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GENRE IN ACADEMIC PROSE: WHAT MAKES ACADEMIC PROSE DIFFERENT FROM OTHER VARIETIES?

Annotation

This article explores the distinctive features of academic prose compared to other genres. It delves into the defining characteristics that set academic writing apart, emphasizing its formal structure, objective tone, and reliance on evidence-based arguments. By examining the conventions and expectations of academic prose, the article sheds light on why it is a crucial component of scholarly communication and discourse. Through analyzing examples and discussing key differences, readers can gain insight into the unique qualities that distinguish academic prose from other forms of writing. This exploration contributes to a deeper understanding of the role and significance of genre in scholarly endeavors.

Key words: academic prose, academic conviction, academic performance, academic excellence, academic style, non-academic style, academic paper, non-native speakers, native speakers.

ЖАНР В АКАДЕМИЧЕСКОЙ ПРОЗЕ: ЧТО ОТЛИЧАЕТ АКАДЕМИЧЕСКУЮ ПРОЗУ ОТ ДРУГИХ РАЗНОВИДНОСТЕЙ?

Аннотация

Эта статья исследует характерные особенности академической прозы по сравнению с другими жанрами. Она вводит определение черт, которые отличают академическое письмо, подчеркивая его формальную структуру, объективный тон и основанную на доказательствах аргументацию. Исследуя общепринятые правила и ожидания академической прозы, статья проясняет, почему она является важным компонентом научного общения и дискурса. Анализируя примеры и обсуждая основные различия, читатели получают понимание уникальных качеств, которые отличают академическую прозу от других форм письма. Это исследование способствует более глубокому пониманию роли и значения жанра в научной деятельности.

Ключевые слова: академическая проза, академическое убеждение, академическая успеваемость, академическое превосходство, академический стиль, неакадемический стиль, академическая статья, иноязычный говорящий, носитель языка.

AKADEMIK NASR JANRI: AKADEMIK NASR BOSHQA JANRLARDAN QANDAY FARQLANADI?

Annotation

Ushbu maqolada akademik nasrning boshqa janrlarga nisbatan o'ziga xos xususiyatlari tadqiq qilinadi. Unda akademik uslubning xususiyatlari, uning rasmiy tuzilishini, xolis ohangi va dalilga asoslangan holda muzokaralarni olib borishini tubdan o'rganadi. Maqola akademik nasrning talablari va istiqboli tadqiq etish orqali ilmiy muloqot uslubi va nutqning muhim xususiyatlarining tarkibiy qismlariga oydinlik kiritadi. Misollarni tahlil qilish va asosiy farqlarni borasida muzokaralar olib boirish orqali o'quvchilar akademik nasrni boshqa nasr shakllaridan ajratib turadigan noyob taraflari haqida tushunchaga ega bo'lishlari mumkin. Ushbu tadqiqot akademik janrning ilmiy ishlardagi o'rni va ahamiyatini chuqurroq tushunishga yordam beradi.

Kalit so'zlar: akademik nasr, akademik uslub talablariga qattiy amal qilish, akademik ko'rsatkich, akademik mukammallik, akademik uslub, noakademik uslub, akademik nasriy ish, ingliz-tili ona-tilisi bo'lmagan gapiruvchilar, ingliz-tilida ona-tili sifatida gapiruvchilar.

Introduction. As Bourdieu and Passeron (1994) put emphasis on the matter that both native and non-native speakers have identical challenges to meet the requirements of academic language, which is so-called no-one's mother's tongue, either mastering the English language or being a native speaker can guarantee no-one with adequate knowledge how to write a paper properly in academic prose. Each stage of education and professional progress require various types of writing demanding adherence to stringent language structures and skills, therefore, recognition where tasks, skills and situations diverge or where they stay close to each other are vital for successful academic performance of writers. In this sense, having familiar with what academic prose itself is, how many genres exists in it, and what features makes it different from other writing styles and of course why a writer need acquire it can be prioritised to get aware. In this paper, all those concerns will be explored through analysis of relevant

literatures that illustrate clear model for each genre of academic prose and its distinguishable features from other ones. The review will draw research synthesised from exact sources and provide a summary and factual analysis related to academic writing. These findings will provide explanatory basis to the factual analysis and contribute further in-depth comprehension of content provided that allows acquisition of every concern and master them.

