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ENGLISH NOUNS AND THEIR PRACTICAL USAGE IN ENGLISH LANGUAGE

Annotation

This article deals with the analysis of the noun used in the English phraseology as it has the highest phraseological activity. The subject of special attention is a study of phraseological units with a phytonym component. The group of phraseological units with a phytonym component are the most frequently used one. Some phytonyms demonstrate unusual cultural connotations typical to this language. The importance of the plant world for people and the fact that they make analogies between humans and plants are reflected in the language. Results indicate that the choice of the properties of a particular plant as a prototype for re-interpretation is due to several reasons: on the one hand, the peculiarities of the human thinking process, which leads to the formation of similar images in different cultures; on the other hand, this choice depends on the cultural and historical development of the country, its geographical location and political structure.

Key words: Phraseology, phraseological unit, noun, phytonym, cultural and historical development.

АНГЛИЙСКИЕ СУЩЕСТВИТЕЛЬНЫЕ И ИХ ПРАКТИЧЕСКОЕ ИСПОЛЬЗОВАНИЕ В АНГЛИЙСКОМ ЯЗЫКЕ

Аннотация

В данной статье проводится анализ существительного, используемого в английской фразеологии, поскольку оно обладает наибольшей фразеологической активностью. Предметом особого внимания является изучение фразеологизмов с фитонимическим компонентом. Группа фразеологизмов с фитонимическим компонентом является наиболее часто употребляемой. Некоторые фитонимы демонстрируют необычные культурные коннотации, характерные для этого языка. В языке отражены важность растительного мира для людей и то, что они проводят аналогии между человеком и растениями. Результаты свидетельствуют о том, что выбор свойств конкретного растения в качестве прототипа для реинтерпретации обусловлен несколькими причинами: с одной стороны, особенностями мыслительного процесса человека, что приводит к формированию сходных образов в разных культурах; с другой стороны, этот выбор зависит от культурно-исторического развития страны, ее географического положения и политического устройства.

Ключевые слова: Фразеология, фразеологизм, существительное, фитоним, культурное и историческое развитие.

INGLIZ TILIDAGI OTLAR VA ULARNING INGLIZ TILIDA AMALIY QO'LLANILISHI

Annotatsiya

Ushbu maqolada eng yuqori frazeologik faollikka ega bo'lgan ingliz frazeologiyasida qo'llanilgan otning tahlili ko'rib chiqiladi. Fitonimik komponentli frazeologik birliklarni o'rganish alohida e'tiborga loyiqdir. Fitonimik komponentli frazeologik birliklar guruhi eng ko'p qo'llaniladi. Ba'zi fitonimlar ushbu tilga xos bo'lgan g'ayrioddiy madaniy konnotatsiyalarni namoyish etadi. O'simlik dunyosining kishilar uchun ahamiyati, inson va o'simliklar o'rtasida o'xshatishlar yaratishi tilda o'z ifodasini topgan. Natijalar shuni ko'rsatadiki, ma'lum bir o'simlikning xususiyatlarini qayta talqin qilish uchun prototip sifatida tanlash bir necha sabablarga bog'liq: bir tomondan, turli madaniyatlarda o'xshash tasvirlarning shakllanishiga olib keladigan insonning fikrlash jarayonining o'ziga xos xususiyatlari; ikkinchi tomondan, bu tanlov mamlakatning madaniy va tarixiy rivojlanishiga, uning geografik joylashuvi va siyosiy tuzilishiga bog'liq.

Kalit so'zlar: Frazeologiya, frazeologik birlik, ism, fitonim, madaniy va tarixiy taraqqiyot.

Introduction. First spoken in early medieval England, English is a West Germanic language that gradually became the leading language of foreign discourse in today's world. It is named after the Angles, one of the ancient Germanic communities that migrated to England, the region of Great Britain that later took its name. Both names are derived from Anglia, the Baltic Sea peninsula. The English language has a thousand-year history. During this time, the language has collected alarge number of expressions that were, in people's opinion, successful, true and beautiful. Thus phraseology, a set of stable expressions that have an independent meaning, had appeared. Sharl Bally, a Swiss linguist of French origin, is a creator of the theory of Phraseology. He introduced the term "Phraseology" as a section of stylistics, studying connected word-combinations (Balli, 1991). In linguistics, phraseology means the science of systems or types of fixed expressions like idioms, phrases, phrasal verbs and other kinds of multi-word lexical segments of a language (Ahmadova, 2020; Amirkulovna, 2020; Demir & Sergeevna, 2019; A. Jabbarova, 2020; A. J. Jabbarova, 2020). The components of a phrase are connected to each other in order to make one meaning in a sentence. Nevertheless, they cannot give that meaning when they are used independently. The object and purpose, scope and methods of studying phraseology are still not clearly defined, and have, therefore, not been fully elaborated. Other less developed questions are about the main features of phraseology as compared with the free-word combinations, the classification of phraseological units and their relationship with the parts of speech (Nikolaevna Gilyazeva & Mannurovna Polkina, 2019). Phraseological units are word-groups that cannot bemade in the process of speech; they exist in the language as ready-made units. According to Koonin A.V., phraseological units are stable word-groups with partially or fully transferred meanings (Koonin, 1970).

According to Rosemarie Gläser, a phraseological unit is a lexicalized, reproducible bilexemic or polylexemic word group in common use, which has relative syntactic and semantic stability, maybe idiomatized, may carry connotations, and may have an emphatic or intensifying function in a text (Gläser, 1994). S. Balli called the phraseological units "combinations that have firmly entered the language" (Balli, 1991) It is known that phraseological units are based on various realities, including also the concept of phytonym, since plants have always played an important role in human life (Abilmazhinova, 2014; Ryabinina, 2019). Phraseological units with a phytonym component have an emotional colouring and help to reflect the estimated attitude of people to the reality of life better, besides, they help provide the complete picture of the world of language speakers because they reflect the history and the habits of their life. A phraseological unit, as a stable phrase, serves for figurative reflection of the world.

Methodology. Phraseological units differ from free word-groups semantically and structurally: They convey a single concept, and their meaning is idiomatic, i.e., it is not a mere total of the meanings of their components; They are characterized by structural invariability (no word can be substituted for any component of a phraseological unit without destroying its meaning); They are not created in speech but used as ready-made units. Unlike a word, a phraseological unit can be divided into separately structured elements and transformed syntactically. Phraseological units are classified in accordance with several criteria. In the classification proposed by Professor V.V. Vinogradov, phraseological units are classified according to the semantic principle, and namely to the degree of motivation of meaning, i.e., the relationship between the meaning of the whole unit and the meaning of (Smirnitsky, 1998). Its components. Three groups are distinguished: 1) phraseological fusions – the meaning of the whole is not deduced from the meaning of the components; 2) phraseological unities – the meaning expressed in the whole construction, the metaphors on which they are based are transparent; 3) phraseological combinations – one of their components is used in its direct meaning while the other can be used figuratively (Vinogradov, 1977). Professor A.I. Smirnitsky classifies phraseological units according to the functional principle. Two groups are distinguished: 1) phraseological units are neutral, non-metaphorical; 2) idioms are metaphoric, stylistically coloured N.N. Amosova classifies phraseological units according to the type of context. Phraseological units are marked by a fixed (permanent) context, which cannot be changed. Two groups are singled out: 1) Phrasemes consist of two components, one of which is phrase logically bound, the second serves as the determining context; 2) idioms are characterized by idiomaticity: their meaning is created by the whole group and is not a mere combination of the meanings of its components (Amosova, 1963). A.V. Koonin's classification is based on the function of the phraseological unit in communication. Phraseological units are classified into 1) nominative phraseological units, which are units denoting objects, phenomena, actions, states, qualities. They can be: substantive, adjectival, adverbial, and prepositional; 2) nominative-communicative units containing a verb; 3) interjectional phraseological units expressing the speaker's emotions and attitude to things; 4) communicative phraseological units, which are represented by proverbs and sayings (Koonin, 1970). some linguists (Amosova, 1963) do not include proverbs and sayings into their classifications. Others (I.V. Arnold, A.V. Koonin, and V.V. Vinogradov) do on the grounds that 1) like in phraseological units, their

components are never changed and 2) phraseological units are often formed on the basis of proverbs and sayings.

Results and Discussion. The problem of studying phraseological units is of importance when training in the language. It is possible to enter words relating to any part of speech into the structure of phraseological units. Different parts of speech are used in forming phraseological units. They can be pronouns, participles, numerals, and adjectives. But the main part of speech is the noun since it has the highest phraseological activity (Baranov & Dobrowolski, 2008). One of the most frequently used groups of nouns in English phraseology is phytonyms. Phraseological units with a phytonym component reflect human observation of the flora world, describe people's attitude to the surrounding nature, and become a cultural English vocabulary (2017). Three hundred eighty phraseological units were selected for this study. The largest group is the group with a rose component. It is found in more than 7% of the sample set. The rose is considered the most honored flower in England, associated with beauty, love and youth. It is a vivid image that is widely used by writers and poets. The well-known Shakespearean a rose by any other name would smell as sweet, which appeared in Romeo and Juliet, means "no matter how you call arose – its fragrance will remain the same". A young woman is usually compared with a rose. Thus, the phraseological units English rose and as fresh as a rose are often used as a compliment and are most often applied to girls. The rose is associated with something pleasant, light, and beautiful. By the same token are such phraseological units as to come uprose means "to result favorably or successfully"; the bed of roses means "a luxurious situation, an easy life"; not all roses mean "not entirely perfect or agreeable"; and to gather life's roses – "to pluck flowers of pleasure". But, at the same time, the rose is an object of admiration and often approach less, so it is used to characterize something rare: a blue rose – "something unattainable"; a rose without a thorn means "every apparently desirable situation has its share of trouble or difficulty". Also, a rose is associated with health, or rather a healthy complexion: to have roses in one's cheeks – "to have a healthy glow on someone's cheeks"; to bring back the roses to one's cheeks – "to return a healthy glow to someone's cheeks"; to lose one's roses that means "to become weaker, to lose youth"; or to blush like a rose means "to become red in the face". The rose was a symbol of silence in Ancient Rome. Here out, there are such phraseological units as (to be said) under the rose – "privately, confidentially, or in secret" and (to be born) under the rose – "to be illegitimate" in the English language (Lyell, 1931).

Conclusion. The phraseological stock of the English language is so large that the complete studying of it would not fit into one article. The current research shows that nouns play a very important role in the phraseology of the English language. In the speech, where phraseological units are used, nouns perform not only an informative but also aesthetic function. Nouns are used to form a large number of phraseological units, which make speech more expressive and picturesque. The article considered the creativity of nouns in English phraseology in terms of phytonyms. The selected features of phytonym phraseological units are not the total reflection of the linguistic picture of the world; however, studying cultural features of phraseological units, it can be confirmed that phytonyms convey to phraseological units their characteristics, such as the human nature, or appearance. Phytonyms can also denote different kinds of action, financial and emotional state, problems of mental health, and hierarchical relations.

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INGLIZ VA O'ZBEK TILLARIDA HAZIL NUTQIY JANRI TADQIQIGA OID LINGVISTIK MASALALAR

Annotatsiya
Maqolada ingliz va o'zbek tillarida hazil nutqiy janrining qiyosiy tadqiqida ko'rib chiqilishi kerak bo'lgan lingvistik masalalar tahlil qilingan.
Kalit so'zlar: Nutqiy janr, tilshunoslik, etimologiya, pragmatik, lug'at, til.

К ИЗУЧЕНИЮ ЮМОРИСТИЧЕСКОГО РЕЧЕВОГО ЖАНРА В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ ЛИНГВИСТИЧЕСКИЕ ВОПРОСЫ

Аннотация
В статье анализируются лингвистические вопросы, которые следует учитывать при сравнительном изучении юмористических речевых жанров в английском и узбекском языках.
Ключевые слова: Речевой жанр, лингвистика, этимология, прагматика, словарь, язык.

TO THE STUDY OF HUMOROUS SPEECH GENRE IN ENGLISH AND UZBEK LANGUAGES LINGUISTIC ISSUES

Аннотатион
The article analyzes the linguistic issues that should be considered in the comparative study of humorous speech genres in English and Uzbek languages.
Key words: Speech genre, linguistics, etymology, pragmatics, dictionary, language.

Kirish. Shu kunga qadar hazil nutqiy janri yuzasidan yevropa va rus tilshunoslari tomonidan bir qator ilmiy tadqiqotlar olib borilgan[1]. Rus tilshunoslari tomonidan hazil nutqiy janrining turli tiplaridagi etimologik, pragmatik, lingvomadaniy xususiyatlari kabi masalalarga e'tibor qaratilgan.

Mavzuga oida adabiyotlar tahlili. Rus tilshunosi O.Jilsova M.Fasmer o'zining rus tilining etimologik lug'atida hazil so'zining kelib chiqishi haqida shunday deydi: hazil so'zi cherkovda slavyancha "jaster" so'zidan kelib chiqib, uydagi yoki cherkovdagi odamni, janobu-xonimlarni yoki mehmonlarni kulgu bilan ko'ngil ochishlarini, ko'nglini ko'tarishlarini anglatadi[2]. V.V. Propp esa komik vositalarni o'rganish alohida lingvistik tadqiqottalab masalalardan ekanligini yozadi[3]. D.S.Lixachev, A.M.Panchenkolar esa qadimgi rus madaniyati misolida kulgu-hazilga inson madaniyatining tarixi sifatida yondoshib, hazil dunyosini talqin qilishga harakat qiladilar[4].

Yu.V.Shurina esa hazil nutqiy janr sifatida pragmatik jihatdan tadqiq etar ekan[5], uning til tizimidagi konstitutiv belgilari va funksiyalashuvi mexanizmini ko'rib chiqadi. Bunda u hazilning kommunikativ maqsad, so'zlovchi va tinglovchi, reallashtirish va reallashuv shartlari, reallashuv natijasi, propozitiv mazmuni, shakliy qurilishi, ya'ni perlokutiv effekt kabilarni aniqlaydi. Ushbu tadqiqotda olim hazil nutqiy janrining til tizimida reallashuv jarayonida kommunikativ maqsadning nostandart funksiyalashuvini qayd etadi. Bunga ko'ra qo'llanilgan hazil komik effektni berganda, kishi yuzida jilmayish, kulish kabi o'zgarishlar ro'y beradi. Olimaning fikricha, til tizimida hazil nutqiy janri kommunikativ maqsad omilida garchi komik effektni ko'zlasada, ba'zan estetik effektni ham o'z ichiga olishi mumkin. Estetik effekt esa ikki xil, ya'ni tinglovchi tomonidan hazilga bo'lgan munosabatni zo'r hazil bo'ldi kabi ijobiy, ko'nglingga olma, qo'pol hazil edi kabi salbiy effektlarda qabul qilinishi mumkin.

Hazil nutqiy janri komik effektni nazarda tutganda vaziyat va qatnashuvchilar nuqtai nazaridan turli hil kommunikativ maqsadlarni ko'zlashi mumkin: 1) pozitiv maqsad, ya'ni tinglovchilarni tetiklashtirish, xursand qilish, ko'ngil ochish, kayfiyatni ko'tarish, tasalli berish; 2) negativ maqsad, ya'ni kishi kayfiyatiga salbiy ta'sir qilish, xafa qilish, haqorat qilish, xo'rlash, mas'haralash kabi; 3) bundan tashqari bir qator g'oyalar, fikrlarni ijobiy yoki salbiy baholashlar haqida xabar berish niyatining mavjudligi. Shu sababli ham ijobiy yoki salbiy baholashni nazarda tutuvchi hazil nutqiy janri baholovchi nutqiy janr sifatida ham namoyon bo'ladi. Nostandart funksiyalashuvni o'z ichiga olgan hazil nutqiy janri turli xil kommunikativ maqsadlar qorishmasi natijasida hosil bo'lar ekan, hazil nutqiy janriga tinglovchining salbiy munosabati kelib chiqishi turgan gap. Shu sababli ham tinglovchining salbiy ma'nodagi "nega mas'hara qilyapsan, mas'hara qilma, hazillashyapsanmi, rahmat tasalli berganing uchun kabi kinoyali, maqsading o'zi meni tinchlantirishmi kabi qo'pol munosabatlarni o'zi ichiga olgan jumlalarining qo'llanilishi kuzatiladi. Hazil nutqiy janrining tinglovchilarni tetiklashtirish, xursand qilish, ko'ngil ochish, kayfiyatni yaxshilash va ko'tarish, tasalli berish, ijobiy baholash, vaziyatni yumshatish kabi ijobiy, miyasiga salbiy ta'sir qilish, xafa qilish, haqorat qilish, xo'rlash, mas'haralash, salbiy baholash, tinglovchiga bo'lgan ishonchsizlik, qo'rqish, hadik, rashk qilish, hasad qilish kabi salbiy maqsadlarning mavjudligi hazil nutqiy janrining yaxshi xulqli va haqoratli bo'lmagan hazil yohud oddiy mas'hara kabi kommunikativ maqsadlarni ro'yobga chiqarishi hazil nutqiy janrini ko'p maqsadli nutqiy janr sifatida e'tirof etishga asos bo'ladi. Olimaning pragmatik tahlili shuni ko'rsatadiki, hazil nutqiy janri nostandart funksiyalashuvni nazarda tutuvchi, baholovchi va ko'p maqsadli nutqiy janrdir.

Rus tilshunosi A.V.Karasik esa yumorni lingvomadaniy xususiyatlarni tadqiq qilar ekan, yumorga oid muloqotning konstitutiv belgilari, ayniqsa, ingliz yumorini lingvokulturologik xususiyatlari va verballashuv usullarini, tushunmovchilik lingvomadaniy fenomen ekanligini, ingliz yumorlarini tushunmaslik kategoriyasiga ko‘ra tiplarini, anekdot matnlarida aktuallashuvchi yumor nutqiy faoliyatining pragmatikasini aniqlaydi[5].

Hazil nutqiy janrining lingvistik xususiyatlari qiyosiy tadqiqida hazil nutqiy janrining muayyan ijtimoiy jamiyatga mansubligi, ushbu jamiyatga tegishli ayni zamon, makon va vaqt birligi, belgilangan ijtimoiy ko‘rsatkichlar asosida suhbatlashayotgan so‘zlovchi va tinglovchi, so‘zlovchi va tinglovchi o‘rtasidagi o‘zaro ijtimoiy nutqiy faoliyat va uning mahsuli sifatidagi ijtimoiy lingvistik maqomi belgilash, hazil nutqiy janrining lingvistik mohiyatida so‘zlovchining tinglovchilarda kulgu uyg‘otish, tetiklashtirish, xursand qilish, ko‘ngil ochish, tasalli berish, kayfiyatni ko‘tarish, o‘zaro ijtimoiy munosabatlar (do‘stlik, yaqin tutish kabi) o‘rnatish, ijtimoiy suhbat muvozanatini saqlash, suhbat mavzusini o‘zgartirish, xaqiqatga ishora qilish, vaziyatga oydinlashtirish, vaziyatni ijobiy yoki salbiy baholash, o‘zining (ijobiy yoki salbiy) munosabatini ko‘rsatish, mulozamat, xushomad qilish, kinoya, istehzo, ta’na, mas’hara, mazah, kishi kayfiyatiga salbiy ta’sir qilish, xafa qilish, haqorat qilish, xo‘rlash, tanqid qilish, tahdid qilish, kishilarning kayfiyatini rostlash, ularga zavq baxsh etish, muayyan mavzu doirasida ularning bilimlarini yanada kengaytirish, aqlini, fikrini charxlash, ziyrak, hozirjavob bo‘lishga da’vat etish kabi turli kommunikativ maqsadlar mavjudligini aniqlash, hazil matnida hazil ob’ektining tinglovchilarga yo‘naltirilganlik tamoyili, ijtimoiy nomuvofiqlik tamoyili, ijtimoiy me’yorlarning qat’iyligi, ijtimoiy chegara va ijtimoiy ta’qiq mavjudligi munosabati bilan ijtimoiy mavzularga xos ochiqlik va yopiqlik tamoyili, ijtimoiy yosh, jins, ijtimoiy yaqinlik kabi ijtimoiy ko‘rsatkichlarga ko‘ra hazil matnining tanlanishi, umumiymilliy va milliy ijtimoiy obraz va ramzlarni tushunish, tinglovchi tomonidan hazilni tushunish va qabul qilish, yuzaki qabul qilish, hazilni noto‘g‘ri tushunish va rad etish kabi ijtimoiy lingvistik reaksiyalar, hazillarda yengillik va o‘tkirlik kabi sotsiolingvistik uzvlarning mavjudligini aniqlash, hazil nutqiy janridagi ingliz muloqot odobi va xulqida ijtimoiy talab va me’yorlarda erkinlik, ayniqsa, intim mavzularning ijtimoiy-madaniy jihatdan ochiqligi kabi, o‘zbek muloqot odobi va xulqida ijtimoiy me’yordan oshmaslik, hazil-mutoyibada ozor bermaslik kabi ijtimoiy talab va me’yorlarning qat’iy belgilanishi, shu bilan birga, intim mavzularning yopiqligi kabi ijtimoiy milliy-madaniy xususiyatlarini aniqlash kabi masalalar muhimdir.

Hazil nutqiy janri jamiyatning ijtimoiy lingvistik ongiga singib ketgan hodisa bo‘lib, unda barqaror jamiyat va uning milliy-madaniy g‘oyalari aks etadi. Jamiyatdagi g‘oyalar o‘sha tilda so‘zlashuvchilarning milliy-madaniy qarashlarida o‘z aksini topganligi sababli ham hazil nutqiy janri so‘zlovchi va tinglovchi jamiyatining o‘ziga xosliklari va o‘sha jamiyatga tegishli madaniyatning mavjudligidan xabar beruvchi nutqiy janrlardan sanaladi.

Hazil nutqiy janrida hazil obyekti "yo‘naltirilganlik" tamoyilida ham milliy madaniy tavofutlar mavjud. Ba’zi bir halqlar hazilda tinglovchiga tegishli hech qanday unsur ko‘rmaydi, lekin shunday halqlar borki, hazilning osti zil deb baholashadi, bunda hazil tinglovchiga yo‘naltirilgan deb hisoblaniladi. Shuning uchun ham hazilning haqorat, kamsitish, mas’haralash, mazahlash ma’nolari yuzaga keladi. Demak, bunda hazil ob’ekti tinglovchilarga yo‘naltirilganligi bilan harakterlanadi. O‘zbek halqida hazilning tinglovchilarga yo‘naltirilgan deb hisoblanishi o‘zbek halqining milliy madaniy tushunish darajasini ko‘rsatadi. Hazil nutqiy janrida hazilni tushunish va qabul qilish, yuzaki qabul qilish, hazilni noto‘g‘ri tushunish va rad etish kabi ijtimoiy lingvistik reaksiyalar hazil qaysi tilda, qaysi millatda aytilayotganiga bog‘liq. Demak, hazil nutqiy janrini tushunish muayyan madaniyatga xos bo‘lgan ijtimoiy milliy-madaniy unsurlarni tushunish demakdir.

Hazil nutqiy janri ijtimoiy lingvistik hodisa sifatida millat xarakterini o‘zida saqlovchi ijtimoiy obraz va ramzlarni ifoda etadiki, ushbu ijtimoiy obraz va ramzlarni tushunish kishidan ijtimoiy milliy-madaniy bilimlarni talab qiladi. Bunda umumiy obraz va ramzlar hamda milliy obraz va ramzlarni farqlash lozim.

Xulosa va takliflar. Ingliz va o‘zbek tillarida hazil nutqiy janrining qiyosiy tadqiqida ko‘rib chiqilishi kerak bo‘lgan lingvistik masalalar talaygina. Bu esa, kelgusida hazil nutqiy janri yuzasidan nafaqat lingvistik, balki ekstralingvistik, xususan, sotsiolingvistik, lingvomadaniy, pragmalingvistik tadqiqotlar olib borish zaruriyatini tug‘diradi.

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INTERCULTURAL COMMUNICATION OF CHINESE NEW MEDIA LANGUAGE IN THE CONTEXT OF GLOBALIZATION

Annotation

The development of new media technology has pushed information communication into a brand-new era. Characterized by interactivity, openness, and globalization, new media communication breaks through time, space, and geography limitations and becomes the best medium for cross-cultural communication. At the same time, the change of media in the age of globalization prompts the change of language symbols. This paper tries to present the variability of new media language through the analysis of Chinese Internet buzzwords, and compares the difference in the use of emoticons between netizen of Chinese and English language, and proposes that in order to achieve effective communication of new media language, it is necessary to rely on a specific cross-cultural communication strategy, mutual understanding, interconnection, and interoperability.

Key words: new media, cross-cultural communication, Internet buzzwords, emoticons, globalization, language, strategies

МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ КИТАЙСКОГО ЯЗЫКА НОВЫХ МЕДИА В КОНТЕКСТЕ ГЛОБАЛИЗАЦИИ

Annotatsiya

Развитие новых медиа-технологий подтолкнуло информационную коммуникацию к совершенно новой эре. Характеризующиеся интерактивностью, открытостью и глобализацией, новые медиа-коммуникации преодолевают временные, пространственные и географические ограничения и становятся лучшим средством межкультурной коммуникации. В то же время смена средств массовой информации в эпоху глобализации влечёт за собой смену языковых символов. В этой статье предпринята попытка представить вариативность языка новых медиа посредством анализа модных китайских интернет-слов, а также сравнивается разница в использовании смайликов пользователями интернета Китайского и английского языков и предлагается, что для достижения эффективной коммуникации на языке новых медиа необходимо опираться на специфический межкультурный подход. коммуникационную стратегию, взаимопонимание, взаимосвязь и взаимодействие.

Ключевые слова: новые медиа, межкультурная коммуникация, модные слова Интернета, эмодзи, глобализация, язык, стратегия.

GLOBALLASHUV SHAROITIDA XITOY YANGI MEDIA TILINING MADANIYATLARARO ALOQASI

Annotatsiya

Yangi media texnologiyalarining rivojlanishi axborot aloqalarini yangi davrga aylantirdi. Interaktivlik, ochiqlik va globallashuv bilan ajralib turadigan yangi media aloqasi vaqt, makon va geografiya cheklovlarini buzib, madaniyatlararo aloqa uchun eng yaxshi vositaga aylandi. Shu bilan birga, globallashuv asrida ommaviy axborot vositalarining o'zgarishi til ramzlarining o'zgarishiga olib keladi. Ushbu maqola Xitoy Internet-so'zlarini tahlil qilish orqali yangi media tilining o'zgaruvchanligini taqdim etishga harakat qiladi va Xitoy va ingliz tillarining netizenlari o'rtasidagi kulgichlardan foydalanishdagi farqni taqqoslaydi va yangi media tilining samarali muloqotiga erishish uchun ma'lum bir madaniyatlararo aloqa, aloqa strategiyasi, o'zaro tushunish, o'zaro bog'liqlik va o'zaro muvofiqlikga tayanishni taklif qiladi.

Kalit so'zlar: yangi media, madaniyatlararo muloqot, Internetdagi so'zlar, kulgichlar, globallashuv, til, strategiyalar.

Introduction. The rapid development of Internet technology has changed how the public communicates, and communication in virtual space has become a necessary part of people's lives. Internet users can access and browse any information of interest almost anytime and anywhere; at the same time, they do not need to spend much time and money. The Internet has accelerated the integration, change, and renewal of people's thinking. In particular, the development of new media has not only changed the mode of communication but also led to a dramatic change in how language is expressed.

In this new electronic communication channel, the conditions and environment in which language exists have been transformed, and non-compliance with linguistic rules and habits has gradually become the norm. The degree of language creation by new media users has increased, and the

forms of linguistic symbols have become more diverse. The language of Internet users has attracted the attention of many domestic and foreign researchers. With its diverse forms and rapid spread, Internet language has excellent academic, social, and cultural significance.

Intercultural communication involves exchanging, sharing, and interacting information among people of different countries, races, and cultural backgrounds in a specific time and space. In today's era, the accelerated process of globalization determines the necessity of studying the effective communication of new media languages, and avoiding the risk of deconstruction and misinterpretation in the process of new media language communication is an urgent problem to be solved.

Literature review. Intercultural communication was first proposed by American scholar Edward Hall, who put

forward the relevant content about intercultural communication in his book The Silent Language, which [1] marked the birth of intercultural communication. Linda Beamer and Iris Varner pointed out that intercultural communication is both a mode of cultural communication and a product of culture, a tool that relies on the development of culture [2]. According to Liu Ying, "Intercultural communication research focuses on two major dimensions: one is the study of the influence of culture on communication, exploring how one culture influences another culture, and through what channels and in what ways it exerts and enhances its influence; and the other is the study of the influence of communication on culture, analyzing the impact of the changes in human communication science and technology on the individuals of cultures and even on the modes of communication. influence on individual cultures and even communication modes" [3]. Intercultural communication research has a solid foundation. New media research on intercultural communication has also been unfolding in recent years. Many studies have also described the cultural differences in message characteristics in new media communication. For example, Park et al. studied cross-cultural differences using 34 231 emoticons with the help of emotional facial expressions specific to certain cultures and Gudykunst's Cultural Variation in Communication (CVC) framework. [4] With the development of digitization, new cultural relationships are formed within and beyond geopolitical boundaries, and new understandings and theories are needed to explain the motivations, processes, and effects of cross-cultural communication in the digital age. [5] In short, intercultural studies have a long history and are academically essential to study from different perspectives because of their interdisciplinary attributes. With the development of new media communication, the role and significance of intercultural communication in new media languages have become increasingly prominent.

Research Methodology. This work is based on the theoretical research of Chinese and foreign experts (2000-2023) in linguistics and communication, and aims to analyze the importance of new media language in cross—cultural communication.In order to determine the cultural connotation of Chinese new media language, the following methods must be used: linguistic and cultural analysis; corpus analysis; cross-cultural analysis methods.

Analysis and results. In the development of human history, every evolution of media technology will trigger a revolution and profoundly impact human society and culture. The emergence of a new medium will lead to the emergence of a new civilization [6]. The power of science and technology drives the transformation of the medium. The rapid development of electronic media has introduced the media into virtual time and space, improving the quality and efficiency of communication and strengthening the previous media's functions.

Since the birth of new media, the interactive, instantaneous, and multimodal characteristics have immediately attracted the attention of network users. What intervenes in people's lives is communication and interaction anytime, anywhere; audio and video synchronization and simple keyboard input characters can achieve the purpose of communication. The influence of new media covers all aspects of social and cultural life.

As a technical means, new media adopts the technology of storing, processing, and disseminating information digitally. Moreover, with the continuous revolution of digital technology, the connotation and external manifestations of new technologies will still develop dynamically. In addition, as an entity, new media can also refer to an integrated platform that integrates audio, video, pictures, video, text, and symbols.

Regarding the definition of new media language, we can draw on the definition of network language because the new media language is the product of the further development of online language. As an essential element of cross-cultural communication, new media language is a tool for cultural inheritance and a carrier for information dissemination.

David Crystal collectively refers to the network language as NetSpeak. He regards it as a unique language variant different from the language in other media environments. This variant itself is homogeneous, showing language characteristics that can only appear in the network environment (Crystal 2001[7], 2008[8]). Soffer refers to today's online language with spoken language characteristics as "digital orality" [9], arguing that its emergence is related to the digestion of postmodern established social structures (including language structures) and people's rebellion against structures and the seemingly messy and fragmented online language has its specific structure and system.

New media language is an online language produced and developed in the new media environment, including linguistic symbols and non-linguistic symbols, including text, letters, numbers, pictures, and emoticons, with characteristics such as heterogeneity, innovation, and non-standardization.

New media are changing cross-cultural exchanges, including the Internet, social media, smartphones, online games, and blogs. These digital communications have significantly increased the frequency of contact between people and groups from different cultures. The use of new media is more comprehensive than geography, time, or space.

Internet users express their opinions and present themselves online, using various language symbols to implement online communication. They are accustomed to creating new words or giving new meanings to existing words. At the same time, they are keen to send emoticons and other characters to communicate more quickly while alleviating the psychological pressure and frustration brought to them by the real world.

In the era of globalization, new media is not only participating in the process of globalization, it is also part of "globalization" itself. Due to the heterogeneity of Eastern and Western cultures and the complexity of contextual culture, new media languages face the risk of communication failure, especially for emerging words and symbols on some online platforms; if the corresponding cultural background is lacking, this risk will suddenly increase. Due to the characteristics of new media dissemination, it is easy to spread rapidly in cyberspace, resulting in a broader range of deconstruction and misreading. For people from different cultural backgrounds and circles to understand each other and blend, it is necessary to bridge cultural differences and avoid communication barriers and barriers in the communication of new media languages.

In cross-cultural exchanges, selecting appropriate narrative texts can avoid misaligning foreign audiences' understanding of their cultural meanings and values due to improper expression. Peaceful and cordial symbolic interaction can narrow the distance with the audience and achieve identity between heterogeneous cultures. Visual symbols are more likely to stimulate people's sensory systems, and their wide acceptability in the population can minimize the barriers to understanding caused by cultural differences.

Through the research of the Chinese new media language (internet buzzwords and emoticons) in the past ten years (2013-2023), we have formed some essential characteristics of the Chinese new media language. :
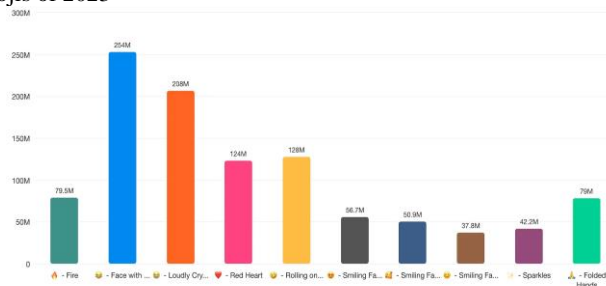
1) The extensive use of emoticons in virtual space ;

2) Borrowing of English letters, English words, and other language words ;

3) Combination of letters, symbols, numbers, and Chinese characters；

4) Purposefully use incorrect homophonic pictographic units；

5) Borrowing dialects；

6) The use of Chinese character homophones.

For example, "栓(shuan) Q" (from English thank you, the original intention is to thank, and the latter refers to speechlessness), "打 (da) Call" (shout to cheer up), "Hold 住zhu)" (control, hold), "U1S1" (It is combination of pinyin you ,shuo and number 1, indicating that you agree with the other party's ideas; you can also take a sentence later to lead to a new point of view, at this time the stem plays an emphasis role.) Although the combination of these Chinese characters and phonetic words or letters is novel and innovative, such a combination of words deviates from the rules of Chinese word composition and needs more rationale. In cross-cultural communication, if they do not know the pronunciation or meaning of Chinese characters, or the translation is not in place, it will inevitably cause misunderstandings in new media exchanges.

In addition, "锦鲤" (jin li, meaning scaly carp, in Internet idioms, refers to everything related to good luck), "神兽" (shen shou, refers to Qinglong, white tiger, Suzaku, Xuanwu. These four kinds were called the Four sacred beasts in ancient China. In online idioms, it refers to one's children), "白骨精" (Bai gu jing, originally the character image in "Journey to the West," one of the four masterpieces of classical Chinese, in online idioms, it refers to 白领(bai ling)the white-collar ， 骨干(gu gan)the backbone ， and 精英(jing ying)the elite , which is the combination of the pinyin initials of these three words) are all related to Chinese culture. These online languages are a clever reference to traditional Chinese culture, but at the same time, in the context of online culture, they also have new significance. On the one hand, the degree and form of such creative use of language show national characteristics and demonstrate national self-confidence. On the other hand, cross-cultural communication is incomprehensible to Internet users, who are unfazed by becoming familiar with traditional Chinese culture—textual information.

The new media language reflects the current status quo of language development and societal changes. Exposure to a new language element can help more Internet users understand a country's popular culture, famous events, and social life conditions and help netizens understand folk customs and regional culture. How to reduce the difficulties and misunderstandings in communication between different countries and regions, expand their horizons, and integrate into the cultural atmosphere of other countries faster and better. It is an important task and mission of cross-cultural communication.

In addition to literal language, emoticons are a vital part of the new media language. In cross-cultural exchanges, the languages of different cultures affect the cross-cultural expression and understanding of emoticons [10]. Due to the differences in cultural cognition and thinking habits of Internet users of different ethnic groups and countries, the two parties involved in the dissemination have differences in symbology, decoding angles, and different choices and understandings of emoticons. The Top 10 Emojis of 2023 according to Emojipedia's mid-year ranking of English-language social media posts across 12 platforms including Instagram, Twitter and Reddit. The rankings for the period from January 1 to November 30, 2023 are shown in the chart below [1]:

Table 1 The Top 10 Emojis of 2023

And in China, the most popular emoji in 2023 are shown below[2]:

Pic 1: Top emoji in WeChat in 2023

These data show the preferences and habits of English and Chinese speakers of social media when choosing emoticons. Of course this data is subject to change over time, but we can at least infer that this usage preference is broadly related to the cultural backgrounds and habits of mind of both English and Chinese speakers.

Internet technology is constantly evolving, and new media are being updated. Under the profound influence of globalization and technological progress in the global village, public life has become inextricably linked to the language of new media. Today, the Chinese part of the global network is in a leading position in the number of documents published, and it is also in a leading position in the innovation of Internet use. As a cross-cultural communication text used in a multicultural context, how can Chinese cross the differences in cultural backgrounds and express the above new media languages carrying cultural connotations reasonably and appropriately as much as possible to achieve the expected meaning dissemination effect?

Table 2 **The number of internet users over the years [3]**

Year	Number of Internet users
2023	5.3 billion
2022	5.10 billion

2021	4.901 billion
2020	4.585 billion
2019	4.119 billion
2018	3.729 billion
2017	3.444 billion
2016	3.217 billion
2015	2.954 billion
2014	2.750 billion
2013	2.562 billion
2012	2.387 billion
2011	2.174 billion
2010	1.981 billion
2009	1.727 billion
2008	1.545 billion
2007	1.367 billion
2006	1.147 billion
2005	1.023 billion

Conclusion and Recommendations. In the 21st century, the evolution of new media has dramatically changed how we interact and communicate. People in the Internet age rely more on new media to convey information, communicate emotions, indicate identity, and establish and maintain social relationships. All this indicates the necessity and importance of further exploring and advancing the cross-cultural communication of new media language.

Based on the analysis of new media language, we conclude that new media language has become necessary for Internet users in the era of globalization. Due to the change in media, the makers of speech, the means and channels of communication, and the receivers have all changed accordingly compared with the traditional ones, resulting in endless variations of language symbols. However, these new language symbols are not static; they will push forward with the progress of new media technology and the development of the times. Due to the attributes of new media communication, it is worthwhile to pay attention to how to express oneself in cross-cultural communication and promote cultural mutual understanding and co-progression in the new media language communication process. Using the media as a medium to make cultural exchanges more fluent so that network users in the global village can understand and identify with each other is a topic to be studied in the future cross-cultural communication strategy of the new media language.

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BADIIY MATNDA VAQTNING TURLARI VA O'ZARO MUNOSABATLARI
Annotatsiya

Mazkur maqola ingliz va o'zbek tillari badiiy asarlarida vaqt konseptining ifodalanishi, uning turlari hamda badiiy asarlarda vaqtni ya'ni paytni ifodalovchi birliklarning tarjimada turlicha berilishi kabi masalalar yoritilgan. Shuningdek, ushbu maqola ingliz tilidagi vaqtni ifodalovchi birliklarni o'rganadi, ularning kelib chiqishi va turlari, ma'nolarini va ular odatda qo'llaniladigan kontekstlarni o'rganadi.

Kalit so'zlar: Vaqt, temporal birlik, vaqt konsepti, badiiy matn, zamon kategoriyasi, tarixiy vaqt, biologik vaqt.

ТИПЫ ВРЕМЕНИ И ВЗАИМОСВЯЗИ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ
Аннотация

В данной статье рассматриваются такие вопросы, как выражение понятия времени в английских и узбекских произведениях искусства, его виды, а также различная передача единиц, представляющих время в произведениях искусства при переводе. В этой статье также рассматриваются единицы времени в английском языке, их происхождение и типы, их значения и контексты, в которых они обычно используются.

Ключевые слова: Время, единица времени, концепция времени, художественный текст, категория времени, историческое время, биологическое время.

TYPES OF TIME AND INTERRELATIONSHIPS IN LITERARY TEXT
Annotation

This article examines issues such as the expression of the concept of time in English and Uzbek works of art, its types, as well as the various transmission of units representing time in works of art during translation. This article also examines units of time in English, their origins and types, their meanings and the contexts in which they are commonly used.

Key words: Time, unit of time, concept of time, literary text, category of time, historical time, biological time.

Kirish. Qadim zamonlardan beri zamon savollari insoniyatni qiziqtirib kelgan. Vaqt haqidagi ilk munozaralar antik falsafaning tubida vujudga kelgan. Shunday qilib, hatto qadimgi yunon mutafakkirlari ham zamonning sabablari, uning xossalari, yo'nalishi va umuman modeli haqida savollar berganlar.

Temporal kontseptsiya sohasi turli tillarda so'zlashuvchilarning ongida eng muhimlaridan biridir. Vaqt tushunchasi fazo tushunchasi bilan bir qatorda insoniyatning dunyo haqidagi bilimlari tizimidagi fundamental tushuncha-lardan biridir.

Jismoniy, tabiiy vaqt bilan bir qatorda lingvistik vaqtning mohiyati ham tadqiqotchilarning ongini azaldan band qilib kelgan. Antik davrdan to hozirgi kungacha faylasuflar va boshqa olimlar uning mohiyatini tushuntirishga harakat qilishgan. Aristoteldan boshlab, zamonaviy fizika sohasidagi so'nggi tadqiqotlar (mikro va makrodunyo qonunlari, nisbiylik nazariyasi va boshqalar) bilan yakunlangan vaqt muammosi o'rganiladi. Vaqt tushunchasi fazo tushunchasi bilan uzviy bog'liqdir. Zamon va makon materiyaning tashkil etilishi va mavjudligining ikkita shaklidir. Makondan farqli o'laroq, vaqt shunchalik mavhumki, bu kontseptsiya doirasida ong prototip sifatida tayanishi mumkin bo'lgan aniq va vizual qism yo'q - garchi to'liq emas, balki o'zlashtirilgan kontseptsiyaning butun doirasining xarakterli qismidir. "Vaqt" tushunchasi til va madaniyat tizimida muhim rol o'ynaydi, bu bizga o'rganila-yotgan tillarning universal va o'ziga xos xususiyatlarini aniqlash imkonini beradi.

Adabiyotlar tahlili. Vaqt muammosiga lingvokogni-tiv va lingvokulturologik yondashuv Yu.S. Stepanovaning asarlarida amalga oshirilgan [5]. Shunday qilib, Yu.S. Stepanov vaqt bo'yicha odamning mavqeini tilda aks ettirishga ishora qiladi [5]; E.S. Yakovleva adabiy matnlarda qisqa muddatli ma'noli leksemalarning qo'llanilishini qiyosiy tahliliga asoslanib, rus tilida vaqtning sifat jihatidan aniqlanishi haqida xulosa qiladi [4]. Babenko N.G. poetik matnda vaqt tushunchasini o'rgangan [6];

Badiiy matnda vaqtni o'rganishga bag'ishlangan klassik asarlar M.M. Baxtin [10], V.V. Vinogradov [8] tomonidan tadqiq qilingan. E'tiborga sazovor bo'lgan zamonaviy asarlar orasida E.V.Makarovskiyning asarlarini qayd etishimiz mumkin, u Boris Pasternak she'riyatida vaqtni ifodalashning lingvistik vositalarini o'rgangan. Vaqtni o'rganishda "vaqt" tushunchasini lingvistik talqin qilish usuli bo'lgan va uni tushuntirishning periferik vositasi bo'lgan metaforik va metonimik ko'chirishlarni o'rganish aspektida amalga oshiriladi.

