z nutqi ustida o'ylab o'tirishiga umuman vaqt bo'lmaydi. Natijada me'yordan chekinish holatlari murojaatda ham namoyon bo'ladi.

Masalan: 1) Well, Doc! (Hemingway. SS .p 36)

2) Don't talk that way, Doc! (E H. p36)

3) Now, Doc! (E H. p. 37)

Ularda biz quyidagi xususiyatlarni kuzatamiz:

1) YUqoridagi gaplarning ikkitasida "Oh" undov so'zi ishlatilgan (8 va 9)

2) Ulardan 3 tasida inkor shakldagi buyruq gaplarni kuzatamiz. (12, 2 gaplar)

3) 5 ta gapda buyruq shakllarini ko'ramiz. (14, 17, 8, 10, 9, 4 gaplar)

Tahlil va natijalar. Shuni aytish mumkin-ki, nutqning turli vaziyatlarida murojaatning mos keluvchi variantini tanlashga piruvchining xarakterini tavsiflovchi turli omillarga bog'liq. Xuddi mana shu nutqiy muloqot vaziyati talabiga binoan so'zlovchi me'yor talablari darajasida yoki me'yordan cheklangan shakllardan ham foydalanishi mumkin. Agar so'zlovchi o'zaro oshna-og'ayni yoki shu kabi yaqin bo'lsa, turli laqablardan ham foydalanish mumkin.

V.V.Vinogradovning konsepsiyasiga muvofiq (1975: 62) murojaat kategoriyasini biz ifodalanish rejasiga yoki mazmun rejasiga ega ob’ektivli-sub’ektiv kategoriya deya izohlaymiz.

Mazmun rejasida murojaat qator murojaat mazmunlar majmuasidan hosil bo‘lgan bo‘lib, ularning tasnifini yaratishga uzoq yillardan buyon ko‘plab tilshunos olimlar urinib kelishmoqda. O‘z vaqtida akademik D.V.Щерба (1947: 86) afsus bilan shuni ta’kidlagan, grammatika fanining rivojlanishiga qaramasdan na buyruq mayli shaklida ifodalangan belgilar tipologiyasi, na shunga yaqin intonatsiyalar tipologiyasini yaratish haqida harakat tugul gap ham bo‘lmadi.

Har qanday tilning nutqiy muloqotida murojaatning to‘g‘ri shaklidan foydalanish uchun ma’lum bir parametrlari yuzaga keladi. Jumladan, ingliz va o‘zbek murojaatlarining o‘ziga xos parametrlari murojaat ifodalovchi so‘zlarni to‘g‘ri tanlashni belgilashda muhim omil sanaladi. Qiyoslanayotgan tillar parametrlariga jins - yosh parametri; rol parametri; individual pozitsion parametr; hissiy va shaxsiy parametr; kommunikativ vaziyatning parametri; vaziyatning rasmiylik darajalarini murojaat ifodalovchi parametrlar sifatida kiritishimiz mumkin. Muloqotning turli vaziyatlaridagi barcha bu parametrlar kommunikatorlar tomonidan murojaatning shakllarini tanlashga turlicha ta’sir qiladi, ya’ni vaziyatga xosligi, chunki ularning har birining qiymatlari o‘zgarishi kommunikativ vaziyatning o‘zgarishiga olib keladi.

Notanish adresat bilan muloqotda, so‘zlovchi suhbatdoshning jinsi, yoshi (yosh toifasi), vaziyatdagi roli, ba’zan oilaviy ahvoli kabi adresat belgilarini inobatga olgan holda murojaat tanlaydi.Mas., - Lads, be silent! exclaimed Mr Yorke (Ch. Brontyo. Shirley). Bu – natijali muloqot o‘rnatish uchun bu kabi vaziyatlarda murojaat tanlash murakkab ekanligini isbotlaydi.

Muloqotda noma’lum adresatga murojaat qilgandak undalik-og‘zakinutq – ko‘chada, do‘konda, transportda, kutubxonada va boshqa jamoa joylarida nol murojaat formulasi asosan keng tarqalgan, ya’ni adresatni to‘g‘ridan to‘g‘ri ko‘rsatmasdan murojaat qilish. Ularga quyidagilarni misol tariqasida aytish mumkin: Excuse me, ...; Sorry, ...; Pardon me,…; I beg your pardon, ...; I say!; I say,…; Say…; Hi!; Hey! va boshqalar. Mas., Excuse me, which is the way to the theatre from here?; Excuse me, is there a post office near here; Excuse me, is that seat free?; Excuse me, could you tell me the time, please?.

Murojaatning bu kabi ko‘rinishlari yosh, jins, ijtimoiy farqlarni ko‘rsatmaydi, faqat informative aktamalga oshirilmoqda. Bu kabi murojaatlar nutqiy vaziyat va pozitsiyasiga moslanishi shart. Masalan, "Excuse me, could you tell me the time, please?" - ushbu xushmuomala shakl notanish odam bilan muloqot qilishda o‘rinli bo‘ladi va nutqning neytral uslubiga mos keladi, lekin bu murojaatni oila davrasida qo‘llansa g‘ayritabiiy yoki masxara deb qabul qilinishi mumkin.

Shu bilan birgalikda, so‘zlovchi notanish adresatga suhbat davomida muloqot vaziyatiga moslab suhbatdoshlarni baholovchi murojaat shaklini ham tanlashi mumkin. Bu uslub o‘zbek tilida ham tez-tez uchratiladi: - Hoy qo‘rg‘on ustidagi azamatlar! Tartibingni tuzat, salomga tayyorlan! – deb qichqirib yurar edi. (A.Qodiriy. O‘tkan kunlar).

1) O‘zbek tilida ogohlantirish vaziyatlarida “yo‘lbering, iltimos”, “o‘tib ketsam, maylimi”, “chetgachiqibturing, iltimos” kabi murojaati boralari ishlatilsa, ingliz tilida ular o‘rniga «Pardonme!»kechirim so‘rash murojaatini qo‘llashadi.

2) «Excuse me» (Pardon me; I beg your pardon) murojaatini politsiya xodimlariga, yuk tashuvchi yoki ofitsiantlarga nisbatan ishlatilmaydi.

Ammo, ba’zi hollarda ingliz so‘zlovchisi rasmiy muloqot yoki rasmiy bo‘lmagan muloqotlarda ham notanish adresatga iltifotli va xushmuomala bo‘lish maqsadida mumkin qadar rasmiy murojaatni ifodalovchi so‘zlar qo‘llaydi.

Xalq tamonidan o‘rnatilgan urf odatlarga ko‘ra, Sir yoshi, darajasi, mavqei yoki ijtimoiy mavqei kattaroq odamga nisbatan ishlatiladi. Mas., o‘quvchi→o‘qituvchi, askar→ofitser, sotuvchi→xaridor va x.k.: ‘Miss Havisham sent for me, sir,’ I explained. (Ch. Dickens. Great Expectations).Lekin, bu murojaat ayollarga nisbatan ishlatilmaydi.

Sir – O‘rta asrlarda Sire so‘zidan kelib chiqqan bo‘lib70, u seigneur so‘zi bilan birga rivojlanib dastlab feodal erkaklar uchun hurmatni ifodalovchi rasmiy murojaat sifatida ishlatilgan: ‘It is not my house, sir; and Abbot says I have less right to be here than a servant.’ (Ch. Bronte. Jane Eyre). An’anaga ko‘ra, bu so‘z qonun va urf-odatlar bilan tartibga solinadi, sababi Sir qadimda ritsarlar va baronetlar (baronets) uchun ishlatilgan bo‘lsa: Sir, your glove ... (W. Shakespeare. The Two Gentlemen of Verona), bugungi kunda rasmiy idora vakillari uchun faxriy unvon nom sifatida ham qo‘llaniladi:

- You mean about Debra? - Yes, sir. About Debra. … (R. Crais. Chasing darkness,150-bet)

Miss - bu qizga yoki yosh ayolga nisbatan murojaat qilishning mumkin bo‘lgan shakli. Mas., ‘I should think I could, miss,’ said I, in a shy way. (Ch. Dickens. Great Expectations). Dastlab, miss XVII asrda mistress murojaatini misses/missusga aylantirilgan shakli edi va ularni qisqartma tarzda barcha ayollar uchun qo‘llanila boshlangan.

O‘zbek tili izohli lug‘atida Xonim so‘ziga quyidagicha ta’rif keltirilgan: 1. Ayollarga hurmat yuzasidan murojaat qilganda qo‘llaniladigan so‘z: Qudamiz Mirzakarim qutidorga va qudachamiz xonimga etib ma’lum bo‘lgaykim, bizlar bunda sog‘-salomatdirmiz. (A.Qodiriy. O‘tkan kunlar.); 2.Hurmat yuzasidan ayollar ismiga qo‘shib aytiladi.Mas., Mukarrama xonim, Tamara xonim; 3. 98

So‘zlashuv tilida.o‘zal, barno ayol; xushbichim juvon. Hoy-hoy, xonim, yo‘l bo‘lsin, Qaerga yo‘rg‘alaysiz! (Qo‘shiqlar)71. Bu suveren yoki harbiy hukmdor uchun qo‘llanilgan Xon unvonining ayol ekvivalenti hisoblanadi.

Xulosa va takliflar. Murojaat vositalari va ularning lingvokulturologik o'rganishi, biror mamlakat yoki oila jamiyatida til, adabiyot, va kommunikatsiya odatlari va an'analari haqida ko'proq tushunishga yordam berishi uchun muhimdir. Bu, insonlar o'rtasidagi munosabatlarni tushunish va muvofiqlashtirish uchun katta ahamiyatga ega. Murojaat kategoriyasini ifodalovchi vositalarning lingvokulturologik o'rganishi, insonlar o'rtasidagi munosabatlarni rivojlantirish, tushunish va muvofiqlashtirish uchun juda muhimdir. Bu, global dunyo bo'ylab o'zaro munosabatni rivojlantirishda va murojaat tuzatishda katta yordam berishi mumkin.

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IDROK VA UNING PSIXOLINGVISTIK TAHLILI

Annotatsiya

Bir predmet, hodisa haqida sezgi a'zolari orqali barcha ma'lumotlar ongga qabul qilinadi, ular yaxlit holda jamlanib, ongda o'zlashtirilishi, so'ngra nutqda, faoliyatda aks etishi idrok jarayonining asosini tashkil qiladi. Bu jarayonning murakkabligi aks ettirishning subyektivligi bilan baholanadi, bir xil predmet, vaziyat shaxslar tomonidan turlicha aks ettirilishi – talqin qilinishi mumkin. Binobarin, idrok jarayonida sezgi, diqqat, xotira, tafakkur kabi psixologik jarayonlar, shaxsning tajribasi, hatto hissiyotlari ham ishtirok etishi mumkin.

Kalit so'zlar: muloqot jarayoni, idrok, kommunikativ jarayon, sixologik jarayonlar, shaxsning tajribasi, muloqotning perseptiv tomoni, appersepsiya.

ВОСПРИЯТИЕ И ЕГО ПСИХОЛИНГВИСТИЧЕСКИЙ АНАЛИЗ

Аннотация

Вся информация о предмете или событии поступает в сознание через органы чувств, собирается в целом, усваивается в сознании, а затем отражается в речи и деятельности и составляет основу процесса восприятия. Сложность этого процесса оценивается субъективностью отражения, один и тот же предмет, ситуация могут быть отражены - по-разному интерпретированы индивидами. Следовательно, в процессе восприятия могут быть задействованы такие психологические процессы, как интуиция, внимание, память, мышление, личный опыт и даже эмоции.

Ключевые слова: Процесс общения, восприятие, коммуникативный процесс, психологические процессы, индивидуальный опыт, перцептивная сторона общения, апперцепция.

PERCEPTION AND ITS PSYCHOLINGUISTIC ANALYSIS

Annotation

All information about an object or event enters consciousness through the senses, is collected as a whole, assimilated in consciousness, and then reflected in speech and activity and forms the basis of the perception process. The complexity of this process is assessed by the subjectivity of reflection; the same object or situation can be reflected - interpreted differently by individuals. Consequently, the process of perception may involve psychological processes such as intuition, attention, memory, thinking, personal experience and even emotions.

Key words: Communication process, perception, communicative process, psychological processes, individual experience, perceptual side of communication, apperception.

Kirish. Muloqot jarayonida suhbatdoshlarning idroki bilan bog'liq jihatlar ham aks etadi, suhbatga kirishayotgan inson o'z idroki doirasida fikrlaydi, muloqot qiladi. Bunda suhbatdoshning nutqini tushuna olish ahamiyatlidir. Chunki nutqni tushunish uni idrok qilish uchun yo'l ochadi. Birgalikdagi faoliyatning muvaffaqiyatli ro'y berishi ko'p jihatdan kommunikativ jarayon ishtirokchilari bir-birini qanday idrok etayotgani, har bir ishtirokchida boshqa ishtirokchi haqida qanday tasavvurlar shakllanayotganligiga bog'liq. Bu esa muloqotning perseptiv tomonini o'rganish zaruriyatini vujudga keltiradi. Kishilarning bir-birini idrok etish jarayoni muloqotning ajralmas qismi bo'lib, u muloqotning perseptiv tomonini tashkil etadi [3]. I.Zemnyaya matnni va nutqni tushunishning uch bosqichi mavjudligini ta'kidlaydi:

1. Boshlang'ich bosqich. Bu bosqichda tinglovchi nutqning nima haqida ekanligini, muloqotning mavzusi nima ekanligini tushuna oladi, biroq masalaning mohiyatini anglay olmaydi.

2. Semantik tushunish bosqichi. Bu bosqichda tinglovchi tomonidan nafaqat nutqning nima haqidaligi, balki nima gapirilayotgani, masalaning mazmuni ham tushuniladi.

3. Yuqori bosqich. Ushbu bosqichda nutqning nima haqidaligi, mohiyati, mazmuni bilan bir qatorda nutqning nima uchun yaratilganligi, qanday lisoniy vositalardan foydalanilganligi ham idrok etiladi [1]. Aynan shu bosqichlar muloqotning samarali kechishini belgilovchi bosqichlar sanaladi.

Mavzuga oid adabiyotlar sharhi. Muloqotda adresant tomonidan yuborilgan xabar doim ham ko'zlanganidek tushunilmasligi mumkin. Bunda adresatning idroki, saviyasi ahamiyatlidir. Professor S.Mo'minov tinglashning inson psixologiyasi bilan bog'liq xususiyati sifatida har kim o'zi xohlagan narsani eshitishini keltirib o'tadi [2]. Xabarni yetkazishda so'zlovchi boshqa ma'noni nazarda tutgan, lekin tinglovchi umuman boshqa ma'noda tushungan bo'lishi mumkin, bu so'zlovchi va tinglovchi idrok darajasining turlichaligi bilan bog'liq sanaladi.

Po'lat ota mahalladoshlariga vaziyatni tushuntirdi, "elga kelgan to'y", dedi g'amgin bir alfozda.

Nima, har kuni paxta terarmidik soqolimizni selkillatib, xo'jako'rsinga bir aylanib beramiz-da, – dedi bu xil ishlarni ko'raverib eti qotib ketgan oqsoqollardan biri.

– Har kuni biz termaymiz, to'g'ri, lekin bolalarimiz teradi-ku! – dedi Po'lat ota – "boshlang'ich sinflardan tashqari hamma maktab bolalari ertadan paxta yig'im-terimiga!" degan topshiriq ham keldi, Sotvoldivoy. Bunga nima deysan? Ertadan Ochil karnay ham ko'chada aylana boshlaydi. Aylanib, paykaldan tashqarida bitta odam ko'rsa, og'ziga karnayini tutib hayqirgancha, mashinasi bilan naq ustiga bostirib boradi. Borib, "Nega dalada, xalqning yonida emassan? Yo partiyaga, hukumatimizning paxta siyosatiga qarshimisan?.." deya baqirib, barini oldiga solib dalaga haydaydi.

– Tushunmadim, – gap boshladi soqol qo'yib, qo'liga hassa tutib olgan Erboy ota. – tushunmadim seni, oqsoqol, bu

bilan nima demoqchisan? Paxtani termaylik, raykomni, hukumatni chaqirig'iga "labbay" deb javob bermaylik, demoqchimisan? Yana mahalla oqsoqoli bo'liba!..

Muloqotdan keltirilgan parchada yaqqol namoyon bo'ladiki, Erboy Po'lat otaning fikrini noto'g'ri idrok etadi, natijada o'z talqinini verbal vositalar yordamida ifoda qiladi. Tushunmadim deb takrorlash ayni paytda ham idrok eta olmaganlik, ham ta'kid ma'nosini bildiradi, Erboy so'roq gaplardan foydalanish orqali o'zining qanday tushunganini bildirishga urinadi.

To'porining rus tiliga oid so'zni bilmasligi uning idrokiga ta'sir qilib, nutqiga ta'sir ko'rsatadi va suhbatdoshini tushunmasligiga sabab bo'ladi. Saidqul ham uning tushunmasligini bilgan holda, "geniy" so'zini o'z ma'nosida emas, "shinavanda" deb tarjima qilib beradi. Bundan tashqari, termin yoki maxsus sohalarga oid so'zlarni tushunmaslik ham aynan idrok jarayoni bilan bog'liq hodisa sanaladi: Jonivor xomroq bo'lsa qiynab qo'ymay, deb xavotir olib, jilovni tortgan edim, To'pori tag'in dalda berdi:

Beshinchiga uravering, Saidqul aka!

Qanaqa beshinchga? – dedim tushunmay.

Beshinchi tezlikka-da, dedi To'pori xoxolab. – sovitilgan ot, qo'rqmang, Saidqul aka! (Murod Muhammad Do'st, Lolazor)

Tahlil va natijalar. Idrok qilish, tushunish uchun inson ongida ma'lum bilimlar, tajribalar bo'lishi talab etiladi. Insonda mavjud bilim va tajribalar muloqotning to'g'ri idrok qilinishi uchun ahamiyatlidir. Yuqoridagi misolda Saidqul chavandozlar nutqida ham mashina tezligiga o'xshatib beshinchi tezlik kabi terminlar qo'llanishini tushunmaydi. Bu esa uzatilgan xabar ma'nosining iodrok etilishini qiyinlashtiradi. Shu sababli idrokka xos yana bir hodisa – appersepsiya ham muhim sanaladi. Tagma'noni tushunmaslik ham bevosita idrok jarayoni bilan bog'liq bo'lib, muloqotda so'zlovchi va tinglovchi o'rtasida tushunmovchiliklar yuzaga kelishiga sabab bo'ladi:

Bobur otini Qosimbekning otiga yaqinlashtirib, past ovoz bilan so'radi:

– Asirlardan xabar olishga odam tayinlandimi?

Qosimbek bu savolning yashirin ma'nosiga tezda tushuna olmadi. – Amirzodam, qaysi asirlarni aytursiz?

Bobur otasi tengli Qosimbekning oldida qallig'ini tilga olishdan uyalar edi. U allanechuk iymanib qovog'ini solganidan Qosimbek gap nimadaligini fahmladi-yu: –Ha, asiralarmi? – deb Bobur aytolmagan so'zni o'zi aytdi. – Bu ishga No'yon Ko'kaldoshni tayin etgaymen. (Pirimqul Qodirov, Yulduzli tunlar, 129-bet)

Tagma'noni, bildirilmoqchi bo'lgan fikrning asl mohiyatini tushunish uchun ham oldindan ma'lum tajriba, bilimga ega bo'lish, ham yuqori idrok qilish qobiliyatini egallash talab etiladi. Aks holda, muloqotda tushunmovchiliklar yuzaga kelishi yoxud suhbat umuman uzilib qolishi ham mumkin. Tagma'no aks etgan so'z o'yinini tushunmaslik ham idrok darajasi bilan bog'liq. Idrok, yuqorida ta'kidlanganidek, murakkab psixik jarayon sanaladi. Idrokka xos hodisalardan biri appersepsiya hodisasidir.

Appersepsiya – idrok jarayonining shaxsning oldingi bilimlari, shaxsiy va ijtimoiy tajribalari, qiziqishlari, motivatsiyasi, ehtiyojlari va odatlari, umuman ruhiy hayotining barcha mazmuni bilan belgilanishidir. Appersepsiya hodisasi tufayli odamlar o'zaro idrokining mazmuni bilan bir-birlaridan muayyan darajada tafovutlanadilar, ya'ni ular aynan bir xil narsani o'zining bilimi, saviyasi, nuqtayi nazari, dunyoqarashi va ijtimoiy kelib chiqishiga asoslangan holda turlicha idrok qiladilar hamda aks ettiradilar [5]. Appersepsiya hodisasi muloqotda ham alohida o'rin tutadi. Muloqotning muvaffaqiyati suhbatdoshlarning appersepsiyasiga ham bog'liqdir. V.Belyanin appersepsiya mexanizmining retsipient, ya'ni tinglovchining muloqot jarayonidagi faolligi bilan bog'liqligini e'tirof etadi: "Aynan oldingi tajriba frazaning retsipient tomonidan qanday anglanishiga ta'sir ko'rsatadi" [1].

Muloqotning adekvatligini belgilovchi eng muhim omillardan biri bu kommunikantlarning umumiy bilim fondining mavjudligi, ramziy vositalarning umumiyligi va ijtimoiy tajribaning muayyan umumiyligidir. Shu bilan birga, muayyan milliy tildan foydalanishda muloqotning o'ziga xosligi quyidagilardan iborat: 1) ma'lum bir tilning grammatik qoidalariga muvofiq amalga oshiriladigan nutq zanjirini qurishning o'ziga xosligi va 2) tasvirlarning o'ziga xosligi, muayyan milliy madaniyat obyektlarini aks ettiruvchi ong [4].

Muhokama. Idrok uchun muhim jihatlardan biri ma'lum bilimlarga ega bo'lish sanaladi, shu sababdan ham muloqotda appersepsiya ahamiyatlidir. So'zlovchi suhbatdoshi haqida zaruriy ma'lumotlarga ega bo'lmasa ham, muloqotda o'zaro tushunmovchiliklar yuzaga kelishi mumkin.

"Tushda kechgan umrlar" asarida rus millatiga mansub Grisha Toshkentga ko'chib kelgach, o'zbeklar udumlarini bilmagani va o'zbeklar haqida noto'g'ri tasavvarga ega bo'lgani sababli qo'shnisining gaplarini tushunmaydi, idrok eta olmaydi:

…Ehtiyotkorlik bilan kalitni buradi. Ostonada boshiga do'ppi, egniga ko'k to'n kiygan qariya turar edi. Qo'lida qappaygan sellofan xalta. Qiziq, Grishaning qo'lidagi boltaga qayrilib ham qaramadi.

– Xo'sh? – dedi Grisha "gapni cho'zma!" degan ma'noda.

– Gap bunday, qo'shni… - Qariya vazminlik bilan muqaddimani uzoqdan boshladi. – Men Ahmadaliyevman. Bugungi to'yning egasi. O'g'limni uylantirdim (O'.Hoshimov, Tushda kechgan umrlar).

Qariya muloqot davomida Grishani to'yga taklif qilib chiqsa, Grisha uyda yo'q bo'lgani, o'zining rus maktabda o'zbek tilidan dars bergani, farzandining to'yi uchun bir umr ter to'kib mehnat qilgani, bolalarini internatsionalizm ruhida tarbiyalagani, to'y kuni Grishaning noto'g'ri harakat qilganini tushuntirishga harakat qiladi. Keyin esa bir millatning udumlarini hurmat qilish zarurligini uqtirishga urinadi:

– Maqsad! – dedi Grisha tahdid bilan.

– Maqsad shuki, xalqning milliy udumlarini haqorat qilmang! – Qariya qo'lidagi sellofan qopchasini uzatdi. – Bu – sizning nasibangiz!

Grisha esankirab qoldi.

– Pora, deng! – dedi hushini to'plab. – Nima, meni sotib olmoqchimisiz?

Qariya allanechuk osoyishta kuldi.

– O'zbekda qo'shnining haqi degan gap bor. Siz to'yda qatnashmadingiz (O'.Hoshimov, Tushda kechgan umrlar).

O'zbeklarda to'ylarga qo'shnini albatta taklif qilish zarurligi, to'yga qatnasha olmasa, unga nasiba olib kirilishi odati mavjudligini rus millatiga mansub Grisha tushunmaydi, chunki u bundan bexabar edi. Aksincha, Grisha o'zining o'zbeklar haqidagi tasavvurlariga asoslanib, qo'shnisi olib chiqqan narsani pora deb o'ylaydi. Grishaning tasavvuriga ko'ra, o'zbeklarning barchasi poraxo'r, ular pora berib ish bitirishni yaxshi bilishadi, butun mamlakatda "o'zbeklar ishi" ovoza bo'lgan, O'zbekistonni poraxo'rlardan qutqarish kerak. Ana shunday yanglish tasavvurlariga asoslangan holda Grisha qo'shnisining o'zbekona udumlarga amal qilishini pora berish sifatida tushunadi. Bu holat esa muloqotda verballashib, Grisha tomonidan Pora, deng! Nima, meni sotib olmoqchimisiz? gaplarining yuzaga chiqishi uchun asos vazifasini bajaradi. Demak, appersepsiya idrok bilan bog'liq hodisa bo'lib, appersepsiya yordamida insonlar o'z tasavvurlari, bilim, tajribalariga asoslangan holda muloqotga kirishadilar. Inson ongida mavjud bilimlar tilga ko'chib, verballashishida appersepsiya hodisasi ham muhim sanaladi.

Pastga tushsa, aksiga olib, yo'lak ro'parasidagi harrakda Klava xola o'tirgan ekan. Grisha uni yoqtirmas edi. O'lgudek ezma kampir!

Salom, Klavdiya Sergeevna! – dedi qaddini g'oz tutishga urinib. Klava xola ensasi qotib, yuzini o'girdi.

Kecha qanaqa "qahramonlik" ko'rsatganingni bilasanmi? – dedi qahr bilan.

Nima qipman?!

Ahmoq! – Klava xola olmadek mushti bilan xarrakni urdi. – Nima haqqing bor birovning to'yini buzishga!

Men? Men buzibmanmi! Grisha astoydil hayratlandi. – Anavining o'zi urdi-ku meni! Militsiyaga shikoyat qilaman!

Boraqol, dedi Klava xola achitib. Ko'ramiz, qo'lingdan nima kelarkan? Odamlarga o'xshab, to'yda mehmon bo'lib o'tirsang, o'larmiding? Qirq besh yildan beri shular orasida yashayman, ahmoq! Bunaqa bag'rikeng xalq yo'q dunyoda. Men bilaman-ku! (O'.Hoshimov, Tushda kechgan umrlar, 54-bet)

Xulosa. Biror millat, uning madaniyati haqida aniq va to‘g‘ri tasavvurga ega bo‘lmaslik oqibatida Grisha berilgan hadyani pora sifatida tushungan bo‘lsa, ko‘p yillardan buyon o‘zbek millati ichida yashab kelayotgani uchun Klava xola bu holatni bag‘rikenglik deb tushunadi. Appersepsiya hodisasi idrok jarayonida hodisalarning mohiyatini, lisoniy birliklarning aniq ma’nosini ilg‘ashda shu jihatdan muhim sanaladi.

Shu o‘rinda V.Belyanin muloqotga nafaqat appersepsiya, balki ehtimoliy prognozlash ham katta ta’sir ko‘rsatishini ta’kidlaydi. Bunda appersepsiyaga, ya’ni saviya, dunyoqarash, oldingi bilim, tajribaga asoslangan holatda muloqotning qanday kechishini oldindan tahmin qilish nazarda tutiladi [1]. Bunday holda ehtimoliy prognozlash muloqot jarayonida suhbatdoshning qanday lisoniy birliklardan foydalanishi, suhbatni qanday olib borishi, qanday yakunlashi haqida ma’lum tasavvurlarni shakllantirish uchun xizmat qiladi. Qachonlardir bo‘lib o‘tgan samimiy suhbat keyingi suhbatning ham samimiy va pozitiv kechishi haqida suhbatdoshlarga signal bersa, bosim ostida bo‘lib o‘tgan muloqot ta’sirida tinglovchi keyingi muloqotning ham bosimli, asabiy ruhda o‘tishini taxmin qilishi mumkin. Ba’zi insonlarga "xos" so‘z va iboralar mavjud bo‘ladi. Bu insonlarning nima deyishi, qanday lisoniy vositalarni qo‘llashlarini oldindan taxmin qilish mumkin. Bu ham ehtimoliy prognozlashning bir ko‘rinishi sanaladi.

Demak, idrok muloqot uchun muhim jarayonlardan biri sanalib, muloqotda suhbatdoshlar bir-birlarini to‘g‘ri tushunishlari, o‘zaro muvaffaqiyatli muloqot o‘rnatishlarida individual idrok darajasi ham muhim ahamiyat kasb etadi.

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IMPORTANCE OF IMPROVING PRAGMATIC COMPETENCE OF ESP LEARNERS.

Annotation

Recent years teaching English language became more complicated process. The reason is advances in teaching methods, interactive activities and implementation of technology. Furthermore, students are already coming to university with fundamental knowledge of English language. Even in universities where English is taught as ESP, learners possess at least elementary level. Some students obtained IELTS certificate which proves their ability in terms of speaking, writing, listening and reading. However, focusing only to these four skills does not guarantee to be fluent in English language. Pragmatic competence also plays crucial role in this process. Methods like observation, questionnaire and quantitative data collection are used in this research. The paper is focuses on improving the importance of improving pragmatic competence of ESP learners.

Key words: English for Specific Purposes (ESP), pragmalinguistic norms, pragmatic competence, intercultural pragmatics, social context, communication.

ВАЖНОСТЬ СОВЕРШЕНСТВОВАНИЯ ПРАГМАТИЧЕСКОЙ КОМПЕТЕНЦИИ УЧАЩИХСЯ ESP.

Аннотация

В последние годы обучение английскому языку стало более сложным процессом. Причиной тому - прогресс в методике преподавания, интерактивные занятия и внедрение технологий. Кроме того, студенты уже приходят в университет с фундаментальными знаниями английского языка. Даже в тех университетах, где английский преподается как ESP, учащиеся владеют как минимум начальным уровнем. Некоторые студенты получили сертификат IELTS, который подтверждает их способности в области говорения, написание, прослушивание и чтения. Однако концентрация только на этих четырех навыках не гарантирует свободного владения английским языком. Прагматическая компетенция также играет решающую роль в этом процессе. В данном исследовании использовались такие методы, как наблюдение, анкетирование и количественный сбор данных. Статья посвящена повышению важности совершенствования прагматической компетенции учащихся ESP.

Ключевые слова: Английский язык для специальных целей (ESP), прагмалингвистические нормы, прагматическая компетенция, межкультурная прагматика, социальный контекст, коммуникация.

ESP STUDENTLARINING PRAGMATİK KOMPETENSIYASINI TAKOMILLAHSTIRISHNING AHAMIYATI.

Annotatsiya

So'nggi yillarda ingliz tilini o'rganish yanada murakkab jarayonga aylandi. Buning sababi o'qitish usullari, interaktiv metodlar va texnologiyani joriy etishdagi yutuqlardir. Bundan tashqari, talabalar ingliz tilini fundamental bilimlari bilan universitetga kelishadi. Hatto ingliz tili ESP sifatida o'qitiladigan universitetlarda ham talabalar kamida boshlang'ich darajada gapirishadi. Ba'zi talabalar IELTS sertifikatiga ega bo'lib, ularning gapirish, yozish, tinglash va o'qish qobiliyatlarini tasdiqlaydi. Biroq, faqat ushbu to'rtta ko'nikmaga e'tibor qaratish ingliz tilida ravonlikni kafolatlamaydi. Bu jarayonda pragmatik kompetentsiya ham hal qiluvchi rol o'ynaydi. Ushbu tadqiqotda kuzatish, anketalar va miqdoriy ma'lumotlarni yig'ish kabi usullar qo'llanildi. Maqola ESP talabalarining pragmatik kompetentsiyasini takomillashtirish ahamiyatini oshirishga bag'ishlangan.

Kalit so'zlar: Maxsus maqsadlar uchun ingliz tili (ESP), pragmalingvistik me'yorlar, pragmatik kompetentsiya, madaniyatlararo pragmatika, ijtimoiy kontekst, muloqot.

Introduction. In comparison to well-established fields such as phonetics and syntax, pragmatics is regarded to be a relatively recent discipline. 'Pragmatics explores the relationship between language form and a context, where that form is utilized, and how this connection is seen and realized in social interaction,' according to Taguchi (2019, p. 1). This definition of pragmatics considers various variables, including linguistic form, context, language use, interaction, and society. These factors are closely connected each other. Most learners focus only on linguistic form as they believe that this is the most difficult part. They learn English grammar but use language in the way of their native one. For example, during conversation they only think about word order, grammar rules but in terms of context, appropriate vocabulary, society they rely on L1. In this way speakers do not struggle if both speakers are from the same community. This leads to misunderstandings if the partner is foreigner or native speaker of English language. Lack of pragmatic competence is noticeably influences to the achievement of successful conversation in this process.

Yusupova (2021) considers that pragmatic competence aids in the study of language's function as a tool of cognition, given that language is a means of generating a specific notion.

Finally, if the use of language is part of the content of speech communication, and every communicative act includes a moment of contact between communication partners, pragmatic competence aids in the study of language's primary function - communication. (p.5). Mastering pragmatic competence serves to communicate without fails and misunderstandings during conversation. Rather than being categorically "right" or "wrong," pragmatic norms refer to a set of tendencies or social practices within which particular actions are considered more or less acceptable, appropriate, or desirable under current circumstances. Furthermore, pragmatic norms vary across languages and civilizations, as well as within a single language, language variation or culture, and can change dynamically over time and depending on circumstances.

Literature review. There are myriad of hypothesis in terms of pragmatics by different linguists. Most of them proved its importance in language acquisition. Pragmatics conveys numerous meanings depending on context. Isihara and Cohen (2010) described this term as a term which implies practicality. Pragmatics need to be used in all four skills: receptive (listening and reading), productive (speaking and writing). Most language learners think that pragmatics is not important in receptive skills.

However, comprehending context appropriately is also significant process. Without understanding completely the context it is impossible to respond properly.

In order to make logically and semantically appropriate conversation it is useful to acquire pragmalinguistic and sociopragmatic norms. Mirzaei, Roohani & Esmaeili (2012) pointed out that to reduce pragmatic failure, students should understand both pragmalinguistic and sociopragmatic components of using the target language. The word "pragmalinguistics" refers to understanding the techniques for carrying out speech intents as well as the linguistic objects used to communicate these intentions, whereas "sociopragmatics" refers to understanding the social factors that control language use. (79-102).

According to McConaughey (2019), pragmalinguistic norms are a standardized way of understanding the correspondence between linguistic forms and functions, while sociopragmatic norms involve an association—normative according to native speakers and their conception of appropriate language use—between the choice of a particular form and contextual features such as age, gender or role, among others. The ability to manage the complex interaction of language, language users, and interaction conditions is called pragmatic competence.

Zaxarova (2020) pointed out that pragmatics in ESP is based on the fusion of various concepts and theories, for example, the theory of speech acts, the concept of communicative competence, the principle of cooperation, and the theory of politeness. Thus politeness leads to positive conversation regardless nation and culture in any languages. In order to be able to support conversation between speakers of other language it is essential to be aware of the intercultural pragmatics.

Firth and Wagner (as cited in Block 2007) represented the concept of interlanguage arose at a time when SLA was dominated by extremely structuralist views of language, with language learning viewed essentially as acquiring a linguistic code. Although using the "interlanguage" idea to frame L2 pragmatics learning helped to widen the scope of SLA, it also introduced an ontology of language as a highly rule-governed system and the premise that native-like knowledge is the ultimate goal of learning.

According to Kecskes (2014) Intercultural Pragmatics examines how language is used in social interactions between individuals with various first languages, communicating in a common language, and representing diverse cultures. In these encounters, current pragmatic norms and developing co-constructed features coexist to variable degrees, creating a synergistic communication process. (p.14). Intercultural Pragmatics is a socio-cognitive viewpoint that emphasizes the importance of both individual and social experience in constructing and comprehending meaning. This is the reason why language learners struggle in constructing conversation with native speakers.

Research methodology. For this research students of University of Management and Future technologies were chosen. Freshmen students were attracted as English is taught only 1 year at this university. One group was taken for experiment with different levels. The lowest level student was in A1 level and the highest one is B2 level. The specialization of students was computer programmer. There were 10 students in group.

Interview was taken so as to identify her language needs, interests, weaknesses, strengths and background knowledge. It helped also to be aware of her language experience and language background.

Observation was also conducted to be sure of their level of English language and learning preferences of students. During the research researcher observed 3 lessons. It helped to identify the topics and teaching methods of instructor in the classroom.

Quessionnaire was taken to identify problems and weaknesses of students in pragmatic competence.

Quantitative data collection was used to analyze collected data. Analysis was made through comparing and contrasting the results of observation, answers during interview and questionnaire. Observation helped greatly to see real competence of participant and prove hypothesis.

Analysis and results. According to the interview it was clear that there were 5 A1 level, 2 A2 level, 2 B1 level and 1 B2 level student in the group. Most student are eager to learn English as they pointed out that in order to work in international companies they need English language fluently. There were all male students in the group. Most of them mentioned that they need mostly speaking skill, because they tend to fail during interviews. However, some of them said that they struggle in writing skill also while writing codes for programs. All students preferred to learn in a interactive way with activities especially based on technology.

Through observation it was clear that English classes are mainly taught in traditional methods. Lessons are based on teaching grammar structures and vocabulary. Terminology is priority during lessons. However, there is no any focus on communicative competence of learners. In addition, writing skill is also ignored during lessons.

For questionnaire was consists of 2 parts. 5 of them were in a test form and 5 of them practical tasks. They were based on pragmatic competence.
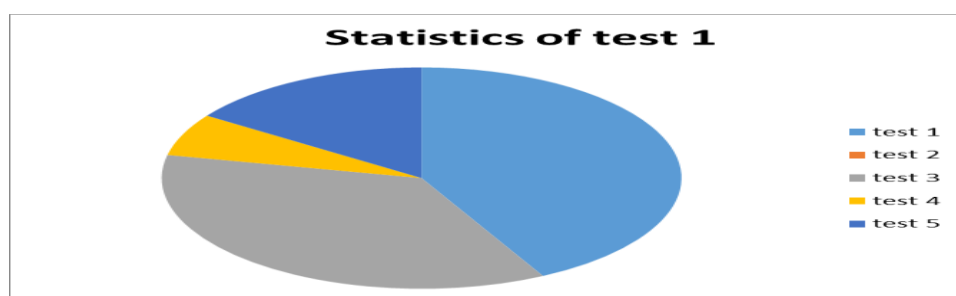

Figure 1. Statistical analysis of test 1

The result showed that 42 % of students are aware of difference between 2 cultures. Nobody knows what pragmatic competence is. 36 % of students prefer to learn English language based on computer. 6% of them think that body language is important. Finally only 15 % are able to start and finish writing letter in English language.

Other 5 tasks were to translate from Uzbek into English or complete sentences which are taken from different contexts.

Task 1 was completing the dialogue:
A: Hello, I missed you   B:…

Task 2 was taking appropriate action according to context.

Boss: It is cold

Employer: A). Answering: Yes it is; B). Close the window; C) Put of your jacket and give him

Task 3 completing the dialogue:

A: You are so brave and hardworking employer   B:….

Task 4 translate the word phrase "shvedskiy stol" from context in wedding.

Task 5 Reject your boss in polite way

Figure 2. Statistical analysis of task 2

According to table 34 % of students could deal with task 1. 27 % students could take appropriate action in task 2. 12 % of students could complete dialogue successfully in task 3. Only 1 student could translate ""shvedskiy stol" appropriately in English which is "smmorgasboard" others just translated word by word as "Swedish table" and fail communication. 18 % students could reject politely to their boss.

The result showed that 90 % of students are not able to comprehend and convey pragmatics in the communication. This proved how it is necessary to improve pragmatic competence of students in ESP.

Conclusion. Dan (2016) mentioned that pragmatic linguistic competence is built on grammatical competence, and it is an important component of communicative competence when learning a foreign language. It gives an adequate interpretation of speech actions by taking into account the situational significance of the utterance, socio-cultural context, mindset, age, education, and social standing of speakers, as well as the appropriateness and purposefulness of speech conventions. (p.2) According to Yule (as cited in Sharipov 2022) pragmatics in this sense is "the art of analyzing the unspoken". Leech mentioned that (as cited in Rühlemann, C., & Aijmer, K. 2014) the fundamental question in pragmatics is: "What does the speaker (writer) mean by what is said (written) and how is it understood by the listener (or reader) in a given situation?" (p.561)Communicative pragmatic competence is the capacity to utilize language effectively in a variety of social settings. This entails comprehending humor and sarcasm, recognizing nonverbal clues, knowing when and how to use polite language, and changing language to fit various audiences and circumstances. Essentially, it comes down to having social skills in terms of the language you use to interact with people and effectively communicate your message.

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THE ANALYSIS OF THE OBJECTS OF MEDIALINGUISTICS: DIFFERENT APPROACHES

Annotation
This article studies the different approaches to the objects of Media Linguistics, including radio, newspaper and magazine, transit media, television, Internet, and film language terms. Different approaches and analyzes of English, Russian, and Uzbek linguists to the terms are reviewed.
Key words: Linguistics, media, medialinguistics, mass media (media), mass communication, mass media - newspaper, magazine press, radio, television, internet and film language.

АНАЛИЗ ОБЪЕКТОВ МЕДИАЛИНГВИСТИКИ: РАЗНЫЕ ПОДХОДЫ

Аннотация
В данной статье изучаются различные подходы к объектам медиалингвистики, включая термины языка радио, газет и журналов, транзитных СМИ, телевидения, Интернета и кино. Рассмотрены различные подходы и анализы английских, русских и узбекских лингвистов к этим терминам.
Ключевые слова: Языкознание, СМИ, медиалингвистика, средства массовой информации (СМИ), массовая коммуникация, средства массовой информации – газета, журналь, радио, телевидение, Интернет и киноязык.

MEDIALINGVISTIKANING O'RGANISH OBYEKTLARI TAHLILI: TURLI YONDASHUVLAR

Annotatsiya
Ushbu maqolada hozirgi davr zamonaviy tilshunosligiga yangi tarmoq sifatida kirib kelgan Medialingvistikaning turli o'rganish obyektlari, jumladan radio, gazeta va jurnal, transit media, televideniya, internet va kino tili atamalariga izoh beriladi, ingliz, rus va o'zbek tilshunos olimlarinining bu atamalar xususida berilgan turli yondashuvlari va tahlillari ko'rib chiqiladi.
Kalit so'zlar: Lingvistika, media, medialingvistika, ommaviy axborot vositalari (OAV), ommaviy kommunikatsiya, ommaviy axborot vositalari - gazeta, jurnal matbuoti, radio, televidenie, internet va kino nutqi va tili.

Kirish. Linguistika keng qamrovli fan hisoblanadi va u o'z navbatida sotsiolinguistika, pragmalinguistika, kognitiv linguistika, etnolinguistika, pragmalinguistika kabi boshqa tarmoqlarni ham o'z ichiga oladi. Albatta, bu tarmoqlar bir-biridan o'rganish obyektiga ko'ra farq qiladi. Medialingustika ommaviy axborot vositalaridagi til belgilarining maxsus funksionalligini o'rganishga qaratilgan linguistikaning zamonaviy tarmog'i hisoblanad. Medialinguistika yangi fan tarmog'i bo'lishiga qaramasdan, u ham ilmiy, ham akademik termin hisoblanib, allaqachon ilmiy jihatdan ham, akademik jihatdan hamkeng miqyosda o'rganilib kelinmoqda.

Medialingvistikasi ommaviy axborot vositalarini talqin qilish mexanizmi nima ekanligini o'rganishga imkon beradi, voqealar, media tasvirlarni yaratish uchun qanday lingvistik texnologiyalardan foydalanilganligini tahlil qiladi. Tillar va madaniyatlarning o'zaro ta'sirini hisobga olib, globallashuv davrida lingvistik imperializm kontseptsiyasi bilan tanishish, til o'rganishning an'anaviy ko'lamini kengaytiradi.

Medialingvistikaning har bir o'rganish obyekti bu fanning tarkibiy qismi hisoblanadi va ularning har birida ishlatilayotgan tilning tahliliga qisqacha to'xtalib o'tishni joiz deb topdik.

Radio bu axborot uzatish va almashinishda eng muhim vositalardan biri, va albatta, ommaviy axborot vositalarining eng dastlabki ko'rinishi deya ayta olamiz. O'z navbatida, radio tilini thalil qilish, o'rganish doimo tilshunoslarning diqqat e'tiborida bo'lib kelgan.

Nemis tilshunosi G.Kauffman radioda ishlatiladigan tilni tahlil qilib, uning sakkiz bosqichli o'zgaruvchan tipologik nazariy asosini ishlab chiqdi. U radiodagi til asosan rasmiy bo'lishi kerakligini ta'kidlaydi, chunki radiostansiyalarning aksariyati hukumat tomonidan nazorat qilinadi. Shuningdek, u qisman norasmiy ekanligini ta'kidlaydi, chunki ko'ngilochar dasturlar va tok-shoular asosan norasmiy tilda olib boriladi. U radio tilining norasmiy yoki rasmiy ekanligini ularning qarama-qarshi xususiyatlaridan aniqlashga harakat qildi. U tilning o'zgarishi g'oyasini tushuntirdi, ya'ni agar radio mazmuni hukumatga tegishli bo'lsa, mahalliy tildan ko'ra rasmiy mavzular, ayniqsa xalqaro masalalar uchun hamma uchun eng ma'lum va har xil (ingliz tili) tildan foydalanish kerak [4].

Ingliz tilshunos olimlari K.D. Valentine, T.G.Kopcha va M.D.Vagle, fenomenologiyadan nazariya sifatida foydalanib, radio tilini ko'rib chiqdilar. Ular Qo'shma Shtatlardagi aksariyat radiostansiyalarda tadqiqot olib bordilar va radio tili yozma va og'zaki shakllarning kombinatsiyasi ekanligini aniqladilar. Shuningdek, ular radio turli xil vaziyatlardan kelib chiqib, turli nutq uslublaridan foydalanishi g'oyasini ilgari surdilar. Bu shuni anglatadiki, ular radio tili o'zgaruvchan va moslashuvchandir.

1968-yilgi Amerika prezidentlik saylovlarini radio orqali yoritilishi natijasida McCombs, M.Shaw, "Agenda-setting" nazariyasini taklif qildilar. Ushbu nazariya shuni ko'rsatadiki, ommaviy axborot vositalari har doim ham bizga nima haqida o'ylashimiz kerakligini aytishda juda muvaffaqiyatli bo'ladilar, bu esa ommaviy axborot vositalarining o'z auditoriyasiga katta ta'sirini anglatadi [6].

Medialingvistikaning yana bir o'rganish obyekti bu televideniyadir. Shubhasiz, ayta olamizki, televideniya bu ommaviy axborot vositalarining eng mashhur, eng keng tarqalgan va katta auditoriyaga ega vositasidir. Bizning fikrimizcha, televideniya nafaqat til, balki vizual nuqtai nazaridan ham tahlil qilinishi kerak. Televideniyaning tomoshabinga ta'sir doirasi radioga nisbatan kengroq, chunki inson ongi nafaqat eshitish orqali, balki ko'rish orqali ham malumotlarni yaxshiroq qabul qiladi va almashadi.

Ingliz tilshunosi Jon Tompson o'zining "Ommaviy axborot vositalari va zamonaviylik" kitobida zamonaviy ommaviy axborot vositasi sifatida televideniya tilini tahlil qiladi va "Ishlab chiqarish-matn-auditoriya" nazariyasini olg'a suradi. Uning nazariyasi ko'ra, har qanday televideniya orqali beriladigan nutq,

avvalombor, ishlab chiqariladi, shakl beriladi, sayqallanadi va matn holiga keltiriladi. Ana shu matnning yoki nutqning qabul qiluvchilari, albatta, bu auditoriyadir. U uchlikni bir-biri bilan uzviy bog'liqligini va ular televideniya tilining asosiy tarkibiy qismi ekanlini ta'kidlaydi.

Televideniya orqali efirga uzatiladigan dasturlaning, kinofilmlarning xilma-xilligi, tabiiyki, undagi til tuzilishini tahlil qilishni murakkablashtiradi. Ingliz tilshunosi M.Bednarek televideniya tilini o'rganishni murakkabliklarini hisobga olib, bir qancha yo'nalishlarini taklif qiladi:

televideniya orqali efirga uzatiladigan ko'p funksiyali dialogik nutqlarni o'rganish;

televideniya dasturlarining asosiy lingvistik xususiyatlarini aniqlash va tushuntirish;

teledialogda kodlashtirilmagan til hodisalarini tushuntirish;

mediamahsulotni omma e'tiboriga molik darajada ishlab chiqarish va efirga uzatish;

turli nutq uslublaridan foydalanishni tahlil qilish [2,4].

Yana bir ingliz tilshunosi R.Wardgaugh televideniya nutqini bir qancha ta'riflarini va o'ziga xos xususiyatlarini keltirib o'tadi:

televideniya nutqi tomoshabinga bog'liq bir qancha funksiyalarni bajaradi;

televideniya nutqi hayotiy reallikni aks ettiradi;

televideniya nutqi innovatsion xususiyatga ega bo'lib, kodlanmagan tilni o'z ichiga oladi.

Medialingvistikaning yana bir o'rganish obyektlaridan biri transit media: bannerlar, posterlar va e'lonlar taxtasidagi reklama tilidir. Reklama tilining o'ziga xos xususiyatlaridan biri unda stilistik vositalarning keng qo'llanilishidir. Reklama tili, asosan, lisoniy va nolisoniy vositalardan foydalangan holda vujudga keladi, va u o'zining til qurilishiga ega deya ayta olamiz, chunki reklama nutqini hosil bo'lishi uchun qabul qiluvchining yoshi, madaniy va ijtimoiy qarashlari, psixologiyasi, yoshi hisobga olinadi [5].

Reklamani yaratishda ko'pincha til uslubi muhim ahamiyatga ega, chunki reklama qanday xabarlarni taklif qilmoqchi ekanligini to'g'ridan-to'g'ri tushuna olmaydi. Bizga ko'pincha reklama orqali aytiladigan gaplar yoki jumlalarning yashirin ma'nosi beriladi, shuning uchun reklama tilini stilistik bo'yoqqa ega deb ayta olamiz [7]. Ingliz tilshunos olimlari Mirabella va Ariananing fikriga ko'ra, reklama til uslublarini to'rt toifaga bo'lish mumkin: morfologik, sintaktik, ritorik va shiorli.

Reklama tiliga qo'yiladigan yana bir talablaridan biri bu tilning kuchli ta'sirga ega bo'lishidir. Agar siz biror insonga ta'sir o'tkazmoqchi bo'lsangiz yoki uni biror ish-harakat qilishga undamoqchi bo'lsangiz, nutqingiz lisoniy va nolisoniy lingvistik vositalar bilan boyitilgan bo'lishi kerak. Lisoniy lingvistik vositalarga reklamaning matni, shiorini kirgizadigan bo'lsak, nolisoniy lingvistik vositalar o'z ichiga reklamadagi vizual tasvirni, musiqani, shovqinni oladi [8].

Demak, reklama tilining obyekti bu tomoshabin, subyekti esa tomoshabinning e'tiborini jalb qilishdir. Biz reklamani, uning matnini yaratishga ta'sir e'tuvchi omillar deb quyidagilarni taklif qila olamiz:

tomoshabinning jinsi;

tomoshabinning yoshi;

tomoshabinning madaniy qarashlari.

Fikrimizga izoh beradigan bo'lsak, reklama matnlari qaysi jins vakiliga qaratilganligiga ko'ra farqlanadi, masalan, ayollar uchun yaratilayotgan reklama matnlari, asosan, uslubiy va stilistik bo'yoqqa boy, naqshinkor, gajakdor bo'ladi, erkaklar uchun ishlangan reklama matnlarida qisqalik, lo'ndalik va ifodaviylik kuchli ro'l o'ynaydi. Shuningdek, tomoshabinning yoshi ham muhim ta'sir vositasi sanaladi. Yoshlar va bolalar uchun musiqaviy, o'ynoqi, shovqinli yoki rangdor, keksalar uchun esa sokin jimjimadorlikdan holi reklama matnlari yaratiladi. Madaniy qarashlarga to'xtaladigan bo'lsak, g'arbda yaratilayotgan reklamalarda ochiqlik, hissiy bo'yoqdorlik va shovqin kuchli, sharq madaniyatida esa milliy, hissiy kechinmalardan holi reklama matnlarini uchratish mumkin.

Medialingvistikaning yana bir o'rganish obyekti bu gazeta va jurnallar matnlaridagi tildir. Gazetani ommaviy axborot vositalarining eng dastlabki ko'rinishi deya ayta olamiz va hozirgi kunda gazetalar o'zining taraqqiyot cho'qqisiga erishgan desak mubolag'a bo'lmaydi.

Ommaviy axborot vositalarining eng dastlabki ko'rinishi sifatida gazeta va jurnallar nutqidagi tilni o'rganish Yevropa, Amerika va Avstraliya, shuningdek, o'zbek tilshunos olimlarning diqqat markazida bo'lgan. Ingliz tilshunos olimlari D.Kristal va D.Davining e'tiroficha, gazeta va jurnallardagi til juda ham boy va xilma-xil bo'lib, bir gazeta yoki jurnal bir nechta nutq uslublaridan foydalana oladi [3; 990]. Darhaqiqat, bir gazeta turli xil ma'lumotlarni, ko'ngilochar sahifalarni o'z ichiga oladi, masalan, o'zbek gazetalaridan biri hisoblangan "Darakchi" o'quvchilarga ham eng so'nggi yangiliklarni, turli badiiy hikoyalardan parchalarni, bolalar uchun sahifani, interviyularni o'z ichiga oladi. Tabiiyki, har bir sahifaning til uslubi, stilistik va lingvistik vositalardan foydalanishi turlichadir.