Literature review. Academic writing style is considered as a style that is mainly utilised among members of academic community, namely students, professors, and researchers, all the scholarly audience in academia. An academic paper feasibly shows tendency of heavy dependence on textual and empirical evidence, as it goals to fill in the reader on non-biased data and support every claim with several solid proofs with the help of citations and a list of references. An adherence to rigid structure and layout is

noticed in all kinds of academic genres, while it is not a single formula and homogeneous aspect, as Bazerman (2014) mentioned that "Rather it varies from discipline to discipline and from educational level to level. ... Even within the same field, genres may vary substantially on these same dimensions; for example, a paper of literary criticism differs greatly from a paper in literary history. Further the exercises asked of a primary grade of student differs greatly from those of a university student, and the professional scholar's task differs again" (p. 2).

While writing an academic paper, various tests and different structures are used to from a new one and those structures show to which genre the paper mostly suits. According to Professionalwritingbay (n.d.) there are several genres in academic prose: abstracts, essays, posters, case-studies, reports, review of literature, research papers, dissertations, theses, and grant proposals. Here Sheldon argues that abstracts and literature reviews are considered as a genre element, not a wholly independent single one, because of being mostly an integral part of a paper and rarely stand alone. Although an exact structure is applied and following certain rules is fundamental, there are several general aspects that they must exhibit and make them as a single unit. Firstly, an academic paper is required to keep the semantic structure, allowing to encompass the topics and the foci. Secondly, the formal appearance of paper that is reached by adhering a structure. At the next steps, rhetorical function, structure of implication and frame can be shown.

Discussion. Looking at each genre in-detail, one of the most common ones might be an abstract, which ensures a summary of a text, pointing out the key points. Also, an abstract possibly serves as a gateway catching reader's attention at the first sight, as a conference organiser for rejection or acceptance of paper, and as a means of trigger that can both have influence on decision of journals and guarantee to get published. A brief abstract should have the feature that not only informs the reader about entailed content and arguments but also, persuade him to go ahead till the end of the literature (Professionalwritingbay, n.d.). Second most important genre is an essay due to be as effective assessment tool at university and college. It can fall into 10 types: comparison and contrast, cause and effect, problem-solution, classification, argument, discussion, definition, process, exemplification, and description, so that it varies in rationale and length. To identify which type of essay is expected to write, it is necessary to make sure that the essay question is realized clearly.

At the same time, a report has mainly 9: namely business, laboratory, research, case study, progress, project, design, field and technical (Sheldon, 2019). Presentation of factual analysis of a particular project or definition of a certain procedure and analysis of presented issues are mostly encompassed in a report. A report can be presented in a distinctive format such as: Table of contents, Introduction, Methods, Results, Discussions, Conclusion, Appendices, as well. All parts follow one after another keeping the linear order. Another Equally important genre in academic prose is a case study, in-detail research of a facet of a real-life problem from numerous viewpoints, mostly aims to offer a solution. In a case study, a reader is aimed to guide through various stages of investigation: description, evaluation, and solution of a problem. To explore the relevant data of sources for solution wide range of approaches exist to be used including: interviews, observation, questionnaires, library research, diaries, current documents and historical documents. Mainly case study could be divided into comparative, linear analysis, theory-building, un-sequenced and suspense reports. Two of the most challenging and time-consuming ones are exactly theses and dissertations. Both academic writing genre are

common among postgraduates and graduates. For admission into academic community those lengthy literatures can employ as a justification, simultaneously a requirement of qualification. Subjects and college instructions differentiate theses from dissertations, but they are tools to distinguish. A dissertation is a single and whole genre, while a thesis is created in another genre as a crucial part of it. A postgraduate or graduate student could be asked to write a thesis for graduation, but a doctoral must work on a dissertation for requirement of qualification (Professionalwritingbay, n.d.). One of the limitations all the explanation is that lack of examples that allow to have the pictures of each genre. By providing appropriate samples it might have been more informative that Sheldon (2019) managed to do properly and precisely that in his well-organised book every genre is mentioned clearly.