Tadqiqot metodologiyasi. Shunday qilib, ilmiy adabiyotlar tahlili shuni ko'rsatadiki, ko'p tizimli tillarning kontseptual-semantik, paremiologik, assotsiativ va lingvokog-nitiv jihatlarida vaqtinchalik munosabatlarning asosiy qatlami va sharhlovchi sohasi va umuman "vaqt" tushunchasi o'rganiladi. Shundan kelib chiqib, mazkur maqolada turli tizimli tillarda vaqt munosabatlarining aksini qiyosiy o'rganish amalga oshiriladi, chunki biz ko'rib chiqayotgan har bir tilda (ingliz va o'zbek) universal leksik birliklar mavjud bo'lib, ular orqali vaqt ma'nosi ifodalanadi , masalan , hafta kunlari, oylar, fasllar, bayramlar nomlari va boshqalar. Qiyoslanayotgan tillarda, bu o'z navbatida kognitiv tilshunoslik sohasidagi keyingi qiyosiy tadqiqotlar uchun boy faktik va istiqbolli materialdir.

N.I.Trubnikovning fikricha, vaqtning bo'linishini quyidagicha ifodalash mumkin:

a) tarixiy vaqt; b) ijtimoiy vaqt; *c*) psixologik vaqt [5].

M.S.Kogon quyidagi vaqt turlarining mavjudligiga ishora qiladi:

a) biologik vaqt; b) jismoniy vaqt; c) ijtimoiy vaqt; d) psixologik vaqt

[6].

Ulardan farqli o'laroq, V.N. Yarskaya, dunyoning vaqtinchalik tavsifining polifonik tuzilishiga ekskursiya qilib, badiiy vaqt haqida gapiradi [5].

Lingvistik tadqiqotlar tilda ko'p o'lchovli shakllanish sifatida vaqt tushunchasining muhim xususiyatlarini ajratib ko'rsatishga yordam beradigan turli xil yondashuvlardan foydalanish bilan tavsiflanadi.

V.I.. Karasik bu xususiyatlarning umumiyligini quyidagicha ifodalaydi:

a) chiziqli vaqt;

b) real va xayoliy vaqt;

v) leksik-grammatik zamon;

d) funksional-stilistik vaqt [6].

"Vaqt" tushunchasining boshqa tushunchalardan ajratilishi I.K.Ryabtsevaning asarlarida ham mavjud. U ularni quyidagi turlarga ajratadi:

a) jismoniy (tabiiy);

b) metafizik (falsafiy, umumlashtirilgan);

v) kundalik (sub'yektiv, kundalik, individual);

d) ruhiy [6].

Vaqtning tez-tez uchraydigan tushunchalarining butun majmuasida N.D. Arutyunovaning asarlarida tasvirlangan tsiklik va chiziqli vaqt ustunlik qiladi. Chiziqli vaqt bir o'lchovlilik va qaytmaslik bilan tavsiflanadi. Ushbu model ma'lum bir yo'nalishda yo'naltirilgan to'g'ri chiziq sifatida ifodalanishi mumkin. Chiziqli vaqt o'tmish, kelajak va hozirgi vaqtga bo'linadi, ularni yagona oqimga bog'laydi. Tsiklik vaqt tabiiy sikllarni idrok etish bilan bog'liq (kun vaqti va yil fasllari o'zgarishi). U "ma'lum bir afsonaviy g'oyalar to'plamiga, doimo takrorlanadigan modellarga" asoslanadi [1].

E'tiborga sazovor bo'lgan zamonaviy asarlar orasida E.V.Makarovskiyning asarlarini qayd etishimiz mumkin, u Boris Pasternak she'riyatida vaqtni ifodalashning lingvistik vositalarini o'rgangan. Vaqtni o'rganishda "vaqt" tushunchasini lingvistik talqin qilish usuli bo'lgan va uni tushuntirishning periferik vositasi bo'lgan metaforik va metonimik ko'chirishlarni o'rganish aspektida amalga oshiriladi. "Vaqt" kontseptsiyasining obrazli nominatsiyalari B. Pasternakning dunyoning poetik rasmidagi voqelik hodisalari o'rtasidagi yangi munosabatlarni shakllantiradi. Vaqtning kontekstli metafora va metonimiyalari jonli poetik obrazlarni yaratishga xizmat qiladi [5].

A. M. Muxin konsepsiyasiga asoslangan holda vaqtni ya'ni payt holini ifodalovchi sintaktik birliklarning differensial sintaktik-semantik belgisi temporallik atamasi bilan yuritiladi [6]. Shunga ko'ra, quyida badiiy asarlarda temporallikni ifodalovchi sintaktik birliklarning o'zbek tiliga tarjimada berilishiga e'tibor qaratamiz.

Temporal sintaksemani ifodalovchi birliklar badiiy asarlarda gap qurilmasida kesimga bog'lanib, unda ifodalangan ish-harakatining tugallanganligi, davomiyligini, chegaralanganligini, nutq jarayonidan keyin bajarilishini, ish-harakatning bajarilishda ketma-ketlikni ifodalashi mumkin.

Ingliz va o'zbek tillari badiiy matnida temporallik turlicha ifodalanishi va tarjimada ham har xil berilishi mumkin:

1. Adverbial elementlar bilan ifodalangan temporal birliklar o'zbek tiliga quyidagicha o'giriladi:

a) yet ◄—— hali– bu kesimning inkor shaklida uchraydi: You haven't reached it yet (EH, 195); Siz uchun hali o'zgarish bo'lgani yo'q (EH, 218);

b) never ◄—— hech qachon: You'll never take me seriously will you Thomas (EH, 195); Rost,siz menga hech

qachon jiddiy muomila qilmaysiz, - deb javradi Payl (EH, 218);

v) now ◄—— hozir: He sat now in his legation room pretting at a telegram to decode (EH,200); Payl hozir o'z missiyasida o'tirib, sabrsizlik bilan telegrammani rasshifrovka qilyotgandir (EH, 218);

g) still ◄—— hamon: She is waiting for him still (EH, 35); Hamon uni kutayapti (EH, 15);

d) ever ◄—— paytlar: Were you ever in love with her? (EH, 117); San bir paytlar unga oshiq bo'lganmiding? (EH, 102);

e) once ◄—— bir vaqtlar: Robert Cohn was once Middlweight boxing champion of Prinstone (EH, 11); Robert Kon bir vaqtlar o'rta vazinda Prinston universitetining chempioni bo'lgandi (EH, 3);

yo) just ◄—— bir paytlari: It's just like the Fretellinis used to be (EH,107); Bir paytlari xuddi Fratellini sirkchilari aytganidek (EH, 93);

j) already ◄——► allaqachon: Mike was already in bed (EH, 138); Mayk allaqachon yotgandi (EH, 122);

z) always ◄——► paytida: There was always a breeze even in the heat of the day (EH,118); Kuning hatto eng jazirama paytida ham nuqul shaboda esib turar edi (EH, 103);

k) then o'zbek tiliga keyin, shu payt, o'shanda, bu paytda kabilar yordamida tarjima qilinadi: Then they pulled up the door of the cage (EH, 130); Keyin qafasning eshigini ochishdi (EH, 115); Then all of a sudden I started to cry (EH, 36); Shu payt o'zim uchun kutilmaganda yig'lab yubordim (EH, 45); Then you'd know these things (EH, 108); O'shanda bularning hammasini bilib olgan bo'larding (EH, 94); Men were standing on the wall ready to pull up the gate of the corral and then the gate of the cage (EH, 130); Bu paytda esa korrolning darvozasini va qafasning eshigini ochishga hozirlanib boshqa xizmatchilar devorda turishardi (EH, 115);

l) sometimes ◄——► ba'zan: Sometimes Bill went along (EH, 141); Ba'zan Bill men bilan sayr qilardi (EH, 125);

m) at once ◄——► darrov: At once he forgave me all my friends (EH, 125); U meni deb barcha do'stlarim gunohini darrov kechirdi (EH, 109);

n) during + ko'rsatish olmoshi yoki son+ot ◄——► bu paytda, ... mobaynida: During this time Robert's mother had settled an allowance on him about three hundred dollars a month (EH, 13); Bu paytda Robertning onasi unga oyiga uch yuz dollardan pul yubora boshlagan edi (EH, 5); During these three years, the first spent in travel, the last two in Paris (EH, 13); Mana shu uch yil mobaynida birinchi yilni sayohat bilan o'tkazishdi, keyingi ikkinchi yili Parijda bo'lishdi (EH, 5);

o) soon now ◄——► … ko'pi ketib ozi qoldi: But he is going to marry me, she said, soon now (EH, 28); Axir u menga uylanadi. Endi ko'pi ketib ozi qoldi (EH, 8).

2. Adverbial elementlardan tashqari, ingliz tilida turlicha predloglar bilan hafta kun nomlari, oylar, yillar, ovqatlanish paytini ifodalovchi leksik birliklar birikib kelib, temporallikni ifodalasa, o'zbek tilida temporallikni ifodalovchi otlar, sifatdoshlar har xil kelishik qo'shimchalari yordamida tarjima qilinadi.

Shu borada ta'kidlash joizki, "... predloglarning alohida so'z turkumi sifatida o'ziga xos xususiyatlari sintaktik darajada ko'zga tashlanadi. Ular sintaktik konstruksiya tarkibida alohida so'z sifatida aniq ajralib turadi va birikmaning markazi hamda tobelanuvchi komponentlari o'rtasida tobe aloqani ifodalash vazifasini bajaradi". Gap qurilmasida predloglarni mazmun jihatidan aniqlashda ularni qanday otlar bilan birikib kelishi orqali aniqlash mumkin. Shu bois badiiy matnlarda temporallikni ifodalovchi predlogli birikmalarga e'tibor qaratib, ularning o'zbek tiliga tarjimasi haqida to'xtalamiz.

a) After+ot ←——→ ot+dan+keyin: After breakfast Bill and I were sitting warming in the sun on a bench out in front of the inn and talking it over (EH, 120);

Nonushtadan keyin Bill bilan mehmonxona ro'parasidagi xarrakda o'zimizni oftobda toblab o'tirarkanmiz, yuzaga kelgan vaziyatni muhokama qildik (EH, 105);

b) ot+before ←——→ bundan+son+oldin: He had come in with me an hour before (EH,138); U bundan bir soat oldin men bilan birga qaytgandi (EH, 122);

v) before ←——→ ilgari ham: Brett's had affairs with men before (EH,135); Ilgari ham Bretning xushtorlari bo'lgandi (EH, 119);

g) before+son ←——→ son+dan+ilgari: I can't manage before nine (EH, 195); Men soat to'qqizdan ilgari bo'shamayman (EH, 196);

d) at+ot ←——→ ot+sifatdosh+da Tell you some more at lunch (EH, 110); Qolganini tushlik qilayotganimizda gapirib beraman (EH, 96);

e) at+son+ot ←——→ ot+son+da: At five o'clock I was in the Hotel Crillon waiting for Brett (EH, 44); Soat beshda men "Krion" mehmonxonasida Bretni kutib turardim (EH, 34);

yo) for+son+ot ←——→ son+ot+davomida: For four years his horizon had been absolutely limited to his wife (EH, 15); To'rt yil davomida uning fikri xayoli xotini bilan cheklanib qolgandi (EH, 7).

Xulosa. "Vaqt" tushunchasi asosiy tushunchalardan biri bo'lib, barcha tillarda bir xilda va turlicha aks ettirilgan konseptual tizimning muhim qismi bo'lib, vaqt mentaliteti, vaqt universallari haqida gapirishga imkon beradi. Turli tillarda o'xshash va o'xshash bo'lmagan dunyoning zamon tasviri haqida til va nutqda, tushunchalar va ularni aks ettiruvchi lisoniy birliklar, jumladan, badiiy asarlarda ifodalangan milliy-madaniy xususiyatlar tahlil qilingan. Shunday qilib, ilmiy adabiyotlar tahlili shuni ko'rsatadiki, ko'p tizimli tillarning konseptual-semantik, paremiologik, assotsiativ va lingvokognitiv jihatlarida vaqtinchalik munosabatlarning asosiy qatlami va sharhlovchi sohasi va umuman "vaqt" tushunchasi o'rganiladi. Shundan kelib chiqib, mazkur maqolada turli tizimli tillarda vaqt munosabatlarining aksini qiyosiy o'rganish amalga oshiriladi, chunki biz ko'rib chiqayotgan har bir tilda (ingliz va o'zbek) universal leksik birliklar mavjud bo'lib, ular orqali vaqt ma'nosi ifodalanadi, masalan , hafta kunlari, oylar, fasllar, bayramlar nomlari va boshqalar.

Vaqtni ya'ni payt holini ifodalovchi sintaktik birliklar badiiy asarlarda ingliz tilidan o'zbek tiliga tarjimada turlicha berilishi mumkin. Temporallikni ifodalovchi sintaktik birliklarni ingliz tilida to'rt guruhga ajratish mumkin. a) adverbial elementlar yordamida: yet, never, now, ever, once, just, already, always, then, sometimes,at once, during, soon now; b) predloglarning otlar bilan birikib kelishi bilan: after+ot, ot+before, before+ot, before+son, at+ot, at+ son +ot, for+ son+ ot, in+ son +ot, by+ko'rsatish olmoshi+ot; v) payt yoki vaqtni ifodalovchi leksik birliklar: today, yesterday, tomorrow, tonight, hafta kunlari va hakozalar hamda one, all, next, last, same, each kabilar bilan birikib kelishi bilan ham ish-harakatini bajarilish vaqtini ko'rsatadi; g) temporallikni ifodalashda payt ergash gap kesimida ifodalangan ish-harakatni bosh gap kesimida ifodalangan ish-harakatning bajarilishi bilan qiyoslash natijasida aniqlanadi.

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COMMUNICATION BARRIERS – AN OBJECT OF LINGUISTICS RESEARCH

Annotatsiya
This article discusses the issue of studying and classifying the concept of communication barrier. The need to study its linguistic and extralinguistic features in a monographic plan as a complex socio-psychopragmatic phenomenon is emphasized.
Key words: "Communication barrier", "pragmatic barrier", "communication barrier", language barrier, content barrier, methodological barrier, logical perception barrier, sociocultural barrier, semantic barrier.

КОММУНИКАТИВНЫЕ БАРЬЕРЫ – ОБЪЕКТ ИССЛЕДОВАНИЯ ЛИНГВИСТИКИ

Аннотация
в данной статье рассматривается вопрос изучения и классификации понятия коммуникативный барьер. Подчеркивается необходимость изучения его лингвистических и экстралингвистических особенностей в монографическом плане как комплексного социопсихопрагматического явления.
Ключевые слова: «Коммуникативный барьер», «прагматический барьер», «коммуникативный барьер», языковой барьер, содержательный барьер, методологический барьер, барьер логического восприятия, социокультурный барьер, смысловой барьер.

KOMMUNIKATIV TO'SIQ – TILSHUNOSLIKNING O'RGANISH OB'EKTI

Annotatsiya
ushbu maqolada kommunikativ to'siq tushunchasining o'rganilishi va tasnifi masalasi xususida fikr yuritiladi. Uni keng qamrovli sotsiopsixopragmatik hodisa sifatida lingvistik va ekstralingvistik xususiyatlarini monografik planda o'rganish zarurati mavjudligiga urg'u beriladi.
Kalit so'zlar: "Kommunikativ to'siq", "pragmatik to'siq", "muloqot to'sig'i", lisoniy to'siq, mazmuniy to'siq, uslubiy to'siq, mantiqiy idrok to'sig'i, ijtimoiy-madaniy to'siq, semantik to'siq.

Kirish. Kommunikativ to'siqlar – muloqot samarasizligiga olib keladigan muhim nutqiy hodisa bo'lib, u turli-tuman sabablarga ko'ra yuzaga kelishi mumkin. Kommunikativ to'siq - bu o'rinli va aniq ma'lumotni uzatish va qabul qilish jarayonida yuzaga keladigan psixologik qiyinchilikdir.

Mavzuga oid adabiyotlar tahlili. Mazkur masala, shu paytga qadar, asosan, psixologiya aspektida o'rganilgan bo'lib, G.G.Kamardina, L.S.Popova, A.P.Panfilova, I.R.Rakey, Ye.A.Negashevalar tomonidan tadqiqotlar olib borilgan. Tilshunoslik nuqtai nazaridan, xususan, o'zbek tilshunosligida ham M.Hakimov, M.Qurbonova, R.R.Bobokalonov, Z.G'.Karimova, Sh.R.Atamuradov va boshqalarning tadqiqotlarida mazkur muammoga endigina e'tibor qaratilmoqda va "kommunikativ to'siq", "pragmatik to'siq", "muloqot to'sig'i" kabi turlicha atamalar bilan nomlanish kuzatilmoqda[1,2,3,4,5,6,7,8,9,10,11].

Muloqot to'siqlari – bu muloqot jarayonida yuzaga keladigan nizolarni keltirib chiqaradigan, o'zaro tushunish yoki o'zaro ta'sirga to'sqinlik qiladigan psixologik qiyinchiliklardir [3].

L.L.Popovaning fikricha, muloqot to'siqlari (kommunikativ to'siqlar) turli xil sabablarga ko'ra kelib chiqadigan, ya'ni istalmagan, zerikarli yoki xavfli ma'lumotlarni olish jarayonida paydo bo'ladigan psixologik qiyinchilikdir [8].

E.A.Kuluxovaning tasnifiga ko'ra, kommunikativ to'siqlar paydo bo'lishining quyidagi sabablarini ko'rsatish mumkin:

xabar mazmunining murakkabligi (nutq, so'zlar, imo-ishoralar, tana harakatlari bilan bog'liq);

noodatiy va murakkab xabar shakli;
kommunikatsiya vositalari bilan bog'liq muammolar;
yomon teskari aloqa;
axborotni kechiktirish va boshqalar [5].

Tadqiqot metodologiyasi. Tadqiqot jarayonida psixolingvistik va sotsiolingvistik tadqiq metodlari: kuzatish, analiz, sintez, komponent tahlillar qo'l keladi.

Tahlil va natijalar. Muloqot to'siqlari til tashuvchila-rining xarakteri, dunyoqarashi, nutqiy imkoniyatlari, muloqot qilish qobiliyati/qobiliyatsizligi bilan bog'liq bo'lishi mumkin. Muloqot jarayonida adresatning suhbatdoshni tinglash va tushunish qobiliyati ham muhim ahamiyatga ega bo'lib, u bilan bog'liq fiziologik yoki nutqiy kamchiliklar o'z-o'zidan kommunikativ to'siqni paydo qiladi. Muloqot tushunchasi keng qamrovli integratsion tabiatga ega ekanligiga muvofiq tarzda kommunikativ to'siq tushunchasi ham inson omili bilan bog'liq murakkab sotsiopsixopragmatik jarayon hisoblanadi. Shuning uchun kommunikativ to'siqning ayricha jihatlarini nazarda tutuvchi turlicha yondashuvlar asosidagi tasniflari mavjud. Ularning ayrimlariga e'tibor qaratamiz.

Kommunikativ to'siqning umumiy tabiatiga ko'ra quyidagi turlari ajratiladi:
- fonetik to'siq – kommunikantlarning tez, noaniq gapirishi;
- mazmuniy to'siq – jargon yoki terminlarning qo'llanishi;
- uslubiy to'siq – muloqot vaziyatiga mos bo'lmagan nutq, rasmiylik;
- mantiqiy idrok to'sig'i – murakkab, ishonchsiz nutq;

- ijtimoiy-madaniy to'siq – muayyan ijtimoiy maqomlarning farqlanishi yoki kommunikantlarning har xil tilda gapirishi;

- psixologik to'siq – psixologik jihatdan ishonchsiz uzatish yoki qabul qilish (ishonchsiz stereotiplar, tushunmovchilikni taxmin qilish, salbiy ustanovka) [11].

Muammoning qamrab olinishi nuqtai nazaridan mazkur tasnifdagi fonetik to'siq (foneticheskiy barer) tushunchasini inkor etmagan holda bu o'rinda uning o'rniga lisoniy to'siq atamasini qo'llashni maqsadga muvofiq deb hisoblaymiz. Negaki, kommunikativ to'siqning nutqiy jihati faqat fonetik xususiyatlar bilangina chegaralanmaydi. Zero, aytib o'tish joizki, L.S.Popova lisoniy to'siqlarning uch turini ajratib ko'rsatadi:

semantik to'siq muloqot sheriklarining semantik mazmunida mavjud bo'lgan sezilarli farqlar va nomuvofiq-liklar tufayli yuzaga keladi. Bu to'siq, asosan, jargon va slenglar muammosi bilan bog'liq bo'lib, ijtimoiy va etnik tafovutlar yetarli darajada bo'lgan har qanday jamiyatda ko'plab submadaniyatlarning mavjudligidan kelib chiqadi;

stilistik to'siq axborot uzatuvchi va qabul qiluvchining psixologik holati yoki nutq uslubi o'rtasida nomuvofiqlik mavjud bo'lganda paydo bo'ladi. Bunday to'siqqa so'kinish, parazit (ortiqcha), tushunarsiz va ko'p bo'g'inli so'zlardan foydalanish sabab bo'lishi mumkin. Bularning barchasi muloqotning buzilishiga olib kelishi mumkin;

fonetik to'siq turli tillarda yoki dialektlarda muloqot qilish jarayonida agar muloqot ishtirokchilari diksiya va nutqda turli xil nuqsonlarga ega bo'lgan holatda paydo bo'lishi mumkin. Shuningdek, tez gapirish, parazit tovushlar va boshqalarni qo'llash ham sabab bo'lishi mumkin [8].

Kommunikativ to'siq turlari bo'yicha O.Yu.Bryuxovaning tasnifi ancha mukammal shakllantirilgan.

1. Til va nutq to'siqlari. Xabar yoki uning tarkibiy qismlarining ma'nosi aniq emasligi, haddan tashqari murakkablik, jo'natuvchining noaniq niyati va boshqalar.

2. Shaxslararo to'siqlar. Muloqot ishtirokchilari o'rtasidagi o'zaro tushunishga to'sqinlik qiladigan salbiy munosabatlar.

3. Shaxsiy to'siqlar. Muloqot ishtirokchilarining shaxsiy xususiyatlari bilan bog'liq to'siqlar (uyatchanlik, qat'iyatsizlik, temperament va xarakter xususiyatlari va boshqalar), shuningdek, ularning muloqot odobi xususiyatlari bilan bog'liq.

4. Makon-zamon to'siqlari. Aloqa ishtirokchilarining bir-biridan uzoqligi bilan bog'liq to'siqlar, shuningdek, xabar yuborilganidan keyin sezilarli vaqt o'tishi bilan qabul qilingan holatlar.

5. Texnik to'siqlar. Axborot uzatish vositalarining noto'g'ri ishlashi yoki ulardan noto'g'ri foydalanish natijasida yuzaga keladigan to'siqlar.

6. Shart-sharoit bilan bog'liq to'siqlar. Muloqotga xalaqit beradigan tabiiy yoki boshqa omillar (shovqin, xona harorati, muloqot sharoitlari va boshqalar) mavjudligi bilan bog'liq to'siqlar.

7. Ijtimoiy-madaniy to'siqlar. Turli odamlar guruhlari tomonidan baham ko'rilgan me'yorlar, qadriyatlar, stereotiplardagi farqlar natijasida yuzaga keladigan to'siqlar.

8. Madaniyatlararo to'siqlar. Tillar yoki madaniyatlar o'rtasidagi farqlar natijasida yuzaga keladigan to'siqlar [2].

Notiqlik bo'yicha mutaxassis N.M.Timchenko "Ishbilarmonlik muloqotidagi muvaffaqiyat sirlari" kitobida suhbatdoshlarning o'zaro ma'lumot almashishida qiyinchilik keltiradigan mantiqiy va kommunikativ madaniyat bilan bog'liq sabablarni quyidagicha belgilaydi:

ifodaning noto'g'riligi, fikrning sochqinligi;

fikrlarni so'zlarga bog'lashning nomukammalligi;

tezisda mantiqiy qarama-qarshilikning mavjudligi;

semantik bo'shliqlar va fikrda sakrashning mavjudligi;

kasbiy atamalardan noo'rin foydalanish;

suhbatdoshning niyatini noto'g'ri talqin qilish;

chet tili so'zlaridan ortiqcha foydalanish;

suhbatdoshning to'liq ma'lumotga ega emasligi;

axborot taqdim etishning tezligi;

idrokning turli kanallariga e'tibor bermaslik;

tana tilining so'zlarga mos kelmasligi [9].

M.Qurbonova "O'zbek bolalar nutqining pragmatik xususiyatlari" mavzusidagi doktorlik ishida bolalar kommunikativ faoliyati bilan bog'liq holda yuzaga keladigan pragmatik to'siqlar ikki jihatdan o'rganadi:

1. Bolalar nutqida pragmatik to'siqning yuzaga kelishi.

2. Bolalar tomonidan o'zgalar nutqining pragmatik to'siq sifatida qabul qilinishi [10].

Mana shu ikki jihat, umuman, kommunikativ to'siq tushunchasining ikki xil nazariy yo'nalishini belgilash uchun asos bo'la oladi, ya'ni qiyinchilik paydo bo'lishining manbai sifatida so'zlovchi (adresant) va qabul qiluvchi (adresat) pozitsiyasi nuqtai nazaridan yondashuv talab etiladi.

Muloqot xarakteri nutq vaziyatiga ko'ra turli-tuman bo'lgani sababli kommunikativ to'siqlar sabablarini belgilash-da aniq bir mezonning yo'qligi, tasniflarda yondashuvlarning har xilligi kuzatildi. Biroq ularni umumlashtirib, lingvistik va ekstralingvistik omillar deb belgilash mumkin.

Mutaxassislarning farqlashicha, global miqyosda aloqa samaradorligiga to'sqinlik qiladigan uch turdagi muloqot to'siqlarini ajratish mumkin:

• Jismoniy muloqot to'siqlariga ijtimoiy masofa, masofaviy yoki dala ishlari, idoraning yopiq eshiklari va boshqalar kiradi.

• Biror kishi ishonchsizlik va qo'rquv kabi his-tuyg'ular natijasida emotsional muloqot to'siqlarini boshdan kechiradi.

• Verbal va noverbal muloqot shakllarining xususiyat-lari va farqlari tufayli lisoniy muloqot to'siqlari paydo bo'ladi[12].

Qo'ng'iroq jaranglashi bilan (o'qituvchi) sinfga kirdi-yu , Asrordan boshqa barcha bolalarning hurmat yuzasidan o'rinlaridan turganlarini ko'rdi. Hamma jo'rovoz bo'lib salom bergan onda Asror uyg'onib, bir oz garangsigan holda o'rnidan turdi. Qorieva bolalarga o'tirish uchun ijozat bergach, unga tikilib qoldi.

- Uyqu uchun eng qulay joy - sinf xonasi, degan donishmand to'g'ri aytgan ekan. Mirisaev, sen bu dono fikrga qo'shimcha qila olasanmi?

Uning bu pichingi ayrim bolalarni kuldirdi.

- Agar yaxshi dam olvolgan bo'lsang, darsni boshlaymiz,- dedi u Asrorga yaqin kelib. - Sen bizga Makinder va Mexenning geosiyosiy qarashlarini gapirib ber.

Kechani talvasa bilan o'tkazgan Asrorga bir necha daqiqalik uyqu orom bera olmagandi. Uyqudan avval karaxt bo'lib turgan boshida endi azobli og'riq qo'zg'algan edi. Shu bois u Qorievaning pichingi sababini anglamadi, hozirgi savolini ham tushunmadi. Ko'zlarini devordagi xaritaga ma'nosiz tikkanicha jim turaverdi. Qorieva buni o'jarlik alomati deb bilib g'ashlandi. (tohir Madik, "Talvasa")

Salbiy muhit ta'sirida jinoyat yo'liga kirib qolgan o'smirlar hayotidan hikoya qiluvchi asardan olingan ushbu parchada Asrorning o'z hayotida bo'layotgan voqelik ta'siridagi ruhiy zo'riqishlar oqibatida karaxt holatda maktab-ga kelishi, uyqusirab o'tirishi oqibatida uning o'qituvchi bilan muloqoti muvaffaqiyatsiz kechadi.

O'qituvchi Uyqu uchun eng qulay joy - sinf xonasi, degan donishmand to'g'ri aytgan ekan. Mirisaev, sen bu dono fikrga qo'shimcha qila olasanmi? jumlalari orqali Asrorning karaxt holatiga, sinfdoshlari qatori o'rnidan turib, salomlashmaganiga ishora edi. Biroq o'quvchi o'qituvchining gaplari mazmunini idrok etolmadi. O'z navbatida, o'qituvchi

ham Asrorning munosabatini noto'g'ri angladi. Natijada kommunikantlarning ikki tomonlama muloqot to'sig'i yuzaga keldi. Bu holni psixolingvistik muloqot to'sig'i sifatida belgilash to'g'ri bo'ladi.

Xulosa va takliflar. Darhaqiqat, "Pragmatik to'siqning kelib chiqishiga intralingvistik omillar bilan bir qatorda,ekstralingvistik omillar ham sabab bo'lar ekan, lisoniy omillar tilning fonetik-fonologik, morfemik-morfologik, leksik-semantik,sintaktik-uslubiy sathlariga oid bilimlarning nutq sub'ekti (adresant) va tinglovchisi (adresat) tomonidan nutqiy akt asnosida nome'yoriy qo'llanishi/bilinishiga aloqador bo'lsa, nolisoniy omillar nutq

ishtirokchilarining ruhiy-fiziologik jihatdan muloqotga tayyor emasligi/layoqatsizligi, bilimi, madaniyati, ijtimoiy kelib chiqishi, yoshi

kabi jihatlari bilan bog'liq differensial xususiyatga ega ekanligi bilan

belgilanadi." [1].

Artinarkan, atrofga ma'noli nazar tashladi. Nigohi keza-keza dasturxonda to'xtadi: yoqimli ko'rinishli yeguliklar "g'ilq" etib yutinishga majbur qildi, beixtiyor bag'ri hapriqib ketdi. Dasturxonning tusi oq bo'lishini shu paytgacha hecham xayoliga keltirmagandi. Uning olamida kirchimol bo'lsin, dog'-dug' bilinmasin, deb to'q rangli yoki gulli matolardan foydalanishardi. Dimog'i, burni betakror soflikdan achishganday bo'lib, ishtahasi ochildi. Non sindirayotganda Sohiba choy ko'tarib keldi.

– O'zi bironta xizmatkor xotin yollasam bo'larkan, – dedi unga kiborona nigoh tashlab. – Manavinaqa ishlar oson emas ekan.

U bu gapni unchalik tushunmadi, chunki ayoldan taralayotgan xush ifordan, chiroyidan, go'zal qaddi-bastidan va ishtaha ochar yemaklardan sarxush edi. (N.Jaloliddin, "O'qilmagan kitob")

Kontekstga ko'ra, oddiy hunarmand ustaning moddiy jihatdan o'zining maishiy sharoitidan ancha yuqori darajadagi sharoit, uning nazdidagi favqulodda ozodalik, go'zal ayoldagi nafosat – barchasi ruhiyatiga ta'sir qiladi va karaxt holatda suhbatdoshining O'zi bironta xizmatkor xotin yollasam bo'larkan jumlasida ifodalangan "uyda usta ishlatishning ortiqcha yumushlaridan charchadim" qabilidagi tagma'noni anglay olmaydi. Ikkinchi tomondan, sodda to'pori odam sifatida ifodaga "o'ralgan" tagma'noni idrok etishga odatlanmaganligi ham kommunikativ to'siqni kuchaytirgan.

Ijtimoiy-madaniy to'siqlar doirasida shevaga xos xususiyatlar ham farqlovchi vosita bo'lishi mumkin.

Ali polvon moshinasini yo'lga to'g'rilab qo'ygan ekan, o'tirdigu jo'nadik.

– Qandaysiz, doyi? – so'radi u xumday boshini xiyol orqaga burib.

– Zap-zakonniy! O'zing-chi, jiyan, dimog' chog'mi?

– E-e, bir qimir-qimir-da, yuribmiz. Moshin ezib tashlaydi ba'zan. Uyda uch inak, to'rt gechchi, uch ho'jak, besh bacha… tushunib olavering.

Mallaev hech baloni tushunmadi. Bizga angrayib qaradi. Noiloj "tarjima" qildik:

– Uch sigir, uch buzoq, to'rt echki va beshta bola!

– A-a! Shevalaring qiziq ekan.

– Olotda shunaqa.   (Abdunabi Hamro, "Olotning odamlari")

Ko'rinadiki, kommunikativ to'siqlarga oid tadqiqotlar tilshunoslikning har qanday yo'nalishlari uchun muhimdir.

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STUDYING THE LINGUODIDACTIC ASPECT OF HUMOROUS ENGLISH DISCOURSE
Annotation

This article presents teaching opportunities in English to students whose educational orientation is English, as well as the basics of educational analysis, linguistic and cognitive analysis, focuses on the discovery of linguodidac potential. It is based on expanding students ' worldviews, growing knowledge and ideas about the national-cultural characteristics of the language under study. The article provides examples of humorous texts intended for use in English lessons.
Keywords: humorous discourse, linguocognitive analysis, foreign communicative competence, discourse analysis.

INGLIZ TILI YUMORISTIK DISKURSINING LINGVODIDAKTIK JIHATINI O'RGANISH
Annotatsiya

Ushbu maqolada ta`limy yo`nalishi ingliz tili bo`lgan talabalarga ingliz tilida o'qitish imkoniyatlari, shuningdek, ma'rifiy tahlil, lingvistik va kognitiv tahlil asoslari keltirilgan, linguodidak potentsialni kashf etishga qaratilgan. Talabalarning dunyoqarashlarini kengaytirishga, o'rganilayotgan tilning milliy-madaniy xususiyatlari to'g'risida bilim va g'oyalarni o`stirishga asoslangan. Maqolada ingliz tili darslarida foydalanishga mo`ljallangan yumoristik matnlardan misollar keltirilgan.
Kalit so'zlar: yumoristik diskurs, lingvokognitiv tahlil, xorijiy kommunikatsion kompetentsiya, diskurs tahlil.

ИЗУЧЕНИЕ ЛИНГВОДИДАКТИЧЕСКОГО АСПЕКТА ЮМОРИЧЕСКОГО АНГЛИЙСКОГО ДИСКУРСА
Аннотация

В этой статье представлены возможности обучения английскому языку для студентов, чья образовательная область- английский язык, а также основы образовательного анализа, лингвистического и когнитивного анализа. Он основан на расширении кругозора учащихся, развитии знаний и представлений о национально-культурных особенностях изучаемого языка. В статье приведены примеры юмористических текстов, предназначенных для использования на уроках английского языка.
Ключевые слова: юмористический дискурс, лингвокогнитивный анализ, зарубежная коммуникативная компетентность, дискурсивный анализ.

Kirish. Dunyo bilim vakillari ko`plab asarlari hazilni o'rganishga bag'ishlangan. Yumorni madaniy tadqiqotlar, falsafa, psixologiya, tilshunoslik, estetika (Z.Freyd, M.Minskiy, A.Panina, D.Shmelev) sohalari nuqtai nazardan o`rganib kelishgan. Biroq, ingliz tilini o'qitish va chet el kommunikativ kompetensiyasi xali-xanuz yetarli darajada o`rgnilmagan. Ushbu maqolaning asosiy maqsadi ingliz tilini o`rganayotgan talabalarga yumoristik diskursning aktualligini singdirish va bu tushunchani "joke" misolidagi matnlar orqali lingvokulturologiya kabi seminarlarda keng yoritib berish. Hazil-mutoyiba nutqini lingvistik shaxsning nutqiy va kognitiv faoliyatida atrofdagi voqelik bilan o'zaro ta'siri jarayoni sifatida tushunish, hazil chet tilini o'qitish jarayonida istiqbolli material bo'lib tuyuladi, chunki ta'limning bir qator lingvodidaktik vazifalarini hal qilishga imkon beradi. Chet tillarni o'rganishga madaniy-yo'naltirilgan yondashuvga muvofiq, hazil nutqi muhim til va tilshunoslik potentsialiga ega degan xulosaga kelishimiz mumkin. Har qanday matnda va xususan, hazil matnida "diskursiv fikrlash natijasi aks etadi", ya'ni matn ingliz tilidagi hazil aloqasining dinamik jarayonining mahsuli va timsolidir degan xulosaga kelishimiz mumkin.til o'zaro ta'sirining turlaridan biri sifatida. Nutq va matnning yaqin aloqasi, ya'ni. nutqni fikrlash jarayonini aks ettiruvchi optimal tanlangan tuzilma matn hodisasining ko'p qirraliligini va uni turli tomonlardan o'rganish imkoniyatini ko'rsatadi. Ishning yangiligi chet tilini o'qitish jarayonida nutq aloqasi ishtirokchilarining dinamik diskursiv faoliyatini qayd etuvchi "joke" tipidagi matnlar misolida hazil nutqidan foydalanish tajribasini o'rganishdan iborat.

"Yumoristik diskurs madaniy til makoniga chuqur singib ketgan", unda lingvistik-madaniy hamjamiyatda sodir bo'layotgan o'zgarishlar va ushbu matnni keltirib chiqaradigan til haqiqati aks ettirilgan, "alohida aloqa muhitida dunyo rasmini qayta kashf etadi". Umuman olganda hazil va "joke" matnlari, xususan, jamiyatdagi o'zgarishlarga, lingvokulturada yangi jamoat arboblari va personajlarning paydo bo'lishiga tezda javob beradi, ular darhol hazil matnlarida paydo bo'ladi (D. Trump misolida bo'lgani kabi, u darhol siyosiy hazilning yorqin xarakteriga aylandi). "Megyn Kelly reportedly wants to be the next Oprah. I'm sure becoming black will be way easier for her than learning how to empathize" "Xabar qilinishicha, Meghan Kelli keyingi Opra bo'lishni orzu qiladi. Ishonchim komilki, unga qora tanli bo'lish odamlarga hamdardlik ko'rsatishni o'rganishdan ko'ra osonroq bo'ladi". "At a Whitehouse party for past presidents. Michelle Obama caught Barron Trump making faces at Sasha. Michelle walked over to reprimand the child and said, 'Barron, when I was a little girl, I was told if that I made ugly faces, it would freeze and I would stay like that'. Baron looked up and replied, «Well, Ms. Obama, you can't say you weren't warned»" "Oq uyda sobiq prezidentlar uchun oqshom. Mishel Obama Barron Tramp Sashega ensa qotirganini ko'rdi. Mishel uning oldiga kelib: "Barron, men kichkina qizligimda, menga ensa qotirsam, yuzim abadiy shunday bo'lib qoladi", deb aytishgan edi. Baron unga qaradi va javob berdi: "Xo'sh, Obama xonim, siz ogohlantirilmaganingizdan shikoyat qila olmaysiz". Yumoristik matnlari o'rganilayotgan tilni qo'llash tajribasini olish, ijtimoiy-madaniy jihatdan belgilangan til birliklarini

aniqlash va turli tillarning ijtimoiy-madaniy sohalarining o'xshashligi va farqlarini o'rganish uchun material bo'lib xizmat qilishi mumkin, ya'ni N.Karaulov "pretsedent hodisa"deb atagan. Tadqiqotchi kognitiv (kognitiv va hissiy) nuqtai nazardan dolzarb bo'lgan milliy-madaniy hamjamiyatning barcha vakillariga yaxshi ma'lum bo'lgan hodisalarni, shuningdek, u yoki bu milliy lingvistik-madaniy hamjamiyat vakillarining nutqida doimiy ravishda yangilanib turadigan hodisalarni pretsedent deb tasnifladi.

Barcha ma'ruzachilar pretsedent hodisa mavjudligini bilishadi va barcha uchun majburiy bo'lgan milliy-determinis-tik ma'no va assotsiatsiyalarning invariantiga ega, bu esa ona tilida so'zlashuvchilar uchun qo'shimcha tushuntirish va izohlashni talab qilmaydi. "Aprel har doim amerikaliklar uchun qiyin oy. Agar sizning kemangiz ko'rfazga kirgan bo'lsa ham, sizga yordam berish uchun soliq vakillari darhol yuk tashishda paydo bo'ladi". Taklif etilayotgan vazifalar ona tilida so'zlashuvchilarning barcha ma'nolari va uyushmalarini etarli darajada tushunishga qaratilgan bo'lib, bu talabalarning madaniy vakolatlarini oshiradi.

"Joke" hazil matnlarini o'qish va tahlil qilish so'z boyligini kengaytirishga, chet tilida nutq faoliyatini amalga oshirishga imkon beradigan leksik va grammatik bilim va ko'nikmalarni egallashga yordam beradi. Shuni esda tutish kerakki, kulgili matnlarning asosiy vazifasi o'quvchini kuldirish, tabassum qilishdir. Kulgili effekt yaratish usullarini o'rganish nuqtai nazaridan matnlar bilan ishlash maqsadga muvofiqdir, chunki bu tilning barcha darajalariga ta'sir qiladi: fonologik, leksik-grammatik va kontseptual. Bunday ishdagi vazifa matnning yaxlitligini, uyg'unligini saqlaydigan va kulgili effekt yaratadigan leksik va grammatik birliklarni aniqlash bo'lishi mumkin, bu esa talabalarning til kompetent-siyasini shakllantirishga yordam beradi. Ko'p sonli "joke" matnlari omonim so'zlar va iboralar, metaforalar, ingliz tilidagi so'zlarning noaniqligi, parallel grammatik tuzilma-lardan foydalanish, grammatik tuzilmalar va klişe iboralarni g'ayrioddiy to'ldirishga asoslangan so'zlar o'yiniga asoslangan. Talabalar uchun vazifa so'zlar va ma'nolarni o'ynashga imkon beradigan til materialini (leksik, grammatik, fonetik va boshqalar) topish bo'ladi.

"My wife and I had a very quiet evening, she had laryngitis!" "Xotinim bilan men juda sokin oqshom o'tkazdik, uning laringiti bor edi!"

"How's your pain in the neck? – He's playing golf" "Sizning yarangiz qanday? "Golf o'ynayapti."

Shuningdek, Z. Freyd komiksning aqliy jarayonlar bilan nozik aloqasi haqida yozgan. Qiziqish-hayajon, zavq-quvonch, hayrat kabi his-tuyg'ular "hazil" matnini tahlil qilish jarayoni bilan bevosita bog'liq bo'ladi, bu qo'rquv va uyatchanlik kabi boshqa asosiy his-tuyg'ularning namoyon bo'lishini kamaytirishi mumkin. Shu bilan birga, chet tilini o'qitish amaliyotidan ma'lum bir psixologik to'siq va talabalar orasida noma'lum narsadan qo'rqish, yangisini o'rganishda xato qilish qo'rquvi mavjudligini ta'kidlash kerak. Ijobiy his-tuyg'ular va umumiy taranglikni kamaytiradigan zavqni hisobga olgan holda, talabalar auditoriyasida ishlash uchun kulgili va kulgili matnlarni tan lash maqsadga muvofiq va mos ekanligini isbotladi.