O'zbek tilshunos olimi A. Abdusaidovning fikricha, gazeta tili ko'p funksiyalilik xususiyatiga ega, chunki u bir qancha vazifalarni bajaradi, jumladan, informativlik, targ'ibot, tashkilotchilik, tarbiyaviylik, tashviqot, reklamalilik, ta'sirchanlik. Ta'chirchanlik matbuotning ijod jarayoni bilan bog'liq. Gazetada ta'sirchanlikni ta'minlashda quyidagi xususiyatlar nazarda tutiladi: obrazlilik, ommaviylik, emotsionallik, ekspressivlik, ixchamlik va konkretlilik [1].

Medialingvistikaning yana bir o'rganish obyekti bu internet tilidir. Internet tili ommaviy axborot vositalarining eng so'nggi, zamonaviy ko'rinishidir. Internet hayotimizga o'tgan asrda kirib kelgan bo'lishiga qaramay, hozirgi kunda foydalanish darajasi eng yuqori ommaviy axborot vositasidir.

Internet va unda ishlatiladigan tilni o'rganish tilshunos olimlarni shunchalik qiziqtirdiki, natijada tilshunoslikda yana bir yangi yo'nalish "Komputer lingvistikasi" vujudga keldi. Komputer tilshunosligi - yozma va og'zaki tilni tahlil qilish va tushunish uchun kompyuter fanini qo'llashdir. Fanlararo soha sifatida komputer tilshunosligi kompyuter fanlari va sun'iy intellekt (AI) bilan birlashtiradi va tilni hisoblash nuqtai nazaridan tushunish bilan shug'ullanadi. Til bilimiga ega bo'lgan kompyuterlar odamlarning mashinalar va dasturiy ta'minot bilan o'zaro aloqasini osonlashtirishga yordam beradi.

Bizning fikrimizga ko'ra, internet tili ham rasmiy, ham norasmiy uslubdan keng foydalanadi va bunda norasmiy uslubdan foydalanish darajasi ancha yuqori. Chunki, hozirgi kunda internetdan asosan kundalik so'zlashuv, fikr almashish uchun foydalanilmoqda.

Bizning tadqiqot obyektimiz bu medialingvistikaning ajralmas qismi hisoblangan kinolarning tilini tahlil qilishdir. Kinofilmlarni, shubhasiz, san'at va madaniyatning bir ko'rinishi deyishimiz mumkin. Har bir san'at asari o'zining ma'lumot tashish va almashish usuliga ega, jumladan kinolar ham. Lisoniy va nolisoniy lingvistik vositalar, albatta, kinolarning asosiy mazmunini ochib berishga xizmat qiladi. Tabiiyki, kinofilmlarda tilning turli uslublarida, ko'rinishlaridan, qo'llanilish doirasiga ko'ra turli xillaridan keng va samarali foydalanib kelinmoqda. Kinolar tili tahlil qilinganda quyidagi to'rt elementga asosiy urg'u beriladi:

Mise en scene (kino bo'layotgan sahna)

Montaj

Kinomatografiya

Tovush

Yuqorida keltirilgan elementlarni izohlab o'tishni joiz deb topdik. Avvalo, kinoni sahna, ya'ni orqa fonsiz tasavvur etib bo'lmaydi va u kinoning eng asosiy ajralmas qismi hisoblanadi. Orqa fon o'z ichiga suratga olish kadrida mavjud bo'lgan to'liq muhitni, kastyumlar, landshaft, yorug'likni o'z ichiga oladi. Kinematografiya esa ekrandagi harakatni suratga olish uchun filmni yaratish jarayonidagi yorug'lik va kamerani boshqarishni o'z ichiga oladi. Muayyan filmning dizayni, uslubi va ohangi rejissyor, operator va prodyuser bilan hamkorlikda ishlab chiqiladi. Kinematografiya kadrlar, kadrlar o'lchami, suratga olish uzunligi, kamera burchagi va fokus chuqurligi kabi bir qancha komponentlardan iborat bo'lib, ular mohirlik bilan qo'llanilsa, kino sifati ham yuqori bo'ladi[9].

Rejissyorlik, aktyorlik, kinematografiya, ovozli dizayn va maxsus effektlarni mahorat bilan muvozanatlash - bu montajga

olib keladigan murakkab protsedura. Filmning suratlari muayyan effektlarga erishish yoki ishlab chiqarish uchun birlashtiriladi. Asosan, montaj - bu haqiqiy filmni yaratish bilan yakunlanadigan sintez jarayoni. Uzluksiz montaj orqali bir kadrdan ikkinchisiga uzluksiz o‘tish va mantiqiy o‘tish mumkin.

Kino nutqini jozibador bo‘lishida tovush ham muhim ahamiyatga egadir. Dastavval, filmlar faqatgina tovushlardan, musiqadan iborat bo‘lgan, dialogik, monologik nutq esa keyinchalik zamonaviy texnologik vositalarning inson hayotiga kirib kelishi bilan kinolarda ham qo‘llanila boshlandi.

Kino tilini tahlil qilish natijada, uning bir to‘rt turdagi ko‘rinishini tavsiya qila olamiz:

Dialogik
Monologik
Vizual

Taktik

Kinolarda dialogik muloqot kinoqahramonlar o‘rtasidagi nutqdir. Bu nutq turli xil uslublarda, ko‘rinishlarda bo‘lishi mumkin va kinoqahramonlar turli lingvistik, stilistik, pragmatik vositalardan foydalana oladi, asosan, og‘zaki uslubga xosdir. Monologik muloqot esa, kinoqahramonlarning ichki hissiyotlari, kechinmalarini ifoda etishga qaratilgan o‘z meni bilan kurash olib borish jarayonidir. Monologik muloqot nutqining tili ham boy va jozibadordir. Kino tili nafaqat lingvistik vositalardan foydalangan holda tomoshabinga ta’sir eta oladi, balki vizual hamda taktik ko‘rinishda ham ta’sir doirasi kengdir. Kinodagi sahna, kinoqahramonlarning ko‘rinishi, kadrlardagi muhit ham tomoshabinga ma’lum darajada ma’lumot berish va almashinish, ta’sir etish uchun ham qo‘llaniladi.

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THE CONCEPT OF PRAGMATICS AND ITS SIGNIFICANCE IN THE COMMUNICATION PROCESS
Annotation

This article examines the study of pragmatics, which is one of the relatively new fields of linguistics, and interprets the definitions that scientists around the world have given in relation to pragmatics and pragmalinguistics, as well as the tasks they currently perform in the process of learning a language.
Key words: syntactics, semantics, communication, pragmatics, speech acts, linguistic pragmatics, pragmatic competence.

ПОНЯТИЕ ПРАГМАТИКИ И ЕЕ ЗНАЧЕНИЕ В КОММУНИКАЦИОННОМ ПРОЦЕССЕ
Аннотация

В этой статье рассматривается изучение прагматики, которая является одной из относительно новых областей лингвистики, и интерпретируются определения, которые ученые всего мира дали в отношении прагматики и прагмалингвистики, а также задачи, которые они выполняют в настоящее время в процессе изучения языка
Ключевые слова:синтактика, семантика, коммуникация, прагматика, речевые акты, лингвистическая прагматика, прагматическая компетентность.

PRAGMATIKA TUSHUNCHASI VA UNING MULOQOT JARAYONIDA AHAMIYATI
Annotatsiya

Ushbu maqolada tilshunoslikning nisbatan yangi sohalaridan biri bo'lgan pragmatikaning o'rganilishi va dunyo olimlarining pragmatika va pragmalingvistika yuzasidan bergan ta'riflari, hamda hozirgi kunda til o'rganish jarayonidagi vazifalari talqin qilinadi
Kalit so'zlar:Kalit so'zlar: sintaktika, semantika , muloqot, pragmatika, nutq aktlari, lingvistik pragmatika, pragmatik kompetensiya.

Kirish. Dunyoda turli millat va elatlar istiqomat qiladi. Ularning qarashlari, maqsadlari,tillari xatto fikrlashlari turli xil. Tilshunoslik sohasi esa aynan shu millat va elatlarning o'ziga xos bo'lgan tili, muloqot shakllari va uslublarni o'rganib kelmoqda. Tilshunoslikning nisbatan yangi sohalaridan biri bo'lgan pragmatikaning muhim jihatlari va til o'rganish borasida tutgan o'rni borasida izlanish o'tkazish muhim deb sanadik. Inson nutqiy faoliyatidagi masalalarni o'rganish tilshunoslik sohasida ilmiy va nazariy ahamiyat kasb etadi. Shu bois nutq faoliyati jarayonida pragmatikaning tutgan o'rni beqiyos.

Metodlar. "Pragmatika"- shunday so'zlardan biri, go'yo biror bir butunlay o'ziga xos va texnik tushuncha xaqida gap ketayotgandek taassurot uyg'otadi, ammo aslida esa uning yagona va aniq ma'nosi yo'q. Ushbu atamani o'rganish g'oyasi Charlz Morris va keyinchalik Rudolf Karnap tomonidan ilgari surilgan, va ushbu tashabbus asosan pragmatika, sintaksis [yoki "sintaktik"] va semantikani bir-biridan farqlashga qaratilgan edi.Morrisning ushbu eng qadimgi tafovut formulasiga binoan, sintaks "belgilarning bir biriga bo'lgan rasmiy munosabatini", semantika esa "belgilarning ushbu belgilar qo'llaniladigan ob'ektlarga munosabatlarini" va o'z navbatida pragmatika "belgilarning tarjimonlarga munosabatini" o'rganadigan soha deya tasniflangan edi.

Ammo ko'p o'tmay, pragmatika va semantika o'rtasidagi farqlov qoniqarsiz deya izohlandi. Masalan, qat'iy aytganda,yuqoridagi ta'riflardan pragmatika semantikaning bir sohasi ekanligi kelib chiqadi, chunki belgilar tarjimonlar uchun aniq "qo'llaniladi". Keyinchalik Morris bu ta'rifni o'zgartirdi va pragmatikani "semiotikaning belgilarning kelib chiqishi, ishlatilishi va ta'sirini o'rganadigan bo'limi" deb qayta ta'rifladi. Kamp , Morrisning pozitsiyasidan kelib chiqib bu sohada tadqiqot qilgan keyingi mualliflarga ta'sir qilgan ta'rifni berdi: Agar tadqiqot jarayonida so'zlovchiga yoki umuman olganda, til foydalanuvchisiga aniq murojaat qilinsa, biz buni pragmatika deb tasniflaymiz, agar biz tildan faqatgina iboralar va ularning tavsiflovchilarini ajratib olsak va tahlil qilsak, biz semantika sohasidamiz. Va nixoyat agar biz agar tavsiflarni ham alohida ajratib olsakda va faqat ifodalar orasidagi munosabatlarni tahlil

qiladigan bo'lsak, biz [mantiqiy] sintaksisdamiz. Yuqorida qayd etilgan uchta qismdan tashkil topgan til haqidagi butun fan "semiotika" deb ataladi[1].Tilshunoslikning amaliy tarmoqlaridan biri bo'lgan pragmatika til birliklarini nutq egasining kommunikativ niyati va nutqiy vaziyat bilan uzviy bog'liqlikda o'rganadi. Pragmalingvistikaning asosiy maqsadi nutq faoliyati samaradorligini, nutqning tinglovchiga kommunikativ ta'sirchanligini oshirishdir. Shuning uchun pragmalingvistika kommunikantlar, nutqning lisoniy va nolisoniy omillari, nutq faoliyatining samarali usullarini ishlab chiqish kabi masalalarga e'tibor qaratadi[2].

Natijalar va munozara. Pragmatika va pragmaling-vistika farqli jihatlari esa, pragmatika amaliyoti va kommunikatsiya jarayonlarini o'rganib, tilning insonlar orasidagi muloqotlar va mazmuni bilan bog'liq bo'lgan aspektlariga e'tibor qaratadi. Pragmalingvistika esa, tilning o'ziga xos tuzilishini va amaliyoti tushuntiradi. Ikki yo'nalish ham insonlar o'rtasidagi tilning amaliyoti va ta'siri bo'yicha foydalanishadi va bir-birini qo'llab-quvvatlaydi[3]. Hakimov esa pragmatika belgining insonga ta'siri,uning fikrlash uslubiga,axloqiga, his tuyg'usiga ta'sirini o'rganadi deb ta'kidlaydi[4]. Tilshunos olim Kolshanskiyning ta'kidlashicha, so'zlovchi sub'yekt his-tuyg'ulariga xos xususiyat belgilardan ajralgan ma'lum bir axborotni ifoda etishi mumkin emas.Nutq mazmuniga hamohang his –tuyg'u va barcha baholar konkret tinglovchiga qaratilgan bo'ladi.Ana shu tinglovchi uchun qaratilgan sub'yekt nutqiga mos munosabat belgilari-nutqdagi barcha bo'yoqlar yaxlit tarzda pragmatika deb nomlanadi.Ta'riflar va qarashlar turli bo'lishiga qaramay pragmatika nutqni samarali amalga oshirishda va muloqot jarayonlarida juda katta ahamiyat kasb etadi.butun dunyo olimlari o'z qarashlari bilan bo'lishib borayotganligi barobarida O'zbek olimlari ham o'z ilmiy qarashlarini va izlanish natijalarini biz bilan bo'lishib kelmoqdalar. O'zbek tilshunosligida xozirga qadar bir necha olimlar ish bolib borgan bo'lishlariga qaramay,pragmalingvistik tadqiqotlarning taraqqiy etishi va o'rganila boshlashida SH. Safarovning xissasi ulkan. Olim o'tgan asrning 80-yillaridan boshlab o'zbek olimlari va tilshunoslari diqqat markazini bu masalaga qaratishlarida turtki bo'la boshladi.

Uning pragmalingvistika sohasida yozilgan qo'llanmasi, butun jahon olimlarining bu sohadagi fikrlari va qarashlarini o'rganib chiqish , o'xshash va zid ta'riflarni tadqiq qilish va bir umumiy fikrni o'rtaga tashlashda muhim ahamiyat kasb etdi.

Olimning pragmalingvistika sohasida uzoq yillik izlanishlari va xulosalaridan kelib chiqib xosil qilgan qarashlari quyidagicha:" pragmatika tilshunoslikning alohida sohasi bo'lib, uning tadqiqot doirasiga muloqot jarayonida lisoniy birliklarni tanlab olish, ularni qo'llash hamda ushbu qo'llanishdagi birliklarning muloqot ishtirokchilariga ta'siri masalalari o'rganiladi. Ushbu qoidalar kommunikasiya shart-sharoitlariga nisbatan, keng ma'nodagi kontekst sifatida o'rganiladi. Lisoniy hodisalarning bu yo'sindagi tahlili ularning qo'llanishidagi u yoki bu muhitda mavjud bo'lgan to'siqlar, chegaralanishlarni ham aniqlashga imkon beradi. Lingvistik tahlilning asosiy goyasi lisonning tabiatini uning amaliy faoliyatda qo'llanishiga nisbatan yoki boshqacha aytganda, bajarayotgan vazifasi doirasida aniklashdir. Aynan vazifa (funksiya) tushunchasi lison tahliliga pragmalingvistik yondashuvning poydevoridir[6].Pragmatika va pragmalingvistika til o'rganish sohasidagi ikki xil konseptdir.Ularni tushunish uchun, ularni bir-biridan farq qiluvchi shakllarda ko'ramiz:

Pragmatika, til matnlarining ko'rsatilgan ma'nosi va ma'nolari orasidagi aloqani o'rganuvchi tadqiqot yo'nalishi. Til o'rganish jarayonida, pragmatika, so'zlar va matnlar orasidagi mazmun, mazmunnin foydalanuvchisi va mazmunning ma'no va qatlamalari orasidagi munosabatlarni tushunishga yordam bera oladi. Pragmatika, tilning ilmiy tushunchalari bilan birga, tilning amaliyoti, o'zaro aloqasi, va so'zlar ma'nolari o'rtasidagi mustamlakalarni tushunish va tahlil qilishda ishlatiladi[7].

Pragmalingvistika, tilning ma'nosi va mazmuni bilan birga, matnlar orasidagi amaliy mazmunnin o'rganilishi va tushuntirilishi bilan shug'ullanadi. Pragmalingvistika, so'zlar va matnlar orasidagi o'zaro aloqani o'rganish, so'zlar va ifodalar orasidagi aloqani tushunish, insonlar o'rtasidagi kommunikatsiyani tahlil qilishga yordam bera oladi. Pragmalingvistika, til o'rgangan odamlarni turli til birliklari, dialektlar, so'zlash joylari va kontekstlar orasida ma'no va mazmunlarni nazariy va amaliy ravishda tushunishga tayyorlashda ishlatiladi[8].

Pragmalingvistikani tilshunoslikning mustaqil sohasi sifatida ajratish va uning o'rganish obyekti, predmetini aniqlash uchun lisoniy birliklarning turli kommunikativ muhitda pragmatik qiymati, «bahosi», mundarijasining namoyon bo'lishini ta'minlovchi omillarni izlamoq darkor. Lisoniy birliklarning har qanday sharoitda namoyon bo'ladigan belgilari ularning ontologik va vazifaviy (funksional) xususiyatlari namunasidir. Pragmalingvistik tadqiq metodologiyasi, birinchidan, o'z falsafiy asosiga ega bo'lishi kerak bo'lsa, ikkinchidan, xuddi shu xususiyatlarni (ontologik va vazifaviy) aniqlash imkoniyatini yaratmog'i lozim. Bunday metodologiyaning tayanch nuqtasi xizmatini, so'zsiz, faoliyat tamoyili yoki umuman faoliyat falsafasi o'tashi mumkin. Faoliyat kategoriyasining lingvistik tadqiqotlarda asosiy metodologik tamoyil sifatida qabul qilinishi kommunikativ tizimning tarkibiy qismlari, ularning tuzilishi, lisoniy va nolisoniy mohiyati haqida batafsilroq bilimga ega bo'lish imkonini yaratadi. Muloqot jarayonining faoliyat tamoyili nuqtai nazaridan yoritilishi pragmalingvistikaga nazariy libos kiydirish bilan bir qatorda, olamni bilish va lisoniy faoliyatning tutashganligini isbotlovchi dalillar topishga zamin hozirlaydi. Axborot almashinuvini taqozo etuvchi nutqiy muloqot hissiy va ratsional (oqilona) bilish harakatlarining o'zaro aloqasi natijasidir[9].

Pragmatika va pragmalingvistika, til o'rganish sohasidagi muhim konseptlar bo'lib, insonlar o'rtasidagi kommunikatsiyada qanday ma'noda so'zlashganligi, so'zlar va so'zlashish usullarining insonlar orasidagi mazmuni va mazmun tushunchalariga o'tishini o'rganuvchi ilmiy dissiplinlar hisoblanadi. Pragmatika, so'zlashishda aks etadigan tushunchalarga, so'zlar va gaplar orasidagi bog'lanishni o'rganadi. Insonlar arasidagi o'zaro aloqalarda so'zlashgan paytda, so'zlar qanday ma'noda ishlatilayotganligi, ularning ma'nosi va mazmuni, xabar o'tkazish usullari, odamlarning fikrlarini ifodalash xususiyatlarini o'rganadi. Pragmatika, tilni funksional bo'yicha o'rganadi, ya'ni tilni amaliyotda qanday ishlatish, mazmuni, mazmun va ma'nosi qanday o'zgaruvchanliklar ko'rsatadi[11].

Pragmatika til o'rganishda o'rganuvchilar bilishi muhim bo'lgan omillardan biridir. Kasper va Rouzning so'zlariga ko'ra, pragmatika o'z navbatida tushunish va til faoliyati (lingvistik faoliyat)ni yaratishni anglatadi. Eng muhimi, ikkala atama ham lingvistikada muloqotga kirishishdagi ikki muhim tarkibiy qismlardan sanaladi. Ta'kidlab o'tish joizki, pragmatik bilimning tanqisligi o'quvchilar uchun ba'zi muammolar tug'diradi. Bu borada Kohenning qarashlari ham juda yaqin. O'quvchilar leksik birliklar va grammatik tuzilmalarni juda yaxshi o'zlashtirgan bo'lishlari mumkin, ammo shunda ham biror bir ma'lumotni(niyatlarini) to'g'ri yetkazishda muvaffaqqiyatsizlikka uchrashlari sodir bo'lishi mumkin bo'lgan jarayon. Bu esa pragmatik va funksional bilimlarni yetarlicha egallamaganliklaridan dalolatdir. Til o'rganishda ma'daniyatning ham alohida o'rni borligini inobatga olgan holda "Pragmatika-til va ma'daniyatning o'zaro to'qnashuvidir" deydi Kohen o'z ilmiy ishida[11].

O'rganilayotgan til pragmatikasini o'qitishning ahamiyati va muhim jihatlari

Hozirgi kunda xorijiy tillar pragmatikasini o'qitishning ahamiyatini o'rganish bo'yicha ko'plab tadqiqot ishlari amalga oshirib kelinmoqda. Masalan bu borada Taguchi oxirgi 30 yil ichida xorijiy tillar pragmatikasini o'qitish doirasida 58 dan ziyod ilmiy ishlarga mualliflik qildi. Ushbu keng qamrovli tadqiqotning xulosalaridan biri shundaki, pragmatikani izchil o'qitilish natijasida xorijiy til o'rganuvchilarining bilim va ko'nikmalari samarali o'sib boradi. Shuning uchun o'qituvchilarning bilim berishdagi hissalarini e'tiborsiz qoldirib bo'lmaydi, chunki pragmatikani mustaqil o'rganish talabalar uchun qiyin bo'lishi mumkin[11]. Bundan xulosa qilish mumkinki, pragmatika bosqichma bosqich egallab borilishi va mustahkamlanishi zarur bo'lgan jarayon deb ayta olamiz.Malakali mutahassis bo'lib yetishish va tildan samarali foydalanish uchun til o'rganuvchisiga lingvistik shakl va ma'nolardan ko'ra ko'prog'ini bilish mas'uliyati yuklatiladi. Pragmatik ko'nikmalarni egallash uchun til bilan tanishish etarli emas.Kuzatuvlar shuni ko'rsatadiki,til o'rganuvchilarining pragmatikani o'rganishga katta ehtiyojlari bor. Pragmatikani o'qitishning asosiy maqsadi talabalarga duch keladigan vaziyatlar uchun ijtimoiy jihatdan maqbul tilni topishga yordam berishdir[12] Kenel va Svenning fikricha, til o'rganish murakkab jarayondir. Xorijiy tilni o'rganishda talabalar to'rt turni o'z ichiga olgan kommunikativ kompetentsiyasini rivojlantirishlari kerak. Bular grammatik, diskursiv, strategik va pragmatik kompetentsiyalar .

Xulosa. Pragmatika – bu til foydalanuvchilarining til birliklariga bo'lgan munosabatini anglatsa, undagi xususiyatlar esa tilshunoslikning dolzarb masalalaridan bo'lib qolmoqda. Shu o'rinda qo'shimcha ravishda aytib o'tish kerakki, tilshunoslikdagi pragmatika tushunchasi faqatgina til birikmalarining pragmatikasi tushunchasini o'z ichiga olmaydi balki muloqot jarayonida muloqot vakillarining malaka, ko'nikma hamda ma'daniyatlari bilan ham pog'liq bo'lgan jarayondir.Chunki, muloqot tushunchasi gapirish, gaplashish tushunchalaridan ancha kengdir. Gapirishdan farqli o'laroq, muloqot qila olish ko'nikmasiga ega bo'lgan shaxslar atrofdagilar bilan muloqotga kirisha olish bilan ular: Tushunish va qabul qilish; Atrofdagi insonlarning fikriga munosabar bildirish; Boshqalar bilan suhbat qilganda bardosh bilan odob saqlash ko'nikmasiga ega bo'ladilar.

Demak, muloqot faqatgina ikki insonning suhbati bo'lib qolmay, balki tushunish hamda munosabat bildira olish jarayonlarini ham o'z ichiga oladi. Bunda esa pragmatik ko'nikmalarning hamda nutq aktlarining o'rni sezilarli.

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Filologiya fanlari bo'yicha falsafa doktori, dotsent I.Rasulova taqrizi asosida

COMPARATIVE ANALYSIS OF STRUCTURAL ASPECTS OF POLYTAXEMES IN ENGLISH AND UZBEK
Annotation

Despite the fact that structural aspects of certain types of polytaxemes, including their polycomponential types, have been studied to a certain extent in the special literature, the issues of their terminological system and their unification have hardly been investigated. From this point of view, this article provides a comparative systematic analysis of the structural schemes of polytaxemes in English and Uzbek languages. In addition, in the article a special terminological apparatus of polytaxemes is developed and proved with the help of examples.

Key words: polytaxeme, coordination, subordination, mixed connection, unitaxeme, diotaxeme, triataxeme, quartetaxeme, pentetaxeme.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ СТРУКТУРНЫХ АСПЕКТОВ ПОЛИТАКСЕМ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ
Аннотация

Несмотря на то, что структурные аспекты определённых типов политаксем, в том числе их поликомпонентных типов, в некоторой степени изучены в специальной литературе, вопросы их терминологической системы и унификации практически не исследованы. С этой точки зрения в данной статье проводится сравнительный систематический анализ структурных схем политаксем английского и узбекского языков. Также в статье разработан специальный терминологический аппарат политаксем и обоснован с помощью примеров.

Ключевые слова: политаксема, сочинение, подчинение, смешанная связь, унитаксема, диотаксема, триатаксема, куартетаксема, пентетаксема.

INGLIZ VA O'ZBEK TILLARIDA POLITAKSEMALARNING STRUKTURAL JIHATLARI QIYOSIY TAHLILI
Annotatsiya

Maxsus adabiyotlarda politaksemalarning ma'lum turlari, shu jumladan, ularning ko'p komponentli turlarining struktural jihatlari ma'lum darajada o'rganilgan bo'lsa-da, ularning atamalar tizimi va ularning unifikatsiyasi masalalari deyarli o'rganilmagan. Shu nuqtayi nazardan, ushbu maqolada politaksemalarning strukturaviy sxemalarini ingliz va o'zbek tillarida qiyosiy sistematik tahlil qilish ko'zda tutiladi. Shuningdek, maqolada politaksemalarning maxsus terminologik apparati ishlab chiqiladi va misollar yordamida dalillanadi.

Kalit so'zlar: politaksema, teng bog'lanish, tobe bog'lanish, aralash bog'lanish, unitaksema, diotaksema, triataksema, kuartetaksema, pentetaksema.

Kirish.Til insoniyatga to'laqonli muloqot vositasi sifatida xizmat qilar ekan, unda yirik kommunikativ birliklar sanaluvchi gaplar muhim o'rin tutadi, chunki samarali muloqot jarayonini sodda gaplar, ayniqsa qo'shma gaplar turlarisiz tasavvur qilish qiyin. Bunga asosiy sabab muloqotdoshlarning muayyan kognitiv asosga ega bo'lgan murakkab kommunikativ intensiya (muddao)larini o'z suhbatdosh(lar)iga to'laqonli va tushunarli qilib yetkazishlarida nisbatan katta qamrovga ega bo'lgan qo'shma gaplar muhim ahamiyat kasb etadi. Qo'shma gaplar yuzasidan ko'plab izlanishlar olib borilgan bo'lsa-da, ularning ko'p komponentli turlari strukturasi, hajmi masalasida izlanishlar kam. Ko'p komponentli qo'shma gaplar (KKQG)ning strukturaviy tahlili politaksemalar qismlarining bog'lanish xarakterini va ularning orasidagi o'zaro aloqani tavsiflashni o'z ichiga oladi.

Adabiyotlar tahlili. G.P.Uxanov ta'kidlashicha, KKQGdagi har qanday sintaktik aloqa kompleksli bo'lib, qo'shma gapning qismlari o'rtasidagi muayyan munosabatlarni ifodalash uchun xizmat qiladi. Bu qismlarning har biri gapning struktural sxemasida ma'lum sintaktik o'rinni egallaydi [1].

O'zining ko'p komponentli qo'shma gaplarga bag'ishlangan nazariy tadqiqotida G.P.Uxanov ushbu gaplarning strukturaviy sxemalarini tahlil qilish amaliyotiga yakun yasaydi, ularni predikativ birliklarga bog'liq tizim sifatida ko'rib chiqadi. Tadqiqotchining fikricha, polipredikativlik sharoitida butun gapning ma'nosi predikativ birliklar qismlarining o'zaro munosabati natijasida hosil bo'ladi va aynan shu munosabat KKQG lingvistik qurilishga asos bo'ladi.

V.A.Beloshapkovaning asarlarida bir oz boshqacha pozitsiya taqdim etilgan, u barcha qo'shma gaplarni hajmi (predikativ birliklar soni) bo'yicha emas, balki strukturaviy sxemalar soni bo'yicha tasniflaydi. Olimaning fikricha, barcha qo'shma gaplar minimal konstruksiyalar yoki murakkablashtirilgan turdagi gaplardir [2].

Xuddi shunday tasniflash tamoyilini N.I.Formanovskaya tadqiqotida ham uchratamiz, u minimal va murakkablashgan tuzilmalarga bo'linishni ochiqlik/yopiqlik tamoyili bilan birlashtirib, gapning aktual bo'linish darajalarining muhimligini ta'kidlaydi [3].

Tadqiqot metodologiyasi. G.F.Kalashnikova minimal miqdoriy tarkibni hisobga olib (ularning tarkibiy minimumi uchta komponentdan iborat) KKQGni quyidagicha tasniflashtiradi:

Birinchi yarusda modellar bog'lanish turlari bo'yicha farqlanadi: ketma-ket ergashish, nouyushiq ergashish, uyushiq ergashish, teng va tobe bog'lanish kombinatsiyasi, ko'p komponentli teng bog'lanish. Yuqoridagi bog'lanishlarga ega bo'lgan barcha konstruksiyalar polipredikativli qo'shma gaplar mikrotizimining birinchi darajasini tashkil qiladi.

Ikkinchi yarus to'rt komponentli gaplardan iborat: ketma-ket ergashish va birgalik ergashish, ikki karra ergashish, uyushiq birgalik ergashish va ketma-ket ergashish, nouyushiq birgalik ergashish va ketma-ket ergashish.

Uchinchi yarusda besh komponentli teng bog'lanish va ketma-ket ergashish, teng bog'lanish va ketma-ket ergashish, ketma-ket tobe bog'langan konstruksiyalar bilan ajralib turadi.

Bu aytilgan konstruksiyalarda birinchi xususiyat - minimal miqdoriy tarkib - u yoki bu konstruktiv minimumga ega bo'lgan yarusga mansublikni ochib beradi; ikkinchi belgi - bog'lanish turi - har bir yarus ichidagi konstruksiyalarni ajratib turadi. Dastlabki ikkita xususiyatning o'zi bir turdagi

polipredikativ qo'shma gapni boshqasidan ajratishga imkon beradi [4].

Tahlil va natijalar. Yuqorida keltirilgan fikr-mulohazalardan kelib chiqib, qiyoslanayotgan tillarda politaksemalarni quyidagi turlarga bo'lishimiz mumkin:

uch komponentli bog'lovchisiz (asindetik) qo'shma gaplar

o'zbek tilida: Bir lahzada do'kon chollar, yigitlarga to'ldi, barcha shod-xurram, g'ovur-g'uvur suhbat boshlanib ketdi. (Oybek, 54)

ingliz tilida: She was much happier, she looked younger, her mourning was as unobtrusive. (Fitzgerald S., 69)

uch komponentli "Coord.+Coord." tipida teng bog'langan (sindetik) qo'shma gaplar

o'zbek tilida: Hamma keldi-yu, Sattor kechikayotgan edi, lekin biz ishni boshlashga qaror qildik. (Qodirov P., 65)

ingliz tilida: But there was an added drag now from the easterly breeze and the old man rode gently with the small sea and the hurt of the cord across his back came to him easily and smoothly (Hemingway E., 25)

uch komponentli "SubCl+SubCl+PrCl" tipida ergashish orqali (sindetik) bog'langan qo'shma gaplar

o'zbek tilida: Agar sen maslahat olish uchun kelgan bo'lsang, g'araz niyating yo'q bo'lsa ham, men sendan hanuz shubhalanyapman. (Otaboy A. tarjimasi, 8)

ingliz tilida: As the traffic delayed them, until they came into sight, he slowed up. (Fitzgerald S., 96)

uch komponentli "SubCl+PrCl+Coord.+PrCl" tipidagi qo'shma gaplar

o'zbek tilida: Bizni tushungan xotinlar qancha ko'p bo'lsa, xavf shuncha kamayadi va kurashimiz shuncha yengillashadi (Muxtor A., 55).

ingliz tilida: When our elated discussion passed into the stage of incomprehensible shouts, Mr. Adams suddenly jumped off the couch and he stood like that for a full minute. (Ilf I., Petrov Y., 78)

uch komponentli "Coord.+PrCl+SubCl" tipidagi qo'shma gaplar

o'zbek tilida: Men o'z fikrimni aniq tushuntirib berishga harakat qilyapman, lekin siz uni eshitishni xohlamayapsiz, chunki siz haqiqatni bilmaysiz. (O.Xoldor, 43)

ingliz tilida: They played like young cats in the dusk and he loved them as he loved the boy. (Hemingway E., 8)

to'rt komponentli bog'lovchisiz (asindetik) qo'shma gaplar

o'zbek tilida: Tushdan keyin hamma jonlanib qoldi, birov hazil qilgan, birov shang'illab qandaydir voqeani so'zlagan, eng dangasa ishyoqmaslar ham allanechuk serg'ayrat, chaqqon bo'lib qolgan.(Musajonov, F.)

ingliz tilida: Some feelings are shallow,
Some feelings are deep;
Some make us smile,
Some make us weep.(English poems, 34)

to'rt komponentli "Coord.+Coord.+Coord." tipida teng bog'langan (sindetik) qo'shma gaplar

o'zbek tilida: Shu payt to'satdan eshik ochildi-yu, Zunnunxo'ja xalloslagancha kirib keldi lekin negadir u hech kim bilan salomlashmadi va bundan Saida biroz ranjidi. (Qahhor A.)

ingliz tilida: The moon had been up for a long time but he slept on and the fish pulled on steadily and the boat moved into the tunnel of clouds. (Hemingway E.,

to'rt komponentli ergashish orqali bog'langan (sindetik) qo'shma gaplar;

o'zbek tilida: Mehri dadasining odatlarini yaxshi bilardi, shuning uchun dadasi qancha urishib, qancha dag'allik qilsa ham, u sira-sira ko'ngliga olmasdi, chunki uning dadasi qorong'i tushguncha ter to'kib ishlardi (Rashidov Sh, 69).

ingliz tilida:If you always try your best
Then you'll never have to wonder
About what you could have done
If you'd summonded all your thunder. (English poems, 14)

to'rt komponentli "SubCl+ SubCl+PrCl+Coord." tipidagi qo'shma gaplar

o'zbek tilida: Kun botib, shahar sokinlasha boshlagach, u bu haqida batafsil so'zlab berdi, men esa o'sha sayyoraning rasmini chizdim. (Sultonov x. tarjimasi, 240)

ingliz tilida: Although Officer Delinko acts as if he is a fool, his heart is in the right place, and he always tries to follow his gut instinct. (Hiassen C., 18)

to'rt komponentli "Coord.+Coord.+PrCl+SubCl" tipidagi bog'langan qo'shma gaplar

o'zbek tilida: Boyning zulmi yanada ortdi va bu hol xalqning g'azabini kuchaytirdi lekin xalq hech narsa qilolmasdi chunki boy bunga yo'l qo'ymasdi. (G'.G'ulom, 53)

ingliz tilida: It was a high snowy mountain and it dominated the valley, but it was so far away that it did not make a shadow (G'ofurov I. tarjimasi "Alvido, qurol", 252)

to'rt komponentli "SubCl+Coord.+SubCl+Coord.+SubCl+PrCl" tipidagi (bitta ergashish va uchta teng bog'langan qo'shma gaplar

o'zbek tilida: Agar u kelganda yoki qachonki uning kelish xabari berilganda, biroq kelinlar buni payqamay qolganda, ona yurakdan xafa bo'lar edi. (Murodov M., 45)

ingliz tilida: When I made him take his pipe, and when I had loitered with him about the forge, and when we sat down together on the great block of stone outside it, we got on better. (Dickens Ch., 354)

to'rt komponentli "SubCl+PrCl+SubCl+PrCl" tipidagi qo'shma gaplar;

o'zbek tilida: Agar dars vaqti tugagan yoki o'tib ketgan bo'lsa, shu bilan bugungi dars tamom qilinardi, agar hali vaqt bo'lsa, yana biror jumla o'qilardi (Tursun P., 45)

ingliz tilida: When I came, there was nobody at home, if there had been any stranger, I would have called the police immediately. (Tolkien J.R.R., 56)

besh komponentli bog'lovchisiz (assindetik) qo'shma gaplar

o'zbek tilida: Lov-lov yonayotir quyosh,
Osmon chorlayotir, chorlar yuksak tog',
Shunday yuragimda tovushsiz faryod,
Men senga inonmoq istayman, evoh. (R. Parfi, 22)

ingliz tilida: The door was open, there was a soldier sitting on a bench outside in the sun, an ambulance was waiting by the side door and inside the door, I went in, there was the smell of marble floors and hospital.(Hemingway E., 34)

besh komponentli egashish orqali bog'langan (sindetik) qo'shma gaplar;

o'zbek tilida: Agar biz jahdu jadal qilib, avlodlarimiz jaholat botqog'idan qutulmasa, birortasi taraqqiyot yo'lini tutmasa, boshqa musulmon mamlakatlari bilan ittifoq mahkamlanmasa, yaqin o'rtada biz musulmonlarning muqaddas yerlarimizni ham xristianlar bosib oladilar. (Oybek, 15)

ingliz tilida: He felt sometimes that he would never have married her if he had known that she would have so many years before her, when he had so few. (Galsworthy J.,40)

besh komponentli teng bog'langan qo'shma gaplar

o'zbek tilida: U yerga qaramasdi va uning nigohlari faqat yaydoq cho'lga va tim qor osmonga sochilgan yulduzlarga qadalgandi, uzoqdan esa sovuq shamol va uzun anhorlardagi muzdek suvning shaloplashlari quloqqa chalinardi, ayol bo'lsa butun vujudi bilan qalt-qalt titrar edi lekin birov buni payqamas edi. (Amir Fayzulla tarjimasi, 10)

ingliz tilida: The other night we had been discussing a long time, and suddenly the light was turned off, Mr Elliot laughed, and soon afterwards his friends came in, and they went away. (Austen J., 56)

besh komponentli "PrCl+SubCl+Coord.+PrCl+SubCl+PrCl" tipidagi qo'shma gap

o'zbek tilida: Ona o'g'ilchasiga ma'yus ko'zlarini tikdi, chunki bu gapni aytishga bola hali yoshlik qilardi, biroq esini taniganidan beri oilasini qora hayotda ko'rayotgan go'dakdan shunday gap chiqishi tabiiy edi, chunki boshga kelayotgan mashaqqatlardan qutqaradigan hamma kuchlar ularni har safar umidsiz qoldirgan, shuning uchun bola fikri ham na quyosh, na oy, samo, na chaqmoq, na biror but ularga yordam bera olmasligini tushunib bo'lgandi. (Akrom Malik, 3)

ingliz tilida: It was possible that I had arrived too late and it was also highly probable that she had decided not to meet with me that's why I didn't want to take any risks. (Austen J., 46)

besh komponentli "Coord. + Coord. + PrCl + SubCl + Coord." tipidagi qo'shma gap

o'zbek tilida: Mahmuda na birovga ish aytdi va u na Begzodning murod-u maqsadini surishtirdi, bir zumda to'y boshlandi go'yoki birov uni shoshtirganday, lekin bari ishlar uning o'z ixtiyori bilan bo'ldi. (Shermuhammedov P., 32)

ingliz tilida: They were strange shoulders, still powerful although very old, and the neck was still strong too and the creases did not show so much when the old man was asleep and his head fallen forward. (Hemingway E., The Old Man and the Sea,7)

besh komponentli "SubCl+ PrCl+ SubCl+Coord.+SubCl"

o'zbek tilida: Piyoladan bug' chiqib turmasa, men choy ichganday bo'lmayman, chunki qishda choy tez soviydi va uning mazasi yo'qoladi xuddi choy qaynamagan suvda damlangandek bo'lib qoladi. (Umarbekov O'.)

ingliz tilida: After the sun went down he tied it around his neck so that it hung down over his back and he cautiously worked it down under the line that was across his shoulders now. (Hemingway E., 17)

Shu o'rinda biz tilshunos G'.M.Hoshimovning "taksemik nazariyasi"ni biroz modifikatsiya qilgan holda, yuqoridagi qo'shma gap tiplarini tarkibidagi komponentlar soniga ko'ra quyidagicha nomlashni taklif qilamiz [5]:

Unitaksema (grekcha uni – bir) bir ega va kesim guruhidan iborat gap;

Diotaksema – (grekcha dio – ikki) ikki komponentli (2 ega va kesim guruhidan iborat) qo'shma gap:

U + coord./ subord. (syn/asyn) + U

Triataksema – (grekcha tria – uch) uch komponentli (3 ega va kesim guruhidan iborat) qo'shma gap;

Kuartetaksema – (grekcha kuarte – to'rt) to'rt komponentli (4 ega va kesim guruhidan iborat) qo'shma gap;

U+coord./subord.(syn/asyn)+U+s/c(s/c)+m+c/s(s/a)+U

Pentetaksema – (grekcha pente – besh) komponentli (5 ega va kesim guruhidan iborat) qo'shma gap;

U+c/s(s/a)+U+s/c(s/a)+U+c/s(s/a)+u+c/s(s/a)+U

Xulosa va takliflar. Yuqoridagi tahlildan kelib chiqib xulosa qilish mumkinki, analitik tillarga mansub ingliz tili va agglyutinativ tillarga kiruvchi o'zbek tilidagi ko'p komponentli qo'shma gaplarning yasalishi, qo'shma gap turlari va ularning tiplari, qo'shma gap komponentlari o'rtasidagi munosabatlar, ular o'rtasidagi bog'lovchi vositalar bir xil. Ularning tillardagi asosiy farqlari shundaki, ko'p komponentli qo'shma gaplar har bir tilda mazkur tilning milliy resurslari orqali bevosita gap qoliplarini to'ldiradi, shu yo'sinda mazkur gaplarning kognitiv-semantik strukturalari voqelantiriladi, vaholanki kognitiv-semantik strukturalar rivojlangan, to'laqonli inson tafakkurida bir xil aks etadi.

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SIGNIFICANCE OF ALISHER NAVOI`S WORK IN COMPARATIVE LINGUISTICS

Annotation

This article is devoted to considering the significant role and contribution of Alisher Navoi, the sultan of poetry and ghazals, to the development of linguistics and Uzbek language. Furthermore, within the article, a quick synopsis of the fundamental idea, intent, and subject matter of his historical and artistic works is provided. Having said that, opinions and descriptions of Alisher Navoi are specifically included in the article, highlighting Navoi's personality and his priceless contribution to world literature.

Key words: Language, scientific prose, Turkic language, Persian language, linguistics, scientific literature.

ALISHER NAVOIY ASARLARINING QIYOSIY TILSHUNOSLIKDAGI AHAMIYATI

Annotatsiya

Ushbu maqolada she'riyat va g`azal sultoni Alisher Navoiyning tilshunoslik va o`zbek tili rivojidagi salmoqli o`rni va hissasi haqida so`z boradi. Bundan tashqari, maqolada uning tarixiy va badiiy asarlarining asosiy g`oyasi, maqsadi va mavzusi to`g`risida fikrlar keltirilgan. Shu bilan birga, Alisher Navoiy shaxsi, uning jahon adabiyotiga qo`shgan bebaho hissasi yoritilgan va maqolada olimlarning fikr-mulohazalari, Alisher Navoiy haqidagi ta'riflari alohida o‘rin olgan.

Kalit so‘zlar: Til, ilmiy nasr, turkiy til, fors tili, tilshunoslik, ilmiy adabiyot.

ЗНАЧЕНИЕ РАБОТ АЛИШЕРА НАВОИ В СРАВНИТЕЛЬНОМ ЯЗЫКОЗНАНИИ

Аннотация

Данная статья посвящена рассмотрению значительной роли и вклада Алишера Навои, султана поэзии и газели, в развитие языкознания и узбекского языка. Кроме того, в статье кратко излагаются основная идея, цель и тема его историко-художественных произведений. Личность Алишера Навои и его неоценимый вклад в мировую литературу освещены в статье, включающей мнения ученых и их характеристики Алишера Навои.

Ключевые слова: Язык, научная проза, тюркский язык, персидский язык, языкознание, научная литература.

Introduction. The comparative-historical, or historical-comparative approach gave the study of language history a new focus and has greatly advanced science ever since. One of the primary techniques in the field of linguistics is the historical-comparative approach. The historical comparison approach is the foundation of linguistics as a science, but a comparative method is vital for a closer relationship between linguists and philologists. Philology cannot draw historical parallels.

Linguists use juxtaposition as their primary tool for comparing and studying the historical development of a language. It is acknowledged in all scientific literature that comparative studies first appeared in linguistics at the turn of the 19th century, and it is shown that, even though the comparison approach originally existed in the 19th century, Mahmud Kashgari, a scientist, was the first to employ it. In his description of related Turkic languages, he employed this technique.

The historical and comparative approach of comparison is employed by Mahmud Kashgari in his work "Devon Lu-gotit Turk" to investigate the varieties of Turkic languages that belong to the same family. One of the first to elevate the Turkish language to the stature of a literary language, matching the heights of the Arabic and Persian languages, was Alisher Navoi. It is particularly significant for comparing various languages, as he was equally proficient in Persian and Turkic[1]. Since he wrote in both Turkic and Persian, Alisher Navoi was also known as "Zu-l-Lisonain". This is because he gave himself such a high yet fair evaluation, saying, "No one knows Turkic and Persian as well as I do."

In Uzbekistan, public policy has been developed to support scientific research and the transmission of the material and spiritual legacy that our ancestors bestowed upon us over many generations. One of the crucial first stages in resolving issues with language, history, and culture within a certain era is to examine the written monuments.

Alisher Navoi's scientific and literary legacy has played an unparalleled role in shaping the literary language of Uzbekistan. His poems and prose works spread fast over nearby and distant places, attracting the attention of knowledgeable people due to their elevated ideological and spiritual content. Alisher Navoi's writings, especially "Muhokamat ul-Lugatayn" and "Mezon ul-avzon" made a significant contribution to the advancement of scientific prose in the Uzbek language. Researchers who studied these works concluded that they are excellent illustrations of scientific writing[2]. It was specifically highlighted that "Muhokamat ul-Lugatayn" has a distinctive place in the history of Uzbek linguistics, and Navoi also advanced the first ideas and opinions of the major current trends in linguistics. Navoi`s "Mahbub ul-Qulub" and "Mezon ul-Avzon" treatises demonstrate the scientific method's qualities in the first place through goal-setting and problem-solving.

Material and methods. Both secondary and qualitative data analysis methods were applied throughout the course of this research. Many other researches, done by renowned professors, are studied and analyzed while conducting the study. As Nigora Khudoyorova states, Alisher Navoi was the first person in history to compare languages that are unrelated to one another, or languages from separate linguistic families, in 1499. He contrasts the Persian language, which is a member of the Indo-European family, with the ancient Uzbek language, which is a member of the Turkic language family.

"Muhokamat ul-Lugatain" is the title of this piece by Alisher Navoi. Languages are compared based on their phonological, lexical, and grammatical characteristics. The world`s languages are categorized for the first time by Navoi in his book "Muhokamat ul-Lugatain": "There are so many different kinds of words (languages) that it is impossible to describe and classify them all. They can be roughly summarized as follows: they are classified into 72 languages spoken by 72 different peoples, but there are even more of them[3].

The number of countries in the seven continents, the number of towns, cities, villages, and villages inside each country, and the number of people living in groups on mountains, islands, and riverbanks all add up to the total number of languages. The linguistic expressions of every group and every society exhibit distinctive characteristics and facets that set them apart from one another and are not found in other languages." "Then there are three types of languages that are real and most revered, they are like a precious stone, the dignity of each is great," writes Navoi, examining in depth the origins of languages and their classification. Real Turkic, Persian, and Indian languages have their roots in them.

In other words, each of the three fundamental languages that make up all languages relates to a certain speaker. Numerous other languages stem from these. He categorizes all languages into three families and emphasizes that all languages are descended from Turkic, Persian, and Hindi, even if he acknowledges that Turkic and Hindi served as the foundation for the formation of other languages. Current categorization and Alisher Navoi`s classification match. Nevertheless, the primary disadvantage of this arrangement is that it places Hindi and Persian in separate linguistic families. This is because Persian and Hindi are very different from one another. Furthermore, in his work "Muhokamat ul-Lugatayin," Alisher Navai compared the Turkic and Sartic (Persian-Tajik) languages, expressing his opinion that certain Turkic concepts were not expressed in the Persian-Tajik language, which resulted in the creation of cultural space (modern linguistics refers to this phenomenon as "lacuna")[4].

Specifically, he wrote that the Persian-Tadjik language did not contain the units that denoted the meaning expressed by the following words: hoy-hoy yig'lamoq (to weep out), ingramoq, singramoq, siqtamoq (the strongest degree of crying), o'kurmak (to cry with overweight emotion), inchkirmak (to cry with thin sound), and sipqarmoq (to drink); telmurmak, bezanmoq, yasanmoq; and yig'lamsinmoq (to cry without tears). In addition, he employed the term bo'g'izni qirib yig'lash, which is another way of saying yig'lamoq (to cry):

Charx zulmidaki, bo'g'zumni qirib yig'larmen,
Igirur charx (urar) inchkirib yig'larmen.
(I roar from the oppression of the world)[5]

Results and anaysis. Several people researched rare texts during the time of Alisher Navoi. Navoi was a passionate text critic as well, adhering to consistent guidelines when crafting texts and selecting the best, accurate replica of an artwork. According to A. Khayitmetov, who examined Navoi`s perspective on textual criticism using the poet`s works such as "Muhokamat ul-Lugatain," "Navoi`s writings related to textual criticism were based on his deep knowledge of philosophy and history."

In art history as well as the exact sciences, astronomy, mathematics, geometry, and medicine. It is now possible to classify the kind of Navoi work involved in creating the copy required for a scribe as textual. All of Alisher Navoi's writings are priceless resources for youth education. In his work, he was able to utilize each word sensibly and successfully. All wisdom is a model for humanity. People can cultivate universal traits in young people by following the example set by Alisher Navoi's life and legacy. His ideas on education and universal traits are significant for our times. The great poet made a significant contribution to the raising of a harmoniously developed generation.

Alisher Navoi showed the possibilities of the Turkic language in a descriptive, comparative, analytical way. As we said above, Navoi clarifies this approach by quoting 100 Turkic words as an explanation. He interprets parts of words with poetic precedents, stating that the absence of the concepts and meanings he represents in the Persian indicates that the expression of this concept obliges a person to use either a complex word or phrases. Navoi compares the two languages and reflects on the fact that certain concepts in the Turkic language are not expressed in sart (Persian-Tajik), forming a cultural gap[6].

It should be especially noted that the name of Alisher Navoi is a symbol of the progress of his era for the peoples of the whole world. His name is next to such names of classics of world literature as Homer and Dante, Rudaki and Firdousi, Nizami and Rustaveli, Saadi and Jami, Shakespeare and Pushkin. More than

five centuries have passed since Navoi lived. The importance of the poet's work has never decreased. Every generation finds something for themselves in it. Because the lines of the great son of the Uzbek people, Alisher Navoi, glorify the love of life, the dignity of a human creator, friendship between people, freedom and peace.

Asserting the most progressive ideas of the time, he advanced into a number of outstanding minds of the era and brought Uzbek literature to the world stage. Therefore, the literary legacy of the brilliant Alisher Navoi has already become the property of all progressive mankind.

Navoi wrote poems, poems, prose works, scientific treatises comprehensively revealing the spiritual life of Central Asia in the XV century. He attached great importance to the fact that a person possesses reason and said that this is a great gift given from above, and no diamonds and rubies can compare with reason. In his poems, he praised such qualities as modesty, kindness, love for the Motherland, for people. All these values are values all over the world.

Discussion. There is another attribute of "Muhokamat ul-Lugatayn" that literary academics and linguists can learn from. Navoi views linguistic quirks as a prerequisite for creative speech rather than isolating and analyzing linguistic problems from literary concerns in the play. In this book, Alisher Navoi describes how language and speech interact. He tries to use the story of the diver and the gem to clarify this problem. Numerous jewels, both large and small, can be found at the bottom of the river, or the heart. From the bottom of the river (the heart), a beautiful stone (word) is grabbed by a diver (speaker). The size of the stone determines how much a mined gemstone costs. Such a word's significance, effect, and worth are all closely related to the speaker. The power of the word will be strong if the speaker is intelligent and thinks clearly, or vice versa. In addition to comparing languages, Alisher Navoi also examines the philosophical systems of the Turkic and Persian peoples. The following is a description of the Persian people, or "kinds", naming them as follows:

The TurkIC clan has a greater understanding and more accurate knowledge of perfection and goodness, and this is demonstrated by the Turks' genuine, pure, and salty intentions as well as by the clans' wisdom, fun, and knowledge.