Formal, complex, objective, explicit, hedged, responsible, well-organised, planned, precise and accurate writing is an academic writing style according to the description of website UEFAP. Knowing what features do not belong to it can also help to comprehend what they are. Yes, a paper is free of citations or a list of references, possibly aims to inform mass public based on somehow biased facts, is written straightforward style to ease reading, ensures entertainment, and can be persuasive. It can be concluded, then, a paper that puts emphasis on informing scholarly audience through non-biased facts and solid evidence scaffolded with citations and a list of references is an academic one. In a 2007 study, David suggested many tips for academic convention - an amalgamated list, including: avoidance of abstraction and run-on expressions such as "and so forth, etc." , free of engagement with reader, especially direct questions, placing adverbs among verbs to show high level of grammar accuracy, using phrasal verbs less, excluding any collocations, slangs and niches and of course avoiding any personal pronouns. Unfortunately, a strict adherence to academic convention plausibly makes paper boring to read. In this sense, intentional impairment of that frame might bring about a far more prospective outcome. In an interesting 2017 study, Dominator found that violation of some academic writing rules could be an advantageous, yet. Because presence of non-academic writing style in academic paper might ensure a paper to be found fun and interesting to read, to reach wider readership. Applications of some entertaining techniques such as attention catchy title, emotion triggers, personal point of view, amusing tone and sense of humor and engaging the reader by directly addressing and giving questions in further steps captive the reader and lead to wide readership. Thus, now it is time that educational institutions, generally academic community, considered inclusion of non-academic style resulting in easiness of reading and granted wider readership of research. The mixture of little deviant from a prescribed writing convention and non-academic writing style features would usher in a breakthrough, which could make a way for new crucial and relevant theories in life to be prevented in a far more straightforward and appealing mode. As Hyland (1994) argues that fortunately, widely recognised interaction between writer and reader at the expense of a popular belief of a series of in-demand impersonal statements of facts is a must to consider, because the expected audience, anticipation of their background knowledge and their reactions to the texts are requirements, all writers need to be aware (Cited in James, 2022).

Conclusion. Taking every key points consideration and looking at them deeply highlight that gaining awareness of academic convention, knowing what happens at every stage of education, especially in a university, what academic writing is not actually that mostly leads to comprehension of what it is, and genre and their structure is a must-be knowledge need to

be acquired. Some suggestions raised by Dominator could generate new area of prose, so further research on them will possibly pay off. Because of a rigid structure of language, tone and mode, research could reach a wide range of audience

rarely. It might not, then, be taken necessary reader who is supposed to review it, feasibly develop new arguments on it. There might be also several unnoticed facets of academic writing need to be further researched to better understand.

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STUDY OF GOETHE-WORK IN UZBEKISTAN

Annotation

Today, literary relations, mutual relations between peoples and nations are developing day by day. Of course, such literary relations cannot be imagined without translations between nations and peoples. Western literature, in turn, did not leave its literary influence on Eastern literature. In particular, the best works of Goethe, Schiller, Brecht, and Lissing, the most famous representatives of German literature, have been translated many times into many languages, including Uzbek. In particular, the fact that the interest in studying Y.V. Goethe's work and his poems in world literature is increasing day by day, and the fact that new translations of his works and poems are being published shows that researches should be conducted on this topic. In this direction, it is important to analyze the achievements and shortcomings of the translations, highlight the importance of the achieved results, make suggestions for eliminating the mistakes made, and give various recommendations in this regard. Through this study, the state of study of Goethe's work in Uzbekistan will be investigated.

Key words: Goethe, poetry, literary studies, translation studies, translation, synonym, adequacy, equivalence.

ИЗУЧЕНИЕ ТВОРЧЕСТВА ГЁТЕ В УЗБЕКИСТАНЕ

Аннотация

Сегодня литературные связи, взаимоотношения между народами и нациями развиваются с каждым днем. Конечно, подобные литературные связи невозможно представить без переводов между нациями и народами. Западная литература, в свою очередь, не оставила своего литературного влияния на литературу восточную. В частности, лучшие произведения Гёте, Шиллера, Брехта и Лиссинга — самых известных представителей немецкой литературы — неоднократно переводились на многие языки, в том числе на узбекский. В частности, тот факт, что интерес к изучению творчества Гёте и его стихов в мировой литературе возрастает с каждым днем, а также то, что публикуются новые переводы его произведений и стихотворений, показывает, что исследования по этой теме необходимо проводить. В этом направлении важно проанализировать достижения и недостатки переводов, подчеркнуть важность достигнутых результатов, внести предложения по устранению допущенных ошибок и дать различные рекомендации по этому поводу. Благодаря этому исследованию будет изучено состояние изучения творчества Гёте в Узбекистане.