Kulgili xarakterdagi matn bilan tanishish jarayonida ijobiy his-tuyg'ular tufayli talabalar umumiy psixologik stressni kamaytiradilar, matn bo'yicha vazifalarni bajaradilar, ular til materiallari bilan o'ynashni yaxshi ko'radilar, bu esa o'rganish natijalariga foydali ta'sir ko'rsatadi. Shunday qilib, "joke" hazil matnlari ingliz tilini o'qitish va Oliy o'quv yurtlari talabalarida til-madaniy kompetentsiyani shakllantirish amaliyoti uchun katta lingvodidaktik salohiyatga ega. Bu "insonni ko'p madaniyatli dunyoda yashashga tayyorlash jarayonida tillar va madaniyatlarni birgalikda o'rganish" tendentsiyasi bilan bog'liq va talabalar "umumlashtirilgan

madaniy tajriba" bilan tanishish imkoniyatiga ega va "o'zini tilda ob'ektivlashtiradigan" mentalitet bilan.

Ingliz tilini o'qitish amaliyotida kulgili matnlardan foydalanish tilni o'rganishni lingvokognitiv tahlil, diskursiv tahlil, qiziqarli va g'ayrioddiy materiallar bo'yicha o'qitish bilan birlashtirishga imkon beradi, talabalarni tilshunoslik haqiqatlari, o'rganilayotgan mamlakatda nutq va ijtimoiy xulq-atvor xususiyatlari bilan tanishtiradi.til. Bu ularga chet tilidagi bilim, ko'nikma va malakalarning butun majmuasini o'zlash-tirish va shu bilan talabalarni madaniyatlararo muloqot va millatlararo muloqotga tayyorlash imkoniyatini beradi.

Hazilni lingvistik tushunish juda muhim, chunki hazil inson hayotining ko'p jihatlarini qamrab oladi va jamiyatning normal hayoti uchun shartlardan biridir. Hazil-bu universal va shu bilan birga chuqur milliy xususiyatdir. Turli til jamoalarida hazilni o'rganayotganda, biz ma'lum bir tilda gaplashadigan odamlar o'rtasidagi munosabatlarning umumiy va o'ziga xos xususiyatlarini ajratib ko'rsatish va ma'lum bir jamiyatning etnik-madaniy qadriyatlar tizimini ajratish imkoniyatiga ega bo'lamiz.

Hazil-bu ona tilida so'zlashuvchilarning kognitiv-lingvistik o'ziga xosligining ko'plab belgilovchi elementlarini, til madaniyati va sotsiolingvistikasini shakllantirishni, tanlan-gan matritsani shakllantirishni va "ingliz hazil", "frantsuz hazil", "italyan hazil", "rus hazil" va boshqalarni tashkil etuvchi milliy kognitiv-nutq naqshlarini tuzishni o'z ichiga olgan eng yorqin xususiyatlardan biridir. har qanday jamiyatdagi hazil bu identifikatsiya qilish vositalaridan biri, his-tuyg'ularni ifoda etish usuli, odamlar o'rtasidagi munosabatlarni rivojlantirish usuli. Madaniyatning elementi sifatida hazilni o'rganish sizning va boshqalarning madaniya-tini, o'zingiz va boshqalarning tasvirlarini talqin qilishdagi farqlarni tushunishga imkon beradi.

Ushbu maqolaning dolzarbligi ingliz lingvistik madaniyati dunyoqarashining ahamiyati va ingliz hazilini ifodalash va tavsiflashning turli jihatlarini sintez qilishda namoyon bo'ladi. Ilmiy maqola o'z oldiga maqsadlar qo'yadi: hazilning milliy xususiyatlarini aniqlash; Amerika hazilining mavzusini belgilash; Amerika hazilining lingvistik ifodalarini o'rganish. Tadqiqot ob'ekti sifatida ko'rib chiqilgan hazil, shubhasiz, kognitiv hodisalardan lingvistik hodisalarga o'tish yoqasida paydo bo'ladigan, avval ong (g'oya) fenomeni sifatida paydo bo'ladigan, so'ngra tashqaridan til (tilni o'zlashtirish) hodisasi sifatida taqdim etiladigan fanlararo tushunchadir. Shu sababli, taxmin qilingan natijalarning qiymati bo'yicha eng samarali va samarali-bu milliy o'ziga xoslikni izlash, tanlash va etiketlash va paydo bo'lgan haqida ma'lumot berish bo'yicha maqsadli ravishda olib borilgan sotsiolingvistik va lingvistik-madaniy tadqiqotlar.

Til madaniyatida ma'lum bir etnik guruhga xos bo'lgan hazil hodisalarining 2-qismi. Natijada, qoida tariqasida, tilshunoslar kulgili kodni, shuningdek, ma'lum bir milliy til madaniyatiga xos kodlash usullarini taqqoslashadi. Bu tilshunoslikning o'xshashliklari va farqlarini mahalliy ta'lim darajasida ham, lingvistik materialning kulgili taqdimotida ham, hazil elementlarini o'z ichiga olgan matnli xabarlarning kodlangan modellari va shakllarining umumiy printsiplarida ham aniqlashga imkon beradi.

Amerika tilshunosligidagi hazil

Klassik ingliz hazilidan kelib chiqqan holda, Amerika hazillari semantikada (qadriyatlar va ma'nolar) ham, uslubda ham, uning kommunikativ jihatlarida ham bir qator muhim o'zgarishlarga duch keldi. Misol uchun, AQShda har qanday auditoriya oldida har qanday ommaviy nutqni hazil bilan boshlash uchun etarlicha yaxshi shakl hisoblanadi, hatto sharoitlar imkon bersa, qorong'u. Agar biror kishi o'z fikrlarini aqlli ifoda etish qobiliyatiga ega bo'lmasa yoki ehtimol hazil yoki kinoya shaklida biron bir narsaga ishora qilmasa, u hech qachon muvaffaqiyatga erisha olmaydi va Amerika jamiyati

uchun siyosat va iqtisodiyot kabi muhim hayot sohalarida munosib martaba qura olmaydi.

Tilshunoslik nuqtai nazaridan Amerika hazilining o'ziga xos turi Amerika jargonidir, uning hodisalari Amerika ingliz tilida faol shakllanib, tabiiy tilning butun ramziy tizimini, uning semantikasini, sintaksisini va pragmatikasini "ekspluatatsiya qiladi". Nafaqat hazillarda, balki siyosatchilarning nutqlarida ham faol qo'llaniladigan Amerika jargonining fenomenologiyasi zamonaviy tilshunoslik va aloqa nazariyasida ob'ektiv ravishda tobora muhim hodisaga aylanib bormoqda. U har ikkala fanda ham qabul qilinadi, garchi u doimiy ravishda "umumiy qabul qilingan normalar" yoki hatto ularning yo'qligiga qaramay, Amerika (ingliz bo'lmagan) jargon lug'atlarining tobora ko'proq nusxalari boshqa tillarga tarjimalarda nashr etilayotganidan dalolat beradi.

Shunday qilib, xususan, klassik ingliz va yangi Amerika hazillari tilshunoslik fenomeni va kognitiv hodisa sifatida H. Klivlend, G. Kommajer, D. karbo, V. P. Shestakov, A. V. Pavlov, V. V. Ovchinnikov, N. M. Karamzin, V. I. Karasik kabi turli lingvistik maktablarning taniqli vakillari asarlarida tadqiqot mavzusiga aylandi, G. D. Gacheva, N. Y. Fanyan, S. A. Xrolenko, S. G. ter-Minasova, V. A. Maslova, O. A. Leontovich, A. P. Sadoxin, V. P. Popkov, T. G. Grushevitskaya va boshqalar. Kulgili nutqlarda kulgili tarkibga erishishning lingvistik-madaniy va ijtimoiy-madaniy vositalari haqiqatan ham sezilarli bo'lib, milliy madaniyatning o'ziga xos xususiyatlari va ijtimoiy-madaniy kontekstning tegishli ta'siri bilan belgilanadi va shu bilan kulgili va satirik tarzda taqdim etilgan ushbu jamiyatning ijtimoiy haqiqati shakllanadi va rivojlanadi.kulgili nutqlarda. Ular, bir tomondan, janr qonunlari tufayli ma'lum bir o'ziga xoslikka ega, boshqa tomondan, ular hazil nutqlarini, ayniqsa ularning translyatsiyasi va tomoshabinlar idrokini shakllantirishda ma'lum bir stereotipni ochib beradi. Ushbu nutqlar u yoki bu tilshunoslikda keng tarqalgan ichki va yozilmagan standartlar va me'yorlar bilan belgilanadi va u umumiy qabul qilingan, "tipik" va hali ham hazil nutqlarini ishlab chiqaruvchilar va oluvchilar tomonidan tushunilgan deb hisoblanadi.

Ushbu maqolada biz amerikalik komediyachilarning bir qator kulgili nutqlarini ko'rib chiqdik. Shuni ta'kidlash kerakki, Amerika hazilini hazil mavzusi bo'yicha tasniflash mumkin. Hozirda AQSh ommasi foydalanadigan barcha eng mashhur va dolzarb Amerika hazillari turli mezonlarga ko'ra tasniflanishi mumkin.

Amerika jamiyatining ijtimoiy tengsizligi va ommaviy ongning xususiyatlari mavzusidagi hazil:

You know how I will describe the economic and social structure of this country? The upper class keeps all the money, do not pay taxes. The middle class pays all taxes and does all the work. Poor is there to simply scare the middle class, forcing him to go to work (George Carlin)

(Bilasizmi, men ushbu mamlakatning iqtisodiy va ijtimoiy tuzilishini qanday ta'riflayman? Yuqori sinf barcha pullarni ushlab turadi, soliq to'lamaydi. O'rta sinf barcha soliqlarni to'laydi va barcha ishlarni bajaradi. Kambag'al o'rta sinfni qo'rqitib, uni ishga ketishga majbur qiladi (Jorj Karlin))

Do not you dare underestimate the stupid people who had gathered in large groups (George Carlin)

(Katta guruhlarga yig'ilgan ahmoq odamlarni kamsitishga jur'at etmaysizmi (Jorj Karlin))

Ushbu janr ijrochilarining nutqlari tilshunosligi umumiy maqsadga bo'ysunadi – tomoshabinlar e'tiborini jalb qilish va ushlab turish uchun sahnaga chiqish, hazil, hazil va paradoksal monologlar orqali. Tomoshabinlar e'tiborini jalb qilish vositalari ekstralingvistik (tilning rivojlanishi va faoliyati bilan uzviy bog'liq bo'lgan etnik, tarixiy, ijtimoiy, geografik va boshqa omillar majmuasi) yoki lingvistik bo'lishi mumkin, masalan, nonsense tili (bema'ni til), monolog bir-birini hech qanday aloqasiz kuzatib boradigan bir qator bema'niliklarni ifodalaydi [9]. Bu til milliy hazilning ko'plab shakllarida uchraydi, ammo Amerika hazilida bunday uslub eng ko'p ishlatiladi, masalan:

"Can you work it, doc?" asks the May

"Вы можете с этим справиться, док?" - спрашивает Мэй

"I'm one of the Sole Sanhedrims and Ostensible Hooplas of the Inner Pulpit," says I. "The lame talk and the blind rubber whenever I make a pass at 'em" (George Carlin)

"Men ichki minbarning yagona Oliy Kengashlaridan va ko'rinadigan halqalaridan biriman", deydi I. " cho'loq gapirish va ko'r kauchuk har doim men ularga pas berganimda "(Jorj Karlin)

Amerikalik komediyachilarning diskursdagi bunday parchalar tomoshabinlarning murakkab hissiy reaktsiyasiga olib keladi, natijada "chekkada" muvozanatlashgan asabiy taranglik paydo bo'ladi, vaqti-vaqti bilan umumiy asabiy kulgini chiqaradi, "biz kulganimizda, biz unchalik qo'rqmaymiz!». Hazil-mutoyiba mutaxassislari buni bilishadi va shuning uchun o'zlarining chiqishlarida faol ravishda "qo'rquvni keltirib chiqaradilar".

Shubhasiz, hazil ma'lum bir til madaniyatida ko'p o'lchovli hodisadir. Sotsiolingvistikani qiziqtiradigan hazilning milliy xususiyatlarini aks ettiruvchi stereotiplar to'plami bo'lgan amerikalik kulgili munosabat mavjud. Tadqiqot natijasida biz quyidagi xulosalarga kelamiz.

1. Komik effekt madaniy va ijtimoiy-madaniy vaziyat doirasida yuzaga keladi, uni ta'kidlaydi va kuchaytiradi. Hazil ularning doimiyligini idrok etishda ijtimoiy va madaniy stereotiplardan chetga chiqishga asoslangan.

2. Amerikalik jargon Amerika hazilining o'ziga xos xususiyatlarini lingvistik nuqtai nazardan belgilaydi.

3. Amerikalik hazil mavzusi insoniy fazilatlarning umumiy dixotomiyasini aks ettiradi, ulardan eng xarakterlisi aql va ahmoqlikning qarama-qarshiligi, erkaklar va ayollar o'rtasidagi munosabatlar, ma'naviy masalalar, ijtimoiy tengsizlik va axloqiy va huquqiy ziddiyatlardir.

4. Bema'ni til-bu amerikalik komediyachilarning nutqlarida ishlatiladigan yorqin lingvistik vosita.

Xulosa qilib shuni ta'kidlash kerakki, tematik tasnif AQShdagi hayotning milliy madaniy xususiyatlari muammosini aks ettiradi va Amerika madaniyatini, xususan, Amerika hazilini folklorning ajralmas qismi sifatida chuqurroq tushunishga imkon beradi.

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FEATURES OF WINTER OLYMPICS ENGLISH NEWS

Annotation

With the successful hosting of the 2022 Winter Olympics, sports have once again aroused the enthusiasm of the public. More and more sports events at home and abroad have come into the public's attention. And most of the channels for the public to learn about international sports news depend on sports news reports. However, a large number of international sports news reports rely on English, the international common language. This thesis analyzed the language features of Winter Olympics English news to provide some help to the language analysis of English sports news.

Key words: Winter Olympics news, lexical features, grammar features, rhetoric devices.

ФУНКЦИОНАЛЬНЫЕ И ПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ ТЕРМИНОЛОГИИ ЗИМНИХ ОЛИМПИЙСКИХ ИГР (2022)

Аннотация

С успешным проведением зимних Олимпийских игр 2022 года спорт вновь вызвал энтузиазм общественности. Все больше и больше спортивных событий в стране и за рубежом привлекают внимание общественности. И большинство каналов, по которым общественность узнает о международных спортивных новостях, зависят от спортивных репортажей. Однако большое количество международных спортивных новостных репортажей основано на английском, общепринятом международном языке. В этой диссертации анализировались языковые особенности английских новостей о зимних Олимпийских играх, чтобы оказать некоторую помощь в языковом анализе английских спортивных новостей.

Ключевые слова: Новости зимних Олимпийских игр, лексические особенности, грамматические особенности, риторические приемы.

QISHKI OLIMPIYA O'YINLARI (2022) TERMINOLOGIYASINING FUNKSIONAL VA PRAGMATIK XUSUSIYATLARI

Annotatsiya

2022-yilgi Qishki Olimpiya o'yinlari muvaffaqiyatli o'tkazilishi bilan sport yana bir bor jamoatchilikning ishtiyoqini uyg'otdi. Mamlakatimizda va xorijda borgan sari ko'proq sport tadbirlari jamoatchilik e'tiborini tortdi. Aholining xalqaro sport yangiliklari bilan tanishishi uchun kanallarning aksariyati sport yangiliklari hisobotlariga bog'liq. Biroq, ko'p sonli xalqaro sport yangiliklari xalqaro umumiy til bo'lgan ingliz tiliga tayanadi. Ushbu tezisda Qishki Olimpiya o'yinlarining ingliz tilidagi yangiliklarining til xususiyatlari tahlil qilingan va ingliz sport yangiliklarini til tahliliga yordam beradi.

Kalit so'zlar: Qishki Olimpiada yangiliklari, leksik xususiyatlar, grammatika xususiyatlari, ritorik vositalar.

Introduction. After the 2008 Summer Olympics, the 2022 Winter Olympics was held in Beijing, making Beijing the first "Double Olympic City" in the world. As a global sports media event, the Beijing 2022 Winter Olympics not only made winter ice and snow sports a focus of public attention, but also made China the center of global media coverage. This article analyzed the Winter Olympics English news from the aspects of vocabulary, grammar and rhetoric devices.

Literature review. Sports news reporting is one of the sub-sets of journalistic English. Due to the differences in the field and tenor of discourse, sports news English manifests certain peculiarity as well as similarities to the journalistic English as a whole. Some scholars have done researches on English sports news. For example, Han Haihua analyed the characteristics of English sports news, Jiang Wenxin analyzed the rhetoric and translation in English sports news, and Wang Xiaoqin made a comprehensive analysis of lexical features of sports news. Compared with other written registers of English, sports news has been largely neglected in the field of linguistics. Although much emphasis would be put on the development of the sports, the study of sports language was inevitably be encouraged.

Research methodology. This research work adopts descriptive, componential analysis approaches. The examples illustrated in the paper are collected through newspapers with great authority, China Daily.

Analysis and results.

1. Vocabulary Features

As a way to record the latest events in this evolving world, news has developed its own unique vocabulary, which is in line with the trend of the times. Therefore, English news writing is the most direct medium for us to read and learn. In order to fully understand sports news, we must have a certain understanding of the vocabulary characteristics of English sports news.

1.1 Proper Nouns

Sports news must give readers detailed information about the "place, time, content and people" of news events. In order to convey information more effectively and accurately, news reports inevitably include a large number of proper nouns. Such as:

Eg.1 Zhangjiakou of North China's Hebei province, as the co-host city of the Beijing 2022 Olympic and Paralympic Winter Games, will keep forging the Beijing-Zhangjiakou culture and sports tourism belt, officials said at a news release on Thursday.

China Daily, March 11, 2022

Eg.2 In the last minute of the first half, Chinese goalkeeper Peng Shimeng saved a close-range header from a corner, ... The goal was initially credited to South Korean forward Choe Yu-ri, but the Asian Football Confederation (AFC) later ruled it as Chinese defender Li Mengwen's own goal.

China Daily, April 14, 2021

Eg.3 In short track speed skating in the Capital Indoor Stadium, eight Olympic records have been set, including for the Women's 500 meters by Dutch skater Suzanne Schulting and one for the Men's 1,000 meters by South Korean legend Hwang Dae-heon.

China Daily, Feb 17, 2022

Read through the above paragraphs and you'll find that proper nouns are used frequently. In these examples, there are specific cities, stadiums, events, and players' names. In this way, the author reports in detail where the games take place, the names of the star athletes, thus providing a brief review with all the most important game information.

1.2 Sports Term

The scope of news coverage covers almost all businesses and industries in our society, and therefore, to a large extent, touches on technical or special terms in various fields. Statistically, sports journalism involves more jargon than any other type of journalism. These specific terms range from the rules of the game to technical skills, from various tactics to different sports. Such as:

Eg.1 Qi wins gold in freeski men's aerials.

Chinese free skier Qi Guangpu scored 129 points to grab the men's aerials gold in his fourth Olympic appearance at Beijing 2022 on Wednesday. ...and the third Olympic gold for the Chinese freeski aerials team in history.

China Daily, Feb 18, 2022

This article mainly introduces the 2022 Winter Olympics freestyle skiing aerials gold medal situation, the article has two sports professional terms.

Eg.2 In the last minute of the first half, Chinese goalkeeper Peng Shimeng saved a close-range header from a corner, but couldn't keep the ball out of the net from a rebound shot.

China Daily, April 14, 2021

If a player is "good at heading the ball", we can say that someone is good in the air. In addition, there are often " banana kick" and "bicycle kick" in football matches.

2. Grammar Features

Compared with literature and other types of writing, English journalism has its own unique grammatical system that attempts to be accurate, concise and clear.

2.1 Tenses

Generally speaking, the use of verb tenses in sports news writing is less restricted by traditional grammar rules. More specifically, writers of sports stories are not required to follow the order of tenses throughout news articles. Such as:

Eg.1 Halfway through the Beijing 2022 Winter Olympics, athletes from all over the world have gone on and on renewing their personal records, ... Beijing's high-tech venues have played a crucial role in the athletes' pursuit of career ambitions.

China Daily, Feb 17, 2022

Eg.2 Beijing normally doesn't have much snow in winter, so artificial snow is being used at venues for the Beijing 2022 Olympic Winter Games.

China Daily, Feb 16, 2022

In the news above, there are a variety of verb tenses, including past simple, present perfect and present tense. It is not difficult to find that the use of verb tenses in news writing is highly flexible and loyal to the reality of sports events, which is a characteristic of news writing.

2.2 Direct Quotation

The AP's newswriting guide states that any story lacking quotes at length is as barren as a lunar landscape. Of all types of speech, direct speech is the most primitive and accurate copy of the speaker's speech and thought. It is an effective way to enhance the readability and credibility of news, make the report more intuitive, vivid, and add color to the report. Such as:

Eg. "It's one of the best speed skating rinks in the world, and I can get a good result here to stand on the podium, I am very happy", said Japanese speed skater Miho Takagi.

China Daily, Feb 17, 2022

In the example given, the news writer drew the reader closer to the skater Miho Takagi, by quoting what the Japanese had said after the games. Let us clearly experience Japanese athlete Miho Takagi's high evaluation of the Winter Olympics venues, showing China's innovative strength.

3. Rhetoric Devices

Hu Zhuanglin, a famous Chinese linguist, once said, "Every language has its own logic, rhetoric and aesthetic uniqueness." Sports news is no exception. In order to get rid of dull, rigid reports, sports reports are made lively, attractive to readers, entertaining and readable by using various rhetorical devices and expressions appropriately according to the situation and title.

3.1 Metaphor

It is known to all that there are two figures of speech: simile and metaphor, of which metaphor goes without figurative words and is accordingly named as "compressed simile". Metaphor helps to make sports reports more interesting and readable. Such as:

Eg. ... hailed the 12,000-square-meter rink of Ice Ribbon as the "fastest ice" in the world for its contribution to the athletes' amazing performances.

China Daily, Feb 17, 2022

The "fastest ice" in the news refers to the short-track speed skating venue of the Beijing Winter Olympics. It refers to the high-tech venues of the Beijing Winter Olympics where athletes from all over the world constantly set their own personal records, and set a number of Olympic and world records, which is closely related to the ice making technology of the Venues of the Beijing Winter Olympics.

3.2 Pun

As a common rhetorical device, pun is often used in English news translation. The so-called pun is to use one word or sentence to express two different meanings to make the language lively, lively and interesting. Or borrow the issue play, beat around the bush, say this meaning that, full of humor, to achieve the effect of aftertaste. Such as:

Rocket Roars to the 17th Victory Consecutive Victory.

China Daily, March 12, 2021

In this piece of news, the author cleverly uses the word "Rocket" in the Houston Rockets' team name and the verb Roar to describe the amazing performance of the Rockets, which has won 17 consecutive games in a row. It immediately catches the readers' attention.

Conlusion. From ancient times to modern society, sports play an important role in human society. A good sports news not only plays a role in conveying information, but also builds a bridge between the peoples of the world. Sports news is a unique news style, which is quite different from other news styles in vocabulary, grammar, and rhetoric devices. This paper made a comprehensive analysis of the language features Winter Olympic English news with concret examples. It is hoped that the result of the research would contribute to the appreciation of sports news.

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THE FUSION OF MYTHOLOGY AND SCIENCE FICTION: INTERPRETATION OF THE MYTHOLOGICAL NARRATIVE STYLE OF LIU CIXIN'S THE THREE-BODY PROBLEM

Annotation

In the creation of The Three-body Problem Problem , the famous contemporary science fiction novelist Liu Cixin not only drew on the explicit forms (symbols, metaphors) unique to myth, but also went deep into the implicit forms of myth expression (such as using myth as a method of thinking), thus getting involved in thinking about social forms and the future development of mankind, these new changes in the narrative level illustrate the infinite possibilities contained in myth itself, and literature and art are only one aspect of creating these possibilities. Therefore, this article attempts to explore the commonalities between myth and science fiction and new research perspectives through text analysis.

Key words: Myth, science fiction, plot, character archetype, mythological narrative, Mythical thinking.

СЛИЯНИЕ МИФОЛОГИИ И НАУЧНОЙ ФАНТАСТИКИ: ИНТЕРПРЕТАЦИЯ МИФОЛОГИЧЕСКОГО ПОВЕСТВОВАТЕЛЬНОГО СТИЛЯ ПРОИЗВЕДЕНИЯ ЛЮ ЦЫСИНЯ "ЗАДАЧА ТРЁХ ТЕЛ"

Аннотация

При создании "Задачи трёх тел" известный современный писатель-фантаст Лю Цысинь не только использовал эксплицитные формы (символы, метафоры), уникальные для мифа, но и углубился в имплицитные формы выражения мифа (такие как использование мифа как метода мышления), таким образом вовлекаясь в размышления о социальных формах и будущем развитии человечества; эти новые изменения на уровне повествования иллюстрируют бесконечные возможности, содержащиеся в самом мифе, а литература и искусство - лишь один из аспектов воссоздания этих возможностей. Поэтому в данной статье посредством анализа текста предпринята попытка рассмотреть общие черты между мифом и научной фантастикой и новые перспективы их исследования.

Ключевые слова: Миф, научная фантастика, сюжет, архетип персонажа, мифологический нарратив, мифологическое мышление.

MIFOLOGIYA VA ILMIY FANTASTIKA UYG'UNLIGI: LIU TSISINNING "UCH TANA MUAMMOSI" ASARINING MIFOLOGIK HIKOYA USLUBINI TALQIN QILISH

Annotatsiya

"Uch tana muammosi" ni yaratishda taniqli zamonaviy fantastika yozuvchisi Liu Tsisin nafaqat afsonaga xos bo'lgan aniq shakllardan (ramzlar, metaforalar) foydalangan, balki afsonani ifodalashning yashirin shakllariga (masalan, afsonani fikrlash usuli sifatida ishlatish) chuqur kirib borgan va shu bilan insoniyatning ijtimoiy shakllari va kelajakdagi rivojlanishi haqida mulohaza yuritgan; hikoya darajasidagi ushbu yangi o'zgarishlar afsonaning o'zida mavjud bo'lgan cheksiz imkoniyatlarni aks ettiradi va adabiyot va san'at bu imkoniyatlarni qayta tiklashning bir jihati hisoblanadi. Shuning uchun ushbu maqola matnni tahlil qilish orqali afsona va ilmiy fantastika o'rtasidagi umumiy xususiyatlarni va ularni o'rganishning yangi istiqbollarini ko'rib chiqishga harakat qiladi.

Kalit so'zlar: Afsona, ilmiy fantastika, syujet, xarakter arxetipi, mifologik rivoyat, mifologik fikrlash.

Introduction. Contemporary myth theory refers to the theory that recognizes the objective existence of myth and mythological thinking in modern social life and studies it. Academic circles sometimes refer to contemporary myth theory as "Modern Myth". Contemporary myth theory believes that myth will not die out in modern society or even in post-modern society, but it has changed its existence form from that of previous myths, and even uses modern technology as the constituent elements and masks of myth. An important component of contemporary mythology is the myth of science and technology. Technological myths continue to appear in various scenes in the real world, and are especially active in science fiction novels and science fiction movies.

In The Encyclopedia of Science Fiction, Peter Fox defines the core of science fiction as "conceptual breakthroughs" and traces science fiction's quest for "conceptual breakthroughs" back to Prometheus and Dr Faustus, who predate the birth of cultural modernity in industrial societies, or maybe it's like the deep-rooted mythological mother lode of Adam's thirst for knowledge when he ate the apple, a perpetual adolescent longing[1]. Darko Suvin defines science fiction literature as: "A literary type or language organization whose necessary and sufficient conditions lie in the presence and interaction between alienation and cognition. Its main strategy is to replace the imaginative framework of the author's experience environment"[2]. Science fiction is one of the most common forms of science fiction literature. Its name comes from the translation of English Science Fiction, which is a fictional work that uses scientifically based imagination. It is a literary concept and a cultural phenomenon. Northrop Frye gave this positioning of science fiction in The Anatomy of Criticism: "Science fiction is a kind of legendary novel that inherits a strong color from ancient mythology"[3]. In the overall literary view and literary cycle theory advocated by Frye, science fiction happens to assume the transitional function from winter to spring, that is, from irony to divine return. Therefore, it can be said that mythological thinking and mythical prototypes, the deep

structure and narrative mode of myth can provide valuable materials and creative basis for science fiction (literature or film and television).

Literature review. Since the publication of The Three-body Problem, it has continuously set new overseas sales records for Chinese contemporary literature, allowing the Western world to see the historical imagination of the Chinese people in their long civilization. According to search statistics from the global online bibliographic database WorldCat, as of the end of October 2021, The Three-body Problem was collected by 1,341 libraries around the world, which is the highest collection record of contemporary Chinese literary translations in history[4].

At present, the research results of The Three-body Problem are relatively outstanding, mainly in the following aspects: First, the research on the translation and dissemination of The Three-body Problem. For example, Liu Kang's "Research on the Translation of Science Fiction Novels from the Perspective of Hermeneutics - Taking the English Translation of The Three-body Problem as an Example[5]", Zheng Miao, "The Combination of Domestication and Foreignization—The Translation Strategy of The Three-body Problem from the Perspective of Reception Aesthetics[6]" etc. They respectively examined the translation of The Three-body Problem from the perspectives of hermeneutics, Flotto's second paradigm, domestication and foreignization. Second, in the analysis of the characters in The Three-body Problem, heroism is the focus of the analysis. Third, the analysis of anthropological research, ideological tendencies, and philosophy of The Three-body Problem. For example, in The Humanistic Feelings and Ideological Philosophy of China's Phenomenal Science Fiction Masterpiece The Three-body Problem[7], the humanistic feelings and ideological philosophy in Luo Ji's image and content of the work are analyzed. Judging from the above research results, more and more scholars have joined the study of The Three-body Problem and have opened up many new interpretations and research perspectives.

Research Methodology. This paper mainly adopts the method of combining elucidation research and myth archetypal criticism, and comprehensively uses basic research methods such as text analysis, summary and induction, and literature research. On the basis of sorting out and summarizing the research on The Three-body Problem, it refers to mythology theory and literary theory. Analyze the relationship between mythology, science fiction, and literary creation. The creation and ideological connotation of The Three-body Problem will be analyzed taking into account the historical and cultural background to explore the meaning of the text.

Analysis and results. Since the beginning of the new century, as the globalization of Chinese society has deepened significantly, science fiction realism has not only re-entered the vision of science fiction creators and commentators, but has also become the main theme of Chinese science fiction literary creation and research. The science fiction novels of science fiction writer Liu Cixin focus on the issues of all mankind across civilizations and races. Whether it is mythology (past) or science fiction (future), mythological stories and science fiction novels as cultural texts have become the concrete embodiment of human fantasy expression. The expression techniques and spiritual pursuit of the "authenticity" of fantasy in science fiction realism are exactly the same as those of the most traditional realism. The "real effect" of its imagination must also be achieved through the practice of language.

There is no doubt that myth, as the core of ancient cultural traditions, is inextricably linked to the "fantasy" of fantasy literature. Especially for contemporary people after the

Enlightenment, myth, as a realistic "parallel world". Although it points to the past, it is a natural bridge between reality and fantasy. Therefore, science fiction and mythology not only have a profound connection in the way of thinking, but also express the same human themes and work together to influence human realistic choices.

一、The influence of The Three-body Problem

Liu Cixin is one of the most important contemporary science fiction writers in China. His The Three-body Problem novel trilogy (2006-2010) has won him widespread reputation at home and abroad. When the book was published, it was praised by critics as "single-handedly raising Chinese science fiction literature to a world-class level"[8]. Harvard University professor Wang Dewei marveled that Liu Cixin's The Three-body Problem has a "Kantian majesty and magnificence: the struggle between man and infinity is rare in recent decades[9]" and even ranked him with Lu Xun. In 2014, the English translation of The Three-body Problem was published in the United States. In 2015, it won the 73rd Hugo Award for Best Novel.

二、The plot structure and character archetypes of The Three-body Problem

The Three-body Problem uses a magnificent imagination of technological development to promote the plot in the process of setting up suspense - promoting suspense - exaggerating the atmosphere - ultimately solving the puzzle. The work opens with a composition of a cold and huge metal building and Yang Dong's slender figure, praising Yang Dong's fragile but tenacious vitality like a delicate flower. It also compares the nano project reaction black box to a womb, and then compares the entire universe to a "narrow womb", expressing the emotion that the universe is vast and nurtures all things in the world, but it is beyond the comprehension of human wisdom. Liu Cixin used the writing method from small to large to gradually connect women, the womb, and the universe, endowing the women in the article with primitive and mysterious energy, and laying the foundation for the original and mysterious mother goddess worship for the work.

In addition, the author directly points out that the recurring image of "cradle" is the continuation of the mother's womb, and even the life of literary images is born in the writer's "womb of thought". The Great Mother Goddess Ye Wenjie is essentially Liu Cixin's philosophical explanation and poetic understanding of the birth of the universe and the origin of all things. Liu Cixin regained cultural tradition, especially in the creation of character prototypes. We find that the female images mainly represented by Ye Wenjie and Cheng Xin in the works. Ye Wenjie's act of sending a message to the Trisolaran civilization tells us her choice between life as a walking zombie and death as a new order. Taoism constructs a system of gods, mortals, and ghosts to strengthen people's ability to deal with life's problems. The gods symbolize the good that saves and guides mortals, the ghosts symbolize the evil that brings disasters, and mortals are the recipients and victims of good intentions and disasters. The Three-body Problem focuses on the Great Mother Goddess Ye Wenjie as the giver of good and evil, and regards all mankind as the recipients of good intentions and the recipients of evil intentions, replace and transform the traditional Taoist god, monster, and human modes into Ye Wenjie and human modes. Focusing on Ye Wenjie and using Ye Wenjie's words and deeds to promote the development of the plot, the structure is more compact and the characters are more three-dimensional and profound. Women headed by Ye Wenjie act as guardians or judges, taking the Great Mother Goddess religion as the prototype, sensing and calling for the return of tradition, and absorbing the powerful vitality from the original energy..

In traditional mythology, the creation and destruction of the world is an eternal theme. The Western myth of God's

creation of man and the flood, and the Chinese myth of Pangu's creation of the world and Nuwa's patching up of the sky. After being told repeatedly, these myths have long become the collective memory of mankind. In The Three-body Problem, Liu Cixin reverses the order of creation and destruction. Because the starting point of science fiction narratives is often the real world of mankind. When external crises come, this world is turbulent, and the human world either disappears in this turmoil, or continues through other means. The invasion of the Earth by the Trisolarans in The Three-body Problem is a crisis that humans encounter in the real world. However, Liu Cixin's brilliance lies in that he did not regard the Trisolarans as uninvited invaders, but rather as Arriving at the "invitation" of the people on earth, this leads to the story of Ye Wenjie, as well as her experiences and changes during the Cultural Revolution. In the eyes of many people, Ye Wenjie pressed the button to destroy the world, and she became the natural destroyer. However, Ye Wenjie's choice was precisely out of disappointment with the human world order, so she invited the Trisolarans to come. The original intention is just like the God in Western mythology who was inspired by the corruption of human morality and used floods to destroy mankind. Therefore, such a story about a world destroyer has more realistic elements, and myth plays a more symbolic role in it.

The mythical narrative space of The Three-body Problem is integrated with technology

What cannot be ignored is that the reason The Three-body Problem is praised both inside and outside the "hard science" community is because the author's logical deduction of the future development of science and technology has convinced many people. Under the astronomical framework of the Big Bang and the collapse of the universe, the book explores the order of power and morality in terms of light-years and elementary particles, and creates a real future in which the reader can be immersed in a literary way with a logical and rational scientific thinking.

Analyzing some ancient myths in The Classic of Mountains and Seas, Huainanzi and other documents, we found that mythological stories have begun to have a science fiction color. For example, Hou Yi shoots the sun reflects ancient people's imagination of the reason why there is only one sun in the sky, and "Chang E flies to the moon" imagines the moon as a celestial body that is as habitable as the earth, "Pangu created the world" contains perceptual inferences about the origin of the universe. The science fiction color in ancient myths reflects the human understanding of all things in nature at that time and their advanced imagination. Liu Cixin's science fiction novel The Three-body Problem uses the unique imagination of ancient mythology and combines it with modern science and technology. It expresses the most essential concerns about human survival through the construction of a grand space, and examines how human beings have evolved from the invasion of alien civilizations. Regain your own subjectivity in a disaster.

The many epochs experienced by human beings ine The Three-body Problem are themselves symbols of a myth. Such symbols can only occur within a long enough time frame, and the invention of human light-speed spaceships has realized the long-standing achievements of human beings. Time imagination, this is a scene that can only happen in mythology. In terms of space, Liu Cixin boldly depicts human beings' feelings when faced with four-dimensional time and space. According to the views of modern physics and astronomy, multi-dimensional space-time exists objectively, but only in the writings of writers can the scene of the four-dimensional space be accurately conveyed. The novel reads, "Such things as we call vastness and vastness in three dimensions are repeated infinitely in the fourth dimension,

replicated infinitely in directions that do not exist in that three-dimensional world ...... Feeling the higher dimensions is a baptism of the soul, a moment in which concepts like freedom, openness, profound, infinite and such concepts suddenly all take on a whole new meaning"[10]. Liu Cixin does not reject the role of science and technology, because in a rational era, rejection of technology is a kind of ignorance. He skillfully uses technology to present mythical scenes, thereby opening up a new space for human imagination. In Liu Cixin's works, mankind's destiny has been imagined in another way. Human beings can also gain an objective understanding of technology in this mythical metaphor, and the huge energy contained in human love and kindness is enough to change the direction of their own destiny.

As Yuan Ke said:"Myth is a non-scientific fiction that is linked to scientific fantasy. It is multidisciplinary in nature. It reflects reality through the prism of fantasy and adopts a revolutionary attitude towards reality"[11]. The scientific development of mankind is to a large extent the deepening of imagination, and mythology has also witnessed the entire process of human thinking from intuitive expression to rational cognition. As a narrative result based on human technological rationality, science fiction creation gives more romantic feelings to human technological imagination. As a result, there is a communication bridge between human sensibility and rationality. We found that science fiction creation is always related to factors such as science, imagination, technology, reality, etc., and ancient mythology is also an artistic refinement based on human beings' primitive survival. Therefore, the basic qualities of mythology and science fiction are consistent.

Conclusion. Through an in-depth analysis of The Three-body Problem, we find that ancient myths allow humans to intervene in the process of observing, explaining, understanding, and even transforming the world in an imaginative way, shaping humans' mythological thinking. This way of thinking intervenes in the development of modern human civilization in an ever-changing way. In the era of human science and technology, it has even achieved a deep integration with technology. This also means that the mythical imagination of human beings in primitive times has found a new way of existence in the technological era.

Science fiction literature offers the possibility of a modern revival of myth. Liu Cixin also agrees with the mythical nature of science fiction. In the postscript of The Three-body Problem, he pointed out that because science fiction is not completely divorced from reality, science fiction is "a modern myth rather than a fairy tale"[12]. The modern mythological nature of science fiction allows mankind to rediscover a kind of "humanity" and use it to find imaginary objects to construct a human community. Liu Cixin's science fiction novels express science fiction's value pursuit of focusing on the overall human being. His creation has become a representative of Chinese science fiction creation in terms of formal breakthrough and connotation expansion. It has reshaped the creative pattern of contemporary Chinese literature to a great extent and influenced the creative ecology of contemporary literature. At the same time, he also pushed Chinese science fiction literature to a new level that can dialogue with world literature.

It is precisely because of his profound understanding of the integration of mythology and science fiction that Liu Cixin boldly placed mythology in his science fiction narrative, and relied on this creation to form his strong epic style. The mythological narrative of The Three-body Problem is a new discovery in the form of science fiction creation. Myth not only plays a structural role, but also becomes a booster for expressing human mental state and cultural form in a narrative way.

In short, mythology provides a steady stream of inspiration and imagination for science fiction, and science fiction gives mythology new vitality in modern society. Myths and science fiction jointly explore human yearning and exploration spirit, and jointly convey human wisdom and values. In the future, science fiction and mythology will continue to be intertwined and become part of mainstream culture.

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IDEAS OF ENLIGHTENMENT IN THE LITERARY ENVIRONMENT OF KHIVA

Annotation

In the late 19th-early 20th century, Khan Muhammad Rahimkhan Feruz had an incomparable place in the literary environment of Khiva. The literary atmosphere created under the leadership of Khan was one of the efforts made to enlighten the people, of course. The work of court poets of this period and their peculiarities and innovations are partially covered in this article. In the works of the poets of this period, it is enough to encourage the people to become knowledgeable and enlightened. Enlightenment ideas, of course, caused the Jadidism movement to spread widely in our country later. This article tries to explain the possibility of significant influence on people through literature.

Key words: Muhammad Rahimkhan Feruz, palace literary environment, traditionalism, theme of enlightenment in poetry, Chokar, Tabibiy, Avaz O'tar.

ИДЕИ ПРОСВЕЩЕНИЯ В ЛИТЕРАТУРНОЙ СРЕДЕ ХИВЫ

Аннотация

Роль хана Мухаммад Рахим-хана Феруза в литературной среде Хивы конца XIX-начала XX веков неоценима. Литературная среда, созданная при хане, была, безусловно, одной из попыток сделать нацию просветленной. В этой статье частично будут освещены особенности и творчество придворных поэтов этого периода, а также нововведения. В творчестве поэтов этого периода есть и призывы к образованию, и просвещения народа. Идеи Просвещения, конечно же, впоследствии стали причиной широкого распространения джадитского движения в нашей стране. В этой статье делается попытка осветить мысль, что через литературу можно оказать значительное влияние на людей.

Ключевые слова: Мухаммад Рахим Хан Феруз, придворная литературная среда, традиционализм, тема просвещения в поэзии, Чакар, Табиби, Аваз Утар.

XIVA ADABIY MUHITIDA MA'RIFATPARVARLIK G'OYALARI

Annotatsiya

XIX asr oxiri-XX asr boshlarida Xiva adabiy muhitida xon Muhammad Rahimxon Feruzning o'rni beqiyos. Xon boshchiligida yaratilgan adabiy muhit xalqni ma'rifatli qilish uchun qilingan harakatlarning bittasi edi, albatta. Bu davr saroy shoirlarining ijodi va ulardagi o'ziga xosliklar hamda yangiliklar ushbu maqolada qisman yoritiladi. Ushbu davr shoirlari ijodida xalqni ilmli, ma'rifatli qilishga undashlar ham talaygina. Ma'rifatparvarlik g'oyalari, albatta, keyinchalik jadidchilik harakatining yurtimizda keng quloch yoyishiga sabab bo'lgan. Adabiyot orqali insonlarga sezilarli ta'sir etish mumkinligini ushbu maqolada yoritishga harakat qilinadi.

Kalit so'zlar: Muhammad Rahimxon Feruz, saroy adabiy muhiti, an'anaviylik, she'riyatda ma'rifat mavzusi, Chokar, Tabibiy, Avaz O'tar.

Kirish. Bugungi kunda ajdodlarimiz yaratgan adabiy merosni yanada chuqurroq o'rganish, o'zbek tili va adabiyotimizning go'zalligi hamda boyligini kelajak avlodga chuqur anglatish borasida yurtimizda bir qancha ishlar qilinmoqda. Ayniqsa, XIX asr oxiri-XX asrning birinchi yarmida yashagan, "jadid" nomi bilan o'zlaridan bir talay ezgu ishlar qoldirgan ma'rifatparvar ajdodlarimizni oqlash, ularning ma'rifatparvarlik g'oyalarini xalqqa singdirish, ular yaratgan adabiy asarlarni yanada ko'proq ommaga targ'ib qilish hozirgi kunda dolzarb mavzuga aylangan.