According to his evaluation, the creatures are kinder and purer, and the Turks are smarter and more intelligent. Alisher Navoi considers Turks to be highly developed, quick-witted, clever, and perceptive. As a result, those with sophisticated thought patterns will speak in elegant, sophisticated languages. "Poor", "the language of the desert", and "not the language of fiction" are all inaccurate terms to use to describe this language.

Navoi highly appreciated the human mind and science. "Knowledge and wisdom are the adornment of man," he said. In his poetic and prose works, the issues of education and training are widely presented. Navoi's pedagogical views are deeply humanistic. He paid great attention to the issues of the formation and upbringing of a child, whom he considered a luminary in the house, bringing joy and happiness to the family. "A child," Navoi said, "should be given proper upbringing from an early age, in accordance with age, and it is necessary to start studying sciences as early as possible. Mastering the sciences and crafts should be useful to the people, because the one who received knowledge and failed to apply it is like a peasant who plowed a field but did not sow it." And as a continuation of these thoughts - the love of the native language, which the poet had no boundaries. Navoi processed and brought the Old Uzbek literary language to classical perfection, using it not only in poems and poems, but also in scientific treatises.

Conclusion. The significant merit of Navoi lies in the fact that he was the first in the history of the Uzbek language to examine and, at least partially, explain the relationship between the concepts of language and mind, language and speech, and form and content. The general standards of the Uzbek literary language were formed and reinforced in these and other works by him. His peers and succeeding generations completely endorsed and developed these ideals. His entire body of work contributed significantly to the advancement of the Uzbek literary language.

In his comparative analysis of the Uzbek and Persian-Tajik languages, Navoi offered unbiased comments while highlighting the richness of the Uzbek language's lexicon and evaluating the intellectual development of the Turkic and Persian peoples. Nevertheless, he did not lessen the significance of either language.

By treating peoples and languages equally, he showed that the Uzbek language has much potential to produce works of high art and is just as rich and beautiful as the Persian-Tajik language through a clear and in-depth investigation of linguistic occurrences.

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IMROVING STUDENTS' LANGUAGE SKILLS BY APPLYING UNIVERSAL DESIGN FOR LEARNING (UDL) PRINCIPLES IN LANGUAGE TEACHING (USING ENGLISH AS AN EXAMPLE)

Annotation

It is obvious that every learner has their strategies and principles for acquiring language skills. Some find comfort in learning through podcasts or audio, while others prefer using textbooks and reading various teaching-related books to learn new languages. This paper aims to highlight the importance of the Universal Design for Learning (UDL) method and its advantages for both teachers and students. In this paper, the ways of applying this method in classrooms in order to enhance students' language skills are explained in detail. Over the years, due to technological advancements, conducting lessons has become more comfortable and crucial, owing to increased demand. Therefore, this article explores the significance of UDL and this method's principles, associated with improving students' language skills. With the help of UDL, teachers can establish an equal learning environment, providing opportunities for students to succeed in their academic development. Furthermore, by applying Universal Design for Learners (UDL) principles, educators can foster a positive learning environment that allows language learners to have a higher degree of autonomy in their field of study toward proficiency. By reading this scientific article, you will be provided with practical examples and strategies for using the UDL method in language teaching.

Key words: UDL method, language learners, autonomy, language skills, inclusive learning

TIL O'QITISH JARAYONIDA UDL PRINSIPLARINI QO'LLASH ORQALI TALABALARNING TIL KO'NIKMALARINI RIVOJLANTIRISH

Annotatsiya

Barchamizga ayonki, til ko'nikmalarini egallashda har bir o'quvchining o'z strategiya va tamoyillari mavjud. Ba'zi talabalar til o'rganishda turli podkastlar va audio materiallardan foydalanishni qulay deb topishsa, boshqalar yangi tillarni o'rganish uchun darsliklar va o'qitishga oid turli kitoblardan foydalanishni afzal ko'radilar. Ushbu maqola UDL metodining ahamiyati hamda uning o'qituvchilar va talabalar uchun afzalliklari haqida ma'lumot beradi. Ushbu maqolada talabalarning til ko'nikmalarini oshirish uchun ushbu usulni dars davomida qo'llash usullari batafsil yoritilgan. Bugungi zamonaviy davrda, texnologiyaning taraqqiy etib borayotganligi tufayli darslarni tashkillashtirish qulaylashib bormoqda. Shu sababli, bu maqola UDL metodining ahamiyati va talabalarning til ko'nikmalarini yaxshilash bilan bog'liq bo'lgan ushbu metodning tamoyillarini atroflicha o'rganadi.

Kalit so'zlar: UDL metodi, til o'rganuvchilar, til ko'nikmalari, erkinlik, inklyuziv ta'lim.

УЛУЧШЕНИЕ ЯЗЫКОВЫХ НАВЫКОВ СТУДЕНТОВ ПУТЕМ ПРИМЕНЕНИЯ ПРИНЦИПОВ УНИВЕРСАЛЬНОГО ДИЗАЙНА ДЛЯ ОБУЧАЮЩАЯ(UDL) В ОБУЧЕНИИ ЯЗЫКУ (ИСПОЛЬЗУЯ АНГЛИЙСКИЙ КАК ПРИМЕР)

Аннотация

Очевидно, что каждый учащийся использует свои стратегии и принципы для освоения языковых навыков. Для некоторых людей удобнее изучать языки через полкасты или аудио, в то время как другие предпочитают использовать учебники и читать различные книги, связанные с преподаванием языков, чтобы узнать новые языки. Этот документ нацелен на отражение важности метода Универсального Дизайна для Обучения (UDL) и его преимуществ для учителей и учеников. В статье подробно объясняются способы применения этого метода в классах с целью улучшения языковых навыков студентов. С течением времени, благодаря различным технологиям, проведение уроков становится более комфортным и важным с точки зрения спроса на них. Поэтому в этой статье обсуждается значимость UDL и принципы этого метода, связанные с улучшением языковых навыков студентов. С помощью UDL учителя могут создавать равные условия обучения и предоставлять возможности для успеха студентов в их академическом развитии. Кроме того, с использованием принципов Универсального дизайна для обучающихся (UDL) педагоги могут содействовать созданию позитивной обучающей среды, которая предоставляет языковым обучающимся большую степень автономии в области их изучения. Чтение данной научной статьи предоставит вам практические примеры и стратегии использования метода UDL в обучении языкам.

Ключевые слова: Метод UDL, изучающие язык, самостоятельность, языковые навыки, инклюзивное обучение

Introduction. Universal Design for Learners (UDL) tackles problems and some barriers in the learning environment, including those commonly encountered by English learners. UDL is a teaching and learning method that is a way of thinking about educating and getting knowledge to give all students an equal opportunity to succeed. Specifically, if teachers apply this method while conducting their lessons, they can provide information in multiple formats, and in various ways. The particular reason for this circumstance is that learners are divided into three groups, as defined by teacher Neil Fleming: auditory, visual, and kinesthetic.

The read-and-write types of learners also complete Fleming's Vark method. When teachers have all these types of students, it is the best way to use UDL to teach them. The main aim of UDL is to remove barriers in the learning process and tailor instruction to the needs and skills of each student in the class. Teachers establish an inclusive and equitable learning environment by applying UDL, which enhances language acquisition[1]. Moreover, this method's principles can foster students' motivation and engagement, supporting diverse language learners.

Materials and methods. Qualitative and secondary data analysis methodologies were used in this research to identify the benefits of the UDL method in improving students' language skills. In UDL classrooms, students are allowed to use multiple options, which they prefer, in order to understand the theme, while in traditional classrooms, they may have only one way to complete the assignments. For example, when teachers apply UDL, they allow their students to create a podcast or a video to

show what they understood from the lesson. Students may also be permitted to draw pictures or create posters to indicate their insight on the topic. However, in traditional classrooms, students may have only one way to submit their assignments, such as by writing essays or completing worksheets, and they may struggle academically by doing these tasks. Therefore, many educators ought to apply UDL in order to enhance students' language skills. Additionally, UDL promotes classroom flexibility, through individual work, small and large teamwork, and a group instruction environment for students.

Teachers help students engage with learning by providing them with lots of choices and autonomy and by incorporating their interests. We often witness that only some students understand whole-group instruction very well. Some students need help understanding what the teacher is explaining to the group[2]. In this case, we conducted lessons in two ways in order to identify whether UDL would help students achieve higher scores in language learning. For the first class, we prepared traditional materials for the lesson, such as textbooks and worksheets for doing tasks related to the topic. The theme was explained to the whole group, and some instructions were given to the students. However, in the UDL class, several materials - short videos, play cards, songs, and visual materials such as posters - were gathered for students to use to teach the topic. So, students had access to different materials they might need. However, there were also certain places where the students could do certain types of work. For example, we created a place for group discussion by gathering chairs together and setting them in a round shape. What we found by applying UDL principles was that some students were more drawn to certain types of audio materials, such as podcasts by their favorite speakers; some were interested in hands-on activities, whereas others were very good at group discussions. Conversely, through the traditional approach, it was complicated to incorporate students' interests and identify what activities they were good at. What is also notable is that some of the students had some difficulties with completing worksheets, as they did not understand the topic very well. As a result, students are unlikely to develop their language skills by using traditional methods. However, teachers can eliminate the difficulties and barriers students face in language learning lessons by applying UDL principles.

Research in neuroscience says that our brain has three networks:

Recognition networks. These networks are about how we categorize the data we receive and gather facts about what we see, hear, and read. Namely, this network of brains is about the "what" of learning.

Strategic networks. This is about the "how" of learning. Through this network, we can plan and perform tasks. We can also express our ideas and opinions on different topics, such as by writing essays or using problem-solving skills.

Affective networks. This network of brains is about the "why" of learning. In this network, we gain motivation and enthusiasm for learning.

Having a closer look at UDL concepts, we are able to know that there are three core principles of UDL:

Multiple means of representation
Multiple means of action and expression
Multiple means of engagement[3].

Multiple means of representation address how the learners understand the topic and comprehend the information that the teacher gave. Language learners process and analyze the data in several ways relating to their abilities, educational background, language skills, and others. This principle in the UDL method is about supplying students with diverse ways to access and engage with different course materials and information. The main goal of representation in UDL is to support students in using multiple materials and representations, offering flexibility in presenting information for teachers as well. Multiple means of action and expression in UDL inspire students to demonstrate their learning through various forms, such as papers, handouts, projects, multimedia, concept maps, etc. Namely, this principle offers diverse ways to express students' understanding and skill development in the classroom. As a result, students can organize, plan, and initiate purposeful actions in the learning environment.

Multiple means of engagement in UDL encourage students to study and sustain enthusiasm for learning. Multiple means of engagement build understanding by providing various options for maintaining persistence. By applying multiple means of engagement teachers can foster collaboration and community among students and give mastery-oriented feedback by applying the multiple means of engagement principle of UDL[4].

We also combined advanced tools for enhanced learning in language teaching classes, as students can access to different devices to improve their language skills. Some developed information technologies can help both students and teachers as a whole. In UDL, if teachers apply several technologies to their classrooms, students are provided with multiple ways to interact with the content, and they are able to show what they have learned through using them. What is also apparent is that using technology within classes is gaining popularity and becoming increasingly crucial among students and teachers. Therefore, here, we provide some of the most valuable technologies for classes to apply while using the UDL method.

Interactive smart boards are largely interactive screens that teachers can use to enhance the learning environment. This type of technology is essential in classes because students have access to this device instead of using computers individually or excessively looking at their textbooks. The particular reason is that some students are better at working with papers, but others prefer using different devices to learn something. The smart boards are beneficial for classes, and unlike other whiteboards, they are not drawn by real or regular markers, and they do not need to be constantly cleaned.

E-books are another useful information technology for classrooms because they are available in digital form. Some students feel more accessible when they work with smart devices rather than looking at their usual books, as they quickly become bored. Another beneficial aspect of e-books is that they are much cheaper compared to actual books, and multiple books can be stored on one device as well.

Using headphones is also crucial for students who are audience members and prefer working with audio or video materials. In the UDL method, as every student learns the lesson in their preferred way, headphones will help them not disturb others[5]. Additionally, several studies have shown that listening to music or learning through videos and audio improves students' cognitive performance, increases motivation and concentration on a particular topic, and reduces stress levels.

We also found different digital tools and resources to deliver diverse language input and support learning styles. Teachers can use the following resources to provide a diverse range of language input:

Language learning apps are one of the best ways for students who favor using online apps to learn a specific language. There is a wide range of apps for language acquisition, such as Duolingo, Elsa Speak, Babbel, Mondly, Rosetta Stone, Busuu, and others. These types of language-learning apps improve memory and brain function. Moreover, children always feel energized and motivated when learning languages through these apps, which are designed to make the learner interested in the tasks.

Results and analysis. Because UDL gives all students the same and equal opportunities to learn and succeed, students are allowed to use a wide range of materials. They are provided with a variety of techniques. Several students have different levels of learning or approaches to learning languages. If teachers apply for UDL in classrooms, all students can have access to learn equally and achieve higher results. The two types of lessons we conducted to identify the significance of UDL principle represented different results.
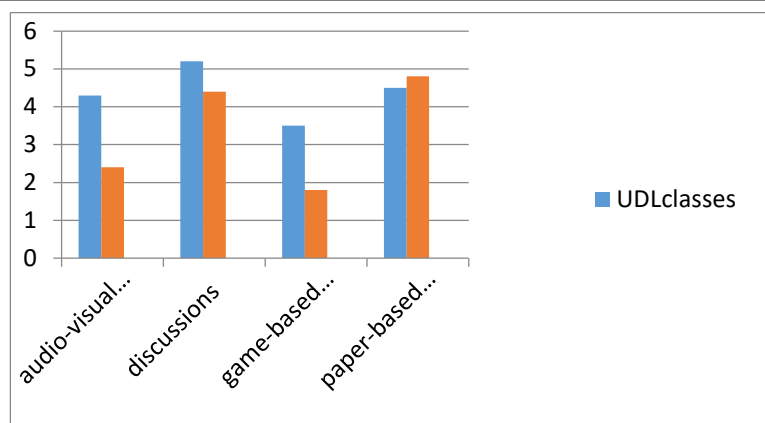
The research was conducted using four types of techniques (using several videos and podcasts, organizing discussion groups in the classroom, having different games based on the topic, and preparing paper-based activities for students), which can boost students' learning abilities. As evident from the bar chart, most students who engaged in these techniques got higher scores in UDL classes[6]. The main reason for getting high scores is that the environment in the UDL classes allowed students to work freely since there were all types of materials from which students could choose according to their preferences. Conversely, in ordinary classes, students had a lack of understanding on a particular topic as the theme was explained to the whole group. Furthermore, they had problems working with various materials, such as podcasts. As a result, they received lower scores for listening tasks because they never used these principles before.

Regarding debates, ordinary classroom students participate in discussions less actively. Because students who study in typical lessons were not used to having debates in small groups, they needed help expressing their ideas appropriately. In contrast, ordinary class students showed higher results compared to UDL class students in working with paper-based activities, as they had applied this method before. What is more interesting from the results is that UDL classes allowed students to show good commendation and knowledge of the subject matter, demonstrating breadth and depth of mastery in understanding the new theme. We experienced that students who used to engage in UDL classes had self-confidence and demonstrated leadership ability. In contrast, ordinary class students used only the same learning methods, which led to lessons' inefficiency.

Discussion. Many researchers conducted their research based on the Universal Design for Learning and its principles. Davis Rose, co-founder and Chief Education Officer at CAST (Centre for Applied Special Technology), has been at the forefront of UDL research and advocacy[7]. Dr. Rose's work has grown into a new field named Universal Design for Learning. His research delves into the cognitive science behind UDL, and his book, "Teaching Every Student in the Digital Age: Universal Design for Learning" gives detailed information about this method. David Rose has expressed various opinions about UDL based on his extensive research and advocacy for inclusive education. According to Dr. Rose, UDL plays a pivotal role in promoting equity and inclusion in education. He emphasizes the importance of creating learning environments that cater to the diverse needs of all students, ensuring that every learner has equitable access to a high-quality education. Dr. Rose acknowledges that the role of technology in supporting UDL implementation and providing learners with innovative tools and resources to access and engage with content effectively is also essential. Overall, David Rose's opinions on UDL underscore the importance of creating an inclusive, accessible, and engaging learning environment that meets the needs of all learners. His advocacy for UDL principles continues to shape educational practices, inform policy decisions, and promote effective teaching strategies that benefit students with diverse learning profiles. Another researcher, Thomas Hehir, who is a professor at the Harvard Graduate School of Education, has been a proponent of UDL in inclusive education[8]. His research on UDL focuses on how UDL principles can benefit students with disabilities and diverse learning needs, promoting access to high-quality education for all students. Similarly, Dr. Thomas Hehir also advocates for UDL to promote equity and access to education.

Conclusion. Researchers highlight the importance of providing all students, including those with disabilities and diverse learning needs, equal opportunities to engage in the classroom. Thomas Hehir recognizes UDL as a framework that addresses learner variability by offering multiple means of representation, action, expression, and engagement. Furthermore, he also encourages partnerships and community engagement to create a supportive and conducive educational environment that benefits all learners. Dr. Thomas's advocacy for UDL aligns with the broader goal of promoting inclusive education practices that empower all learners to reach their full potential.

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DEVELOPING CRITICAL THINKING SKILLS IN ESL STUDENTS AT THE UNIVERSITY LEVEL

Annotation

This article delves into the development of critical thinking skills among ESL (English as a Second Language) students at the university level. It explores methodologies and pedagogical strategies aimed at fostering critical thinking, addressing challenges in current approaches. The study draws from existing research highlighting the role of language proficiency, cognitive processes, instructional methods like problem-based learning, cultural dimensions, and technology integration in shaping critical thinking abilities in ESL contexts. The aim is to enhance pedagogical practices and foster meaningful learning experiences for ESL learners, offering insights for educators and policymakers.

Key words: Critical thinking skills, ESL education, instructional strategies, problem-based learning, metacognitive strategies, cultural sensitivity, technology integration, pedagogical practices.

OLIY TA'LIMDA ESL TALABALARIDA TANQIDIY FIKRLASH KO'NIKMALARINI RIVOJLANTIRISH

Annotatsiya

Ushbu maqola oliy ta'lim muassasalarida ESL (Ingliz tili ikkinchi til sifatida) talabalari orasida tanqidiy fikrlash ko'nikmalarini rivojlantirish masalalarini o'rganadi. Maqolada mavjud yondashuvlarda tanqidiy fikrlash va muammolarni hal qilishga yordam beradigan metodologiya va pedagogik strategiyalar tahlil qilingan. Maqola ESL kontekstida tanqidiy fikrlash ko'nikmalarini rivojlantirishda til bilish, kognitiv jarayonlar, muammoga asoslangan ta'lim, madaniy mulohazalar va texnologiyalar integratsiyasi kabi o'qitish amaliyotlarining ahamiyatini belgilaydigan mavjud tadqiqotlarga asoslanadi. Maqsad – o'qituvchilar uchun qimmatli ma'lumotlarni taqdim etish orqali o'qitish amaliyotini yaxshilash va ESL talabalari uchun mazmunli ta'lim tajribasini yaratish.

Kalit so'zlar: Tanqidiy fikrlash qobiliyatlari, ESL ta'limi, o'qitish strategiyalari, muammoli ta'lim, metakognitiv strategiyalar, madaniy sezgirlik, texnologiya integratsiyasi, o'qitish amaliyoti.

РАЗВИТИЕ НАВЫКОВ КРИТИЧЕСКОГО МЫШЛЕНИЯ У СТУДЕНТОВ ESL В УНИВЕРСИТЕТЕ

Аннотация

Данная статья исследует развитие навыков критического мышления среди студентов ESL (английский как второй язык) в университете. В ней исследуются методологии и педагогические стратегии, направленные на развитие критического мышления и решение проблем в существующих подходах. Статья опирается на существующие исследования, подчеркивающие роль уровня владения языком, когнитивных процессов, учебных методик, таких как проблемно-ориентированное обучение, культурные аспекты и интеграцию технологий в формировании навыков критического мышления в контексте ESL. Целью является улучшение педагогических практик и создание значимого образовательного опыта для студентов ESL, предоставляя ценную информацию для педагогов.

Ключевые слова: Навыки критического мышления, ESL-образование, стратегии обучения, проблемно-ориентированное обучение, метакогнитивные стратегии, культурная чувствительность, интеграция технологий, педагогические практики.

Introduction. Critical thinking is a foundational skill crucial for academic success and lifelong learning, particularly in ESL education at the university level. This paper explores the methodologies, interventions, and pedagogical strategies aimed at fostering critical thinking among ESL students, addressing the challenges and gaps in current approaches. ESL students face unique linguistic and cultural barriers that require tailored strategies for developing critical thinking skills. Existing research by Shukri and Mukundan (2015), Warsah (2021), Arabloo (2021), Lun (2010), etc. highlights the role of language proficiency, cognitive processes, and instructional methods like problem-based learning in shaping critical thinking abilities in ESL contexts. This study aims to contribute to enhancing pedagogical practices and fostering meaningful learning experiences for ESL learners, providing insights for educators, curriculum designers, and policymakers in ESL education.

Literature Review. Critical thinking is a multifaceted cognitive process encompassing analysis, evaluation, synthesis, and decision-making, essential for reasoned judgments and effective problem-solving [1]. In ESL education, critical thinking plays a pivotal role in promoting academic success, language proficiency, and cultural competence. It empowers students to engage critically with texts, communicate effectively in diverse contexts, and navigate complex socio-cultural nuances. Moreover, critical thinking enhances students' metacognitive awareness, leading to self-regulated learning and continuous improvement [2].

Numerous studies have explored various approaches to developing critical thinking skills among ESL students. Shukri and Mukundan emphasize the importance of integrating critical thinking into language instruction through authentic tasks and meaningful interactions [3]. They highlight the role of problem-based learning in fostering critical thinking, encouraging students to analyze real-world problems and propose innovative solutions. Warsah investigates the impact of collaborative learning environments on critical thinking development, demonstrating the benefits of peer interaction and collective problem-solving [4]. Arabloo explores the use of technology, such as online forums and multimedia resources, to stimulate critical thinking and engage ESL learners in reflective practices [5]. Lun (2010) delves into the cultural dimensions of critical thinking, examining how cultural backgrounds influence cognitive processes and argumentation styles among ESL students [6]. The study underscores the need for culturally responsive pedagogies that scaffold critical thinking skills while honoring diverse perspectives and communication styles. Overall, these studies contribute valuable insights into effective strategies for developing critical thinking skills in ESL students, highlighting the importance of contextually relevant instruction, collaborative

learning environments, technology integration, and cultural sensitivity in fostering intellectual growth and academic success.

Research Methodology. This study adopts a methodology based on literature review and analysis of previous studies to explore the development of critical thinking skills in ESL students at the university level. The research methodology includes data collection methods, data analysis procedures, and ethical considerations. The primary data collection method for this study is a comprehensive review of existing literature related to critical thinking development in ESL education. This includes scholarly articles, research papers, books, and other relevant sources published in peer-reviewed journals and academic databases. The search is conducted in reputable academic databases such as Google Scholar, JSTOR, ERIC, and academic publisher websites to ensure comprehensive coverage of relevant literature. Furthermore, data collection includes identifying seminal works, key theories, empirical studies, and meta-analyses that contribute significantly to understanding critical thinking development in ESL students. The inclusion criteria for selecting literature prioritize recent publications (within the last decade), peer-reviewed sources, and studies with rigorous methodologies and empirical evidence. The data analysis procedures involve a systematic review and synthesis of the collected literature to identify recurring themes, theoretical frameworks, empirical findings, and practical implications for developing critical thinking skills in ESL students. The analysis includes categorizing literature based on key themes such as language proficiency, instructional methods, cognitive processes, cultural influences, and technological advancements. The synthesis of literature involves identifying patterns, discrepancies, and gaps in existing research, providing a comprehensive overview of the current state of knowledge in the field of critical thinking development in ESL education. The analysis also includes comparing and contrasting different approaches, evaluating the effectiveness of interventions, and identifying areas for future research and practice.

Analysis and Results. The analysis of literature on the development of critical thinking skills in ESL students at the university level reveals compelling insights across various key themes. This section provides a detailed analysis of each finding based on the available research, including studies by Shukri and Mukundan (2015), Warsah (2021), Arabloo (2021), Lun (2010), etc.

Language Proficiency and Critical Thinking. The intricate relationship between language proficiency levels and critical thinking abilities among ESL students is well-documented in the literature. Shukri and Mukundan emphasizes that higher language proficiency is linked to enhanced critical thinking skills, allowing students to engage critically with complex texts, evaluate arguments, and articulate informed viewpoints effectively [3]. Warsah (2021) further supports this notion, highlighting the positive correlation between language proficiency and the depth of critical analysis in ESL learners [4]. The findings underscore the importance of fostering language proficiency alongside critical thinking skills in ESL education.

Instructional Strategies. Research by Warsah (2021) and Arabloo (2020) provides valuable insights into the effectiveness of instructional strategies in cultivating critical thinking skills among ESL students [4][5]. Problem-based learning (PBL) emerges as a promising pedagogical approach, encouraging active learning, collaborative inquiry, and real-world application of knowledge. PBL prompts students to analyze information, generate solutions, and evaluate outcomes collaboratively, fostering critical thinking abilities. The effectiveness of problem-based learning in developing critical thinking skills is evident, as it encourages students to think critically, collaborate with peers, and apply knowledge to authentic problems.

Cognitive Processes and Metacognition. Studies by Mango (2010) and Arabloo (2020) highlight the role of cognitive processes and metacognition in critical thinking development among ESL students [7][5]. Reflective practices, self-assessment, and goal setting empower students to monitor their thinking processes, regulate learning strategies, and adapt approaches based on feedback. Metacognitive strategies lead to improved critical thinking abilities and academic success. Metacognitive

strategies play a pivotal role in enhancing critical thinking skills by fostering self-awareness, self-regulation, and strategic thinking.

Cultural Dimensions and Critical Thinking. Cultural backgrounds significantly influence critical thinking processes and argumentation styles among ESL students, as highlighted by research from Lun (2010). Culturally responsive pedagogies that acknowledge diverse perspectives, communication styles, and epistemological frameworks are essential for promoting critical thinking. Integrating cultural dimensions into ESL instruction encourages students to consider multiple viewpoints, challenge assumptions, and engage in cross-cultural dialogue [6]. Cultural sensitivity and awareness are integral to fostering critical thinking skills in ESL students.

Technology Integration. Arabloo (2021) explores the benefits of technology integration in ESL education for enhancing critical thinking skills. Technology-enhanced learning environments, including online forums, multimedia resources, and interactive platforms, support collaborative problem-solving, information evaluation, and digital literacy. Technology integration fosters the development of critical thinking competencies among ESL students [5]. Technology integration offers innovative opportunities to enhance critical thinking skills by providing access to diverse learning resources, facilitating collaborative learning experiences, and promoting digital literacy.

Recommendations. Based on the comprehensive analysis of key findings regarding the development of critical thinking skills in ESL students, a set of evidence-based recommendations emerges to guide educators and stakeholders in enhancing critical thinking in ESL education. By implementing these recommendations, educators can create dynamic and inclusive learning environments that empower students to think critically, engage actively, and succeed academically and beyond.

Integrate Critical Thinking Across the Curriculum. Building upon the literature's emphasis on the integration of critical thinking skills, educational institutions should implement a holistic approach to embedding critical thinking across various disciplines within ESL education. This integration should extend beyond isolated lessons to encompass interdisciplinary projects, collaborative assignments, and thematic units that provide students with opportunities to apply critical thinking in diverse contexts [2]. Research by Crandall (1992) further supports this recommendation by highlighting the benefits of integrating critical thinking into content-based language instruction, where students engage critically with subject matter while developing language skills simultaneously [8].

Implement Problem-Based Learning (PBL) Approaches. Drawing from the success of problem-based learning (PBL) in fostering critical thinking skills, educators should actively incorporate PBL approaches into ESL classrooms. PBL engages students in authentic, real-world problem-solving scenarios that promote collaborative inquiry, analytical reasoning, and decision-making skills Warsah. Arabloo (2021) also underscores the efficacy of PBL in enhancing critical thinking, particularly in language learning contexts, where students actively engage with language through problem-solving tasks [4][5].

Promote Metacognitive Strategies. Given the significance of metacognitive strategies in enhancing critical thinking, educators should prioritize the explicit teaching and practice of metacognition in ESL classrooms. Incorporating reflective practices, self-assessment tools, and goal-setting activities can empower students to become self-aware, self-regulated learners with enhanced strategic thinking skills. Arabloo (2021) further emphasizes the role of metacognitive strategies in promoting deeper understanding and metalinguistic awareness among ESL learners [5].

Emphasize Cultural Sensitivity and Diversity. Building on the importance of cultural responsiveness in promoting critical thinking, educators must create inclusive learning environments that value cultural diversity and promote cross-cultural understanding. Culturally responsive pedagogies should acknowledge and integrate diverse cultural perspectives, encourage open dialogue, and foster empathy among students [6]. This approach not only enhances critical thinking but also

nurtures cultural competence and global citizenship among ESL learners.

Leverage Technology for Enhanced Learning. Recognizing the transformative role of technology in fostering critical thinking, educators should leverage digital tools, online resources, and interactive platforms to create dynamic and engaging learning experiences. Technology integration promotes information evaluation, collaborative problem-solving, and digital literacy skills essential for critical thinking development Arabloo (2021). By harnessing technology effectively, educators can enhance ESL students' ability to think critically, analyze information critically, and communicate effectively in digital environments [5].

Conclusion. The exploration of critical thinking development in ESL students at the university level reveals the dynamic interplay between language proficiency, instructional strategies, cognitive processes, cultural dimensions, and technology integration. The integration of these key elements is vital for fostering intellectual growth, academic success, and lifelong learning among ESL learners. Through a multidimensional approach that integrates critical thinking across the curriculum, embraces problem-based learning, promotes metacognitive strategies, values cultural diversity, and harnesses technology for enhanced learning, educators can empower ESL students to think critically, communicate effectively, and thrive in a globalized world. In conclusion, the recommendations outlined above serve as actionable strategies for educators, curriculum designers, and policymakers in ESL education to enhance pedagogical practices, foster meaningful learning experiences, and cultivate a generation of critical thinkers equipped to navigate complex challenges and contribute positively to society.

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THE TRANSLATION OF METAPHORICAL UNITS FORMED FROM LEXICAL UNITS OF THE HUMAN BODY IN ENGLISH

Annotation

This article discusses the formation of metaphors from different lexical units in a language, particularly those derived from human body parts in English. The description of metaphors involves the use of various theoretical concepts and parameters, as well as the identification of methods for intercommunication and a range of translation strategies.

Key words: Metaphor, idea, concept, impactful, cognitive, translation, communication, parameter.

ПРИВЕДЕНИЕ В ИНТЕРПРЕТАЦИИ МЕТАФОРИЧЕСКИХ ЕДИНИЦ, ОБРАЗОВАННЫХ ОТ ЛЕКСЕМ ЧАСТЕЙ ТЕЛА В АНГЛИЙСКОМ ЯЗЫКЕ

Аннотация

В этой статье рассматривается, как метафоры в языке образуются из различных лексических единиц, в частности, метафоры английского языка, образованные от названий частей человеческого тела. В нем изложены различные теоретические концепции и параметры, используемые при описании метафор, а также изложены идеи по определению способов взаимодействия и ряда стратегий перевода.

Ключевые слова: Метафора, мысль, понятие, аффективность, познавательность, перевод, коммуникативность, параметр.

INGLIZ TILIDA TANA A'ZOLARI LEKSEMALARIDAN HOSIL BO'LGAN METAFORIK BIRLIKLARNING TARJIMADA BERILISHI

Annotatsiya

Ushbu maqolada tilda metaforalar turli leksik birliklardan hosil bo'lishi, xususan, inson tana a'zolari nomlaridan hosil bo'lgan ingliz tiliga oid metaforalar haqida fikr yuritilgan. Metaforalarni tavsiflashda turli nazariy tushunchalar va parametrlardan foydalanilganligi, shuningdek, o'zaro muloqot qilish usullarini aniqlash hamda bir qator tarjima strategiyalari haqidagi fikrlar bayon qilingan.

Kalit so'zlar: Metafora, fikr, tushuncha, ta'sirchan, kognitiv, tarjima, muloqot, parametr.

Introduction. Scholars of metaphor use different theoretical concepts and parameters for the purposes of identifying, describing metaphors and their translatability as well as transfer methods. Such parameters, either combined with others from within translatology or used in specialized papers of scholar's journals, can form the basis for the research of metaphors in the process of translation. A number of translation strategies in dealing with this issue will be discussed and suggested. The paper focuses on the practical dimension of the translation process between two different languages: English and Uzbek.

Literature review. We know in each language including English there are a mounting of derived words those hide their real meaning in the originated language. However, English, especially Uzbek language, founded by A. Navoi in 15th century, discrete the mystery of human thought since it is one of the young languages which can be easy source to investigate human cognation compared to other ancient languages such as Arabian, Latin, Chinese and others. In this chapter a number of metaphors in both Uzbek and English are given to support this view about the influence of newly invented metaphors.

Since thought and action are embodied and fundamentally metaphorical in nature we create metaphors once we reason most of our emotional and cognitive introspection experience and process as a container for us or vise verse: our brain is a container for them as can be seen in the following examples:

1. English: I made up my mind about something (Mind is a property or substance to make up)

O'zbek: Fikrga keldim. (Idea as a container to come to)

Translation word by word: I came to this idea

2. English: He fainted

O'zbek: Hushdan ketdi (Consciousness as a container to go from it)

Translation word by word: He/she went from consciousness

3. English: He went off the top (Frustration is a container to went off the top)

O'zbek: Jahli chiqdi (Brain as a container for frustration to lift from)

Translation word by word: His/her annoyance went out

In these cases, viewing mental processes of idea, conscious as a container allows us to refer to it, identify a particular aspect of it, act with respect to it, and perhaps even believe that we understand it although there is not any mental, emotional or cognitive introspection process or experience that can come or go from one container to another.

Research Methodology. The range of metaphors that we use for such purposes is enormous in both English and Uzbek, and more research needed to find evidences in other languages. The following list of found linguistic evidences or examples gives some idea of the kinds of purposes; along with representative examples of metaphors that serve them those can reason mental process, experience as a container for mind as well as reasoning the mind or brain as a container for mental process, experience as can be seen in the following examples: Attention and Brain

1. English: I kept my mind on something (mind, concentration is a property or object to keep on a container)

O'zbek: Diqqat jamladim (Brain is as a container for attention to organize the attention) Translation word by word: I gathered, organized my attention

2. English: I lost my train of thought (Thought is a property or object to loose)

O'zbek: Diqqatim qochdi (Brain is as a container where attention can escape from) Translation word by word: My attention ran away Ear, information and Brain

3. English: Can you lend me your ear? (Ear, concentration is a property or object to give)

O'zbek: Qulog'inga kiradimi? (Brain is as a container where information can enter into) Translation word by word: does it enter into your ear?

Mouth, information and Brain

4. English: Hold your tongue (Tongue, patience is a property or object to hold)

O'zbek: Og'zingni ochma (Brain is as a container for information goes through mouth) Translation word by word: Do not open your mouth

5. English: I made a slip of the tongue (Tongue is a property or object to make a slip) O'zbek: Og'izimdan chiqib ketdi (Brain is as a container for information goes through mouth) Translation word by word: It slipped from my mouth

Ear, information and Brain

6. English: I'm all ears

O'zbek: Quloq soldim (Brain is as a container that someone's ear can be put in)

Translation word by word: To put an ear into information

7. English: I put up her feelers

O'zbek: Og'iz soldim (Brain is as a container that someone's mouth, information can be put into) Translation word by word: to put a mouth into information

8. English: He threw a glance (Glance, attention is a property or object to throw)

O'zbek: Nazar soldi (Brain is as a container that someone's glance can be put into information) Translation word by word: To put a glance into information

Eye, ear, cognation, information and Brain

9. English: I throw a glance (Glance, attention is a property or object to throw)

O'zbek: Ko'rib oldim (Brain is as a container that can take some information by looking through eye) Translation word by word: Take by looking

10. English: I drunk information in (Information is a substance or water to drink)

O'zbek: Ahborotni tinglab oldim (Brain is as a container that can take some information by listening through ear) Translation word by word: Take by listening

11. English: To pick up some new information (Information is a substance or object to pick up)

O'zbek: Bilib/tanib olmoq (Brain as a container that can take some information by knowing, recognizing through different sense)

Translation word by word: Take by recognizing, by knowing

14. English: I have an idea on my brain (idea is a property or object to have on brain container)

O'zbek: Fikr keldi (Brain as a container for idea to come into)

Translation word by word: idea came

A metaphor is the interaction between the logical and the contextual logical meanings of a word which is based on a likeness between objects. For example, in the sentence: "Dear nature is the kindest mother still". Nature is likened to a mother; i.e. the properties of a mother "nursing, caring for" are imposed on the nature. Thus the metaphor can be defined as the power of realizing two lexical meanings simultaneously. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs, even in prepositions E. g. "the leaves fell sorrowfully". Here it is the adverb that is a metaphor.

Firstly, the metaphor is a well – known semantic way of building new meanings and new words. According to scientists "It is due to the metaphor that each thing seems to have its name in language. Metaphors are classified according to three objects:

1. The degree of expressiveness;

2. The structure, i.e., in what linguistic it is presented or by what parts of speech it is expressed.

3. The function, i.e. the role of a stylistic device in making up an image.

There are different sources where the authors borrow the material for images. Favorite images in oriental poetry are nightingale, rose, moon, nature, art, war, fairy tales, myths; science may also serve as sources for metaphorical images.

Secondly, a metaphor is a productive way of building up new meaning and new words. Metaphor may be genuine, that is original, invented by the writer where the image is quite unexpected, i. e. unpredictable, or trite or dead, that is hackneyed,

often used in the language. Their predictability genuine metaphors are also called speech metaphors. They belong to language – in action. Examples of genuine metaphors are:

-The dark swallowed him;

-Mrs. Small's eyes boiled with excitement;

-The words seemed to dance.

Analysis and results. Genuine metaphors can easily become trite, if they are frequently repeated. Trite metaphors belong to the language – as –a system, and are usually fixed in dictionaries, as units of the language. In the English language a number of trite metaphors are widely used. They are time – worn; to shoot a glance, to break one's heart, a ray of hope, flood of tears, shadow of a smile, the salt of life, a flight of imagination, the leader of the fame, etc. The interaction between the logical and contextual meanings of words in these combinations is dulled constant use. The stylistic effect of true metaphors is weak. The following metaphors enriched English phraseology: foot of a bet, leg of a chair, head of a nail, to be in the same boat. The genuine metaphor, as was mentioned above, is the expression of writer's individual vision. It is through the metaphor that the writer reveals his emotional attitude towards what he describes. Sometimes a metaphor is not confined to one image. Trite metaphors are reestablished. The writer finds it necessary to prolong the image. He does so by adding a number of other images, but all these additional images are linked with the main, central image. Such metaphors are called sustained or prolonged metaphors: "The indignant fire, which flashed from his eyes, did not melt the glasses of his spectacles". (Dickens) In the above example the metaphors "flashed" and "melt" are connected with the main image expressed by the word "fire". This prolonged image helps Dickens to achieve exaggeration and to give a tough, of humors. This context refreshes the almost dead metaphor and gives it second life.

Metaphors may be sustained not only on the basis of a trite metaphor. The initial metaphor may be genuine. The metaphor is often defined as a compressed simile. But this definition is misleading. These two stylistic devices are viewed as belonging to two different groups of stylistic devices. They are different in their linguistic nature. The main function of metaphor is to create images. Genuine metaphors create fresh images in poetry and emotive prose. Trite metaphors are used as expressive means in newspapers, articles, in oratorical style and in scientific language. They help author to make the meaning more concrete and brighten his writing. There is constant interaction between genuine and trite metaphors. Genuine metaphors, if they are good and can stand the test of time, may, through frequent repetition, become trite and consequently easily predictable. Trite metaphors may retain their freshness through the process of prolongation of the metaphor. The stylistic function of the metaphor is twofold:

1) To make the author's thought more concrete, define and clear.

2) To reveal the author's emotional attitude towards what he describes. The metaphor is one of the most powerful means of creating images. This is its main function. Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratorical style and even in scientific language. The use of trite metaphors should not be regarded as a drawback of style. They help the writer to enliven his work and even make the meaning more concrete. There is constant interaction between genuine and trite metaphors. Genuine metaphors, if they are good, and can stand the test of time, may, through frequent repetition, become trite and consequently easily predictable. Trite metaphors, as has been shown may regain their freshness through the process of prolongation of the metaphor.

In shortly saying, metaphor is a ubiquitous feature of natural language. While the ability of understand metaphors and use them is characteristic of nature linguistic competence, the ability to use metaphors well was considered by Aristotle a "mark of genius" and remains today a feature of intelligence tests and assessments of creativity. In literature, in professional discourses, in scientific language and in daily discourse, metaphors provide expression for experiences and concepts for which literal language

seems insufficient, thereby increasing the range of articulation possible within the language.

Metaphors are like jokes and philosophical paradoxes. This is none an assimilation of metaphor to simile, or it is a simple view of metaphor as comparison. Aristotle's more famous structural instance in the Poetics on the analogical proportion idea in metaphor B is to A as D is to C-needs to be put in the context of the above remarks because they show that analogy has plenty of room to include idea of implicit meaning (the distance of the elements one from another and the suppressed aspects of analogy) and is a source of wit, or a contrast between appearance and reality.

Conclusion/recommendations. The systems of English and Uzbek language differ in their morphological classification.

One to its history English language belongs to the elective type, being rather analytical, than synthetic. That is why prepositions play the role of connectors between the parts of the sentence. The Uzbek language belongs to the agglutinative type but the syntactical relations in it are expressed with the help of other grammatical signals occupying post positive i.e. with the help post syllables and the affixed morpheme of special categories. This fluctuation of the level units (For instance: English prepositions and Uzbek affixes) show the allomorphness of the expression of the surface structure of a content. The indicated difference influence the bilinguistic expression, of metaphor in two languages, it refers to attributive and prepositional relations between the words forming simple metaphor, which cause their structural variations.

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THE CONCEPT OF CULTURAL VALUES AND ITS TYPES

Annotation

Cultural values are the core principles and ideals upon which an entire community exists and thrives. These values shape the behaviors, traditions, and norms of a society. This article delves into the concept of cultural values, exploring their significance, the different types, and their impact on various aspects of society. By understanding cultural values, we can appreciate the diversity and commonalities among different cultures, leading to a more harmonious global society.

Key words: Cultural Values, Social Norms, Theoretical Frameworks, Hofstede's Cultural Dimensions, Schwartz's Theory of Basic Human Values, Rokeach's Value Survey, Inglehart's Modernization.

ПОНЯТИЕ КУЛЬТУРНЫХ ЦЕННОСТЕЙ И ЕГО ВИДЫ

Annotation

Культурные ценности – это основные принципы и идеалы, на основе которых существует и процветает все сообщество. Эти ценности формируют поведение, традиции и нормы общества. Эта статья углубляется в концепцию культурных ценностей, исследуя их значение, различные типы и их влияние на различные аспекты жизни общества. Понимая культурные ценности, мы можем оценить разнообразие и общность между различными культурами, что приведет к более гармоничному глобальному обществу.

Ключевые слова: Культурные ценности, социальные нормы, теоретические основы, культурные измерения Хофстеда, теория основных человеческих ценностей Шварца, исследование ценностей Рокича, модернизация Инглхарта.

MADANIY QADRIYATLAR TUSHUNCHASI VA UNING TURLARI

Annotation

Madaniy qadriyatlar butun bir jamoa mavjud bo'lgan va rivojlanadigan asosiy tamoyillar va ideallardir. Bu qadriyatlar jamiyatning xulq-atvori, an'analari va me'yorlarini shakllantiradi. Ushbu maqola madaniy qadriyatlar tushunchasini o'rganadi, ularning ahamiyati, turlari va jamiyat hayotining turli jabhalariga ta'sirini o'rganadi. Madaniy qadriyatlarni tushunish orqali biz turli madaniyatlar o'rtasidagi xilma-xillik va umumiylikni qadrlashimiz mumkin, bu esa yanada uyg'un global jamiyatga olib keladi.

Kalit so'zlar: Madaniy qadriyatlar, ijtimoiy me'yorlar, nazariy asoslar, Hofstedening madaniy o'lchovlari, Shvartsning asosiy insoniy qadriyatlar nazariyasi, Rokeachning qadriyatlar tadqiqoti, Inglehartning modernizatsiyasi.

Kirish. Madaniy qadriyatlar jamiyatlar barpo etiladigan poydevor bo'lib, individual va jamoaviy xatti-harakatlarni boshqaradigan jamoaviy tamoyillar va e'tiqodlarni o'z ichiga oladi. Ular jamoalar uchun o'ziga xoslik, uzluksizlik va birdamlik hissini ta'minlaydi, bir guruhni boshqasidan ajratib turadigan me'yorlar, an'analar va ijtimoiy amaliyotlarni shakllantiradi. Borgan sari o'zaro bog'langan dunyoda madaniy qadriyatlarni tushunish turli xil aholi o'rtasida o'zaro hurmat va hamkorlikni rivojlantirish uchun muhim ahamiyatga ega. Madaniy qadriyatlar tushunchasi ko'p qirrali bo'lib, ijtimoiy tuzumga chuqur singib ketgan turli e'tiqod va amaliyotlarni o'z ichiga oladi. Bu qadriyatlar hayotning turli jabhalariga, jumladan, axloqiy va axloqiy me'yorlarga, ijtimoiy me'yorlarga, badiiy ifodalarga va iqtisodiy xatti-harakatlarga ta'sir qiladi. Madaniy qadriyatlarning har xil turlarini o'rganish orqali biz insoniyat jamiyatlari faoliyati va o'zaro ta'sirining xilma-xil usullari haqida tushunchaga ega bo'lishimiz mumkin.

Ushbu maqola madaniy qadriyatlar tushunchasini o'rganish, ularning ahamiyatini va turli madaniyatlarda mavjud bo'lgan turli xil turlarini o'rganishga qaratilgan. Ushbu qadriyatlarning xarakteristikalari va oqibatlarini o'rganish orqali biz madaniy xilma-xillikning boyligini va bizni global hamjamiyat sifatida birlashtirgan umumiy jihatlarni yaxshiroq tushunishimiz mumkin. Madaniy qadriyatlarni tushunish nafaqat sotsiologlar va antropologlar uchun, balki biznesda, ta'limda yoki kundalik hayotda bo'lsin, madaniyatlararo o'zaro aloqada bo'lgan har bir kishi uchun juda muhimdir. Ushbu tadqiqot orqali biz jamiyatlarni shakllantirish va yanada inklyuziv va uyg'un dunyoni targ'ib qilishda madaniy qadriyatlarning ahamiyatini ta'kidlashga umid qilamiz.

Madaniy qadriyatlar tushunchasi-Madaniy qadriyatlar jamiyatning jamoaviy ongiga chuqur singib ketgan asosiy e'tiqodlardir. Bu qadriyatlar odamlarning dunyoni qanday idrok etishi va bir-biri bilan o'zaro munosabatini shakllantiradigan xatti-harakatlar uchun asos yaratadi. Ular harakatlarni boshqaradigan, ijtimoiy normalarni bildiradigan va jamiyat institutlarining rivojlanishiga ta'sir qiluvchi asosiy tamoyillardir. Madaniy qadriyatlar avloddan-avlodga o'tib, ko'pincha odamlarning kundalik hayotiga shunchalik singib ketadiki, ular odatiy hol sifatida qabul qilinadi.

Adabiyot manbalarini haqida umumiy ma'lumot;

Geert Xofstedening 20-asr oxiridagi kashshof ishi qadriyatlar va xatti-harakatlarga ta'sir qiluvchi madaniyatning asosiy o'lchovlarini aniqlash orqali madaniyatlararo tadqiqotlar uchun asos yaratdi. Hofstede madaniyatining olti o'lchovi – kuch masofasi, individualizmga qarshi kollektivizm, erkalik va ayollik, noaniqlikdan qochish, uzoq muddatli orientatsiya va qisqa muddatli me'yoriy yo'nalish va indulgentsiya va cheklov – madaniy qadriyatlarni taqqoslash uchun keng qamrovli asosni taqdim etadi[1]. Uning tadqiqotlari milliy madaniyatlar]o'zlarining qadriyatlar tizimi jihatidan qanday farq qilishini va bu farqlar hayotning turli jabhalariga, jumladan, ish, oila va boshqaruvga qanday ta'sir qilishini ta'kidlaydi.

Shalom H. Shvarts madaniyatlarda tan olingan o'nta asosiy insoniy qadriyatlarni aniqlash orqali madaniy qadriyatlarni tushunishni kengaytirdi:

o'z-o'zini boshqarish,
rag'batlantirish,
gedonizm,
muvaffaqiyat,
kuch,

xavfsizlik,
muvofiqlik,
an'ana,
xayrixohlik
universalizm.

Shvarts nazariyasi bu qadriyatlarning umuminsoniy xususiyatini ta'kidlab, har bir qadriyatning turli madaniy kontekstlarda o'zgaruvchan ahamiyati va ifodalanishini tan oladi. Uning ishi individual va jamoaviy qadriyatlar o'rtasidagi dinamik o'zaro ta'sirni va ularning jamiyat normalari va xatti-harakatlarini qanday shakllantirishini ta'kidlaydi.

Milton Rokeachning Qiymat tadqiqoti madaniy qadriyatlarni o'rganishda yana bir ta'sirchan vositadir[4]. Rokeach terminal qadriyatlarni (baxt, donolik va tenglik kabi mavjudlikning yakuniy holatlari) va instrumental qadriyatlarni (halollik, mas'uliyat va mustaqillik kabi xatti-harakatlar usullari) ajratdi. Uning tadqiqotlari qadriyatlarning individual munosabat va xulq-atvorga qanday ta'sir qilishini va ular turli madaniyatlarda qanday ustuvorligini tushunish imkonini beradi. Rokeachning ishi qadriyatlar va ijtimoiy o'zgarishlar o'rtasidagi munosabatni tushunishda muhim rol o'ynadi.

Ronald Inglehartning[5] modernizatsiya va postmodernizatsiya bo'yicha tadqiqotlari iqtisodiy rivojlanish va madaniy o'zgarishlar qanday bog'liqligini o'rganadi. Inglehartning ko'plab mamlakatlarda o'tkazgan Jahon qadriyatlari tadqiqoti jamiyatlar sanoatlashgan sari an'anaviy qadriyatlardan dunyoviy-ratsional qadriyatlarga o'tishni va iqtisodiy jihatdan xavfsizroq bo'lganda omon qolishdan o'zini namoyon qilish qadriyatlariga o'tishni o'rganadi. Uning xulosalari shuni ko'rsatadiki, iqtisodiy rivojlanish madaniy qadriyatlarning o'zgarishiga olib keladi va bu o'z navbatida siyosiy va ijtimoiy tizimlarga ta'sir qiladi.

Fons Trompenaars va Charlz Xempden-Tyorner Hofstede ishiga asoslanib, biznes va boshqaruv amaliyotiga ta'sir etuvchi yettita madaniy o'lchovni aniqladilar[6]: Universalizmga qarshi xususiylik, Individualizmga qarshi kommunitarizm, Spesifik va Diffuz, Neytralga qarshi hissiy, Muvaffaqiyatga qarshi vaqt, ketma-ket vaqt. va boshqalar Sinxron vaqt, va ichki va tashqi nazorat. Ularning tadqiqotlari madaniy qadriyatlar tashkilotning xatti-harakatlari va xalqaro biznesga qanday ta'sir qilishini ta'kidlab, global o'zaro ta'sirlarda madaniy xabardorlikning muhimligini ta'kidlaydi.

Ko'plab tadqiqotlar dinning madaniy qadriyatlarga ta'sirini o'rgangan. Masalan, Pippa Norris va Ronald Inglehartning "Muqaddas va dunyoviy: dunyo bo'ylab din va siyosat"[7] nomli tadqiqotida dinyy e'tiqodlar axloqiy qadriyatlar, ijtimoiy me'yorlar va siyosiy munosabatlarni qanday shakllantirishini o'rganadi. Ularning ishi madaniy amaliyotlarni shakllantirishda diniy qadriyatlarning barqarorligini va ularning ijtimoiy birdamlik va o'ziga xoslikni saqlashdagi rolini ta'kidlaydi.

Madaniy qadriyatlarning xususiyatlari

Kollektiv tabiat: Madaniy qadriyatlar jamiyat a'zolari tomonidan baham ko'riladi, bu o'zlik va birlik tuyg'usini yaratadi.

Ushbu jamoaviy tabiat qadriyatlarni ijtimoiy o'zaro ta'sirlar va kommunal faoliyatlar orqali mustahkamlashni ta'minlaydi.

Barqarorlik va uzluksizlik: Madaniyatlar rivojlanishi mumkin bo'lsa-da, asosiy qadriyatlar vaqt o'tishi bilan barqaror bo'lib qoladi. Bu barqarorlik davomiylikni ta'minlaydi, o'tgan avlodlarni hozirgi va kelajak bilan bog'laydi, xavfsizlik va an'analar tuyg'usini taklif qiladi.

Xulq-atvorni yo'naltiruvchi: Madaniy qadriyatlar xulq-atvor uchun kompas bo'lib xizmat qiladi, jamiyatda maqbul yoki nomaqbul deb hisoblangan narsalarga ta'sir qiladi. Ular ijtimoiy me'yorlar, qonunlar va axloqiy me'yorlarni shakllantiradi, shaxslarni o'zaro munosabatlarida va qaror qabul qilish jarayonlarida rahbarlik qiladi.