Ключевые слова: Гёте, поэзия, литературоведение, переводоведение, перевод, синоним, адекватность, эквивалентность.

GYOTE IJODINING O'ZBEKISTONDA O'RGANILISHI

Annotatsiya

Bugungi kunda adabiy aloqalar, xalqlar va millatlarning o'zaro munosabatlari kundan-kunga rivojlanmoqda. Bunday adabiy aloqalarni albatta millatlar va xalqlar o'rtasidagi tarjimalarsiz tasavvur qilib bo'lmaydi. G'arb adabiyoti ham o'z navbatida sharq adabiyotiga o'zining adabiy tasirini o'tkazmasdan qolmagan. Jumladan, nemis adabiyotining eng mashhur namoyondalari bo'lmish Gyote, Shiller, Brext, Lissinglarning eng yaxshi asarlari ko'pgina tillarga, shu jumladan o'zbek tiliga ham ko'p marotaba tarjima qilingan. Jumladan, Y.V.Gyotening ijodini va uning she'rlarini dunyo adabiyotshunosligida o'rganishga bo'lgan qiziqish kundan-kunga ortib borayotganligi va uning asarlari va she'rlarini yangi tarjimalari e'lon qilinayotganligi mazkur mavzu yuzasidan tadqiqotlar olib borilishi kerakligini ko'rsatadi. Bu yo'nalishda qilinayotgan tarjimalarning yutuq va kamchiliklarini tahlil qilish, erishilgan natijalarning ahamiyatini yoritish hamda yo'l qo'yilgan nuqsonlarni bartaraf etish bo'yicha takliflar berish va bu borada turli xil tavsiyalarni keltirib o'tish ahamiyatga ega. Ushbu tadqiqot orqali aynan Gyotening ijodini O'zbekistonda o'rganilish holati tadqiq qilinadi.

Kalit so'zlar: Gyote, she'riyat, adabiyotshunoslik, tarjimashunoslik, tarjima, sinonim, adekvatlik, ekvivalentlik.

Kirish. Badiiy asarning qiymati nafaqat uning asliyat tilida, balki tarjima tilida ham qanchalik ta'sirchanligi bilan ham belgilanadi. Milliy adabiyotning boyishini o'zaro adabiy aloqalar va tarjimalarsiz tasavvur qilish imkonsiz. Buyuk so'z ustasi, prozada qanday bo'lsa, poeziyada ham xuddi shunday ijod qilgan Gyote o'zining boshqa asarlari orqali ham o'zbek kitobxonlari oilasiga kirib kela boshlaydi. Y.V.Gyote ijodi o'tgan asrning 20-yillaridan boshlab Cho'lpon, Oybek, Shayxzoda va boshqa turli yozuvchi va shoirlar tomonidan o'zbek tiliga tarjima qilina boshlandi. Adibning "Faust" tragediyasi tanikli ijodkor Erkin Voxidov tomonidan (rus tili orqali) 1972-75-yillar, 2007-yil esa Posho Ali Usmon tomonidan bevosita, "G'arbu sharq devoni" Sadridin Salim

Buxoriy tomonidan 1985-90-yillar, 1975-yilda Gyotening „Yosh Verterning iztiroblari“ asari bilvosita emas, balki bevosita nemis tilidan Yanglish Egamova tomonidan tarjima qilinadi va G'ofur G'ulom nashriyotida chop etiladi. Ushbu asar orqali Gyote ijodining badiiyligi va mashxurligi ko'p marotaba taqin qilinadi.

Mavzuga oid adabiyotlar tahlili. O'zbekistonda esa shoir asallarini tarjima qilishga bo'lgan ilk urinishlar Maqsud Shayxzoda tomonidan amalga oshiriladi. O'zbek kitobxonlarni "G'arbu sharq devoni" romanini o'qiy olganliklari uchun Maqsud Shayxzodadan minnatdor bo'lishlari kerak. Bu asarni tarjima qilishga bir qancha urinishlar bo'lib o'tgan. Lekin

ulardan eng adekvat tarjima deb Erkin Vohidovni tarjimasi desak xato bo'lmaydi.

Gyotening ijod xazinasini bitmas tunganmas ekanini alohida uqitirish o'rinlidir. Shu bois buyuk nemis shoirining asarlarini o'zbek kitobxonlariga to'la yetkazish borasida adiblarimiz, adabiyotshunoslarimiz, tarjimonlar oldida hali ulkan ishlar turibdi [8; 198].