Shu o'rinda Prezidentimiz Sh.M.Mirziyoyevning Oliy Majlisga Murojaatnomalaridagi ushbu jumlalarni keltirib o'tsak: "Biz jadidchilik harakati, ma'rifatparvar bobolarimiz merosini chuqur o'rganishimiz kerak. Bu ma'naviy xazinani qancha ko'p o'rgansak, bugungi kunda ham bizni tashvishga solayotgan juda ko'p savollarga to'g'ri javob topamiz. Bu bebaho boylikni qancha faol targ'ib etsak, xalqimiz, aymiqsa, yoshlarimiz bugungi tinch va erkin hayotning qadrini anglab yetadi".

XX asr boshlarida Turkiston, Buxoro o'lkasida bo'lgani kabi Xiva xonligida ham taraqqiyparvarlik g'oyalari kengaya boshladi. Xiva adabiy muhitining o'ziga xosligi shundaki, bu yerda adabiyot va san'atning taraqqiyotida saroy muhiti yetakchilik qilgan, ya'ni hukmdorlar adabiyot va san'atga homiylik qilishgan va o'z atrofida san'at ahlini jamlab, ularning faoliyatlarini muntazam kuzatib borishgan. Dunyo tamadduniga o'zining beqiyos hissasini qo'shgan allomalarni yetishtirib bergan Xorazm madaniyati uzoq tarixga borib taqaladi. Xorazm adabiyoti, ayniqsa, Muhammad Rahimxon Feruz davrida yuksak taraqqiyot bosqichiga ko'tarildi. Uning saroyida ellikka yaqin shoir va yozuvchilar, sozanda va go'yandalar, muarrixlar, tarjimonlar, xattotlar, noshirlar faoliyat ko'rsatgan[1]. Ularning bir guruhi saroy shahzodalari va Komil Xorazmiy, Komiljon Devoniy, Muhammad Rahim Rog'ib, Muhammad Yusuf Chokar, Abdurazzoq Faqiriy, Ahmad Tabibiy, Mulla Bekjon Rahmon, Safo Mug'anniy kabi shoirlar yangilanayotgan adabiyotning namunalarini yaratishgan.

Mavzuga oid adabiyotlar tahlili. XX asr boshlarida Xivada shakllangan jadidchilik bir qadar boshqacharoq tarixiy shart-sharoitda vujudga keldi. U bu yerda, asosan, ikkita oqimdan iborat edi. Harakatning o'ng oqimi xonlikda rivojlanayotgan savdo-sanoat korxonalari egalari hamda yirik boylarning vakillarini o'ziga birlashtirgan edi. Bu oqimga

Xiva xoni Asfandiyorxonning bosh vaziri Islomxo'ja boshchilik qilgan. Jadidchilikning o'ng oqimi o'z oldiga mamlakatda xon hokimiyatini saqlab qolgan holda ijtimoiy-iqtisodiy islohotlar o'tkazish orqali erkin bozor munosabatlarining rivojlanishiga keng yo'l ochib berishni maqsad qilib qo'ygan edi. Xivada jadidchilikning so'l oqimi esa mayda sarmoyadorlar, hunarmandlar va xalqning turli tabaqa vakillarini birlashtirgan bo'lib, qozikalon Bobooxun Salimov uning rahbari edi. Ular Xiva xonligida yangi usul maktablari tashkil qilish orqali xalq ommasining siyosiy faolligini o'stirish maqsadini qo'yishgan edi. 1904-yilda "jamiyati xayriya" tuzilib, uning ko'magi bilan Xiva shahrida dastlabki yangi usul maktabi ochildi.

19-asr oxirlarida Xorazmda ma'naviy hayotni rivojlantirishda, jadidchilik harakatining ma'rifatparvarlik bosqichi shakllanishiga ulkan hissa qo'shgan shoir musiqa-shunos va davlat arbobi Komil Xorazmiydir. U xattotlik, musiqashunoslik ishlari bo'yicha ellik nafardan ortiq shogirdlar yetishtirgan. Komil Xorazmiy davlat arbobi sifatida xalqining ma'naviy madaniyatini rivojlantirishga sarmoqli hissa qo'shgan. Uning ishtirokida va Feruz homiyligida Xiva shahrida nashriyot tashkil qilingan.

Muhammad Rahimxon II davrida matbaachilik, she'riyat va musiqa kechalarining yo'lga qo'yilishida Komil Xorazmiyning o'rni beqiyos bo'lgan. "Xorazm musiqiy tarixchasi" mualliflari Mulla Bekjon Rahmon o'g'li va Muhammad Yusuf Devonzoda shunday yozadi: "Muhammad Rahimxon Soniy Xorazm o'lkasida o'zidan boshqa kuchli va nufuzli yot bir quvvatni ko'rgach, bir xili zamonlar mutaassir bo'lib yurdi. O'zini tasalli qilajak hech bir mashg'ulot topmoqdan ojiz edi. Biroq oning atrofidagi odamlar, xususan musiqashunos Pahlavonniyoz Mirzoboshi xonning bu holini anglab, oniy majlislar tuzmakka qiziqtirdi"[2]. Natijada Bayoniy, Kamyob, Laffasiy, Avaz O'tar, Mutrib, Chokar kabi tarixchi va taraqqiyparvar shoirlar yetishib chiqdilar. Bular o'z asarlarida mavjud tuzum illatlarini fosh etib, xalqda taraqqiyot va istiqlolga umid uyg'otdilar. Ularning asarlari jadidlarning dunyoqarashi shakllanishiga katta ta'sir ko'rsatdi.

Jadidchilik ma'rifatparvarlikdan kuchli siyosiy harakatgacha bo'lgan murakkab rivojlanish yo'lini bosib o'tdi[3]. Xiva jadidlari faoliyatida ham aynan shu yo'l ko'zga tashlanadi.

Jadidchilik harakatining asosini ma'rifatparvarlik tashkil qilganidek, maorif maktab tizimi ma'rifatparvarlik qurolidir. Ma'rifatparvar hukmdor Feruz 1884-yilda Xivada maktab ochgan. Jadidchilikning turli serqirra yo'nalishlari kabi Xiva jadidchiligi ham o'ziga xos xususiyatlari, o'zining shakllanish va rivojlanish bosqichlari bilan ajralib turadi.

20-asr boshlarida Xiva xonligi jadidchilik harakati yangiliklar tarafdori bo'lgan amaldorlar, mahalliy boylar va savdo ahli, taraqqiyparvar musulmon ruhoniylari, madrasa mudarrislari va toliblari, marifatparvar shoirlar Xorazmdagi maktab va madrasalarni, hatto islom diniga keyin kirib kelgan bid'atlarni va urf -odatlarning ayrim qismlarini isloh ilish, dunyoviy fanlarini joriy etish, savodxonlik usullarini osonlashtirish, o'quvchilarini o'z ona tilida ko'proq o'qitish va boshqa tillarni bilish kabi ma'rifatparvarlik g'oyalari bilan chiqqan demokratiya va adolat, istiqlol va taraqqiyot uchun kurashuvchilar harakati hisoblanadi. Ular safida bosh vazir Islomxo'ja, qozikalon Bobooxun Salimov, shoir Avaz O'tar, devonbegi Husayn Matmurodov, savdogar Polvonniyoz xoji Yusupov, sanoatchi boy Nazir Sholikorov, matbaachi-hunarmand Otajon Abdalov, birinchi o'zbek kino foto ustasi Xudoybergan Devonov, mirzaboshi Muhammad Rasul Mirzo, xonanda-musiqashunos Matyoqub Pozachi, Otajon Safayev, ziyolilar va ulamolardan Bobojon Yoqubov, Hakimboy Jonmuhammedov, Muhammadyor xoji Abdullayev, Otajon Xo'janiyozov, Rahmonbergan Yoqubov, Muhiddin Umarov, Mulla Jumaniyoz Sultonmurodov, Jumaniyoz hoji

Boboniyozov, Qurbonboy Jaloyir, Xudoybergan Matniyazov, Davlatnazar Qayroq, Murod Eltuzarov, Mulla Matmurod, Mulla Abdulla Berdimurodov, Avazxo'ja, Isomiddin eshon, Nizomoxun, Sobir Yoqubov, Mulla Bekjon Rahmon o'g'li, Muhammad Yusuf Devonzoda va boshqalar kirgan. Ularning safi qirq nafardan ziyod ziyoli kishilarni tashkil qilinadi. Ular har payshanba kechasi goh Qalandarxonada, goh Qorako'z masjidida, ko'pincha Husaynbek Matmurod devonbegi o'g'lining uyida yig'ilishlar o'tkazilib, qo'shiqlar aytishgan, she'rxonlik qilishgan, erk, adolat, madaniyat va islohotga tegishli suhbatlar olib borishgan. Ular jadid adabiyoti va san'atini yaratish bilan cheklanib qolmay, yangi usul maktablari, kasalxona, pochta-telegraf ochish, o'quv qo'llan-malar yozish va nashr etishgan.

Rus bosqinchilariga qarshi kurash qahramoni Matmurod devonbegi vafotidan keyin xonlik siyosatida shahzoda Asfandiyorxon va vazir Islomxo'ja katta rol o'ynay boshladilar. Liberal marifatparvarlik kayfiyatidagi "Rus jug'rofiy jamiyati" a'zosi bo'lgan Asfandiyorxon 1904-yildan boshlab rus, tatar, turk, ozarbayjon tillarida chiqarilgan gazeta va jurnallariga obuna bo'lib, gazeta, shuningdek, geografiya, tarix, adabiyotga oid maxsus asarlari bilan tanishgan.

Ushbu harakat haqida batafsil ma'lumot beruvchi manba "Yosh xivaliklar tarixi" nomli kitob bo'lib, bu asar Xorazm Xalq Respublikasining birinchi raisi Polvonniyoz Hoji Yusupov (1861-1936) qalamiga mansubdir. Ushbu xotira kitobi uning kundalik daftarlari asosida 1926-yilda yozilgan.

Muallif, asosan, 1920-1924-yillar mobaynida Xorazmda, Turkiston da ro'y bergan tarixiy voqealarni o'ziga xos uslubda o'zbek tilining Xorazm shevasida, juda qiziqarli ravishda bayon qiladi. Bu asarning qimmati va o'sha davr tarixi haqida chop etilgan boshqa kitoblardan farqi shundaki, muallif o'z ko'zi bilan ko'rgan, bilgan, eshitgan, bevosita ishtirok qilgan tarixiy voqea va hodisalarni boricha, ro'y-rost bayon qiladi.

Asar, asosan, Yosh Xivaliklar partiyasining demokratik faoliyatiga, uning xon istibdodini ag'darib, Xorazmda mustaqil xalq jumhuriyatini barpo qilish va uni mustahkamlash borasidagi ishlarga bag'ishlangan. Asarda "Yosh xivaliklar harakati" harakati haqida shunday ma'lumot berilgan: "Yosh Xivaliklar harakati XX asr boshlarida Xivada shakllangan jadidchilik harakatining bir oqimi sifatida vujudga keladi… Keyinchalik Xiva jadidlari ma'rifiy ishlar bilan shug'ullanib qolmasdan, xon tuzumiga qarshi kurash ishi bilan shug'ullanganlar. Xiva xonligida jadidchilik harakati juda katta ijtimoiy kuchga aylanib, 1914-yil avgustidan boshlab "Yosh xivaliklar harakati" deb nomlana boshladi. Bu harakatning g'oyaviy va tashkiliy jihatdan shakllanishi va mustahkamlanishida Polvonniyoz Hoji Yusupov, Bobooxun Salimov, Husainbek Matmurod Devonbegi o'g'li, Nazir Sholikorov, Mulla Jumaniyoz Sultonmurodov, Mulla Bekjon Rahmonov, Xudoybergan Devonov, Otajon Safoyev va boshqalarning xizmatlari katta"[4].

Tahlil va natijalar. Muhammad Rahimxon Feruz nomi bilan bog'liq XX asr birinchi choragidagi adabiy muhit qator o'ziga xosliklarga ega. Ya'ni ushbu davrda ko'p asrlik adabiy an'analar davom etishi bilan birgalikda ma'rifatparvarlik g'oyalari, yangicha fikrlar jadallik bilan kengayib borayotgan edi. She'riyat tobora rivojlandi va undagi mavzu, asosan, ishq-muhabbat va ma'rifatparvarlik edi. Ma'rifatparvarlik g'oyalari, albatta, keyinchalik jadidchilik harakatining yurtimizda keng quloch yoyishiga sabab bo'lgan. O'z g'azallarida ma'rifat g'oyasini ilgari surgan ba'zi shoirlar ijodidan namunalar ko'rib o'tamiz.

Bir qancha janrlarda ijod qilgan Tabibiy ijodida ham xalqni ma'rifatli qilishga da'vatlar kuzatiladi. Xususan, shoir quyidagi musaddasida yoshlarni vaqtni behudaga sarflamas-dan, ilm olishga chaqiradi:

Umring o'tkarma tomoshoi gulu gulshan ila,

Tut barobar onikim oqil esang gulxan ila,
Chekibon ranju balo borini jonu tan ila,
Borho ulfat etib sohibi ilmu fn ila,
Dushman ar qilmasa olamda modoro sen ila,
Sen madoro qilako'r jahd etibon dushman ila.

1889-yil Xiva shahrida tug'ilgan Muhammad Yusuf Muhammad Yoqub o'g'li Chokar ham xalqni ilmli, ma'rifatli qilish uchun bir qator ishlar qiladi. Chokarning dadasi Muhammad Yoqub Xarrot Xorazmda juda mashhur mashshoq bo'lgan. Chokar o'zbek klassik adabiyoti namoyandalarining ilg'or fikr-tuyg'ularini, qarashlarini davom qildirgan. U demokrat shoir Avaz o'tar bilan zamondosh va yaqin do'st bo'lgan.

Chokarning tashabbusi bilan Xivada musiqa texnikumi — internat tashkil etiladi. Chokar uning direktori bo'ladi va dars beradi. O'sha yillari Chokar Mulla Bekjon Rahmon o'g'li bilan birgalikda xalq musiqasiga doir "Xorazm musiqiy tarixchasi" asar yozishadi, bu asar kitob holida 1925-yilda Moskvada nashr etilgan. Chokardan bir qancha g'azallar ham yetib kelgan bo'lib, u ham boshqa zamondoshlari kabi o'z she'rlarida xalqni savodli bo'lishga, johillikdan qochishga da'vat etadi:

Jahonda yashay olmas hech millat ilmu urfonsiz,
Aningdekkim turalmas hayotda jism ila jonsiz.

Maorifdur jaholat dardining darmoni, fahm aylang,
Fanoliq yotgonidur bo'lsa har bir dard darmonsiz.

Ilmsiz kimsa boylarg'a bo'lub qul, o'tkarur umrin,
Ilm ahli kishiga bo'lmag'ay muhtoj ham nonsiz.

Bering farzandingiz maktabga, Chokarni so'zin tinglab,

Jahonda yashay olmas hech millat ilmu urfonsiz.

Milliy uyg'onish g'oyalari shoir Avaz O'tar she'rlarida ham namoyon bo'ladi. Uning ma'rifatparvarlik mavzusida yozilgan she'rlarida ilgari surilgan fikrlar jadichilik g'oyalari bilan hamohanglik kasb etishini ko'rishimiz mumkin.Bu davrda shoir ilm-ma'rifatga da'vat etuvchi bir talay she'rlar yozgan. Xususan, "Maktab" radifli g'azalida jar yoqasiga kelib qolgan millatni ilm ma'rifatga, maorifga oshno bo'lishga da'vat etadi. Ushbu g'azalda "millati vayronni obod etgusi maktab" deb bejizga aytilmagan. G'azalda xalqning ma'rifatli bo'lishga, ularni bilimli qilishga jon kuydirayotgan shoir obrazi namoyon bo'ladi:

Ochinglar, millati vayronani obod etgusi maktab,
O'qusin yoshlarimiz ko'nglini shod etgusi maktab.

Dil-u jon birla el maktab ocharga ijtihod etsin,
Nedinkim, bizni g'am qaydidin ozod etgusi maktab.

Xulosa. XX asr boshlaridagi Xiva adabiy muhitida ham asosiy mavzulardan biri ma'rifatchilik g'oyasini ilgari surish ekanligini yuqoridagi misollar va bunga o'xshagan yana ko'plab asarlarda ko'rishimiz mumkin. Bu davr shoirlarining va ziyolilarining asosiy maqsadi xalqni savodli qilish edi. Albatta, ular bunga erishdilar ham. Ularning sa'y-harakatlari bilan yangi usuldagi maktablar ochildi, yoshlarga diniy va dunyoviy bilimlar barobar o'rgatildi. Shu sababli ma'rifatchilar xalqimizning ma'naviy va madaniy jihatdan rivojlanishida muhim o'rin tutadi. O'zlari yashagan davrda ma'rifatchilarning ezgu g'oyalari qoralangan bo'lsa-da, bugungi kunda ular aytgan har bir fikr, har bir g'oya alohida ahamiyat kasb etmoqda va ularga hurmat ko'rsatilmoqda.

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RECREATION OF THE NATIONAL CONCEPTUAL SPHERE AND THE NATIONAL CHARACTERS IN THE TRANSLATION WORKS BY HASAN TORABEKOV

Annotation

This article analyzes problems of re-creating the image of national heroes and the original conceptual sphere while translating a work of art from one language to another. We reviewed one of the great works of the famous French writer Stendhal, translated into Uzbek by Hasan Torabekov "The Charterhouse of Parma".

Key words: National conceptual sphere, the image of national heroes, art of word, art of translation, recreation.

ВОССОЗДАНИЕ НАЦИОНАЛЬНОЙ КОНЦЕПТОСФЕРЫ И ОБРАЗА НАЦИОНАЛЬНЫХ ГЕРОЕВ В ПЕРЕВОДЧЕСКИХ РАБОТАХ ХАСАНА ТУРАБЕКОВА

Аннотация

В данной статье анализируются проблемы воссоздания образа национальных героев и концептосферы при переводе художественного произведения с одного языка на другой. Была рассмотрена одна из великих работ известного французского писателя Стендаля, переведенная на узбекский язык Хасаном Турабековым, «Пармская обитель».

Ключевые слова: Национальная концептосфера, образ национального героя, искусство слова, искусство перевода, воссоздание.

HASAN TO'RABEKOV TARJIMA ASARLARIDA MILLIY KONTSEPTOSFERA VA MILLIY QAHRAMONLAR OBRAZINING QAYTA YARATILISHI

Annotatsiya

Mazkur maqolada badiiy asarni bir tildan ikkinchi tilga tarjima qilishda asliyatdagi kontseptosfera va milliy qahramonlar obrazining qayta yaratilishi, uning to'laqonliligini bera olishdagi muammolar tahlil etiladi. Bunda mutarjim Hasan To'rabekov tomonidan o'zbek tiliga o'girilgan mashhur frantsuz adibi Stendalning yirik asarlaridan biri "Parma ibodatxonasi" ko'rib chiqilgan.

Kalit so'zlar: Milliy kontseptosfera, milliy qahramon obrazi, so'z san'ati, tarjima san'ati, qayta yaratish.

Kirish. XX asrning ikkinchi yarmidan boshlab o'zbek tarjimonlari orasida ma'lum bir «ixtisoslashish» ro'y bera boshladi, ya'ni tarjimonlar bir muallifning ijodiga qayta-qayta murojaat eta boshladilar. Shu davrda Buyuk frantsuz yozuvchisi Mari Anri Beyd – Stendalning (1783-1842) Hasan To'rabekov qiyofasida o'zbek tilida tarjimoni paydo bo'ldi. Mutarjimimiz tomonidan adibning ikki shoh asari «Qizil va qora» va «Parma ibodatxonasi» romanlarining o'zbek tiliga tarjima qilinishi tarjimachiligimiz va adabiyotimizda katta voqealardan biri, desak mubolag'a bo'lmaydi.

Stendal asarlarining poetikasi, ularning falsafiy-axloqiy problematikasi Frantsiya adabiyotida o'ziga xos o'ringa ega. Stendal o'z asarlarida butun diqqat-e'tiborini nafaqat asar qahramoniga, balki o'zi tasvirlayotgan barcha personajlarga ham qaratadi, ularning taqdiri bosh qahramon taqdiridan kam qiziqtirmaydi uni. «Parma ibodatxonasi» romani ham shunday asarlardan biri.

Mavzuga oid adabiyotlar tahlili. Oxirgi 10 yillarda ilm fanda «kontsept» va «kontseptosfera» tushunchasi katta ahamiyat kasb etib kelmoqda. Buni qator tilshunoslarimiz, adabiyotshunoslarimiz izlanishlarida ko'rishimiz mumkin. «Kontsept» atamasi ilk bor 1928 yilda S.A.Askoldov tomonidan uning «Kontsept va so'z» maqolasida tahlil etilgan. Unga ko'ra «kontsept» bir turdagi ko'plab predmetlarning fikrlash jarayonidagi ongli shakllanishidir [1]. «Badiiy kontsept» tushunchasi ham aynan shu olim tomonidan kiritilgan bo'lib, u badiiy matnlarni kontseptlar prizmasi (tarixiy, ijtimoiy, maishiy, madaniy va adabiy) orqali o'rganish zarurligini aytadi. Bundan tashqari bir qator olimlar,

jumladan, D.S.Lixachev, A.P. Babushkina, Y.YE. Proxorov, V.G.Zusman va boshqalar «kontsept», «kontseptosfera», «madaniy kontsept» va «badiiy kontsept» atamalarini tahlil etganlar.

Tadqiqot metodologiyasi. Ma'lumki, bir asarni asliyatdan ikkinchi bir tilga tarjima qilish tarjimondan katta ma'suliyatni talab qiladi, zero noto'g'ri tanlangan muqobil tarjima asliyatning mazmuniga, uning g'oyasiga putur yetkazishi aniq. «Parma ibodatxonasi» asarida ham boshqa asarlar singari tarjima qilish qiyin bo'lgan iboralarni uchrata-miz va o'zbek mutarjimi mazkur muammolarga qanday yondoshganini tahlil etish uchun tarjima asarni uning ruscha muqobili va kezi kelganda asliyati bilan solishtirib tahlil etamiz.

Tahlil va natijalar. H.To'rabekov «Parma ibodatxo-nasi»ni o'zbekchaga N.Nemchinovaning ruscha tarjimasidan ag'dargan. Uchchala matnni (frantsuzcha-ruscha-o'zbekcha) taqqoslash jarayonida ko'pgina mushtarak jihatlar ayon bo'ldi. Hasan To'rabekov asarni tarjimada qayta yaratishda hatto bir qarashda ahamiyatsizdek tuyulgan detallarga ham e'tibor bergan.

Asar qahramoni Fabritsio romannavisning barcha fikrlari, orzu-o'ylarining badiiy ifodasidir. U romanning qator joylarida Fabritsioning frantsuz ekanligiga urg'u beradi. Jumladan, quyidagi misolda:

«У Фабрицио была одна черта, роднившая его с французской молодежью: он серьёзно относился к любимой лошади и к излюбленной газете, чем к своей благомыслящей любовнице» [2].

Ushbu jumla o'zbek tiliga quyidagicha o'girilgan:

«Fabritsioning frantsuz yoshlariga xos jihati bor edi: u o'zining yaxshi ko'radigan oti va sevimli gazetasiga andishali ma'shuqasiga nisbatan jiddiyroq munosabatda bo'lardi» [3, 89]. Bu yerda albatta ruscha «черта, роднившая его с французской молодежью» o'zbekcha «frantsuz yoshlariga xos jihat»dan yuz chandon yuqori. «Xos jihat» har qanday odamda bo'lishi mumkin, biroq «роднившая черта» hammada ham bo'lavermaydi.

Asar davomida Stendal frantsuzlar bilan italyanlarni taqqoslab boradi. Ruschada:

«Этот министр, вопреки его легкомысленному виду и галантному обхождению, не был наделан душой французского склада; он не умел забывать горести»[2].

O'zbekcha tarjimasi:

«Yengiltak ko'rinishiga va nazokatli muomalasiga qaramay bu ministrning qalbi frantsuz taxlit emasdi: u g'am-g'ussalarni unutib yuborishni bilmasdi» [3].

Bu yerda o'zbek mutarjimi ruscha matndan farqli ravishda italyan ministrini «frantsuz taxlit emasdi» deb yozuvli ajratib ko'rsatib, ikki millat vakillari o'rtasidagi farqni yanada bo'rttirib ko'rsatadi.

Jina del Dongo dastlab ministrning taklifiga rozi bo'lmaydi. Ruscha matn:

«- А вы понимаете, что предложили мне совершить безнравственный поступок? – сказала графиня». [2, 91]

O'zbekcha tarjimasi:

«- Siz menga odobsiz ish taklif qilayotganingizni tushunasizmi o'zi? – dedi grafinya» [3, 102].

Bu ministr uchun odobsiz ish emas, oddiy holat edi. Ruscha matn:

« - Не более безнравственный, чем все то, что творится при нашем дворе и двадцати других дворах. Самодержавная власть удобна тем, что она все освещает в глазах народов, а раз смешного не замечают, значит, его и нет»[2].

O'zbekcha tarjimasi:

« - Bizning saroyimizda va bo'lak yigirmata poytaxtning saroylaridagi ahloqsizliklar oldida bunisi hech gap emas. Mustabid hokimyatning shunisi qulayki, u xalqlarning ko'z oldida istagan narsasini tabarruk qilib beradi. Hamonki odamlar kulgili narsani sezishmas ekan, demak u yo'q narsa» [3].

Bu yerda yuqori tabaqa vakillarining, ministrlarning italyancha dunyosini kuzatishimiz mumkin. Chindan ham italyanlarning dunyosi, ruhiyati frantsuzlarnikidan farq qiladi. Bu haqda Parma shahzodasi Ernesto IV ham gapiradi. Ruscha matn:

«Эрнесто IV часто повторял, что главная цель наказания – потрясти страхом воображение подданных.

– Навеки – это грозное слово, - говорил он, - а в Италии оно пугает еще больше, чем в других странах». [2, 99]

O'zbekcha tarjimasi:

«Ernesto IV o'qtin-o'qtin jazolashdan asosiy maqsad – fuqaroning diliga vahima solishdur, deya takrorladi.

- Umrbod – bu dahshatli so'z, - deguvchi edi u. – Italiyada u odamlarning diliga boshqa mamlakatlarga qaraganda ko'proq g'ulg'ula soladi» [3].

Mutarjim asar qahramonlarining tinimsiz va hayajonli sarguzashtlarini, qochib yurishlarini, ta'qib etilishlarini, kurashlarini ham o'zbek tiliga mohirona ag'dargan, urushning realistik tasvirini to'la saqlay olgan. Unga bu ishda tarjimonga xos sezgirlik, orttirgan tajribasi va nihoyat, ona tilimizning boy imkoniyatlari katta yordam bergan.

Tarjimon romandagi ikkinchi darajali obrazlarni qayta yaratishga ham katta e'tibor bergan. Bu borada ma'lum bir qahramonni ta'riflovchi eng kichik detallarni, nozik nuqtalarni

ham ularga xos bo'lgan barcha atamalar va jargonlar bilan ochib bera olgan. Jumladan, Fabritsioning Napoleon armiyasi ortidan ketishida yo'lda uchragan markitant ayol unga quyidagicha maslahat beradi. Ruscha matn:

«Слушай, если у тебя еще осталось хоть немного золотых кругляшек… тебе, прежде всего надо купить другую лошадь» [2].

O'zbekcha tarjimasi:

«Menga qara, agar... oltin mullajiringdan ozgina qolgan bo'lsa, avvalo boshqa ot sotib olishing kerak» [3, 38].

Keltirilgan misolda tarjimon birgina so'z – mullajiring, ya'ni savdogarlarga xos jargonni ishlatish orqali qahramon nutqining o'ziga xosligini aks ettirgan va butun kontekstni ham ifodalagan.

"Aynan kontekst – tor ma'nodagi va keng ma'nodagi kontekst – tarjimada o'zga tilga mansub so'zlarning ma'nosini berishda, ya'ni ona tilida jumlalar tuzish uchun zarur so'zlarni tanlashda hal qiluvchi ahamiyatga egadir". [4, 133] Ona tilida tuzilgan jumla, uning ma'nosi undan oldin va keyin keluvchi jumlalarning ma'nosi bilan, butun abzats va parchaning ma'nosi bilan uzviy bog'liq bo'ladi. Shu sababli "agar jumla kontekst bilan o'ralgan bo'lsa, u o'z ma'nosini (M.Baxtin ta'kidi) faqat shu kontekstdagina to'liq saqlaydi. Shuning uchun noto'g'ri tanlangan oddiy bir so'z ham oxir oqibatda asliyatning mazmunini buzib ko'rsatishga olib kelishi mumkin. Natijada bunday tarjima adekvat (to'laqonli) tarjima bo'lmay qoladi. Tarjimaning to'laqonliligi asliyatning ma'no tarkibini to'liq ifodalashdan va unga to'liq funktsional-stilistik muqobillikdan iboratdir" [5, 276]. (tarjimalar bizniki – D.M.)

«Parma ibodatxonasi»ni varaqlar ekanmiz, mutarjim asarning ruscha muqobilidagi «крошить саблями» – «qilichdan o'tkazmoq», «точно бараны бегут» – «xuddi qo'y podasiga o'xshab qochishyapti» kabi iboralar va hatto quyidagicha «Только пошевелись, крышка тебе!» – «Qimir etib ko'r-chi, naq peshonangdan darcha ochib qo'yaman!», «Если заартачишься – пристрелю» – «Agar g'ing desang, otib tashlayman!» singari butun jumlalarga ham muvaffaqiyatli muqobillar topganini ko'ramiz.

Xulosa va takliflar. Ma'lumki, bir xalq tilidagi maqol, matal va idiomalarni ikkinchi bir tilga tarjima qilish tarjimondan katta ma'suliyatni talab qiladi, aks holda noto'g'ri tanlangan muqobil tarjima asliyatning mazmuniga, uning g'oyasiga putur yetkazishi aniq. «Tilning asl qaymog'i, uning o'ziga xos xususiyatlarini va tabiatini belgilaydigan, uning kamolot darajasi qanday ekanligini ko'rsatadigan, boshqa tillar o'rtasida tutgan o'rnini tayinlashda muhim omil bo'lgan narsa – undagi maqol, matal, idioma va boshqa shu kabi ko'chma ma'noli birikmalardir. Bunday birikmalarni bir tildan ikkinchi tilga tarjima qilishning g'oyat murakkab va muhim ish ekanligi bu masalani badiiy tarjima nazariyasining asosiy problemalari qatoriga kiritishga sabab bo'lmoqda» [6].

Mazkur asarda ham boshqa asarlar singari tarjima qilish qiyin bo'lgan maqol va matallarni, turg'un iboralarni ham uchratamiz. H.To'rabekov ularni tasvirlanayotgan holatga, voqeaga tayanib ag'dargan. Uning yutug'i – bu faqat tajriba va qobiliyat mahsuli bo'libgina qolmay, balki matn bilan asarning g'oyaviy-badiiy mazmuni, kontseptosferasi o'rtasidagi aloqani to'g'ri tushuna bilish natijasi hamdir. Misol tariqasida romanning turli boblaridan olingan tarjimalarni keltiramiz. Beshinchi bob. Ruscha matn:

«Фабрицио любили в Грианте… и, если б не усердная помощь брата, миланская полиция никогда не обратила бы внимания на его отсутствие» [2].

O'zbekcha tarjimasi:

«Fabritsioni Griantada juda ham yaxshi ko'risharmish… Agar akasi o'lib-tirilib yordam bermaganida, Milan politsiyasi uning g'oyib bo'lishiga hech qachon e'tibor bermasdi» [3].

Sakkizinchi bob. Ruscha matn:

«Граф Моска словно воскрес из мертвых, когда узнал по донесениям шпионов, все эти подробности» [2].

O'zbekcha tarjimasi:

«Graf Moska barcha bu tafsilotlarni eshitganidan so'ng o'zini onadan qayta tug'ilgandek his etdi» [3, 140].

To'qqizinchi bob. Ruscha matn:

«Удовольствие отправить этого урода ко всем чертям, наверное, оказалось бы более живучим, чем моя склонность к хорошенькой Мариетте». [2]

O'zbekcha tarjimasi:

«O'sha tasqarani joyi rostonga jo'natish istagi go'zal Mariyettaga nisbatan dilimdagi moyillikka qaraganda kuchliroq bo'lib chiqadiganga o'xshaydi...» [3].

Ruschada:

«- Поразмыслите над этим и за добрый совет сделайте нам подарок: зима уже недалеко, купите мне и Мариетте по хорошему салопу из… английской материи…». [2]

O'zbekcha tarjima:

« – Shu to'g'rida bir o'ylab ko'ring va yaxshi maslahatim uchun bizga biror yaxshi sovg'a qiling: qish qilichini yalang'ochlab kelyapti, men bilan Mariyettaga ajoyib ingliz movutidan tikilgan bittadan yaxshi salop olib bersangiz yomon bo'lmasdi». [3, 199].

«Parma ibodatxonasi»ning o'zbekcha tarjimasi ayrim kamchiliklardan ham xoli emas, albatta. Shu o'rinda realiyalarga to'xtalsak.

Realiyalar asliyatning milliy o'ziga xosligini ta'minlaydigan unsurlardan biri hisoblanadi. Asliyatning milliy o'ziga xosligini tarjimada aks ettirish bo'yicha esa turli qarashlar mavjud. Jumladan, V.Rossels o'zining "Tarjima va asliyatning milliy o'ziga xosligi" (Перевод и национальное своеобразие подлинника) maqolasida asliyatning milliy o'ziga xosligi ifodalangan unsurlarni tarjima qilish masalalariga to'xtalib, haqli ravishda milliy turmush tarzini ifodalovchi so'zlar tarjimada o'zgartirishsiz saqlanishini hamda tarjima qilinayotgan tilda muqobillari mavjud bo'lgan so'zlar shu muqobillar bilan almashtirilishini talab qiladi. Jumladan, u rus tilida "господин" va "здравствуй" kabi muqobillari mavjud bo'lgan "batoni" va "gamardjoba" kabi gruzin so'zlarini tarjimada saqlashni ortiqcha deb hisoblaydi va, aksincha, "lavashi" so'zini tarjimada qoldirish kerak deydi, zero bu so'z rus kitobxoniga mutlaqo notanish va yangi milliy o'ziga xoslikni anglatadi [7].

Biz ham V.Rosselsning yuqoridagi fikriga qo'shilamiz. Ruscha tekstga asliyatda yo'q «салоп» so'zini qo'shgan rus tarjimoni N.Nemchinovaning aybi bilan H.To'rabekov ham bu so'zni tarjimada aynan saqlagan va unga izoh berayotib, xatoga yo'l qo'ygan. Ruscha nusxada o'qiymiz:

«- Поразмыслите над этим и за добрый совет сделайте нам подарок: зима уже недалеко, купите мне и Мариетте по хорошему салопу из… английской материи…» [2].

O'zbekchaga « – Shu to'g'rida bir o'ylab ko'ring va yaxshi maslahatim uchun bizga biror yaxshi sovg'a qiling: qish qilichini yalang'ochlab kelyapti, men bilan Mariyettaga ajoyib ingliz movutidan tikilgan bittadan yaxshi salop olib bersangiz yomon bo'lmasdi» [3] deya tarjima qilinib, «salop»ga «Ayollarning XIX asr oxirida, XX asr boshlarida urf bo'lgan keng paltosi (Tarj.)», [3] deb izoh berilgan. Aslida «Salop - ayollarning XIX asr oxiri XX asr boshlarida urf bo'lgan, qish faslida ustiga tashlab olinadigan, qalin va qimmatbaho matodan keng va uzun qilib tikilgan ust kiyimi» deb izoh berilsa to'g'ri bo'lar edi, deb hisoblaymiz, chunki paltoga yeng tikiladi, ammo salop – bu yengsiz, butun gavdani yopib turadigan uzun yopinchiqdir.

Shu o'rinda marhum tarjimashunos olim G'aybulla Assalomning quyidagi so'zlarini keltiramiz: «Ko'pchilik xalqlarning tillarida qo'lga kiritilgan tarjimashunoslik amaliyotining samaralari hamda muayyanlasha boshlagan tarjima tamoyillari shundan dalolat beradiki, tarjima mo'ljallanayotgan xalq tili uchun yangi tushuncha bo'ladigan ayrim chet so'zlarni o'girmasdan, aynan saqlash ayni muddaodir» [6].

A.V.Fedorov ham tarjimada realiyalarni aks ettirishning yo'llaridan biri transliteratsiya (realiya bo'lib kelgan so'zni bevosita fonetik moslashtirish yoki so'z negiziga o'z tilining qo'shimchalarini qo'shib berish)dir, deb ko'rsatadi [4, 79].

Tarjima matnida o'zbek kitobxoniga tushunarsiz bo'lgan chet so'zlar ko'p saqlangan va ularga izoh berilmagan. Masalan: «rekrut», «paj», «sexin», «botfort», «terek», «livr», «shtallmeyster», «tambur-major», «bayokko», «kanonik», «kanonissa», «yeparxiya» va boshqalar.

H.To'rabekov asar matniga so'zma-so'z emas, ijodiy yondoshgan. «Dialektikaning oddiygina bir antiqasi shuki, mavjud originalga yaqinlashmoqchi bo'lsang imkoni boricha undan, uning lug'at qobig'idan uzoqlashu, asl-mohiyati, fikr, uslub, nafosatini tarjima qil. Tarjimada harfni harf bilan emas, balki qayta-qayta takrorlaymanki, tabassumini tabassum, musiqasini musiqa, ruhiy nafosatini ruhiy nafosat bilan gavdalantirish kerak» [8, 79-80]. Shu nuqtai nazardan H.To'rabekov amalga oshirgan ushbu tarjima asarga yaxlit qarab, mutarjim tarjimada ba'zi kamchiliklarga yo'l qo'yganiga qaramay, asosan asarning kontseptsferasi, undagi g'oya, personajlarning kechinmalari, ularning qalbidagi isyoni va o'sha davr ruhiyatini ochib bera olgan va kitobxonga tushunarli tarzda yetkazgan, deya olamiz.

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TMI "Bank ishi" kafedrasi PhD. Maqsudov Bunyod taqrizi asosida

"THE LITERARY BRIDGE OF ABDULLAH QAHHAR: ABOUT THE ACTIVITIES OF THE CRITIC, OBSTACLES AND HIS ROLE IN IMPROVING STORIES"

Annotation

This article is an in-depth study of Abdullah Qahhar's work in the field of criticism, focusing on his role in improving works despite the obstacles he faces for speaking truthfully about the situation of his time. The article details Abdullah Qahhar's contributions to literary analysis, emphasizing his influence on improving and enhancing the quality of storytelling in a cultural context both in his time and to this day, as his sayings are an example to be followed by many writers of the present time. Through his critical acumen, Qahhar becomes a key figure in shaping and elevating the narrative landscape, ultimately contributing to a deeper understanding of literature.

Key words: Rare talent, literary critical activity, brave guardian of literature, significant works and research, writer's memory, criteria of aesthetic thinking, the highest goal of poetry, schematism and stereotypes.

"ABDULLA QAHHOR ADABIY KO'PRIGI: MUNAQQID FAOLIYATI, TO'SIQLAR VA UNING HIKOYALARINI TAKOMILLASHTIRISHDAGI O'RNI HAQIDA"

Annotasiya

Bu maqolada Abdulla Qahhorning tanqid sohasidagi ijodi chuqur o'rganilib, o'z davrining holatini rost gapirish yo'lida duch keladigan to'siqlarga qaramay, uning asarlarini takomillashtirishdagi o'rni haqida so'z olib boradi. Maqolada Abdulla Qahhorning adabiy tahlilga qo'shgan hissasi batafsil bayon etilgan bo'lib, uning o'z davrida ham, bugungi kungacha ham madaniy kontekstda hikoya qilish sifatini yaxshilash va yuksaltirishga ta'siri alohida ta'kidlanadi, chunki uning so'zlari hozirgi zamonning ko'plab adiblariga o'rnak bo'lishi kerak. Qahhor o'zining tanqidiy ziyrakligi orqali hikoya manzarasini shakllantirish va yuksaltirishda asosiy shaxsga aylanadi va adabiyotni chuqurroq tushunishga yordam beradi..

Kalit so'zlar: Nodir iste'dod, adabiy-tanqidiy faoliyat, adabiyotning jasur posboni, salmoqli asarlar, tadqiq etish, adib xotirasi, estetik tafakkur mezonlari, abiyotning oliy maqsadi, sxematizm va qolipbozlik.

«ЛИТЕРАТУРНЫЙ МОСТ АБДУЛЛЫ КАХХАРА: ПРО ДЕЯТЕЛЬНОСТЬ КРИТИКА, ПРЕПЯТСТВИЯ ТАКЖЕ ЕГО РОЛЬ В СОВЕРШЕНСТВОВАНИИ РАССКАЗОВ»

Аннотация

Данная статья представляет собой глубокое исследование деятельности Абдуллы Каххара в сфере критики, уделяя особое внимание его роли в улучшении произведений, несмотря на препятствия, с которыми он сталкивается из-за правдивой речи о ситуации того времени. Статья подробно описывает вклад Абдуллы Каххара в литературный анализ, подчеркивая его влияние на совершенствование и повышение качества повествования в культурном контексте как в своё время, так и до сих пор, так как его изречения являются примером для подражания многих писателей нынешнего времени. Благодаря своей критической проницательности Каххар становится ключевой фигурой в формировании и возвышении повествовательного ландшафта, что в конечном итоге способствует более глубокому пониманию литературы.

Ключевые слова: Редкий талант, литературно-критическая деятельность, отважный хранитель литературы, весомые труды и исследования, писательская память, критерии эстетического мышления, высшая цель поэзии, схематизм и шаблонность.

Adabiy san'atning shakllanishi va takomillashuvida tanqid hal qiluvchi rol o'ynaydi. Tanqidiy baholar, hoh rasmiy sharhlar, hoh ilmiy tahlillar, hoh tasodifiy munozaralar adabiy asarlarning kuchli va zaif tomonlari haqida bebaho ma'lumotlar beradi. Tanqidning adabiy san'at rivojidagi ahamiyatiga chuqurroq kirib borar ekanmiz, uning adabiyot taraqqiyoti va qadrlanishiga bo'lgan chuqur ta'sirini o'rganishimiz mumkin. Abdulla Qahhor yozuvchi sifatida o'zbek tilini nozik his etuvchi va uning boy imkoniyatlaridan mahorat bilan foydalanuvchi qalamkash edi. U o'zining nasriy asarlarida ham, komediyalarida ham tildan foydalanish va ona tilining cheksiz imkoniyatlarini namoyish etishning ajoyib namunalarini berdi va o'z ijodi bilan o'zbek adabiy tilining kamol topishiga ulkan hissa qo'shdi. Abdulla Qahhorning adabiy va publitsistik faoliyati og'ir davrga to'g'ri keldi – qat'iy senzura zulmi, ijod erkinligi yo'qligi. Ammo, shunga qaramay, u qattiq va samarali ishlashga muvaffaq bo'ldi. Barcha asrlarda badiiy-estetik tafakkur rivojida adabiy tanqid – "Ilmi naqd" ning muhim o'rni va ahamiyati e'tirof etiladi. Navoiy, Tolstoy va Gorkiy, Oybek va Abdulla Qahhor, Shayxzoda va Simonov kabi Nodir iste'dod sohiblari badiiy ijodda beqiyos yuksaklikka erishish bilan birga tanqid va adabiyotshunoslik rivojiga ham ulkan hissa qo'shgan buyuk ijodkorlardir. Belinskiy "tanqid haqida nutq" maqolalarida ta'kidlaganidek, adabiyot va tanqid doimo bir-biri bilan qo'l ushlashib boradi va bir maqsadga xizmat qiladi. [3] Navoiy an'analarini davom ettirgan Qahhorning adabiy-tanqidiy faoliyati ham ezgu maqsadlarga qaratilgan. Qahhorning barcha adabiy-tanqidiy maqola va taqrizlarida milliylikka va so'z san'atiga alohida e'tibor qaratilganligi ham ibratli jihatlardan biri hisoblanadi.