O'tkazish va ijtimoiylashtirish: Madaniy qadriyatlar ijtimoiylashuvning turli kanallari, jumladan, oila, ta'lim, din va ommaviy axborot vositalari orqali uzatiladi. Ushbu uzatish madaniy qadriyatlarning keyingi avlodlar tomonidan saqlanishi va moslashishini ta'minlaydi.

Tahlil va natijalar. Madaniy qadriyatlar jamiyatning ijtimoiy, iqtisodiy va siyosiy manzaralarini shakllantirishda hal qiluvchi rol o'ynaydi. Ular shaxslararo munosabatlarga, jamiyatning jipsligiga va ijtimoiy institutlar faoliyatiga ta'sir qiladi. Umumiy e'tiqodlar to'plamini ta'minlash orqali madaniy qadriyatlar jamiyat a'zolari o'rtasida tegishlilik va o'zaro tushunish hissini kuchaytiradi. Ular, shuningdek, ijtimoiy tartibni o'rnatish uchun asos bo'lib xizmat qiladi, jamiyatning jamoaviy ideallarini aks ettiruvchi qonunlar va siyosatlarni ishlab chiqishga rahbarlik qiladi.

Madaniy qadriyatlar shaxs va guruh o'ziga xosligini shakllantirishning ajralmas qismidir. Ular tegishlilik va o'zini o'zi qadrlash tuyg'usini ta'minlaydi, odamlarga kengroq ijtimoiy kontekstda o'z o'rnini tushunishga yordam beradi. Madaniy qadriyatlar ham jamiyatni boshqa guruhlar va madaniyatlardan ajratib turadigan o'ziga xosligini ta'minlaydi. Bu o'ziga xoslik g'urur va birdamlik manbai bo'lishi mumkin, lekin u turli qadriyatlar tizimlari kesishgan ko'p madaniyatli muhitda qiyinchiliklarga olib kelishi mumkin.

Madaniy qadriyatlar barqaror bo'lishga moyil bo'lsa-da, ular statik emas. Ular texnologik taraqqiyot, iqtisodiy o'zgarishlar va boshqa madaniyatlar bilan o'zaro aloqalar kabi ichki va tashqi ta'sirlarga javoban rivojlanishi mumkin. Madaniy qadriyatlarning dinamikasi murakkab bo'lib, uzluksiz muzokaralar va moslashish jarayonini o'z ichiga oladi. Bunday moslashuvchanlik madaniyatlarga o'zgaruvchan sharoitlarda dolzarb va chidamli bo'lib qolish imkonini beradi.

Xulosa qilib aytganda, madaniy qadriyatlar jamiyatning turmush tarzini belgilaydigan asosiy elementlardir. Ular ijtimoiy tuzilmaga chuqur singib ketgan, xulq-atvorni boshqaradi, shaxsiyatni shakllantiradi va jamiyat tuzilmalarining rivojlanishiga ta'sir qiladi. Madaniy qadriyatlar kontseptsiyasini tushunish insoniyat jamiyatlarining xilma-xilligini qadrlash va yanada inklyuziv va uyg'un global hamjamiyatni rivojlantirish uchun zarurdir.

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TRADITION AND LITERARY INFLUENCE IN FICTION

Annotation
This article covers the diversity of literary traditions and the importance of literary influence in the development of literary traditions, the specific role of literary influence in the work of figures of Uzbek and world literature, and the opinions expressed by the ADIBS on the issue of literary influence are subject to analysis.
Key words: literary tradition, innovation, creative influence, artistic creation, literary aesthetic thinking, psychology of creativity.

ТРАДИЦИЯ И ЛИТЕРАТУРНОЕ ВЛИЯНИЕ НА ХУДОЖЕСТВЕННУЮ ХУДОЖЕСТВЕННОСТЬ

Аннотация
В данной статье освещаются разнообразие литературных традиций и значение литературного влияния в развитии литературных традиций, особая роль литературного влияния в творчестве узбекской и мировой литературы, а также анализируются высказывания писателей по вопросу литературного влияния.
Ключевые слова: литературная традиция, новаторство, творческое влияние, художественное творчество, литературное эстетическое мышление, психология творчества.

BADIIY ADABIYOTDA AN'ANA VA ADABIY TA'SIR

Annotatsiya
Ushbu maqolada adabiy an'analar xilma-xilligi va adabiy an'analarning rivojlanishida adabiy ta'sirning ahamiyati, o'zbek va jahon adabiyoti namoyondalari ijodida adabiy ta'sirning o'ziga xos o'rni yoritilgan hamda adiblarning adabiy ta'sir masalasi yuzasidan bildirgan fikrlari tahlilga tortilgan.
Kalit so'zlar: Adabiy an'ana, novatorlik, ijodiy ta'sir, badiiy ijod, adabiy estetik tafakkur, ijod psixologiyasi.

Har qanday xalqning san'ati taraqqiyotida an'anaviylik, davomiylik va bog'liqlik bo'ladi. Yetuk badiiy asarlar yoki san'at hodisasi o'tmishdagi eng yaxshi an'analarning ijodiy davomi natijasida yuzaga keladi.

Ijodiy ta'sir, an'ana va novatorlik hamisha badiiy ijod va adabiy estetik tafakkur rivojining muhim bir omili bo'lib xizmat qilishi mumkinligini o'zbek-rus adabiyoti aloqalari va badiiy tarjimalari misolida o'rganish ham adabiyotshunoslikning dolzarb muammolari sirasiga kiradi[1].

Adabiy an'ana- dunyoni badiiy idrok etish, bilish sohasida davrdan-davrga, avloddan-avlodga o'tib kelgan adabiy tajribalar: estetik qarashlar, tasviriy vositalar, tildagi obrazlilik, emotsionallik va uslubdagi rang-baranglikdir. O'tmish yozuvchilarining ijod tajribasida sinalgan, ustvor va muqim g'oyaviy-badiiy boyliklarni yosh bo'g'in o'z davri talabiga ko'ra qayta ishlab, ijodiy rivojlantiradi. Adabiyot va san'atda an'ana tarixiy hodisa bo'lib, muayyan davr ijtimoiy-badiiy xususiyatlarni aks ettiradi. O'zbek adabiyoti eskirmagan, zamon sinovidan o'tgan, barhayot, ilg'or an'anaga suyanadi. Ilg'or adabiy an'ana hamma vaqt novatorlikka chorlaydi. Binobarin, an'ana va novatorlik orasida mantiqiy aloqa bor. Ularni bir-biridan ajratib, ham tasavvur qilib bo'lmaydi[2].

Adabiy an'analarning avloddan avlodga o'tib kelishida, rivojlanib, boyib borishida adabiy ta'sir masalasi ham o'z o'rniga ega. Ijodkor hayot haqiqatini badiiy haqiqat asnosida tasvirlar, badiiy adabiyotning mavjud adabiy an'analarni davom ettirar ekan, ilgari surgan g'oyani asoslash, tasvirlash, kitobxonni bunga ishontirish uchun o'qib o'rgangan va qalbiga mahkam o'rnashib qolgan asar, asar qahramonlari yoki unga ta'sir o'tkazgan asar g'oyasiga zarur o'rinlarda murojaat etadi. Aytmoqchi bo'lgan g'oyasini, xulosalarini asardan parcha keltirish yoki asar voqealariga ishora tarzida ham ifodalashi mumkin. Ijodkor o'qigan asarining ta'siridan ilhomlanish natijasida asarini yanada sayqallashi va aksincha uyg'un asarlardan keskin farq qiluvchi xulosalar bilan yakunlashi mumkin. "Yozuvchi bo'lmoq qalbingni odamlarga ishonib ochib bermoqdir",-deya ta'riflaydi adibni "Yozuvchi bo'lmoq nima degani" maqolasida Yuxan Borgen. Darhaqiqat, ijodkor ongidagi fikrlarini, ko'nglida asrab-avaylab yurgan tuyg'ularini kitobxon bilan bo'lishadi. U bilan maroqli

suhbat quradi. Hayotni kuzatish asnosida olgan tajribasini kitobxonga yetkazadi. Yozuvchi xalqining oddiy kitobxondan farqi ham shundaki, oddiy odamlar ilg'amagan haqiqatni ijodkorlar ilg'ay oladi. Kitobxonning nazari tushmagan voqea-hodisalar yozuvchi nigohida alohida mavzu sifatida gavdalanadi. Hech bir ijodkor yo'qki, biror mutolaa qilgan asaridan ta'sirlanmagan yoki adabiy ta'sir samarasi asarlarida iz qoldirmagan. Noyob iste'dod egasi Abdulla Qodiriy asarlari va buyuk ijodkorlarning ko'plab adiblar qatorida ijodiy faoliyatiga ijobiy ta'sir ko'rsatgani, adabiy ta'siri yozilajak asarlariga turtki bo'lganligi, asarlarda adabiy an'analar davomiyligini aks ettirgani xususida Turkman yozuvchisi Berdi Kerboboyev shunday deydi: Mening o'zim ham Tolstoydan, Gorkiydan, Sholoxovdan o'rganmasam, tatar yozuvchisi Ibrohimovning "Bizning kunlar"ni, "Qozoq qizi"ni, o'zbek yozuvchisi Abdulla Qodiriyning "O'tkan kunlar"ini, "Mehrobdan chayon"ini o'qib, shulardan ibrat olmasam "Dadil qadam"ni boshlay olmagan bo'lardim deya ta'kidlasa, [3] taniqli shoir E. Vohidov "O'tgan kunlar" va "Mehrobdan chayon" romanlari ta'siri natijajida ularni e'tirof etib quyidagicha baholaydi: Kishi umrida o'qigan kitoblari ichida shundoq kitoblar bo'ladiki, ular umrining bir qismiga, inson o'zligining tarkibiga aylanib qoladi. "O'tkan kunlar" va "Mehrobdan chayon" men uchun ana shunday kitoblardan. Ular meni odam qilib shakllantirgan. Dunyoqarashim, yuragim holatini belgilagan, umrim boyligi bo'lgan kitoblar sirasiga kiradi.

Yuqoridagi fikrlar Abdulla Qodiriy asarlariga berilgan yuksak baho bo'lishi bilan bir qatorda adabiy ta'sir jarayonining natijasini ham ko'rsatadi. …badiiy so'z qudratini bevosita his etmagan, uning ilohiy ta'siriga berilmagan o'quvchida tuyg'u uyg'onmaydi[4]. Oddiy kitobxon sara asarlardan ta'sirlanishi, yillab asar voqealarini unutolmasigi mumkin. Ammo unda tug'ma iste'dod, san'atkor qalbi, turmush hodisalarini, odamlar hayotini, qalbidagi nozik jarayonlarni ko'rish, ko'rsatish bilan barobar ularni butun vujudi bilan his etish, shu nozik tuyg'ularni boshqalarga yetkaza olish xislati bo'lmas ekan adabiy ta'sir

natijasida asar tug'ilmaydi. Shunday ekan, adabiy ta'sir iste'dod egalarini yana bir bor kashf etuvchi va adabiy an'analarni rivojlantiruvchi vositalardan biri desak, yanglishmagan bo'lamiz.

Abdulla Qahhor san'atkorlarning badiiy adabiyot durdonalarini o'qib-o'rganib tengi yo'q asarlar yaratilish jarayonini quyidagicha baholaydi: Oqsoqol yozuvchilarimiz katta ish qilishdi: rus va o'zbek klassik adabiyoti xalq adabiyotidan bahra olib, umuminsoniy g'oya bilan qurollanib hozirgi yangi adabiyotni yaratdi. Demak, yaxshilik va yomonlik, urush va tinchlik, muhabbat va nafrat, do'stlik va sotqinlik kabi badiiy adabiyotdagi umuminsoniy g'oyalar va mavzular turli janrdagi asarlarda turlicha tasvirlanishining zamirida xalq og'zaki ijodiyoti ta'sirining o'rni beqiyos. Har bir xalqning og'zaki ijodiyoti, avvalo, avlodlariga, shuningdek, dunyo kitobxonlariga o'z ta'sirini ko'rsatmay qolmaydi. Ijodkorlarning asarlarining yaratilishida folklore namunalarining ta'sirining o'rni ham beqiyos ekanligini ta'kidlashimiz joiz. H. Homidiy, Sh. Abdullayeva va S.Ibrohimovalar tomonidan tuzilgan "Adabiyotshunoshlik terminlari lug'ati"da Hamid Olimjonning "Oygul bilan Baxtiyor", "Semurg'" nomli she'riy ertaklari o'zbek xalq ertaklari asosida yaratilgani haqida ma'lumotlar bor. Bu ma'lumotlarda "Oygul bilan Baxtiyor" ertak-dostonining yozilishiga yana shoirning buvisi o'zbek xalq ertaklarini mahorat bilan ijro etganligi va bu bo'lajak shoirning ijodkor sifatida shakllanishida o'z ta'sirini ko'rsatganligini va yillar o'tib ham yodida qolganligini qo'shimcha qilmoqchimiz. Zero, mahorat bilan ijro etilgan asar va ijro qonuniyatiga asoslanmay ijro etilgan san'at hodisalari o'rtasida farq katta. Ijro mukammal bo'lsa, o'sha asarning kitobxonga ta'siri darajasi ham yuqori darajada bo'ladi. Shu bois ham, bizningcha H. Olimjon "Oygul bilan Bahtiyor" asarida ertakni buvisidan eshitganini ta'kidlaydi:

Bolalik kunlarimda,
Uyqusiz tunlarimda,
Ko'p ertak eshitardim,
So'ylab berardi buvim.

Shuningdek, Abdulla Qodiriy tarbiyasi, ijodi va romanlarining maydonga kelishiga otasidan eshitgan voqea-hodisalar kuchli ta'sir ko'rsatadi. Shuning uchun ham adib o'z asarlarida otasini ehtirom bilan tilga oladi, hikoyalaridan birini otasiga bag'ishlaydi[5, 6]. Jumladan, "Jinlar bazmi" hikoyasidagi voqelikni adibning otasi yosh Abdullaga so'zlab beradi yoki adib "O'tgan kunlar" romanidagi ayrim voqealarni otasidan eshitganligini ta'kidlaydi. Abdulla Qodiriy asarlari yaratilishiga turtki bo'lgan omillardan biri hayot bergan materiallar, turmush saboqlari otasidan eshitgan hikoyalar hamda ularning ta'siri demakdir. "Biz haqiqatni hayotdan oldik. Hammadan ilgari shaxs o'zini tanisin! Zero, "O'zini bilmagan o'zgani bilmas" so'zi turmush onasining dard chekib tuqqan to'ng'ich o'g'lidir", deydi adib Abdulla Qodiriy bu xususida.

"Ijodiy ta'sir jarayonidagi tadrijiylikni har bir iste'dodli san'atkor u yoki bu tarzda bosib o'tishi mumkin bo'lgan an'anaviy bosqich deb ta'riflasa bo'ladi',-deya ta'kidlaydi

filologiya fanlari doktori, professor, adabiyotshunos olim U. Qosimov. Darhaqiqat, har bir ijodkor kitob mutolaa qilar ekan, o'z hissiyot dunyosidan kelib chiqib, asarni o'zicha tushunib, o'zicha xulosa chiqarishi mumkin. Ijodiy jarayonda ilhomlanib, asar yozayotgan san'atkor bir vaqtlar o'qib ta'sirlangan, ulug' adiblar ijodi bilan yaqindan oshno bo'lgan san'atkor ularning yuksak g'oya va an'analaridan ta'sirlanmasligi, oziqlanmasligi mumkin emas.

Rus adabiyotining mashhur yozuvchisi Feoder Dostevskiyning "Telba" romanida buyuk masalnavis Ezop va XVII asr rus adabiyoti masalnavisi Krilov masallariga murojaat etganligini ko'rishimiz mumkin. Asarda Ferdishchenko generalga o'z mavqeyi haqida shunday so'zlaydi. "Men buni o'tgan safar ahli jamoatga batafsil aytib bergan edim, siz zoti oliylari uchun yana bir karra takrorlayman. Ko'rib turibsiz, zoti oliylari, hammaning zehni o'tkir, mening esa zehnim o'tkir emas. Mana shuning evaziga men rost gapirishim huquqini o'zimga tilab oldim. Hammaga ma'lum zehni o'tmas odamlargina doim rost gapiradilar buning ustiga men juda kekchi odamman, kekchilligimning sababi ham zehnim o'tmasligidan. Men birov ozor bersa, bo'ynimni egib turaveraman, dilozor sal qoqilguncha shunday: qoqildimmi, tamom, darhol unga eslatib qo'yaman va shu zahoti o'chimni olaman, Ivan Petrovicho'zi hech qachon Ptisinning tabiri bilan aytganda, tepaman, lekin Ivan Petrovichning o'zi hech qachon hech kimni tepmagan. Krilovning zarbulmasali esingizda bormi, zoti oliylari: "Arslon va eshak"?Ana xuddi o'sha siz-u men, biz haqimizda yozilgan[6].

Muallif antik davrning buyuk masalnavisi Ezop hamda rus masalnavisi Krilov asarlarini puxta o'zlashtirgan va adabiy ta'sirida bo'lgan. Bu adabiy ta'sir "Telba" romanida kerakli o'rinlarda san'atkor tomonida mahoratli tarzda foydalanilgan.

Biz badiiy ijod deganda san'atkor ongida ijodiy niyat yetilib, "bo'shanish" zarurati yuzaga kelgan paytdan to asarga so'ngi nuqta qo'yilguniga qadar bo'lgan vaqtni ko'zda tutamiz. Ayni shu vaqt oralig'ida san'atkor ongida kechgan ijodiy-ruhiy jarayon badiiy asarda akslanadi. Shu bois ham mazkur jarayonning o'ziga xos xususiyatlariga ayricha e'tibor zarur. Avvalo shuki, ijod onlaridagi ijodiy-ruhiy holat san'atkorning bungacha kechirgan hayoti, ko'rgan-kechirganlari zaminida yuzaga keladi. Grek masalnavisi Ezop va rus masalnavisi Krilov masallariga "Telba" romanida zarur o'rinlarda muallif tomonidan foydalanilishi, avvalo, ijodkorning badiiy adabiyotning yetuk bilimdoni ekanini ko'rsatishi bilan birga, qahramonlar aytmoqchi bo'lgan fikrlarni masal tilida so'zlashi yozuvchi mahoratini ochib beradi.

Xulosa o'rnida shuni aytish mumkinki, adabiy ta'sir adabiy an'ana rivojlanishida o'ziga xos o'ringa ega bo'lgan estetik tafakkur mahsuli bo'lib, ijodkorning adabiy tajribalari ortishida ahamiyatli bo'lgan yetakchi omillardan biridir. Badiiy asarni mahorat bilan ijro etish natijasida adabiy ta'sir samarasi yanada ortadi. Shuningdek, adabiy ta'sir san'atkor mahorati yuzaga chiqaruvchi vositahamdir.

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SEMANTIC ANALYSIS OF COLLOQUIAL ADJECTIVES IN ENGLISH AND UZBEK

Annotation

Today, in world linguistics, researchers are focusing on the issue of researching colloquial lexicon as well as literary language units. Most of these studies are mainly devoted to the problems of slang, jargon and slang. However, there are almost no studies devoted to the cross-sectional study of colloquial units used by English and Uzbek speakers in live communication. From this point of view, in this article, the lexical units of the adjective parts of speech in English and Uzbek colloquial units are analyzed semantically and their similarities and differences are revealed.

Key words: Colloquial speech, colloquialism, colloquial adjectives, positive evaluation, negative evaluation, semantic class.

СЕМАНТИЧЕСКОЕ ИССЛЕДОВАНИЕ КОЛЛОКВИАЛНЫХ ПРИЛАГАТЕЛЬНЫХ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация

Сегодня в мировой лингвистике внимание исследователей сосредоточено на проблеме исследования разговорной лексики, а также единиц литературного языка. Большинство этих исследований в основном посвящено проблемам сленга, жаргона и сленга. Однако исследований, посвященных поперечному изучению разговорных единиц, используемых англоговорящими и узбекскоязычными людьми в живом общении, практически нет. С этой точки зрения в данной статье семантически анализируются лексические единицы прилагательных частей речи в английских и узбекских разговорных единицах и выявляются их сходства и различия.

Ключевые слова: Разговорный речь, просторечие, коллоквиальные прилагательные, положительная оценка, отрицательная оценка, семантический класс.

INGLIZ VA O'ZBEK TILLARIDA KOLLOKVIAL SIFATLARNING SEMANTIK TADQIQI

Annotatsiya

Jahon tilshunosligida bugungi kunda adabiy til birliklari qatorida so'zlashuv leksikasini ham tadqiq qilish masalasi tadqiqotchilar diqqat markazida bo'lib kelmoqda. Ushbu tadqiqotlarning aksariyati, asosan, argo, jargon va sleng muammolariga bag'ishlanadi. Lekin, ingliz va o'zbek tili sohiblari tomonidan jonli muloqotda ishlatiluvchi kollokvial birliklarning chog'ishtirma tadqiqiga bag'ishlangan izlanishlar deyarli mavjud emas. Shu nuqtai nazardan mazkur maqolada ingliz va o'zbek kollokvial birliklari tarkibidagi sifat so'z turkumiga oid leksik birliklar semantik jihatdan tahlil qilinadi hamda ularning o'xshash va farqli tomonlari ochib beriladi.

Kalit so'zlar: So'zlashuv tili, kollokvializm, kollokvial sifatlar, ijobiy baho, salbiy baho, semantik sinf.

Kirish. Ushbu maqola ingliz va o'zbek tillaridagi kollokvial sifatlarning o'ziga xos xususiyatlarini chog'ishtirgan holda o'rganishga bag'ishlangan bo'lib, tadqiqot materiali ikkala tilning leksikografik manbalarini o'z ichiga oladi. Kollokvial leksik birliklarning semantik strukturasini o'rganishda so'zning asosiy va kollokvial ma'nolari o'rtasidagi o'zaro munosabatni aniqlash maqsadga muvofiqdir. Chunki, kollokvializatsiyaning semantik jarayonlari tarkibidagi o'xshash hodisalar ikkala tilda ham kollokvial so'zlar semantik komponentlarining funksional umumiyligi bilan aniqlanadi. Ushbu kollokvial leksik birliklarning xilma-xil struktur turlari mavjud bo'lib, ularning har-biri semantika va so'z hosil qilish jihatidan ma'lum o'ziga xoslikka ega.

Mavzuga oid adabiyotlar tahlili. Jahon tilshunosligida ingliz so'zlashuv tiliga doir ko'plab tadqiqot ishlari olib borilgan bo'lib, uning evolyutsion rivojlanish tarixiga nazar solinsa, so'zlashuv tilining leksik jihatiga bag'ishlangan dastlabki ishlar E.Partrij [1] tomonidan amalga oshirilganligi, G.Uentvort va S.Fleksnerlar tomonidan esa ingliz tili amerika varianti so'zlashuv tilining leksikografik tomonlari o'rganilganligini qayd etish lozim [2]. So'zlashuv tili, jumladan, sodda til hamda shevalarni o'rganishdagi sotsiolingvistik yondashuv U.Labovning ishlarida o'z aksini topsa [3], uning stilistik xususiyatlari I.Arnold tomonidan o'rganilgan [4]. XXI asrga kelib mazkur muammoga bag'ishlangan izlanishlar J.Grin [5], T.Proshina [6], L.Mesimova [7], P.Kollins va X.Yao [8], S.Al-Alami [9] kabilarning tadqiqot ishlarida olib borilgan.

O'zbek tilshunosligida so'zlashuv nutqining leksik-stilistik jihatlariga bag'ishlangan dastlabki ishlar sirasiga B.O'rinboyevning o'zbek so'zlashuv nutqining sintaktik muammolariga bag'ishlangan tadqiqot ishini kiritish mumkin [10]. Shuningdek, M.Tursunpo'latovning o'zbek so'zlashuv tilining leksik xususiyatlari borasidagi dissertatsiyasi ham katta qiziqish uyg'otadi [11].

Bundan tashqari, so'zlashuv tilining quyi kollokvial birliklari doirasida G'.Rahimov [12], D.Satimova [13] hamda B.Sotvoldiyev [14]lar tomonidan olib borilgan tadqiqotlarda mazkur muammoning areal, stilistik, leksik hamda onomastik xususiyatlari ochib berilgan.

Tadqiqot metodologiyasi. Kollokvial sifatlarning semantik xususiyatlarini aniqlash uchun mazkur maqolada komponent tahlil metodidan foydalaniladi hamda ularni ajratib ko'rsatish uchun kollokvial birliklarning lug'aviy ma'nolari ham keltiriladi. Aytish lozimki, komponent tahlil metodi so'z semantik tuzilishining tizimli xarakterini ifodalashga asoslangan bo'lib, paradigmatik qatordagi barcha so'zlar o'z semantik doiralarida qandaydir umumiylikka ega va ayni paytda, ushbu qatorga kiruvchi so'zlarning har-birida o'zini boshqa so'zlardan ajratib turuvchi qandaydir o'ziga xoslik ham mavjud bo'ladi. Komponent tahlil metodining asosiy maqsadi shuki, u differensial semantik belgilar, ya'ni so'z ma'nolarida mavjud bo'lgan elementar farqlarni aniqlashdan iborat.

Tahlil va natijalar. Kollokvial sifatlarning semantik sinflar bo'yicha tahlili ikkala tilda salbiy xususiyatni ifodalovchi leksik birliklarning miqdori ijobiy konnotatsiyaga ega leksik birliklar sonidan ustun ekanligini ko'rsatdi. Bunday leksik birliklar konnotatsiyasida adresantning nuqtai nazaridan referentning salbiy bahosini ifodalovchi semantik komponentlar

muhim rol o‘ynaydi. Ikkala tilda tahlil qilingan semantik maydonlar o‘zlarining miqdoriy xususiyati orqali integral belgilar sifatida kundalik hayot tarzining turli jabhalariga oid bo‘lgan baholovchi tushunchalarni ishlatadi. Semantik maydonlarning klassifikatsiyasi undagi ba’zi tushunchalarning milliy-tilga oid spesifikasini, ularning til sohiblari uchun ijtimoiy ahamiyatini ma’lum darajada namoyon qiladi.

Kollokvial leksikani uning tematikasi, integral belgilari asosida semantik sinf, guruh, mikro guruh va maydonlarga ajratish nuqtai nazaridan o‘rganish taqqoslanayotgan tillarning umumiy hamda xususiy jihatlarini aniqlash imkonini beradi.

Bizni o‘rab turgan voqelikni semantik sinflarga ajratgan holda tahlil qilish ikkala tilda ham taxminan o‘xshash manzarani namoyish qiladi. Tahlil natijalari so‘zlashuv leksik birliklarining asosan kundalik, doimiy tarzda bo‘lib turadigan turmush tarzi tematikasiga tegishli bo‘lgan tushunchalarni aks ettirishini ko‘rsatdi, bu umuman so‘zlashuv nutqi uchun xarakterli jihat hisoblanadi. Ushbu holat kollokvializm ma’nosi va uning strukturasidagi differensial vazifani bajaruvchi hamda so‘zning predmetga oid ma’nosini aniqlashtiruvchi semantik komponent, maishiy xarakterga ega bo‘lgan ekstralingvistik voqelikning ma’lum sohasi bilan o‘zaro munosabatda bo‘lishini anglatadi. Bundan tashqari, ikkala tilda salbiy referentga ega so‘zlarning miqdor jihatdan ustunligi kollokvial leksikaning, ko‘pincha, peyorativ ma’noda qo‘llanilishiga guvohlik beradi. Kollokvial leksik birliklarning semantik strukturasida salbiy bahoga ega bo‘lgan komponent muhim rol o‘ynaydi.

Kollokvial sifatlar ingliz tilidagi kollokvial leksik birliklar umumiy sonining 21,7 foizini, o‘zbek tilida ushbu ko‘rsatkich 32,3 foizni tashkil etdi. Mazkur kollokvial birliklarning semantik xususiyatlarini o‘rganish davomida quyidagi semantik sinflar ajratib olindi:

“ijobiy xususiyat” semantik sinfi:
cute – attractive, pretty, clever;
fetching – alluring, attractive;
folksy – friendly or sociable;
chopag‘on – tez, yaxshi yuguradigan;
korafta – tajribali;
shaqshaqador – turli-tuman bezakli, ziynatli, xashamatli, hashamdor;
“neytral xususiyat” semantik sinfi:
freewheeling – free of restrict, carefree;
mind-blowing – shocking, suprising;
post-mortem – discussing, evaluting card play after a game;
ikkiqat – homilador;
o‘ntalik – o‘nta bir-xil narsadan iborat;
hazilkam – hazil yo‘li bilan qilingan, nojiddiy;
“salbiy xususiyat” semantik sinfi:
backwater – rustic, lacking culture;
fake – fraud, counterfeit;
quvbosh – ayyor, quv;
qishloqi – qishloqda tug‘ilib o‘sgan, qishloqcha hayot kechiradigan, shaharga xos muomala va boshqalarni bilmaydigan;
o‘ng‘aysiz – bir ish-harakat uchun yaxshi imkon bermaydigan, noqulay.

“Ijobiy xususiyat” semantik sinfida ingliz tilidagi kollokvial sifatlar orasida “a’lo, zo‘r” referentlarini ifodalovchi leksik birliklar:
boss – excellent, superior;
cool – excellent;
grand – fine, very good.
hamda “zamonaviy, modadagi” referentlariga ega bo‘lgan leksik birliklar ajralib turadi:
classy – highgrade, stylish;
hightoned – stylish;
in – in vogue.

Bu semantik sinfning o‘zbek kollokvial sifatlari orasidan quyidagi integral belgilariga ega bo‘lgan semantik maydonlarning mavjud ekanligi aniqlandi:
1. Zo‘r/yaxshi/ko‘ngildagidek/me’yordagidek:
ajabtovur – binoyiday, durustgina;
nozanday – yomon emas, tuppa-tuzuk, durustgina;
rostakam – haqiqiy, chin.

2. Aqlli/chiroyli (qiyofa haqida):
zakki – zakiy;
avliyo – zo‘r fahmlovchi;
ketvorgan – juda chiroyli.
3. Shakl/hajm:
vajohatli – gavdali;
kattakon – juda katta;
gungursday – jussasi katta, gavdali, gumbazday.

Ikkala tilda ham eng ko‘p rang-baranglik “salbiy xususiyat” semantik sinfini tashkil qiluvchi kollokvializmlar orasida qayd etildi. Ingliz tilida quyidagi semantik maydonlarni ajratib ko‘rsatish mumkin:
1. “Puli yo‘q, hech vaqosi yo‘q” semantik maydoni:
broke – having little or no money;
clean – without money, broke;
flat – penniless.
2. “Omadsiz, ishi yurishmagan” semantik maydoni:
gone – ruined;
kaput – ruined, done for;
shot – ruined or worn out.
3. “Axmoq, tentak (aqldan ozgan, jinni, telba)” semantik maydoni:
cuckoo – crazy;
dopey – lethargic or stupid;
loony – crazy.
4. “Surbet, bezbet, beor, behayo, yuzsiz, o‘ziga bino qo‘ygan, mag‘rur” semantik maydoni:
cocky – jauntily conceited;
fresh – impudent, bold.
5. “Mast (narkoman)” semantik maydoni:
freaky – using drugs;
looped – drunk
switched-on – high (as on drugs).

Ushbu semantik sinfni tashkil qiluvchi o‘zbek kollokvial sifatlari orasida quyidagi semantik maydonlarning mavjud ekanligi aniqlandi:
1. Ishi yurishmagan:
nahs – ishi oldinga bosmagan, yurishmagan;
nas – nahs (ishi yurishmagan).
2. Ojiz, nochor:
laqqi – laqma;
lakalov – laqma, merov, landavur;
kuchsiz – tarkibida o‘g‘it moddalari kam, unumsiz, oriq.
3. Ichkilikboz:
alkash – ichkilikka berilgan, ruju qo‘ygan;
piyonista – spirtli ichimlikni ko‘p ichadigan.
4. Surbet, yaramas:
bez – gap ta’sir qilmaydigan, bezbet, surbet;
ikkiyuzlamachi – ikkiyuzlama (munofiq, riyokor);
irganch – jirkanch.
5. Sergap:
javraqi – hadeb gapiraveradigan;
jiqildoq – hadeb mahmadonalik qiladigan;
valqirvoqi – bo‘lar-bo‘lmas gaplarni ko‘p gapiradigan, ezma;
bijildoq – hech kimga gap bermaydigan, gap bilan hammani yengadigan, gapdon.
6. Dangasa, beg‘am:
salt-suvoy – ortiqcha tashvishi, bola-chaqasi yo‘q, takasaltang;
tepsa-tebranmas – hech gap kor qilmaydigan, biror ish qildirish juda qiyin, ortiq darajada beg‘am, beparvo, og‘ir karvon;
do‘ppiqaytaqi – parvoyi falak, hech narsadan g‘ami yo‘q.
7. Hissiyotga beriluvchan:
hissiyotchi – ichki kechinmalarga, xis-tuyg‘ularga g‘oyat beriluvchan;
hayqiroq – hayqirishga odatlangan, baqiroq;
shovqinchi – baqirib gapirishga odatlangan, arzimagan narsaga shovqin soladigan.
8. Maqtanchoq, kibrli:
chiranmachoq – maqtanchoq, kerilmachoq;
kerilmachoq – o‘ziga bino qo‘ygan.
9. Shoshqaloq:
hovliqmachi – hovliqma;

shoshqoq – shoshma-shoshar, shoshqaloq.

Xulosa va takliflar. Kollokvial sifatlarning semantik tahlili natijasida ikkala til uchun umumiy bo'lgan xususiyatlar bilan bir qatorda, ayrim o'ziga xos spesifik xususiyatlarning ham mavjud ekanligi aniqlandi.

Dastlabki farqlarning biri sifatida semantik sinf va guruhlarning hajmlaridagi farqlarni keltirish mumkin. Buning natijasida, har-bir semantik sinf tarkibidan ma'lum semantik maydonlar ajralib chiqib, ular ham taqqoslanayotgan tillarda son jihatidan turlicha ko'rsatkichlarni qayd etadi.

Chog'ishtirilayotgan tillardagi o'ziga xos semantik xususiyatlardan yana biri shundan iboratki, ba'zi tushunchalar ikkala tilda turlicha so'z turkumlari tarkibidagi kollokvial birliklar bilan ifoda qilinadi. Masalan, "axmoq, tentak" tushunchasi ingliz so'zlashuv leksikasida ushbu integral belgi orqali semantik maydonga birlashtiriladi va "Inson" semantik sinfi hamda "Antroponim" semantik guruhiga mansub substantiv leksik birliklar sonining ko'pligi bilan ajralib turadi.

O'zbek tilida ushbu referentni ifodalovchi kollokvializmlarning soni ancha kam. Lekin, aynan shu tushunchaning o'zi "Salbiy xususiyatni ifodalovchi nomlar" semantik sinfiga kiruvchi katta miqdordagi o'zbek tilidagi kollokvial sifatlar uchun integral belgi sifatida namoyon bo'ladi.

Shuningdek, taqqoslanayotgan tillarning ikkalasi ham sezilarli darajada keng semantik diapazonga ega bo'lib, ikkala tildagi kollokvial leksik birliklarning ma'noviy rang-barangligi semantik maydonlarni ajratib ko'rsatishda namoyon bo'ladi. Qandaydir umumiy kategorial belgi asosida yagona semantik sinf yoki guruhga birlashtirilgan mana shu kollokvializmlar o'zlari mansub bo'lgan semantik maydonlar tarkibida ushbu so'zning semantikasi uchun muhim bo'lgan boshqa belgilar asosida bir-biriga qarama-qarshi ham qo'yilishi mumkin. Shu bois har doim ham kollokvializmlarni semantik sinf va guruhlarga aniq taqsimlashning imkoni yo'q bo'lib, ingliz va o'zbek tillari kollokvial leksik birliklarining klassifikatsiyasi ma'lum darajada nisbiy hisoblanadi.

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SHARIF YUSUPOV IS A RESEARCHER OF KHUDOYAR KHAN PERIOD SOURCES
Annotation

In the article, the sources that covered the fate and activities of the last khan of Kokan, Khudoyor Khan, the scientist Sharif Yusupov, who made a great contribution to the development of Uzbek literature, source studies and historiography, were analyzed and made impartial comments. As a result, historical truths about the fate of Khudoyar Khan were revealed through literary and historical sources.
Key words: Source studies, archival documents, lamentation, biography, ignorance, period, correspondence, historical truth, colonialism.

ШАРИФ ЮСУПОВ – ИССЛЕДОВАТЕЛЬ ИСТОЧНИКОВ ПЕРИОДА ХУДОЯР-ХАНА
Аннотация

В статье проанализированы и даны беспристрастные комментарии источники, освещавшие судьбу и деятельность последнего хана Кокана Худоёр-хана, учёного Шарифа Юсупова, внесшего большой вклад в развитие узбекской литературы, источниковедения и историографии. . В результате через литературные и исторические источники были раскрыты исторические истины о судьбе Худояр-хана.
Ключевые слова: Источниковедение, архивные документы, плач, биография, незнание, период, переписка, историческая правда, колониализм.

SHARIF YUSUPOV - XUDOYORXON DAVRI MANBALARI TADQIQOTCHISI
Anotatsiya

Maqolada o'zbek adabiyoti tarixi, manbashunoslik va tarixshunoslik rivojiga katta hissa qo'shgan olim Sharif Yusupovning Qo'qonning so'nggi xoni Xudoyorxon taqdiri va faoliyati yoritilgan manbalar tahlil qilinib, xolis mulohazalar yuritilgan. Natijada Xudoyorxon taqdiriga oid adabiy va tarixiy manbalar orqali tarixiy haqiqatlar ochiqlangan.
Kalit so'zlar: Manbashunoslik, arxiv hujjatlar, marsiya, biografiya, jaholat, davr, yozishma, tarixiy haqiqat, mustamlaka.

Kirish. O'zbek matnshunosligi va manbashunosligining bugungi kunga qadar rivojlanib, tarixiy haqiqatlarning ochiqlanishida manbashunos olimlarning xizmati taxsinga loyiqdir. Ular mumtoz manbalarga nuktadon matnshunos va manbashunos sifatida yondashib, manbashunoslikning turli amaliy masalalarini fanga olib olib kirganini alohida ta'kidlash kerak. O'zidan boy ilmiy asarlar qoldirgan ana shunday zabardast manbashunos va matnshunos olimlardan biri, filologiya fanlari doktori, professor Sharif Yusupovdir.

Ustoz haqida filologiya fanlari doktori, professor Begali Qosimov: "Toshkentning so'nggi 100-150 yillik tarixini, mahalla-ko'ylarini, osori atiqalarini, qo'yingki, bek amaldorlaridan qozi-yu quzotlarigacha, idora mahkama imoratlaridan boyvachchalarini yig'ilib turadigan samovarlarigacha bekami-ko'st biladigan kishi" deya ta'riflaydi. [Sharif Yusupov. 1999, 3b].

Mavzuga oid adabiyotlar tahlili. Qo'qonning so'nggi xoni Xudoyorxonning ayanchli taqdiri, shahzodalarning keyingi hayoti, rus bosqinchilarining yurtimizda yuritgan siyosati borasida bir qancha tarixiy manbalarda ma'lumotlar uchraydi. Tarixdan qo'rqoq, rus bosqinchilariga o'z tinchligini o'ylab taslim bo'lgan maishatparast xon sifatida tasvirlanib kelgan bu shaxs borasida ko'proq salbiy taassurotlar xalq ongida saqlanib qolgan. Bunga sabab xalqimizning qon-u joniga singib ketgan, o'zbek adabiyotining yorqin namoyondalaridan biri Abdulla Qodiriyning "Mehrobdan chayon" romanidagi Xudoyorxon obrazidir. Asar orqali Xudoyorxon shaxsiyati maishatparast sifatida onggimizga muhrlangan.

Aslida esa xonning ayanchli qismati, murakkab hayot yo'li borasidagi ma'lumotlardan hammamiz ham xabardor emasmiz. Sharif Yusupov - ana shunday haqiqatlarni aniqlashda ter to'kkan fidoyi olimdir. Xudoyorxon borasidagi haqiqatlar bir qancha tarixshunos va manbashunos olimlar tadqiqotlarida sayqallandi. Ayniqsa, manbashunos Sharif Yusupov bu borada salmoqli ishlarni amalga oshirdi. Uning "Xudoyorxon va Furqat", "Xufiya qatlamlar" kitoblari, "Xonning so'nggi ilinji" singari

maqolalari buning yaqqol dalilidir. Sharif Yusupov boshqa tadqiqotchilardan farqli o'laroq manbalarni qiyosiy tadqiq qildi va tag zaminidagi haqiqatlarni aniqlashga intildi. Olimning ilmiy izlanishlari bejiz ketmadi. Uning tadqiqotlari natijasida ko'pgina tarixiy sirlar ochiqlandi.

Tahlil va natijalar. Xudoyorxon hayoti davomida Qo'qon xonligi taxtiga 3 marta o'tirgan ammo uning rus bosqinchilari tomonidan vatanidan ayri holda tutilgani, qolgan umrini sarson-sargardonlikda kechirishga majbur qilingani, Qo'qon taxtini necha marotaba qaytarish borasida chekkan zahmatlari xususida Sharif Yusupov o'sha davrda ijod qilgan ijodkorlarning asarlari, arxiv materiallar, yozishma va maktublardagi ma'lumotlarga tayanib mulohazalar yuritadi. Ayniqsa, bu borada olim Furqat mulohazalariga tayanadi. Olim "Xudoyorxon va Furqat" asarining debochasida ta'kidlaganidek, "Furqatning yoshlik yillari poytaxt "Xo'qandi latif"da, yurtga Sayid Muhammad Xudoyorxon hukmfarmonlik qilgan davrda o'tdi. Shu vajdan Qo'qon xonligining oxirgi yillarida, bir tomondan. Toj-taxtning mahalliy da'vogarlari, ikkinchi tomondan, ulardan ko'ra allaqancha yovuzroq va hiylagarroq bo'lgan rus bosqinchilari so'ngra xonni taxtdan ag'darish, yurtga istagancha beboshlik qilish yo'lida amalga oshirgan ne-ne ishlarni ham, bu ishlar oqibatida xalq boshiga tushgan behisob jabr-jafolarni ham bo'lajak shoir o'z ko'zi bilan ko'rgan, qayta-qayta qalbi zirqirab his etgan edi"- [Sharif. Yusupov. 1995, 3] deya keltiradi.

Bundan tashqari, Furqat xonning kenja o'g'li Fansurullobek bilan samimiy do'stona munosabatda bo'lganligi, hamda shoir "Sabog'a xitob" deb atalgan katta she'riy maktubida alohida ehtirom bilan misralar yozganligini ko'rishimiz mumkin.

Xudoyorxon uchinchi marta xonlik taxtini egallaganda rus bosqinchilari Buxoro amirligining Jizzax va O'ratepa shaharlarini egallab o'z hokimyatini o'rnatadi. Ana shu vaziyatda Xudoyorxon rus bosqinchilariga o'z xohishi bilan taslim bo'ladi shu vajdan ko'pchilik tarixchilar uni qo'rqoqqa chiqarishadi. Sharif Yusupov esa bu haqida ehtimol yaxshi qurollangan

armiyasi bor bosqinchiga bas kelolmasligini bilgani va keyinchalik kuch to'plab hujum qilish istagi bo'lgan bo'lishi mumkin tarzidagi mulohaza yuritadi.

Olim Xudoyorxon davri, uning ayanchli taqdiri, farzandllari bilan aloqador voqealarni yoritar ekan o'sha davrda yashab ijod qilgan shoir Furqat, shuningdek, Niyoziy Xo'qandiyning "Ilg'or ahli qissasi", Mulla Qori Qunduziyning "Tavorixi manzuma", Mulla Avazmuhammad So'fi Attorning "Tuhfatut tavorixi xon", Mahjur Xo'jandiyning "Tarixi Xo'qand", Shavqiy Namangoniyning "Jangnomai Xudoyorxon", Abdulg'afurning "Zafarnomai Xudoyorxon" singari yirik asarlardagi ma'lumotlarga tayanadi. [Sharif Yusupov. 1995, 36] Ushbu asarlarda so'nggi Qo'qon xoni hukmronligining turli yillari qalamga olingan. Shuningdek, Olim N.Ostroumovning "Rossiya Arxeologiya jamiyati Sharqshunoslik bo'limi "Axborot"ida chop etilgan muallifi noma'lum deb kiritilgan ikki asar haqidagi chalkashliklarni aniqlaydi. Bu ikki asarning biri muxammas bo'lib, ikkinchisi O'rmonbek vafotiga bag'ishlangan marsiyadir[Sharif Yusupov. 1995, 38].

Zavqiyshunos olim Hoshimjon Razzoqov Zavqiyning "Tanlangan asarlar"ini nashrga tayyorlash davomida "Demish xon" sarlavhali muxammasni Zavqiy qalamiga oid deya nashrga berib yuborganini aslida esa bu radifi bir xil bo'lsada qofiyasi, shaxslarga yondashuvda farq borligini aniqlaydi. Sharif Yusupov izlanishlari davomida bu muxammasni Zavqiyning do'sti, qo'qonlik shoir Usmonxo'ja Zoriy qalamiga mansubligini ma'lum qiladi.

Olim Zavqiyning muxammasi matni bilan Zoriyning muxammasi matnini solishtirar ekan, undagi farqli jihatlarni keltirib o'tadi. U Zavqiyni xon haqidagi asari yetti band - o'ttiz besh misradan iborat bo'lib, unda shoir Xudoyorxon timsolini asosan salbiy ko'rinishda tasvirlaganligini, u boshqa zamondosh ijodkorlar singari xonga achinib ham o'tirmaganligini ta'kidlaydi. Xudoyorxon vafotidan so'ng unga bag'ishlab yaratilgan muxammaslar orasida Zavqiyning asari ikki yetakchi jihati bilan ajralib turadi. Bu jihatlarning birinchisi Xudoyorxon timsolini asosan salbiy planda gavdalantirishdan, ikkinchisi esa general-gubernator fon Kaufman Xudoyorxonga nisbatan xiylagarlik va zolimlik qilganini oshkora aytishdan iborat [Sharif Yusupov. 1995, 41]. Olim Furqat, Kotib, Havoiy-Umidiy asarlarida Xudoyorxon fojeasini qalamga olganida, unga nisbatan achinish, hamdardlik tuyg'ulari mavjudligini keltiradi.

Sharif Yusupov Furqatning "Muxammas Muhammad Xudoyorxon tilidan" nomli muxammasi haqida fikr yuritar ekan asar uch marta nashr etilganligini ta'kidlab, asar birinchi marta "Rossiya Arxeologiya jamiyati Sharqshunoslik bo'limi "Axboroti"ning 1893-yilgi sakkizinchi sonida nashr etilganligi, keyinchalik ushbu asar Abdulla Avloniyning "Adabiyot" to'plamida, inqilobdan keyin esa 1971-yilda "Mehnat va turmush" oynomasining 5-sonida filologiya fanlari doktori Sobirjon Ibrohimov tomonidan nashr etilib, bu ikki nashrda asarning so'zboshisi tushib qolganligini ta'kidlab o'tadi. Olim Furqat ijodiga yuzlanar ekan shoirning muxammasi o'sha davrda yaratilgan Kotib muxammasi bilan bir mavzuda yozilganligiga qaramay ular o'rtasida farq bor ekanligini tushuntiradi. Furqat muxammasi xon tilidan yozilgan bo'lsa, Kotib muxammasi muallif tilidan yozilgan. Furqat Xudoyorxon toj-taxtining zavolga yuz tutishining asosiy sababi qilib xonning maishatparastligi ekanligini ko'rsatishi bilan farqlashini keltirib o'tadi.

Olim Furqatning "Ahvolot" asari haqida so'z yuritar ekan shunday yozadi: "…Qo'qon xonligining so'nggi davri va Xudoyorxonning hukmdor sifatidagi faoliyati va oxirgi vaqtdagi qismati bilan bog'liq ko'pgina jihatlar haqida qimmatli manba vazifasini o'taydigan asardir". [Sharif Yusupov. 1995, 66].

Ko'pgina tadqiqotchilarimiz tomonidan kommunistik mafkura hukmronligi davrida nohaq ta'na toshlariga ko'mib tashlangan "Qasida"da Furqat Xudoyorxon hukmronligining so'nggi oylari bilan bog'liq alam-iztirobli voqealar tasviriga munosib o'rin ajratadi. Bunda u o'z xiyonatkorona qilmishlari bilan Qo'qon xonligini o'ris mustamlakachilari oyog'i ostiga tashlab berishga olib kelgan o'jar va kaltabin, mol-dunyo va amalga mukkasidan ketgan hamyurtlarini avvalgi asarlarida deyarli uchramaydigan achchiq istehzo bilan, aytish mumkinki, masxara ohangida hajv qiladi, ularning asl qiyofasi, qilmish-

qidirmishlari ustida o'quvchini o'ylantirib qo'yadigan timsollardan foydalanadi"[Sharif Yusupov. 1995, 67].

Sharif Yusupov Furqatning asarlarini tahlil qilar ekan, Qo'qon xonligi so'nggi davri va so'nggi xon Xudoyorxon haqida deyarli barcha asarlarida shoirning bu hukmdorga e'timodi, uning fojeali qismatidan qattiq iztirob chekkanligi shundoqqina sezilib turishini, "Muxammas Muhammad Xudoyorxon tilidan" asarida u o'zini xonning duogo'yi ekanini, xonga "diyda giryon" tarzida ta'riflaganligini ta'kidlaydi.

Olim Xudoyorxon hayotining so'nggi oylari haqidagi ba'zi tafsilotlarga marg'ilonlik shoir Havoiy-Umidiyning "Maktubchai xon" manzumasini o'rganish davomida qimmatli ma'lumotlarga duch kelgadi. Manzumadan aniqlanishicha, xon Abdulrahim og'a Abdulaziz o'g'li ismli shaxs bilan qay tariqa tanishgani va fon Kaufman bilan xat almashib turishida shu inson vositachi bo'lganligi haqidagi ma'lumotlar ham uchraydi. Olim manzumadagi quyidagi baytni keltirish orqali xonning Bo'mbayda turgan vaqtdagi ahvoli haqidagi ma'lumotlarni o'quvchiga tanishtiradi.

Ki shohi Inglisdin chiqdi buyruq,
Bu yerda turmasun deb xon, bo'lub o'q.
Ki to uch kungacha qolmay yo'qolsun,
Xabar yetmay chiqib tez, yo'lni olsun.
Bu mahkumdin chiqib boshqa viloyat,
Borib orom olsun ul salomat,[Sharif Yusupov. 1995, 26]

Bu misralar tahlili orqali xonning bu davlatga ham sig'maganini, shu yerdan ham quvilganini ko'rishimiz mumkin.

Sharif Yusupov ko'pgina tarixchi, muarrixlar va shoirlarning asarlarini o'rganish mobaynida Xudoyorxon davrida soliqlar haddan tashqari og'ir bo'lganligini ta'kidlab, "Xudoyorxon taxtdan ketib, sal keyinroq Karruxda vafot etganidan so'ng xonning fojiali taqdiri xususida asar yozgan muarrix va shoirlarning shu masalada uning faoliyatini oqlamaganini qayd etadi. Zavqiy, Kotib kabi shoirlar xonning mol-dunyoga o'chligi, xatto, shariatda bo'lmagan meros solig'ini joriy etganligi, alohida ta'kidlashganligi haqida ma'lumot beradi. Olim Kotibning asariga yuzlanar ekan, bu ishda asosiy aybni xonning xos vaziri Iso avliyoga qo'yganligini quyidagi misralar orqali ifodalaganligini ta'kidlaydi:

Vasiqa mansux aylab, Mustafo shar'ini xor etti,
Yig'ib, hech kimga bermay pul-xazina beshumor etti,
Zavqiy bu ishda bevosita xonning o'zini ayblab, Xudoyorxon tilidan yozilgan quyidagi misralari orqali

Vasiqa buzg'onim, albatta boshimg'a balo bo'ldi,
Tushub el ichra g'avg'o, sho'ru sharrg'a mubtalo bo'ldi.[Sharif Yusupov.

1999, 44].

Olim Xudoyorxonning taxtga chiqishi va taxtdan ag'darilishi haqidagi ma'lumotlar bilan tanishar ekan, xalq ko'z o'ngida ko'plab tadqiqotchilar tomonidan "vatan ozodligi uchun jon olib jon bergan xalq qahramoni, istiqlol jangchisi" sifatida ko'klarga ko'tarilgan soxta Po'latxon" aslida qonxo'r zolim bo'lganligi, Umidiy-Havoiy "Maktubchai xon" dostonida soxta Po'latxon yosh go'daklarni kundaga qo'yib chopishga zo'r bergani uchun "Zahhoki soniy" deb atashini qayd qilib o'tadi.

Olimning Xudoyorxon taqdiri va shajarasiga oid izlanishlari boshqa tarixchi olimlarning ilmiy mulohazalaridan tubdan farq qiladi. Nabijon Boqiyevning Qo'qon xonligi tarixiga oid maqolasida Xudoyorxonning onasi Musulmonqulining singlisi edi degan fikrini "puxta dalillanmagan" deya e'tiroz bildirib, Sheralibek (Xudoyorxonning otasi) Jarqinoy va So'naoy deb ataluvchi bu qizlarning biri talas, ikkinchisi bag'ish qabilasidan bo'lgan [Sharif Yusupov. 2003, 75] tarzidagi xulosalarni beradi.