Gyote ijodi bilan tanishish va uning rivojlanish bosqichi mamlakatimizning xalqaro adabiy aloqalarning rivojlanishining asosiy omillaridan biri hisoblanadi. O'zbekistonda Gyotening birinchi she'ri XX asrning 30-yillarida tarjima qilinib, nashr etilgan bo'lsa ham, ammo uning tarjimalari faqatgina 50-yillarda paydo bo'la boshladi. O'zbek kitobxonlari Gyote ijodi bilan 1957 yildan boshlab tanishishdi. Ushbu yilda buyuk shoir o'limining 125 yilligi munosabati bilan respublikaning "O'zbekiston madaniyati" gazetasida buyuk o'zbek shoiri va ajoyib tarjimoni Maqsd Shayxzodaning "Y.V.Gyote" nomli maqolasi nashr etildi. U o'z maqolasi orqali Gyote ijodining dolzarbligi va mazmun-mohiyatini ta'kidladi. Bu maqolada ilk bor Gyotening "Traum" she'ri Shukrullo tomonidan tarjima qilinadi va o'zbek tilida "Umid" nomi ostida chop ettiriladi. Nemis tilidagi "Traum" so'zi omonim so'z bo'lib, o'zbek tilida ikki xil ma'no anglatadi:

1.umid

2.tush.

She'ning mazmunidan ko'rinib turibdiki, asliyat va tarjima tilidagi ma'nolari bir-biriga to'g'ri kelgan. Bu she'rda nafasot, tirishqoqlik hamda kelajakdagi hayotga umid va iymon o'z ifodasini topadi.

Ishonaman! Ro'yobga chiqar

Taskinlaring ketmay behuda

Umid bilan ekilgan tayoq

Mehnat, chidam natijasida

Bir kun berar meyvayu yaproq

Sezgir shoir va tarjimon Maqsd Shayxzoda o'zining ushbu maqolasi orqali, shoirning hayot va ijod yo'llariga tavsif beradi hamda "Gerz von Berlingen" dramasi, "Prometey" fojiasini va "Yosh Verterning iztiroblari" sentimental romanlarini mohiyati batafsil yoritib beradi [5; 38].

„Yosh Verterning iztiroblari“ romanining o'zbek tilidagi tarjimasi Gyote ijodining o'zbek adabiyotida o'rganilishida yangi sahifa ochdi. Asar badiiy va adabiy kechalarda iliq kutib olindi. Sh.Karimov, U Satimov va M.Abduraxmonovlarning ushbu asar haqida ilmiy maqolalari paydo bo'ldi.

U.Sotimov o'zining „Ilk tarjima-ilk tajriba“ maqolasida bevosta tarjimaning bilvosita tarjimadan ustunlik tomonlarini ta'kidlab o'tadi. Yozuvchi, aniq misollar bilan tarjimaning muvafaqqiyatlarini ta'kidlab o'tadi. Mahoratli tarjimon quyidagilarni ham eslatib o'tadi: "Tarjimada hamohanglikni, originallikni, ruhiy va hissiy holatni aks ettirish uchun tarjimon quvonch va baxt, qayg'u, o'yanchlik, nafrat va yurak og'rig'i kabi so'z, so'zбирikmalari, ironiyalar va allegoriyarni izlaydi." Tarjimon romanni o'zbek tilida katta mahorat va did bilan tarjima qiladi. Lekin shuni ta'kidlash joizki, tarjimada hech qanaqa ortiqcha qo'shib yuborishlar ham olib tashlashlar ham uchramagan. Muqobil tarjima – atamasi uchun aynan mos keladigan tarjima bo'lgan.

1974- yilda "Guliston" jurnalining 8- sonida tarjimon – olim G'aybullay As-Salom o'zining "Hofiz va Gyote" nomli maqolasini chop ettirdi. Bu maqola orqali u o'zbek kitobxoniga Gyotening ochilmagan qirralarini ochib berdi. Ushbu maqolada Gyote va Xofiz Shirinning ijodidagi aloqalarni yoritib o'tgan. Gyote xuddi shunday aloqalarini boshqa xalq adabiyoti va san'ati bilan ham olib borgan. Bu haqida professor G.Salomov shunday deb yozadi: Ajoyib faylasuf Gyote, hayratlanarli nemis va fors adabiyoti, moddiy va ma'naviy hayoti, hattoki fors va olmon xalqlari

tushunchasi nafaqat ikki turli xil millat, ikki adabiyot yoki umuman sharq va G'arb adabiyoti haqida gapiriladi.