Agarda Abdulla Qahhor hikoyalarining matniga shu nuqtai nazardan qaraydigan bo'lsak, favqulodda o'xshatishlar juda ko'plab topiladi. U o'xshatishlarning bu turi o'zining ta'sirchanligi va yorqinligi bilan alohida ajralib turadi. Ularda originallik, obrazlilik, ekspressivlik hamisha yorqin ifodalangan bo'ladi.

Bunday o'xshatishlar o'zlarining jozibadorligi, yorqinligi, emosionalligi, favqulodda faktlari bilan xar kanday o'quvchini hayratlantiradi, o'ylantiradi. Chunonchi, "Ko'r ko'zning ochilishi" hikoyasidan parcha: "Ikki og'iz haqiqatni sizlarga yetkazish uchun go'shtimni tanimdan randa bilan shilib tashlansa, suyaklarimni ming bir chigirikdan o'tkazsa xam mening orqamda qolganlar sevinadi".[6] Qahhorning tanqidchilik faoliyati o'zining mazmundor ko'lami, rang-barang shakli bilan o'zining ijodi kabi ibratlidir.

Adabiyotimizning Abdulla Qahhor e'tiboridan chetda qolgan biror jiddiy muammo, voqea-hodisasi yo'q desak, mubolag'a bo'lmaydi. "Yozuvchining vazifasi - yaxshi asarlar yozish, xalq dilining tarjimoni bo'lish bilan birga adabiyotni har qanday balo-qazodan qo'riqlash, adabiyotning sergak, jasur posboni bo'lish ham uning vazifasiga kiradi". Bu - munaqqid ijodining muhim asosi. Abdulla Qahhor tanqidchilikning xilma-xil janrlarida faol qalam tebratdi. Uning bu sohadagi me'rosi orasida yuksak saviyada yozilgan o'nlab maqolalar, hozirgacha ham o'z qiymatini yo'qotmagan taqrizlar, adabiyotimizning dolzarb muammolariga bag'ish-langan nutq va subatlar, shuningdek, xat-yozishmalar va mushoxadalar xazinasi bo'lgan yon daftarlarini ham o'z ichiga oladi. "Sarob", "Nutq" va "Quyushqon" singari asarlari adibning adabiy-tanqidiy qarashlarini o'rganishda ham qimmatli manba bo'lib xizmat qiladi.

Adabiyotshunosligimizda Abdulla Qahhor hayoti va ijodini o'rganishga bag'ishlangan , ijodini bosqichma-bosqich takomillashtirish, badiiy mahorat kabi jihatlarni qamrab olgan keng ko'lamli taqdiqotlar mavjud. So'nggi yillarda Abdulla Qahhor tavalludining 80 va 100 yilligi munosabati bilan salmoqli asarlar yuzaga keldi. Jumladan, M.Qushjonov, O.Sharafiddinovning ko'p yllik ijodiy izlanishlari samarasi ularoq "Abdulla Qaxxor maxorati" va "Abdulla Qahhor" asarlari (1988) va bir guruh mualliflarning rus tilidagi "Abdulla Qahhor va uning badiiy olami" (1989) nomli monografiya. Bulardan tashqari yozuvchi zamondoshlarining "Abdulla Qahhor zamondoshlari xotirasida" (1987) to'plami, taniqli tarjimon tanqidchimizning umr yo'ldoshi Kibriyo Qahhorovaning qayta nashr etilgan "Chorak asr hamnafas" (2007) risolasi xam Abdulla Qahhor hayoti va ijodini hamda adib shahsi va mashhur asarlarining ijodiy tarixini o'rganish bobida muhim manba vazifasini o'taydi.

Ayniqsa, atoqli adib va yirik adabiyotshunoslarimizning xotira va maqolalari jamlangan "Adabiyotimiz faxri" (2007) va adib arxivi qo'lyozmalari asosida tayyorlangan "Abdulla Qahhor: shaxs va ijodkor" (2013) to'plamlar va M.Qo'chqorovaning "Abdulla Qahhor istiqlol adabiyotshunosligi ko'zgusida" (2018) asari bu sohada izlanishlar samarali bo'layotganidan guvohlik beradi. [8] Akademik B.Nazarovning yangi talqin va yondashuvlarga asoslangan "Abdulla Qahhor badiiy haqiqati" maqolasidagi fikrlari e'tiborga loyiq: "Qahhor ijodini yanada chuqurroq, teran, ayniqsa, jahon adabiyoti kontekstida va mahorat sir-asrorlari negizida mustaqillik davrining erkin xolis mezonlari asosida o'rganish va tadqiq etishning yangi ikkinchi bosqichi boshlanmoqda. Qahhor iste'dodi qudratining rang-barang qirralarini uning o'ziga munosib ravishda keng va atroflicha ochish masalasida biz, tanqidchilar adib hotirasi oldida doimo qarzdormiz".

Adib ijodiga yangicha yondashuv samarali bo'layotgani va bir qator asarlari badiiylikning yuksak mezonlari asosida chuqur tahlil etilayotganligiga birgina hikoyasi talqini misolida ishonch hosil qilish mumkin.

Adabiyotshunos Dilmurod Quronovning ta'kidlashicha, yirik adabiyotshunoslarimiz tomonidan 1970-yillar hikoyalari ichida eng yaxshisi sifatida e'tirof etilgan "Daxshat" (1960) qissasi nafaqat 1970-yillarni, balki burilish davrini ham o'zida aks ettirgan teran asardir.[4] yozuvchi hayoti va shu davrdagi ruhi: "XX asr o'zbek adabiyoti haqidami, milliy nasrimiz taraqqiyoti haqidami, hikoya janri yoki hunarmandchilik masalalari haqidami, jiddiy nazar tashlasangiz, siri "Daxshat" albatta tilga olinadi va turli talqinlarga bardosh bera olgani va yo'l qo'ygani ilhom bilan yozilganidadir"

Abdulla Qahhor adabiyot rivoji yo'lida beg'araz xizmat qilishi, ayniqsa, yosh shoir va yozuvchilarga ijodning katta yo'liga tushib olishida xayrixohlik bilan yordam berishiga katta umid bildiradi. Qahhor iste'dodli munaqqidlarni quvvatlab, ularni adabiyotimiz rivoji yo'lida faol, xolis va jonkuyar bo'lishga rag'batlantiradi. Misol uchun adibning O.Sharafiddinov iste'dodi haqida 50 yillar avval aytgan bashoratomuz fikrini keltirish mumkin: "Ozod Sharafiddinov adabiy tanqidchilikka yonib kirdi va xozirgacha u mana shu fazilatni saqlab qoldi. Unda haqiqat ruhi, demokratik ruh, erkinlik ruhi kuchli." [1]

Shu bilan birga Qahhor ijodining muhim tarmog'i bo'lgan adabiy-tanqidiy faoliyati yetarli darajada o'rganil-magan. Adibning adabiy-tanqidiy me'rosini o'rganish – nafaqat ulkan ijodkor siymosi va uning badiiy-estetik olamini to'la tasavvur etishga yordam beradi, balki XX asr o'zbek adabiyoti, tanqidchilik va adabiy-estetik tafakkur tarixi, tadrijiy taraqqiyot yo'li va omillarini ham kengroq o'rganishga imkon beradi. Qahhorning taqriz-maqolalari bugun ham beqiyos ahamiyat kasb etishi bejiz emas. Ustozning Said Axmad, Ma'rufning ilk asarlari haqidagi taqriz va maqolalari U.O'ljaboev, B.Karimov kabi adabiyotshunoslar ta'kidlaga-nidek, adabiy tanqidning yetuk namunalari bo'lishi bilan yosh adiblarga ijod sirlarini anglatib, adabiyotimiz ravnaqi yo'lida ta'sirchan omil bo'lib kelmoqda[7]. Ular "yozuvchilik mahoratining eng muhim jihati bo'lgan inson ruhiyatini chuqur yoritish, badiiy til va tasvir, janr hususiyatlari" kabi jahon adabiyotshunosligining asosiy adabiy-nazariy muammo-larigacha qamrab olganligi bilan ham o'zining dolzarbligini yo'qotmay keladi.

Qahhor, eng avvalo, adabiyotimiz va tanqidimizni jahon estetik tafakkur mezonlari asosida rivojlantirish, iste'dodli ijodkorlar, talabchan tanqidchilar qatorida turishga intiladi. Ayni vaqtda, istedodli tanqidchi va adabiyotshunoslarimiz e'tiborini ham adabiy jarayon va so'z san'atining dolzarb muammolarini hal etishga yo'naltirishda vakolatli shaxsga aylandi. Shu munosabat bilan adabiyot va tanqidchiligimiz tarixining ayrim muhim voqea-hodisalaridan bugungi kun uchun zarur saboqlar chiqarish ham o'rinli bo'ladi. Abdulla Qahhor yetuk munaqqid sifatidagi ibratli faoliyati, ulkan iste'dodi va yorqin shaxsi bilan adabiy-estetik tafakkur olamini boyitish va rivojlantirishda qanchalik muhim o'rin tutishi, adabiy jarayon va tanqidchilik saviyasiga ijodiy ta'sir ko'rsatishi mumkinligini namoyon eta oldi. "Adabiy tanqid asarga xalq manfaatlari, xalq talablari nuqtai nazaridan baho beradi, buning uchun asarni mazmun jihatidan xam, shakl jihatidan xam chuqur tahlil qilib, fazilat va nuqsonlarini ochib beradi. Tanqid adabiyotni olg'a suradigan kuch bo'lishi bilan yoshlar uchun maktab vazifasini o'taydi. Afsuski, yoshlarimiz ana shu katta maktabdan mahrum deyish mumkin."

Abdulla Qahhorning bunday ibratomuz nutqlari, turli yillari yozilgan taqriz va maqolalaridan uning adabiy tanqidchilikka qanchalik ma'suliyat bilan munosabatda bo'lganligini tasavvur qilish mumkin. Darhaqiqat, Abdulla Qahhor ijodi va shaxsini chuqur o'rgangan va uni zukko ustoz deb bilgan O.Sharafiddinov ta'kidlaganidek, adib tanqidchi-likni adabiyotga va yozuvchilarga madad beruvchi qudratli kuch deb bilgan. Ayni vaqtda, tanqidchining yozuvchiga,

uning iste'dodiga bo'lgan samimiy munosabati Qahhor uchun juda muhim edi. Ya'ni tanqidchi yozuvchiga va uning ijodiga go'yo "tajriba qilinayotgan quyonday qaramasligi" kerak.[2] Abdulla Qahhorni tashvishlantirgan yana bir muammo-bu tanqidchilarda tahlil san'ati, adabiy asarning o'zidan kelib chiqib fikr yuritish mahorati etishmasligidir. Adabiy jarayonni chuqur tushunolmaslik va tahlil eta olmaslik oqibatida ayrim tanqidchilar asarga adib g'oyaviy-badiiy niyati va ijod qonuniyatlari asosida emas, sxematizm va qolipbozlik talablari bilan yondashadi. 30-40 yillarda keng tus olgan bunday illatlari tandiqchilik va adabiyot rivojiga ham katta to'siq bo'lgani ayon edi.

Qahhor ham insonni har tomonlama, to'laqonli va jonli qilib tasvirlash adabiyotning oliy maqsadi ekanligini qayta-qayta ta'kidlagan: "Men mutlaqo aminmanki, inson qanday bo'lishi kerak, qanday bo'lmasligi lozim ekanini, yozuvchi qalbini chuqur joylarigacha ko'rsatadigan ikki sahifalik chinakam proza biz uchun pala-partish, lekin ustaroq so'zlar bilan yozilgan "silliq" asardan ko'p darajada foydaliroqdir." [5]

- Abdulla Qahhorning vatandoshi ekanligimizdan faxrlanamiz, - deydi jurnalist va tarixchi Sulaymonqul Azimov. - Uning durdonalarini o'zbek tilida yozgani bizni faqat quvontiradi. Zero, ikki tillilik xalqlarimiz vakillari uchun odatiy hodisadir. Bizga ma'lumki, Markaziy Osiyoda ikki tilda: tojik va o'zbek tillarida ijod qilgan shoir va yozuvchilar ko'p bo'lgan - Alisher Navoiy, Nodirabegim(Maknuna), Sadriddin Ayniy …

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GRAMMATICAL SPECIFICITY OF THE LANGUAGE OF SHAROF BOSHBEKOV'S WORKS
Annotation

Sharof Boshbekov's works have their own characteisics. The unique feature of his works is that he sed simple sentences effectively. In order for the work to be impressive and understandable , the creator has achieved a natural and effective description of the dialects of the characters of the work in a dialogical manner, by using words appropriately to express the inner experiences of the character in order to interest the reader.
Key words: Language, expression, grammatical aspect, writer, simple, sentence, work, creator, method, hero, author, short story.

ГРАММАТИЧЕСКОЕ СВОЕОБРАЗИЕ ЯЗЫКА ПРОИЗВЕДЕНИЙ ШАРОФА БОШБЕКОВА
Аннотатция

Работы Шарофа Бошбекова имеют свои особенности .Уникальной особеносьюего творчества является то,что он эффективно использовал простые предложения. Для того, чтобы произведене было впечатляющим и понятным, автор добился естесвенного и эффективного описания диалектов героев произведения в диалогической форме, используя слова, уместно выражающие инутренние переживания герояв чтобы заинтересовать читателя.
Ключевые слова: Язык, выражение, грамматический, аспект, произведение, писатель, простое, предложение, создатель, метод, герой, автор, рассказ.

SHAROF BOSHBEKOV ASARLARI TILINING GRAMMATIK JIHATDAN O'ZIGA XOSLIGI
Annotatsiya

Til hodisalarini tadqiq yetishning yangi sohalari tobora rivojlanmoqda. Kognitiv tilshunoslik, korpus lingvistikasi, psixolingvistika, sosiopragmatika kabi sohalar dunyo tilshunosligida ulkan tadqiqot obyektiga aylanib ulgurdi. Pragmatika insonning ijtimoiy faoliyatini o'zida qamrab olgan nutq jarayoni, muayyan aloqa vaziyati orqali namoyon bo'ladi. Lingvistik pragmatika aniq shakl, tashqi ko'rinishga ega emas. Muallif Sh.Boshbekov asarlari asnosida tilning pragmatik xususiyatlarini tahlil qilgan. Eng muhimi xorij va o'zbek tilshunoslari ilmiy manbalariga tayanib muallif ilmiy izchillik asosida xulosalarni taqdim etadi. Maqolani chop etish maqsadga muvofiq.
Kalit so'zlar: Til, ifoda, grammatik jihat, yozuvchi, sodda gap, asar, ijodkor, usul, qahramon, muallif, kinoqissa.

Kirish. Sharof Boshbekov asarlarida o'ziga xos jihatlar bor. Asarlarining o'ziga xos jihati shundaki, sodda gap turlaridan unumli foydalangan. Ijodkor asarning ta'sirchan, tushunarli bo'lishi uchun asar qahramonlarining shevalaridan diolog tarzda, kitobxonni qiziqtirish uchun qahramonning ichki kechinmalarini ifodalashda so'zlarni o'z o'rnida maqsadga muvofiq tarzda qo'llay olish orqali tabiiy va ta'sirchan tasvirlab berishga erishgan.

Sharof Boshbekov asarlari tilining grammatik jihatdan o'ziga xosligi shundan iboratki, tilning taraqqiyoti yozuvchi-ijodkorlar va olimlari say-harakatiga bevosita bog'liq. Tadqiqotchilar tilning nazariy asoslari bilan shug'ullanishsa, ijodkorlar undan foydalanish asnosida yangicha ifoda usullari, ta'bir joiz bo'lsa, ayrim vositalarni yaratishga ham muvaffaq bo'ladi. Har bir ijodkor tildan o'ziga xos tarzda foydalanadi. Xususan, dramaturg Sharof Boshbekovning ham o'ziga xos yondashuvi bor. Buning amaldagi ifodasini "Temir xotin", "Falakning gardishi" asarlari tahlil qilish orqali kuzatishimiz mumkin. "Temir xotin" asarida shunday o'rinlar bor: "QO'CHQOR. «Sal-pal»mish! Yechilmayotganidan ham biluvdim, sening qo'ling tekkanini! Mol arqonlab o'rganib qolgansan-da, bog'lagan tuguningni matroslar ham yecholmaydi! E, qarashvormay ket! Bo'pti, kechirdim, qo'lni bo'shat.

Qumri «yo'q» deganday bosh chayqaydi.

Bu uyda men kimman o'zi, a? (Baqirib.) Qo'chqormanmi yo Qo'chqormasmanmi?! Qo'chqorman!!! (Birdan past tushib.) Qo'chqor ekan, deb bog'lab tashlayveradimi?.. Sho'ri bor odam ekanman o'zi... (Yana baqirib.) Hech bo'lmasa, suv ber, ichim yonib ketyapti! (Sh. Boshbekov. "Temir xotin" asari)

Avvalo, Sharof Boshbekovning tildan foydalanishdagi o'ziga xos jihati bu – uning sodda gap turlaridan samarali foydalanish mahoratida. Ayrim ijodkorlar badiiy asarda uzundan uzoq bir necha ergash gapli murakkab qo'shma gaplarni qo'llaydi, natijada fikr chalg'iydi. Sharof Boshbekov sodda gaplardan unumli va maqsadli foydalana oladi:

U telbanamo kayfiyatda bir nimalarni pichirlar, nogoh to'xtaganicha bir nuqtaga tikilib qolar, ozgina shovqindan ham cho'chib tushardi. U katta ko'chadan ketib borarkan, "Binafsha kafesi" degan yozuvga ko'zi tushdi. "F" qarfi qiyshayib qolgan. Kallasida beixtiyor"Binafsha kafesi", "Binafsha kafesi" degan o'y charx ura boshladi. Chaqaloqning endi rostakam qorniochdi shekilli, yana g'ingshiy boshla(Sh. Boshbekov. "Falakning gardishi" asari).

Matnda asar qahramonlarining asli yashash hududini ko'rsatish maqsadida ularning nutqida ayrim sheva elementlari ham saqlab qolinadi:

QO'CHQOR (sevinib). Yaxshi debsiz, Alomatxon! Tarbiya bergan ota-onangizga rahmat! Rakatoping! Yo'q, shu kiyimingiz ham yaxshi-yu, endi, o'zingizdan qolar gap yo'q, bu yog'i qishloqchilik... Yuring, uyga kirib ko'raylik-chi, xotinning ko'ylak-po'ylagi bormikan. E, anovi ketib qolgan xotinning-da! Qani... (Uyga taklif qiladi. Uning ketidan qarab.) Bay-bay-bay, jannat, jannat! Shu, jannatdagi huru g'ilmonlar aslida o'zimizning zovudlarda tayyorlanib, keyin

o'sha yoqqa jo'natiladimi, deyman-da... (Ichkariga kirib ketadi.) (Sh. Boshbekov. "Temir xotin" asari)

Sharof Boshbekov bir bosh bo'lakli sodda gaplardan ko'p foydalanadi. Bu o'zbek tili nutq tabiatiga mos holatdir. Boshqa flektiv tillarda ega mavjud bo'lmasa, kesimning o'zi gapni tashkil qila olmaydi. O'zbek tilida esa kesimning o'zi gapni tashkil qilaveradi, nutq vaziyatiga ko'ra fikr ifodalay oladi: Yog'och to'sinlar orasidan oynasi darz ketgan romli surat topib oldi.

Unda Shavkat, xotini Surayyo va uch-to'rt yoshlardagi o'g'li—

Botir kulib turishibdi.

Suratni qo'lida ko'targanicha, negadir, u yoqdan-bu yoqqa izillab yugura boshladi. So'ng holdan toyib, umidsizlik bilan o'tirib qoldi.

Hovli burchagida o'g'lining uch g'ildirakli velosipediga ko'zi tushib, fig'oni battar falakka chiqdi.

Aqldan ozadigandarajaga yetdi.(Sh. Boshbekov. "Falakning gardishi" asari).

Matnning o'quvchiga tushunarli va ta'sirchan bo'lishi matnning morfologiyasi bilan ham bevosita bog'liq. Muallif asar matnida bu vaziyatda nisbatan olmoshlardan ko'proq foydalangani kuzatildi:

"OLIMJON qutining qopqog'ini ochgan edi, u yerda, qo'g'irchoqqa o'xshab ketadigan, nihoyatda go'zal qiz turardi. Badaniga silliq, yaltiroq mato tortilgan.

QO'CHQOR (hayratdan og'zi ochilib). Vo-o!..OLIMJON (faxrlanib). Qalay?

QO'CHQOR (birdan). E-e, odamning boshini qotirasan-a!

Magazinning oynasiga kiyim kiyg'izib qo'yadigan-ku bu

OLIMJON (xafa bo'lib). Yetti yillik mehnatim bu!

«Magazin»mish-a! (Sh.Boshbekov."Temir xotin" asari)

Keltirilgan misoldan ko'rinib turibdiki, ajratib ko'rsatilgan so'zlar olmosh so'z turkumiga mansub bo'lib, o'ziga xos ma'no va vazifa bajarishga xizmat qilgan. So'z turkumlarining qo'llanilish chastotasi, bizningcha, nutq vaziyati va fikr mavzusi bilan bevosita bog'liq bo'ladi.

Diologik nutq aks etgan matnlarda olmoshlarning nisbatan ko'proq ishlatilishi tabiiy, masalan:

QO'CHQOR. Xiz... Xizmat yo'q... (Karavotga ishora qilib.) Qani, buyoqqa o'ting, Alomatxon...Yo'q, yo'q, ko'rpachaga, ko'rpa-chaga...

ALOMAT.(karavotning bir chetiga qimtinibgina o'tirib).

Rahmat, yaxshi o'tiribman.

Qo'chqor haliyam o'ziga kelolmas, lekin og'zi qulog'ida — go'yo yuzida kechagi tabassum qotib qolganday edi. Kashfiyotining unga shu qadar ta'sir etganidan Olimjon ham xursand.

OLIMJON. Bo'lmasa, Qo'chqor aka, siz bemalol gaplashib o'tiravering, men narsalarimni joylashtiray. O'sha hujra bizniki-da, a?

QO'CHQOR. (beixtiyor «sizlashga o'tib). Iye, so'rab o'tirasizmi, o'zingizning uyingiz-ku, Olimtoy!..

Olimjon yig'ma karavot, sumka va boshqa anjomlarini ko'tarib, ichkariga kirib ketadi.

(Anchadan keyin.) Ha-a... Zap kelibsiz-da... (Dovdirab.) Ichkarida muzday ayron bor, bir kosagina olib chiqaymi? (Sh.Boshbekov."Temir xotin"asari)

So'zlovchining o'z fikr-mulohazalari, his-tuyg'ulari ifodalangan matnlarda olmosh so'zlar deyarli ishtirok etmaydi: OLIMJON. Kechirasiz-u, Qo'chqor aka, odam degan og'ziga nima kelsa qaytarmay gapiraveradimi! Nima deyatganingizni tushunyapsizmi? O'zbek qayoqda-yu, qo'y qayoqda! E, tavba... (Kuyinib.) (Sh.Boshbekov."Temir xotin" asari)

Kinoqissa janriga mansub asarlar, ayniqsa, Sh.Boshbekov qissalari matnida yuklamalardan modal munosabatlarni ifodalashda ustalik bilan foydalaniladi:

To'satdan Shavkatning g'azabi qaynab, yig'lamsiraganicha baqira ketdi:

Nega tashlab ketarkanman, a, nega tashlab ketarkanman! Axir bu yorug' jahonda shundan boshqa hech kimim yo'q-ku!.. O'ylab gapiryapsizmi, qanday tashlab keta-a-ay?! hamshira uning bunchalik kuyinishini kutmagan edi — qo'rqib ketdi. (Sh.Boshbekov. "Falakning Gardishi" asari)

Ajratib ko'rsatilgan til birliklaridan anglashilib turibdiki, demak, suhbat tarzidagi nutqiy vaziyatlarda yuklamalarning faol qo'llanilishi alohida pragmatik mazmunning ta'minlanishiga xizmat qiladi.

Tavsifiy-tasviriy matnlarda esa sifat so'z turkumiga doir so'zlarning keng va faol ishlatilishi ham o'ziga xos pragmatik maqsadga erishuvning muhim omili sanaladi.

"Dom"ning ikkinchi qavatidagi Shavkatning uyi. Xonadon sohibining unchalik boy bo'lmasa ham o'ziga to'q yashayotgani ko'rinib turibdi: yerda cho'g'day gilamu, shipda billur qandil. Javonda antiqa idish-tovoqlar. To'rda televizor, ustida o'sha oynasi darz ketgan surat. Hatto dahlizga ham qip-qizil gilam poyondoz to'shalgan.

(Sh.Boshbekov. "Falakning Gardishi" asari)

Kuzatilganidek, tavsifiy xarakterdagi matnlarda muallif matn orqali adresatga o'z qahramonining ichki va tashqi sifatlarini belgi bildiruvchi so'zlarni o'z o'rnida maqsadga muvofiq tarzda qo'llay olish orqali tabiiy va ta'sirchan tasvirlab berishga erishgan.

Kinoqissalarning o'ziga xos jihati shundaki, ularda tavsif va tasviriylik ancha ustun bo'ladi. Bu kabi holatlarda yozuvchining aniqlovchi va izohlovchi so'zlarga murojaat qilishi talab qilinadi. Rassom chizmoqchi bo'lgan manzarasiga ranglarni tanlab olgani kabi badiiy matn muallifi ham shu nutqiy vaziyat, nutqiy aktga monand til birliklarni tanlaydi, tafakkurda ularni saralaydi, qaysi so'z qaysi nozik ma'noni anglata olishini chamalaydi, nihoyat, kommunikativ maqsadga muvofiq jumla tuzadi. Natijada asar muvaffaqiyatli chiqsa, o'quvchi undan ta'sirlanadi, zarur xulosalarni chiqara oladi, mulohaza qiladi. O'quvchi mulohaza, mushohada qilishi uchun u tasavvur qila olishi kerak. Kinoqissalar adresatga xuddi shu imkoniyatni yaratib beradi. Matnni o'quvchi maktab o'quvchisi bo'lishi, umuman, kitob o'quvchi, rejissyor yoki rolni ijro etuvchi aktyor bo'lishi mumkin, shuning uchun so'zlovchiga, yozuvchiga oson bo'lmaydi, asar muvaffaqiyatli chiqishi uchun mazkur adresatlarning hammasini nazarda tutishi, ularga tushunarli bo'ladigan til vositalarini qo'llashi, muhim nutqiy aktlarni yarata olishi lozim bo'ladi.

Matnlarda turli turkum so'zlarining faol va o'z o'rnida qo'llanilishi ham alohida kommunikativ va pragmatik maqsadlarning ta'minlanishida juda muhim ahamiyat kasb etadi. Zero, aniqlovchi vazifasida deyarli barcha mustaqil so'z turkumlari kela oladi, biroq qaysi biri qaysi holatlarda ta'sirchan ifodani ta'minlashi mavhum. Shu o'rinda quyidagi matnga diqqat qilamiz: Muhtasham xonada Shavkat shifanerdan kiyim-kechak, tortmadan har xil taqinchoqlarni olib kelib, stoldagi choyshabga tashladi. Ora-sira derazadan hovliga mo'ralab qo'yishni ham unutmayapti.

Narigi xonadan katta sumka ko'tarib olgan Jamshid chiqdi.

(Sh.Boshbekov. "Falakning Gardishi" asari)

Ajratib ko'rsatilgan so'zlar, ta'kidlangani kabi, sifat so'z turkumiga mansub bo'lib, birgina o'rinda harakat belgisini ifodalovchi ravish so'z ishtirok etmoqda. Misoldan ayonki, xususiyat, holat bildiruvchi sifatlar tavsifiy matnlarda ko'proq qatnashishi va uzatilayotgan axborotning ta'sirli bo'lishini ta'minlab berishi tabiiy.

Shu o'rinda so'zlovchi va tinglovchi o'rtasidagi muloqot jarayonida til birliklarining ishtirokini misollar orqali

tahlil qilishga harakat qilamiz: QUMRI.«Hukumat ichmanglar, deb qaror chiqarib qo'yibdi, bu ahmoqqa shuyam ta'sir qilmaydi», dedilar.

QO'CHQOR. Hoo, qarorniyam bilarkanlarmi! O'zi sakkizinchi sinfda qolib ketgan! Chalasavod! Rasmi yo'q ekan, deb gazit o'qimaydi!

QUMRI.O'zingiz ham o'qimaysiz-ku?

QO'CHQOR.Men vaqtim yo'qligidan o'qimayman, u savodi yo'qligidan o'qimaydi! Safar-ku, mayli. Sen-chi, sen? Shuncha gapni eshitib, qanaqa qilib chidab turding? Eringni shularga talatib qo'yaverdingmi? E, seni xotin qilib yurgan menga ming rahmat-ye! Xo'p, soldatlar nima deyishdi?

QUMRI. «Ras, duva, vzali» deyishdi.

QO'CHQOR. Nima-li?

QUMRI.«Vzali».

QO'CHQOR.«Vzyali», o'qimagan! «Raz-dva»mish! Nima, armiyada faqat ikkigacha sanashni o'rgatar ekanmi? Bir munday, yuz-yuz ellikkacha sanamaydimi, men o'zimga kelib olmayman-mi! Sulayib yotgan bokschigayam o'ngacha sanaydi-ku, shunchalik ham bo'lmadikmi? Mayli, bo'lar ish bo'pti, qo'lni yech.

(Sh.f Boshbekov. "Temir xotin" asari)

Muloqot shakli diolog bo'lgani sababli matnda otlardan keyingi faollik olmoshlarga, keyingi o'rin fe'l so'z turkumiga tegishlidir. Demak, mazkur vaziyatda harakat emas, shaxs yoki shaxsiyat muhimroq.

Matnda so'z tartibi masalasini ham e'tibordan qochirmaslik kerak. Zero gapdagi so'zlar tartibining o'zgarishi ham ko'plab uslubiy-ekspressiv o'zgarishlarga olib keladi. Fikrning muayyan nuqtasi urg'ulansa, matn mazmuni boshqa tarafga o'zgarishi ham mumkin.

Sharof Boshbekov asarlari matnlarida yordamchi so'z turkumlaridan ham samarali foydalanilgan. Quyidagi parcha misolida muallifning yordamchi so'zlardan foydalanish mahoratiga guvoh bo'lamiz, asarning badiiy qimmatini oshirishda, badiiy niyatning o'quvchiga tushunarli tarzda bo'lishini ta'minlashda yordamchi so'zlarning matn tarkibidagi o'rni va ahamiyati masalasiga to'xtalsak. Ajratib ko'rsatilgan so'zlarga diqqat qaratamiz:

OLIMJON . Axir bu odam emas-ku, Qo'chqor aka, temir-ku, negatushunmaysiz?! Ichi to'la sim, plastmassa, yarim o'tkazgichlar! Bu —mashina! E, gapiraveradimi har narsani! Ertaga sinovdan o'tolmasa-yu, buzib tashlasam nima bo'ladi? Bir uyum temir qoladi!

QO'CHQOR.Ha endi, buzmang-da, Olimtoy. Shunday narsani buzsangiz, uvoli tutib, qo'lginangiz akashak bo'p qolmaydimi! E-e, yetganlar bor, yetmaganlar bor... Xo'p de, Olimtoy, dil ketdi-da endi. Senga nima, bu bo'lmasa boshqasini yasab olaverasan, bizga o'xshagan so'qqaboshga qiyin... (Bechorasifat.) yolg'izlik yomon, Olimtoy, buni boshiga tushgan biladi...

(Sh. Boshbekov. "Temir xotin" asari)

E'tibor berilsa, matnda yordamchi so'zlardan faqat yuklamalar qo'llanilgan. Ko'makchi ham bog'lovchi ham qo'llanilmagan. Yuklamalar nutq jarayonida boshqa yordamchi so'zlarga nisbatan faol qo'llaniladi. Ta'kidlash kerakki, ko'pchilik yuklamalar nutq jarayonida Qo'chqor va Alomat tomonidan nisbatan ishlatilgan. Pragmatik munosabatlarning aksariyati ham shu yuklamalar orqali yuzaga chiqarilgan, chunki ular taxmin, gumon, so'roq, taajjub, ta'kid, tasdiq, ayirish va chegaralash, o'xshatish kabi bir qator modal ma'nolarni yuzaga keltiradi. Shu jihatdan ham bu o'rinda mazkur yordamchi so'z turi ahamiyatlidir. Bizningcha, matnni biriktiruv bog'lovchilarisiz tasavvur qilish mumkin, ammo nutqning shakllanishi va fikriy ifodalar qo'shimcha ma'no va munosabatlarni ifodalovchi yuklamalarni taqozo qilib turadi.

Qissada grammatik vositalar so'zlashuv uslubiga mos tarzda beriladi:

Qissada asar qahramoni qaysi kasbda faoliyat ko'rsatsa, o'sha sohaga doir atamalar ham faol ishtirok etadi, bu esa bu kabi asar matnlarida ot so'z turkumiga doir so'zlarning ustuvorlik kasb etishini ta'minlaydi. Umuman, qissada nutq vaziyatiga qarab turli o'rinlarda turli morfologik birliklar faol qo'llanishda bo'lganligi kuzatiladi. Bu holat esa so'z turkumlarining qo'llanilish chastotasiga doir tadqiqotlarning yanada asosli xulosalari uchun xizmat qiladi, ya'ni qaysi so'z turkumlari qaysi nutqiy vaziyatda uyushganroq, faolroq bo'lishi haqida muayyan xulosalarni taqdim qiladi.

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G'.G'ULOMNING "SHUM BOLA" ASARI TARJIMASIDAGI TAFOVUTLAR XUSUSIDA

Annotatsiya

Ushbu maqolada badiiy tarjimaning murakkabligi va qiyinlik darajasi va unga kora badiiy ijod xususida fikr yuritiladi. Badiiy asarlar tarjimasi uchun til bilishning o'zi kifoya qilmaydi, buning uchun ijodkorlik istedodi va badiiyat ilmidan xabardor bolish kerakligi ta'kidlanadi. Realistik tarjima , tarjimon asl nusxasi, sa'nat asari sifatidgi shakli va mazmun birligini haqida mulohazalar qilinadi.

Kalit so'zlar: Murakkablik, ijodkorlik, ish sifati, til, original versiya

REGARDING THE DIFFERENCES IN THE TRANSLATION OF G. GHULAM'S WORK "SHUM BOLA"

Annotation

This article reflects on the complexity and difficulty level of artistic translation and artistic creativity. It is emphasized that knowing the language is not enough for the translation of works of art, for this it is necessary to be aware of the talent of creativity and the science of art. Realist translation, the translator's original version, the quality of the work of art, and the unity of the content are considered.

Key words: Complexity, creativity, quality of the work, the language, original version

ПО ПОВОДУ РАЗНОГЛАСИЙ В ПЕРЕВОДЕ ПРОИЗВЕДЕНИЯ Г. ГУЛАМА "ШУМ БОЛА"

Аннотация

В данной статье размышляется о сложности и уровне сложности художественного перевода и художественного творчества. Подчеркивается, что для перевода произведений искусства недостаточно знать язык, для этого необходимо осознавать талант творчества и науку об искусстве.Учитываются реалистический перевод, оригинальная версия переводчика, качество художественного произведения и единство содержания.

Ключевые слова: Сложность, креативность, качество работы, язык, оригинальная версия.

Kirish. Badiiy tarjima o'z murakkabligi va qiyinlik darajasiga ko'ra badiiy ijod bilan deyarli bir mavqeda turadi desa ham bo'ladi. Sababi muallifning iste'dodi va mahorati mevasi bo'lgan asarni umuman boshqa til vositalari bilan asliga muvofiq qilib qayta yaratish kerak bo'ladi. Badiiy asarlar tarjimasi uchun til bilishning o'zi kifoya qilmaydi, buning uchun ijodkorlik istedodi va badiiyat ilmidan xabardor bo'lishi talab qilinadi. Realistik tarjima talablariga ko'ra, tarjimon asl nusxasini sa'nat asari sifatida shakl va mazmun birligini qayta yaratish, milliy va indivudual xususiyatlarni saqlashi lozim. Har bir badiiy asar bir millat vakil tarafidan yoziladi va unda, albatta, milliylik bo'ladi. Shunga ko'ra, tarjimashunoslikda milliy kolorit degan atama mavjud. Badiiy asarda aks etgan milliy xususiyatlari o'z ichiga oladi. Adabiyotshunoslikda, shuningdek, mahalliy kolorit tushuncha ham bor. Mahalliy kolorit deb biror mahalliy sharoit, urf-odat yoki joyga xos turmush tarzi, peyzaj va til xususiyatlarini badiiy adabiyotda aks ettirishga aytiladi. Shu milliy kolorit bilan bog'liq bo'lgan so'z va atamlar realiyalar, boshqacha aytganda milliy xos so'zlar deyiladi. Realiyalar asar tilining ajralmas qismi bo'lib, ular yordamida yozuvchi qahramon obrazini yaratadi, xalqning milliy xususiyatlarini tasvirlab beradi. Ular badiiy asrning milliy koloritini ifoda qilib beradi, turli uchlubiy vazifalarni, hodisa va predmetlarning xususiyatini haqqoniy ochib berishga yordab beradi.

Mavzuga oid adabiyotlar tahlili. Yuqorida tarjimon olim M.Qambarovning keltirilgan fikrlariga qo'shilgan holda, biz ham tarjima qilish jaryonida, xususan, ikki bir biriga qardosh bo'lmagan tillarning milliy madaniy etiketlarini hisobga olgan holda, hozirgi kunda tilshunoslar tadqiqotlarini aynan lingvokulturologik jihatdan tarjima qilish va ularning o'rtasdagi tafovutlarni bartaraf etish yo'llarini yechimini izlash va undan go'zal asar tarjimasini yaratish tarjimon tilshunoslarning muhim masalasi bo'lib turibdi.

Tadqiqot metodologiyasi. Bir tildan boshqa tilga o'girilayotgan asrning tarjimasida, tarjimon dastavval, o'sha mamlakat milliy qadriyatlarini o'rganib chiqmoqligi darkor bo'lib qoldi. Albatta, bu yerda tarjimonga millatning milliy koloritini bilishni taqozo etadi. Milliy kolorit tarjimaning asarda tasvirlangan xalqning milliy o'ziga xosligini aks ettirish kerak-mi? - asarni boshqa milliy zaminga ko'chirish kerakmi? Degan ikki bir-biriga zid printsipini belgilashda asosiy omil hisoblanadi. Tarjimada til almashinadi, lekin milliylik qoladi.

Tahlil va natijalar. Endi esa quyidagi matnga e'tiborni qaratsak:

Gleich nach dem dritten Gebiet, das genau vor Sonnenuntergang verrichtet wird, schauten wir kurz zu Hause vorbei, schlürften eilig eine Mehlsuppe, einen Eintopf oder verschlangen einen Brei aus Bohnen mit Kürbis, Mungo Bohnensuppe, Reis oder eine Nudelsuppe. Und dann stürmten wir gesättigt wieder nach draußen.

Nomozgar, namozshom o'rtasi uyga qaytib, atalami, umochmi moshqovoqmi, moshxo'rdami, ugra oshmi, apir—shapir ichib yana ko'chaga chopar edik. Nomozgar -[boshqa, boshqa paytdagi namoz; asr namozi] [1] 1. kun botish oldidan o'qiladigan namoz, besh vaqt nomoning uchinchisi.

esk. kun botish oldidagi payt. Shu kuni namozgargacha urush bo'lib, Asqar ponsad og'zidan o'q yeb o'libdi. A.Qahhor, "Qo'shchinor chiroqlari".

Namozshom- [shom namozi va u oʻqiladigan payt] [2] 1. Kun botib, qorongʻilik tusha boshlagan payt, qosh qoraya boshlagan vaqt; oqshom. Tilla boy oldiga qoʻyilgan ovqatlarni xoʻp yeb olgandan keyin, xuftonni namozdayoq chala-chulpa oʻqib olib, darrov uxlab qolar edi. P.Tursin, "Oʻqituvchi".

2. Kun botgandan biroz keyin oʻqiladigan namoz, besh vaqt namozning toʻrtinchisi. Soʻzni kelgan yerida toʻxtatib, Hoji bobo iymon boʻlgan holda namozshom oʻqishga qoʻzgʻaldilar. Gʻofur Gʻulom, "Shum bola". Dili (yoki koʻngli) namozshom boʻlmoq. Dili qorongʻi boʻlmoq, qattiq xafa boʻlmoq, ranjimoq. -Xunuk voqeadan dilim nomozshom boʻlib, xayol surib kelayotgan edim, oʻrinboyning soʻzlariga uncha eʼtibor bermabman, - dedi Kamol. H.Nazir, "Koʻkterak shabadasi".

vor Sonnenuntergang - Zeitraum etwa zwischen Sonnenuntergang und Sonnenaufgang, zwischen Einbruch der Dunkelheit und Beginn der Morgendämmerung

Tarjimasi: Tahminan quyosh botish va quyosh chiqishi oʻrtasidagi vaqt oraligʻi

eine Mehlsuppe - aus Mehl hergestellte Suppe [3]

Tarjimasi: Un mahsulotidan tayyorlangan shoʻrva

einen Brei aus Bohnen mit Kürbis- einen [dicken, steifen] Gericht aus Bohnen mit Kurbis

Tarjimasi: Loviya bilan qovoqdan tayyorlangan quyuq taom

Bohnensuppe - [dicke] Suppe aus Bohnen [4]

Tarjimasi: Loviyadan qilingan shoʻrva(quyuq)

eine Nudelsuppe - japanisches Gericht aus einer heißen Brühe und einer speziellen Nudelart; japanische Nudelsuppe[5]

Tarjimasi: issiq shoʻrvadan va maxsus lapsha turidan tayyorlangan yapon taomi, yaponcha lapshali taom

Oʻzbek milliy madaniyatiga xos namozshom - quyosh botishdan odin degan maʼnoni bildirib, nomozshom- maʼnosiga toʻgʻri kelgan, biroq namozgar-jumlasiga tarjima berilmagan.

Eine Mehlsuppe - atala, einen Eintopf-umoch, [6] Nudelsuppe- ugra osh, Mungo Bohnensuppe- moshxoʻrda, Bohnen mit Kürbis- moshqovoq keltirilgan jumlalarni tarjimon hammasini ekvivalentini topib ishlata olgan. Unser Wohnviertel grenzte an einer Seite an die Mahalla Tikonlimozor und an der anderen an die Mahalla Kurgantagi. Wir trafen uns meist in den abgelegenen sackgassen, die sich links und rechts von den Hauptstraße befanden und dort vergnügten wir uns, jungen und Mädchen zusammen bis trieft in die Nacht. Es gab verschiedene Spiele zb; Ringkampf, Es ab verschiedene Spiele, Z.B. Ringkampf oder «Botmon-Botmom, Dabei standen die Gegner mit den Rücken zueinander, hakten die Arme ein und hoben den Partner abwechselnd auf den Rucken. Sehr beliebt war auch ein Spiel, das «Die weiße Pappel, die grüne Pappel» hieß. Die Jungen teilten sich in zwei Gruppen auf. Jede von ihnen wählte einen Häuptling, und man nahm einen aus der Gruppe als Rätselfigur. Die anderen sollten die Person erraten. Diejenigen, die die Denksportaufgabe richtig lösten, stiegen auf den Rücken der Verlierer und wurden im Trab bis zu

einem bestimmten Platz getragen. Was gab es noch? Ach ja, «Mindi-Mindi» beispielsweise, oder «Der Dieb ist da», «Das Köpfchen meines Vögelchens» oder Versteckspiel. Das waren alles Abendspiele. Es gab freilich auch anderen zeitvertrieb, den man bei Tageslicht spielen könnte: «Altschik», Ballspiel, "Sumtshallak" nackte Rennwette, Bogenschießen oder dass Pferderäuberspiel. Kurzum wir hatten genügend Möglichkeiten, uns Tag und Nacht zu unterhalten.