Xulosa. Umuman olganda, Sharif Yusupov ilmiy faoliyati davomida ko'pgina tarixiy haqiqatlar oydinlashdi. Olim ilmiy izlanishlari davomida har bir manbani yaratilish tarixiga jiddiy e'tibor qaratdi. Boshqa tadqiqotchilardan farqli o'laroq uning tabiatidagi sinchikovlik, tarix va adbiyot ilmiga bo'lgan muhabbati tufayli bir qancha xalq nazaridan chetda saqlangan va sir tutilgan haqiqatlar oydinlashdi. Olim ilmiy faoliyati davomida Furqat biografiyasiga, Qo'qon xoni Xudoyorxon shaxsiyatiga va shuningdek, o'sha davrda yashagan bir qancha ijodkorlar hayotiga oid bahs-munozaralarga oydinlik kiritdi.

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O'ZBEK-KOREYS ADABIY ALOQALARI VA TARJIMA

Annotatsiya

Adabiyotlar o'rtasidagi aloqalar, albatta, tegishli tillarni bilishga asoslangan bo'lsa, ayniqsa samarali bo'ladi. O'zga xalqlar hayotida asarlar yaratish har bir adabiyotda muayyan an'ana va o'ziga xos tajribaga ega xodisa. Ushbu maqolada Koreya va O'zbekiston Respublikalari o'rtasida o'zaro madaniy aloqalar xususan adabiy aloqalar haqida so'z boradi. Koreys tildan o'zbek tiliga, o'zbek tilidan koreys tiliga qilingan tarjimalardan misollar keltirildi.

Kalit so'zlar: adabiy aloqa, adabiyot, tarjima, madaniyat, madaniy aloqa.

УЗБЕКСКО-КОРЕЙСКИЕ ЛИТЕРАТУРНЫЕ СВЯЗИ И ПЕРЕВОД

Аннотация

Связи между литературами, конечно, особенно эффективны, если они основаны на знании соответствующих языков. Создание произведений в жизни других народов – явление, имеющее специфическую традицию и уникальный опыт в каждой литературе. В данной статье говорится о взаимных культурных связях, особенно литературных, между Республиками Корея и Узбекистан. Были приведены примеры переводов с корейского на узбекский и с узбекского на корейский язык.

Ключевые слова: литературное общение, литература, перевод, культура, культурное общение.

UZBEK-KOREAN LITERARY RELATIONS AND TRANSLATION

Annotation

Connections between literatures are, of course, especially effective if they are based on knowledge of the respective languages. Creating works in the life of other peoples is a phenomenon with a specific tradition and unique experience in every literature. This article talks about mutual cultural relations, especially literary relations, between the Republic of Korea and Uzbekistan. Examples of translations from Korean to Uzbek and from Uzbek to Korean were given.

Key words: literary communication, literature, translation, culture, cultural communication.

Kirish. Turli xalqlar adabiyotlarining o'zaro ta'siri va bir birini boyitishida matbuot, tarjimonlarning roli ulkan bo'lganidek, adabiy aloqalar jarayonida tarjimalar ham katta rol o'ynaydi.

Adabiyotlarning o'zaro aloqalari, eng avvalo, xalqlar o'rtasidagi iqtisodiy, siyosiy va madaniy aloqalar bilan uzviy bog'liq bo'ladi. O'zbekiston Respublikasi bilan Janubiy Koreya o'rtasidagi madaniy aloqalar O'zbekiston davlat mustaqilligini qo'lga kiritgandan so'ng yangicha mazmun va yangicha yo'nalish kasb etdi. Har ikki xalq o'rtasidagi ana shu ma'naviy yaqinlik Janubiy Koreya va O'zbekiston Respublikalarini iqtisodiy, madaniy, ilmiy-texnikaviy, adabiy jihatdan yaqinlashtirdi va ular o'rtasidagi aloqalarni yanada kengaytirdi, mazmunan boyitdi.

"O'zbekiston mustaqillikka erishgach, jahonning turli mamlakatlari bilan har tomonlama iqtisodiy va madaniy hamkorlik qilish imkoniyatiga ega bo'ldi. Mamlakatimizning, ayniqsa, Koreya Respublikasi bilan munosabatlari har tomonlama faol rivojlanmoqda, ular yangi infratuzilma loyihalarini amalga oshirish, madaniy tadbirlarni o'tkazish kabi muhim sohalar rivojida o'zaro hamkorlik qilmoqdalar. Ayni vaqtda, O'zbekiston ilmiy jamoatchiligining koreys xalqi haqida aniq tasavvur hosil qilish imkonini beradigan Janubiy Koreya tarixi, madaniyati, adabiyotshunosligiga bo'lgan qiziqish kuchayib bormoqda" [1].

O'zga xalqlar hayotida asarlar yaratish har bir adabiyotda muayyan an'ana va o'ziga xos tajribaga ega xodisa. Bu jarayon adabiyotlar taraqqiyotining turli bosqichlarida, xilma-xil shakllarida, turli badiiy saviyada davom etib kelmoqda. Shunday davrlar bo'lganki, o'zga millat kishilarining badiiy obrazlarini adabiy jarayonning masalalaridan biri qilib qo'yilgan va unga davlat ahamiyatiga molik muammo sifatida qaralgan. Natijada respublikalarda o'tkazilgan adabiyot va san'at kunlari, o'zga millat shoir va yozuvchilarining yubileylariga, siyosiy, adabiy-madaniy tadbirlarga bag'ishlanib har-xil janrlarda ko'p asarlar yozilgan. Lekin ularning hammasi ham bir xil badiiy saviyada bo'lmagan. Sayozlari adabiy jarayonda hech qanday iz qoldirmasdan, faqat o'sha tadbir uchun "xizmat qilib", so'ng unitilib ketilgan.

O'zga millatlar hayoti to'g'risida badiiy asarlar yozish, ularning poetik obrazlarini yaratish ancha murakkab jarayon. Murakkabligi shundaki, bu mavzuga qo'l urgan ijodkor tasvir obyektini yaxshi bilishi lozim. Shunday bo'lishi kerakki, boshqa millat haqida yozilgan asarda muallifning mavzu materialini yuzaki bilishi sezilmasin, o'quvchida o'z xalqining ijodkori tomonidan yozilganidek taassurot qoldirsin. Koreys adabiyoti bir necha asrlardan buyon hozirgi kunga qadar rivojlanib kelmoqda. Shu yo'sinda ta'kidlab o'tish joizki O'zbekiston Respublikasining mustaqilikka erishishi, xalqaro ijtimoy aloqalarning globallashuvi, respublikamizning xalqaro hamjamiyatga integratsiyalashuvi uchun imkoniyat yaratadi. Koreya Respublikasi O'zbekiston bilan diplomatik aloqalar o'rnatgan dastlabki davlatlardan hamda mamlakatimizning asosiy iqtisodiy hamkorlaridan biridir.

O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev 2017-yil 5-yanvarda shonli sana – O'zbekiston bilan Koreya Respublikasi o'rtasida diplomatik munosabatlari o'rnatilganligining 25 yilligi munosabati bilan Koreya Respublikasi raxbariyatini tabriklar ekan, ikki mamlakat o'rtasida o'zaro ishonch, ochiqlik va hamfikrlik qaror topganini, bu turli sohalarda, shu jumladan madaniy-gumanitar sohada hamkorlikni har tomonlama rivojlantirish uchun mustahkam poydevor bo'lib xizmat qilayotganini katta mamnuniyat bilan ta'kidladi[6]. O'zbekistonda koreys tili, madaniyati, adabiyoti, tarixiga bo'lgan qiziqish kundan-kunga o'sib borayotganini ham aynan shu bilan izohlash mumkin. "O'zbekiston madaniyati singari, Koreya madaniyati ham umuminsoniy madaniyat xazinasiga ulkan hissa qo'shgan. Uning an'anaviy, ma'naviy qadriyatlari insonni komolot cho'qqilariga ko'tarish, uni dunyoning rang-barangligini anglab yetayotgan va shu asosda o'z dunyoqarashi va borliq haqidagi tasavvurlarini takomillashtirayotgan shaxs sifatida kamol toptirish uchun imkoniyat yaratadi. Koreya madaniyati o'z ildizlari bilan uzoq moziyga borib taqaladi, bu esa o'z-o'zidan

bitmas tuganmas bu madaniy merosni o‘rganish, uning mohiyatini yoritib berish vazifasini belgilaydi. Shu nuqtai nazardan olib qaraganda, koreys madaniyatining muhim tarkibiy qismlaridan biri bo‘lgan adabiyot, xususan, o‘rta asr mumtoz adabiyoti alohida ahamiyat kasb etadi[1]. “O‘zbekiston va Koreya respublikalari o‘rtasida har tomonlama hamkorlikning chuqurlashuvida madaniy aloqalar muhim rol o‘ynaydi, zero, mashhur olim N.Berdyayev ta’kidlaganidek, “jamiyat hayotida ma’naviy ustunlik madaniyat qo‘lidadir… Jamoatchilikning qimmati va sifati madaniyat sifatining yuksaklik darajasi bilan o‘lchanadi”[1.] Adabiyot, madaniyatning mohiyatini belgilaydigan asos hisoblanadi. “Adabiyot bu so‘z san’ati” deya bejizga ta’rif berilmagan. Insoniyatning estetik qimmatini, uning ichki dunyosini, dunyoqarashi va olamga munosabatini aks ettiradigan san’atdir.

O‘zbekiston va Koreya respublikalari o‘rtasidagi o‘zaro madaniy aloqalar kundan kunga o‘sib bormoqda. Koreya tarixi, adabiyotiga tegishli bo‘lgan darsliklar oliy ta’lim muasassalari tomonidan talaba yoshlar e’tiboriga havola etilayotgani bunga yaqqol misol bo‘la oladi. Saydazimova U. va Ismatullayeva D.lar tomonidan tuzilgan darslik “Koreys adabiyoti jahon adaboyoti kontekstida” deb nomlanadi. Ushbu darslik koreys adabiyoti tarixi hamda koreys adabiyotiga xitoy, yapon, rus, hind, va Yevropa adabiyotlarining ta’siri haqida so‘z boradi. Ushbu darslikda “XX asr boshida Yaponiya tomonidan Koreyaning anneksiya qilinishi yarimorolda kapitalistik tuzum o‘rnatilishiga olib keldi. Bu XIX asr G‘arbda kuzatilgan ijtimoiy-iqtisodiy sharoitlarning amalda Koreyada ham yuzaga kelishini anglatadi. XX asr boshi koreys yozuvchi va shoirlarining mazkur davr koreys adabiyotida yuz bergan ulkan o‘zgarishlar haqida hukm chiqarish imkonini beradi. Bu o‘zgarishlar eng avvalo asr boshida Koreyaning jadal sur’atlarda rivojlanishi bilan belgilanadi”[2] deb ta’kidlanadi. Aytaylik, koreys xalqining urf-odatlari, milliy o‘ziga xosliklarini yuksak badiiy saviyada tasvirlab bergan ijod namunalari o‘zbek adabiyotida uchratish mumkin. Bunga misol qilib quyidagi kitoblarni keltirishimiz mumkin: U. Saydazimova tomonidan tuzilgan “Koreys adabiyoti tarixi” nomli kitobda kitobxonga koreys ananaviy adabiyotining rivojlanish tarixi, ilk yodgorliklari, XIX asrgacha bo‘lgan nasr va nazmning namunalari taqdim etiladi. Shu bilan birga koreys adabiyoti rivojlanish bosqichlarini ko‘rsatadigan davr bo‘yicha asosiy xususiyatlarini ochib berishga, ulardan eng yorqinlarini ko‘rsatib berishga harakat qilingan. U yoki bu adabiy davr manzarasini tavsiflab bergan yetakchi yozuvchi va shoirlarning ijodi hamda ularning mashhur asarlari ko‘rsatilib o‘tilgan. Ushbu kitobda koreys adabiyoti tarixining asosiy xususiyatlari, undagi inson va tabiat tasvirlaridagi o‘zgarishlarni e’tiborga olgan holda, o‘rta asr koreys adabiyoti tarixini besh davrga bo‘lib ko‘rsatilgan. Kitobxon uchun, Ilk adabiyot. Uch podsholik va silla davri (X asr o‘rtalarigacha bo‘lgan davr), Koryo adabiyoti, Choson (Li) sulolasi adabiyoti (XV-XIX asrlar), Koreys tilidagi nasriy janrlarning xususiyatlari (XVII-XIX asrlar) kabi mavzularda Koreya adabiyotini davrlashtirgan holda keng ko‘lamda yoritib berilgan. “Zamonaviy koreys she’riyati antologiyasi” deb nomlangan kitobda, zamonaviy koreys she’riyatini davrlashtirilgan holda havola qilingan. Ushbu kitob Saydazimova U, Choi So Yong, Xvan L, Shakirova N, Kim O, Kim Ye, Kim T. lar tomonidan tuzilgan. Ushbu kitobdan XIX asr oxirlari va XX asrning 1950-yillargacha bo‘lgan davrdagi koreys she’riyatining eng asosiy janrlarga oid she’rlar tarjimasi o‘rin olgan. Kitob uch qismdan iborat bo‘lib birinchi qismida XX asr 1910-yillarda, ikkinchi qismiga XX asrning 1920-yillarida, uchinchi qismiga XX asrning 1930-1950-yillarigacha yaratilgan she’riy asarlar kiritilgan. Ushbu kitobda koreys shoirlaridan Xvan Xyon, Che Nam Son, Pak Yong Xi, Lim Xva, Kim Sovol, Xan Yon Un va h.k koreys shoirlarining she’rlaridan o‘zbek tiliga tarjima qilinib, namunalar keltirilgan. “Klassik koreys she’riyati antologiyasi” Saydazimova U, Choi So Yong, Xvan L, Shakirova N, Kim O, Kim Ye lar tomonidan tuzib chiqilgan bo‘lib kitobda koreys klassik she’riyatini to‘rt qismga bo‘lib o‘rganilganligining guvohi bo‘lamiz. Birinchi qismga ilk o‘rta asrda yaratilgan xyanga she’riy asarlar, ikkinchi qismga “Koryo qo‘shiqlari” (XIII asrdan keyingi davr), uchinchi qismga sijo she’rlari (XV-XVIII asrlar), to‘rtinchi qismga esa kasa va chapka she’riy asarlari kiritilgan bo‘lib, ushbu kitob, mantiqiy jihatdan bir-biri bilan uzviy bog‘liq bo‘lgan beshta bo‘limdan

tashkil topgan bo‘lib bular quyidagilardir: Qadimgi qo‘shiqlar: Xyanga va Koryo kayo, Koryo qo‘shiqlari, Qisqa qo‘shiqlar: Sijo, Yangi davr qo‘shiqlari: Chan sijo, Ohangli satrlar, Kasa va Chapka. Kitobda keltirilgan she’riy namunalarning salmoqli qismini buddaviylik va konfutsiychilik qarashlari bilan uzviy bog‘liqdir. Masalan, Volmyonning “Marhuma opam haqida” yoki bo‘lmasam Him Yonning “Ko‘r bolaning iltijosi”, Kyunyoning “Budda ta’limotlariga doimo amal qilaman”, “Qonun g‘ildiragi orqaga aylansin,-deya iltijo qilaman” va boshqa she’riy parchalarda buddizm g‘oyalarining aks etganligining guvohi bo‘lamiz. “Ularda dunyoni uqubat va baxtsizliklardan xalos etuvchi Buddaning ulug‘ligi madh etilgan”[7]. Kitobda keltirilgan she’riy parchalarda biz “tabiat va ishq muhabbat mavzusi koreys she’riyatining bir-biri bilan chamcharchas bog‘liq mavzulari”[7] ekanligining guvohi bo‘lamiz. “Koreys she’riyatida tabiat o‘ziga xos etnografik xususiyatlar, ko‘p qirrali ananaviy obrazlar – tog‘, archa, kedr, bambuk, turna, xrizantema va shunga o‘xshash narsalar, yilning turli fasllari – xazonrezgi kuz, muzaffar ilk bahor, kunning bo‘laklari – erta tong, oqshom” kabi mativlar tashkil etadi. “Zamonaviy koreys nasri antologiyasi” deb nomlangan to‘plamga XIX- asr oxiri- XX asrning 1950-yillarigacha bo‘lgan davrni o‘z ichiga olgan yangi koreys nasrining eng sara namunalari kiritilgan.

O‘zbekiston Respublikasi Sharq yulduzi jurnalining 1950 yilda chop etilgan 9 sonida ham koreys shoirlaridan Kim Dyo Gyu qalamiga mansub “Stalinni olqishlayman”, Pak Pxan Yan qalamiga mansub “Pxenyan Madhiyasi”, Li Vob U qalamiga mansub “Tinchlik tili”, Byak In Dyun qalamiga mansub “Yer islohoti kuni”, Kim San O ga tegishli “Nafrat alangasi” deb nomlangan she’rlar Shuxrat tomonidan rus tili vositachiligida o‘zbek tiliga tarjima qilingan.

Badiiy tarjima adabiyotlarning o‘zaro ta’siri va bir-birini boyitishi deb ataladigan muhim jarayonlarning jonli va amaliy zaminidir. Badiiy tarjima – eng ko‘p muammoli san’atlardan biri, bizning davrimizda ta’bir joiz bo‘lsa, ko‘p tarmoqli xo‘jalik: o‘zbek tilidan tarjima, Sharq tillaridan tarjima va Sharq tillariga tarjima, biror til vositachiligida qilinadigan tarjima, asl nusxadan qilinadigan tarjima va h.k. bu tarmoqlardan har birining o‘ziga xos muammoli jihatlari mavjud. Sharq tilidan va Sharq tiliga tarjimalar yildan-yilga kengayib bormoqda, va buning natijasida badiiy tarjima masalasida yangidan yangi muammolar ko‘tarilmoqda. “ Ilgari o‘zbek adabiyotining namunalari boshqa tillarga tarjima qilish asosan uchinchi til, ya’ni rus tili orqali amalga oshirilar edi. Bu borada qilingan katta-katta ishlarni munosib baholagan holda, endilikda adabiyotimizning eng yetuk asarlarini bevosita ona tilimizdan g‘arb va sharq tillariga tarjima qilishga qaratilgan ishlarni kuchaytirish lozim. Buning uchun xorijiy tillarni, adabiyot va badiiy tarjima san’atining nazariy va amaliy jihatlarini har tomonlama puxta egallagan mutaxassislarni tayyorlash imkoniyati bizda mavjud”. Hozirgi kunda mamlakatimizda turli oliy o‘quv yurtlarida sharq tillarini mukammal tarzda talaba yoshlarga o‘rgatilib kelinayotgani va tarjima kabi mashaqqatli ishga jalb etilishi yuqorida ko‘rsatilgan muhim masalaning yechimi bilan bevosita bog‘liqdir. Shuni alohida ta’kidlash joizki, badiiy tarjima tarjimonning zimmasiga juda ko‘p murakkab va sharafli vazifalarni yuklaydi. Tarjimon kamida ikki xalq adabiyoti, tarixi, madaniyati va ikki xalq hayotini mukammal bilishi bilan birga, kamida ikki tilni ham juda yaxshi o‘rgangan bo‘lishi kerak. Toshkent davlat sharqshunoslik universitetida malakali mutaxassislar tomonidan amalga oshirilayotgan tarjimalar mana shu talablarga to‘laqonli javob bera oladi, hamda ular tomonidan o‘zbek adabiyoti durdonalarini sharq tillariga xususan koreys tiliga tarjima qilish ishlari samarali amalga oshirilmoqda. Jumladan o‘zbek xalqining sevimli shoiri, Vatan kuychisi Muhammad Yusufning tanlangan sherlari koreys tiliga tarjima qilingan. O‘zbek xalq ertaklaridan namunalar, xususan “Zumrad va Qimmat”, “Oltin kuz”, “Ur, to‘qmoq”, “Egri va To‘g‘ri”, “Susambil”, “Malikai Husnobod”, “Uchar gilam” va hokazo kabi ertaklar ham Toshkent Davlat Jahon Tillari Universiteti o‘qituvchisi Mahmakulova Yayra Qudratovna tomonidan koreys tiliga mahorat bilan o‘girilgan.

Ma’lumki, O‘zbekiston Respublikasi birinchi prezidenti I.Karimovning asarlari jahonning ko‘pchilik mamlakatlarida tarjima qilinib, nashr etilgan. Shular jumlasidan Koreya

Respublikasida ham I. Karimovning "O'zbekiston iqtisodiy islohotlarni chuqurlashtirish yo'lida" kitobi koreys tiliga tarjima qilinib nashr etilgan[5.] Umuman olganda, O'zbekiston Respublikasi birinchi Prezidenti I.A.Karimov asarlari tarjima qilinib, koreys tilida nashr etilishining o'zi mustaqil O'zbekiston davlatining Koreya hukumati, xalqi tomonidan tan olinishi, O'zbekistonda amalga oshirilayotgan ijtimoiy-iqtisodiy, madaniy-siyosiy o'zgarishlar Koreya xalqi uchun befarq emasligi, ular o'rtasidagi do'stlik abadiy ekanligini bildiradi.

Adabiy aloqalar badiiy tarjima, adabiy ta'sir, jonli muloqotlar, ijodiy hamkorlik, do'stona munosabatlar, ustoz-shogird an'analari o'zanida shakllangan, millatning ma'naviy-madaniy taraqqiyotida muhim ahamiyatga ega jarayondir.

O'zbek adabiyoti tarixining barcha davrlarida adabiy aloqalar maqsad va vazifalariga ko'ra turli ko'rinishlarda davom etib kelgan. Hozirgi paytda mazkur soha jahoniy miqyosda rivoj topib, uning yangi shakllari paydo bo'ldi, jumladan, - ijodkorlarning badiiy tarjima vositasida jahon adabiyoti tajribalariga murojaati kuchaydi.

Mavzuga oid adabiyotlar tahlili. O'zbekiston va Koreya respublikalari o'rtasidagi o'zaro madaniy aloqalar kundan kunga o'sib bormoqda. Koreya tarixi, adabiyotiga tegishli bo'lgan darsliklar oliy ta'lim muasassalari tomonidan talaba yoshlar e'tiboriga havola etilayotgani bunga yaqqol misol bo'la oladi. Saydazimova U. va Ismatullayeva D.lar tomonidan tuzilgan darslik "Koreys adabiyoti jahon adaboyoti kontekstida" deb nomlanadi. Ushbu darslik koreys adabiyoti tarixi hamda koreys adabiyotiga xitoy, yapon, rus, hind, va Yevropa adabiyotlarining ta'siri haqida so'z boradi. Ushbu darslikda "XX asr boshida Yaponiya tomonidan Koreyaning anneksiya qilinishi yarimorolda kapitalistik tuzum o'rnatilishiga olib keldi. Bu XIX asr G'arbda kuzatilgan ijtimoiy-iqtisodiy sharoitlarning amalda Koreyada ham yuzaga kelishini anglatadi. XX asr boshi koreys yozuvchi va shoirlarining mazkur davr koreys adabiyotida yuz bergan ulkan o'zgarishlar haqida hukm chiqarish imkonini beradi. Bu o'zgarishlar eng avvalo asr boshida Koreyaning jadal sur'atlarda rivojlanishi bilan belgilanadi" deb ta'kidlanadi.

Tadqiqot metodologiyasi. Tadqiqotning yaratilishida qiyoslash, tasniflash, tahlil qilish, izhlash metodlaridan foydalanildi.

Tahlil va natijalar. Badiiy tarjima adabiyotlarning o'zaro ta'siri va bir-birini boyitishi deb ataladigan muhim jarayonlarning jonli va amaliy zaminidir. Badiiy tarjima – eng ko'p muammoli san'atlardan biri, bizning davrimizda ta'bir joiz bo'lsa, ko'p tarmoqli xo'jalik: o'zbek tilidan tarjima, Sharq tillaridan tarjima va Sharq tillariga tarjima, biror til vositachiligida qilinadigan tarjima, asl nusxadan qilinadigan tarjima va h.k. bu tarmoqlardan har birining o'ziga xos muammoli jihatlari mavjud. Sharq tilidan va Sharq tiliga tarjimalar yildan-yilga kengayib bormoqda, va buning natijasida badiiy tarjima masalasida yangidan yangi muammolar ko'tarilmoqda. "Ilgari o'zbek adabiyotining namunalari boshqa tillarga tarjima qilish asosan uchinchi til, ya'ni rus tili orqali amalga oshirilar edi. Bu borada qilingan katta-katta ishlarni munosib baholagan holda, endilikda adabiyotimizning eng yetuk asarlarini bevosita ona tilimizdan g'arb va sharq tillariga tarjima qilishga qaratilgan ishlarni kuchaytirish lozim.

Xulosa va takliflar. Adabiy aloqalar badiiy tarjima, adabiy ta'sir, jonli muloqotlar, ijodiy hamkorlik, do'stona munosabatlar, ustoz-shogird an'analari o'zanida shakllangan, - millatning ma'naviy-madaniy taraqqiyotida muhim ahamiyatga ega jarayondir.

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NEMIS ADABIYOTIDA BOBUR MIRZO IJTIMOIY-SIYOSIY FAOLIYATI TALQINI
Annotatsiya
Mazkur maqolada xorijiy Boburshunoslik xususan, nemis adabiyotida Bobur Mirzo talqini va uning ijtimoiy-siyosiy faoliyati haqida Germaniyada chop etilgan nemischa asarlar va ulardagi ayrim fikrlar xususida so'z yuritiladi.
Kalit so'zlar: Boburshunoslik, g'arb adabiyoti, ilmiy tadqiqot, badiiy asar, tarjima, izoh, e'tirof, tahlil.

ИНТЕРПРЕТАЦИЯ ОБЩЕСТВЕННО-ПОЛИТИЧЕСКОЙ ДЕЯТЕЛЬНОСТИ БАБУРА МИРЗЫ В НЕМЕЦКОЙ ЛИТЕРАТУРЕ
Аннотация
В данной статье рассматриваются зарубежные бабуроведения, в частности, трактовка Бабура-мирзы в немецкой литературе и его общественно-политической деятельности, немецкие произведения, изданные в Германии, и некоторые их мнения.
Ключевые слова: История Бабура, западная литература, научные исследования, художественное произведение, перевод, объяснение, узнавание, анализ.

THE INTERPRETATION OF BABUR MIRZA'S SOCIO-POLITICAL ACTIVITY IN GERMAN LITERATURE
Annotation
This article talks about the interpretation of Babur Mirza in foreign Babur studies, specially German literature and his socio-'olitical activities, German works 'ublished in Germany and some of their o'inions.
Key words: Babur history, Western literature, scientific research, artistic work, translation, explanation, recognition, analysis.

Kirish. Tarixdan ma'lumki, ilm-fan, ta'lim va tarbiya inson kamoloti va millat ravnaqining muhim omillaridan sanaladi. Zero, bugun zamon shiddat bilan o'zgarib bormoqda. Insonlar o'z davrining talablari bilan uyg'un yashamoqdalar. Lekin ayni paytda har bir inson o'zligini ham unutmasligi kerak. Biz kimmiz, qanday buyuk zotlarning avlodimiz, kabi savollar insonlar qalbida doimo aks-sado berib, o'zligiga sodiq qolishga undab tursin[1]. Aytish joizki, bu borada buyuk ajdodlarimiz bizlarga o'zlarining ma'naviy meroslarini qoldirib ketganlar. Ulardan biri Zahiriddin Muhammad Boburdir. Shoh va shoir Zahiriddin Muhammad Bobur qoldirgan adabiy me'rosining zamirida vatanga muhabbat, yurt sog'inchi, insoniylik, odob-ahloq, fidoiylik kabi g'oyalar yotadi.

Dunyo boburshunoslari tomonidan shoir ijodining matni, ғoya va mazmuni ҳamda badiiy mahorati kabi masalalarni ilmiy tadqiq qilish adabiyot rivojining xususiyatlarini aniqlash va baholash imkonini beradi.

Mavzuga oid adabiyotlar tahlili. Bobur Mirzo va Boburiylar tarixi va madaniyatini o'rganish nafaqat yurtimiz olimlari va yozuvchilarini, balki xorijiy olimlarni, jumladan G'arbiy Yevropa olimlarini ham o'ziga jalb qilgan va ularda katta qiziqish uyg'otgan. Ma'lumotlarga ko'ra Bobur xaqida Yevropada ilk bor yaratilgan asar, bu fransuz sayyohi va tabibi Fransua Bernening "Boburiylar saltanatining so'nggi tarixi" nomli ilmiy-ma'rifiy asaridir. Bu asar 1680 yilda yaratilgan va o'sha davr siyosiy doiralarida yuqori baholangan va noyob manba hisoblangan.

Xorijiy boburshunoslikka nazar tashlaydigan bo'lsak, ma'lumki, G'arbiy Yevro'ada Bobur va uning ijodini o'rganish, asosan, XIX asrdan boshlangan. Bu borada fransuz va ingliz sharqshunoslarining xizmatlari beqiyos bo'ldi. Ingliz sharqshunos olimlari Jon Leyden va Uilyam Erskinlarning uzoq yillik mehnatlari natijasida 1826 yili "Boburnoma" ingliz tilida nashr etildi. 1828 yilda mazkur inglizcha tarjimadan nemis olimi A.Kayzer asarni nemis tiliga qisqartirib tarjima qiladi va Leypsigda nashr ettiradi. 1871 yilda esa taniqli fransuz sharqshunos olimi Pave de Kurteyl tomonidan "Boburnoma" fransuz tilida nashr ettirildi. Mazkur tarjimalardan so'ng Yevropada Bobur shaxsiga qiziqish ortib bordi va u haqda

Yevro'aning turli tillarida ko''lab asarlar yaratildi. Bu asarlar, asosan, Bobur va boburiylarning Hindistonda o'rnatgan saltanati va ijtimoiy-siyosiy faoliyatiga bag'ishlanadi. Masalan, U.Erskinning "Temuriylar sulolasidan bo'lmish Boburshoh va Humoyun davridagi Hindiston tarixi", F.Bernening "Boburiylar saltanatining so'nggi tarixi", L.Sharmaning "Mo'g'ullar saltanati" va shu kabi boshqa ko'lab asarlarda Bobur Mirzo va Boburiylarning Hindistonda olib borgan ishlari tasvirlanadi.

Tadqiqot metodologiyasi. Nemis adiblari tomonidan Bobur va boburiylar tarixi va adabiyotini o'rganish, asosan, XX asrning ikkinchi yarmidan boshlandi va hozirgacha davom etmoqda. Bu borada E.Kox, F.Wyortle, M.Pravdin, K.Xabix, Sh.Konerman, A.Shimmel. K.Sho`nih, M.Erdal, W.Shtammler kabi sharqshunos olimlar samarali ishlar olib bordilar. Ular Zahiriddin Muhammad Bobur haqida ajoyib asarlar yaratdilar va "Boburnoma" bo'yicha ilmiy izlanishlar, tarjimalarni amalga oshirdilar, bu asarlarning yaratilishiga va mazmun-mohiyatiga "Boburnoma", "Humoyunnoma", "Akbarnoma", "Tarixi Rashidiy", "Tarixi Shershohi" kabi asarlarning ta'siri katta bo'ldi. Xususan, M.Pravdinning "Yo'qdan bunyod bo'lgan saltanat yoxud birinchi buyuk mo'g'ullar" ("Das Reich aus dem Nichts, die ersten Grossmoguln", Stuttgart 1965), Sh.Konermanning "Mo'g'ullar saltanati" ("Das Mogulreich", Muenchen 2006), A.Shimmelning "Buyuk mo'g'ullar saltanatida" ("Im Reich der Grossmoguln", Muenchen 2011) kabi asarlarini shunday asarlar sirasiga kiritish mumkin.

Tahlil va natijalar. Yuqorida nomlari keltirilgan asarlarga e'tibor bersak, deyarli barchasida boburiylarga nisbatan mo'g'ullar atamasi ishlatilgan, lekin asar mualliflari kitob nomlarida mo'g'ul so'zidan foydalangan bo'lsalar-da, Boburshohning mo'g'ul emasligini, balki u turkiy ekanligini ta'kidlashgan. Xususan, A.Shimmel bu borada shunday fikrni bildiradi: "Hindistonning mo'g'ul hukmdorlari o'zlari uchun mo'g'ul degan nomni hech qachon ishlatmaganlar. Bu mongol so'zining arabiylashgan shakli. Boburiylar O'rta Osiyolik jahongir Temur sulolasidan edilar. Saltanat asoschisi Bobur Temur avlodidan bo'lgan. Bobur ona tomonidangina mo'g'ullar hukmdori Chingizxonga borib taqaladi" [7]

Sh.Konerman esa; "...Mo'g'ullar imperiyasi: yevropaliklar Hindistondagi buyuk imperiya hukmdorlarini shunday deb ataganlar. Ular mo'g'ul o'zidan boshqa so'zni to'madilar. Saltanatning hukmdorlari esa hech qachon bu nomni qo'llamaganlar. Hindistonda ular o'zlarini ko'ragoniylar deb atashgan. Ko'ragoniy forscha so'z bo'lib kuyov degan ma'noni anglatadi" [5] – deydi.

Bobur va Boburiylar sulolasini nima uchun mo'g'ullar deb atalib kelingani haqida ilmda ko'plab fikrlar bildirilgan va bu atama noto'g'ri ekanligi ham ta'kidlangan. Xususan, bu haqda amerikalik olim S.Berk shunday deydi: "Boburshoh xotirnomasida o'zini va o'z hamrohlarini haqli ravishda turklar deb ataydi. Biroq XIII-XIV asrlar davomida mo'g'ullarning bir necha bor hujumlarini boshdan kechirgan hindistonliklar shimoldan keladigan barcha bosqinchilarni "mo'g'ullar" deb ataganlar va o'z navbatida, bu so'zning nafaqat talaffuzi, balki ma'nosi ham buzilib Boburshoh qo'shiniga nisbatan ham "mo'g'ullar" atamasi ishlatilgan"[2]. Akademik V.Bartold fikricha: "Evropaliklar Temurni va uning o'g'illari hamda nabiralarini mo'g'ullar deb, Bobur saltanati uchun "Buyuk mo'g'ullar" degan nom to'qidilar", taniqli adabiyotshunos olim Ibrohim G'ofur ham boburiylar mo'g'ul emaslar, balki bu...tarixiy anglashilmovchilik ekanligini ta'kidlagan[3].

Bobur hamisha o'zining turkiy bo'lganligidan faxrlangan va turkiy tilda ijod qilgan. M.Pravdin Boburning mo'g'ul emasligini shunday tasvirlaydi. "U (Bobur) turk bo'lganidan faxrlanardi, lekin o'zi fath etgan yerlarda uni va lashkarlarini mo'g'ullar deb atashardi. Bu mongol so'zini afg'on va turk xalqlari tomonidan tomonidan mo'g'ul deb buzib talaffuz qilinishi ta'siridir"[6].

Bugungi kunga kelib ko'plab olim va adiblarimiz sa'y-harakatlari sabab tarixiy haqiqat tiklandi. Bobur va uning avlodlari "Boburiylar", u asos solgan davlat esa "Boburiylar saltanati" deb atalmoqda.

XX asrda Germaniyada Bobur Mirzo va uning asari keng qamrovda o'rganildi. Bobur haqida yaratilgan asrlardan biri Shtefan Konermanning "Mo'g'ullar saltanati" ("Das Mogulreich") nomli ilmiy-ommabop risolasidir. Risola muallifning uzoq yillar olib borgan ilmiy izlanishlari natijasi bo'lib, unda asosan boburiylarning Hindistonda o'rnatgan ulkan saltanati va ularning hukmronlik davri tasvirlangan. Muallif o'z risolasida ular (boburiylar) davrida Hindistonda o'rnatilgan yangi davlat tuzilishi, etnik guruhlar, musulmon jamiyatlari, madaniyat, ilm-fan va obodonlashtirish ishlari haqida ma'lumotlar beradi.

Sh.Konermann asarda Bobur Mirzoning olib borgan ishlari haqida kamroq to'xtalgan, bizning fikrimizcha, buning sababi, Boburning Hindistonda qisqa muddat hukmronlik qilganidadir. Shunday bo'lsa-da, muallif Boburning buyukligini kerakli o'rinlarda aniq tasvirlay olgan, ayniqsa, uning bunyodkor hukmdor sifatida Hindiston iqlimida go'zal bog'lar yaratganini alohida e'tirof etadi.

Bobur 1526 yilning fevralida Chagara daryosining bo'yida ko'rkam bog' barpo etish uchun qulay maskanga duch keladi va uning topshirig'iga binoan bog' qurilishi 1528/1529 yillarda yakuniga yetkaziladi. Afsuski, bu bog' bugungi kunda saqlanib qolmagan. Jannatmonand bu bog' Bobur Mirzo uchun Hindistonning g'ayritabiiy iqlimidan biroz chekinishga yordam bergan. Bog' hududiga olisdagi quduqlardan fors charxpalaklari yordamida suv keltirilgan, bog' ichida issiq va sovuq suv bilan ta'minlangan hammomlar qurilgan. Shimoliy Hindistonda barpo etilgan bog'larning ikkitasi aynan Bobur tomonidan qurilganligini ishonch bilan ayta olamiz. Ulardan biri Agrada, ikkinchisi esa Bog'i Nilufar Agradan 50 km olisda Dolpurda bunyod etilgan." [5].

Muallif boburiylar hukmronligi davrida jamiyatdagi o'zgarishlar haqida yozar ekan, aholining diniy e'tiqodi va diniy oqimlarga alohida e'tibor qaratadi. U Hindistonda musulmonlar naqshbandiya tarafdorlari ekanini, ularni sufiylar deb atalishi haqidagi ma'lumotlarni ham beradi.

Nemis islomshunos olimasi Anna Mariya Shimmel ham Bobur va boburiylar adabiyoti to'g'risida ko'plab izlanishlar olib borgan va bu borada uning "Buyuk mo'g'ullar saltanatida" nomli kitobi yirik monografik asar bo'lib, asarda u Bobur va boburiylar o'rnatgan ulkan saltanat va bu davrda Hindistonda yuz bergan o'zgarishlarni keng ko'lamda yoritib bergan. Asarda Bobur bar'o etgan saltanatning keyingi taqdiriga ham alohida ahamiyat berilgan. Boburning faoliyatiga tarixiy nuqtai nazardan to'g'ri yondoshib, ul zotning Hindiston oldidagi buyuk xizmatlari yuksak darajada e'tirof etilgan.

Muallif asarning kirish qismida ta'kidlashicha, islom olamida hech bir sulola boburiylardek o'zlari haqida mukammal yozma manbalar qoldirishmagan. Ularning ikki yirik hukmdori Bobur va Jahongir o'z "Vaqo'e"larini yozib qoldirishgan. Bu kitoblarda hukmdorlar o'z hayot yo'llari, boshdan kechirgan sarguzashtlari va o'zlari yoqtirgan narsalarni haqqoniy tasvirlashgan. SHimmel mazkur asarda Bobur va boburiylar hayoti, saltanatiga doir voqea-hodisalarni yoritar ekan, kichik-kichik detallarga ham e'tibor beradi. U tarixiy manbalarga tayangan holda boburiylarning shaxsiy hayoti, sarkardalik mahorati, davlat boshqaruvi, savdo, iqtisodiyot, ularning dini, tili, adabiyoti, kutubxonalari, saroy ayollari, hattoki, ularning kiyinishi, ovqatlanishi, zebu ziynatlar, atir-upa.... va, umuman, barcha jabhalarni yoritishga, ular haqida qiziqarli va asosli ma'lumotlar berishga harakat qilgan.

Asarning "Saroy ayollari" deb nomlangan bo'limida muallif Bobur saltanatida ayollarning tutgan o'rni va ularga bo'lgan munosabatga alohida to'xtaladi va bu bilan G'arb o'quvchisi ko'z o'ngida boburiylar yoxud turkiy xalqlarda ayollarning qanchalik e'zozlanishini tasvirlab beradi. Olima Boburning ahli-ayollarni e'zozlashi kabi fazilatini Amir Temurga borib taqalishini, Sohibqiron o'z saltanatidagi har bir malika uchun alohida bog'lar yaratgani va bu fazilati boburiylarga ham meros bo'lib o'tganini, ta'kidlaydi. Malikalarni davlat ishlarida ham faol ishtiroki, masalan, Boburning onasi Qutlug' Nigor xonimning sabrli bardoshli ayol ekanligi, janglarda ham doim Bobur bilan birga bo'lganligi, katta onasi Eson Davlat begimning davlatni boshqarishda Boburga bergan maslahatlari, Xonzoda begimning jasorati, keyinchalik Humoyunga siyosiy masalalarda bergan yordami va malikalarning shahzodalar tarbiyasidagi roli atroflicha tasvirlangan.

Muallif Bobur Mirzo va boburiylar saltanati va ularning hukmronlik davrini yoritar ekan, u(boburiy)lar davrida til va adabiyotga bo'lgan munosabatni ham alohida e'tirof etadi. Asarning "Tillar va adabiyot" nomli faslida olima boburiylar davrida muomalada bo'lgan tillar xususida ma'lumotlar keltirib, badiiy adabiyot o'sha davrda gullab yashnaganini ta'kidlaydi. Uning fikricha, boburiylar davri adabiyoti forsiy, arabiy, hindi va turkiyda yoritilgan. Saltanatda Boburning ona tili bo'lmish turkiy til muhim rol o'ynagan. Olmon olimasi Bobur Mirzoni Markaziy Osiyoda turkiy tilni adabiy tilga aylanishida asosiy shaxs sifatida tasvirlaydi,

Xulosa va takliflar. Bizning fikrimizcha, Bobur uslubining soddaligi va bugungi turkiy tilga yaqinligi, uni nemis olimlari tomonidan turkiy adabiy til asoschisi, deb tan olinishiga sabab bo'lgan. Buni rus sharqshunosi A.Samoylovichning fikri ham tasdiqlaydi. Olim Navoiy va Bobur ijodiy uslubini taqqoslar ekan, Boburning uslubi xalq tiliga yaqin sodda, ravonligi va Navoiyning murakkab bayon uslubidan farq qilishini ta'kidlab: "Men Navoiy bilan yangi davr ijodkorlari, Xiva va Qo'qon adabiy muhiti vakillari orasida uning zamondoshlari Bobur va Husayniyga nisbatan hamohanglik kuchliligini angladim", – deb yozadi[4].

Nemis adiblari tomonidan Bobur va boburiylar tarixi haqida yaratilgan mazkur asarlar, ulardagi ma'lumotlar xorijiy boburshunoslik va "Boburnoma" haqidagi ayrim kemtik joylarni to'ldirishga xizmat qiladi va o'zbek boburshunos olimlarini keyingi tadqiqotlarga undaydi.

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СОЦИОКУЛЬТУРНЫЕ И ЯЗЫКОВЫЕ ФАКТОРЫ, ОПРЕДЕЛЯЮЩИЕ ПРОЦЕСС ЗАИМСТВОВАНИЯ СЛОВ И КОНЦЕПЦИЙ, КАК ЧАСТЬ РАЗВИТИЯ ЯЗЫКА И КУЛЬТУРЫ

Аннотация
Данное исследование посвящено анализу социокультурных и языковых факторов, оказывающих влияние на процесс заимствования слов и концепций между различными языками и культурами. В статье рассматривается взаимосвязь между языковыми контактами, культурным обменом, степенью схожести между языками, социокультурным контекстом и историческими, политическими и экономическими факторами. Анализируются особенности процесса заимствования слов и концепций, его влияние на развитие языков и культур, а также роль новых выражений в отражении культурного разнообразия и взаимодействия между различными культурными сообществами.

Ключевые слова: Языковые факторы, типология заимствований, англицизмы, лексический интенсификатор, эмпирический анализ, оценочность, формирование лексикона.

SOCIO-CULTURAL AND LINGUISTIC FACTORS DETERMINING THE PROCESS OF BORROWING WORDS AND CONCEPTS AS PART OF THE DEVELOPMENT OF LANGUAGE AND CULTURE

Annotation
This study is devoted to the analysis of socio-cultural and linguistic factors that influence the process of borrowing words and concepts between different languages and cultures. The article examines the relationship between language contacts, cultural exchange, the degree of similarity between languages, socio-cultural context and historical, political and economic factors. The features of the process of borrowing words and concepts, its impact on the development of languages and cultures, as well as the role of new expressions in reflecting cultural diversity and interaction between different cultural communities are analyzed.

Key words: Linguistic factors, typology of borrowings, Anglicisms, lexical intensifier, empirical analysis, evaluativeness, lexicon formation.

SO‘ZLAR VA TUSHUNCHALARDAN FOYDALANISH JARAYONINI BELGILAYDIGAN IJTIMOIY-MADANIY VA LINGVISTIK OMILLAR - TIL VA MADANIYATNI RIVOJLANTIRISHNING BIR QISMI SIFATIDA

Annotatsiya
Ushbu tadqiqot turli tillar va madaniyatlar o'rtasidagi so'zlar va tushunchalarni qarz olish jarayoniga ta'sir qiluvchi ijtimoiy-madaniy va lingvistik omillarni tahlil qilishga bag'ishlangan. Maqolada til aloqalari, madaniy almashinuv, tillar o'rtasidagi o'xshashlik darajasi, ijtimoiy-madaniy kontekst va tarixiy, siyosiy va iqtisodiy omillar o'rtasidagi munosabatlar ko'rib chiqiladi. So'zlar va tushunchalarni qarz olish jarayonining o'ziga xos xususiyatlari, uning tillar va madaniyatlarning rivojlanishiga ta'siri, shuningdek, madaniy xilma-xillikni va turli madaniy jamoalar o'rtasidagi o'zaro ta'sirni aks ettirishda yangi iboralarning roli tahlil qilinadi.

Kalit so‘zlar: Til omillari, qarz olish tipologiyasi, anglikizm, leksik intensivlashtiruvchi, empirik tahlil, baholash, leksikonni shakllantirish.

Введение. Социокультурные и языковые факторы играют ключевую роль в определении процесса заимствования слов и концепций из других языков и культур.

Заимствование является важным языковым и культурным явлением, которое определяется социокультурными и языковыми факторами. Процесс заимствования слов и концепций из других языков и культур может быть обусловлен различными причинами, такими как контакт между различными культурами, торговля, миграция, технологические инновации и т.д.

Языковые факторы также оказывают влияние на процесс заимствования. Например, некоторые языки заимствуют слова из других языков из-за отсутствия соответствующего термина в своем собственном словаре или из-за необходимости обозначить новые понятия или объекты.

Материал и методы. Важно заметить, что существуют определенные тенденции, влияющие на процесс заимствования. Такие как:

- исторические связи и контакты между культурами (например, в результате торговых контактов или колониального прошлого могут возникать заимствования);

- политические отношения между странами или народами также могут повлиять на процесс заимствования (в результате политических союзов или завоеваний могут происходить заимствования);

- экономические взаимодействия(экономические связи и торговля могут способствовать заимствованию терминов, связанных с технологиями, товарными марками и т.д.);

- социальные тенденции и культурные тренды также могут оказывать влияние на процесс заимствования (популярность определенных культурных явлений может привести к заимствованию соответствующих терминов);

- иногда заимствование происходит из-за необходимости обозначить новые понятия или объекты, для которых нет аналогичного термина в данном языке.

Языковые факторы представляют собой ситуации, когда люди разных языков и культур «вступают в контакт друг с другом, что может привести к обмену языковыми элементами, включая лексику, грамматику, и даже фонологию»[1]. Эти контакты могут происходить из-за миграции, заимствования слов и фраз из других языков, смешения диалектов или изучения иностранного языка.

Значение языковых контактов для культурного развития очень велико. В результате таких контактов культуры могут обогащаться новыми концепциями, технологиями, идеями, и это способствует культурному разнообразию и взаимопониманию между различными общностями. Языковые контакты помогают обогащать сам язык, делая его более гибким, адаптируемым к

изменяющимся условиям и потребностям. Они могут также способствовать расширению межкультурного обмена, повышению толерантности и укреплению мирных межкультурных отношений.

Языковые контакты не только способствуют богатству языка и его адаптации к новым средам, но и играют ключевую роль в культурном развитии, обогащая культуры через обмен и влияние различных языковых элементов. Стремление к пониманию и уважению к разнообразию языков и культур, которые возникают в процессе языковых контактов, способствует формированию открытого и взаимопонимающего общества.

Важно подчеркнуть, что заимствование в языке представляет собой процесс переноса слов, выражений, фраз, грамматических конструкций или других элементов из одного языка в другой. Этот процесс может быть как результатом контактов между языками и культурами, так и следствием технологического, социального или политического влияния. Заимствования обогащают язык новыми концепциями, адаптируют его к изменяющимся реалиям и способствуют культурному обмену. Способствуют объединению культурных элементов и формированию синтеза различных культур. Это помогает создать общую базу для взаимодействия и понимания между различными народами.

Результат и анализы. Существует определенная типология заимствований и их классификация:

1. Фонетические заимствования. Это случаи, когда «звуки, которые отсутствуют в языке заимствования, вводятся для правильного произношения заимствованного слова.»[2] Одним из часто встречающихся примеров фонетического заимствования является слово "крокодил" в русском языке, заимствованное из греческого слова "κροκόδειλος".Фонетическое заимствование в данном случае связано с переносом звука [к] из греческого языка в русский, где он отсутствует. В результате процесса фонетического заимствования звук [k] из греческого слова был адаптирован в русском языке и заменён на звук [к]для приближенного к правильному произношению.

2. Лексические заимствования. Заимствование новых слов, их значений или форм. Пример лексического заимствования: Слово "ресторан" в русском языке заимствовано из французского слова "restaurant". Это классический пример лексического заимствования, где новое слово и его значение вводятся из другого языка.

3. Грамматические заимствования. Включают в себя заимствование грамматических структур, таких как падежи, времена, спряжения и пр.

В английском языке при описании событий в прошлом используется форма глагола "was/were + V-ing", например, "I was reading a book". В некоторых языках, таких как испанский или французский, это грамматическое построение может быть заимствовано для выражения прошедшего времени

4. Семантические заимствования. Изменение значения слова под влиянием другого языка. Слово "компьютер" в русском языке изначально имело другое значение, но под воздействием английского слова "computer" его семантика изменилась и теперь оно обозначает электронное устройство для обработки данных.

5.Морфологические заимствования. Процесс заимствования морфологических элементов из другого языка. В английском языке слово "cacti" - множественное число от "cactus", где с помощью морфемы "-i" образуется множественное число, что свойственно заимствованию латинской грамматической структуры.

Заимствования играют значительную роль в развитии языка, обогащая его и делая более адаптивным к современным требованиям. Они «способствуют расширению культурного кругозора и обогащению культурного наследия через взаимное влияние и обмен языковыми элементами, способствуют расширению лексикона, грамматики и фонетики языка»[3].

Англицизмы, то есть заимствованные из английского языка слова или выражения, являются одним из наиболее распространенных типов заимствований в современном русском языке. «Обширное использование англицизмов обусловлено глобализацией, развитием технологий, научным прогрессом и культурным влиянием стран, говорящих на английском.» [4] Основными особенностями англицизмов как типичных представителей заимствований в различных языках являются технические термины. Английский язык широко используется в области технологий, информатики, медицины и других научных сфер.

Приведем некоторые примеры: Software (Программное обеспечение). Этот термин используется в мире информационных технологий для обозначения комплекса программных средств и приложений. Или же, algorithm (Алгоритм): термин, описывающий последовательность инструкций или процессов, выполняемых компьютером для решения задачи.

Также, artificial Intelligence (искусственный интеллект) -область компьютерных наук, изучающая создание устройств и программ, способных имитировать человеческое мышление.

В области информатики можно наблюдать такие выражения, как database (база данных): система электронного хранения и обработки структурированной информации; encryption (шифрование): процесс преобразования данных с целью обеспечения их безопасности и конфиденциальности; programming (программирование): процесс создания компьютерных программ, основанный на использовании специальных языков и инструментов.

Эти примеры демонстрируют широкое использование английского языка в научных областях, где английские термины стали стандартным языком для обозначения ключевых понятий и технологий. Многие специализированные термины и названия технических устройств заимствуются другими языками напрямую из английского.

Дискуссия. Английский язык сильно влияет на мировую поп-культуру, и многие выражения, названия фильмов, музыкальных групп, стилизованные выражения и прочее заимствуются из английского. Часто английский ассоциируется с модой, стилем и трендами. Поэтому многие модные термины, названия брендов, фразы из мира моды и стиля также становятся объектами заимствования. В мире бизнеса и маркетинга английский язык играет важную роль. Многие деловые термины, концепции, названия продуктов и услуг заимствуются из английского для лучшего восприятия в международных компаниях. С развитием интернет-культуры многие интернет-сленговые выражения, мемы, хэштеги и другие онлайн-термины являются англицизмами и активно используются в различных языках.

Эмпирический анализ социокультурных и языковых факторов в заимствовании англицизмов позволяет глубже понять динамику этого процесса. Кинематограф, музыка, литература и другие аспекты западной культуры оказывают значительное влияние на молодежь и общество в целом, способствуя заимствованию англицизмов. Использование английских слов или фраз может придавать тексту, речи или бренду определенный статус или модный облик, что также может стимулировать заимствование. Иногда английские термины более точно и кратко передают смысл, чем их адаптированные варианты в других языках, поэтому их выбор обусловлен удобством использования.

Таким образом, социокультурные и языковые факторы играют важную роль в процессе заимствования слов и концепций между различными языками и культурами. Взаимодействие между языками и культурами, контакт между различными общностями, степень схожести между языками, социокультурный контекст и исторические, политические и экономические факторы - все они влияют на процесс заимствования.