Tadqiqot metodologiyasi: Agar Gyote sharqqa hayolan sayohat qiladigan bo'lsa, yuqorida aytilganidek, unga sharq xalqlarining yod madaniyatini, urf-odatlarini, xalqning ruhiyatini tushunishida yordam bergan Xofiz Sheroziyni o'ziga ustoz qilgan bo'lsa, Gyotening she'riy olamiga nemis tilini bilmaydigan o'quvchi shoir va tarjimon mahorati orqali kirib keladi. Aynan tarjimonning o'zi yo'lbo'shchiga aylanadi, ko'p millatli xalqlarni jahon madaniyati xazinasiga oshno etadi, yangi dunyoga yo'l ochib beradi hamda "boshqa olamga eshik" ochishga yordam beradi. (A.Feodorov)

Gyote o'z ijodkorlik faoliyati o'zining eng mashhur asari "Faust" orqali namoyon etadi. Ushbu asarning eng birinchi versiyasi Bo'ron va tazyiq davrida yaratilgan bo'lib, Gyotening hayot yillarida nashr ettirilgan. Oradan bir qancha vaqt o'tgandan so'ng uning qo'lyozma nusxalari topiladi.

Faust insonning doimo ezgulik sari intilishi, baxt va muhabbat haqidagi yorqin orzulari haqidagi chuqur falsafiy ruhda yozilgan asar. Gyote ijodining eng mashhur namunasi hisoblanadi.

Faust tragediyasi rus tiliga ko'p marotaba tarjima qilingan. 1988 yilda Faust tragediyaning birinchi qismining birinchi tarjimasi shoir Huber tomondan tarjima qilinib, nashr ettiriladi. N.Vilmonte, I.Volkov, V.Gayman, N.Samarin tomonidan qilingan tarjimalar buyuk shoir merosining tadqiq etilishiga bo'lgan katta qiziqish va e'tiborni ko'rsatib beradi. Bundan tashqari ushbu tarjimalar jahon adabiyotining me'rosiga ham aylandi.

1975 yilda o'zbek kitobxonlari "Yosh Verterning iztiroblari" romanini o'qish imkoniyatiga ega bo'ldi. Muallif orginal va tarjima qismlari haqida ma'lumot olishdan oldin faqatgina ikki yoki uchta so'zni bilar edi xolos. Misol tariqasida aytadigan bo'lsak "der Himmel" und "die Erde" so'zlari o'zbek tilidagi "osmon" va "yer" so'zlariga ekvivalent hisoblanadi. Nemis tilidagi "der Himmel" und "die Erde" so'zlarini boshqacha tarjima qilib ham bo'lmaydi. Bunday taxminlar bilan Yakubov deyarli hamma joyda o'z xulosasini yakunlaydi. Ish jarayonida ko'p hollarda nemis tili va o'zbek tilidagi farqlar haqida gapiradi. Lekin ushbu tafovutlar uchun yechim hech qayerda ochib berilmaydi. Masalan: o'zbek tilida rod kategoriyasi mavjud emas, lekin ushbu kategoriya nemis va rus tillarida mavjud. Shuning uchun ham o'zbek tilidagi so'zlarning joylashishi orginallik ruhiyati berilishini chetlab o'tmaydi. Bundan tashqari nemis tilidagi artikel sistemasi o'zbek tilida mavjud emas. Ushbu tafovut ham tarjima bir qancha qiyinchiliklar olib keladi. Ayniqsa noaniq artikel qo'llash jarayonida bir qancha qiyinchilik va muammolar olib keladi. "da dir es wohl war wie einem Fisch imWasser" o'zbek tilida esa „xuddi suvdagi baliqdek erkin yashardim“. Nemis tilidagi „der Fisch“ und „das Wasser“ so'zlari mujskoy va sredniy rodga berilgan bo'lsa, rus tilida bu so'zlar jenskiy rodga ishlatiladi. Ko'rib turganimizdek, yozuvchining G'oyasi berilgan misollar orqali mustahkamlangan. Shuning uchun ham, frazeologik birlik hisoblangan „wie einem Fisch im Wasser“ birligi so'zma-so'z mos kelmaydi. Tarjima esa , orginal matnga yaqin turgan va unda ushbu frazeologik birlikning o'zbek tilidagi to'liq ekvivalenti berilgan: „xuddi suvdagi baliqdek“.