Bular hammasi oqshom oʻyinlari, kunduzgi oʻyinlar boshqacha; har -xil oshiq oʻyini, yongʻoq oʻyini, toʻp oʻyini, zumchillak, yov-yov, oʻq kamalak otish, yalangʻoch poyga, ot oʻgʻrisi va xakazo. Otalarimizning koʻpchiligi mayda kosiblar, qorovul xodimgar, meshqob, otboqar, hammol, soʻfi, folbin arqon tovlaydigan, nagʻora- childirma qoplaydigan, toʻqimdoʻz, chegachi va xakazo boʻlganliklari uchun ularning qoʻlidan hunarlarini olib yoki ularning yoniga koʻmakchi boʻlib tushish bizga toʻgʻri kelmas edi. Ertadan kech koʻcha- changitib, hammaning joniga tegib, kampirlardan qargʻish eshitib, oʻspirinlardan kaltak yeb, sandiraklab yuradigan oʻyin toʻda, bekorchi bolalarmiz.

Die Väter der meisten in unserem Spielkreis waren arme kleine Handwerker, die Kesuselpauken oder Tamburine mit Leder überspannten oder Tischler, Wächter, Diener, Wasserträger, Pferdeknechte, Lastenträger, Sufis, Wahrsager, oder Seiler.

Yuqorida keltirilgan jumlalarga eʼtiborni qaratsak, yuqorida oʻzbek milliy oʻyinlarni tarjimasiga nemis tilidagi tarjimalariga muqobillarni tanlaganini tahlil qilish hammaga qiziq, albatta.

Oshiq oʻyini- Altschik, yongʻoq oʻyini- , toʻp oʻyini- Ballspiel, zumchillak-"Sumtshallak",yov-yov, oʻq kamalak otish- Bogenschießen oder dass Pferderäuberspiel, yalangʻoch poyga- nackte Rennwette, ot oʻgʻrisi- Pferderäuberspiel.

Keltirilgan oʻzbek milliy oʻyinlarini tarjimlariga eʼtibor bersak, tarjimon milliy oʻyinlarni tarjimasiga asl tarjima bera olgan-u, biroq yongʻoq oʻyini, yov-yov oʻyinlarini muqobillarini topolmagan.

Kosiblar- kleine Handwerker, qorovul- Wächter, xodimgar- Diener, meshqob- Wasserträger, otboqar- Pferdeknechte, xammol- Lastenträger, soʻfi- Sufis, folbin- Wahrsager, arqon tovlaydigan- Seiler, nagʻora- childirma qoplaydigan- die Kesuselpauken oder Tamburine mit Leder überspannten oder Tischler, chegachi -die Kesuselpauken (singan chinni, sapol idishlarni chegalovchi, yamoq soluvchi)- berilgan soʻzlarning tarjimasini tarjimon barcha muqobillarini topib, toʻgʻri ishlata olgan, bundan koʻrinib turibdi-ki, bu kabi kasb-hunarlar nemis halqlarida ham borligidan dalolat berib turibdi.

Xulosa va takliflar. Tarjimaning lingvokulturolgik tadqiqi ikki madaniyat tilini bir biriga qiyoslab, ularni oʻhshash va nooʻhshash jihatlarini koʻrsatishdan iborat. Aqliy idrok asosida oʻxshatish va farqlay olish qobiliyati yotadi. Lisoniy birlik sifatida turgʻun oʻxshatishlar millatning dunyoqarashini, idrok intizomini aks ettiruvchi muhim manba boʻlib xizmat qiladi.

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THE ESSENCE OF THE CONCEPT OF LATIFA

Annotation
This article is dedicated to providing extensive information about anecdotes and their essence, their names and definitions in different languages, as well as the structure and types of anecdotes.
Key words: Anecdote, humor, laughter, effect, language, hero, Efandi, stylistic devices, word, word game, genre, folklore.

СУТЬ КОНЦЕПЦИИ ЛАТИФЫ

Аннотация
Данная статья посвящена предоставлению обширной информации об анекдотах и их сущности, их названиях и определениях на разных языках, а также о структуре и видах анекдотов.
Ключевые слова: Анекдот, юмор, смех, эффект, язык, герой, Эфанди, стилистические приемы, слово, словесная игра, жанр, фольклор.

LATIFA TUSHUNCHASINING MAZMUN-MOHIYATI

Annotatsiya
Mazkur maqola latifa va uning mohiyati, turli tillardagi uning nomlanishi va ta'riflari, shuningdek, latifaning tuzilishi va turlari borasida keng axborot berishga bag'ishlanadi.
Kalit so'zlar: Latifa, xazil, kulgu, ta'sir, til, qahramon, Afandi, stilistik vositalar, so'z, so'z o'yini, janr, folklor.

Har bir xalqning o'ziga xos milliy-madaniy xususiyatlarini ifoda etib turuvchi xalq og'zaki ijodi bo'ladiki, uning xarakteri, belgisi faqat o'sha xalqning o'zigagina tegishli bo'ladi. Ana shunday folklor turlaridan biri latifadir.

O'zbek tilining izohli lug'atida latifaga quyidagicha ta'rif berilgan: LATIFA nazokat, noziklik, oqilona so'z ma'nolarini anglatib, kulgili voqea - hodisa haqidagi kichik hikoyani bildiradi. Toshkentlik mashhur boyning xasisligi haqida hali hech kimning qulog'iga chalinmagan latifalar suhbatga rang berib turar edi. Oybek , Tanlangan asarlar[7]. Demak, latifa hayotimizda sodir bo'ladigan qiziqarli voqea-hodisalarni kimgadir so'zlab berish va shu orqali unda kulgili holatni yuzaga keltirish uchun nutqda qo'llanadi.

Turli tillarda latifa ko'pchilik tadqiqotchilar tomonidan latifaning quyidagi ta'riflari berib o'tilgan: bo'yicha hamfikrdirlar: "Латифа – kutilmagan hazil bilan yakunlangan, barcha ona tilida so'zlashuvchilarga ma'lum doimiy personajlar mavjud bo'lgan fantastik voqea haqidagi qisqa hikoya"[8]; "qisqa mazmunan va ixcham taqdimot, ajoyib va kulgili voqea haqidagi hikoya"[2]; "folklor janrlaridan biri, odatda kimnidir yoki biror narsani masxara qiluvchi qisqa yumoristik hikoya; noodatiy hodisa, tarixiy shaxs, afsonaviy qahramon hayotidan qiziqarli va ibratli hikoya"[3].

X.Yusupovaning ta'kidicha, latifa – o'zbek folklorining keng tarqalgan mustaqil epik janrlaridan biri. U hajman kichik, mazmunan lo'nda bo'ladi va bir yoki ikki epizoddan tashkil topadi. O'zbek latifalarining syujetini tashkil etuvchi epizodlar – fosh etuvchi, o'tkir hajv yoki yengil yumor, tanqidiy estetik vazifani ado etadi hamda voqea-hodisa yechimida hal qiluvchi rol o'ynaydi – qahramonning g'alabasini, ayni paytda qarshi tomonning kulgi holatidagi mag'lubiyatini ta'minlaydi[9].

B.Sarimsoqov va F.Yo'ldoshevalarning fikriga ko'ra, "o'zbek xalq latifalarining qahramoni dastlab bir kishi, bir hakim, bir donishmand, bir dehqon, bir darvesh, bir naqqosh, bir tabib, bir faqir, bir kamabag'al, bir kosib shaxslar siymosida tasvirlangan. XIX asrning ikkinchi yarmidan boshlab bu hayoliy qahramon Nasriddin afandi tipiga o'z o'rnini bo'shatib bergan. Bu narsa, bir tomondan, ozarbayjon latifalari ta'sirida yuz bergan bo'lsa, ikkinchi tomondan turk latifalarining o'zbek tiliga tarjima qilinishi, kitobat qilinishi va xalq orasida tarqalishi bilan izohlanadi[6].

Ingliz til madaniyatida shunga o'xshash narsa "hazil", "konserva", "kulgili hikoya" deb ataladi. Fransuzlar esa bunga o'xshash folklor janrini "histoire" (fable, fable) yoki "histoire amusante" (kulgili hikoya), "blague" (hazil) deb atashadi.

Ingliz tilidagi ba'zi manbalarda "anekdot" atamasi biroz boshqacha ma'noga ega, ya'ni afsona va hazilga o'xshash uchinchi yoki birinchi shaxsda aytilgan hikoyaning bir turi[4].

Aksariyat tadqiqotchilar latifalarning etnik hazillar deb ataladigan ko'rinishlarini alohida ta'kidlashadi. Bu turdagi latifalar turli etnik guruhlar vakillari haqida aytilgan latifalar xisoblanadi. "Etnik hazillar" ikki xil bo'lishi mumkin - bir etnik guruh vakillari haqidagi hikoyalar va turli etnik guruhlar vakillarining taqqoslashlarini o'z ichiga olgan hikoyalar. Etnik mavzudagi latifalar janrning eng qadimiy qatlamlaridan birini ifodalaydi. Qadim zamonlardan beri odamlar yangi hududlarni o'rganib, boshqa xalqlar vakillari bilan aloqada bo'lib, doimo, ba'zan o'ylamasdan, o'zlarini boshqa xalqlar bilan o'z madaniyatining tashuvchisi sifatida bog'lashdi.

Ko'pincha o'zbek tilidagi latifa terminining ingliz yoki rus tilidagi muqobili xisoblangan anekdot ham alohida janrga mansub har qanday matn kabi alohida tuzilish, mazmun va shaklga ega. U dunyoning milliy tasvirini aks ettiradi va pretsedent belgilarni o'z ichiga oladi, shuning uchun anekdotni pretsedent matn deb hisoblash mumkin. Anekdotda ikki qismlilik, kirish, denomentning assimetriyasi, tugash oldidan majburiy struktur-semantik to'xtamning mavjudligi kabi tuzilish xususiyatlari mavjud. U quyidagi janr xususiyatlari bilan tavsiflanadi: stereotipik shakl, mazmun va

funksionallik. Stereotipik xususiyatlarning o'zaro bog'liqligi latifani nutq aloqasi janri, nutq madaniyati hodisasi sifatida o'ziga xos xususiyatga ega.

Etnik hazillar tomonidan yaratilgan kulgili effekt ma'lum bir etnik guruh vakillarining haqiqiy va xayoliy xulq-atvor xususiyatlariga asoslanadi. Ba'zi etnik hazillar g'arazli niyatlarsiz, begona madaniyat vakillarini masxara qilish maqsad qilinmagan, boshqalari tajovuzkor va haqoratli bo'lib, ularni irqchilar arsenaliga osongina kiritish mumkin. Ba'zida ularning farqi hazilning tuzilishida seziladi. Ko'pincha uni idrok etish tinglovchiga va hazildagi mavjud ma'noga bog'liq.

Avvalo, latifa pretsedent matndir. D.D.Gudkovning fikricha, "jamiyat pretsedentlari tizimida, bir tomondan, lingvomadaniy muhitning qadriyat yo'nalishlari o'z aksini topsa, ikkinchi tomondan, ushbu tizim tomonidan belgilanadi"[1]. Latifalardagi qahramonlar pretsedent xususiyatga ega, ya'ni ular mifologik etnik tiplar bo'lib, ularga xarakterli tasvirlar, aqliy stereotiplar va kulgili xatti-harakatlar standartlari ommaviy ongda belgilanadi, ular deyarli faqat nutq doirasida adekvat idrok qilinadi.

Anekdotlar ko'pincha "pretsedent vaziyat", ya'ni ma'lum bir ma'nolar to'plami bilan bog'liq bo'lgan va differentsial xususiyatlar shaklida taqdim etilgan vaziyatni o'ylashga asoslanadi. Shunday qilib, etnik hazillarda ma'lum millat vakillari bir xil sharoitda (poezd, cho'l oroli, o'rmonda ov qilish va boshqalar) joylashtiriladi. Shunday qilib, dunyoqarashning milliy idrokini aks ettiruvchi, pretsedent vaziyatni o'ynaydigan va pretsedent belgilarni o'z ichiga olgan latifani haqli ravishda pretsedent matn deb hisoblash mumkin.

Latifalardagi hazillarni o'rganishda kulgi effektini yaratish vositalariga alohida e'tibor beriladi. Hazilda kulgili effekt yaratishning asosiy usullari - so'z o'yinlari, paradoks, parodiya, alogizm va giperbolizatsiya kabilar xisoblanadi. So'z o'yini – bir so'zning turli ma'nolari (ko'p ma'nolari) yoki tovush jihatidan bir xil yoki o'xshash (paronimiya) turli so'z va iboralarning bir kontekstdagi semantik birikmasiga asoslangan hazil xisoblanadi. Y.Propning "pun - bu og'zaki ayyorlikning natijasidir; u aldangan kutishga asoslangan kulgili effektini yaratadi", degan xulosasi mavjud[5]. Ko'pincha parodiya - bu so'zlovchini masxara qilish uchun nutqning ma'lum xususiyatlarini takrorlash yoki uning muallifini masxara qilish uchun adabiy asarning ma'lum xususiyatlariga taqlid qilishdan iborat bo'lgan nutqiy akt xisoblanadi. Ko'pincha hazillar qahramonlarning talaffuz xususiyatlarini parodiya qiladi. Kulgi effektini yaratishning bu usuli, ayniqsa, ko'pincha etnik hazillarda kuzatiladi. Parodiya zamonaviy hazilning eng muhim xususiyatlaridan biri sifatida uning boshqa barcha janr xususiyatlarini belgilaydi.

Quyida kinoya stilistik vositasini qo'llab kulgi effekti yaratilgan latifaning lisoniy tahliliga etibor qaratamiz. Matnda til birliklarini o'ta mubolag'ali qo'llash ham kuchli kinoyaviy kulgini xosil qiladi. Bunday badiiy matnlarning ta'sirchanligi ham yuqori darajada bo'ladi. "Ye, to'nim" sarlavhasi ostidagi latifadagi kinoya stilistik vositasining qo'llanishiga e'tibor qarating:

Afandi bir kuni to'yga borgan edi, uning usti-boshi eski bo'lganligi uchun hech kim e'tibor bermadi. U tezda to'yxonadan chiqib, bir oshnasining yangi kiyimlarini kiyib, yana qaytib keldi. Afandini izzat-ikrom bilan to'riga o'tqazdilar, oldiga turli-tuman noz-ne'matlar keltirib qo'ydilar. Bu ahvolni ko'rgan Afandi ustidagi to'nga xitoban:

- Bu ovqatlardan ye, to'nim ye! – dedi.

Ajablangan odamlar bu so'zning sababini so'raganlarida u:

- Modomiki, butun hurmat, ehtirom yangi to'nga ekan, taomni ham u yesin-da deb javob berdi.

Ushbu latifada kulgi effekti ikkita stilistik vositani qo'llash orqali yuzaga kelgan. Birinchisi, jonlantirish stilistik vositasi bo'lib, ushbu usul "bu ovqatlardan ye, to'nim ye!"

jumlasida qo'llangan. Ikkinchisi esa, kinoya stilistik uslubi bo'lib, u "modomiki, butun hurmat, ehtirom yangi to'nga ekan, taomni ham u yesin-da" jumlasida namoyon bo'ladi.

Latifa matni birlamchi og'zaki shaklda ham, ikkinchi darajali yozma shaklda ham deyarli har doim ikki qismdan iborat bo'lish tamoyiliga ko'ra tuziladi: u kirish (boshlanish) va izohga, yoki boshi va oxiriga ega.

Boshlanish yoki kirish tinglovchini mazmun rejasi bilan tanishtiradi, mavzuni, qiziqishni bildiradi va ma'lum bir kutish keskinligini keltirib chiqaradi. Hazilning boshlanishi batafsil bo'lishi mumkin. Shunday qilib, masalan, latifaning kirishi an'anaviy kundalik ertak qonunlariga ko'ra, hodisaning uch marta (qahramonlar soni va ularning harakatlari bo'yicha) o'zgarishi bilan tuzilishi mumkin. Shu bilan birga, hazilni rad etish, butun matnning davomiyligidan qat'i nazar, har doim qisqa, kutilmagan, ko'pincha paradoksal bo'lishi kerak, bu odatda hazilni kulgili qiladi. Denomentdan oldin, albatta, asosiy pauza bo'lib, u "matnni ikkita teng bo'lmagan qismga ajratadi. Bu pauza latifaning ochilishida burilish nuqtasini bildiradi. Shunday qilib, latifa shunchaki kulgili matn emas, balki o'ziga xos tuzilishga va komik effektni amalga oshirishning turli usullariga ega bo'lgan janr pretsedent matnidir.

Latifalar mavzu jihatidan asosan ikki xil turga bo'linadi. O'zbek xalq latifalarining ingliz tiliga tarjimasining lingvostilistik va lingvokulturologik xususiyatlarini tadqiq etgan olim U.Yo'ldoshev ham o'zining monografik tadqiqotida latifalarning tematik guruhlanishini ikkiga ajratgan va ular quyidagilar:

Itimoiy - maishiy tipiklashtirish. Bu xildagi tipiklashtirishda Afandi oilaviy hayotda – xotini va bolalari davrasida, qo'ni - qo'shinlar va mahalla-ko'yda tasvirlanadi. Bunday latifalarda kishilar orasida uchraydigan soddalik, no'noqlik, noziklik, kaltafahmlik, ishyoqmas va dangasalik, uddaburonlik va kamsuqumlik, ayyorlik va nodonlik, yuvoshlik va muttahamlik, ochko'zlik va sahiylik kabi hislatlar ustidan kulinadi. Shunga muvofiq Afandi goh o'zgalarga pand bersa, goh soddaligi tufayli o'zi ham pand yeydi. Ijtimoiy-maishiy yo'sinda tipiklashtirish asosida yaratilgan latifalarda yumoristik ruh, samimiy kulgi ruhi yetakchilik qiladi. Ijtimoiy-maishiy planda tipiklashtirilgan Afandi obrazi ushbu to'plamda "Afandi oila davrasida", "Afandi qo'shnilar va o'zgalar orasida", "Afandi do'stlari va ulfatlari davrasida", "Afandi va bolalar" kabi maxsus bo'limlarga ajratib berilgan.

Ijtimoiy-siyosiy tipiklashtirish. Bunday tipiklashtirish asosidagi latifalarda Afandi hukmdorlar, tabib, qozi, imom kabilar bilan munosabatda tasvirlanadi. O'tmishga xos zolimlarning talon-torojlari, itoat etmaganlarning jazolanishi, ilmli kishilarning xo'rlanishi, diniy aqidalarning zararli ta'siri kabilar latifalarga xos ixcham, lo'nda shaklda aks etgan. O'tmishning mudhishliklari raxna solgan dil dardlari, qalb sadolarini ochiq aytish faqat o'lim bilan yakunlangan davrlar ruhini kelgusi avlodlarga yetkazishda oddiy va ixcham shaklga ega bo'lgan, yengil yumor va zaharxanda ohang bilan yo'girilgan latifa janri juda qo'l kelgan. Bu xildagi latifalar "Afandi dahriy", "Afandi ochko'z boylar va savdogarlar orasida", "Afandi, riyokor tabiblar va o'g'rilar", "Afandi hukmdorlar bilan yuzma-yuz" kabi bo'limlarda berilgan. Latifalarda kundalik hayotda uchrab turadigan nuqsonlar, eskilik qoldiqlari, poraxo'rlik, chayqovchilik, mas'uliyatsizlik kabi jamiyatimizga yot bo'lgan illatlar "Afandi zamondoshimiz" bo'limidaga latifalarda aks etgan.

Xulosa o'rnida shuni aytish mumkinki, latifa – inson hayotida sodir bo'ladigan qiziqarli voqealarga asoslangan kichik hikoya bo'lib, u xar bir xalq tilining o'ziga xos tasviriy ifodalari hamda milliy madaniyatini aks ettiruvchi leksik birliklar yordamida yaratiladi va insonlarga kulgi hadya etish uchun qo'llanadi. Odatda latifalar xalq og'zaki ijodiyoti

namunalari hisoblanib, insonlar ulardan kelgusi avlodni ezgulik ruhida tarbiyalash maqsadida foydalanadi.

Latifalarning muallifi ma'lum bir shaxs hisoblanmaydi.

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MATBUOTDA XALQARO TURIZMNI YORITISHNING NAZARIY-METODOLOGIK ASOSLARI

Annotatsiya
Mazkur maqolada xalqaro turizmning vujudga kelishi va tarixiy taraqqiyotiga oid nazariyalar, turizm va mediani hamohang ravishda o'rgangan va amalga tatbiq etgan olimlarning asarlari tahlili bayon etilgan.
Kalit so'zlar: BST, backpacking, alpinizm, evolyutsiya, tendensiya, innovatsiya, marketing, statistika, konsepsiya.

THEORETICAL-METHODOLOGICAL FOUNDATIONS OF COVERAGE OF INTERNATIONAL TOURISM IN HE PRESS

Annotation
This article describes the analysis of the theories of the emergence and historical development of international tourism, the works of scientists who have studied and implemented tourism and media in harmony.
Key words: BST, backpacking, mountaineering, evolution, trend, innovation, marketing, statistics, concept.

ТЕОРЕТИКО-МЕТОДОЛОГИЧЕСКИЕ ОСНОВЫ ОСВЕЩЕНИЯ МЕЖДУНАРОДНОГО ТУРИЗМА В ПРЕССЕ

Аннотация
В данной статье описан анализ теорий возникновения и исторического развития международного туризма, работ ученых, изучавших и реализующих туризм и медиа в гармонии.
Ключевые слова: БСТ, backpacking, альпинизм, эволюция, тренд, инновации, маркетинг, статистика, концепция.

Kirish. Turizm mamlakat uchun moliyaviy jihatdan bir qator afzalliklarga ega. Turistik joylar davlatning muhim obyekti hisoblanib, bunday hududlarga hukumat e'tibori jalb etiladi.

Xalqaro turizm jahon iqtisodiyotida hal qiluvchi rol o'ynaydi, iqtisodiy o'sishga, yangi ish o'rinlari yaratishga va madaniy almashinuvga hissa qo'shadi. Shu sababli ham xalqaro turizm konsepsiyasi va asosiy jihatlari har tomonlama ko'rib chiqilgan. U xalqaro turizmning ta'rifi va evolyutsi-yasini o'rganadi, uning iqtisodiy va ijtimoiy ta'sirini tahlil qiladi, turistlarning xatti-harakatlariga ta'sir qiluvchi omillarni muhokama qiladi. Sanoatda paydo bo'lgan tendensiyalarni yoritadi.

Xalqaro turizm deganda odamlarning dam olish, biznes yoki boshqa maqsadlarda milliy chegaralar orqali harakatlanishi tushuniladi. U turar joy, transport, diqqatga sazovor joylar va o'yin-kulgi kabi keng ko'lamli tadbirlarni o'z ichiga oladi. Xalqaro turizm konsepsiyasi vaqt o'tishi bilan globallashuv, texnologik taraqqiyot va iste'molchilarning xohish-istaklarining o'zgarishi kabi turli omillar ta'sirida rivojlandi. Bir narsani yoddan chiqarmaslik kerakki, xalqaro turizm bugungi kunda o'zining eng muhim jihatlarini tizimlab bo'lgan.

Mavzuga oid adabiyotlar tahlili. Sayohat haqida xotiralarni yozish va o'qish barcha davrlarda ham qiziqarli bo'lgan. Bu borada o'zbek durdonalaridan bo'lgan Muqimiy-ning "Sayohatnoma"larini, Abdurauf Fitratning "Sayyohi Hindi"sini aytishimiz mumkin. Jahonning mashhur adiblari tomonidan chop etilgan bir qator kitoblari ham aynan shu mavzuga bag'ishlanadi. Yoxanna Gartonning "Xaritaning chekkasi: Kristin Boskoffning tog'dagi hayoti" kitobi tarixdagi eng mohir alpinist ayol Kristin Boskoffning tarjimayi holi haqida yozilgan eng mashhur asarlardan hisoblanadi.

Mashhur olimlar Richards va Raymondlarning fikricha, ijodiy turizm "tashrif buyuruvchilarga kurslarda faol ishtirok etish va o'rganish tajribasi orqali o'zlarining ijodiy salohiyatini rivojlantirish imkoniyatini beruvchi turizm" deb ta'riflanadi[1]. Ijodiy turizm - bu sayyohlar uchun o'ziga xos bo'lgan tadbirlarda qatnashish orqali mahalliy madaniyatni yanada o'ziga xos tarzda his qilish usulidir.

Ekoturizm barqarorlik, tabiatni muhofaza qilish va jamiyatni rivojlantirishga qaratilganligi bilan ajralib turadi. "Ekoturizm – bu sayyohlarga tabiiy go'zallikni his qilishning o'ziga xos va o'ziga xos usulini taklif etuvchi o'sib borayotgan tendensiya bo'lib, ularning atrof-muhitga ta'sirini minimallashtiradi", - deb yozadi Hayyam, J. va Lyuk[2].

Ta'lim turizmining fundamental jihati madaniyat, texnologiya, jamiyat bilan bog'liq boshqa joy va mamlakat-larga tegishli bilimlarni izlashdir. Jahon sayyohlik tashkiloti ma'lumotlariga ko'ra, ta'lim turizmi "yangi narsalarni, jumladan, tarix, madaniyat yoki tabiiy muhitni o'rganish maqsadida sayohat qilish" deb ta'riflanadi[3]. Umuman olganda, medianing aynan turizmning bu klassifikatsiyasi bo'yicha ahamiyati haqida ko'plab ilmiy ishlar qilingan bo'lib, ularning eng mashhurlaridan bir sifatida mashhur olimlar M. A. Rahmon va M. A. Xossainlar tomonida yozilgan "The Role of Media in the Expansion of Educational Tourism" ishini keltirishimiz mumkin. Ilmiy ishda yozilishicha, aynan xalqaro turizmning tarmoqlari ichida eng muhimi aynan ta'lim turizmi hisoblanib, hozirda dunyo bo'ylab, 100 mingga yaqin kishi har yili aynan ta'lim maqsadlarida sayohatlarda qatnashadi[4].

Xalqaro turizmning eng asosiy konsepsiyasi erkin sayohat va turistlarning huquqlarini himoya qilishdir. Xalqaro sayyohlarni himoya qiluvchi bir qancha maxsus tashkilotlar va qonunlar mavjud. Butunjahon Sayyohlik Tashkilotidan tashqari ham bir qator muassasalar bu bo'yicha faoliyat olib boradi. Bu haqida bir qator mualliflar tomonidan yozilgan "Sustainable attitudes: Protecting tourism with inoculation messages"[5] kitobida batafsil to'xtalib o'tiladi.

Tadqiqot metodologiyasi. Mashhur xorijiy jurnallar-dan biri "Lonely Planet" sayohatchilar uchun ajoyib ma'lumot manbayi bo'lib, unda sayohat yo'nalishlari, byudjetli sayohat

bo'yicha maslahatlar va jihozlar haqida sharhlar mavjud. "National Geographic Adventure" jurnali esa sarguzashtli sayohat ixlosmandlari uchun ajoyib axborot olamidir. U keng ko'lamli mavzularni o'z ichiga oladi, jumladan, ochiq havoda sayr qilish, sayohat qilish joylari va jihozlarga sharhlar berib boriladi. Bu yo'nalishda chop etilgan jurnallarning umumiy adadi 50 millionga yaqinlashmoqda.

Yevropa Sayohat Komissiyasining ma'lumotlariga ko'ra, madaniy turizm "odamlarning madaniy ehtiyojlarini qondirish uchun yangi ma'lumotlar va tajribalar to'plash maqsadida oddiy yashash joyidan uzoqda joylashgan madaniy diqqatga sazovor joylarga ko'chishi" deb ta'riflanadi[6]. Madaniy turizm muzeylar, san'at galereyalari, tarixiy joylarga tashrif buyurish, festivallar va konsertlar kabi madaniy tadbirlarda qatnashish kabi tadbirlarni o'z ichiga olishi mumkin. So'nggi yillarda madaniy turizm tobora ommalashib bormoqda, chunki odamlar noyob va haqiqiy sayohat tajribasini qidirmoqda. Ijtimoiy tarmoqlarning ko'tarilishi madaniy turizmning mashhurligiga ham hissa qo'shdi. Madaniy turizmning yana bir misoli Yevropa Kengashi tomonidan taklif etilayotgan "Madaniy marshrutlar" dasturidir. Ushbu dastur Yevropa bo'ylab turli mintaqalarni bog'laydigan, ularning umumiy madaniy merosini ta'kidlaydigan marshrutlar tarmog'ini o'z ichiga oladi. Marshrutlar tarixiy joylar, muzeylar va boshqa madaniy diqqatga sazovor joylarni o'z ichiga oladi[7].

Xulosa qilib aytganda, madaniy turizm sayyohlarga mahalliy madaniyatni his qilishning o'ziga xos va o'ziga xos usulini taklif qiladigan o'sib borayotgan tendentsiyadir. Muzeylarga tashrif buyurish, festivallarda qatnashish va darslarda qatnashish kabi madaniy tadbirlarda qatnashish orqali sayyohlar mahalliy madaniyat haqida chuqurroq tushunchaga ega bo'lishlari va unutilmas xotiralar yaratishlari mumkin.

Yangi sayohat imkoniyatlarining rivojlanishi xalqaro turizmning rivojlanishiga ham hissa qo'shdi. Ilgari turizm faqat plyajlar va tarixiy joylar kabi an'anaviy yo'nalishlar bilan chegaralangan. Biroq, ekoturizm va sarguzasht turizmi kabi turizmning yangi turlarining rivojlanishi yangi va qiziqarli yo'nalishlarni boshdan kechirish imkonini berdi. Xalqaro turizmning rivojlanishi dunyoga sezilarli ta'sir ko'rsatdi. Turizm hozirda asosiy iqtisodiy faoliyat turi bo'lib, mezbon mamlakatlarga milliardlab dollar daromad keltiradi. Shuningdek, u ish o'rinlarini yaratadi va madaniy tushunishni targ'ib qiladi.

Turistlarning xususiyatlarini va turizmning turli yo'nalishlarga ta'sirini yaxshiroq tushunish uchun xalqaro turizm tasnifidan foydalanish mumkin. Xalqaro turizm tasnifi turistlarni sayohat maqsadi, transport turi, qolish muddati kabi xususiyatlariga ko'ra turkumlashdir. Ushbu tasnifdan turistlarning motivlari va xatti-harakatlarini, shuningdek, turizmning turli yo'nalishlarga ta'sirini yaxshiroq tushunish uchun foydalanish mumkin. Turistlarni sayohat maqsadlariga ko'ra tasniflash mumkin. Turistlarni havo sayohati, yer usti transporti yoki kruiz kemalari kabi foydalanadigan transport turiga qarab tasniflash mumkin.

Tahlil va natijalar. Butunjahon sayyohlik tashkiloti (BST) sayyoh deganda dam olish, ishbilarmonlik yoki boshqa maqsadlarda odatdagi muhitdan tashqarida kamida bir kecha-kunduz qoladigan kishi tushuniladi. Xalqaro turizm evolyutsiyasini turli bosqichlar, jumladan, ommaviy turizmning paydo bo'lishi bozorlarning o'sishi va barqaror turizmning yuksalishi orqali kuzatish mumkin. Shu sababli ham xalqaro turizmda ma'lum me'yorlar uzoq yillardan beri rivojlanib keladi.

Butunjahon sayyohlik tashkiloti (BST) Birlashgan Millatlar Tashkilotining mas'uliyatli, barqaror va hamma uchun ochiq turizmni targ'ib qiluvchi ixtisoslashgan agentligidir. Bosh qarorgohi Madridda, Ispaniyada joylashgan. BST 1946-yilda tashkil etilgan bo'lib, 160 ta doimiy davlatlar va 3 ta assotsiativ a'zolarga ega. Uning vazifasi barqaror va hamma uchun ochiq turizmni rivojlantirishga ko'maklashish va rag'batlantirishdan iborat. BST bir qator vakolatlarga ega, jumladan xalqaro turizmning konsepsiyalarini belgilash. Ulardan quyidagilarni alohida ta'kidlash lozim:

- turizm statistikasini to'plash va tarqatish: BST butun dunyo bo'ylab turizm statistikasini to'playdi va tarqatadi. Ushbu ma'lumotlar hukumatlar va turizm korxonalariga turizmni rivojlantirish bo'yicha asoslangan qarorlar qabul qilishda yordam beradi;

- turizm bo'yicha ta'lim va treningni targ'ib qilish: BST butun dunyo bo'ylab turizm bo'yicha ta'lim va o'qitish dasturlarini ilgari suradi. Bu sayyohlik sanoati muvaffaqiyatga erishish uchun zarur bo'lgan malakali ishchilarga ega bo'lishini ta'minlashga yordam beradi;

- turizm standartlari va yo'riqnomalarini ishlab chiqish: BST turizmni mas'uliyatli va barqaror rivojlantirishni ta'minlashda hukumatlar va turizm korxonalariga yordam berish uchun turizm standartlari va yo'riqnomalarini ishlab chiqadi;

- turistlar huquqlarini himoya qilish: BST turistlarning xavfsizlik va dahlsizlik huquqi, axborot olish huquqi va hurmat bilan munosabatda bo'lish huquqi kabi huquqlarini himoya qiladi;

- rivojlanish uchun turizmdan foydalanishni rag'batlantirish: BST qashshoqlikni kamaytirish, ish o'rinlarini yaratish va atrof-muhitni muhofaza qilish kabi rivojlanish uchun turizmdan foydalanishni rag'batlantiradi.

Xulosa va takliflar. Xalqaro turizmning iqtisodiy va ijtimoiy ta'siri ham juda katta. Xalqaro turizm ham mezbon, ham manba mamlakatlarga sezilarli iqtisodiy ta'sir ko'rsatadi. Bu valyuta tushumlari, aholi bandligini oshirish, infratuzilmani rivojlantirish va hududlarni rivojlantirishga hissa qo'shadi. Bundan tashqari, xalqaro turizm madaniy almashinuvni, xalqlar o'rtasidagi o'zaro tushunishni va madaniy merosni saqlashni rag'batlantiradi. Biroq, u ortiqcha turizm, atrof-muhitning buzilishi va ijtimoiy-madaniy buzilishlar kabi muammolarni ham keltirib chiqaradi.

Xalqaro turistlarning tasnifi turistlarning xususiyatlarini va turizmning turli yo'nalishlarga ta'sirini yaxshiroq tushunish uchun ishlatilishi mumkin. Turistlarning yashash muddatini bilish turistlarning ehtiyojlarini qondirish uchun zarur bo'lgan turar joy turlarini aniqlashga yordam beradi. Sayohat motivatsiyasini bilish sayyohlarni qiziqtirishi mumkin bo'lgan diqqatga sazovor joylarni aniqlashga yordam beradi. Turistlarning demografik xususiyatlarini bilish turizmga eng ko'p qiziqish bildiruvchi bozorlarni aniqlashga yordam beradi.

Xalqaro turizm tushunchalari va tasniflari turizmning barqaror rivojlanishiga ko'maklashuvchi siyosat va strategiyalarni ishlab chiqishda muhim ahamiyatga ega bo'lib kelmoqda.

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PROPORTION OF STYLE AND CREATIVE INTENTION
Annotation

This article talks about the unique style and skill of image creation of the talented writer Isajon Sultan, an active representative of the current literary process. The technique of creating a historical work is researched.
Key words: Style, creative intent, work, analysis, tradition, innovation.

ПРОПОРЦИЯ СТИЛЯ И ТВОРЧЕСКОГО НАМЕРЕНИЯ
Аннотация

В данной статье рассказывается об уникальном стиле и мастерстве создания образа талантливого писателя Исаджона Султана, активного представителя современного литературного процесса. Исследуется техника создания исторического произведения.
Ключевые слова: Стиль, творческий замысел, произведение, анализ, традиция, новаторство.

USLUB VA IJODIY NIYAT MUTANOSIBLIGI
Annotatsiya

Ushbu maqolada hozirgi adabiy jarayaonning faol vakili, iste'dodli adib Isajon Sultonning o'ziga xos uslubi, obraz yaratish mahorati borasida soz boradi. Tarixiy asar yaratishdagi uslub texnikasi tadqiq etilgan.
Kalit so'zlar: Uslub, badiiy tafakkur, asar, tahlil, an'ana, novatorlik

Kirish. Badiiy asarning chinakam ijod namunasi ekani, ijodkorning ijodkorligi, birinchi navbatda, uslubda namoyon bo'ladi. O'ziga xos uslubga ega bo'lmagan yozuvchi yoki shoir munosib darajada e'tirof qozona olmaydi. Shuning uchun uslubiy izlanishlar badiiy tafakkurni yangilash va rivojlantirishda alohida ahamiyatga ega. "Uslub ijodkorning pasportidir", - deb yozadi shoir Shodmonqul Salom. Darhaqiqat, uslub ijodkorning kimligini ko'rsatib turadi, ammo uslubni ijodkor yaratadi. U o'z asarida shaxsiy qiyofasini, aniqrog'i ijodkor sifatidagi "men"ini namoyon etadi. Zero, ijodkorning shaxsiy adabiy o'zligi ko'rinib turmagan asarda, uning uslubi mavjud bo'lmaydi. Fitrat tabiri bilan aytganda "kuchsiz adib – yozg'uvchining asarlarida o'zini ochiq ko'rsata olmaydir. Kuchsiz yozuvchilarning uslublari bir-biriga o'xshab qoladir" [1].

Adibning mahorati uning uslubida ko'rinadi, aks holda u boshqalarning takrorlovchisidir. Ammo "Uslub faqat o'zlik bilan cheklanmaydi, u faqat individual belgilarning yig'indisi emas. Unda albatta, o'zlikni vujudga keltirgan, o'stirgan ijtimoiy muhitning ta'siri bo'ladi, unda shaxsiylik va umumiylik juda murakkab dialektik birlikda bo'lib, o'zaro shartlangan, bir-birini ifodalaydigan bir tarzda voqe bo'ladi"[2]. Ayni shu fikrlardan kelib chiqib aytish mumkinki, uslub individual xarakterga ega, ammo u tamomila yangi bir hodisa sifatida hech bir ijodkor ijodida voqelanmaydi. U san'analar zamirida shakllanib, ijodkorning yangiligi asnosida xususiylik kasb etadi. She'riyatning, dramaning, epik asarlarning o'z an'anaviy uslubi mavjud bo'lib, u har bir ijodkorning shaxsiy yaratish yo'sini asnosida yangilangan va ma'lum ijodkorga xos bo'lgan uslubga aylanadi. Isajon Sultonning "Abu Rayhon Beruniy" romani ayni yuqoridagi fikrlarga muvofiq keladi. Bu romanning tarixiy xarakterga ega ekanligi uning uslubi an'ana va novatorlik asnosida vujudga kelganini ko'rsatadi. Nega aynan tarixiy roman haqida so'z yuritilganda, uning an'analarga tayanishini alohida ta'kidlayapmiz? Buning o'ziga xos omillari mavjud, albatta.

Ma'lumki, Sharq adabiyoti an'analarga tayangan holda shakllangan adabiyot bo'lib, barcha novatorliklar ayni an'anadan o'sib chiqqanini alohida ta'kidlash joiz. Xususan, tarixiy roman yaratish ham ayni an'analar asnosida vujudga kelganini ta'kidlash joiz. Isajon Sulton ham tarixiy roman yaratish asnosida an'analar va novatorlik uy'g'unligida o'z individual uslubini namoyon etadi. Uning uslubidagi o'ziga xoslik bir qancha jihatlarda aks etgani holda, ularning eng yaqqol ko'zga tashlanib turganlarini quyidagicha tasniflash mumkin:

Uslubning ijodiy ong orqali namoyon bo'lishi;
Uslubning badiiy asar tili orqali akslanishi;
Uslubning badiiy tasvir vositalari orqali ifodalanishi;
Uslubning obrazlarda namoyon bo'lishi.

Mavzuga oid adabiyotlar tahlili. H.Umurov "Adabiyotshunoslik nazariyasi" asarida "uslub – ijodkor dunyosidir, uning xayoloti, tasavvuri, aqli, bilimi, so'zshunosligi, talanti, geniysi, insoniyligi – butun borlig'ini namoyon etuvchi badiiy hodisa, vositadir"[3] deb tushuntiradi.

Tadqiqot metodologiyasi. Tadqiqot jarayonida tarixiy-qiyosiy, funksional, semantik-struktural, statistik, tipologik hamda psixobiografik tahlil usullaridan foydalanildi.