Понимание этих факторов помогает лучше понять динамику языкового развития, культурный обмен и взаимодействие между различными сообществами.

Заимствование слов и концепций является неотъемлемой частью языкового развития и обогащает языки новыми выражениями, отражая культурное разнообразие и взаимодействие между различными культурами.

Заключение. Важно учитывать все эти аспекты при изучении языков и культур, а также при анализе процессов заимствования слов и концепций. Социокультурные и языковые факторы оказывают значительное влияние на формирование лексикона и понятийного аппарата различных языков, делая их более открытыми для взаимодействия и обмена информацией между различными культурными сообществами.

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RELIGIOUSLY MARKED ALLUSION AS A TOOL OF INTERTEXTUALITY

Annotation
The article studies allusion, its features, as well as the functions fulfilled by allusions in the literary text. In particular, the author highlights the role and importance of religiously marked allusion as a linguistic unit of current importance in cognitive linguistics, linguoculturology, text linguistics, theolinguistics, literary studies, and generalizes its characteristics. The topicality and novelty of the study lies in the fact that after a thorough study of the theoretical foundations of the issue, the author examines and analyzes the features of religiously marked allusion as a means of intertextuality. The results of the analysis showcase that religiously marked allusions as a tool of intertextuality, serve to demonstrate the individual conceptual world picture of the author and his/her modality in the literary text.
Key words: Allusion, religiously marked allusion, intertextuality, intertextual marker, intertext

РЕЛИГИОЗНО МАРКИРОВАННАЯ АЛЛЮЗИЯ КАК СРЕДСТВО ИНТЕРТЕКСТУАЛЬНОСТИ

Аннотация
В статье рассматривается аллюзия, ее особенности, а также функции, выполняемые аллюзией в художественном тексте. В частности, автор освещает теоретические основы религиозно маркированной аллюзии - языковой единицы, имеющей актуальное значение в когнитивной лингвистике, лингвокультурологии, лингвистике текста, теолингвистике, литературоведении и суммирует его характеристики. Актуальность и новизна исследования заключается в том, что автор после тщательного изучения теоретических основ вопроса исследовал и проанализировал особенности религиозно маркированных аллюзий как средства интертекстуальности. По результатам анализа доказано, что религиозно маркированные аллюзии в художественном тексте являются инструментом интертекстуальности, служащим для проявления индивидуального концептуального мировоззрения автора произведения и его модальности.
Ключевые слова: Аллюзия, религиозно маркированная аллюзия, интертекстуальность, интертекстуальный маркер, интертекст.

DINIY MARKERLANGAN ALLYUZIYALAR INTERTEKSTUALLIK VOSITASI SIFATIDA

Annotatsiya
Maqolada allyuziya, uning xususiyatlari va badiiy matnda allyuziya tomonidan amalga oshiriladigan vazifalar o'rganib chiqilgan. Xususan, muallif hozirgi kunda kognitiv lingvistika, lingvokulturologiya, matn lingvistikasi, teolingvistika va adabiyotshunoslikda dolzarb ahamiyatga ega bo'lgan va ko'plab izlanishlarga sabab bo'layotgan til birligi – diniy markerlangan allyuziyaning nazariy asoslarini yoritgan va unga xos xususiyatlarni umumlashtirgan. Tadqiqotning dolzarbligi va yangiligi shundan iboratki, muallif masalaning nazariy asoslarini atroflicha o'rgangach, diniy markerlangan allyuziyalarning intertekstuallik vositasi sifatidagi xususiyatlarini tadqiq va tahlil qilgan. Tahlil natijalariga ko'ra diniy markerlangan allyuziyalar badiiy matnda asar muallifining individual konseptual dunyoqarashi hamda uning modalligini namoyon etishga xizmat qiluvchi intertekstuallik vositasi sifatida namoyon bo'ladi.
Kalit so'zlar: Allyuziya, diniy markerlangan allyuziya, intertekstuallik, intertekstuallik vositasi, intertekst

Introduction. Allusion is the object of study in many linguistic and non-linguistic sciences such as stylistics, text linguistics, literary and translation studies, cognitive linguistics, cultural linguistics, theolinguistics and many others. The linguistic dictionaries define allusion as 1) the correlation of what is described or what is happening in reality with a stable notion or phrase of a literary, historical or mythological origin; 2) in fiction, oratorical and colloquial speech – one of the stylistic figures: a hint to the real political, historical or literary fact that is assumed to be well-known [18]. According to Galperin, allusion is "an indirect reference, by word or phrase, to historical, literary, mythological, biblical facts or to the facts of everyday life made in the course of speaking or writing" [7]. The scientist assures that the use of allusion requires the reader to have background knowledge of the event, thing or person alluded to, without which it is impossible to decipher the essence behind the implicature created by allusion. Ashurova agrees that allusion is a hint at a well-known literary or historical person, place, object or event [5]. To generalize, allusion is mainly denoted as a figure of speech, which constitutes an implicit reference to another text, as a whole, or its fragment.

Main part. It is of huge significance to mention that the focus on allusion as a stylistic device has transferred to another spectrum under the framework of the anthropocentric paradigm, which made it possible to study this linguistic phenomenon comprehensively. This in turn, enabled the linguists to scrutinize allusions from a wide variety of perspectives. These all are determined by the fact that allusion is a multifaceted phenomenon and thus can be interpreted quite broadly taking into consideration the aim and scope of the research.

When analyzing allusions, the literary text is of paramount importance. It is known that the literary text is the primary tool of storing, transmitting and processing information. Allusions are prescribed an immense role in the literary text and interweaving with the literary text, they realize its main categories and characteristics, including cohesion and coherence, modality, prospection and retrospection, cultural integrity [2].

Piege-Gro (2008), Ashurova and Galieva (2016, 2018), Dusabaeva (2009), Molchanova (2007), Fateeva (2000), Solovyova (2004) single out the following functions outperformed by allusions in the literary text [2]:

allusion as a marker of intertextuality establishes intertextual relationships between the precedent and the recipient texts;

allusion as a means of foregrounding serves to pique the reader's/listener's attention;

allusion as a conceptually significant linguistic unit, activates different knowledge structures of religious, mythological, literary character;

allusion as a conveyance of implicit message reveals conceptual information laid on the subtextual layer of the literary work.

At this point, it is of immense significance to highlight that allusions, as

polyfunctional language means serve to realize the following functions too [2]:

1. Allusions represent cognitive structures that are central to categorization and conceptualization;

2. Allusions impart a large layer of encyclopedic knowledge in a compressed form;

4. Allusions are based on the mechanism of conceptual blending/integration;

5. Allusions present the author's modality in the literary text and the decipherment of the implicate inherent in allusions hugely contributes to the interpretation of the author's individual world picture.

According to the type of the source from which the allusion has derived, historical, literary, religious and mythological allusions are distinguished, and the object of our current study is religiously marked allusions. Allusions referring to religious sources (holy books of Islam, Christianity, Buddhism and other religions, narrations) create a religious background and activate religious knowledge structures in the reader' or listener' mind in relation to the already known precedent reality presented in the intertext.

Religiously marked allusion (henceforth, RMA) conveys religiously significant information in its semantic layer, either explicitly or implicitly referring to the religious source. In other words, RMAs are conceptually significant linguistic units and the conceptual information that they bear requires being correctly interpreted as it further assists to explicate the deep semantic layer of the text in its relation to the preceding religious source. In addition to conveying conceptual information of religious character, RMAs bear cultural information too. Therefore, RMAs oblige the addressee to decode both religious and cultural information that can only be realized via the activation of the reader's cultural literacy and his/her individual conceptual world picture.

RMAs are externalized via a wide variety of linguistic units, including a single word, derivatives, word combinations, phraseological units, quotations and even texts. Regardless of its condensed form, even in the form of the smallest language unit – a lexeme, RMAs constitute a considerable amount of information related to the precedent religious text. In the obtained allusive process, two situations, objects or people are compared or contrasted, and the results of contradictions or comparisons affix a new conceptual significance to the literary text, as a consequence, the reader acquires the sequences of events as an integral whole [2].

The primary function of RMAs as a conceptually significant language means is their representation as a tool of intertextuality. RMAs establish a bond between the precedent religious and recipient fictional texts, and are regarded as frequently used intertextual markers [6]. The matter of intertextuality has been studied from the literary and linguistic perspectives. According to the literary approach, intertextuality is explained in the presence of "structural relations between two or more texts" [14]. To put into simpler words, for Y. Kristeva, "intertextuality" is assumed as interaction occurring within texts and "Any text is constructed of a mosaic of quotations", so the text "is absorbed" by another text and fits into it; as a result, "...any text is the absorption and transformation of another" [14]. So in literary studies it is believed that texts always repeat one another to this or that extent and the phenomenon of intertextuality is inherent in all types of literary texts. In accordance with the linguistic interpretation of intertextuality, the mechanism of intertextuality is based on the inclusion of one text into another, and is realized only with the help of special language means, including allusions, quotations, titles and others [3; 4; 15].

In this regard, it is of huge significance to define the notion of "precedence" which conditions intertextual links. The notion of "precedent text" was first introduced by Yu.N. Karaulov who defined it as (1) a text significant for a particular individual in cognitive and emotional respects, as (2) a text well-known to the person and his surrounding, including his predecessors and contemporaries, and, finally, (3) an appeal to which is resumed repeatedly in the discourse of a certain linguistic personality [11]. Yu. N. Karaulov perceives precedent texts as ready-made intellectual and emotional blocks used as a tool to facilitate and accelerate the transition from the "factual" context to the "subtextual" one [11]. According to him, the features that are peculiar to precedent texts are:

1) chrestomathicity and prominance, i.e. these texts are very well-known to the representatives of different cultures across the world or a particular region;

2) tendency to being reinterpreted that implies the peculiarity of the precedent text to acquire new senses, associations and its asset of being reflected not only in the text, but in other forms of art (poetry, painting, sculpture, opera, ballet), which makes it a factor of culture [11].

The notion of "precedent text" was further developed in the works of V.G. Kostomarov and N.D. Burvikova, D.B. Gudkov, V. Krasnykh, who outnumber the following characteristic assets of precedent texts: I. As units of language, precedent texts: 1) have a verbal expression; 2) in the process of communication, they refer to the texts that are not created anew, but renewed; 3) can be modified (adapted) within the limits of recognizability; II. As units of consciousness, precedent texts: 1) are the result of certain cognitive operations (reduction, minimization, etc.), knowledge "packed" in a special way; 2) serve as a means of encoding and transmitting information; 3) set models for processing, evaluating incoming information and comparing it with existing information; III. As units of culture: 1) they are characterized by the set of culturally specific knowledge; 2) require correlation with other texts as facts of culture; 3) determine the specifics of the cultural space [9; 12; 13].

All in all, the precedent text acts as a source for the recipient text, resulting in an intertext, that is, a special fragment that bears the knowledge structure known to the reader [2]. The term "intertext" is regarded as a particular fragment of the recipient text containing any of intertextual signals like allusion, quotation, epigraph, etc., that imply a reference to the precedent text [1]. So RMAs create intertextual links between the source and recipient texts: they activate a precedent religious character, location or situation in the mind of the reader. In this respect, RMAs act out as means of extended transmitters of the qualities of mythological, religious heroes, objects and events to those actions, facts and heroes addressed to in the text recipient [7]. Being an intertextual marker, RMAs represent the author's modality in the literary text. To put into other words, RMAs in the intertext are important in expressing the author's conceptual, specifically, religious worldview.

Conclusion. Summarizing the above enlisted standpoints in regard with allusion under the framework of various approaches to its study, we urge that 1) allusion is one of the main signals of intertextuality and it verbalizes extralinguistic knowledge structures;

2) RMA is understood as a culturally, religiously and conceptually significant linguistic unit that being based on the mechanism of intertextuality activates religious and cultural knowledge structures in the readers' mind by an indirect reference to a person, place, object or event of religious significance.

3) intertextuality as a multidimensional connection of a text with other texts is created via a wide variety of linguistic units. These references exist in the form of various quotations, citations, allusions, reminiscences, and others. All these phenomena are combined into one general category of intertextual means or intertextual inclusions, i.e. the means that realize linguistic expression of intertextuality and serve to establish a bond between two texts;

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CLASSIFICATION OF PLACE NAMES

Annotation
In this article highlights of place names provides a classificatory scheme, which includes: (1) descriptive names, (2) possessive names (3) incident names, (4) commemorative names, (5) euphemistic names, (6) manufactured names, (7) shift names, (8) folk etymological names, and (9) mistake names.
Key words: Classification, toponyms, typology, onomotologist, place-name, commemorative names.

КЛАССИФИКАЦИЯ МЕСТО НАЗВАНИЙ

Аннотация
В этой статье основные моменты место названий представлена классификационная схема, которая включает в себя: (1) описательные названия, (2) притяжательные имена, (3) названия инцидентов, (4) памятные названия, (5) эвфемистические названия, (6) искусственные названия, (7) названия смен, (8) народные этимологические названия и (9) ошибочные названия.
Ключевые слова: Классификация, топонимы, типология, ономатолог, топонимика, памятные названия.

JOY NOMLARINING TASNIFI

Annotatsiya
Ushbu maqolada diqqatga sazovor joy nomlari tasnifi sxemasi yoritilgan: (1) tavsiflovchi nomlar, (2) egalik nomlari (3) voqea nomlari, (4) esdalik nomlari, (5) efvemistik nomlar, (6) sun'iy nomlar, (7) o'zgarish nomlari, (8) xalq etimologik nomlari va (9) xato nomlar.
Kalit so'zlar: Tasnif, toponimlar, tipologiya, onomatolog, joy nomi, esdalik nomlari.

Introduction. In writing on place names various categories of names are generally assumed, e.g., descriptive names, incident names, etc. This present study attempts to set forth the matter systematically, and thus to present, with an attempt at consistency and completeness, the classes into which place names may be divided according to their manner of origin, which is in general the matter of primary interest and importance to the onomatologist.

The classification might also be said to be with respect to the means or mechanisms by which places are named. These means or mechanisms have, furthermore, a relationship to the psychological processes (i.e. the motives) of the original namers in distinguishing one place from another by various methods, but any adequate study of the psychological processes of naming would have to be conducted at a much deeper level than is here proposed.

Materials and methods. The essential field of the onomatologist seems, however, to be the mechanisms of naming, rather than the motivations of the namers, except in so far as the former at times reflect the latter. Study of names will probably progress better if this distinction is kept clear. Since almost any conceivable stimulus, conscious or unconscious, may be working on the namer at the time of naming, a study of the motivations of naming would scarcely be able to stop short of a whole treatise on human psychology. On the other hand, the mechanisms of naming are comparatively few, and at the same time yield a useful classification of the names themselves.

Nine classes of names are here postulated: 1) Descriptive names, 2) Possessive names, 3) Incident names, 4) Commemorative names, 5) Euphemistic names, 6) Manufactured names, 7) Shift names, 8) Folk etymologies, 9) Mistake names. In addition it is recognized that borderline cases may occur. I have some confidence that this classification is practical and is as nearly all inclusive as can be expected. I worked it out some years ago, and have tested it pretty thoroughly since that time.

Result and analysis. 1) Descriptive names. A descriptive name is one that originates from some permanent or semi-permanent quality of the place itself. The practical test of a descriptive name may be said to be that a traveler coming to the place of naming should be able to recognize the reason for the naming. The majority of descriptive names perpetuate a quality of the place that can be appreciated by one of the senses, most commonly sight. Hearing, smell, and other senses may serve. More intellectualized or fanciful descriptions are possible, as in Pliocene Ridge, and Matrimony Creek — so named because it was hard to get out of. It should be remembered that description may apply only to the particular place picked upon by the namer.

1a) Pure description. This specifies a quality genuinely and inalienably connected with the thing named, e.g., Black Butte, Long Island, Crescent Lake, Granite Mountain, Roaring Run, Echo Rock, Stinking Spring, Bayport, Horse Heaven.

1b) Associative description. This specifies a trait rather loosely connected with the thing named. It might be said not so much to describe the thing itself as to identify it by means of something associated with it. Thus a stream may be identified merely by the fact that certain plants or trees happen to be growing near-by (Pine Creek, Onion Creek).

1c) Relative description. This specifies a relationship of the place to something else, e.g., Fourth Crossing, Lake Superior. Here also may be included compass-point names (North River, South Island), and mile-post names (Ten Mile Creek). Although, in a sense, relative description may be said not to describe at all, yet it cannot be surely distinguished from other descriptive names.

2) Possessive names. Many names have been applied because of the feeling that some person or group of persons owned that particular place. The ownership, of course, need not have been legal, because the mere residence of a squatter would supply an equally good title for this end. In fact, the "ownership" might rest upon mere right of discovery. In English, these names are generally marked, in their original forms, by the use of the possessive case. These names resemble associative-descriptive names so closely that they could well be classified with them on purely theoretical grounds.

2a) Personal names. These are very common, and most parts of the habitable world are studded with such names as Culp's Hill, and Smith Creek.

2b) Ethnic names. These names merely do for a group what the personal names do for an individual, e.g., Mohawk

River, Chinese Camp, American Fork. The term ethnic has not been much used by American scholars, but seems better than the more common tribal, which is hardly fitting for such names as Chinese and American. Gentile has also been used as a technical term in this sense, but it is likely to cause even more confusion.

2c) Mythological names. Names are sometimes given to places under the belief that they are "possessed" or haunted by some supernatural being or beings. The occurrence in Siouan place names of the element -wacan, meaning spirit, is an example.

3) Incident names. These identify the place by means of some incident which has occurred at or near it. As opposed to descriptive names, incident names record only a temporary characteristic or association of the place. This is a very important distinction. For instance, most animal names (Wolf Creek, Antelope Spring) fall into this category. They do not mean that the animal was unusually plentiful at that spot or especially characteristic of it, but merely record a particular occasion upon which the animal was encountered.

Calendar names generally record the incident that someone was at this particular place on a particular day. Thus Independence Rock was named because some early travelers celebrated the Fourth of July there. Even the common use of saints' names among the Spanish explorers, although it is usually attributed to piety and thus considered commemorative, could just as well be considered a mere attempt to record a particular day. Many names may arise from either description or incident.

4) Commemorative names. These arise by the process of taking an already established name and giving it a new application, for honorific ends. In this instance the secondary motive, i.e., commemoration, or at least a desire to perpetuate the old name for some reason, may be considered essential. A body of water in Vermont, for instance, is called Caspian Lake because its outline resembles that of the Caspian Sea. This should, it would seem, be classed as a descriptive name. The namer presumably had no interest in re-applying the old name, but was merely noting that the lake in question was "like the Caspian Sea." In the same way a California town is named Sebastopol, not — it is believed — from any interest in the Russian city, but because of a local squabble that was humorously compared to the famous siege of the Crimean War. Sebastopol has here become really a symbol or a common noun, as if we should speak of "a sebastopol." Thus Cambridge, England, was transferred to Cambridge, Maryland, and then to Cambridge, Ohio.

Transfer name is not, however, synonymous with commemorative name. Most transfer names are commemorative, but not all of them, e.g., Caspian and Sebastopol, in the examples given above, would seem to be transfers but not commemoratives.

Saints' names should doubtless be separated from those of famous men, especially since they include St Michael and certain others who presumably never were men. As noted under incident names, the application of a saint's name on the calendar-day of that saint can possibly be included under the head of incident.

5) Euphemistic names. These are names, comparatively few in number, given with reference to the future, rather than with reference to the past or present. They picture the place by means of an idealization, and are therefore to be distinguished from descriptives, which picture the place, in essence, realistically. The name Greenland — given by Eric the Red, "because men would the more readily go there if the county had a good name" — may serve as a type-example. As with commemoratives, the secondary motive must be considered with euphemistic names. On the whole, this is the most uncertain and probably is one of the smallest of the classes.

6) Manufactured names. These are names constructed, to form new words, from recombined sounds or letters, out of fragments of old words, from initials, by backward spellings, by reversal of syllables, and so forth. Saybrook, Connecticut, formed in 1635 from the titles of Lord Say and Sele and Lord Brook, is probably the earliest example of such a name in the United States. As typical examples we may note Tesnus (from Sunset), Romley (from Morley), Somerange (from Summer Range), Alicel (from Alice L.), Ti (from the reversed initials of Indian Territory), and Michillind a (from the abbreviations of three state names, with an

added a.) Boundary names (Calexico, Texarkana) form a subdivision.

7) Shift names. These are names that are placed upon places by the mere shift of the specific from one generic to another in the vicinity. Thus from White Mountain may spring White Lake, White River, and Whiteville, although none of these may be white. The resulting group of names is often called a name-cluster. I have been forced to coin the term shift-name. Transfer name has sometimes been used. This term, however, more commonly indicates a name transferred from one place to another, not merely from one generic to another in the same region.

8) Folk etymologies. A well-recognized process is that of folk etymology, e.g., Purgatoire to Picketwire, Cayo Hueso to Key West, Chemin Couvert to Smackover. Objection may be raised that this does not originate a new name but merely results in the transformation of an old one, and that it therefore cannot be considered basic. Although this may be granted theoretically, the transformation is often so great as to result in what is something wholly new, and for practical purposes the onomatologist will do well, I think, to recognize it as independent.

9) Mistake names. These result from a mere mistake. In some instances, the mistake may result only in a somewhat changed name, e.g., in a variation of spelling. In many instances, however, the mistake means that the name shifts from one word to another having a different meaning, or else to a linguistic combination having no meaning at all. A mistake may also be said to be involved in folk etymology, but folk etymology always rests upon some kind of logic, even if false logic. Mistake names, however, arise from what might be called the operations of chance and mischance, e.g., typographical errors, illegible handwriting, careless copying, faulty enunciation, faulty hearing.

Discussion. Although the great majority of names will be found, if their manner of origin can be determined, to fall clearly into one or other of these nine classes, there also exist a certain number of borderline instances. Some of these — such as descriptive euphemistic and commemorative-euphemistic have already been discussed. A few others may also be illustrated.

a) Descriptive-incident. An incident, if recurring, may become characteristic and therefore descriptive. Roaring Creek, for instance, might have been named at a time of an exceptional flood (incident); Rattlesnake Lake, because a man came upon a single rattlesnake there. Yet the creek may roar for enough of the time to make the name properly descriptive, and the lake may be the location of a den of rattlesnakes, and therefore have many rattlesnakes at the end of every hibernation-period.

b) Incident-possessive. Since possessive names are so closely connected with associate-descriptive, they also are naturally connected with incident names. The test is chiefly the length of time involved in the connection of the man and the thing named for him. A typical incident-naming was the result, in frontier times, of some man being killed by Indians near a nameless stream, which was thereafter either formally named after him by his comrades or merely remembered for the incident and thus called by his name. On the other hand, if a man lives on a stream for a week and starts to build a cabin there and then is killed — is this a possessive or an incident name that results? Obviously we pass from one to the other at some point.

c) Euphemistic-manufactured. Although names may be manufactured in different ways, the product is usually submitted to a euphemistic test before finally being adopted. Obviously, if a certain scrambling of syllables or a certain chance combination of vowels and consonants should yield an obscene or ridiculous result; it would probably not be used. Experimenters with combinations of sounds generally have two interests — to avoid association with the past, and to attain euphony. Both of these have euphemistic suggestions. Borderline cases can, in fact, be probably found lying between most of the classes.

Conclusion. Theoretically, one might assume that a single motive and therefore a single mechanism is always predominating, but even when a namer gives us two reasons for the naming, he does not always state, and doubtless he cannot always know, which was the predominating one. Thus Herrera declares that Ponce named Florida because of its flowers

(descriptive) and because he discovered it at the season of Pascua Florida (incident). Although he necessarily states one before the other, he gives no indication as to which was the more important. Actually, statements by namers that they gave a name for two reasons are rare. This must be attributed partly to the mere trouble of writing both reasons down. Even the recording of a single reason is by no means common. Finally, it should be stated, as a special warning, that this classification does not mean that any particular word used as a name falls always under one heading. Doubtless a considerable majority of names using this adjective will be found to be descriptive, but this is no excuse for throwing all such names into that omnibus classification.

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INGLIZ VA O'ZBEK TILLARIDA ERKAK VA AYOLLARNING IJTIMOIY VA FIZIOLOGIK XUSUSIYATLARINI AKS ETTIRUVCHI MAQOLLARNING IFODALANISHI

Annotatsiya

Ilm fanning rivojlanishi natijasida gender tushunchasi har bir sohaga kirib kelayotganligi hechkimga sir emas. Tilshunoslikda ham genderologiyani o'rganish ko'plab olimlar tomonidan amalga oshirilmoqda. Har bir sohada erkak va ayol tushunchalariga nisbatan ta'riflar berilib, ularning jamiyatdagi roli, ijtimoiy xususiyatlari dolzarb mavzuga aylanmoqda. Mazkur maqolada aynan erkak va ayollarning ijtimoiy fiziologik xususiyatlari maqollarda qanday aks ettirilganligini ikki til misolida misollar yordamida ko'rib chiqamiz.

Kalit so'zlar: Maqol, erkak, ayol, ijtimoiy xususiyat, fiziologik xususiyat, gender, genderologiya, ingliz tili, o'zbek tili, mardlik, jasurlik, frazeologizm, mehnatsevarlik, go'zallik, ojizlik.

ВЫРАЖЕНИЕ ПОСЛОВИЙ, ОТРАЖАЮЩИХ СОЦИАЛЬНО-ФИЗИОЛОГИЧЕСКИЕ ОСОБЕННОСТИ МУЖЧИН НА АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация

Ни для кого не секрет, что по мере развития науки понятие пола проникает во все сферы. В лингвистике также изучением гендерологии занимаются многие ученые. В каждой области даются определения мужских и женских понятий, актуальной темой становится их роль в обществе, социальные особенности. В данной статье мы рассмотрим на примерах на примере двух языков, как именно социальные физиологические особенности мужчин и женщин отражаются в пословицах.

Ключевые слова: Пословица, мужской, женский, социальная характеристика, физиологическая характеристика, пол, гендерология, английский язык, узбекский язык, храбрость, фразеология, трудолюбие, красота, слабость.

EXPRESSION OF PROVERBS REFLECTING SOCIAL AND PHYSIOLOGICAL CHARACTERISTICS OF MEN IN ENGLISH AND UZBEK

Annotation

It is no secret that as a result of the development of Science, the concept of gender is penetrating into every sphere. Also in linguistics, the study of genderology is carried out by many scientists. In each area, definitions are given in relation to the concepts of Man and woman, their role in society, social characteristics are becoming an urgent topic. In this article, we will consider exactly how the social physiological characteristics of men and women are reflected in Proverbs using examples from two languages.

Key words: Proverb, male, female, social characteristic, physiological characteristic, gender, genderology, English, Uzbek, bravery, phraseology, hard work, beauty, weakness.

Kirish. Inson o'ziga xos psixologik xarakter bilan dunyoga kelib, uning fe'l-atvori psixologik va ijtimoiy omillar ta'sirida shakllanadi va o'zgaradi. Ko'plab ijtimoiy psixologik tahlillar shuni ko'rsatadiki, dunyoda erkaklarga xos bo'lgan sifatlarga: faollik, tajovuzkorlik, raqobatdoshlik, botirlik, ishbilarmonlik, o'ziga bo'lgan ishonch, haqiqatgo'ylik, qattiqqo'llik, talabchanlik, mantiqiy fikr yuritish va h.k. lar kiradi. Ayollarga nisbatan ko'proq xos bo'lgan sifatlar esa qiziquvchanlik, sergaplik, mijg'ovlik, xayolparastlik, ikkilanuvchanlik, yumshoqlik, zaiflik, kamtarlik, itoatkorlik va h.k. lardir. Erkak kishining siymosi jangchi, ovchi, himoyachi kabi holatlarda tasvirlanadi. Ayollarning siymosi uy bekasi, sevimli mahbuba, go'zallik ma'budasi sifatida gavdalanadi. Lekin bu siymolar doim ham til materiali tahlili natijalari bilan to'g'ri kelavermaydi.

Mavzuga oid adabiyotlar sharhi. Har ikki tilda botirlik va jasurlik erkaklarga xos bo'lgan xususiyatlar ekanligi tasdiqlandi:

Botirlik va jasurlik: game as a cockerel – o'ta ketgan dovyurak, mard; full of bush fire – juda g'ayratli, xushchaqchaq, jur'atli; a man of his hands –tajribali, usta, mohir; a man's man – haqiqiy erkak; play the man – erkakcha yo'l tutmoq; like a Trojan – qahramonlarcha, jasoratli.

Kuchsizlik, nimjonlik, qat'iyatsizlik xususiyatlari ham erkaklarga xos bo'lishi mumkin: have too much of his mothers blessing – o'ta uyatchan bo'lmoq; a Miss Nancy – nimjon "qiz bola"; play the woman – yig'lamoq, qo'rqmoq, lapashang; a fall guy – hamma baloga to'g'anoq odam, qurbon; faint heart never won fair lady – qo'rqoq yurak, ayol yuragini zabt eta olmaydi.

Ayniqsa, erkaklarga nisbatan ko'p hollarda "onasining erkasi, arzandasi" nomining biriktirilishi ingliz tilida ko'p kuzatildi: mummy's boy – onasining erkatoyi; mother's darlings make but milk-sop heroes – onasining erkatoyidan qahramonlik chiqmaydi; a weak sister – tannoz oyimtilla, onasining erkatoyi; be pinned to ones mothers apron strings –onasining izmida bo'lmoq. E'tibor bersak, erkaklarning salbiy jihatlari "ayol" semantik maydoni bilan bog'liq so'zlar orqali ifodalanayapti: Nice Nelly – ikki yuzlamachi; an old woman – behalovat erkak, "xotinchalish", shalviragan.

O.A. Kolosovaning ingliz va amerika materiallari asosida olib borgan tadqiqotlarida erkaklarning ijobiy baholarining konseptual makoni ayollarnikiga qaraganda sezilarli darajada ko'pligi va "erkak" referentini salbiy baholash uchun ayollarga biriktirilgan stereotiplardan foydalanilganligi aniqlangan [4].

Erkakning ayolga bo'ysinishi ham pastkash va nomunosib xislatlardan hisoblanadi. Bu xislat o'zbek frazeologiyasida aks etmagan: petticoat government – ayol hukmronligi, zo'rligi; the gray mare – xotinning qo'li ostida bo'lmoq; the gray mare is better horse – uyda hukmron ayol; be tied to one's wife's apron strings – xotinining izmidan chiqmaslik.

Ingliz tilida erkaklarga xos bo'lgan mehnatkashlik xislatlarini tasvirlovchi frazeologik birliklar miqdori juda kamligi kuzatildi. O'zbek tilida esa, aksincha, ko'pchilikni tashkil etadi: Mr.Fixit – mohirona sozlaydigan, yasaydigan odam, a man of his hands – qo'lidan har bir ish keladigan mohir, ustasi – farang; early to bed and early to rise, make a man healthy, wealthy and wise – kim erta tursa sog'lik, boylik va aql orttiradi; Yigit degan er bo'lar, mehnat ko'rsa sher bo'lar; Yigit husni mehnatda; Yigitning

baxtini mehnat ochar; Mardning mardi maydonda sinalar, yigitning yigiti mehnatda. Ingliz tili frazeologizmlarda (jismoniy) mehnatning muhimligi kuzatiladi: a drug store cow boy – bekorchi, tanbal, takasaltang; lounge lizard – daydi, bekorchi.

Erkaklarga xos jihatlardan oliyjanoblik ingliz tilida quyidagicha tasvirlanadi: one of Natures gentleman – haqiqiy jentlmen, benuqson xulq-atvorga ega bo'lgan inson; big brother – vasiy, homiy; a pukka sahib haqiqiy, chin jentlmen; make an honest woman of smb. – buzuq xotinga (o'ynashga) uylanib, uning aybini berkitish maqsadida munosabatlarini nikoh bilan qonunlashtirish. Uddaburonlik: a fast worker – ishiga pishiq, bo'sh kelmaydigan.

Erkaklarning salbiy xususiyatlarini tasvirlovchi misollarda qahr-g'azablilik, shafqatsizlik, razillik kabi xususiyatlar kuzatiladi: the man of blood and iron – qahrli, rahm-shafqatsiz inson, a four-letter man – razil, tuban, odamgarchiligi yo'q shaxs; Tom Thumb – notavon, pastkash. Takabburlik, mag'rurlik: a smart Aleck – o'ziga bino qo'ygan, surbet; proud as Lucifer – iblisday, kalondimog', takabbur. Aytish joizki, erkaklar fe'l-atvorining qattiqligi, ularning ijobiy xislatlaridan biri hisoblanadi. Zero, xotinga qo'l ko'tarish ham ularga nisbatan tez-tez qo'llanilgan jazo choralaridan biri hisoblanadi:

Qudali xotin quyruq yer, erli xotin kaltak.

Erim urmaydi dema, bolam siymaydi dema.

Navbatdagi leksik-semantik maydon "sergaplik". Bu xususiyat azaldan faqat ayollarga xos bo'lib, masxara va chin hazillarga sabab bo'lgan: talk Billingsgate – bozorchi xotinga o'xshab urishmoq, an old wife – g'iybatchi, "qari juvon"; an old cat – mijg'ov, qari kampir; a chatter box – vaysaqi, sergap; chatter like a magpie – zag'izg'onga o'xshab chirillamoq; wash ones dirty linen in public – uydagi gapni ko'chaga olib chiqmoq. Ayol xarakteriga xos jihatlardan biri uning qaysarligi, chegaradan chiqib ketishi yoki o'zboshimchaligidir. Masalan: fling ones bonnet over the mill/throw ones cap over the windmill – o'ylamasdan ish tutish, chegaradan chiqib ketish. Sotsiologik tadqiqotlar, shuningdek, til materialining gender nuqtai nazaridan tahlili shuni ko'rsatadiki, erkaklar uchun tashqi ko'rinish unchalik muhim bo'lmagan omil, biroq ayollarda esa ichki go'zallikka qaraganda tashqi go'zallikni qadrlashadi. Ingliz tilida tashqi ko'rinish subkonseptining gender tahlili ham tashqi ko'rinishning erkaklar uchun muhim ahamiyat kasb etmasligini tasdiqlaydi. "Ingliz ayolining jozibador ko'rinishi uning hayotda o'z o'rnini topishida muhim atribut sanaladi" [5].

Erkaklarning semizligi ularning tashqi ko'rinishidagi kamchiliklardan hisoblanadi: fat as an olderman – qorinli, semiz odam; baron of beef – "biqin qo'sht, lahm qo'sht".

Erkaklarning tashqi ko'rinishini ifodalash uchun tana a'zosining yuz qismidagi belgilardan tashkil topgan frazeologizmlar ham uchraydi: raise ones bristles – achchiqlanmoq, jahli chiqmoq; a blue-eyed boy – erkatoy, arzanda; a young shaver – o'spirin yigit; old moustashe – keksa, tajribali harbiy kishi.

Bundan tashqari, qizlarning orzusidagi ideal shaxs sifatida erkaklarga yuksak baho berilgan, chunki ideal shaxsning albatta tashqi ko'rinishi ham chiroyli bo'lishi kerak: the answer to a maidens prayer – chiroyli bo'ydoq, havas qilgudek kuyov, prince charming – ertakdagi shahzoda, orzusidagi bo'lajak kuyov.

Ayollarning tashqi ko'rinishini tasvirlovchi frazeologik birliklarga kelsak, ular erkaklarni tasvirlovchi frazeologik birliklarga nisbatan ikki barobar ko'pdir. Ingliz tilida ayollarning tashqi ko'rinishi ko'p hollarda ularning shaxvoniy obyekt sifatidagi tasvirida ifodalanadi: sex appeal – o'ziga jalb etuvchi; a hot mamma – ehtirosli juvon; there's many a good tune played on an old fiddle – eski skripkada ko'plab yaxshi kuylarni chalish mumkin (ishq-muhabbati qaynab turgan yosh bo'lmagan ayol haqida). Ingliz ayolining ko'rinishini quyidagi holatlarda kuzatish mumkin: Tana a'zosining yuz qismidan tashkil topgan frazeologizmlar: her face is her fortune – uning boyligi chiroyida; pretty as a picture – juda maftunkor; fancy face – do'ndiqcha chiroyligina, painted to the eyes – qattiq bo'yangan ayol; gullarga qiyoslab: fair as a lily – nilufar guldek chiroyli; blush like a rose – atirguldek qizarib ketmoq; a rose between two thorns – ikkita tikan orasidagi atirgul; ayollarning qaddi-qomati: sweater girl –

chiroyli siynali ayol; a slip of a girl – kelishgan, qaddi qomatli, nozikkina qiz.

Frazeologik birliklarning ko'p qismi ayollarning umumiy ko'rinishini tasvirlaydi, ya'ni ular aynan bir a'zo orqali tasvirlanmaydi. Masalan: a slick chick – hushro'y, sohibjamol; a glamour girl – go'zal, juda kelishgan; a Teddy girl – g'ayrioddiy modaga berilgan qiz; a hot number – jo'shqin, otashin, "yondiruvchi" ayol; a dolly bird – chiroyli, bezangan qiz. Quyidagi misolda "tashqi ko'rinishning" erkaklarga nisbatan ayollar uchun muhim ekanligi yaqqol ko'rinib turibdi: A man is old as he feels and a woman as old as she looks – erkak kishining yoshi o'zini qanday his etishiga qarab aniqlanadi, ayolniki esa ko'rinishiga qarab. I.V Zikova ushbu paremiyani ingliz ayolini tasvirlashdagi eng yorqin (ядерный) konseptual asos sifatida ko'radi [8]. Ingliz tilida esa ayolning ko'rinishi uning yoshiga qarab emas, balki o'zini his etishiga ko'ra belgilanadi. Buni tasdiqlovchi maqollar quyidagicha:

Xotinning chiroyi erdan;

Mard xotinin qaritmas, botir otin horitmas.

O'rnashib qolgan stereotiplar ayolni zoonimlar bilan qiyoslaganda, uning salbiy jihatlarini ham ifodalab keladi: old duck – kampir; a social butterfly – bema'ni qiz; a hen party – qizlar bazmi; daughter of the horse leech – ot zulugining qizi; plump as a partridge – kaklikday semiz, do'mboqqina.

Erkaklar ham bunday stereotiplarga ega: a gay dog – axloqi buzuq odam, suyuqoyoq; a fighting cock – urishqoq, janjalkash. Lekin bunday frazeologik birliklarning aksariyati, ya'ni zoonimlar bilan qiyoslanayotgan birliklar pragmatik ma'noning ekspressiv komponenti sifatida xizmat qiladi. Ya'ni mensimaslik, nafratlanish, jirkanch ohangi bilan aytiladigan frazeologik birliklar guruhidir. Bunday birliklar odatda prez. (презрительно) – nafratlanib, jirkanib, prenebr. (пренебрежительно) – mensimaslik, neodobr. (неодобрительно) – hurmatsizlik kabi izohlar bilan beriladi: an old bird (пренебр.) – kampir, chol; an old cat (пренебр.) – vaysaqi, yovuz kampir; mutton dressed as lamb (неодобр.) – yosh ko'rinmoqchi bo'lgan kampir, Tom Thumb – (презр.) pastkash, old bloke (пренебр.) – munkaygan, achigan, aljiragan chol.

G. Hakimova ingliz tilida zoonimlar orqali ifodalangan frazeologik birliklarda insonning turli xil belgi-xususiyatlari, ya'ni uning axloqiy, intellektual, ijtimoiy belgilarini ijobiy va salbiy ma'noli guruhlarga ajratib o'rgangan. Tahlil natijalariga ko'ra, ijobiy ma'noli zoonomik komponentli frazeologik birliklar asosan 1000 ta birliklarning 30% ini tashkil etgan bo'lsa, salbiy ma'noda keluvchi frazeologizmlar zoonomik komponentli frazeologik birliklarning 40% ini tashkil etgan [9]. Demak, insonning salbiy xususiyatlarini ifodalovchi zoonomik frazeologik birliklar uning ijobiy xususiyatlarini ifodalovchi frazeologik birliklarga nisbatan ko'pchilikni tashkil etadi.

Ayolni biron-bir predmetning qismi bilan atalishi ham gender nomutanosiblikning ko'rinishi sifatida namoyon bo'ladi: a piece of flesh – "tananing bir qismi" qiz, juvon; a bit of goods – "tovar", ayol; a piece of fluff – "momiq, pat". Erkaklarning ayollarning ko'nglini olishdagi harakatlari, ya'ni ularning hushdorligini tasvirlovchi frazeologik birliklar: dance attendance on smb. – ayollarning orqasidan yugurmoq, chirmashib olmoq; sugar daddy – boy, qari jazman; a gay Lothario – xotinboz; ladies' man –xotinlarni ko'nglini ovlovchi; pay court to smb – hushdorlik qilmoq.

Xulosa. Ingliz va o'zbek frazeologik birliklari va paremiyalarining gender tahlili natijalariga ko'ra shu narsa ma'lum bo'ldiki, har ikki tilda ham ayolning salbiy ifodasi uning ijobiy ifodasidan ustun turadi. Bu jamiyat a'zolarining salbiy xususiyatga nisbatan munosabatini belgilaydigan alomatdir. O'zbek tilida frazeologik birliklarning ko'p qismini xalq ijodiyoti bilan bog'liq bo'lgan maqollar tashkil etsa, ingliz tilida quyi martaba vakillariga nisbatan qaratilgan yo'nalish hukmrondir. Ayol va erkaklarning fe'l-atvoridagi xususiyatlar tahlili har ikki tilda erkaklarga "botirlik" va "jasurlik" kabi xislatlar tegishli ekanini ko'rsatdi. Biroq o'zbek tilida ular yorqinroq tasvirlangan. Erkaklarning kuchsizligi va qat'iyatsizligini (onasining erkasi kabi) ifodalovchi frazeologik birliklar ham har ikki tilda aks etgan, lekin ingliz tilida bunday frazeologizmlar ko'proq uchraydi.

Ayol va erkaklarning fiziologik xususiyatlaridan "tashqi ko'rinish" konseptual qatlamining tahlili ingliz ayollari uchun tashqi ko'rinish muhimligini ko'rsatdi. O'zbek tilida bu qatlam umumiy holda tasvirlanib, o'zbek ayolining tashqi go'zalligi uning ichki go'zalligi kabi "ayol – uy bekasi" va "ayol – ona" timsollarida yorqin ifodalanadi.

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OLAMNING LISONIY MANZARASIDA "OILA" KONSEPTOSFERASINING LINGVOKULTUROLOGIK TADQIQI ("QUR'ONI KARIM" VA "INJIL" MATNLARI ASOSIDA)

Annotatsiya
Ushbu maqolada "oila" konseptosferasida aks ettirilgan qarindoshlik munosabatlari ingliz va o'zbek semantik maydoni birliklari konnotativ tarkibining o'ziga xos xususiyatlari diniy matnlar vositasida ochib berilgan hamda oila konseptining milliy-madaniy jihatlari "Qur'oni karim" va "Injil" materiallari asosida atroflicha tahlil qilingan.
Kalit so'zlar: Konsept, konseptosfera, oila, ota-ona, er-xotin, oqpadar, nikoh, sevgi-muhabbat, suyanchiq, bosh, itoatkor, kechirimlilik.

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ КОНЦЕПТОСФЕРЫ СЕМЬИ В ЯЗЫКОВОЙ КАРТИНЕ МИРА (НА ПРИМЕРЕ АНГЛИЙСКОГО И УЗБЕКСКОГО ЯЗЫКОВ)

Аннотация
В данной статье на материале религиозных текстов раскрываются особенности коннотативной структуры английских и узбекских единиц семантического поля родственных отношений, отраженных в концептосфере "семья", а также лингвокультурные аспекты концепта "семья" на материале Священного Корана и Библии о детальном анализе.
Ключевые слова: Концепт, концептосфера, семья, родители, супружеская пара, проклятый ребенок, брак, любовь, поддержка, руководитель, послушание, прощение.

LINGUOCULTUROLOGICAL STUDY OF THE CONCEPTOSPHERE OF FAMILY IN THE LANGUAGE PICTURE OF THE WORLD (BASED ON THE ENGLISH AND UZBEK LANGUAGES)

Annotation
In this article, the specific features of the connotative structure of English and Uzbek semantic field units of kinship relations reflected in the "family" conceptosphere are revealed through religious texts, and the linguo-cultural aspects of the family concept are revealed in the materials of the Holy Qur'an and the Bible based on detailed analysis.
Key words: Concept, conceptosphere, family, parents, couple, cursed child, marriage, love, support, head, obedient, forgiveness.

Ma'lumki, oila jamiyatning ajralmas bo'g'ini hisoblanadi. Qadimgi sharq xalqlarida "Oila – vatan ichra vatan", "Oila – mehr-oqibat maskani", "Oila – baxt qo'rg'oni" kabi purma'no hikmatlarning mavjudligi oilaning inson va jamiyat hayotidagi o'rni naqadar beqiyos ekanligining yorqin dalilidir. Shuningdek, "Vatan ostonadan boshlanadi" deganda ham "ostona" so'zining "oila", "xonadon" ma'nolarida qo'llangani hech kimga sir emas, albatta.

Oila tushunchasi nafaqat o'zbek xalqida, balki dunyoning barcha xalqlarida ham mavjud. Ammo, tabiiyki, ulardagi oila tushunchasiga bo'lgan qarashlar bir xil emas. Ayniqsa, oiladagi qadriyatlar, milliy urf-odatlar va an'analar, oila a'zolari o'rtasidagi munosabatlar masalasida turli xalqlar madaniyatida o'zaro tafovutlar yo'q emas. O'zbek va ingliz tillari misolida "oila" semantik maydonining yadrosini tashkil etadigan "oila" (family) leksemasining lisoniy mohiyati, uning semantik xususiyatlari, turli lug'atlardagi oila leksemasining izohlari hamda ularning qiyosiy leksikografik tahlili haqida to'xtalamiz.

2007-yilda nashr etilgan 5 jildli "O'zbek tilining izohli lug'ati"ga ko'ra, "oila" arabcha "bola-chaqa, xonadon, urug'-avlod" ma'nolarini ifodalaydigan so'z bo'lib, uning semantik tarkibiga quyidagicha izoh beriladi:

1) er-xotin, ularning bola-chaqalari va eng yaqin tug'ishganlaridan iborat birga yashovchi kishilar majmuyi; xonadon. Ahil oila. San'atkorlar oilasi. Oila boshlig'i. Kambag'al bo'lishiga qaramay, Yo'lchining oilasiga... yordam ko'rsatar edi (Oybek, Tanlangan asarlar). Oilaning har bir a'zosi o'z ishi, yumushi bilan mashg'ul (H.G'ulom, Mash'al).

2) ko'chma: Bir maqsad, maslak bilan birlashgan ko'p kishilar, xalqlar, mamlakatlar. O'zbekistonda turli millat vakillari bir oila bo'lib yashamoqdalar (Gazetadan). – Butun askarlar bir oila, ahil, mehribon va qalin do'stmiz, – dedi Bektemir (Oybek, Quyosh qoraymas).

3) O'simliklar va hayvonlar sistematikasida tuzilish jihatidan bir-biriga o'xshash, kelib chiqish jihatidan ham o'zaro yaqin bir necha urug'ni o'z ichiga olgan guruh. Dukkaklilar oilasi. O'rdaktumshuqlilar oilasi. Turp butaguldoshlar oilasiga mansub ikki yillik, ildizmevali ko'kat o'simligi deyishadi botaniklar (K.Mahmudov, Qiziqarli pazandalik).

4) Qardosh tillar guruhi. Oltoy tillar oilasi. Som-xom tillari oilasi.

5) Rafiqa, xotin. Oilam maktabda o'qituvchi[3].

Shunisi ahamiyatliki, "oila" leksemasining ushbu izohli lug'atdagi semantik tarkibi 1981-yilda Moskvada nashr etilgan 2 tomli "O'zbek tilining izohli lug'ati"da keltirilgan "oila" leksemasining semalari bilan deyarli bir xilda izohlangan, ya'ni har ikkala lug'atda ham uning yuqoridagi beshta semasi mavjud ekanligi aks etgan[4].

Olam yaralibdiki, ota-ona tushunchalari mavjud. Islom olamining muqaddas kitobi "Qur'oni karim"ning bir necha suralarida ota-onaga yaxshilik qilish, ularga ehtirom ko'rsatish, ehtiyojlarini qondirish farzand zimmasidagi eng muhim burchlardan ekanligi ta'kidlangan. Chunki Tangri yaratgan ilk inson Odam Ato, insoniyatning yaralishi, yer yuziga tarqalishi, unda yashashi, oila qurishi, dunyoning barcha yaxshi-yomon lazzatlari-yu, ne'matlaridan bahramand bo'lishi Alloh amri bilan Odam alayhissalomga borib taqaladi.

Zero, otalarimiz bizning dunyoga kelishimizga sababchi bo'ladi, voyaga yetishimizda o'zining sa'yi-harakatlari, ibrati, ro'zg'or yuritishi bilan faol ishtirok etadi. Bizning kamolga erishuvimizdagi onaning beqiyos xizmatlari barcha zamonlarda ta'riflab kelinadi. Rasuli akram sollallohu alayhi vasallam "Jannat onalarning oyoqlari ostidadir" deganlar va ummatlaridan bu dunyoda jannat izlaganlarni onani rozi qilishga, uning duosini olishga targ'ib qilganlar. Bir a'robiy Payg'ambar alayhissalomdan: "Menda otamning haqqi ko'pmi yoki onamning?" deb so'raganida u zot uch martagacha "Onangning

haqqi" deb javob qaytarganlar va to'rtinchi marta so'ralganda "otangning" deganlar. Bir yigit sahobalardan: "Onamni yelkamga ko'tarib Makkaga olib borib, yetti marta Ka'bani tavof qildirdim, endi uning haqqini ado qildoldimmi?" deb so'raganida ular: "Yo'q, bu xizmating bilan u seni emizish uchun bir marta uyqusini buzganini ham rozi qilolmading" deyishgan ekan.

Diniy matnlarda ota-onani hurmatlash, qadrlash bilan bir qatorda ularga nisbatan beodoblik qilgan farzandlarga nisbatan jazo muqarrarligi to'g'risida ham ko'plab hadislar keltirib o'tilgan. Rasulullohdan shunday rivoyat qilindi: "Alloh taolo gunohlardan istaganini qiyomatga qoldirdi, lekin ota-onani ranjitishning azobini kechiktirmaydi. Oqpadarga oqpadarlik azobi tezlashtiriladi". Imom Buxoriydan rivoyat qilinishicha: "Abdulloh ibn Umar aytdilar: "Ota-onaning yig'lashi boladan norozi bo'lganlariga dalolatdir, bu esa katta gunohdir". Yuqorida keltirilgan muqaddas matnlardagi sur ava hadislardan shuni anglash mumkinki, turli diniy qarashlar o'rtasidagi diskriminatsiya holatlariga qaramasdan ota-ona mavzusi barcha dinlarda birday e'tirof etiladi. Oilada tartib-intizom va qadriyatlarning barqarorligi, ota-ona va farzandlar o'rtasidagi munosabatlar ularning diniy ta'limotdan xabardorligi bilan bog'liq.

Oila – nikoh asosida quriladigan qo'rgon bo'lib, "nikoh" so'zi lug'atda – "uylanish, erga tegish, er-xotinlik, er-xotinning qovushishi"[7] ma'nolarini anglatadi.

Shariatda esa: "Nikoh bahralanish egaligini hosil qiluvchi bog'lanishdir"[5]. Alloh taolo Qur'oni karimda shunday deb marhamat qiladi: "Oralaringizdagi nikohsizlarni va qul-u cho'rilaringizdan solihlarini nikohlab qo'ying. Agar faqir bo'lsalar, Alloh ularni o'z farzandlaridan boy qilur. Alloh qamrovi keng, biluvchi Zotdir". (Nur surasi, 32-oyat).

Alloh taoloning barcha Anbiyo alayhimussalomlarini birlashtirib turuvchi sunnatlardan yana biri nikohdir. Bu ish eng muhim sunnatlardan hisoblanmaganida Alloh taolo uni hamma Payg'ambarlariga ravo ko'rmas edi. Bu esa o'z navbatida nikohga alohida ahamiyat berish lozimligini bildiradi.

Islomda nikohga bo'lgan ahamiyat faqat unga targ'ib qilish va benikohlikni qoralash bilangina cheklanib qolmagan, balki ishboshilarga – yetakchi kuchlarga o'z jamiyatlaridagi erkak va ayollarning nikohda bo'lishlarini ta'minlash ta'kidli ravishda topshirilgan.

Yuqorida keltirilgan oyati karimadagi xitob ota-ona, xoja va musulmon ishboshilarga qaratilgan bo'lib, ularga o'z qaramoqlaridagi o'g'il-qizlarini, qon-qarindoshlari va yordamga muhtoj yor-u birodarlarini nikohlab qo'yishga mas'ul bo'lishlari amr etilmoqda.

Nikoh masalasi o'ta nozik masala bo'lib, bu oyati karimada kambag'allik nikohdan qochishga sabab bo'lolmasligiga ham alohida ishora kelmoqda. Binobarin, bundan ba'zi kishilarning "qo'li kaltalik"ni bahona qilib nikohni kechiktirishlari musulmonchilik aqidalariga to'g'ri kelmasligi tushuniladi. Darhaqiqat, ko'pchilik insonlar avvallari beparvo yurgan bo'lsalar ham, oila qurgach jiddiy harakatga tushib, iqtisodiy ahvollarini yaxshilab olganlarini ko'p uchratishimiz mumkin. Shunday ekan, oila qurish nafaqat sunnat, balki baraka kaliti hamdir. Bo'y yigitlar uylanmasdan oldin ota-onasi qaramog'ida bo'ladi yoki faqat o'z ehtiyojlari uchungina pul ishlab topishadi. Oilali bo'lgach esa, ayoli va farzandlarini ta'minlash, uy-joylarini yaxshilash maqsadida ko'proq ishlashga faqirlikdan chiqishga harakat qilishadi. Ushbu o'rinda "oila" konseptosferasing atrofida "baraka" ma'nosi ham birlashishini yuqoridagi oyati karimada o'z isbotini ko'rishimiz mumkin.