Tahlil va natijalar. Gyotening qanchadan qancha she'rlari va asarlari nemis tilidan bilvosita va bevosta tarjima uslubida ona tilimizga tarjima qilingan. Uning umri davomida yozilgan eng mashhur asari Faust hisoblanadi. Ushbu asar qanchadan-qancha chet tillariga tarjima qilinib o'sha millatlarning ham badiiy xazinasini boyishiga o'z hissasini qo'shgan. Xususan fransuz tiliga Faust asari 27 marotaba tarjima qilingan. Uning o'zbek tiliga bilvosita tarjimasi Erkin Vohidov tomonidan bevosta tarjimasi esa Poshali Usmon

tomonidan tarjima qilingan. Ikkala tarjimani solishtirganimizda Poshali Usmon tomonidan qilingan tarjima adekvat tarjima hisoblanadi. Chunki Erkin Vohidovning rus tili orqali qilingan tarjimasi Gyote ichki olamini yoritib berishga xalaqit bergan.

Omonshunos va tarjimashunos 300 dan ortiq tarjimalar muallifi X.Raximov o'zining Rus tarjimoni Boris Pasternak aslyat matnidagi Nacht (tun) quyidagicha tarjima qilgan:

„Habe nun ach! Philosophie,
Juristerei und Medizin,
leider auch Theologie
durchaus studiert
mit heißem Bemühen.
Da stehe ich nun, ich armer Tor,
und bin so klug als wie zuvor“.

Bunday tarjima qilgan:
Я богословьем овладел,
Над философией корпел,
Юриспруденцию долбил
И медицину изучил.
Однакоя при этом всем
Был и остался дураком.

O'zbek tilidagi tarjimada esa sevimli shoirimiz Erkin Vohidov aynan shu ruscha variantini tanlab, uni quyidagicha o'g'irgan.

Ilohiyot bilan band bo'ldim,
Faylasufi xirarmand bo'ldim.
O'rgandim ilmi huquq, ilmi tabobat,
Va amin bo'ldimki faqat,
faqat menga bir narsa ayon,
Nodon edim, nodonmn hamon.

Tarjimani ruscha varianti bilan qiyoslasak, mutarjima nafaqat aslyimonand, balki ruscha aslidan haam go'zalroq bajargan. Biroq olmoncha (ya'ni Gyote) bilan qiyoslaganda o'zbek tarjimoni ham rus tarjimonining xatosini takrorlashga majbur bo'lgan. Natijada ruscha va o'zbekchada komillikka intilib, o'sha zamon fanlarini qaynoq ishtiyok bilan o'rgangan olim va mutafakkir inson obrazi buzilib, nodon odamga aylanib qolgan. Olmoncha matnda birinchi o'rinda falsafa aytilsa, ruscha va o'zbekcha variantida birinchi o'rinda ilohiyot kelgan. Aslyat tili mutaxasisi Poshali Usmon oxirgi qatordagi bu olmoncha so'zni "men hamon g'o'r telba bechora" deb aslyatga to'g'ri tarjima qilgan[9; 6]

"G'arb-u Sharq devoni" esa Maqsud Shayxzoda tomonidan bilvosita, Sadriddin Salimov tomonidan bevosita nemis tilidan 'zbek tiliga tarjima qilingan. Sadriddin Salimov shu haqida quyidagi maqolalarni ham yozadi. Bular "G'arbnig sharqqa hijrati", "G'azalnavis nemis shoirlari", "Gyote va Hofiz", "Gyote va tasaffus" singari maqolalaridir. Ushbu maqolalarni o'qigan kitobxonda Gyote shaxsiga nisbatan tasavvur yanada tiniqlashgan va oshgan.

"Faust" tarjimasi milliy tarjima nazariyasi va amaliyotida yangi sahifa ochdi. Natijada keyingi davrda tarjimashunos olim Poshali Usmon o'g'li „Faust“ tragediyasining ozarbayjon, qozoq va rus tillaridagi tarjimalarning qiyosiy o'rganish asosida ilk bor asar birinchi qismining aslyatdan o'zbek tiliga filologik tarjimasini yaratdi.