Tahlil va natijalar. Uslubning ijodiy ong orqali namoyon bo'lishi. Ong yaratuvchilik xususiyatiga ega. Ayniqsa, ijodkor ong va tafakkuri borliqni tamomila o'ziga xos nigoh ila ko'radi, anglaydi. Ayni shu anglash o'ziag xos mahsul hosil qiladi. Demakki, ijod – muallif tafakkuri mahsuli. Bu mahsul ijodiy tafakkur orqali vujudga keladi va o'z-o'zidan uslub tushunchasi bilan tutashadi. Demakki, butun bir tafakkur dunyosi uslubni yaralishiga xizmat qiladi. Muallifning ijodiy tafakkuri, ongi o'ziga xosligi bilan uslubning ham o'ziga xosligini, originalligini ta'minlaydi. Zero, "Yozuvchining iste'dodi qanchalik ulkan bo'lsa, undagi o'ziga xoslik ham shunchalik ko'proq namoyon bo'ladi. Uslub keng qamrovli tushuncha bo'lib, yozuvchi ijodining barcha aspektalarida, jumladan, mavzu va g'oyalarida, sujet va

kompozitsiyada, obrazlarda, etik-estetik konsepsiyalarning talqinida, bayon tarzi va tasvir usulida, tilida namoyon bo'ladi"[4]. Isajon Sultonda ham aynan shunday. Uning asar yaratish asnosidagi o'ziga xosliklari butun sujet davomida namoyon bo'ladi. U asar mobaynida har bir voqelikka alohida yondoshadi va uslubining eng yorqin qirrasini namoyon etadi. Asarda Isajon Sulton goh tarixchi, goh yozuvchi qiyofasida namoyon bo'lar ekan, bu jarayonda eng avvalo, badiiy va ilmiy uslub sinteziga alohida e'tibor qaratadi. Ayni shu holatda uning badiiy tafakkuri romandagi voqelikni o'ziga xos tarzda namoyish etish barobarida, individual uslub xususiyatlarini ham akslantirib beradi. "Abu Rayhon Beruniy" romani sujeti hikoya ichida hikoya usuli asnosiga qurilgani bois, unda obrazlar nihoyatda tez-tez almashib turadi. Muallif bu hodisadan unumli foydalangani holda, deyarli har bir obraz tilidan qiziqarli ilmiy ma'lumotlarni bayon qiladi. Jumladan, Al-Xo'jandiy hikoyasida uning tilidan "Kanz al-ummol" asarida bayon qilingan quyidagi parchani uchratishimiz mumkin: qayerga borsa, ho'l-quruqni toptab yo'qotuvchi zolim kimsa filga, Tangridan dasturxon so'rashganida, dasturxon tushganiga qaramasdan kufr keltirgan nasroniylardan bir guruhi cho'chqaga, shanba kunini mensimasdan, taqiqlarga rioya qilmagan kishilardan bir guruhi maymunga, do'stlar orasini buzadigan chaqimchi odam zulukka va erini sehrlab, jodulab qo'ygan xotin o'rgimchakka aylangani haqida so'z boradi. Bu kabi qiziqarli maa'lumotlar o'quvchini o'ziga jalb etishi tabiiy bir holatdir. Muallif bu ma'lumotlarni sujet mobaynida izchillik bilan joylashtirib boradi. Bu o'rinda yozuvchi kitobxonga ham "kanz ul-ummol" degan asar borligini, uning mazmunini bir qadar tanishtirib o'tsa, asarning ayni shu qismida dunyo mo'jizalariga doir ilmiy ma'lumotni ham keltirib o'tadi: u yerlarda bir ko'k qurt bo'lib, uni sizak derlar. O'sha qurtdan birini topsalar, yo'ldan olib yiroqqa tashlaydilar, toki xotinlar u qurtni bilmay bosib o'ldirishmasin. Agar suv ko'targan xotinlardan biri qurtni bosib o'ldirsa, boshiga ko'targan ko'zadagi suv sasib, badbo'y bo'lib ketadi. Shundan keyin avval suvni to'kish, ko'zani yuvish kerak bo'ladi. asar ichida bu kabi ma'lumotlarga duch kelar ekanmiz, ayni shu o'rinda Q.Ergashevning arab, turkiy, forsiy tillarda ko'plab tarixiy asarlar yaratgan ijodkorlarning uslubi haqida aytgan quyidagi fikrlari yodimizga keladi: "Bu asarlarning mualliflari tarixiy voqelar va faktlarni quruq bayon qilish yo'lidan bormaganlar, o'z asarlarini badiiy lavhalar, she'rlar bilan bezab, turli badiiy vositalarni qo'llagan holda bitganlarki, bugungi tarixchilarning asarlaidan farqli o'laroq, ulardan o'quvchi faqat bilim emas, badiiy zavq ham olgan. Mazkur asarlarda ilmiy uslubga xos xususiyatlar bilan badiiy nasrga xos xususiyatlar qorishib ketganligini ko'rishimiz mumkin"[5]. Ayni shu fikrlarni teskari holatda qabul qilsak, bu o'rinda Isajon Sultonga xos bo'lgan uslubning nozik qirralaridan birini anglashimiz mumkin. Agar Sharq tarixchiligida tarixnavislari o'zlarini tarixiy asarlarini adabiy manbalar bilan ziynatlagan holda, o'quvchiga badiiy va estetik zavq ulashganlari holda, ilmiy uslubga badiiy uslubni sintezlagan bo'lsalar, Isajon Sultonda ayni shu holatning ziddini ko'rishimiz mumkin. Yozuvchi asar mobaynida badiiy asarga tarixiy va ilmiy ma'lumotlarni singdirish orqali kitobxonning ilmiy bilimini oshiradi va shu bilan birga badiiy uslubga ilmiy uslubni sintezlashga erishadi, ya'ni ikki uslubni bir o'rinda o'ziga xos ijodiy tafakkur orqali badiiy go'zallikka aylantira oladi. Ayni shu o'rinda Isajon Sultonning Sharq tarixchilik an'analari bilan yaxshi tanish bo'lgani ham seziladi, yoki muallif "Abu Rayhon Beruniy" qiyofasini, obrazini yanada mukammallashtirish maqsadida, tarixshunoslik kitoblari va ilmiga katta qiziqish bildiradi. Asardagi ma'lumotlar nihoyatda qiziqarli bo'lishi barobarida kitobxonnning ilmiy ma'lumotlar bilan ham tanishishiga imkoniyat yaratadi. Ayni

shu o'rinda uslub ijodiy ongning o'ziga xos yaratiqlari, bilim va ko'nikmasi orqali yuzaga kelishi yaqqol seziladi.

Uslubning badiiy asar tili orqali akslanishi. Badiiy asar tili uslubning eng muhim belgisidir. Chunonchi, "asar tili yozuvchi mahoratining bosh mezoni hisoblanadi"[6]. Ayni shu eng muhim mezon bo'lmish badiiy asar tili Isajon Sulton uslubida ma'lum o'ziga xoslikka ega. "Abu Rayhon Beruniy" tarixiy roman bo'lishiga qaramasdan asar tili pafoslarga nihoyatda boy. Yozuvchi badiiy asar tilini asosan, bir necha vositalar orqali boyitib, badiiy asar tilidagi pafosni kuchaytiradi: maqollar, hadislar, hikmatli so'zlar, she'riy misralar. Ijodkor bularni qahramonlarning ijtimoiy kelib chiqishiga ko'ra teng taqsimlaydi, obrazlar nutqida maqsadli qo'llaydi. Asar tilida har bir obrazning ijtimoiy holati, tafakkuri aks etadi.

Isajon Sultonning uslubini ziynatlagan maqollar, hadislar, hikmatli so'zlar, she'riy misralarni esa uslubiy ziynatlar deb qabul qilish mumkin. Demakki, romanda Isajon Sultonning adabiy tili badiiy jihatdan ziynatlangan va maxsus izlanishlar orqali boyitilgan. Garchand asar tilida yuqorida ta'kidlaganimiz kabi pafos yuqori bo'lsada, bu aksariyat hollarda muallif nutqiga tegishli. Asarning boshqa qahramonlari ijtimoiy kelib chiqishi, kasb-kori, yashash hududi, yoshiga ko'ra so'zlaydilar. Bu jarayon asar tilining ravon va barcha uchun tushunarli bo'lishini ta'minlaydi. Qahramonlar tili so'zlashuv nutqiga tegishli bo'lib, diolog va monologlar aniq va ixcham tuzilgan. Aslini olib qaraganda "Tarixiy asarda davr ruhi, qahramonlarning o'ziga xosligi badiiy tilda yarq etib ko'zga tashlanadi. Til – xalq xazinasi. Har bir san'atkor shu xazinadan o'z ehtiyoji va mahoratiga ko'ra foydalanadi. So'z o'z o'rnida ishlatilsagina, uning "yuragi" ura boshlaydi. Birgina so'z bir kartinani, voqeani qahramon ichki dunyosini nurlantirib yuborishi, yozuvchi munosabatini bildirishi mumkin"[7]. Ayni shu o'rinda ehtiyojiga ko'ra degan fikr e'tiborimizni tortadi. Til qanchalik boy va keng bo'lmasin badiiy asarda tildan foydalanishning o'z qonun-qoidalari bor. So'zni o'z o'rnida qo'llay olmaslik, keraksiz jumlalarni asarda ko'paytirib yuborish yozuvchi uslubiga katta darajada putur yetkazishi mumkin. Isajon Sulton shu holatni yaxshi anglagani bois o'z uslubida ortiqchalikka yo'l qo'ymaydi. To'g'ri, u fikrlarini izchil, batafsil bayon etadi. Ammo ularning hech biri sun'iy tarzda orttirilmagan, tabiiy ilhom mahsulidir. Isajon Sulton arxaik so'zlarni qo'llashga alohida ahamiyat qaratadi. Zero, arxaik so'zlarda davr ruhi o'ziga xos tarzda aks etadi. Til Isajon Sulton uslubidagi eng ahamiyatli jihatlardan bittasi sanaladi. Yozuvchi tili uning uslubini tanitish uchun yordam beradi.

Xulosa va takliflar. "Uslub madaniyatning o'ziga xos xarakteri, davrning muhim belgisi, u yoki bu davrni aniq namoyon etuvchi hissiyotning metafizik shakli, "ma'naviyatning atmosferasi"dir. Uslub san'at, shaxs yoki biror predmet yoki material tanlamaydi. U tabiiy jarayonning bir ko'rinishi bo'lgan metafizik sitixiya sifatida o'zining yo'lidagi barcha jarayonni bo'ysunduradi, davrni ifoda etuvchi jarayonga aylanadi"[8]. Xarakterlar ichki dunyosining aniq namoyon bo'lishi sujetning ham badiiyati yanada yuqorilashiga xizmat qiladi. Epik asar sujeti ma'lum bir izchillik asnosida rivojlanadi. Ammo bu rivojlanish quruq hikoyachilik asnosida yuz bersa, asar saviyasi o'quvchini qoniqtirmaydi. Chunki voqelikni quruq rovilik asnosida yoritish badiiy adabiyotni hosil qila olmaganidek, sujetda ham biror jiddiy siljishni hosil qilmaydi. Isajon Sulton asarlarida sujetning barqarorligi, izchilligi va qiziqarliligi epik tasvirning mahorat bilan, izchillikda berilishi bilan bog'liqdir. Mukammal epik tasvir mukammal va badiiy mukammallikka ega epik kechinma hosilasini yaratadi. Epik tasvirda epik kechinma ham sekin-astalik bilan yuzaga keladi va boshqa badiiy turlarga nisbatan kuchliroq va uzoqroq davom etadigan ruhiy iztirob, shodlik, sevgi yoki nafratni hosil qiladi. "Abu

Rayhon Beruniy" romani tarixiy asar bo'lsada, unda bugungi davr ijodkorining, bugungi davr romanchiligining o'ziga xos elementlari yorqin tarzda namoyon bo'ladi. yozuvchi uslubi o'zida bugungi davr adabiyotiga xos bo'lgan jihatlarni to'laligicha ko'rsatib beradi.

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SEMANTIC FEATURES OF PHRASEOLOGICAL UNITS (IN THE EXAMPLE OF TOGAY MURAD'S TRANSLATION)

Annotation

In this article, the translation of the phraseological units in the translation of Ernest Seton – Thompson's stories by the talented writer Togay Murad in a semantically unique style, and the translator's skill in using words in the translation of the phraseological units, as well as some subtle aspects in the translation of the work of art language, that is, it is analyzed on the example of an artistic text in English, Russian and Uzbek languages.

In the analysis, the skill of the creator, his demandingness of words and the ability to feel the meaning of words are specially noted.

Key words: Color, lexical unit, phraseological unit, mentality, image, character, psychological state, context, shade, synonym, artistic skill, originality.

СЕМАНТИЧЕСКИЕ ОСОБЕННОСТИ ФРАЗЕОЛОГИЗМОВ (НА ПРИМЕРЕ ПЕРЕВОДА ТОГАЯ МУРАДА)

Аннотация

В данной статье рассматривается перевод фразеологизмов в переводе рассказов Эрнеста Сетона – Томпсона таланливым писателем Тогаем Мурадом в семантически уникальном стиле, а также мастерство переводчика в использовании слов при переводе фразеологизмов, а также некоторых тонкие аспекты перевода художественного произведения на язык, то есть анализируются на примере художественного текста на английском, русском и узбекском языках.

В анализе особо отмечается мастерство творца, его требовательность к словам и умение чувствовать смысл слов.

Ключевые слова: Цвет, лексическая единица, оттенка, фразеологизм, менталитет, образ, характер, психологическое состояние, контекст, синоним, художественное мастерство, оригинальность.

FRAZEOLOGIK BIRLIKLARNING SEMANTIK XUSUSIYATLARI (TOG'AY MUROD TARJIMASI MISOLIDA)

Annotatsiya

Mazkur maqolada iste'dodli adib Tog'ay Murodning Ernest Seton – Tompson hikoyalarining tarjimasida frazeologik birliklarning semantik jihatdan o'ziga xos uslubda qilingan tarjimasi va frazeologik birliklar tarjimasida tarjimonning so'z qo'llash mahorati, shuningdek, badiiy asar tarjimasidagi ayrim nozik jihatlar uch til, ya'ni ingliz, rus va o'zbek tillaridagi badiiy matn misolida tahlil qilinadi.

Tahlilda ijodkor mahorati, uning so'zga bo'lgan talabchanligi va so'z zalvorini his qilish ko'nikmasi alohida qayd etiladi.

Kalit so'zlar: Kolorit, leksik birlik, ottenka, frazeologik birlik, mentalitet, obraz, personaj, psixologik holat, kontekst, sinonim, badiiy mahorat, asliyat.

Milliy – madaniy leksik birliklarning ma'no ko'lami mazkur xalqning madaniyati, hayoti, dunyoqarashining in'ikosi hisoblanadi. Ayniqsa, har millatning milliy—madaniy hayoti, tili, ma'no ottenkasining eng yorqin chizgilari, asosan, frazeologik birliklarda aks etadi. Ularda milliy kolorit noziklik bilan singdirilganligi yaqqol seziladi. V.A.Maslovning fikriga ko'ra, "…tilning frazeologik fondi xalqning madaniyati va mentaliteti haqidagi eng qimmatli manbadir, unda xalqning afsonalari, urf-odatlari, marosimlari, bayramlari, odob-axloqi mujassamlashgan". [1. Маслова В.А. Лингвокультурология. 2-е издание. -М.: Academia, 2004. -204 с.] Frazeologik birliklar barcha tillarda bo'lgani kabi o'zbek va ingliz tillarida keng qo'llanilib, ular ma'no jihatdan tarjimada mutloq yoki qisman bir-biriga muvofiq keladi.

Quyida jahon bolalar adabiyotining buyuk namoyondasi Ernest Seton – Tompson asarlari misolida mazkur til birliklarining qo'llanishi va ularning tarjimadagi murakkabliklari borasida fikrlashamiz.

Bu tarjimalar O'zbekiston Xalq yozuvchisi, iste'dodli adib Tog'ay Murod qalamiga mansub bo'lib, ushbu asar ilk bora ingliz tilidan rus tiliga N.Chikovskiy tomonidan tarjima qilingan. Keyinchalik rus tilidan o'zbek tiliga o'girilgan. Biz

tahlil jarayonida asarning ingliz tili va rus tillaridagi nashri bilan muqoyasa qilishga harakat qilamiz.

Ernest Seton – Tompson asarlari ma'jozlarga asoslangan, teran insoniy tuyg'ularni tarannum etsa-da, ularda obrazlarning ruhiy kechinmalari alohida tasvir yo'siniga, yo'liga, an'analariga ega. Ular hayot ziddiyatlari bilan kurashuvchan, matonatli va isyonkorlardir. Shuning uchun asarlarda qo'llangan frazeologik birliklar ham ana shunday jihatlarni ochib berishga xizmat qiladi.

"Ta'bi tirriq bo'lgan galachilar o'z omadsizliklari aybdoridan o'ch olishni ko'ngillariga tugib qo'yib, holdan toygan otlarida uylariga jo'nadi."[2. Maktab adabiyoti xrestomatiyasi. 7-sinf, VIII jild; T:2016, B:64]

Yuqoridagi kontekstda "ta'bi tirriq bo'lgan" frazeologik birligi "O'zbek tili iboralarining o'quv izohli lug'ati"da quyidagicha izohlanadi: "kayfiyati yomonlashdi, xafa bo'ldi". [3. B.Mengliyev va boshqalar. O'zbek tili iboralarining o'quv izohli lug'ati. Yangi asr avlodi. T:2007; B:29]

"Ta'bi tirriq bo'lgan" frazeologik birligi o'zbek tilidagi "qovog'idan qor yog'moq", "ko'ngli xira bo'lmoq", "o'z yog'iga o'zi qovurilmoq", "qovog'ini uymoq", "tabiati tirriq bo'lmoq", "ta'bi xira", "ta'bi namozshom", "tabiatini

xira qilmoq", "ko'ngli sinmoq" kabi iboralar bilan sinonimlik hosil qiladi.

Shuningdek, "holdan toygan" frazeologik birligi esa "toliqqan, darmonsizlangan" degan ma'nolarni anglatadi.

Asarning ingliz tilidagi matnida esa mazkur frazeologik birliklar quyidagicha ifodalangan: "The cattlemen on their jaded ponies set out for home with the poor satisfaction of vowing vengeance for their failure on the superb cause of it." [4. https://en.m.wikisource.org]

Ingliz tilidagi hikoyada "jaded" so'zi o'zbek tilida "charchagan" degan ma'noni anglatadi. Tarjimon bu so'zni o'zbek tiliga "holdan toygan" frazeologik birligi orqali hikoyada ma'nosini keng ochib bergan. Ingliz tilida "jaded" so'zi "burnt-out", "worn-out", "washed-out" frazeologik birliklari bilan sinonim hisoblanadi. Ammo yuqoridagi frazeologik birliklarning hammasi ham kontekstda "jaded" so'zi bilan almashinib ishlatilmaydi. Chunki bularning ma'no ottenkalari turli xil. Ingliz tilidagi "tired", "exhausted", "weary" so'zlari ham "charchagan" degan ma'noni anglatgani bilan ular o'rtasida ma'no biroz farq qiladi. "Tired" – charchagan, "exhausted" – nihoyatda charchagan (biror narsa bajarishga quvvati yo'q), "weary" - juda charchagan (qattiq mehnat yoki faoliyat tufayli) kabi. Shulardan "burnt-out", "worn-out" frazeologi birliklari "exhausted" so'zi bilan, "washed-out" frazeologik birligi esa "tired" hamda "weary" so'zlari ma'nosiga teng hisoblanadi. Tarjimon "jaded" so'zini o'zbek tilida "holdan toygan" frazeologik birligi orqali ifodalab kelgani, uning ingliz tilidagi "charchagan (hafsalasi pir bo'lgandan so'ng ishtiyoqi yo'qolgan)" degan ma'nosini aniq ifodalab bergan.

Shuni ham ta'kidlab o'tish kerakki, bu tarjima aynan ingliz tilidan emas, rus tili orqali o'zbek tiliga o'girilgan. Shu sababli o'zbek tilidagi kontekstni rus tilidagi tarjima bilan ham qiyoslaymiz: "Раздосадованные скотоводы отправились домой на своих заморенных лошадках, поклявшись отомстить виновнику их неудачи." [5. Сетон-Томпсон Эрнест. Мустанг-иноходец. Домино. Холдинг «Лабиринт», М:2006, C:48] Rus tilidagi "заморенных лошадках", ya'ni "o'lik holdagi otlar" o'zbek tiliga "holdan toygan otlar" birikmasi deya rus tilidan o'zbek tiliga o'girilgan. Bundan ko'rinib turibdiki, rus tilidagi ma'noni ochib berishda o'zbek tilidagi "holdan toygan otlar" birikmasi to'g'ri tanlangan.

Biz o'zbek tilida "holdan toygan" ma'nosini anglatuvchi quyidagi frazeologik birliklarni ham ko'rishimiz mumkin: ona suti og'ziga kelmoq, tinka-madori qurimoq. Lekin yuqoridagi frazeologik birikmalarning hamma ekvivalenti ham kontekstda almashinib qo'llana olmaydi. Demak, aslida tarjimani asliyatidan qilish – nozik va murakkab jarayon. Tarjimadan tarjimada esa asliyatdagi ma'no ancha zaiflashib qolishi kuzatiladi.

"Ta'bi tirriq bo'lgan"frazeologik birligi esa asliyatda, ya'ni ingliz tilida hech qanday birlik bilan ifodalanmagan, ammo bu birikmaning ko'plab ingliz tilidagi iboralari mavjudligini ko'rishimiz mumkin: "face like a wet weekend", "down in the mouth", "feel blue", "to have the blues", "reduce to tears", "cry one's eyes", "down in the dumps", "broken-heated", "a heavy heart", "take something hard".

"Ta'bi tirriq bo'lgan galachilar" birikmasi rus tilidagi "раздосадованные скотоводы" birikmasi so'zma-so'z

tarjima qilinadigan bo'lsa, "norozi chorvadorlar" degan ma'noni anglatadi. Rus tilida "недовольный, сердитый, хмурый, нервный, суровый" kabi sinonimlari mavjud. O'zbek tilida esa umumiy ma'noda bitta "xafalik" ma'nosini "ta'bi xira bo'lmoq", "ko'ngli g'ash bo'lmoq" kabi frazeologik sinonimlari biroz degan ma'noda qo'llanilsa, undan yuqoriroq daraja uchun "dili siyoh", "avzoyi buzuq bo'lmoq" iboralari mavjud. Eng yuqori bosqich ma'nosida esa "bag'ri qon" iborasi ishlatiladi. [6. Qodirova M. O'zbek tilshunosligida frazeologizmlarning o'rganilish jarayoni. Science and innovation. UIF-2022. 8.2 ISSN:2181-3337. B:1618] Yuqoridagi rus tilidagi sinonimlar tarjimada "раздосадованные" so'zlari bilan almashtirib foydalanganda ma'no kontekstda o'zgarmaydi, lekin "ta'bi tirriq bo'lmoq" birikmasining sinonimlari orasida ma'no darajalari biroz farqli ekanligini ko'rishimiz mumkin.

"Barcha tashvishlar sababchisi bo'lmish ayg'ir esa hamon yetib bo'lmas dovonligicha qolaverdi." [2. Maktab adabiyoti xrestomatiyasi. 7-sinf, VIII jild; T:2016, B:71]

Yuqoridagi frazeologik birlik ham "cheksiz, ushalmagan orzu, amalga oshirish qiyin" degan ma'nolarni anglatadi.

Mazkur frazeologik birlikning ingliz tilidagi ekvivalentini rus va o'zbek tillari bilan solishtirib ko'ramiz: "But the one who was the prize of all the hunt seemed just as far as ever out of reach." [7. https://en.mwikisource.org.]

Asliyatda "as far as ever out of reach" birikmasi "inaccessible, out of the way, remote, unattainable, unobtainable, unreachable" so'z va frazemalariga sinonim hisoblanib, o'zbek tilidagi tarjimada qo'llanilgan "yetib bo'lmas dovon" iborasi ma'nosiga teng hisoblanadi. Holbuki, o'zbek tilidagi tarjima rus tilidan qilinganligini hisobga olib, rus tilidagi tarjimani ham qiyoslab ko'ramiz: "А жеребец, который был целью всех трудов, оставался недосягаемым попрежнему." [8. https://www.labirint.ru]

Bundan ko'rishimiz mumkinki, "недосягаемым" so'zi esa "недостижимый, несбыточный, неосуществимый" so'zlariga ma'no jihatdan yaqin hisoblanib, asliyatdagi "as far as ever out of reach" ma'nosini to'liq ochib bergan. Shuningdek, rus va o'zbek tillaridagi tarjimada ingliz tilidagi iborani aynan ochib bergan so'z va frazemalar qo'llangan.

Quyida yana bir misol tahlilini ko'rib o'tamiz: "Dong'i ketgan yo'rg'ani juda-juda ko'rgim keldi, ertasiga Jayron bulog'iga borib, hafsalam pir bo'ldi, sababi, u yerda yo'rg'aning ham, galaning ham daragi yo'q ekan." [2. Maktab adabiyoti xrestomatiyasi. 7-sinf, VIII jild; T:2016, B:65]

"Hafsalasi pir bo'lmoq", "daragi yo'q" iboralarini asliyatdagi kontekstda ko'rib o'tamiz: "I was full of curiosity to see the famous three-year-old, and was not a little disappointed on the second day when we came to the prairie on Antelope Springs and saw no sign of the Pacer or his band". [7. https://en.mwikisource.org.]

"To be a little disappointed" hamda "no sign of" iboralarining rus tilidagi tarjimada berilishini ham ko'rishimiz mumkin: "Мне страсно хотелось увидеть этого знаменитого мустанга, и я был несколько разочарован, когда оказалось, что у источника Антилопы, куда мы пришли на другой день, нет ни мустанга, ни его табуна. [9. https://dzen.ru]

Yuqoridagi tahlil qilingan barcha frazeologik birliklarni jadval misolida ham ko'rishimiz mumkin:

O'zbek tilida:	Ingliz tilida:	Rus tilida:
"Ta'bi tirriq bo'lgan"	face like a wet weekend	раздосадованные
Sinonimlari:	down in the mouth	недовольный
ko'ngli g'ash bo'lmoq	feel blue	сердитый
dili siyoh	to have the blues	хмурый
avzoyi buzuq bo'lmoq	reduce to tears	нервный
bag'ri qon	cry one's eyes	Суровый
qovog'idan qor yog'moq	down in the dumps	
ko'ngli xira bo'lmoq	broken-heated	
o'z yog'iga o'zi qovurilmoq	a heavy heart	
qovog'ini uymoq	take something hard	
tabiati tirriq bo'lmoq		
ta'bi xira		

ta'bi namozshom tabiatini xira qilmoq ko'ngli sinmoq		
"holdan toygan" Sinonimlari: ona suti og'ziga kelmoq tinka-madori qurimoq	Jaded burnt-out worn-out washed-out tired exhausted weary	Заморенных
"yetib bo'lmas dovon"	as far as ever out of reach inaccessible out of the way remote unattainable unobtainable unreachable	Недосягаемым недостижимый несбыточный неосуществимый
"hafsalasi pir bo'lmoq"	To be a little disappointed	несколько разочарован
"daragi yo'q"	no sign of	нет ни

Tog'ay Murod – mohir tarjimon. Yozuvchi iboralarni tanlashda bevosita personajlarning ruhiy holatidan kelib chiqib yondoshganligi tarjimonning so'z qo'llash mahoratidan darak beradi.

Tarjimon frazeologik birliklarni qo'llashda, tarjima qilishda badiiy tasvir jihatlarini ham e'tibordan chetda qoldirmaydi. Tarjima garchi ikkinchi tildan, ya'ni rus tilidan amalga oshirilgan bo'lsa-da, asarning tub g'oyasi ijodkor mahorati orqaligina mukammal saqlanib qolingan.

Tahlillar shuni ko'rsatib turibdiki, tarjimani san'at darajasiga ko'tarish uchun, avvalo, adabiyotni sevish, til bilish ko'nikmalariga tayanibgina qolmasdan, tug'ma iste'dod bo'lishi ham muhim ekanligini chuqur anglab yetmog'imiz zarur.

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THE CONCEPT OF "PATIENCE" (SABR) IN ENGLISH AND UZBEK LINGUISTIC AND CULTURAL CONTEXTS

Annotation

Patience is an important human quality that is needed in life. The semantic structure of the concept «Sabr» (Patience) is represented by such concepts as perseverance, endurance, suffering, pain, unpleasant, undesirable condition and patience to others' opinion. Patience is a social characteristic of man, an indicator of courage, inner strength, a condition of tact in communication. The article gives a brief comparative analysis to identify the national-specific features of the concept «Sabr» (Patience) in Uzbek and English languages, as well as to determine a set of substantial characteristics inherent in the world view of Uzbek and English ethnic groups.

Key words: Patience, Sabr, concept, world picture, linguo-culturology, comparative analyses

PATIENCE (SABR) KONSEPSIYASINING INGLIZ VA O'ZBEK LINGVISTIK VA MADANIY KONTEKSTLARDAGI IFODASI

Annotatsiya

Sabr-inson hayotining eng muhim va kerakli jihatlaridan biri sanaladi. Sabr konsepti tuzilishi quyidagi bardosh, toqat, chidamlilik, qanoat, boshdan kechgan og'riqli vaziyatlarga chidam, o'zgalar fikriga tolerantlik kabi tushunchalar bilan bir qatorda keladi. Sabr bu in sonning ijtimoiy -psixologik hususiyatlari, mardligi, matonati va muloqot jarayonidagi pozitsilari ko'rinishida namoyon bo'ladi. Quyida yozilgan maqola o'z ichiga "Sabr" konseptsiyasining O'zbek va ingliz tillaridagi milliy o'ziga hosliklarni va o'xshashliklarni aniqlashga qaratilgan.

Kalit so'zlar: Patience, Sabr, concept, world picture, linguo-culturology, comparative analyses

КОНЦЕПТ "ТЕРПЕНИЕ"(САБР) В АНГЛИЙСКОМ И УЗБЕКСКОМ ЛИНГВИСТИЧЕСКОМ И КУЛЬТУРНОМ КОНТЕКСТАХ

Аннотация

Терпение является одним из важных и нужных человеческих качеств. Семантический анализ концепта "Сабр" (Терпения) представляет собой такие значения как: выносливость, страдания, боль, настойчивость, стойкость, терпения к нежелательным обстоятельствам, снисходительность к мнению окружающих. Терпение - социальная характеристика человека, показатель мужества, внутренней силы, состояние такта в общении. В статье дается краткий сравнительный анализ для определения национально-специфических особенностей понятия "сабр" (Терпение) на узбекском и английском языках, а также для определения комплекса существенных особенностей, присущих мировоззрению узбекской и английской этнических групп.

Ключевые слова: Сабр, терпения, концепт, картина мира, сравнительный анализ, лингвокультурология.

Patience is a moral and emotional concept that is the part of the national concept, which has a universal character. It is realized in many linguo-cultures and considered as common to most people. Patience is an important human quality that is essential to human life. The semantic structure of the concept «Sabr» (Patience) is represented by such concepts as: perseverance, endurance, suffering, pain, unpleasant, undesirable condition and patience to others' opinion. Patience is a socio-psychological trait of man, an indicator of courage, inner strength and a condition of tact in communication.

The actuality of the study is due to the lack of national-specific features of the concept «Sabr» (Patience) in the Uzbek language picture of the world.

The aim of the aricle is to identify the national-specific features of the concept «Sabr» (Patience) in Uzbek and English on the basis of comparative analysis, as well as to determine a set of substantial characteristics inherent in the worldview of Uzbek and English ethnic groups.

In European philosophical literature concept "Patience" consists of four dominant factors which are the basis for the examination of the concept of patience in contexts:

1) Patience is an attribute of the Material and the ideal world (Aristotle)[1];

2) Patience Is a virtue that is correlated with suffering And pleasure (Aristotle, Tertullian, etc.[2]);

3) Patience– "The subjective need for suffering" (Kant[3]);

4) Patientce – the basis of human life and The foundation of society's existence (Schopenhauer[4]).

In the English dictionaries "Longman Active Learning Dictionary", Webster"s Encyclopedic Unabridged Dictionary", English Language Collins English Dictionary, "Longman Dictionary of Contemporary English|", "Cambridge International Dictionary of English|, "Oxford English Dictionary", we discovered that the semantic structure of the English concept "patience" comprises various meanings, collectively forming the conceptual layer of the explored idea.

As it is evident, patience in English language might be understood as:

1) The ability to continue to wait or doing something for a long time without becoming angry or anxious[5];

2) The ability to accept trouble and other peoples annoying behavior without complaining or becoming angry.

3) The calm endurance of pain, trouble, inconvenience, etc. Formerly also foil, by the pain etc.

4) Forbearance under provocation, esp. tolerance of the faults or limitations of other people,

5) (The capacity for) calm, self-possessed waiting,

6) Constancy in exertion or effort; perseverance

It's important to highlight that the term "patience" in English has multiple meanings, resulting in its diverse usage in various expressions:

he lost his patience;

to try smb's patience;

to lose patience;

to exasperate somebody;

have no patience with him;

to show patience;

to be patient;

to have patience;

to arm oneself with patience;

After analyzing the synonymic relationships within the concept of "patience" and words related to its theme, we identify the following features:

1) self-control;

2) obedience;

3) endurance;

4) expectation;

5) perseverance;

6) great patience;

7) religious virtue;

8) misery;

For identifying the concept Patience in literary works we have chosen legends, short stories and novels. All chosen materials were written by native speakers of English language. The choice of native speakers were deliberately because only with a help of their worldview we could identify their world picture towards the concept "Patience".

The concept of patience is often explored in English short stories, where characters face challenges or obstacles that require them to endure, wait, or exhibit perseverance. For example, in the short story titled "The Waiting Game" the protagonist of this story Eleonora was known for her unwavering patience, she had been tested throughout her long life. Her patience became a source of inspiration, from whom the community learned the valuable lesson that sometimes, in the face of adversity, patience is the key to enduring and ultimately overcoming challenges.

The vivid example of the English novel, where the concept patience is illustrated is Vera Brittain's "Testament of Youth[7],". In this novel the theme of patience is intertwined with the broader themes of loss, endurance, and the impact of war. The memoir recounts Brittain's experiences during World War I, including the challenges and tragedies she faced. While the narrative may not explicitly address patience, the entire memoir is a testament to Brittain's endurance and perseverance in the face of immense adversity. Brittain's patience is reflected in her ability to cope with the loss of loved ones, including her fiancé Roland Leighton and her brother Edward. The memoir captures the emotional toll of war, and through Brittain's journey, readers witness her enduring the pain of grief and patiently navigating a changed world.

"Testament of Youth" is a poignant account of a woman's resilience during a tumultuous period in history, and within this narrative, the concept of patience emerges as a subtle undercurrent, manifesting in Brittain's ability to withstand and transcend the challenges life presents.

In order to carry out lexical and semantic analysis and identify the national specificity of the concept «Sabr» (Patience) the linguistic units reflecting the notion of «Sabr» (patience) are analyzed. The etymology of the word «Sabr[8]» in the Uzbek language goes back to the Arabic language. In Arabic, the term «Sabr» is expressed by the lexeme, which was formed by the verb sabr(un). Later it was borrowed into Uzbek language by changing the the letter "sod" into "s": sabr-сабр;

In Shavkat Rahmatullayevs' "O'zbek tili etimiologik lug'ati" dictionary is given polysemantic Arabic verb "Sabara" which had been taken into Uzbek language by defining the word "toqatli bo'lmoq" and in English "being patient". Moreover, with a help of this word it has been created number of adjectives as "sabrli", "sabrsiz"; compound nouns as "Sabr-toqat", "sabr-qanoat", "sabr- bardosh"; noun "sabrsizlik"; women proper noun "Sabri" which means –"patient women".

There conducted lexicographic analysis of synonym words with the meaning of "patience" in the Uzbek language on the material of the dictionary "Hozirgi O'zbek tili faol so'zlarining izohli lug'ati"[9] by A. Hojiyev. There are several synonyms such as: "Chidam", "toqat", "qanoat", "ko'nmoq" "bardosh" has been mentioned in it:

Chidam, toqat-endurance;

Bunga qolganda, sizni bilmasam-da, ammo mening bunday judolikka sira toqa-tim yo'q[10].

A. Qodiriy, O'tgan kunlar.

Qanoat-contentment;

Ovqat ustida boshini egib, oldiga surib qo'yishganiga qanoat qilardi[11].

R. Fayziy, „Hazrati inson"

Ko'nmoq-endure;

Quloq sol-gin cho'ponning nolishiga, Yigit ko'nar, savdo tushsa boshiga. "Alpomish[12]" .

Bardosh- perseverance;

Olti bolani tuproqqa qo'yish.. Bu musibatlarga qanday bardosh beradi ekan-a? K. Yashin, Hamza[13].

The provided examples illustrate how the term "Sabr" is employed with synonymous expressions in literary writings. It is clear from the context that they differ in meanings but at the same time could be replaced by each other in some sentences.

Having analysed Uzbek lexicon we have found set expressions in language, such as:

Sabr kosamni to'ldirma;

Sabrimni sinama;

Sabrli bo'l;

Sabri chidamadi;

Sabri tamom bo'ldi;

Sabriga balli;

Sabri tog'dek;

From counted expressions is clear that, the word "Sabr" in expressions have three meanings. Firstly, it is informing partner about the temper of the speaker might change, because it has already achieved peak point.

Secondly, it might motivate person to be more tolerant, stay stable. Finally, appreciating someone's high level of patience in a way of comparing their "Sabr" into something powerful.

Having studied all the linguistic and literary works, we conclude that the concept "patience" is widely represented both in English and Uzbek linguistic cultures mainly in positive influence. At the same time, two comparable lingua-cultures have similarities in their conceptual world pictures. In both cultures, people understand the importance of such quality as patience in becoming an individual. The analyses is also has shown the resemblances between synonymic row. Patience as vitally important virtue, receives high positive evaluation and acquires the corresponding value status in both cultures.

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On the basis of review by O.S.Ahmedov

TERMINOLOGY, NEOLOGISM AND WORD RELATION IN LANGUAGE AND SPEECH
Annotation

This article is dedicated to the study of notions "term", "word" and "neologism". In linguistics, the problem of "term and word" appeared many years ago, and although many scholars have been written about its use and expression, it remains one of the issues that scientists are still thinking about. It is known that the wealth of each language is measured by the sum of its language units. Each unit will have its own form and content. In this work we will try to reveal the essence of the term, neologism, and combination of words from a scientific and theoretical point of view.
Key words: Term, neologism, word, word formation, speech units.

ТЕРМИНОЛОГИЯ, НЕОЛОГИЗМ И СЛОВООТНОШЕНИЕ В ЯЗЫКЕ И РЕЧИ
Аннотация

Данная статья посвящена изучению понятий «термин», «неологизм» и «слово». В лингвистике проблема «термин и слово» возникла много лет назад, и хотя о ее использовании и выражении писали многие ученые, она остается одной из проблем, над которой ученые размышляют до сих пор. Известно, что богатство каждого языка измеряется суммой его языковых единиц. Каждый блок будет иметь свою форму и содержание. В данной работе мы попытаемся раскрыть сущность термина, неологизма и словосочетания с научной и теоретической точки зрения.
Ключевые слова: термин, неологизм, слово, словообразование, речевые единицы.

TIL VA NUTQDA TERMINOLOGIYA, NEOLOGIZM VA SO'Z MUNOSABATLARI
Annotatsiya

Ushbu maqola "termin", "so'z" va "neologizm" tushunchalarini o'rganishga bag'ishlangan. Tilshunoslikda "termin va so'z" muammosi ko'p yillar avval paydo bo'lgan bo'lib, uning qo'llanishi va ifodalanishi haqida ko'plab olimlar tomonidan yozilgan bo'lsa-da, hali ham olimlar o'ylantirayotgan masalalardan biri bo'lib qolmoqda. Ma'lumki, har bir tilning boyligi til birliklarining yig'indisi bilan o'lchanadi. Har bir birlikning o'ziga xos shakli va mazmuni bo'ladi. Bu tadqiqotimizda atamaning mohiyatini, neologizmni, so'z birikmasini ilmiy-nazariy nuqtai nazardan ochib berishga harakat qilamiz.
Kalit so'zlar: Termin, neologizm, so'z, so'z yasalishi, nutq birliklari.

Introduction. Studying the theoretical views made up to now, it can be clear that although there were attempts to explain the differences between terms and words in most of the works of scientists, this issue was not fully explored. In the English Oxford Dictionary published under the leadership of the Scottish lexicographer and ethnographer J. Murray, the word term is first "word or phrase used in a limited or precise sense" – scattered. "a word or phrase used in a limited or specific sense", (after the scientist's death in 1919) - was given a written definition[1]. S.F Akobirov first paid attention to the word "term" in his candidacy work written in 1969. "Term- a special word used in a certain circle", he explains[2].

How do the terms we use differ from ordinary words? G.O.Vinokur, one of the mature representatives of terminology, paid attention to their lexical-semantic features when distinguishing between words and terms, and approached them with two different definitions: 1) specificity in the meanings of terms (relative to a special field), accuracy and conciseness in the boundaries of meaning; 2) intellectual transparency, ... metaphorically and emotionally neutrality[3]. Agreeing with these opinions, R.A Budagov states: "The term is a strictly clear idea... the term strives for unambiguity". From these opinions of R.A.Budagov, in the literature published earlier, more profound views on the concept of the term were put forward. For example: "The term differs from words not only by its tendency to be ambiguous, but also by its "deprivation" of features that express feelings," it is

noted[4]. If we pay more attention to the given definitions, we can come to the conclusion that actually the terms do not reflect such characteristics as effectiveness, creative brilliance, sharpness or feeling.

Literature review. In the monographs, when clarifying the concept of "term", criteria based on its four signs are listed:

1) term - a word or phrase consisting mainly of nouns;

2) the term clearly expresses a certain concept;

3) the term is mainly used within the field to which it belongs;

4) there is no ambiguity in the term. We can observe similar definitions and comments in the works of B. N Golovin. According to him: "Terms do not appear by themselves", on the contrary, they are "invented, created" as a result of vital

necessity and need[5].

Taking into account the active use and widespread use of the terms, we refer to the third sign of the above criterion, that is the term is mainly used within the field to which it belongs, in this process it is understood to select and analyze texts related to a certain field as a source. In this case, the importance of speech units is also important.

Based on the characteristics of our research, we agree with A.A.Reformatsky's opinion that "The terminological field is a set of terms of a certain field".[6] The concept of

"terminological field" is actually used in terminological monographs as a term that opens the way to reveal certain features of terms. Although the word "field" in terminology is a foreign phenomenon compared to pure terms, in some cases this rule may not be fully applied, it may help to determine the features of "multiple meaning, multi-functionality of this or that term"[7].

The above-mentioned points are considered very important for the functional signs of terms and term-lexemes and are sufficient to indicate the participation of the concept of "term" in science within certain fields.

If we treat the terms as a product of science and technology development, naturally they first enter the speech unit as a neologism. V. M Solntsev notes that "one of the main features of occasional words is not their effectiveness, but their belonging to speech and their use and expression in unusual word forms".[8] As you know, occasional words are neologisms that have a clear author. As the language develops, along with neologisms, occasional neologisms also enter our language.

Occasionalism ("occasional" is derived from the Latin random means) is a neologism created by the author based on language norms.[9] They are words created by poets, writers, linguists and scientists in unconventional ways. They are always used in narrow circles like slang and are not included in the vocabulary of the language. Occasional words are not very different from ordinary words. However, in most cases, the text (context) in which the word is used is necessary to understand them. The emergence of casuals in the field of sports is somewhat more interesting than in other fields. Because in this field, occasions are not created by poets, writers, linguists or scientists, but by athletes or coaches. A new movement or technique created by an athlete or coach is named after its inventor.

Research methodology. Word formation in linguistics eponymy method is also called. The comments given in Z.Mirzoev's monographs essentially mean that neologisms are active in consumption as speech units. He notes that in linguistics there are also terms similar to the same words among occasional words, and such words are called "author terms". In our opinion, the term "author's terms" should be applied either to a new term not previously mentioned by monographers, or to a new naming of an existing reality (based on its own characteristics). These terms are a little unclear without specific explanations or texts (contexts) and can also be figurative (idioms). If such words do not create a new form and appearance in the process of renaming something already known and existing, the probability of their "living" in science for a long time is low, of course. As proof of this, we can cite the fact that only 5% of the 106 linguistic terms proposed by L.Elmolev have been preserved today[10]. Interdependence between terms and occasional words naturally leads us to neologisms.

It should be said that linguists include neologisms among speech units, of course. Neologism - a word from the Greek language (neo- new +logos - word). When we refer to the Oxford Dictionary published in the English language, which appeared in the early 19th century, it has two meanings of neologist we encountered the word: 1) Neologist - a person who made a new discovery or used a new word form; 2) Neologist - a person who deals with theology or religious issues[11]. Of course, our views are consistent with the first definition and it is appropriate to study the word neologism from the point of view of this definition.

P.Newmark, a linguist who devoted a number of his works to neologisms, says that neologisms are newly created words, phrases, expressions, new meanings of existing words, and words taken from another language that have not yet been included in the dictionary.[12] In addition, Newmark divides

neologisms into twelve types according to their formation. M. Iriskulov, agreeing with Newmark's opinion, in his book: "It is natural for words to become obsolete in languages, so it is natural for new words to enter the language, ... new relations, expressions of new things and events arising as a result of development, to accelerate production new words created to define related concepts are called neologisms"[13]. The scientist classifies neologisms according to their formation into two, i.e. lexical and semantic neologisms. He noted that semantic neologisms are the use of existing words in the language in a new sense and lexical neologisms express a new concept based on the addition of existing words and morphemes in the language, and are formed as a result of acquiring words from other languages[14]. According to our opinion, the use of words in the language in a new sense is actually among the words made by the semantic method.