Shayx Muhammad Sodiq Muhammad Yusufning "Baxtiyor oila" nomli asarida Islom ta'limoti bo'yicha, oilaning asosi va maqsadlari xususida quyidagicha qarashlar keltirilgan: "Oila Alloh taoloning roziligini topish, Nabiy sollallohu alayhi vasallamning axloqlari, islomiy odoblari bilan o'zini ziynatlash uchun quriladi. Bu odob va axloqlar oiladan tashqarida bo'lishi mumkin emas. Misol uchun, mehribonlik, halimlik, adolat va o'zaro yordamni olib ko'raylik[6]." Aslida oila – diniy axloq-odob namunalari namoyon bo'ladigan, mustahkamlanadigan makon hisoblanadi. Ota-ona va farzandlar o'rtasidagi munosabat mehr-muhabbatning eng oliy ko'rinishidir. Diniy e'tiqodlar bilan sug'orilgan oilada voyaga yetayotgan yosh avlod esa ummat

uchun, vatan uchun foydasi tegadigan farzand bo'lib yetishishi shubhasizdir.

Islomda er-xotin o'rtasidagi munosabatning davomiyligini ta'minlash uchun o'ziga xos qonun-qoidalar joriy qilingan. Bunda oilaviy hayotning asosiy tashkilotchilari va a'zolari bo'lmish er va xotinning har biriga o'ziga xos burch va vazifalar yuklangan, bir-biriga nisbatan haq-huquqlari ham belgilab berilgan. Er o'z ayoli oldidagi moliyaviy burchlarini ado etish bilan birga, muomilaviy burchlarini ham sharaf bilan bajarmog'i lozim. Ular quyidagilardan iborat:

1. Er xotiniga yaxshi munosabatda bo'lishi va ularning ozorlariga chidashi lozim. Alloh taolo Niso surasida bunday deb marhamat qiladi: "Va ular ila yaxshilikda yashang". (19-oyat).

Islom ta'limotlariga binoan, er-xotin o'rtasidagi munosabat sevgi-muhabbat, rahm-shavqat va uns-u ulfat aloqasi bo'lishi lozim. Bunda, asosan, mas'uliyat erkak kishining zimmasiga tushadi. Agar er va xotin oiladagi vazifalarni sidqidildan bajarsa, ushbu oila baxt-u saodatga erishadi va bu oilada ulg'ayotgan farzandlar ham go'zal tarbiya topadi, jamiyatga foydasi tegadigan shaxs bo'lib yetishadi.

Ushbu tahlillarni "Injil" materiallari asosida tahlil qilganimizda, "oila" konseptosferasida er-xotin munosabatlari quyidagicha ekanligiga guvoh bo'ldik:

"But I want you to know that the head of every man is Christ, the head of woman is man, and the head of Christ is God". [Corinthians 11:3]

"Ammo shuni bilishingizni istaymanki, har bir erkakning boshlig'i Masih, ayolning boshlig'i erkak va Masihning boshlig'i Xudodir". [Korinfliklarga 11:3]. Ushbu oyatda Xudoning roziligini olishi uchun oilaning, ya'ni ayolning mas'uli erkak kishi ekanligi ta'kidlanmoqda. Bibliyadagi yetakchilikka erishish uchun har bir nasroniy erkak faol bo'lishi, Xudoga ergashishi, oilasiga bosh bo'lishi ko'rsatilgan.

2. Er hazil-mutoyiba va ko'ngilxushlik qilish bilan ayolini erkalatib turadi. Muhammad (s.a.v)ning o'zlari ayollariga nisbatan go'zal munosabatga, doimo xursandchilikda, ularni erkalagan, lutf ko'rsatgan va nafaqalarini doimiy ko'paytirgan holda yashaganlar. Ul zot doimo ayollari bilan hazillashib kulishar va samimiy munosabatda bo'lganlar. Oisha roziyallahu anhu: "U kishi ayollari bilan holi qolganlarida eng muloyim, karamli, serkulgu va sertabassum kishi bo'lar edilar", – deb rivoyat qiladilar.

"Injil"da esa "In the same way, husbands ought to love their wives as their own bodies. He who loves his wife loves himself."[Ephesians 5:28], "Xuddi shu tarzda, erlar o'z xotinlarini o'z tanasi kabi sevishlari kerak. Xotinini sevgan o'zini sevadi" deb bitilgan. Muqaddas kitoblarning barchasida oila mustahkamligining kaliti er-xotin o'rtasidagi sevgi, muhabbat va bir-bir qadrlash kabi tushunchalar yotadi.

3. Er xotiniga nisbatan kechirimli bo'lishi kerak. Ayolidan ba'zi xatolar o'tganda er uni kechirishi lozim. Zero, islom ta'limotiga ko'ra, xotinga muhabbat, hurmat, odob-axloq asosida muomala qilishadi, shirinsuxan, ochiq chehra, fe'li kenglik qilinadi. Shuuro surasida: "Kim avf etib, isloh qilsa,uning ajri Allohning zimmasidadir" (40-oyat).

Musulmon kishi qasd olishdan qaytib, avf etsa va bag'rikenglik bilan isloh qilsa, unga Alloh atoloning huzurida ajr-u savoblar bo'ladi. Er-xotinlar har qanday vaziyatda ham, o'z oralaridagi fazlini unutib qo'ymasliklari lozim.

Er – oila rahbari. Ayol eriga hurmat va itoatda bo'lsa, farzandlar ham otaga itoat qiladigan bo'ladi. Natijada oilada ahillik, muhabbat hukm suradi va u mustahkam bo'ladi. Ayolning eriga itoatsizligi esa oilaning buzilishi va boshqa ko'plab noxushliklarga sabab bo'ladi.

Kechirim – o'chirish, kechirish yoki qarzdan voz kechish. Kechirimlilik haqidagi Muqaddas Kitob oyatlariga ko'ra, "Agar biz kechirsak, demak, biz kimdir etkazgan azob-uqubatlardan voz kechamiz va munosabatlarni qaytadan boshlaymiz"- deb yozilgan. Kechirim inson bunga loyiq bo'lgani uchun berilmaydi, balki bu – sevgi bilan qoplangan rahm-shafqat va inoyatdir. Inson tabiatan gunohkordir. Odam Ato va Momo Havo Adam bog'ida Xudoga itoatsizlik qilishdi va gunohkor bo'lishdi. Shundan buyon inson gunoh qilishga moyildir. Rimliklar 3:23 da " Hamma gunoh qildi va Xudoning ulug'vorligidan mahrum bo'ldi" deya vahiy qilingan. Tabiiyki, oilada er-xotin bir-birlariga nisbatan gunoh

qilishadi va Muqaddas kitobda kechirimli bo'lish haqida quyidagi oyat keltirilgan: "Be kind and compassionate to one another, forgiving each other, just as in Christ God forgave you" [Ephesians 4:32] , "Xudo sizlarni Masih orqali kechirganidek, bir-biringizga mehribon va rahmdil bo'ling, bir-biringizni kechiring". Muqaddas Kitob barcha munosabatlarda kechirimlilik kuchini belgilaydi. Ayniqsa, nikohda kechirimlilik ularning hamjihatligi, sevgisi va inoyatini ta'minlashda muhim rol o'ynaydi.

Xulosa qilib aytganda, "Qur'oni karim" va "Injil" materiallaridagi "oila" konseptosferasi bilan bog'liq tushuncha va tasavvurlar, oila va qarindoshlik bilan bog'liq tushunchalarning mavzuiy guruhlari; er va xotin bilan bog'liq tushunchalarning mavzuiy guruhlari orqali ifodalanadi. Oila tushunchasi yuqorida bayon etilganlardan tashqari, shubhasiz, nikoh, sevgi-muhabbat, suyanchiq, boshliq, itoatkor, kechirimlilik kabi konseptlarning to'plamidan iborat bo'ladi.

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ASLIYATDAGI TARIXIY DAVR RUXINI BADIIY TARJIMADA AKS ETTIRISH MASALALARI
Annotatsiya

Maqolada tarixiy mavzularda yaratilgan asarlarni tarjima qilish jarayonida e'tiborga olinishi kerak bo'lgan jihatlar, badiiy tarjimada tarixiylikni qayta yaratish masalalari borasida taniqli tarjimashunos olimlar fikrlaridan na'munalar keltirilgan. Tarixiylikni badiiy tarjimada saqlash borasidagi qarashlar tavsiflangan va ularga ilmiy munosabat bildirilgan.

Kalit so'zlar: Tarixiy asar tarjimasi, tarixiy kolorit, tarjimada tarixiy o'ziga xoslik, istorizatsiya, tarixiylashtirish, modenizatsiya, zamonaviylashtirish, arxaik va tarixiy qatlam.

ВОПРОСЫ ОТРАЖЕНИЯ ДУХА ПЕРВОНАЧАЛЬНОГО ИСТОРИЧЕСКОГО ПЕРИОДА В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ
Аннотация

В статье приведены примеры мнений известных ученых переводчиков относительно аспектов, которые следует учитывать в процессе перевода произведений, созданных на историческую тематику, и вопросов воссоздания историчности в художественном переводе. Описаны проблемы сохранения историчности в художественном переводе и дан научный подход к ним.

Ключевые слова: Перевод сторического произведения, исторический колорит, историческая уникальност в переводе, историзация, модернизачия, архаический и исторический пласты.

ISSUES OF REFLECTING THE SPIRIT OF THE ORIGINAL HISTORICAL PERIOD IN ARTISTIC TRANSLATION
Annotation

The article presents examples of the opinions of well-known translation scholars regarding the aspects that should be taken into account in the process of translating works created on historical themes, and the issues of re-creating historicity in artistic translation. The problems of preservation of historicity in literary translation are described and a scientific approach is given to them.

Key words: Translation of a historical work, historical colour, historical uniqueness in translation, historicization, modernization, archaic and historical layers.

Kirish. O'zbek adabiyoti jahon adabiyotining ajralmas bir qismidir. Uning eng yaxshi namunalarini dunyo tillariga tarjima qilishda badiiy tarjimaning alohida o'rni bor. Badiiy adabiyotda ilgari surilgan tarixiy merosni asrab avaylash, buyuk bobokalonlarimiz qilgan ishlarini qadriga yetish va ularga munosib avlod bo'lish kabi ilg'or, bunyodkor g'oyalar yoshlarimizning ma'naviy immunitetini mustahkamlashga xizmat qilishi shubhasiz. Ayni paytda o'zbek kitobxonlari jahon adabiyoti namunalaridan, rus, ingliz, nemis, turk va boshqa xorij kitobxonlari esa bizning buyuk adiblarimiz asarlaridan boxabarlar.

Tarixiy mavzuda yaratilgan har bir asar hozirgi zamon kitobxonini xalq hayotining tarixi bilan tanishtiradi. Tarixiy asarlarning o'ziga xos xususiyati shundan iboratki, bunday asarlar davr ehtiyojiga muvofiq tarzda ko'plab tarixiy va arxaik lisoniy vositalarni o'z ichiga oladi. Bunday vositalar kitobxon ko'z o'ngida o'sha davr ruxini, manzarasini, nafasini jonlantiribgina qolmay, bu bilan birga ular asarning badiiy-estetik ta'sirchanligini ham oshiradi.

Adabiyotlar tahlili. Tarixiy davr ruhini tarjimada qayta yaratish borasida bir qator olimlar tadqiqot va izlanishlar olib borganlar. Tarjimashunos olim A.Fyodorov, Slovak olimi A. Popovich. Sofiya universiteti professori Anna Lilova, Nemis tarjimashunos olim Professor A.Noybert o'z ilmiy izlanishlarida fikr bildirganlar. O'zbek tarjimashunos olimlaridan G'.Salomovning "Tarjima tashvishlari" risolasida, tarjimashunos olim Qudrat Musayev o'zining Tarjima nazariyasi asoslari kitobining Tarjimada tarixiylik va milliylik deb nomlanuvchi qismida atroflicha to'xtalganlar. Mavlon Javbo'rievning "воссоздание национального характера и исторического колорита в художественном переводе (на материале немецкого перевода романа А. Якубова «Сокровища Улугбека»)", ya'ni "Badiiy tarjimada milliy xarakter va tarixiy koloritni qayta yaratish" (Odil Yoqubovning "Ulug'bek xazinasi"

romani nemischa tarjimasi misolida) mavzusidagi nomzodlik dissertatsiyasi ham alohida ahamiyat kasb etadi.

Tadqiqot metodologiyasi. Maqolada badiiy tarjimada tarixiylikni qayta yaratish masalalari borasida taniqli tarjimashunos olimlar fikrlaridan na'munalar keltirilib, tarixiy faktlarga asoslangan asarlarni tarjima qilish jarayonida tarjimon ijodkor oldidagi mas'uliyat va tarjimon ega bo'lishi kerak bo'lgan zaruriy mahoratlar haqida bayon qilingan. O'zbek va xorijiy tarjimashunos olimlar fikrlari qiyoslangan va qiyolash-taqqoslash, tahlil usullardan foydalanilgan.

Tahlillar va natijalar. Qadimgi davrda yaratilgan asarni uning hozirgi til holatiga o'girishni tabdil deyiladi. Buni A.Fyodorov "внутриязыковой перевод" (til qobig'idagi tarjima) deb, bir tilning o'tmish davrida bitilgan matnini shu tilning hozirgi zamon holatiga qayta kodlashtirish deb tushuntiradi. Slovak olimi A. Popovich ham shunga yaqin fikr bildiradi. Unga ko'ra matnni bir til doirasida uning o'tmish davridan hozirgi holatiga transformatsiya qilish, deb ta'riflanadi[1]. Agar matn boshqa tillarga o'girilsa, tarjima hisoblanadi. Matn qanday asar bo'lmasin, agarda boshqa tillarga tarjima qilinmasa undan dunyo bexabarligicha qolaveradi. Tarjimashunos olim G'.Salomov ta'kidiga ko'ra, tarjima "zuryodiylik" (matn tug'dirish) xususiyatiga ega. Abdulla Qodiriyning "O'tkan kunlar" romani dastlab rus tiliga, undan keyin nemis, turk tiliga, so'ngra ingliz, boshqa tillarga tarjima qilindi. Bir asar bir tilga tarjima qilindimi, demak yana boshqa tillarga tarjima qilish uchun yo'l ochiladi. Tarixiy asarlar tarjimasi nafaqat bizdan olis davrda yaratilgan original asarni bugungi o'quvchilarga tanishtiradi, balki o'zi yana yangi matnlarni, boshqa tillardagi yangi-yangi talqinlarning yaratilishiga asos bo'la oladi.

Tarixiy mavzudagi asarlarni hozirgi davr tillariga tarjima qilish muammolariga jahon tarjimashunos olimlari ham o'z munosabatlarini bildirishgan. Bunda dastlab Yevropa mutaxassis-

larining fikrlari e'tiborga loyiq. Slovak olimi Anton Popovich tarjimadagi tarixiy o'ziga xoslikni tipologik jihatdan tadqiq qilar ekan, unda quyidagi farq ko'zga tashlanishini aytadi:

Tarjimon o'z zamondoshi yaratgan asarni tarjima qiladi. Bunda sinxron (bir vaqtning o'zida) tarjima hosil bo'ladi. Asliyatdagi tarixiy davr bilan tarjimadagi tarixiy davr bir hil bo'ladi;

Tarjimon o'ziga zamondosh bo'lmagan muallif asarini ya'ni, tarixiy asarni tarjima tarjima qiladi. Odatga ko'ra tarjimon ana shunday asardagi tarixiylikni aktuallashtiradi va o'z zamondoshiga tushunarli qilishga intiladi. Bunda "istorizatsiya" (tarixiylashtirish) yoki "modernizatsiya" (zamonaviylashtirish) deb ataluvchi tamoyillar qo'llanadi. Bu holda asliyatdagi tarixiy davr bilan tarjimadagi tarixiy davr bir-biriga teng bo'lmaydi.

Shu o'rinda ta'kidlab o'tish lozimki, ayrim tadqiqotchilar tarjima va tabdil terminlarini bir-biridan ajratmagan holda qaraydilar. Sofiya universiteti professori Anna Lilova "Umumiy tarjima nazariyasiga kirish" nomli monografiyasining[2]. "Tarjimada davriy masofa" deb nomlanuvchi bobi aynan ana shu sohaga bag'ishlangan. Unda aytilishicha, asliyatda aks etgan tarixiy xoslikni to'laqonli qayta yaratish, aniqrog'i uni bugungi kitobxonga tushunarli tarzda yetkazish uchun avvalo unda aks etgan o'tmishga daxldor bo'lgan til materialini o'zga tilda qayta yaratish muammosini hal qilish lozim. Bu nafaqat birinchi darajali masala, balki juda murakkab ishdir. Davrlar o'tishi bilan asliyatninng til va uslubi shu qadar o'zgarib ketishi mumkinki, uni xatto o'sha tilning bugungi merosxo'rlari ham tushuna olmay qoladilar. Asliyat yaratilgan davr tarjima amalga oshirilgan paytdan odatda ma'lum darajada farq qiladi. Shuning uchun ham asliyat ruhini to'la-to'kis qayta yaratish mas'uliyati tarjimondan zaruriy lisoniy vositalarni to'g'ri tanlash yo'li bilan asliyat vujudga kelgan davr xususiyatini qayta yaratishni talab etadi. Ayniqsa tarixiy mavzuda yaratilgan asarlarni tarjima qilish tarjimonga birmuncha murakkablik tug'diradi. Tarixiy asarlarni zamonaviy til vositalaridan foydalangan holatda o'girish tarjimada tarixiy koloritning yo'qqa chiqaradi. Bu borada tarjimashunos olim Qudrat musayev shunday yozadi. "Asliyatning arxaik xususiyati tarjimada zamonaviy so'z va iboralardan muqobil vositalar sifatida foydalanish imkoniyatini bermaydi. Shu bilan birga tarjima amalga oshirilgan davr kitobxonga yaqin, tushunarli bo'lishi ham lozim. Chunki tarjimon asarni o'z davri kitonxoni mutolaasi uchun tarjima qiladi. Bir so'z bilan aytganda, tarjimada shunday lisoniy vositalardan foydalanish kerakki, hosil bo'lgan matn kitobxonga yaxshi tushunarli bo'lsin va shu bilan birga asar yaratilgan davr uning ko'z oldida jonlanib tursin. Buning ma'nosi shuki, tarjimada tilning arxaik va tarixiy qatlamlariga murojaat qlishda siuiste'mollikka yo'l qo'yilmasin, ulardan kitobxonda asar yaratilgan davr to'g'risida tasavvur hosil qilish mumkin bo'lgan darajada foydalanish zarur[3]. Ko'pincha tarixiy voqea-hodisalar tasviriga bag'ishlangan asarlar tarkibida qo'llanilgan lisoniy vositalarni tarjimada asliyat ruxiga mos tarzda talqin etish bilan bir qatorda goho ularni zamonaviylashtirish hollari ham uchrab turadi. Bu hol ko'p tarjimonlarning o'z tillaridagi tarixiy va arxaik so'zlardan yaxshi xabardor bo'lmasdan, tarjima jarayonida mavjud ikki tilli lug'atlardangina foydalanishlari bilan bog'liqdir. Mazkur lug'atlar esa asosan tilning xozirgi davr so'z boyligini qamrab olishlari sababli aksariyat hollarda tarixiy tasvirini yaratishga ojizlik qiladilar.

Tarixiy asarlar ruxini tarjmada tiklash uzoq o'tmishda yaratilgan badiiy yodgorlikni boshdan oyoq o'sha davrga xos tilda tasvirlab berish lozimligini bildirmaydi. Olti, yetti yuz yil muqaddam bitilgan asarni nafaqat o'zga tillar vakillari, balki asliyat sohibi bo'lmish xalq vakillarining o'zi ham zo'rg'a tushunishi tabiiy hol. Vaqt o'tgan sari ayniqsa tarixiy asarlarning tushunarlilik darajasi pasayib boradi. Har qanday asar uning qaysi davrda yaratilganidan qat'iy nazar hozirgi davr tiliga o'girilidi. Davr bo'yog'i esa asar yaratilgan zamon lisoniy unsurlari ishtirokida tiklanadi. Asar tili, u yaratilgan davr tili in'ikosi sifatida, hech qachon o'zgarmasa, tarjima tili vaqt o'tishi bilan eskiradi, ma'lum muddat o'tgach, asarni yana keyingi davr tiliga, kitobxon talabiga moslab, qayta tarjima qilish ehtiyoji tug'iladi.

Olmon tarjimashunosligida ham o'tmishda yaratilgan asarlar tarjimasi masalasiga muayyan munosabat bildirilgan. Professor A.Noybertning fikriga ko'ra, uzoq o'tmishda yaratilgan asarlar tarjimasida ekstralingvistik (g'ayrilisoniy) muammolar muhim rol o'ynaydi[4]. Uning ta'kidlashicha, - agar badiiy asar bundan ming yil avval yaratilgan bo'lsa, undagi ekstralingvistik xoslikni tarjimada berish qiyinchiligi ikki barobar ortib, shunga ko'ra tarjima tamoyillari ham o'zgarib boraverishi tabiiydir. Bu esa qadimgi obidalar tarjimasini tarjimashunoslikning asliyatdagi tarixiy davrni qayta yaratish sohasiga shunchaki kiritib qo'yaverish to'g'ri emasligini ko'rsatadi.

Sobiq ittifoq tarjimashunoslik maktabi asoschilaridan biri A.V.Fyodorovning "Основи обшей теории перевода" deb ataluvchi kitobida tarixiy asarlarni hozirgi zamon tillariga tarjima qilish sohasiga maxsus to'xtalingan. Unda o'tmishga daxldor ilmiy va ijtimoiy-siyosiy adabiyotlarni bugungi o'quvchiga tanishtirishda ortiqcha zamonaviylashtirish bo'lmasada, hozirgi zamon tillariga mumkin qadar yaqinlashtirish tamoyili ustivor bo'lishi kerakligi ta'kidlanib, bunga misol tariqasida O'zbekiston Fanlar Akademiyasi tomonidan rus tilida nashrga tayyorlangan Abu Ali Ibn Sino hamda Abu Rayhon Buruniylarning tanlangan asarlarini ijobiy namuna sifatida keltiriladi. Olim tarixning turli davrlarida yaratilgan badiiy asarlar tarjimasida ilmiy va ijtimoiy-siyosiy adabiyotlarga nisbatan anchagina murakkab muammolarni hal etish talabi borligini uqtiradi va buni tarjimada asliyatdagi tarixiy koloritni qayta yaratish, deb ataydi. Uning ko'rsatishicha, bunday xil tarjimada asosiy til materiali albatta hozirgi zamon tili bo'lsada, tarjima tili bilan asliyat tili orasidagi "davriy masofa"ga e'tibor berish lozim.

Muhokama. O'zbek tarjimashunosligida ham ushbu sohaga oid muayyan fikrlar aytilgan. G'.Salomovning "Tarjima tashvishlari" risolasining "She'riy tasvir va nasriy bayon" deb nomlanuvchi bo'limida haqiqiy san'at asari ma'nosini tushunish uchun ma'lum tayyorgarlik talab qilinishi aytiladi va bunga hazrat Navoiy asarlari tarjimalaridan misol keltiriladi. Muallif o'z fikrini davom ettirib, bu hodisaning asosli sabablari mavjudligini quyidagicha ko'rsatib o'tadi: "Bu, avvalo, Navoiy bilan kitobxonni ajratib turadigan tarixiy davr bo'lsa, ikkinchidan, tilda yuz bergan jiddiy o'zgarishlar, lisoniy tafovut bilan izohlanadi. Binobarin, Uyg'onish davri adabiyotining yirik namoyandasi Vilyam Shekspir tilini hozirgi oddiy ingliz kitobxoni to'liq idrok eta olmasligi singari, Alisher Navoiy asarlarini oddiy o'zbek o'quvchisining tushunishi ham qiyinroq ahvolga kelib qolgan"[5]. Bunda "Farhod va Shirin"ning G'afur G'ulom amalga oshirgan nasriy bayoni Alisher Navoiyni tushunishda, qolaversa, uning xorijiy tillardagi tarjimalarini yaratilishida muhim rol o'ynaganligi asosli dalillar bilan ko'rsatib beriladi.

Tarjimada asliyatda aks ettirilgan voqelikning o'ziga xosligini qayta yaratishdagi yana bir muammo bu tarjima asarining kimga mo'ljallanganligidir. Boshqacha aytganda, tarjimon o'z ijodini kim uchun yaratyapti? – degan masala. Bu savolga professor G'.Salomov quyidagicha javob beradi: "Tarjimon uchun asosiy dastmoya, boshlang'ich material – asl nusxaning matni emas, balki unda ifodalangan axborotdir, binobarin tarjimonning maqsadi tarjima tekstini yaratishdan iborat emas, balki asliyatda aks etgan mazmunni ifodalashga qaratilgan bo'lishi lozim. Buning ma'nosi shuki, tarjimon kitobxonga qarab mo'ljalni olishi lozim"[6]. Bu jihat esa har bir asar tarjimasiga o'ziga xos ijodiy yondoshishni talab qiladi. Demak, asardagi arxaik so'zlar ya'ni tarixiylik tarjima tilida ham faqat tarixiy va arxaik so'zlardan foydalanish tarjima asarni zamonaviy kitobxon tushunishini birmuncha qiyinlashtiradi.

Xulosa. Xulosa o'rnida shuni aytish mumkinki badiiy tarjima yordamida bir xalq boshqa bir xalqning adabiyotidan xabardor bo'ladi va teranroq tushunadi, ayniqsa tarixiy asar qahramonlari, ezgulik, adolat, yaxshilik ideallari o'zga xalqlar dilidan joy oladi. Muayyan bir xalqqagina, bir millatgagina xos bo'lgan qadriyatlarni, shu millat tarixini aks ettiradigan milliy badiiy asar badiiy tarjima tufayliginana banalmilal, umuminsoniy xarakter kasb etadi. Tarixiy mavzuda yaratilgan har qanday badiiy asar oradan har qancha vaqt o'tmasin, ham badiiyligi sabab, ham ozida tarixiy faktlarni mujassam etganligi sabab o'quvchilar e'tiborini o'ziga tortaveradi va shu sabab ular xorijiy tillarga to'xtovsiz, qayta-qayta tarjima qilinadi. Ijodkor tarjimon tarixiy mavzudagi asarlarni tarjima qilishdek mas'uliyatli ishni o'z zimmasiga olar ekan, u orqali boshqa millat vakili bo'lgan kitobxonlar bir millat tarixiy o'tmishdagi muhim voqealar, tarixiy

shaxslar hayoti va faoliyati bilan tanishadilar, ularda bir millatning tarixiy o'tmishiga nisbatan hurmat tuyg'usi paydo bo'ladi va shu orqali tarjimon ham asliyat muallifi bilan bir qatorda ma'rifatli avlodni tarbiyalash; o'z zamondoshlarini tarixiy o'tmish voqealaridan va tarixiy shaxslarning hayoti va faoliyatidagi ibratli tomonlardan saboq olishga undashdek muhim vazifani uddalaydilar.

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COMPARATIVE ANALYSIS OF PAIRS OF WORDS IN FRENCH AND UZBEK LANGUAGES

Annotation

This article presents a comparative analysis of pairs of words in French and Uzbek languages. The study explores similarities and differences in the semantic, phonetic, and morphological characteristics of selected word pairs. By examining the etymology, usage, and cultural significance of these words, the research highlights the linguistic connections and divergences between French and Uzbek. The findings contribute to a deeper understanding of the interaction between these two languages and offer insights into the broader field of comparative linguistics.

Key words: comparative analysis, French language, Uzbek language, lexical features, semantic features, grammatical features, contrastive linguistics, language teaching

СРАВНИТЕЛЬНЫЙ АНАЛИЗ ПАР СЛОВ ВО ФРАНЦУЗСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация

В данном исследовании представлен сравнительный анализ пар слов немецкого и узбекского языков с акцентом на их лексические, семантические и грамматические особенности. Анализ выявляет сходства и различия в структуре и использовании слов в этих двух языках, позволяя понять их лингвистические особенности и культурные влияния. В исследовании используется контрастирующий лингвистический подход, чтобы подчеркнуть самобытность каждого языка и способствовать лучшему пониманию их основных структур. Полученные результаты вносят вклад в области лингвистики и преподавания языков, предлагая ценную информацию для изучающих язык и преподавателей.

Ключевые слова: сопоставительный анализ, французский язык, узбекский язык, лексические особенности, семантические особенности, грамматические особенности, контрастивная лингвистика, обучение языку

FRANSUZ VA O'ZBEK TILLARIDAGI JUFT SO'ZLARNI QIYOSIY TAHLIL QILISH

Annotatsiya

Ushbu tadqiqotda nemis va o'zbek tillaridagi juft so'zlarning leksik, semantik va grammatik xususiyatlariga e'tibor qaratib, ularning qiyosiy tahlili berilgan. Tahlil ushbu ikki tildagi so'zlarning tuzilishi va qo'llanilishidagi o'xshashlik va farqlarni ochib beradi, ularning til xususiyatlari va madaniy ta'sirlari haqida tushuncha beradi. Tadqiqotda har bir tilning o'ziga xosligini ta'kidlash va ularning asosiy tuzilmalarini yaxshiroq tushunishga yordam berish uchun qarama-qarshi lingvistik yondashuv qo'llaniladi. Topilmalar tilshunoslik va til o'rgatish sohalariga hissa qo'shib, til o'rganuvchilar va o'qituvchilar uchun qimmatli tushunchalarni taqdim etadi.

Kalit so'zlar: qiyosiy tahlil, fransuz tili, o'zbek tili, leksik xususiyatlar, semantik xususiyatlar, grammatik xususiyatlar, qarama-qarshi tilshunoslik, til o'rgatish.

Kirish. Tilni taqqoslash turli tillarning strukturaviy, funktsional va madaniy jihatlari haqida chuqur tushuncha beradigan tilshunoslikning muhim sohasidir. Roman tillari oilasiga mansub frantsuz va turkiy tillar oilasiga mansub o'zbek tillari o'ziga xos tarixiy va madaniy o'tmishga ega bo'lgan o'ziga xos lingvistik nasllarni ifodalaydi. Turli xilligiga qaramay, bu tillar tarixiy o'zaro ta'sirlar va madaniy almashinuvlar tufayli semantik sohalar va fonetik tuzilmalar jihatidan bir qancha umumiyliklarga ega.

Mustamlakachilik tarixi tufayli asosan Frantsiyada va dunyoning ko'p qismlarida so'zlashadigan frantsuz tili o'zining murakkab fonetik tuzilishi, boy so'z boyligi va global tillar va madaniyatlarga sezilarli ta'siri bilan mashhur. O'zbekistonning rasmiy tili bo'lgan o'zbek tili O'rta Osiyoda ildizlarga ega bo'lgan turkiy til bo'lib, uning fors, arab va rus tillari bilan tarixiy aloqalarini aks ettiruvchi agglyutinativ morfologiyasi va fonetik tizimi bilan ajralib turadi.

Ushbu tadqiqot fransuz va o'zbek tillaridan olingan juft so'zlarni qiyosiy tahlil qilish, ularning semantik, fonetik va morfologik xususiyatlariga e'tibor qaratishdan iborat. Ushbu jihatlarni o'rganish orqali tadqiqot ikkala tilni shakllantiradigan asosiy til naqshlari va madaniy ta'sirlarni ochishga intiladi. Tahlil shuningdek, tanlangan so'z juftlarining etimologiyasi va madaniy ahamiyatini ham o'z ichiga oladi, ularning lingvistik rollarini har tomonlama tushunishga yordam beradi.

Fransuz va o'zbek so'zlari o'rtasidagi o'xshashlik va farqlarni tushunish qiyosiy tilshunoslik sohasini boyitibgina qolmay, balki madaniyatlararo muloqot va qadrlashni yaxshilashga ham hissa qo'shadi. Ushbu tadqiqot natijalari tilshunoslar, til o'rganuvchilar va o'qituvchilar uchun qimmatli fikrlarni taqdim etadi, ular kelib chiqishi xilma-xil bo'lishiga qaramay, inson tillarining o'zaro bog'liqligini ta'kidlaydi.

Metodologiya. Tadqiqotda ikkala tilda semantik ekvivalentligi va qo'llanish chastotasiga qarab so'z juftlarini tanlab, sifatli yondashuv qo'llaniladi. Tahlil tanlangan so'zlarning fonetik tuzilishi, morfologik tarkibi va etimologik kelib chiqishini batafsil tekshirishni o'z ichiga oladi. Bundan tashqari, ushbu so'zlarning madaniy konteksti va ishlatilishi ularning lingvistik ahamiyatini har tomonlama tushunishni ta'minlaydi.

Tahlil va muhokama.
Fonetik tahlil
Fransuzcha: " mɛ.zɔ̃ " (uy) va o'zbekcha: "uy" (uy)
Fonetik tuzilishi:
Fransuz: /mɛ.zɔ̃/
o'zbek: /uy/
Kuzatish: Fransuz tilidagi "maison" so'zi ikki bo'g'indan iborat bo'lib, burunli tovushli tovushga ega bo'lsa, o'zbek tilidagi "uy" so'zi bir bo'g'inli bo'lib, oddiy unli tovushga ega. O'zbekcha so'zning fonetik soddaligi frantsuzcha so'zning murakkabroq fonetik tuzilishiga ziddir.

Fransuzcha: "ami" (do'st) va o'zbekcha: "do'st" (do'st)
Fonetik tuzilishi:
Fransuz: /a.mi/
o'zbek: /do'st/

Kuzatish: Har ikki so'z ham bo'g'insiz, biroq o'zbek tilidagi keskin undoshlar to'plamiga nisbatan fransuzcha so'zda unli tovushlar o'tish jarayoni yumshoqroq.

Morfologik tahlil

Fransuzcha: "fleur" (gul) va o'zbekcha: "gul" (gul)

Morfologik tarkibi:

Frantsuz: Yagona morfema

O'zbek tili: Yagona morfema

Kuzatish: Ikkala so'z ham monomorfema bo'lib, "gul" tushunchasining hech qanday affikssiz bevosita ifodalanishini ko'rsatadi.

Fransuzcha: "bibliothèque" (kutubxona) va o'zbekcha: "kutubxona" (kutubxona)

Morfologik tarkibi:

Fransuzcha: "biblio-" (kitob) + "-thèque" (saqlash)

O'zbekcha: "kitob" (kitob) + "xona" (xona)

Kuzatish: Har ikki so'z ham qo'shma ot bo'lib, "kitob" va "joy"ni bildiruvchi morfemalardan tuzilgan. Morfologik tuzilmalar har ikki tilda o'xshash semantik konstruksiyalarni aks ettiradi.

Semantik tahlil

Fransuzcha: "amour" (love) vs. o'zbek: "sevgi" (sevgi)

Semantik maydon:

Frantsuz: hissiy va romantik ma'no

O'zbek tili: Hissiy va ishqiy mazmun

Kuzatish: "Muhabbat"ning semantik sohasi har ikki tilda ham o'xshash bo'lib, hissiy va romantik o'lchovlarni qamrab oladi. Bu tilda aks ettirilgan umumiy insoniy tajribani ko'rsatadi.

Fransuzcha: "travail" (ish) va o'zbekcha: "ish" (ish)

Semantik maydon:

Fransuz: Emploi, harakat

O'zbek: bandlik, mehnat

Kuzatish: "Mehnat" tushunchasi ikkala tilda ham bandlik, ham harakatni o'z ichiga oladi, bu parallel semantik rivojlanishni ko'rsatadi.

Madaniy kontekst va foydalanish

Fransuz va o'zbek tillaridagi so'zlarning madaniy konteksti va qo'llanishi so'zlovchilarning o'ziga xos tarixiy, ijtimoiy va madaniy tajribasini aks ettiradi. Ushbu bo'limda har bir tilning madaniy kelib chiqishi ma'lum so'zlarning ma'nosi va qo'llanilishiga qanday ta'sir qilishini, shuningdek, bu so'zlar madaniy almashinuvlar tufayli vaqt o'tishi bilan qanday rivojlanganligini o'rganadi.

Fransuz tilining o'zbek tiliga ta'siri

Tarixan fransuz tilining o'zbek tiliga ta'siri rus va fors kabi boshqa tillarga nisbatan nisbatan cheklangan bo'lgan. Biroq so'nggi o'n yilliklarda, ayniqsa, texnologiya, moda va oshxona kabi sohalarda madaniy almashinuv kuchaymoqda, bu fransuz tilidagi ba'zi leksik birikmalarning o'zbek tiliga o'tishiga olib keldi.

Misollar:

Texnologiya:

Fransuz tilidagi "télévision" so'zi o'zbek tiliga "televidenie" (televidenie) sifatida qabul qilingan bo'lib, u frantsuz tilining texnologik terminologiyadagi global ta'sirini aks ettiradi.

Moda:

Fransuz modasi va hashamatining global jozibasini ifodalovchi "kutyur" (kutyur) va "parfyum" (parfyum) kabi frantsuz moda atamalari o'zbek tiliga kirib keldi.

Oshxona:

O'zbek tilida "kruassan" (kruassan) va "menyu" (menyu) kabi frantsuz pazandalik atamalari qo'llanib, frantsuz oshxonasining madaniy ta'sirini ko'rsatadi.

O'zbek tilining frantsuz tiliga ta'siri

O'zbek tilining fransuz tiliga ta'siri unchalik sezilmaydi, lekin o'zbek madaniyati e'tirof etilgan muayyan kontekstlarda ko'rish mumkin. Bu, ayniqsa, fransuz tilida so'zlashuvchilarga an'anaviy o'zbek taomlari va madaniy amaliyotlari bilan tanishtirilgan pazandachilik va madaniy almashinuvlarda yaqqol namoyon bo'ladi.

Xulosa. Fransuz va o'zbek tillaridagi so'zlarning madaniy konteksti va qo'llanilishi so'zlovchilarning tarixiy, ijtimoiy va madaniy tajribasi bilan shakllanadi. Fransuz tili mustamlakachilik tarixi va madaniy eksporti tufayli ko'proq global ta'sirga ega bo'lsa, o'zbek tili Markaziy Osiyoning boy merosini qo'shni madaniyatlar ta'sirida aks ettiradi. Ushbu madaniy kontekstlarni tushunish ushbu tillarning qiyosiy tahlilini boyitadi va madaniy o'zaro ta'sirlar ta'sirida lingvistik evolyutsiyaning dinamik xususiyatini ta'kidlaydi. Bu qiyosiy tadqiqot nafaqat fransuz va o'zbek tillarining lingvistik xususiyatlarini yoritibgina qolmay, balki tildan foydalanishni shakllantirishda madaniy almashinuvning ahamiyatini ham ta'kidlaydi.

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NEMIS TILIDAGI HABEN + CHEGARALANMAGAN FE'L BILAN YASALGAN PERFEKT SHAKLNING ASPEKTUAL MA'NOLARINING O'ZBEK TILIDA BERILISHI

Annotatsiya

Taklif etilayotgan maqolada zamonaviy nemis tilida haben qo'makchi fe'li chegaralanmagan fe'llar bilan birikishi orqali yasalgan perfekt shakllari tahlilga tortiladi. Bu shakllar yordamida ifodalangan aspektual vaziyatlar turlari aniqlanib, ularning o'zbek tilida berilish usullari ochib beriladi.

Kalit so'zlar: Perfekt, sifatdosh 2, chegaralanmagan fe'llar, holat va statik fe'llari, limitativ neytral fe'llar, iterativ fe'llar, aksional qiymatlar, aspektual vaziyatlar, protsessuallik, tugallaganlik, davomiylik, takroriylik, leksik- semnatik guruhlar, aspekt (tur).

УЗБЕКСКИЙ ПЕРЕВОД ВИДОВЫХ ЗНАЧЕНИЙ СОВЕРШЕННОЙ ФОРМЫ, ОБРАЗОВАННОЙ НЕМЕЦКИМ HABEN + НЕЛИЧНЫЙ ГЛАГОЛ

Аннотация

В предлагаемой статье анализируются перфектные фор-мы, образованные сочетанием вспомогательного глагола haben с непредель-ными глаголами в современном немецком языке. Определяются типы аспектуальных ситуаций, выраженных с помощью этих форм, и выявляются способы их передачи в узбекском языке.

Ключевые слова: Перфект, причастие 2, непредельные глаголы, глаголы состояния и статики, лимитативно нейтральные глаголы, итеративные глаголы, акциональные признаки, аспектуальные ситуации, процессуальность, завершенность, продолжение, повторяемость, лексико-семантические группы, аспект (вид).

UZBEK TRANSLATION OF THE ASPECTUAL MEANINGS OF THE PERFECT FORM FORMED WITH THE GERMAN HABEN + NON-FINITE VERB

Annotation

This article analyzes perfect forms formed by combining the auxiliary verb haben with non-finite verbs in modern German. The types of aspectual situations expressed with the help of these forms are determined, and the ways of their transmission in the Uzbek language are identified.

Key words: Perfect, participle 2, non-finite verbs, state and static verbs, limitative neutral verbs, iterative verbs, actional features, aspectual situations, processuality, completeness, continuation, repetition, lexical-semantic groups, aspect (type).

Kirish. Nemis tilida perfekt shakli haben, sein ko'makchi fe'llari asosiy fe'lning sifatdosh 2 bilan birikib analitik usulida yasaladi. Matnlarda haben bilan yasalgan perfekt sein bilan yasalgan perfektga nisbatan uch barobar ko'proq uchraydi, masalan bizni materialimizda sein bilan 150 misol uchragan bo'lsa, haben bilan 500ga yaqin misol mavjud.

Materiallar va metodlar. Hozirgi nemis tili grammatikasidagi haben fe'lini qo'llash uchun turli mezonlar belgilangan. Bu mezonlar birinchi navbatda haben bilan sifatdosh 2 shaklida birikuvchi asosiy fe'lning leksik-grammatik, sintaktik, semantik va aksional qiymatlari turlicha urg'u berilgan holda hisobga olinadi (qarnag: [Engel, 2009: 234-235], [Helbig, Buscha, 1987: 137 -139], [Shendels 1988 : 45-47].

Mazkur maqola haben qo'makchi fe'li chegaralanmagan (atelik) fe'llar bilan birikishi orqali yasalgan perfekt shakllarini tahlil qilish, ular yordamida ifodalangan aspektual vaziyatlarni (AV) aniqlash va ularni o'zbek tilida berilish usullarini ochib berishga bag'ishlangan.

Aspektual vaziyatlarni A.V.Bondarko (Bondarko 2002), B.H. Rizayev [Rizayev 1999, 2019] va A.Muminovalarning bildirgan fikrlariga qo'shilgan holda quyidagicha talqin qilamiz: "aspektual vaziyat - faqatgina turli lisoniy, grammatik, leksik va boshqa vositalar yordamida shakllanadigan aspektual (chegaraga yetganlik/ yetmaganlik) (tugallanganlik/tugallanmaganlik, terminativlik/ protsessuallik) bilan chegaralanib qolmay, u o'z ichiga harakat tarzlari (harakatning boshlanishini, davom etishi, takroriyligi, natijaviyligi) va ularning kombinatsiyasidan hosil bo'ladigan aspektual ma'nolarni ham qamrab oladi. ya'ni, ushbu aspektual vaziyatlar kontekst tarkibida boshqa aspektual belgilar bilan o'zaro bog'lanishi mumkin" (qarang: [Muminova 2021: 105].

B.H.Rizayev ta'kidlashicha, aspektual jihatdan perfekt shakllarini, bir tomondan, tugallanganlik, natijaviylik, faktlilik (faktlik), transformativlik, perfektivlik belgilar bilan bog'lasalar, ikkinchi tomondan, esa perfekt shakllari tugallanmaganlik, protsessualik, imperfektivlik ma'nolarini ham ifodalashi mumkinligi tan olinadi. (qarang: Rizayev 2003:7-8). Boshqacha qilib aytganda, perfektning aspektual semantik potensiali turli ko'rinishdagi 2 xil qarama qarshi (yaxtik va jarayon) aspektual belgilarni o'z ichiga oladi.

B.H.Rizayevning fikricha, perfektning aspektual ma'nosi ko'p hollarda shu shaklda keluvchi fe'l leksemasining aksional turiga bog'liq. Agar perfekt shaklida chegaralangan (transformativ) harakatni ko'rsatuvchi fe'l, ya'ni obyektiv voqeylikda bajarilishi har qanday sifat o'zgarishi bilan bog'liq harakat kelsa perfektning haben yoki sein fe'li bilan yasalishidan yoki o'timli va o'timsiz fe'l bo'lishidan qat'i nazar, bir yaxlit (selostnost) aspektda, ya'ni tugallangan turda (vidda) namoyon bo'ladi. Statik (chegaralanmagan) harakatni (holatni) ko'rsatuvchi fe'llar, ya'ni obyekt va subyektdagi hech qanday o'zgarishlar bilan bog'liq bo'lmagan harakatlar perfekt shaklda ko'pincha protsessual aspektida namoyon bo'ladi [Rizayev 2003:8].

Muhokama va natijalar. Chegaralanmagan fe'llar sifatida materialimizda sitzen (o'tirmoq), stehen (turmoq), wohnen (yashamoq), ruhen (dam olmoq), warten (kutmoq), erwarten (kutmoq), schlafen (uxlamoq), haben (ega bo'lmoq), besitzen (ega bo'lmoq), aussehen (ko'rinishda bo'lmoq), halten (ushlab turmoq), ausruhen (rohatlanmoq, dam olmoq), sich sehnen (sog'inmoq), schweigen (jim turmoq), beben (zilzila bo'lmoq), zittern (titramoq), sein (bo'lmoq), existieren (mavjud bo'lmoq), wissen, kennen (bir qaysi ma'lumotga, bilimga ega bo'lmoq, bilmoq) kabi fe'llar uchradi. Bu fe'llarni aksariyati subyektni

holatini bildiruvchi fe'llardir. Ularni quydagicha izohlash mumkin:

a) joy-o'rin munosabatlari bilan bog'langan holat fe'llari (sitzen, stehen, wohnen, ruhen, warten, erwarten, schlafen;

b) egalik munosabati bilan bog'langan holat fe'llari (haben, besitzen, gehören (statik), wissen, kennen);

v) holat o'zgarmasligini anglatuvchi fe'llar (aussehen, halten ausruhen, schweigen);

g) mavjudlikni bildiruvchi fe'llar (sein, existieren);

d) kimyoviy holatni bildiruvchi fe'lllar (brennen).

Holat fe'llaridan tashqari chegaralanmagan fe'llar sifatida turli harakatlarni ifodalovchi fe'llar ham qo'llanishi mumkin. Bunday fe'llar qatoriga, birinchi navbatda, limitativ neytral fe'llar kiradi (qarang: Rizayev 2003: 8). Ularning o'ziga xosligi shundaki, ikkiti qarama - qarshi bo'lgan aksional qiymatlarni, ya'ni chegaralanganlik/ chegaralanmaganlikni bir vaqtda o'z ichiga qamrab oladi. Kontekst ta'siri ostida bunday fe'llar ham chegaralangan, ham chegaralanmagan funksiyada qo'llanishi mumkin.

Keltirilgan fe'llar bilan yasalgan haben perfekt shakllari orqali turli aspektual vaziyatlar ifodalanishi va ular o'zbek tilida xilma-xil vositalar yordamida uzatilishi mumkin. Tahlil natijasida uchta protsessuallik aspeakual vazitlar quyidagi turlarga ajratildi.

I. Protsessual aspektual vaziyatlar (PAV) - perfekt shakli bilan ifodalangan holat, hodisaning o'tgan zamonda jarayonda bo'lganligi, uning oqimi ifodalanishi bilan izohlanadi. PAVni ifodalashda yuqorida keltirilgan holat va statik fe'llari qatnashadi. Bunda subyektning o'tmishda aniq bir ruhiy yoki jismoniy holatda bo'lishi, qanday xususiyatga ega bo'lganligi ifodalanadi. O'zbek tilida bunday AV turli vositalar orqali aks ettiriladi. Materialimizda quyidagi modellar uchradi:

1. fe'l-predikat + gan: Bu shakl nafaqat o'tgan zamondagi harakatni, balki uning natijasini hozirgi vaqtda saqlanishini ham ko'rsatadi.

(1) Erkannt und genau gewusst haben dies die alten Asiaten (Hesse, 79).-

(1a) Qadimgi osiyoliklar buni to'g'ri anglagan va bilgan (Xesse, 74);

(2) Hat es immer so ausgesehen? (Seghers, 242). - (2a) Nahotki uning yuzi hamma vaqt shunday bo'lgan bo'lsa? (Zegers, 239);

2. asosiy fe'lning –ib sifatdosh shakli + ko'makchi fe'l:

a) -ib + turmoq +ar +di:

(3) Ich habe aber gewußt, jetzt kommt sie, die Lenore (Seghers, 23). -

(3a) ... Lenora hozir mening yonimga kelishini sezib turardim (Zegers, 31).

b) -ib + turmoq +gan +di:

(4) Der Anruf, auf den ich gewartet habe (Seghers, 362) -

(4a) Men shu chaqiruvni kutib turgandim (Zegers, 355);

(v) -ib + o'tirmoq + gan + di:

(5) Siebert sagte: „Ich habe auf dich gewartet" (Seghers, 367) -

(5a) Seni kutib o'tirgandim-, deb gap boshladi Zibert. (Zegers, 359); g) -ib + yurmoq +ar +di:

(6) Ich glaube, ich habe mich immerfort nach ihr gesehnt. (Seghers. 125)-

(6a) Men uni doim qo'msab yurardim. (Zegers. 128);

Ushbu modellarda ko'makchi fe'l sifatida holat fe'llari turmoq, o'tirmoq, va yurish- harakat fe'li yurmoq qatnashadi va ayrim hollatlarda davomiylikni bildiruvchi payt ko'rsatqichi ham uchrashishi mumkin (6a).

3. - edi bilan birikkan modellar:

a) (7) Die Wohnung hat früher meiner Mutter gehört (Remarque, 181). -

(7a) Oldin kvartira oyimniki edi. (Remark, 106);

b) -ib +ar + edi

(8) Ich habe bis eben auf dem Balkon gesessen und gelesen. Ein aufregendes Buch. (Remarque, 343). -

(8a) Men shunchaki balkonda o'tirib kitob o'qirdim. Qiziqarli kitob. (Remark, 343);

4. bilmoq bilan modellar:

a) harakatnomi + bilmoq +gan

(9) "Ja, Pat», sagte ich, «so haben unsere Vorfahren nun gelebt!« (Remarque, 184). -

(9a) Ha, Pat, - dedim unga, - ota-bobolarimiz yashashni bilishgan! (Remark, 107);

b) haraktnomi + bilmoq + di

(10) Der Lehrer, der hat gewußt, was er tut. (Seghers. 216) -

(10a) O'qituvchi nima qilishni biladi. (Zegers, 214);

Bilmoq bilan modellarda subyektning odatiy holati tasvirlangan.

5) fe'lning semantikasi + o'zoq payt ko'rsatqichi

11) Ich nickte. "Wie lange hast du denn gelegen?" (Remarque, 185). -

(11a) To'g'ri. Qancha yotding? (Remark, 108).

"Du hast genau eine Stunde geschlafen", sagte ich und hielt ihr die Uhr hin (Remarque, 395). -

(12a) Siz roppa-rosa bir soat uxladingiz, - dedim men unga soatni uzatib. (Remark, 395);

Schlecht. Habe die ganze Nacht herumgestanden und nicht mal zwanzig Mark eingenommen (Remarque, 334). –

(13a) – Yomon. Kechasi bilan yurib, yigirma marka ham ishlamadim. (Remark, 196).

(14) Du hast dich großartig gehalten. (Remarque, 423). -

(14a) Bugun o'zingni mardona tutding. (Remark, 247-bet).

Keltirilgan misollardan ko'rinib turibdiki nemis tilida holat va statik fe'llari bilan ifodalangan protsessual aspektual vaziyatlar o'zbek tilida aksariyat holatlarda analitik harakterga ega birikmalar yordamida aks etiladi.

II. Davomiy aspektual vaziyatlar (DAV).

Protsessual vaziyatlar davomiylik ma'nosi bilan bevosita bog'langan bo'lishi mumkin. DAV aksariyat holatlarda kontekst yordamida ifodalanadi, ya'ni payt ravishlari va ko'rsatkichlari perfekt orqali ifodalangan hodisa, harakat, holatni protsessuallik ma'nosini yanada kuchaytiradi. Bizning materialimizda quyidagilar uchradi: immerfort (doim), noch immer (hanuzgacha), bisher (ayni paytgacha), bis (-gacha), etwas (bir oz), immer (hamma vaqt), stets (hamisha), wie lange (qancha), all die Jahre hindurch (bir yildan beri), Zehn Jahre lang (o'n yil davomida), lange Zeit (o'zoq vaqtgacha), die ganze Nacht (tun bo'yi), so lange (uzoq vaqtdan beri), neun oder zehn Monate (to'qqiz yoki un oy). Bu yerda keltirilgan payt ko'rsakichlari quyidagi modellarda uchradi:

Yurish-harakat fe'li yurmoq bilan modellar:

a) -ib + yurmoq +ar +di + payt ko'rsatqichi:

(15) ... ich habe mich immerfort nach ihr gesehnt (Seghers, 125). -

(15a) Men uni doim qo'msab yurardim. (Zegers, 128);

b) -ib + yurmoq + gan + payt ko'rsatqichi

(16) Ich habe sie auf sogar der Flucht, ich weiß nicht wie lange, mitge schleppt (Seghers, S. 293). -

(16a) Hatto qochib ketayotgan vaqtimizda, men uni bir necha kungacha olib yurganman (Zegers, 288);

v) -ib + yurmoq +di + payt ko'rsatqichi:

(17) Ich war eine trostlos, und ich habe lange Zeit die Schuld an mir selber gesucht (Hesse, 193). -

(17a) Uzoq vaqtgacha aybni o'z o'zimdan qidirib yurdim. (Xesse 176);

2. –ib +gan + payt ko'rsatqichi:

(18) Ich habe stets den Tod gefürchtet und bekämpft (Hesse, 126). -

(18a) Men doimo o'limdan qo'rqib yashaganman va unga qarshi kurashib kelganman (Hesse, 118);

ar + di + payt ko'rsatqichi:

(19) Nie verlangte sie was. Zehn Jahre lang hat sie denselben Mantel getragen (Remarque, 173). -

(19a) Boriga shukr qilardi u. Bitta pal'toni o'n yil kiyardi. (Remark, 101);

–ib + kelmoq + gan + payt ko'rsatqichi:

(20) "Sehen Sie: so haben Sie bisher sich selbst gesehen. (Hesse, 224) -

(20a) Qarang, ayni paytgacha siz o'zingizni xuddi shunday ko'rib kelgansiz! (Xesse, 206);

Ot + fe'l birikmasi + ar + edi + payt ko'rsatqichi:

(21) "Ich habe mir immer schon einen Hund gewünscht" (Remarque, 354)-

(21a) Ko'pdan buyon kuchukni orzu qilardim, - dedi u. (Remark, 208);

Qo'shma fe'l ko'rib turmoq, ko'rib kelmoq:

(22) Du hast ja gesehen, ohne uns geht alles drunter und drüber (Seghers, 31) -

(22a) O'zing ko'rib turibsanku, biz bo'lmasak hammasi chappasiga ketyapti (Zegers, 38). – hozirgi zamon shaklida.

(23) "Sehen Sie: so haben Sie bisher sich selbst gesehen. (Hesse, 224) -

(23a) Qarang, ayni paytgacha siz o'zingizni xuddi shunday ko'rib kelgansiz! (Xesse, 206); - payt ko'rsatqichi bilan

7. fe'lning semantikasi + o'zoq payt ko'rsatqichi:

(24) Deshalb habe ich auch damit gewartet, solange es ging (Remarque, 413).-

(24a) Shuning uchun ham imkon qadar kutdim. (Remark, 413);

(25) Ich hab hier gearbeitet, bis sie geschlossen haben (Seghers, 342). -

(25a) Ustaxona yopilguncha men bu yerda ishladim (Zegers, 334);

Ayrim misollarda protsessni davomiyligi ham payt ravishi orqali, ham o'zoq hozirgi zamon shakli -yap bilan birgalikda yoki davomiylikni anglatuvchi –ver bilan berilgan. Taqqoslang:

(26) Er hat all die Jahre hindurch sehr brav seinem Bruder geholfen (Seghers, 301) -

(26a) Har qalay bir yildan beri u akasiga chin ko'ngildan yordamlashyapti. (Zegers, 296);

(27) Ihr habt weitergeschuftet, weil er schon gepfiffen hatte. (Seghers, 214).-

(27a) Sizlar esa hushtak chaldi, deb er kavlayverdinglar (Zegers, 212).

Ayrim holatlarda nemis tilidagi protsessual vaziyat o'zbek tilida bir vaqtni o'zida davomiylikni va protsesualikni anglatuvchi –yot + gan orqali berilishi mumkin, masalan:

(28) "Haben Sie so früh schon jemand erwartet?" (Remarque, 385). -

(28a) Kallai saharlab birovni kutayotganmidiz? (Remark, 226).

Takroriylik aspektual vaziyatlar (TAV) Takrorlanish ma'nosi ham bevosita protsessuallik va davomiylik qiymatlari bilan bog'lanishi mumkin. Bu ma'no nemis tilida fe'lning leksik ma'nosi, payt ravishlari yoki kengroq kontekst yordamida ifodalanadi. Materialimizda TAVni ifodalash vositalari sifatida iterativ fe'llar, ya'ni harakatni qayta-qayta, ko'p marta takrorlash ma'nosini anglatuvchi fe'llar hauen (qayta –qayta urmoq, solmoq), rauchen (qayta-qayta tutunni ichiga olmoq - chekmoq), atmen (nafas olmoq), ravishlar oft (tez-tez, kup marta), manchmal (ba'zan) uchradi. Masalan:

a) iterativ fe'l + "biron natijaga erishilgancha" ma'nosini bildiruvchi so'z:

(29) Ich hab den Kerl mit meinem Spaten blutig gehauen (Seghers, 214) -

(29a) Men u muttahamni qonga belanguncha belkurak bilan soldim. (Zegers, 212); - takroriylik davomiylik bilan birga ifodalangan.

b) takroriylikni bildiruvchi ravish + harakat:

(30) Ich habe ihm oft das Leben gerettet (Seghers, 246). -

(30a) Men uni juda ko'p o'limdan saqlab qolganman (Zegers, 242);

(31) Sie haben mir manchmal heimlich zugesteckt (Seghers, 303) -

(31a) O'sha vaqtda siz meni boshqalardan berkitib boqib turardingiz. (Zegers, 298). Takroriylik qiymati davomiylik ma'nosi bilan qo'shilib kelishini biz keltirgan (29) misolda kuzatamiz. O'zbek tilida takroriylik aspektual vaziyatlar iterativ fe'llar orqali, masalan, solmoq (qayta-qayta urmoq) (29a), ravishdosh juda ko'p (bir necha marta) (30a) orqali aks ettirilgan. (31a) misolda takroriylik davomiylik bilan qushilib kelganini -ib + turmoq + ar yordamida ifodalangan.

Xulosa. Xulosa sifatida qo'yidagilarni keltirish mumkin:

1. Nemis tilida chegaralanmagan fe'llar + haben bilan yasalgan perfekt shakli protsessuallik, davomiylik va takroriylik ma'nolari bilan bog'liq aspektual vaziyatlarni aks etishi mumkin.

2. Protsessualik ma'nosi davomiylik va takroriylik qiymatlar bilan bevosita bog'liq va aspektual vaziyatlarni ifodalashda kontekstual vositalar, ya'ni payt bilan bog'liq kursatqichlar katta ahamiyatga ega.

3.O'zbek tilida ko'rsatilgan aspektual vaziyatlar turli vositalar orqali ifodalanishi mumkin, ya'ni nafaqat o'tgan zamon, balki hozirgi zamon shakllari, sintetik va aksariyat hollarda analitik usullari va kontekstual vositalari yordamida.

4. Ikkala qardosh bo'lmagan nemis va o'zbek tillarida o'xshash aspektual vaziyatlar turlari mavjudligi aniqlandi.

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INGLIZ VA O'ZBEK TILLARIDA IJTIMOIY HIMOYAGA OID TERMINLARNING LEKSIKOGRAFIK TAHLILI

Annotatsiya
Ushbu tadqiqot leksikografiyada ingliz va o'zbek tillarida ijtimoiy himoya atamalarini o'rganish uchun rasmiy-tarkibiy tahlil olib boradi. Qiyosiy ob'ektiv orqali biz ijtimoiy himoya terminologiyasining leksik tarkibiy qismlari, semantik tuzilmalari va lingvistik xususiyatlarini o'rganamiz, bu tushunchalarning lingvistik va madaniy kontekstlarda qanday ifodalanishidagi o'xshashliklar, farqlar va naqshlarni tushuntirishga qaratilgan.
Kalit so'zlar: Leksikografiya, rasmiy tahlil, strukturaviy tahlil, ijtimoiy himoya, terminologiya, qiyosiy tilshunoslik, semantik tuzilmalar, lingvistik xususiyatlar, etimologiya, foydalanish naqshlari, madaniy kontekst, tarixiy dinamika, global ta'sirlar.

TERMS FOR SOCIAL PROTECTION IN ENGLISH AND UZBEK FORMAL-STRUCTURAL ANALYSIS IN LEXICOGRAPHY

Annotation
This study conducts formal-structural analysis in lexicography to study the terms of social protection in English and Uzbek. Through a comparative lens, we study the lexical components, semantic structures and linguistic features of social protection terminology, aimed at explaining similarities, differences and patterns in how these concepts are expressed in linguistic and cultural contexts.
Key words: Lexicography, formal analysis, structural analysis, social protection, terminology, comparative linguistics, semantic structures, linguistic features, etymology, patterns of use, cultural context, historical dynamics, global influences.

ОБУЧЕНИЕ ТЕРМИНАМ СОЦИАЛЬНОЙ ЗАЩИТЫ НА АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ ФОРМАЛЬНО-СТРУКТУРНЫЙ АНАЛИЗ В ЛЕКСИКОГРАФИИ

Аннотация
В данном исследовании проводится формально-структурный анализ для изучения в лексикографии терминов социальной защиты на английском и узбекском языках. Через сравнительную линзу мы изучаем лексические компоненты, семантические структуры и лингвистические характеристики терминологии социальной защиты, которая направлена на объяснение сходств, различий и закономерностей в том, как концепции выражаются в лингвистическом и культурном контекстах.
Ключевые слова: Лексикография, формальный анализ, структурный анализ, социальная защита, терминология, сравнительная Лингвистика, семантические структуры, лингвистические характеристики, этимология, модели использования, культурный контекст, историческая динамика, глобальные влияния.

Kirish. Leksikografiya lug'atlarni va tillar ichidagi so'zlarning tuzilishini tizimli o'rganish sifatida lingvistik tizimlarning dinamikasi to'g'risida bebaho tushunchalarni beradi. Leksikografiya sohasida rasmiy-tarkibiy tahlil leksik birliklarning murakkab arxitekturasini ochish, ularning semantik tuzilmalari, etimologik ildizlari va foydalanish naqshlariga oydinlik kiritish uchun kuchli vosita bo'lib xizmat qiladi. Ushbu tadqiqotda biz leksikografiyada ingliz va o'zbek tillarida ijtimoiy himoya atamalarini o'rganish uchun rasmiy-tarkibiy yondashuvni qo'llaymiz.

V.G.Gak leksikografiya tarixi yoritilgan mashhur "Leksikografiya
taraqqiyotining ayrim qonuniyatlari haqida" deb nomlangan maqolasida
lingvistik faoliyatda o'quv lug'atchiligiga "umumiy lug'atchilikdan yaqinda
ajralib chiqqan yangi tarmoq" degan qarashga tanqidiy yondashadi va chuqur
ilmiy tahlil asosida aslida o'quv lug'atchiligi umumiy lug'atchilikdan emas,
umumiy lug'atchilik o'quv lug'atchiligidan ajralib chiqqan degan xulosaga
keladi. U zamonaviy o'quv leksikografiyasi nazariyotchilarining o'quv lug'atini
tuzishda umumiy leksikografik qoidalarga asoslanish, tayanish haqidagi
fikrlariga munosabat bildirar ekan, pedagogikaning eng qat'iy, mustahkam
obyektga asoslanishi, ya'ni uning predmeti tez taraqqiy etib borayotgan texnika

yoki insonning olam borasidagi bilimlari emas, ta'lim oluvchining bosqichma-
bosqich takomillashib boruvchi psixofiziologik xususiyatlari ekanini ta'kidlaydi.

"Shunday ekan, – deydi olim, – zamonaviy o'quv leksikografiyasining nazariy
va amaliy taraqqiyotida asosiy e'tiborni o'quv xarakteridagi ilk lug'atlar
tahliliga qaratish maqsadga muvofiq".

Ijtimoiy himoya, shaxslar va jamoalarni turli xil xavf va zaifliklardan himoya qilishga qaratilgan ko'plab siyosat va dasturlarni o'z ichiga olgan holda, zamonaviy farovonlik tizimlarining asosiy ustuni bo'lib xizmat qiladi. Ijtimoiy himoya bilan bog'liq terminologiya nafaqat ijtimoiy qadriyatlar va ustuvorliklarni aks ettiradi, balki ijtimoiy ta'minot nutqini shakllantiradigan tarixiy, madaniy va institutsional dinamikani ham qamrab oladi. Ijtimoiy himoya terminlarini rasmiy-tarkibiy tahlil qilish orqali biz ingliz va o'zbek tillarida ulardan foydalanish va evolyutsiyasini tartibga soluvchi asosiy lingvistik tuzilmalar va qonuniyatlarni ochib berishni maqsad qilganmiz. Ushbu tadqiqot lingvistik va madaniy kontekstlarda ijtimoiy himoya terminologiyasini bir-biriga moslashtirishga imkon beradigan qiyosiy asosni qabul qiladi, bu tushunchalarning qanday ifodalanganligi va kontseptsiyalashganligining o'xshashliklari, farqlari va tendentsiyalarini aniqlaydi. Leksik komponentlar, semantik tuzilmalar va lingvistik xususiyatlarni o'rganish orqali biz ingliz va o'zbek tillarida ijtimoiy himoya terminologiyasining rivojlanishini shakllantirgan tarixiy, madaniy va global ta'sirlarni aniqlashga intilamiz. Lug'atlar, leksikalar va ixtisoslashtirilgan terminologiya ma'lumotlar bazalarini o'z ichiga olgan turli xil

lingvistik manbalardan kelib chiqib, biz ikkala tilda ham ijtimoiy himoya terminlarining etimologiyasi, semantik evolyutsiyasi va foydalanish qonuniyatlarini o'rganamiz. Ushbu terminlarning rasmiy xususiyatlarini o'rganib chiqib, biz ularning ijtimoiy-madaniy ahamiyati va lingvistik ko'rinishlari haqida chuqurroq tushunchalarni ochib berishni, ijtimoiy farovonlik nutqining ingliz va o'zbek lingvistik kontekstlarida qanday tuzilganligi va etkazilganligi to'g'risida aniq tushunchalarni taqdim etishni maqsad qilganmiz. Bunda ushbu tadqiqot leksikografiya, qiyosiy tilshunoslik va ijtimoiy siyosatning keng sohalariga ijtimoiy himoya terminologiyasining rasmiy-tarkibiy xususiyatlari to'g'risida yangi tushunchalar berish orqali hissa qo'shadi. Til va ijtimoiy siyosat o'rtasidagi tafovutni bartaraf etish orqali biz til, madaniyat va ijtimoiy farovonlik o'rtasidagi murakkab o'zaro bog'liqlik haqidagi tushunchamizni boyitishga intilamiz, turli lingvistik va madaniy kontekstlarda ijtimoiy himoyaga ko'proq ma'lumotli va rang-barang yondashuvlarga yo'l ochamiz.lngliz va o'zbek tillaiida pedagogika sohasidagi terminlar leksikografiyasining tahlil qilmganda turli tuzilishdagi leksik birliklar bilan ifodalanadi.

Terminologiyaning ushbu sohasida leksik shakllaming strukturaviy turlarini o'rganish maxsus birliklarning ikkita asosiy turini airatib ko'rsatishga imkon beradi, xususan

Sizga ta'kidlab o'tayotgan, ijtimoiy himoyaga oid terminlarni quyudagicha izohlashni joiz deb topdik:

Ijtimoiy himoyaga oid terminlarni, eng avvalo — mamlakat aholisini ijtimoiy va moddiy muhofaza qilinishini ta'minlaydigan va jamiyatda qaror topgan xuquqiy, iqtisodiy, ijtimoiy sohadagi tushunchalarni o'rganish.

Ijtimoiy himoyaga oid terminlarni dasblab,— davlat va jamiyatning yoshi, salomatligi holati, ijtimoiy ahvoli, tirikchilik vositalari bilan yetarli

a) so'z ma'nosining o 'zgarishi leksik-semantik o 'zgaruvchanlik- ya'ni bir so'z chegarasidagi ma'nolar sonining ko'payishi, uning shaklining o'ziga xosligini saqlagan holda mumkin bo'ladi;

b) so 'zning boshqa so 'zlar bilan birikishi natijasida-ya'ni so'z birikmasi hosil bo lganda, so z ma'nosi leksik-frazeologik bog'lanishlar bilan belgilanishi natijasida o'zgarishi mumkin.

"Tarjima lug'ati lug'at tiplari ichida eng uzoq tarixga egadir. Bunday lug'atlarning taraqqiyoti boshqa tip lug'atlarga asos bo'lgan. Tarjima lug'atlarining taraqqiyoti, faqat boshqa tip lug'atlar kelib chiqishiga emas, balki mazkur lug'atga xos bo'lgan tillarning grammatikasi, leksikasi, fonetikasi kabilarga e'tibor berilishiga ham sabab bo'lgan".

Ijtimoiy himoya bo'yicha terminologik birikmaning asosiy xususiyatlari quyidagilardan iborat:

Vakolat (in english Competence) -terminologik birikma sog'liqni saqlash, ish bilan ta'minlanish, nogironlikni qo'llab-quvvatlash va pensiya ta'minoti kabi sohalarni qamrab oladigan ijtimoiy himoya bilan bog'liq ko'plab tushunchalar, siyosat va dasturlarni o'z ichiga oladi. Ushbu kenglik aralashmaning ijtimoiy ta'minot tizimlarining turli jihatlarini etarli darajada aks ettirishini ta'minlaydi.

Aniqlik (in english Precision)-murakkab ichidagi har bir atama diqqat bilan aniqlanadi va belgilanadi, ijtimoiy himoya sohasida aniq ma'no va foydalanish bilan belgilanadi. Ushbu aniqlik muloqotda aniqlik va aniqlikni ta'minlaydi, akademik, siyosat va professional kontekstlarda samarali nutq so'zlashga imkon beradi. Example term: "Social Security"("Ijtimoiy Xavfsizlik")

Definition: A government program designed to provide financial assistance to individuals and families in times of need, typically through retirement benefits, disability benefits, and survivor benefits.(Ushbu atama shaxslar va jamoalarning iqtisodiy xavfsizligi va farovonligini ta'minlashga qaratilgan keng ko'lamli ijtimoiy himoya choralarini o'z ichiga oladi.)

Muvofiqli. (in english Consistency)- murakkab turli xil kontekstlar va hujjatlar bo'yicha izchillik va bir xillikni ta'minlash uchun standartlashtirilgan til va terminologiya konventsiyalaridan foydalangan holda o'z terminologiyasida izchillikni saqlaydi. Doimiy terminologiya inshootlari muvofiqligi va turli manfaatdor tomonlar va tizimlar o'rtasida o'zaro ishlashni ta'minlaydi.

Example Term: "Unemployment Insurance" ("Ishsizlik Sug'urtasi")

Definition: A government program that provides temporary financial assistance to individuals who have lost their jobs, typically through layoffs or job loss, and meet certain eligibility criteria. (Ushbu atama o'z terminologiyasida izchillikni saqlaydi va shu bilan birga uni turli kontekstlarda va yurisdiktsiyalarda qo'llashda moslashuvchanlikni ta'minlaydi.)

Moslashuvchanlik (in english Flexibility)- o'ziga xosligiga qaramay, birikma rivojlanayotgan ijtimoiy, iqtisodiy va siyosiy kontekstlarga moslashuvchan va moslashuvchan bo'lib qolmoqda. Ijtimoiy himoya sohasidagi yangi o'zgarishlar, yuzaga keladigan muammolar va o'zgaruvchan ustuvorliklarni o'z ichiga oladi, bu uning terminologiyasini doimiy ravishda takomillashtirish va kengaytirishga imkon beradi.

Kirish imkoniyati (in english Accessibility)- murakkab foydalanuvchilarning keng doirasi, shu jumladan siyosatchilar, amaliyotchilar, tadqiqotchilar va keng jamoatchilik uchun ochiq bo'lishi uchun mo'ljallangan. Texnik yoki jargon-laden til ustidan u baxtsiz hodisalar, osonlik bilan turli tinglovchilar tomonidan tushunilishi mumkin, deb aniq va to'g'ri termin ish bilan.

Ko'p tillilik (in english Multilingualism)- tobora o'zaro bog'liq bo'lgan dunyoda terminologik birikma ko'plab tillarda ishlab chiqilishi va saqlanishi mumkin, bu madaniyatlararo aloqa va hamkorlikni osonlashtiradi. Murakkabning ko'p tilli versiyalari ijtimoiy himoya terminologiyasining global auditoriya uchun qulay va dolzarb bo'lishini ta'minlaydi. Example Term: "Pension"

Definition: Regular payments made to individuals upon reaching retirement age, typically funded by contributions from the individual and/or their employer over the course of their working life. (Jismoniy shaxslarga pensiya yoshiga etganida amalga oshiriladigan muntazam to'lovlar, odatda, ish hayoti davomida shaxs va yoki ularning ish beruvchisining badallari hisobiga moliyalashtiriladi.)

Ushbu atama turli tillar va madaniyatlarda keng tushuniladi, bu madaniyatlararo aloqalarni va ijtimoiy himoya sohasidagi hamkorlikni osonlashtiradi.

Dinamiklik (in english Dynamicity)- murakkab dinamik va ijtimoiy, iqtisodiy va siyosiy kontekstdagi o'zgarishlarga javob beradi, muntazam yangilanishlar, qayta ko'rib chiqish va kengaytirish mexanizmlari mavjud. Ushbu dinamiklik aralashmaning paydo bo'layotgan muammolarni hal qilishda va ijtimoiy himoya sohasida ilg'or tajribalarni ilgari surishda dolzarb va dolzarb bo'lib qolishini ta'minlaydi. Example Term: "Universal Basic Income (UBI)"

Definition: A form of social security in which all citizens or residents of a country receive a regular, unconditional sum of money from the government, regardless of their employment status or income level. (Ijtimoiy ta'minot shakli, unda mamlakatning barcha fuqarolari yoki rezidentlari, ish holati yoki daromad darajasidan qat'i nazar, hukumatdan muntazam, shartsiz pul oladilar.)

Ushbu atama o'zgaruvchan iqtisodiy sharoitlar va ijtimoiy ehtiyojlarga javob beradigan, ijtimoiy ta'minot siyosatida moslashuvchanlik va innovatsiyalarning muhimligini ta'kidlaydigan ijtimoiy himoyaga rivojlanayotgan yondashuvni aks ettiradi.

Umuman olganda, terminologik birikma ijtimoiy himoya organizmlar ijtimoiy himoya sohasidagi asosiy tushunchalar va amaliyotlarni kontseptsiyalash va yetkazish uchun keng qamrovli, aniq, ongli, moslashuvchan, qulay, ko'p tilli va dinamik jarayon.

Ijtimoiy himoya bo'yicha terminologik birikma ijtimoiy ta'minot sohasidagi asosiy tushunchalar va amaliyotlarni tushunish va muhokama qilish uchun keng qamrovli va aniq asoslarni o'z ichiga oladi. Uning asosiy xususiyatlarini o'rganib chiqib, biz ijtimoiy himoya kabi murakkab sohalarda samarali aloqa va bilimlarni tarqatishda terminologik birikmalarning ahamiyati va foydaliligi to'g'risida chuqurroq ma'lumotga ega bo'lishimiz mumkin.

Murakkabning keng qamrovliligi uning sohani yaxlit tushunishga imkon beradigan ijtimoiy himoya tushunchalari, siyosati va dasturlarining keng doirasini qamrab olishini ta'minlaydi. Ushbu kenglik manfaatdor tomonlarga turli xil ijtimoiy ehtiyojlar va muammolarni har tomonlama hal qilishga

imkon beradi. Bundan tashqari, uning aniqligi muloqotda aniqlik va aniqlikni ta'minlaydi, siyosatni samarali ishlab chiqish, amalga oshirish va baholashga yordam beradi.

Terminologiyada izchillik ijtimoiy himoya sohasida izchillik va o'zaro muvofiqlikni ta'minlash uchun juda muhimdir. Murakkabning standartlashtirilgan til va terminologiya konventsiyalariga sodiqligi turli hujjatlar, kontekstlar va manfaatdor tomonlar bo'yicha izchillikni ta'minlaydi. Shu bilan birga, uning moslashuvchanligi rivojlanayotgan ijtimoiy, iqtisodiy va siyosiy kontekstlarga moslashishga imkon beradi, vaqt o'tishi bilan dolzarbligi va qo'llanilishini ta'minlaydi.

Asosan,terminologik birikmalarni ishlab chiqishda, ijtimoiy himoya kabi muhim ijtimoiy ta'sirga ega bo'lgan sohalarda muhim ahamiyatga ega. Murakkabning aniq va sodda tildan foydalanishi uni foydalanuvchilarning keng doirasi, shu jumladan siyosatchilar, amaliyotchilar, tadqiqotchilar va keng jamoatchilik uchun ochiq bo'lishini ta'minlaydi. Bundan tashqari, uning ko'p tilli versiyalari madaniyatlararo aloqa va hamkorlikni osonlashtiradi, global miqyosda uning dolzarbligi va foydaliligini oshiradi.

Ijtimoiy himoya bo'yicha terminologik birikmani muhokama qilish uning aloqani kuchaytirish, bilim almashish va ijtimoiy ta'minot sohasidagi siyosatni ishlab chiqish vositasi sifatida ahamiyatini ta'kidlaydi. Oldinga siljish, tarkibni yanada takomillashtirish va kengaytirish, shuningdek tegishli manfaatdor tomonlar orasida undan foydalanish va qabul qilishni targ'ib qilish bo'yicha harakatlar inklyuziv va samarali ijtimoiy himoya siyosati va amaliyotini rivojlantirish uchun juda muhimdir. Bundan tashqari, aralashmaning rivojlanayotgan ijtimoiy ehtiyojlar va muammolarga javob berishini ta'minlash uchun davom etayotgan tadqiqotlar va hamkorlik zarur bo'lib, oxir-oqibat yanada adolatli va barqaror jamiyatlarni amalga oshirishga hissa qo'shadi.

Ushbu munozara bo'limi ijtimoiy himoya bo'yicha terminologik birikmaning asosiy xususiyatlarini tahlil qiladi va uning ijtimoiy ta'minot sohasidagi siyosatni ishlab chiqish, tadqiqotlar va amaliyotga ta'sirini o'rganadi. Tuzatishlar sizning maqolangizning aniq yo'nalishi va topilmalari asosida amalga oshirilishi mumkin.

Ijtimoiy himoya bo'yicha terminologik birikma ijtimoiy ta'minot sohasidagi asosiy tushunchalar va amaliyotlarni

tushunish, muloqot qilish va rivojlantirish uchun asos bo'lib xizmat qiladi. Komplekslik, aniqlik, izchillik, moslashuvchanlik, mavjudlik, ko'p tillilik va dinamiklikning asosiy xususiyatlari orqali birikma turli xil ijtimoiy ehtiyojlar va muammolarni hal qilish uchun mustahkam va moslashuvchan platformani taqdim etadi.

Ijtimoiy himoya tushunchalari va siyosatining keng doirasini qamrab olgan holda, birikma ijtimoiy ta'minot tizimlarini yaxlit tushunishni ta'minlaydi, siyosatni samarali ishlab chiqish, amalga oshirish va baholashga yordam beradi. Uning terminologiyadagi aniqligi va izchilligi muloqotda aniqlik va aniqlikni ta'minlaydi, sohada izchillik va o'zaro muvofiqlikni rivojlantiradi. Bundan tashqari, aralashmaning moslashuvchanligi rivojlanayotgan ijtimoiy, iqtisodiy va siyosiy kontekstlarga moslashishga imkon beradi, vaqt o'tishi bilan dolzarbligi va qo'llanilishini ta'minlaydi. Uning qulayligi va ko'p tillilik ijtimoiy himoya terminologiyasini global auditoriya uchun ochiq qiladi, madaniyatlararo aloqa va umumiy muammolarni hal qilishda hamkorlikni rivojlantiradi.

Murakkabning dinamik tabiati unga ijtimoiy himoya sohasidagi rivojlanayotgan tendentsiyalar va o'zgarishlarga javob berishga imkon beradi, bu uning so'nggi tadqiqot natijalarini, siyosat yangiliklarini va ijtimoiy ehtiyojlarni aks ettirishini ta'minlaydi. Tarkibni muntazam ravishda yangilash, qayta ko'rib chiqish va kengaytirish orqali manfaatdor tomonlar xabardor bo'lib turishlari va o'zlarining yondashuvlarini rivojlanayotgan sharoitlarga moslashtirishlari mumkin.

Xulosa qilib aytganda, ijtimoiy himoya bo'yicha terminologik birikma aloqa, bilimlarni tarqatish va ijtimoiy ta'minot sohasidagi siyosatni ishlab chiqishda hal qiluvchi rol o'ynaydi. Oldinga siljish, tarkibni yanada takomillashtirish va kengaytirish, shuningdek tegishli manfaatdor tomonlar orasida undan foydalanish va qabul qilishni targ'ib qilish bo'yicha harakatlar inklyuziv va samarali ijtimoiy himoya siyosati va amaliyotini rivojlantirish uchun juda muhimdir. Doimiy izlanishlar, hamkorlik va innovatsiyalar orqali biz ijtimoiy himoyani tushunish va amalga oshirishni takomillashtirishni davom ettirishimiz mumkin, natijada yanada adolatli va barqaror jamiyatlarni amalga oshirishga hissa qo'shamiz.

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SOCIOPRAGMATIC ANALYSIS OF DYSPHEMISMS USED IN A WORK OF ART

Annotation

In this study, the expression of expressive speech movements was analyzed using the dysphemistic units used in the speech of characters in Tahir Malik's story "The smallest Crime". In the study, the theory of speech acts expressed by Brown and Levinson and the manifestation of the principle of politeness in Leach's language were studied. In the analysis, the level of use of speech acts represented by dysphemia in the speech of communicators and cases of violations of the maxim of appreciation (maxim of approval) were studied.

Key words: types of speech acts, morality, euphemism, dysphemism, dysphemic euphemism, taboo, cocoism, politeness principle, face threat.

СОЦИОПРАГМАТИЧЕСКИЙ АНАЛИЗ ДИСФЕМИЗМОВ, ИСПОЛЬЗУЕМЫХ В ПРОИЗВЕДЕНИЕ ИСКУССТВА

Аннотация

В данном исследовании была проанализирована экспрессия экспрессивных речевых движений с использованием дисфемистических единиц, используемых в речи персонажей рассказа Тахира Малика «Самое маленькое преступление». В исследовании изучались теория речевых действий, высказанная Брауном и Левинсоном, и проявление принципа вежливости в языке Лича. В ходе анализа изучен уровень использования речевых актов, представленный дисфемией в речи коммуникаторов и случаи нарушения максимы признательности (максимы одобрения).

Ключевые слова: виды речевых действий, мораль, эвфемизм, дисфемизм, дисфемический эвфемизм, табу, кокоизм, принцип вежливости, угроза лицом к лицу.

BADIIY ASARDA QO'LLANGAN DISFEMIZMLARNING SOTSIOPRAGMATIK TAHLILI (TOHIR MALIK "ENG KICHIK JINOYAT" QISSASI TAHLILI ASOSIDA)

Annotatsiya

Ushbu tadqiqoda Tohir Malikning "Eng kichik jinoyat" qissasidagi obrazlar nutqida qo'llanilgan disfemistik birliklari yordamida ekspressiv nutq harakatlarining qanday ifodalanishini tahlil qilingan. Tadqiqotda Braun va Levinson tomonidan ifodalangan nutq aktlari nazariyasi va Lichning tilidagi xushmuomalalik tamoyilining namoyon bo'lishi o'rganilgan. Tahlilda komunikatorlar nutqida disfemiya bilan ifodalangan nutqiy aktlardan foydalanishi darajasi va qadrlash maksimali (approbatsion maxim) ning buzilish holatlari tadqiq etilgan.

Kalit so'zlar: nutq akt turlari, axloq, evfemizm, disfemizm, disfemik evfemizm, tabu, kokomizm, xushmuomalalik tamoyili, yuzga tahdid.

Kirish. Badiiy matnning ijtimoiy xoslanishida evfemizm va disfamezmlar ning o'ziga xo o'rni bor. Bu birliklar muloqotda komunikatorlarning yoshi, jinsi, maqomi va kasbi kabi sotsiopragmatik omillarga nisbatan turlicha qo'llanadi. Odatda insonlar o'zaro muloqotda disemiyadan qochishadi, chuni buydan birliklar tinglovchilarni haqorat qilishga qaratilganligi, negative politeness (salbiy xushmuomalalik) ni namoyon bo'lishi bilan xarakterlidir. Shu tarzda, ma'ruzachi birinchi holatda tabu referentining salbiy assotsiatsiyasini yaxshilashga harakat qiladi (va shunday qilib, yuzning yo'qolishining oldini oladi), ikkinchisida uning salbiy yukini kuchaytiradi (bu ochiq-oydin haqoratga olib kelishi mumkin). Shu sababli, disfemiya orqali til foydalanuvchisi tinglovchining yoki kommunikativ harakatda ishtirok etgan uchinchi tomonning yuziga ataylab zarar etkazish uchun berilgan tushunchaning eng kam qabul qilinadigan tomonlarini kuchaytiradi. Biroq, evfemizm so'zlovchi va qabul qiluvchining yuzlarini saqlab qolish uchun lingvistik himoya vazifasini bajaradi.

Mavzuga oid adabiyotlar tahlili. Disfemizmga O.S.Axmanovaning "Tilshunoslik atamalari lug'ati" "Disfemizm (kakofemizm) isp. Disfemismo, ya'ni muayyan matndagi predmet, narsa-hodisa nomini nisbatan qo'pol, vulgar ifoda bilan almashtirish. Ziddi: Evfemizm…" deya izoh berib o'tilgan. Jahon tilshunosligida D.Lourens, A.N.Rezanova T.V.Boyko, T.S.Bushuyevalar, O.V.Potapova disfemizmni evfemizm bilan yonma-yon tadqiq etadilar. O'zbek tilshunosligida M. Mirtojiyevning "O'zbek tili semasiologiyasi" kitobida disfemizm haqida to'xtalib o'tilgan. X. Qodirovaning "Abdulla Qodiriyning evfemizm va disfemizmlaridan foydalanish mahorati"

dissertatsiyasida disfemizmlar leksik-semantik, pragmatik jihatdan atroflicha tadqiq etilgan hamda "Abdulla Qodiriy asarlarida qisqacha evfemik va disfemik ma'noli birliklari lug'ati" tuzgan. O'zbek tilshunosligida evfemizmlarlar tadqiqiga oid ilmiy ishlar ko'proq, ammo disfemizmlar nisbatan kam o'rganilgan.

Tadqiqot metodologiyasi. Maqoladagi ma'lumotlar Tohir Malikning "Eng kichik jinoyat" qissasida qo'llangan disfemistik birliklar bilan ifodalangan nutq aktlarini tahli qilishda Braun va Levinson (1987), Lich nazariyalari asosida qilib olingan va disfemizmlar qo'llangan nutqlar ajratilgan, ular ifodalagan ma'nolar nutq aktlari asosida tasniflangan. Disfemizmlarni nutqa qo'llash bo'yicha sotsial jihatdan farqlari sotsiopragmatik aspektda o'rganilgan.

Tahlil va natijalar. Bugungi kunda milliy ma'naviyat muammosi globallashgan bugungi kunda milliy mentalitetni ifodalaydigan evfemik va disfemik vositalarni o'rganish muhim ahamiyatga ega. Evfemizm va disfemizmlarning paydo bo'lishi insoniyat tafakkuri va axloqiy qadriyatlar rivoji bilan bog'liq. Evfemizm nafaqat til hodisasi (ifoda etayotgan shaxs nuqtayi nazaridan noqulay bo'lgan birliklar o'rnida qo'llangan so'z, so'z birikmasi yoki gap), balki insonning nutqiy vaziyatni qaysidir ma'noda o'zgartirishga moyilligi sifatida ham namoyon bo'ladi. Maqbul so'z qo'llana turib, so'zlovchi tomonidan man etilgan (tabu) birliklar qo'llanishi natijasida yuzaga kelishi mumkin bo'lgan nosoz muhit yumshatiladi. Man etilgan so'zlar esa insoniyat bilan tengqur deyilsa, mubolag'a bo'lmaydi[1]. O'zbek tilida evfemik birliklar bilan oppozitsiyada turuvchi disfemizmlarni tadqiq etish ham alohida ahamiyat kasb etadi.

Disfemizmlar evfemizmlar bilan voqelik yoki shaxsga munosabat belgisi asosida ziddiyatda bo‘lib, disfemizmni qo‘llashdan asosiy maqsad denotatga salbiy bo‘yoq berish va shu bilan axborot qabul qiluvchida salbiy munosabat uyg‘otishdir. Badiiy nutqdagi disfemizatsiyani individual usul (priyom) sifatida baholash mumkin. Bu individuallik evfemiyadagi individuallikka nisbatan birmuncha ustuvorligi bilan xarakterlanadi. Faqat “pragmatika nuqtayi nazaridan tegishli til vositasining evfemikligi yoki kakofemikligi kuzatuvchi (tinglovchi)ga bog‘liq bo‘ladi”[2]. Sababi komunikatorlar tomonidangina bu so‘zning salbiy yoki ijobiy ma’noda qabul qilishlariga qarabgina oydinlashadi. Disfemizmlar og‘zaki nutqda keng tarqalganligiga qaramasdan adabiy nutqda ularning qo‘llanishi taqiqlangan, bu esa ularning o‘rganilishiga ta’sir etmay qolmaydi[3] shuning uchun o‘zbek tilshsunosligida disfemizmlar kam tadqiq etilgan. Disfema – denotatga subyektiv munosabatning manfiy tomonga ketishi bilan bog‘liq pragmatik hodisa [4] bo‘lib, badiiy matnda personajlar nutqiga xos disfemizmlar gohida faqat salbiy munosabatni, ba’zan esa ularning ma’naviy tubanliklarini salbiy munosabati bilan uyg‘un ifodalash vazifasini bajaradi. [5, 20] Quyida Tohir Malikning “Eng kichik jinoyat” qissasidagi personajlar nutqida qo‘llangan disfemizmlarni quyidagicha ma’noviy guruhlarga ajratdik:

I. Qarg‘ish anglatuvchi disfemik ifodalar. Qarg‘ish o‘z-o‘zidan disfemik kayfiyat uyg‘otadi:

(1) “Kelib-kelib ro‘zaning birinchi kuni o‘g‘rilikka tushasanmi, uying kuygur! Men bu pullarni o‘g‘ilginamga deb yig‘yapgandim, iloyim o‘liginga buyursin!” [10]

(2) Men o‘g‘ringni pishirib yeymanmi, sen menga pulimni topib ber! [10]

(3) Nomozimni o‘qimay, ro‘zangni tutmay yurganimda indamagan eding. Gapingga kirib, ro‘zangni tutganimda, topganimga baraka berish o‘rniga sho‘rginamni quritasanmi? [10, 4]

(4)Men bolamdan ajray deb o‘tiribman. Yaxshi kelib qoldingiz, siz guvohsiz, bolamga bir narsa bo‘lsa, bu xotinning urug‘ini kuydiraman[10].

(5) Bozorning havosini olgan Mohinaning toqati uch yilga arang yetdi. Oxiri “Bunaqa erni yer yutsin”, dedi-yu kki yoshli qizi Zarinani bag‘riga bosib, otasining uyiga qaytib keldi[10]

Bu disfemik xarakterda qarg‘ish ifodalar Mohina buvining uyidan o‘limligiga asrab yurgan puli o‘g‘irlab ketilganda yoki turmushidan nolib aytilgan bo‘lib, norozilik qifoyasida so‘zlovchining nutqini ifodalagan. Aynan asarda bu obraz nutqida yuzga tahdid soluvchi (FTA) birliklarni juda ko‘p qollashini tahlildan kuzatdik.

(6)…O‘tgan hafta biqinim og‘rib do‘xtirga borsam, aperaysa qilish kerak, deydi… “Hoy, aperaysang qancha turadi?” desam, “siz yaxshi xotinga o‘xshaysiz, sizga to‘rt yuz dollar”, deydi. “Aperaysang bilan qo‘shmozor bo‘l, o‘lsam o‘la qolay, o‘sha to‘rt yuz dollarni bollarim xudoyi – pudoyiga ishlatar”, deb ketvordim [10].

Bozorda sotuvchilik qiluvchi ayol nutqidan olingan bo‘lib, shifokor uning opratsiya qildirishi lozimligi aytganda, undan ko‘ra bu pulni xudoyi qilgan yaxshi ekanligi aytadi. Bu obraz nutqida qo‘llangan bu qarg‘ish orqali ayolning dunyoqarashi tor, ilmdan bebahra va o‘z sog‘ligini qadrlamaydigan, eski xurofotga, bid’atlarga ishonuvchan ayol ekanligini anglashiladi. Qissada aynan qarg‘ish anglatuvchi disfemimlarni qo‘llash ko‘pincha ayollar nutqiga xos ekanligini kuzatdik.

II. Mazxara, kinoya anglatuvchi disfemik ifodalar.

(7) Aslida bu xotinni “ledi” gina emas, “qirolicha xonim” deb atashi ham Zarina uchun farqsiz bo‘lgani sababli ayni choqda bunday deb ulug‘lanishi pesga o‘sma qo‘ygandek o‘rinsiz tuyilib, g‘ashi kelsa-da, itoat bilan:

Xo‘p bo‘ladi. Misis, - dedi.

Uning mutelik ohangidagi bu javobini eshitgan xotinning jahli chiqdi. Ola-kula bo‘lgan ko‘zlarini zarinaga qadab:

- Misis emas, mis Hamelton! Qulog‘ing karmi? – deb baqirdi[10].

Bu o‘rinda Zarina “pesga o‘sma qo‘ygandek” deb Amerikada xizmatkorlik qilayotgan xonadon bekasiga nisbatan qo‘llagan, sababi yoqimsiz, ko‘rimsiz va juda qo‘pol ayol bo‘lgani uchun, yuzga tahdid soluvchi metaforik disfemizmni qo‘llagan. Chunki mis Hameltonning o‘zi ham muloqotda negative politeness (salbiy xushmuomalalik) strategiyasidan foydalanadi. Buni “Qulog‘ing karmi?” deb haqoratni qo‘llaganidan ham bilishimiz mumkin. Dialogda komunikatorlar o‘rtasidagi muloqot (xizmatkor va uy bekasi) assimetrik ekanini ko‘ramiz.

(8) Janjalning boshini anglamagan bo‘lsa-da, ikki qo‘shni orasidan qora mushuk o‘tganini sezib, avvaliga iziga qaytmoqchi bo‘ldi. Keyin shunday ulug‘ ayyom kunida ham urishadilarmi-ya, yarashtirib qo‘ysam, avobga qolaman, degan niyatda kirib kelaverdi. Uning paydo bo‘lishi Mohinaga yoqdi, Xolnisaning esa enasini qotirdi[10].

(9) Hatto kapir dahlizda ko‘ringanida avvaliga “endi nunga nima bor ekan, ko‘zim uchib turuvdi”, deb ensasi qotdi [10].

(10) - Aslida seni ham, sheriklaringni ham hibsga olish, sus qilishning hech hojati yo‘q edi, - deganda umidvor ko‘zlarida nur chaqnadi. Ammo keyingi gap nurni so‘ndirdi, hatto jonini sug‘urib olganday bo‘ldi: - O‘sh joyning o‘zida otib tashlash kerak sendaqalarni. Amerikaning boshiga bitgan balosanlar senlar! Ushbu kontekslar tarkibida qo‘llangan qora mushuk disfemik birikma urishib qolgan ikki qo‘shni o‘rtasidagi salbiy munosabatni ko‘rsatish uchun qo‘llangan. Ensasini qotirmoq, ko‘zi uchib turmoq kabi frazeologik disfemizmlar ham suhbatlashishni, ko‘rishni istamaslik kabi salbiy munosabatni aks ettirib, FTA – yuzga tahdid soluvchi, negative politeness (salbiy xushmuomalalik)ni shakllantiruvchi vositalardir. Qissada qo‘llangan disfemizmlarni quyidagi ma’noviy guruhlarga ajratdik:

III. So‘kish va haqoratni ifodalovchi disfemik ifodalar.

Muloqotda disfemizmlardan suhbatdoshini xafa qilish, kamsitish, yoqtirmasligini ifodalash, obosizlantirish uchun foydalanadilar [6].

(11) Sen borayotgan mamlakat butun dunyoni qopib, talayotgan, inson qonlarini ichayotgan quturgan bir it-ku! Sen borib, o‘sha itni emib yotasanmi? [10]

It so‘zi matnda “badfe’l”, “badxulq” tushunchalarini beribgina qolmay, quturmoq so‘zi bilan birikma holida qo‘llanganda “qonxo‘r” ottenkasini ham ifodalab kelgan, do‘stining ish izlab Amerikaga ketishi oldidan aytilgan bu so‘zlar orqali shaxslarning ijtimoiy-siyosiy qarashlari ham o‘z aksini topgan.

(12) - Hoy, mening bolamga tuhmat qilmagan bitta siz qoluvdingizmi? Siz avval o‘zingizning go‘rsoxtangizni eplab oling, keyin mening bolamga osiling! [10]

(13) Mohinaning “tekintomoqqa toqatim yo‘q” degan qonuni Suhrobga qo‘llanilmagan holda kelinga tadbiq etilib, bozorga chiqishga da’vat etilganda juvon bechora chidolmay ketib qoldi. [10, 18]

(14)- Balki Venesuelada shunaqadir, lekin men Osiyodan kelganman, O‘zbekiston degan mamlakat bor, eshitganmisiz?

Braun bu gapni eshitib, ko‘zlarini kattaroq oshib qarashga urindi.

- Rostanmi? – dedi bilagiga labini artib. – O‘zbekistondanmisan?

- Eshitganmisiz?

- Nega eshitmay, demak, sen polovxo‘r ochlardan ekansan-da! – Braun shunday deb qah-qah otib kulib yubordi[10].

(15) …Senga o‘xshagan o‘z yurtining ulug‘laridan yuz minglab yopirilib keladi Amerikaga. Bular orasida olimi ham bor, artisiti ham bor… Tasavvur qilyapsanmi: yuz minglab! Hashaki olimlar, bozordan qochgan artistlar Amerikada achib-bijib yotibdi. Millionlab pashshaxo‘rdalar orasidan bitta Eynshteyn chiqmaydi, bitta Shvartsneger chiqmaydi. Senam shularning bittasisan. Tag‘in omading kelib bu ishni topibsan… [10]

Misollar ko‘rinib turibdiki, ba’zan haqorat mazmunida qo‘llangan bunday birliklar adresantning ijtimoiy mavqeyi, turmush-tarzi, e’tiqodi, fe’l atvori kabi bir qancha sotsial omillarga bog‘liq bo‘ladi, bunday holatda olima N.Ahmedova aytganiday, har qanday konnatativ ifodada denotativ ma’noning saqlanishi, so‘zlovchi o‘zining pragmatik maqsadini namoyon etishda ana shu sema (belgi) dan uzoqlashmasligini ta’kidlaydi [7].

(16) Voy, Muattar opa, hozir tog'imdan havo o'tmayapti-yu, ovqatga balo bormi?

Sho'rginam qurib qoldi-ku, eshitmadigizmi? - dedi Mohina yig'lamsirab [10].

O'zini Jek deb tanishtirgan o'g'il gapni kalta qildi: Onamning barja xohishlarini so'zsiz bajarasan. Onamdan shikoyat eshitgan kunim dumingni tugib yuboraman. Mendan bir sent ham ololmayan. Orqangga bir tepaman-u, chiqib kelgan joyingga kirib ketasan!

(17) - Sen ikki qulog'igga quyib ol: Jek bilan iskashib qolganingni sezsam, oyog'ingdan ostiraman[10].

(18) Hozirgina kelib o'tirsa "qoch", bola, behos aksirib uchirib yubormay, yana onangnikiga kirib ketmagin, deb masxaralashi tayin edi. O'zidan pastroq martabadagi odamga bunday gaplarni dadil ayta oluvchi suhrob bu on Maks ro'parasida dumini qisgan it kabi turardi. [10]

(18) - Uylangansan, deb eshituvdim, xotining ko'rinmaydimi?

Xotinni bir tepib kelgan joyiga ketkizvordim.

Nega?

Shalava ekan, bilan-ku hozirgi tovuqlarga ishonib bo'lmaydi.

Qarab, surishtirib olmaysanmi? [10]

(19)…- Nega? Sovg'ani berdim, endi ketishim kera. Ledi Hamelton g'azablanishlari mumkin…

Ledi dedingmi? – Edenburg shunday deb jimlaydi. U tirjaygan paytda qoziq tishlari ko'rinib, yanada qo'rqinchli tus olgani uchun Zarina beixtiyor yuzini burdi. U esa davom ettirdi: - U sassiq cho'chqa hali ham tirikmi? Cho'chqaning "ledi" bo'lganini endi eshitishim. Sen karmisan? Ichkariga kir, deyapman! [10]

Tilshunoslikda bunday so'zlar vulgarizmlar deb ham ataladi. Bunday haqorat so'zlarida o'ta salbiy munosabat, kamsitish, mensimaslik, haqorat kabi bir qator ifoda semalari juda ochiq ko'rinib turgan bo'ladi va salbiy munosabatlarni ifodalash uchun xizmat qiladi. Bunday so'zlar ko'proq nominativ ma'nolariga ko'ra emas, ayni shu konnotativ ma'nolariga ko'ra nutqda yashaydi [8, 40]. Badiiy asarda haqorat so'zlari, asosan, qahramonlar nutqida ishlatiladi.

Asardagi qahramonlarning nutqida qo'llangan disfemizmlarning sotsiopragmatik aspektda tahlil qilib, ayrimlarini jadvalda ko'rsatdik:

№	Kontekst	Disfemizm shakli	Nutqiy akt turi	Disfemizm anglatgan ma'nosi	Gender farqlanishi
1	Men bu pullarni o'g'ilginamga deb yig'yapgandim, iloyim o'liginga buyursin!	birikma	perlokutiv	qarg'ish	Ayol nutqida
2	Shalava ekan, bilan-ku hozirgi tovuqlarga ishonib bo'lmaydi.	leksema	representativ	haqorat	Erkak nutqida
3	Hozirgina kelib o'tirsa "qoch", bola, behos aksirib uchirib yubormay, yana onangnikiga kirib ketmagin	ibora	direktiv	dag'dag'a, mensimaslik	Erkak nutqida
4	Nega eshitmay, demak, sen polovxo'r ochlardan ekansan-da! – Braun shunday deb qah-qah otib kulib yubordi.	birikma	representativ	mazax, kulgi	Erkak nutqida
5	Siz avval o'zingizning go'rsoxtangizni eplab oling, keyin mening bolamga osiling!	leksema	direktiv	haqorat	Ayol nutqida

Bu birliklarni faqat nutq akti yoki diskursiv hodisa sifatida aniqlash mumkin, ma'lum bir vaziyat kontekstida foydalanuvchilar tomonidan o'z-o'zidan va nutqiy muloqot vaqtida yaratilgan cheksiz miqdordagi evfemistik va disfemistik foydalanish mumkin. Allan va Burridjning (2006) "disfemistik evfemizm" va "evfemistik disfemizm" deb atagan terminlari bilan kvaz-evfemizm va kvaz - disfemizm sifatida mos keladi. Disfemistik evfemizmlar disfemistik qiyofada bo'lishiga qaramay, do'stlik, guruh ichidagi o'ziga xoslik yoki yaqinlikni ko'rsatish vositasi sifatida ijobiy qo'llaniladigan so'z va iboralardan iborat. Evfemistik disfemizmlar esa evfemistik niqoblanganiga qaramay, qasddan haqoratli bo'lgan ifodalarni anglatadi. [9, 36] Demak, disfemizmlar konteksda voqealinishiga qarab ijobiy ma'no kasb etishi mumkin, bu esa faqat adresat va adresant o'rtasidagi tushunarli bo'lishi mumkin. Misol: - O'zimizga kelganing yaxshi bo'libdi. Har holda sinashta bo'lib qolgansan. Uncha -buncha ishni o'zimizdan o'rgangansan. Senga har qanaqa ishni ishonib topshiraverish ham mumkin. Bilaman, senga o'xshagan tirranchalar, - Mengliyev shunday deb kulimsirab qo'ydi, "tirranchalar" degan so'zni haqarot yoki dashnom emas, erkalash ohangida aytgani uchun Shuhrat ham kulimsiradi, - katta bir bosqinchlikmi yoki qotilliknimi ochib dabdaba qilishga shoshilishadi. (25-bet)

Xulosa. Badiiy asarda qo'llangan disfemizmlar boshqalarni qo'rqitish, masxara qilish, kamsitish, norozi qilish, nafrat va hurmatsizlikni ifodalash uchun qo'llanganligini kuzatdik. Tohir Malikning "Eng kichik jinoyat" qissasida muallif obrazlarning dunyoqarashi, ma'naviy olami va madaniyatini ochib berishda disfemizmlardan unumli foydalangan. Qissada o'g'irlik, giyohvandlik bilan bog'liq jinoiy ishlar qalamga olinganligi hamda obrazlarning salbiy xarakterga ega ekanligi bois ularning nutqida so'kinish, haqorat va ayollar nutqida esa qarg'ish ma'nosidagi disfemizmlarning qo'llanishi ko'proq ekanligi aniqlandi. Demak, odobsizlik va haqorat uchun qo'llangan bunday birliklar yuzga tahdid soluvchi (FTA) vositalar sirasiga kirib, salbiy munosabtni ifodalash uchun xizmat qiladi.

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