According to Sh.Rakhmatullaev, a neologism can belong to the language in

general, and at the same time, it can be characteristic of the speech of individual persons. The first one is called a universal neologism, and the second one is a speech neologism related to an individual person[15]. Universal neologism is actually studied in lexicology, which is a branch of linguistics. Neologism of individual speech is considered as a stylistic phenomenon. However, any neologism is initially characteristic of individual speech.

H.Ahmad, a monographist at the University of Surrey, writes that "the creation of neologisms is a unique phenomenon that supports changes in the language and shows the ability of a specific language to protect against negative pressure from other languages and cultures"[16].

Without denying H. Ahmad's opinion, it should be said that neologisms are new speech units that cannot fully demonstrate their potential. They fully demonstrate their potential only when they are accepted by society enter into an active relationship in all types of general communication, and are accepted as terms or words for general consumption after passing from the unit of speech to the unit of language.

D. Kristel and a number of other writers defined neologisms as "nonce" (same case) in their work. According to D. Kristel, neologisms are newly created words, adapted to speech, "tortured" and "survived to live" in the process of communication. As the scientist rightly points out, neologisms are created by linguists or speakers based on certain language norms. It is adapted to a speech by consumers who are members of society, if it causes difficulties in its use, it is expressed by other words, after it is included in the vocabulary, that is, after it is absorbed into the vernacular, it loses its position as a neologism and enters the ranks of common words[17].

V.Solntsev writes about the unit of language and speech: "Words are a unit of language, they act as grammatical, nominative purpose-oriented, sentence fragments specific to the norms of the language, they perform certain tasks. According to the language unit, the words that are considered as a speech unit do not have any possible or random nature but are a product of reality. Due to the generality of their functions, words considered as speech units can be considered as alternatives or substitutes for words considered as language units. Sometimes the transition of words from the category of the speech unit to the category of the language unit is an exchange event of the existing reality".[18]

Analysis and results. Can term, neologism and word be similar meaning? To answer this question, it is appropriate to turn to Bryson's thoughts:

"Though the Dutch were only a passing political presence in America, their linguistic legacy is immense. From their earliest days of contact, Americans freely appropriated,

Dutch terms – blunderbuss (literally 'thunder gun') as early as 1654, scow in 1660 and sleigh in 1703. By the mid-eighteenth century Dutch words flooded into American English: stoop, span, coleslaw, boss, ..., bedpan, cookie, waffle...".[19]

From the above-mentioned examples, it can be understood that the emergence of new concepts and terminological expressions is a very active process in a dynamically developing and developing science. Since most of the new words are derived from previously known words in this field by the method of derivation, new concepts in the form of phrases (figurative meaning) and lexemes are quantitatively lacking. Occasionalisms also appear in similar cases. The role of these terms, so-called language units, in the emergence of scientific ideas in science is incomparable, and they are an integral part of the system of logical concepts.

G. Yule expresses his views on this matter as follows: "We very quickly notice a new word (neologism) that appears in our language and immediately begin to interpret it in various forms, at will. This ability occurs in the process of word formation in our language"[20].

Many linguists have explained the relationship between terms and words in different ways. In particular, G.O Vinokur concludes: "Terms are not separate words, but only words that perform a separate task". He also puts forward the idea that: "Any word, no matter how trivial it is, can serve as a term"[24]. In fact, some words become trivial (they lose their meaning) under the influence of political changes in society or the dominant language. Over time, these words, which have lost their power, can return to the content of speech in the form of terms. A. A Reformatsky emphasizes the idea that "nominative function is common not only for terms, but also for all lexemes"[25].

One of the scientists of our country E.A Begmatov: "Words are studied both in lexicology and grammar. In lexicology, the lexical meaning of a word is studied, and in grammar, in particular, in morphology, the grammatical meanings of a word are studied. The lexical meaning of the word is that it refers to concepts of objective existence (thing, sign, action, etc.). The meaning expressed according to the morphological structure of the word and their interconnection is called the grammatical meaning of the word"[27].

The studied sources show that the acceleration of the flow of information in society and the improvement of technology caused the border between term and non-term words to become closer to each other. The popularization of scientific and technical achievements has turned some terms into regular, regularly used words. D.Khudoiberganova, in her scientific article on the development of lexemes related to sports, scientifically justified the processes of the introduction of neologisms (in speech) to sports terms, which developed in the post-independence period.[28] Agreeing with the scientist's opinion, it should be said that all types of pragmatic acts interact, but the lexical units used in this connection are not considered language units. They are theoretically an extralinguistic factor.

Conclusion. Unlike the results of their research, in our research, we evaluated the similarities and differences between terms and words in the following eight cases:

1. Both the term and the word have a linguistic function. In most cases, the word has a polyfunctional character, it is used in relation to a specific subject, object, process, or reality, it is coordinated with their class type and classification. A term is a specialized language unit that has a narrower meaning than a word.

2. Terms, like words, are considered lexical units and exist as objects of various dictionaries and monographs. Terms can also be studied at different levels of linguistics.

3. The function performed by the term is limited to the word. In some cases, a word can temporarily assume the function of another word or term while performing the function of a word group.

4. A word can move from one category to another with its meaning or meanings, but this is not the case with the term. Words can also express human emotional states, emotions, affectiveness, depression, aesthetic experiences, and the term is a neutral word.

5. From a structural point of view, a word can be single-component or multi-component (compound word). The term can appear both individually and in combination, as well as in the form of word combinations.

6. A term, like a word, can enter into a syntagmatic and paradigmatic relationship. Terms can deviate from reality and even be disconnected from it, while words are related to reality, very minimally deviated from it.

7. The term allows the formation of individual concepts characteristic of scientists and specialists, and in other words, this process is not individual, but mass.

8. A term can be both a speech unit and a language unit, like a word, without expressing effectiveness, creative brightness, acuteness and emotion.

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ABU ABDULLOH MUHAMMAD IBN ISMOIL AL-BUXORIY RIVOYAT QILGAN HADISLARDAGI ساعة (BIR MUDDAT, QIYOMAT, O'LIM) SO'ZINING LAFZIY VA ISTILOHIY MA'NOLARI

Annotatsiya

Maqolada buyuk bobokalonimiz Imom al-Buxoriy o'zlarining Sahiyh al-Buxoriy asarlarida rivoyat qilgan hadislardagi ساعة (bir muddat, qiyomat, o'lim) so'zining lafziy va istilohiy hamda leksik – sematik xususiyatlari ilmiy jihatdan tekshirilgan. Ushbu so'zning hadislarda turli o'rinlarda turli ma'no qatlamlarini ifodalab kelishi, o'zbek tili grammatik ko'rsatkichlari asosida qiyosiy tahlil qilingandagi leksik-sematik o'ziga xoslik va farqli jihatlari misollar asosida tadqiq etilgan. Hadislarni o'rganish chog'ida matnlardagi ساعة (bir muddat, qiyomat, o'lim) terminlarni tarjima qilish jarayonida metaforalarning ishlatilishi, tarjimon transliteratsiyasi, tarjimadagi ekvivalentlik va tarjimada uchraydigan boshqa masala va jarayonlar muhokama qilinib misollar orqali yoritib berilgan.

Kalit so'zlar: Mabniy, jar, majrur, nasb, jar, jazm, raf, zarf, lafz, roviy, badaviy, ka'ba, cho'ri, yo'qsil, metafora, ekvivalen, transliteratsiya.

ИСТОЛКОВАТЕЛЬНОЕ И ИСКОННОЕ ЗНАЧЕНИЯ СЛОВА ساعة (СРОК, СУДНЫЙ ДЕНЬ, СМЕРТЬ) В ХАДИСАХ, ПЕРЕДАННЫХ АБУ АБДАЛЛОЙ МУХАММАДОМ ИБН ИСМАИЛОМ АЛЬ-БУХАРИ

Аннотация

В статье научно исследованы исконное и истолковательное значения, а также лексико-семантические особенности слова ساعة (срок, Судный день, смерть) в хадисах, рассказанных нашим прадедом имамом аль-Бухари в их произведениях Сахих аль – Бухари. Лексико-сематические особенности и различия этого слова при сравнительном анализе, основанном на грамматических показателях узбекского языка, были исследованы на примерах. При изучении хадисов обсуждаются и освещаются на примерах использование метафор в процессе перевода терминов ساعة (срок, Судный день, смерть) в текстах, транслитерация переводчика, эквивалентность в переводе и другие вопросы и процессы, встречающиеся в переводе.

Ключевые слова: Мабни, джар, маджрур, насб, джар, джазм, раф, зарф, лафз, ровий, бадавий, Кааба, рабыня, юксил, метафора, эквивалент, транслитерация.

THE VERBAL AND TERMINAL MEANINGS OF THE WORD ساعة (FOR A WHILE, DOOMSDAY, DEATH) IN THE HADITHS NARRATED BY ABU ABDULLAH MUHAMMAD IBN ISMAIL AL-BUKHARI

Annotation

The article examines the scientific examination of the verbal and lexical and lexical-semantic features of the word ساعة (for a while, doomsday, death) in the hadiths narrated by our great grandfather Imam al-Bukhari in his Sahih al-Bukhari. The fact that this word expresses different layers of meaning in different places in the hadiths, the lexical-semitic specificity of the Uzbek language, which was comparatively analyzed on the basis of the grammatical indicators, and different specific examples were researched. During the study of hadiths, the creation of metaphors in the process of translation of the terms sa'a (for a while, doomsday, death) in the texts, translator transliteration, equivalence in translation and other issues and processes in translation are discussed and illuminated through examples.

Key words: Mabni, jar, majrur, nasb, jar, jazm, raf, adverb, lafz, narrator, desert, kaaba, servant, lack, metaphor, equivalent, transliteration.

Kirish. Hadis ilmining rivojida oltin davr hisoblangan hijriy uchinchi (milodiy to'qqizinchi) asrda hadisshunoslikda katta muvaffaqiyatlar qo'lga kiritilgan. Chunonchi, butun islom dunyosidagi eng nufuzli manbalar deb tan olingan oltita ishonchli hadislar to'plamining الصحاح الستة (as-sihoh as-sitta) mualliflari yashab ijod qilganlar.

Yana shunisi diqqatga sazovorki, mazkur olti muhaddislarning ko'pchiligi Markaziy osiyolik bo'lib, ulardan biri va buyugi: Abu Abdulloh Muhammad ibn Ismoil al-Buxoriydir (194/810 – 254/870) bundan tashqari; Imom Muslim ibn al-Hajjoj (206/819–261/874), Abu Iso Muhammad ibn Iso at-Termiziy (209/824–279/892), Imom Abu Dovud Sulaymon Sijistoniy (202/817–275/880), Imom Ahmad An-Nasoiy (215/830–303/915), Imom Abu Abdulloh Muhammad ibn Yazib ibn Mojja (209/824–273/886) kabi siymolardir. Shular ichidan "Hadis ilmida amir al-mo'miniyn" degan sharafli nomga sazovor bo'lgan Imom al-Buxoriy alohida e'tiborga molik buyuk allomadir.

Mavzuga oid adabiyotlar tahlili. Imom al-Buxoriy avlodlarga boy va qimmatli ilmiy meros qoldirgan bo'lib, u zot yozgan asarlarning soni yigirmadan ortiqdir. Ulardan الجامع الصحيح "Al-jome' as-sahih", الأدب و المفرد "Al-adab al-mufrad", التأريخ الأوسط "At-ta'rix al-avsot", التأريخ الصغير "At-ta'rix as-sag'ir", التأريخ الكبير "At-ta'rixal-kabir", "Barr ul-volidayn" بر الوالدين", va boshqalarni ko'rsatish mumkin. Buyuk allomaning eng muhim asari, shubhasiz, "Al-jome' as-sahih" الجامع الصحيح dir. Bu asar "Sahiyh al-Buxoriy" nomi bilan ham mashhur. Uning g'oyat ahamiyatli tomoni shundaki, Imom al-Buxoriygacha o'tgan muhaddislar o'z to'plamlariga eshitgan barcha hadislarini tanlab o'tirmay qatorasiga kiritaverganlar. Imom al-Buxoriy esa turli roviylardan eshitgan hadislarni

tabaqalarga bo'lib, ularning ishonchlilarini ajratib, alohida kitob holiga keltiradi.

Ushbu maqolada Imom al-Buxoriy rivoyat qilgan hadislardagi ساعة (vaqt, qiyomat, o'lim) so'zining leksik-semantik xususiyatlari haqida to'xtalib o'tamiz.

ساعة so'zi "Sahiyh al-Buxoriy" da uch xil ma'noda kelgan. الوقت - vaqt, القيامة – qiyomat, الموت – o'lim ma'nolarini ifodalab kelgan.

ساعة -الوقت vaqt ma'nosida kelgan ساعة so'zining ma'no xususiyatlari.

عن أبي شُرَيْح قَالَ: قَالَ رَسُولُ الله ﷺ إِنَّ مَكَّةَ حَرَّمَهَا اللهُ وَ لَمْ يُحَرِّمْهَا النَّاسُ، فَلَا يَحِلُّ لِامْرِئٍ يُؤْمِنُ بِاللهِ وَ الْيَوْمِ الآخِرِ أَنْ يَسْفِكَ بِهَا دَمًا، وَ لَا يَعْضِدَ بِهَا شَجَرَةً، فَإِنْ أَحَدٌ تَرَخَّصَ لِقِتَالِ رَسُولِ الله ﷺ فِيهَا، فَقُولُوا: إِنَّ اللهَ قَدْ أَذِنَ لِرَسُولِهِ وَ لَمْ يَأْذَنْ لَكُمْ، وَ إِنَّمَا أَذِنَ لِي فِيهَا سَاعَةً مِنْ نَهَارٍ ثُمَّ عَادَتْ حُرْمَتُهَا الْيَوْمَ كَحُرْمَتِهَا بِالأَمْسِ، وَلْيُبَلِّغْ الشَّاهِدُ الْغَائِبَ. [4]

Tadqiqot metodologiyasi. Abu Shurayh roziyallohu anhudan rivoyat qilinadi: Rosululloh sollallohu alyhi vasallam: "Makkani Alloh haram qilgandir, odamlar haram qilgani yo'q. Allohga va oxirat kuniga iymon keltirgan kishiga unga qon to'kish ham, daraxt kesish ham halol bo'lmas. Agar birortasi Rasululloh alayhi vasallamning unda jand qilganlari hujjat qilib, ruxsatga erishmoqchi bo'lsa, unga: "Alloh o'z Rosuliga izn bergan, sizlarga izn bergan emas" denglar. Alloh menga unda faqat bir kunda bir muddatgina izn bergan, xolos. So'ng bugun uning haramligi xuddi kechagi haramligiga qaytdi. Hozir bo'lganlar hozir bo'lmaganlar yetkazsin", dedilar[1].

Ibn Hajar Asqaloniyning "فتح الباري شرح صحيح البخاري" kitobida ushbu hadisga quyidagicha sharh keltiradilar:

قوله إنما أذن لي بفتح أَوَّله و الفاعل الله و يروى بضمه على البناء للمفعول و قوله ساعة من نهار تقدّم في العلم أَنّ مقدارها ما بين طلوع الشمس و صلاة العصر.

Izoh: Ushbu hadisi sharifdagi سَاعَةً مِنْ نَهَارٍ lafzi kun otishi va asr namozi orasida bo'lgan deb sharhda keltiradilar. Ushbu hadisi sharif va unga berilgan sharhdan shuni anglashimiz mumkinki سَاعَةً so'zi ma'lum bir vaqtni ifodalab kelgan. grammatik jihatdan esa سَاعَةً so'zi ظرف زمان payt holi bo'lib kelgan.

عَنْ ابْنِ عُمَرَ رَضِيَ الله عَنْهُمَا: أَنَّ النَّبِيَّ ﷺ قَدِمَ مَكَّةَ، فَدَعَا عُثْمَانَ بْنَ طَلْحَةَ، فَفَتَحَ الْبَابَ، فَدَخَلَ النَّبِيُّ ﷺ ، وَبِلَالٌ، وَأُسَامَةُ بْنُ زَيْدٍ، وَعُثْمَانُ بْنُ طَلْحَةَ، ثُمَّ أُغْلِقَ الْبَابُ، فَلَبِثَ فِيهِ سَاعَةً، ثُمَّ خَرَجُوا، قَالَ ابْنُ عُمَرَ: فَبَدَرْتُ فَسَأَلْتُ بِلَالًا، فَقَالَ: صَلَّى فِيهِ، فَقُلْتُ: فِي أَيٍّ؟ قَالَ: بَيْنَ الْأُسْطُوَانَتَيْنِ. قَالَ ابْنُ عُمَرَ: فَذَهَبَ عَلَيَّ أَنْ أَسْأَلَهُ كَمْ صَلَّى [4:108]

Ibn Umar roziyallohu anhumodan rivoyat qilinadi:

"Nabiy sollallohu alayhi vasallam Makkaga kelib, Usmon ibn Talhani chaqirdilar. U eshikni (Ka'ba eshigini) ochdi. Nabiy sollallohu alayhi vasallam, Bilol, Usoma ibn Zayd va Usmon ibn Talha kirishdi. Keyin eshik yopildi. U yerda bir muddat turib, so'ng chiqishdi. Shoshilib Biloldan so'ragan edim, "U zot uning ichida namoz o'qidilar", dedi. "Qayerida?" dedim. "Ikki ustun orasida", dedi. Qancha o'qiganlarini so'rash yodimdan chiqibdi". [1:419]

Ushbu hadisi sharifda ham سَاعَةً so'zi bir muddat degan ma'noni ifodalab kelganini ko'rishimiz mumkin. Grammatik jihatdan esa ظرف الزمانpayt holi bo'lib kelgan.

القيامة - qiyomat ma'nosida kelgan ساعة so'zining ma'no xususiyatlari.

...…..عَنْ أَبِي هُرَيْرَةَ قَالَ كَانَ النَّبِيُّ ﷺ بَارِزًا يَوْمًا لِلنَّاسِ فَأَتَاهُ جِبْرِيلُ وَ سَأُخْبِرُكَ عَنْ فَقَالَ: مَتَى السَّاعَةُ؟ قَالَ: مَا الْمَسْئُولُ عَنْهَا بِأَعْلَمَ مِنَ السَّائِلِ أَشْرَاطِهَا: إِذَا وَلَدَتِ الأَمَةُ رَبَّهَا، إِذَا تَطَاوَلَ رُعَاةُ الْإِبِلِ الْبُهْمُ فِي الْبُنْيَانِ، فِي خَمْسٍ [لَا يَعْلَمُهُنَّ إِلَّا اللهُ] ثُمَّ تَلَا النَّبِيُّ ﷺ: (إِنَّ اللهَ عِنْدَهُ عِلْمُ السَّاعَةِ) [34 سورة لقمان [4:24]

Abu Hurayra roziyallohu anhudan rivoyat qilinadi.

Tahlil va natijalar. Bir kuni Nabiy sollallohu alayhi vasallam odamlar bilan o'tirgan edilar, huzurlariga Jabroil alayhis salom keldi va "Qiyomat qachon?" dedi. U zot: "Bu haqda so'raluvchi so'rovchidan bilimliroq emas. Senga uning alomatlari haqida xabar beraman. Cho'ri o'z xojasini tug'sa, yo'qsil tuyaboqarlar kimo'zarga bino qursa… U (qiyomat

vaqti) Allohdan o'zga hech kim bilmaydigan besh narsa jumlasidandir", dedilar. So'ng Nabiy sollallohu alayhi vasallam "Soat (qiyomat) ilmi yolg'iz Allohning huzuridadir…." [سورة لقمان 34] Oyatini tilovat qildilar. [1:158]

Izoh: Ushbu hadisi sharifdagi hamda Luqmon surasining 34 oyati dagi سَاعَة so'zi qiyomat ma'nosida kelganini ko'rishimiz mumkin. مَتَى السَّاعَةُ jumlasi hadisi sharifda qiyomat vaqti qachon degan ma'noni ifodalab kelgan. Ushbu hadisi sharifda grammatik jihatdan السَّاعَةُ kalimasi مبتدأ (mubtadoi muaxxar) kesimdan keyin kelgan ega bo'lib raf' holatida kelgan. Luqmon surasining 34 oyati السَّاعَة so'zi esa مضاف إليه (muzofun ilayhi) qaratqichli aniqlovchi bo'lib kelgani uchun jar qaratqich kelishigida kelgan.

عَنْ أَبِي هُرَيْرَةَ قَالَ :بَيْنَمَا النَّبِيُّ (ﷺ) فِي مَجْلِسٍ يُحَدِّثُ الْقَوْمَ، جَاءَهُ أَعْرَابِيٌّ فَقَالَ: مَتَى السَّاعَةُ؟ فَمَضَى رَسُولُ اللهِ (ﷺ) يُحَدِّثُ، فَقَالَ بَعْضُ الْقَوْمِ: سَمِعَ مَا قَالَ فَكَرِهَ مَا قَالَ. وَقَالَ بَعْضُهُمْ: بَلْ لَمْ يَسْمَعْ، حَتَّى إِذَا قَضَى حَدِيثَهُ قَالَ: " أَيْنَ أُرَاهُ السَّائِلُ عَنِ السَّاعَةِ" قَالَ: هَا أَنَا يَا رَسُولَ اللهِ، قَالَ: " فَإِذَا ضُيِّعَتِ الْأَمَانَةُ فَانْتَظِرِ السَّاعَةَ"، قَالَ: كَيْفَ إِضَاعَتُهَا؟ قَالَ: " إِذَا وُسِّدَ الْأَمْرُ إِلَى غَيْرِ أَهْلِهِ فَانْتَظِرِ السَّاعَةَ[4:27]

Abu Hurayra roziyallohu anhudan rivoyat qilinadi.

"Rusululloh sollallohu alayhi vasallam bir majlisda odamlarga hadis aytayotganlarida bir a'robiy kelib: "Soat (qiyomat) qachon?" dedi. Rusululloh sollallohu alayhi vasallam so'zlarida davom etaverdilar. Ba'zi odamlar: "U zot uning gapirganini eshitdilar-u, gapini yoqtirmadilar", deyishdi, ba'zilar esa: "Yo'q, eshitmadilar", deyishdi. U zot so'zlarini tagatgach: "Qiyomat haqida so'ragan – menimcha, shunday dedilar – qani?" dedilar. "Mana men, ey Allohning Rosuli!" dedi. "Qachon omonat zoye qilinsa qiyomatni kutaver!" dedilar. "Uni zoye qilish qanday bo'ladi?" dedi. "Qachon ish o'z ahlidan boshqasiga topshirilsa, qiyomatni kutaver!" dedilar". [1:166]

Izoh: Quyidagi hadisi sharifda biz السَّاعَة so'zini bir hadisi sharifda bir necha marotaba ko'ramiz. مَتَى السَّاعَةُ jumlasining leksik-semantik holatini ko'rib chiqdik. عَنِ السَّاعَةِ holatida esa جار مجرور jarga majrur bo'lib kelmoqda. فَانْتَظِرِ السَّاعَةَ holatida esa مفعولto'ldiruvchi vazifasida kelgan. Uchala holatda ham السَّاعَة so'zi leksik jihatdan qiyomat ma'nosida kelgan.

عَنْ عَائِشَةَ رَضِيَ اللهُ عَنْهَا قَالَتْ:كَانَ رِجَالٌ مِنَ الأَعْرَابِ جُفَاةً، يَأْتُونَ النَّبِيَّ ﷺ فَيَسْأَلُونَهُ: مَتَى السَّاعَةُ؟ فَكَانَ يَنْظُرُ إِلَى أَصْغَرِهِمْ، فَيَقُولُ: إِنْ يَعِشْ هَذَا لَا يُدْرِكْهُ الْهَرَمُ حَتَّى تَقُومُ عَلَيْكُمْ سَاعَتُكُمْ [4:1324]

Oisha roziyallohu anhodan rivoyat qilinadi.

"Ba'zi a'robiylar qo'rs bo'lardi. Nabiy sollallohu alayhi vasallamning huzuriga kelib, "Qiyomat qachon?" deb so'rashardi. U zot ularning eng kichigiga qarab, "Agar mana bu yashasa, unga qarilik yetmay turib, qiyomatingiz qoim bo'ladi", derdilar". (Roviy) Hishom: "Ya'ni o'limingiz" degan[2].

Izoh: Ma'lumki, har bir kishining o'limi uning "qiyomati"dir. Bu yerda ana shu ma'no nazarda tutilgan.

Yuqoridagi fikr va mulohazalarni inobatga olgan holda, Imom al – Buxoriy rivoyat qilgan hadislardagi السَّاعَة so'zining turli xil ma'no va mazmunga ega ekanligini hamda turli grammatik qoidalarga mos holda o'zgarib kelishini guvohi bo'lishimiz mumkin. Shu bilan birga, ushbu hadislardagi السَّاعَة so'zi (bir muddat, qiyomat, o'lim) ma'nolarini ifodalagan bo'lsa bugungi kunga kelib esa, السَّاعَة so'zi zamonaviy arab tilida soatni ya'ni vaqtni ifodalashda ishlatilinadi. كم الساعة؟ Soat nechchi? الساعة الآن الثانية و الثلث Hozir soat 2:15 deganda السَّاعَة so'zi ishlatilinadi.

Xulosa va takiflar. Xulosa o'rnida aytsak السَّاعَة so'zining (bir muddat, qiyomat, o'lim, soat) kabi bir qancha ma'no-xususiyatga ega ekanini ko'rishimiz mumkin. Bunda, arab tilidagi السَّاعَة so'zi o'zbek tili bilan qiyoslaganimizda o'ziga xos bir mazmunga ega bo'lishini, bir tildagi kalima boshqa bir tilga tarjima qilinganda leksik-semantik qiyinchilikka uchrab ijtimoiy leksikaga xos o'zgarishlarga uchrashi mumkin ekan. Bu esa til hodisalariga subyektiv

omilning ta'siri kuchining oshib borayotganligini ko'rsatadi. Keltirilgan misollardan ko'rinib turibdiki, asarlarda qo'llanilgan arab, o'zbek tillaridagi vaqt ko'rsatkichlarini umumiy jihatlarini emas ularning qiyosiy va xususiy jihatdan ham o'rganish tilshunoslik fanining dolzarb muammolaridan biri hisoblanadi. Har bir omil ilmiy jihatdan mukammal va sinchiklab o'rganilsa, boshqa tillardagi tarjimalarga qiyoslanilsa undagi so'zlar alohida olingan terminlar ekanligiga amin bo'lamiz.

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"UNUTILGAN AYOL" HIKOYASIDA AYOL RUHIYATI TALQINI

Annotatsiya

Mazkur maqolada iste'dodli yozuvchi Salomat Vafoning "Unutilgan ayol" hikoyasida ayol ruhiyatining badiiy-psixologik talqini haqida fikr yuritilgan.

Kalit so'zlar: Hikoya, qahramon, ruhiyat, talqin, tahlil, abort, psixologik, jarayon, xotira.

ИНТЕРПРЕТАЦИЯ ЖЕНСКОЙ ПСИХИКИ В ПОВЕСТИ «ЗАБЫТАЯ ЖЕНЩИНА»

Аннотация

В этой статье рассматривается художественно-психологическая интерпретация женской психики в рассказе "Забытая женщина" талантливой писательницы Саломат Вафо.

Ключевые слова: История, герой, психика, интерпретация, анализ, аборт, психология, процесс, память.

INTERPRETATION OF THE FEMALE MENTALITY IN THE NOVEL "THE FORGOTTEN WOMAN"

Annotation

This article examines the artistic and psychological interpretation of the female psyche in the story "The Forgotten Woman" by the talented writer Salomat Vafo.

Key words: History, hero, psyche, interpretation, analysis, abortion, psychology, process, memory

Kirish. O'zbek badiiy tafakkuri rivojida ayol ijodkorlarning alohida o'rni bor. Tarixdan ma'lumki, Gulbadanbegim, Nodira, Uvaysiy, Anbar Otin kabi hassos qalb sohibalari mumtoz adabiyot tarixida naqadar yuksak asarlar yaratgan bo'lsa, hozirgi davr o'zbek adabiyotida Zebo Mirzo, Farida Afro'z, Halima Ahmedova, Xosiyat Rustamova, Go'zalbegim, Zulfiya Qurolboy qizi, Salomat Vafo kabi ijodkor ayollar ham shunday noyob asarlar yaratib kelmoqdalar.

Adabiyoshunosligimizda ayol ijodkorlar xususuda, ularning badiiy asarlari tahlili borasida salmoqli izlanishlar olib borilmoqda. Sababi, ayol ijodkorlarning o'ziga xos olami, tafakkuri, dunyoqarashi mavjud. Ular olamni o'zgacha rakursda idrok qiladilar, olam hodisalari haqida o'zlariga xos fikr yuritadilar. Shu ma'noda, yangi davr adabiyotida o'z o'quvchilarini, muxlislarini topa olgan Salomat Vafoning asarlarini kuzatish joizdir.

Mavzuga oid adabiyotlarning tahlili. Salomat Vafo nasrning bir qator janrlarida qalam tebratadi. Yozuvchining birinchi kitobi "Ayol" deb nomlangan bo'lib, u 1989-yilda nashr etilgan. Keyingisi esa "O'zini izlayotgan ayol" nomli qissa va hikoyalar to'plami chop etildi. Ko'ramizki, Salomat Vafo o'zi ayol kishi bo'lganligi sababli asarlarida aksar hollarda ayol taqdiri, umri, qismati, ruhiyatini aks ettirishga moyillik ustunlik qiladi. Adibaning "Unutilgan ayol" nomli mo'jazgina hikoyasi ayolni bola oldirish, ya'ni abort qildirish voqeasi tafsilotiga, xususan, ushbu jarayonda ayolning ruhiy holati, his-tuyg'ulari, ichki kechinmalari tasviriga bag'ishlanganligi bilan e'tiborga loyiq. "Milliy adabiyotimiz-da abort potologiyasi haqida yozilsa, ehtimol, yozilgandir, ammo uning psixologiyasi haqiligacha estetik obyektga aylangani yo'q edi"[1]. Aynan, Salomat Vafoning "Unutilgan ayol" hikoyasida abort psixologiyasi kuchli tasvirlanganligini ko'ramiz.

Hikoya qahramoni unutilgan ayol. Dunyo shoirlari, yozuvchilari muhtaram ayol zotiga yuksak ta'rifu-tavsiflar bitishgan. Hatto mumtoz she'riyatimizning an'anaviy janri hisoblangan "G'azal" atamasining lug'aviy ma'nosi ham arabcha "oshiqona so'z, ishq izhor etish, ayollarni madh etish" degan ma'nolarni anglatadi. Dunyo olimlari, shoirlari, adiblari bitgan barcha-barcha asarlarda Ona degan zotning ulug'ligi, azizligi, mehribonligi, yagonaligi, bebaholigi xususida fikrlar bayon etilgan. Oilaning fayzi ayol, farzand tarbiyasida ayolning roli beqiyosligi haqida betinim bong uriladi. Olamda jamiki ayol zoti borki, u farzand ko'rishni, uni dunyoga keltirishni, boqishni, tarbiyalashni, mehr berishni, uning timsolida orzu-umidlari ro'yobini ko'rishni istaydi. Shuning uchun u bolani dunyoga keltirishdek mashaqqatli yumushnu zimmasiga qo'rqmay oladi, o'limga tikka bora oladi. Tahlilga tortilgan hikoyada esa, teskari holat. Asarda uning ismi, sharifi berilmagan. Hikoya birinchi shaxs tilidan bayon qilingan. Sarlavhadan keyin "Alla bolam, alla-yo, Osmon bolam, alla-yo. Orzu bolam, alla-yo, Armon bolam, alla-yo" degan epigraf keltirilgan. Bolasini dunyoga keltirishni istamagan va uni oldirib tashlash niyatida kasalxonaga borgan, abort qildirgan va shu jarayonda og'ir ruhiy iztiroblarni qalbidan kechirgan ayol ruhiyati o'quvchini cheksiz iztiroblar girdobiga tashlaydi.

Tadqiqot metodologiyasi. Hikoya shunday misralar bilan boshlanadi: "Olam beo'xshov jonivorning yo'g'li badaniday to'lqinlanar, yaltirar, qulog'imga ilgari sira eshitmagan shovqin-suronlar kirar, ne voqea sodir bo'lganidan sira his etolmasdim"[2] Farzand-Ollohning ne'mati, deya qabul qilishga odatlangan millatimiz ruhiyati shundayki, oilada nechta bola tug'ilsa ham, quvonch bilan uni kutib oladi. Bolajon xalqimizda "O'nta bo'lsa, o'rni boshqa", "O'zini bergan rizqini ham beradi", "Bolali uy - bozor, bolasiz uy - mozor" qabilidagi maqollar nihoyatda ko'p. Va bu kabi maqollarning paydo bo'lganligi va saqlanib asrlardan-asrlarga o'tib kelayotganligi bejiz emas. Bolajonlik millatimizga xos belgilardan biri hisoblanadi.

Hikoyaning dastlabki abzatsidayoq bola oldirishga borayotgan ayolga "Olam beo'xshov jonivorning yog'li badaniday" tuyuladi, qulog'iga "ilgari sira eshitmagan shovqin-suronlar" kiradi. Salomat Vafo ayol ruhiyatini nozik ilg'aydi hamda qahramon tasvirida psixologik va tragik holatlarni sinkretik usulda talqin qiladi. "Ich-ichimdan

qo'rqayotganimni, bu noma'lum holatda qanday yo'l tutishimni, nega bunday ahvolga tushib qolganimni bilolmayotgandim"[2]. Qahramon ruhiyatidagi beqarorlik, ikkilanish, mavhumlik, qilayotgan ishining mohiyatini his etyaptimi yoki yo'qmi, bilolmaslik - bu ruhiy muvozanatning buzilishidan, bezovtalikdan darak beradi. Adiba abort holatidagi ayol ruhiyatini batafsil, erinmasdan, mahorat bilan tasvirlaydi: "Menga esa havo yetishmas, to'lg'onar, og'zimni sassiz ochib-yumib, kimnidir yordamga chaqirar, tezroq bu iskanjadan xalos bo'lib, erkin, ozod, orqayin nafas olgim kelardi. Havo yetishmas, bo'g'ilib, holsizlanardim. Og'zi bilan suvga yiqilib tushgan, qo'li orqasiga bog'langan odam nafas olish uchun jonhalak tipirchilaydi. Undan beshbattar ahvolda edim, bu yerga qachon kelgandim, qaysi dunyo bu, deya o'ylardim"[2].

Adabiyotshunos Mirzaaxmad Olimov qayd qilganidek, "Tragik situatsiya o'zida tragik kolliziyani mujassamlashtirgan, qahramonni xatarli azob – uqubatlarga, iztiroblarga va qaysidir ma'nodagi halokatga duchor etadigan vaziyatdir" [3] Bu xarakterli fikr Salomat Vafoning unutilgan ayoli shaxsiyatiga ham tegishlidir. Binobarin, inson psixologik dunyosi tragizm bilan bevosita bog'liq. Dahshatli jismoniy og'riq azobi bilan ruhiy qiynoq qo'shilib qahramonni ruhiy muvozanatdan chiqarib yuboradi. U hatto qaysi dunyoda ekanligini ham anglay olmay qoladi, ya'ni tirikmi, o'likmi? O'zini xuddi do'zaxga tushgandek his etadi. Hikoyaning xuddi shu joyida ayolda jismoniy og'riqdan (ukol ta'sirida sezilmagan) ham ko'ra vijdon azobi kuchli namoyon bo'lganligini ko'rish mumkin. Aybdorlik hissi, dunyoga kelishga haqqi bor bir go'dakning qotiliga aylanishdek jinoyatni sodir etgan qahramon "…gursillab do'zaxga tushdim. Endi do'zax olovlarida nech o'n minglab yonaman, gunohga botgan tanam necha yuz ming yillab burqsiydi" deb vijdon azobiga qoladi. Shu topda uning boshi uzra besh yil oldin vafot etgan onasining ko'lankasi keladi. Abort jarayonida ayolning qalbidan kechgan favqulodda qarama-qarshi tuyg'ular, ya'ni qora olomonning uning izidan quvishi, " hayda uni, mahallani harom… xarob etdi" degan so'zlari, onasining unga istehzoomuz "Assalom" deyishi; "Baribir o'z aytganingni qilibsan-da?!" degan ta'na-dashnomi, g'oyibona ayblovlar, kutilmagan la'nat eshitishlar, va nihoyat, "Man sanga qurbon o'lam" qo'shig'ining eshitilishi jarayoni psixologik jihatdan silsilaviy ravishdagi adabiy rakursda o'z ifodasini topgan. Insonning dard-alamlari me'yordan ko'payib ketganda, uning hissiyotlarini so'z bag'riga joylash mushkullashadi. Ana shunda kuy yordamga keladi. Yozuvchi ayol shaxsiyatining ruhiy zarbalar tizimini psixologik talqinlar hisobiga borgan sari kuchaytira boradi.

Hikoyada "pichoq" detali katta rol bajargan. Pichoqning vazifasi ma'lum. Hikoya voqeligi tizimida psixologik xotira uslubi yetakchilik qiladi. Qahramonning xotirasiga otasining "pichoqda yovuz kuch bor" degan gapi keladi. Xayolida kechayotgan turli xil xotiralar, tasavvurlar mobaynida uning vujudi uzra ulkan pichoq tinimsiz jadallagancha o'z vazifasini ado etardi. Go'dakning barcha tana a'zolarini birin-ketin kesib tashlayotgan pichoqni ortga qaytarishning iloji yo'q. Oradan million yil o'tgandek tuyuldi. Jarayon tugadi va qahramon sekin-asta o'ziga kela boshlaydi. Vaqt - oliy hakam. Ayol tanasini tark etgan ruhi yana vujudiga qayta boshlaydi.

Tahlil va natijalar. Adabiyotshunos olim U.Jo'raqulovning ta'kidlashicha, "insoniyatga ruh haqida juda kam bilim berilgan. Tadqiqotning metodologik asosi sifatida ko'p bora ta'kidlanganidek, insonshunoslik, ya'ni, ruhshunoslik vazifasiga loyiq birgina talqin vositasi bor, u ham bo'lsa faqat adabiyotdir. Shu bois, hatto butun dunyoga mashhur Z.Freyd, K.Yung, E.Fromm, J.Lakan kabi psixoanalitiklar ham, yaratilgan tadqiqot obyektlari tirik odam bo'lishiga qaramasdan, o'z xulosalarida badiiy adabiyotga tayanadilar"[4]. Darhaqiqat, ruh deganda aniq bir tasavvurga ega emasmiz. Ammo "Unutilgan ayol"ni ruhi tark etganligini matn orqali aniq his eta olamiz. Bu ijodkorning yuksak mahoratidan dalolat.

Adabiyotshunos I.G'aniyevning iborasi bilan aytganda "Vijdon azobi – surgun jazosidan ham og'irroqdir"[5]. O'ziga kelgach, pushaymonlik, qilgan ishidan afsuslanish, hayotinining beg'ubor davrlariga qaytish istagi, vijdon azobidan qutulishni xohlaydi: "Men tezroq qutulishni, bu yerdagi O'zimni (1997-yil 28-maydagi O'zimni) unutishni istardim" [2] Iste'dodli adib Nazar Eshonqulning fikricha: "O'qiganimiz ham, o'qitganimiz ham o'zimiz. Biz bilan xayrlashuvchi ham o'zimiz, kutib turgan ham o'zimiz. O'zimizdan qochib o'zimizga boramiz. Hayotimiz, fikrimiz ana shu o'zliklar orasida shakllanadi, o'zliklar orasida kechadi va sarf bo'ladi. Biz botindan va zohirdan o'zimizni izlab yuramiz. Ular orasidagi masofa juda yaqin va juda uzoq, chunki u mendan "men"gacha bo'lgan bepoyonlikni qamrab oladi…" [6] Yoshligiga, beg'ubor damlariga qaytishni istagan ayol xuddi o'zligini izlayotgan odamga o'xshaydi. Ammo u yana o'z "men"iga qaytdi, zero, o'zga yo'l yo'q edi: Yana men o'zimni unutib qo'ygandim. Endi o'zimning kimligimni sira eslolmasdim" [2].

Hikoyaning oxirgi abzatsidagi mazkur jumla ayolning qanday holatda va kim ekanligini ochib bergan. Unutilgan ayol, aslida o'zligini yo'qotgan bir kimsa. U ming hozirgi holatidan qochishni, uzoqlashishni istasa-da, buning iloji yo'q. U endi istasa-da, hech qachon avvalgi holiga qaytolmaydi, bir umr vijdon azobida qovrilishga mahkum bo'ldi: "Butun tanam, o'ttiz yildan beri mavjud vujudimning har bir uzvi, har bir a'zoyim go'dak uchun motam tutardi" [2] Endi unga qilmishidan, qotilligidan, farzandkushligidan beixtiyor adadsiz pushaymonlik chekish qismati bir umrlik hamroh bo'ladi.

Q.Yo'ldoshev o'zining "Yoniq so'z" kitobiga kirgan "Kichik janrdagi katta izlanishlar" maqolasida 2001-yilning eng esda qoladigan hikoyalari Salomat Vafoning "Unutilgan ayol" asari ekanligini aytadi: "Salomat Vafo o'z asarlarida so'zni avaylab, puflab ishlatmaydi. Kuydiruvchi so'zni ham, muzlatuvchi so'zni ham o'rni kelsa, ayamay qo'llayveradi. Shuning uchun ham uning qalamidan chiqqan timsollar bir qadar sovuqroq, bir muncha yoqimsizroq bo'ladi [2].

Xulosa va takliflar. Bugungi nasrimizda S.Vafoning o'ziga xos o'rni, o'z aytar so'zi bor. Adiba asarlarining aksariyatida ayol ruhiy kechinmalari, ko'ngil jilvalariga e'tibor kuchli, qalbida bir dunyo orzu tilaklari, intilish niyatlari bo'lgan har biri o'ziga xos qahramonlar tasvirlanganligi jihatidan ular o'zaro mushtaraklik va alohidalik kasb etadi. Salomat Vafo insoniy xarakterlarning fojiasini ko'rsatishga ko'proq ahamiyat qaratadi. Salomat Vafo ijodining o'ziga xos xususiyati shundan iboratki, u har bir asarda obrazlarni real talqin qilganda qahramonning ruhiy kechinmalarini izohlaganda adabiy jarayonni ishlatishda real holatini saqlab qolgan. Hikoyada ayolning fojiasi bor bo'y-basti bilan ko'rsatilganligini, adib mahoratining yuksakligini ko'rishimiz mumkin. S.Vafo odamlararo munosabatni jamiki murakkabliklari bilan aks ettirishga urinadi, inson zotiga sirli xilqat sifatida yondoshib, uning taqdiridagi izohlash mushkul bo'lgan chigalliklarni tushunishga urinadi. Uning qahramonlari ko'pincha o'ylovchi, fikrlovchi, ma'nan baland, nozik tuyg'ular egasi bo'lgan insonlar. Adiba kitobxon didining yuksakligi, sezimlarining ingichkaligi, so'z zalvorini his qilish salohiyatiga ishonadi. Kechinma va tuyg'ularni moddiylashtirish, har bir so'zni joyida qo'llash, holatlarni manzaralantirish, ramz va ishoralar tilida so'zlash, chigal o'ylar-u mubham iztiroblar, beadoq ishtibohlar haqidagi samimiy tasvirlar ana shu ishonchdan oziqlanadi. S.Vafo nasrining falsafiy mohiyati teran, insonparvarlik mazmuni chuqurdir. Adibaning hayotiy illatlar barham topishiga umidi kuchli. Shu boisdan ham noroziligini keskin qutbiy munosabatda ifodalashga intiladi.

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