Gyotening bu asari va Erkin Vohidovning tarjimasi haqida yozuvchi H.G'ulom, adabiyotshunoslar V.Zohidov, I.G'afurov, K.Azizov, Sh.Karimov, tarjimashunoslar Poshali Usmon o'g'li, A.Allaberganova, S.Yoqubov, R.Abdullayev va boshqalar o'z ilmiy tadqiqotlarini yaratishdi. Lekin, shunga qaramay ayrim taqrizlarni istisno qilganda, necha o'n yillar mobaynida ushbu shox asarlar tarjimasi munosib darajada keng muhokama etilmay kelayotganligini ochiq aytishga to'g'ri keladi.[7; 46]

Gyote o'zining bitmas-tuganmas xazinasi bilan nafaqat nemis adabiyotida, balki dunyo adabiyotida ham o'zidan yorqin iz qoldirdi. Ana shunday badiiy xazinani o'rganish borasida o'zbek adiblari, adabiyotshunoslarimiz va tarjimonlarimiz oldida hali ham ulkan ishlar turibdi.

Xulosa va takliflar. Buyuk nemis shoiri Gyote ijodi shu jumladan, uning shox asari hisoblangan „Faust“ tragediyasi, „Yosh Verterning iztiroblari“, „G'arbu Sharq devoni“, „Hamroz dillar“, „Rim elegiyalari“, „Nabotot evrilishi“, „Torkvatto Tasso“, „Ranglar haqidagi ta'limot“, „Sehrli sibizg'a“ kabi asarlari v auch mingdan ortiq she'rlari orqali adabiyot ixlosmandlari qalbiga yo'l topa oldi. Gyotening „Faust“ asari kabi buyuk asar jahon adabiyotida hali yaratilmagan. Chunki Gyote "Faust" asariga o'zining butun umrini bag'ishlagan. 1772 yilda yozila boshlangan dramatik doston1831 yilda Gyote o'limidan 6 oy avval yozib tugatilgan. Faust asarining bevosita Poshali Usmon tomonidan tarjimasidagi adekvatlik Erkin Vohidov tomonidan qilingan bilvosita tarjimasidagiga qaraganda ko'proq ko'zga tashlanadi.

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CHARACTERISTICS OF DOMESTIC PROBLEMS IN THE CREATIONS OF A. KADIRII AND F. DUCHENE

Annotation

This article talks about the uniqueness of the domestic theme in the novels of A. Qadiri, the founder of Uzbek novelism, O'tgan kunlar and "Tamilla" by the French writer F. Duchene. The character outlook of the heroes of the work, their experiences on different paths of life are discussed

Key words: Image, hero, composition, style typology, naturalistic image, philosophical-psychological.

ХАРАКТЕРИСТИКА БЫТОВЫХ ПРОБЛЕМ В ТВОРЧЕСТВАХ А. КАДИРИИ И Ф. ДЮШЕНА

Аннотация

В данной статье говорится об своеобразии бытовой темы в романах основоположника узбекской новеллы А. Кадири, «Отган Кунлар» и «Тамилла» французского писателя Ф. Дюшена. Обсуждается мировоззрение героев произведения, их переживания на разных жизненных путях

Ключевые слова: Образ, герой, композиция, стилевая типология, натуралистический образ, философско-психологический.

A.QODIRIY VA F.DYUSHEN IJODIDA MAISHIY MUAMMOLARNING O'ZIGA XOSLIGI

Annotatsiya

Mazkur maqolada o'zbek romonchiligining asoschisi A.Qodiriyning O'tgan kunlar hamda Fransuz yozuvchisi F.Dyushenning "Tamilla" romanlarida maishiy mavzuning o'ziga xosligi haqida so'z boradi. Asar qahramonlarining harakteri dunyoqarashi, hayot yo'llarining turli xil so'qmoqlaridagi kechinmalari haqida fikr yuritiladi.

Kalit so'zlari: Obraz, qahramon, kompozitsiya, uslub tipologiyasi, naturalistik tasvir, falsafiy-psixologik.

Kirish. Shunday asarlar bo'ladiki, undagi qahramonlar sizning yaqin insoningizdek bo'ladi. U dard chiksa kuyunasiz, xursand bo'lsa suyunasiz va u bilan ma'lum muddat birga yashaysiz. Shunday asarlardan biri bu Abdulla Qodiriyning "O'tgan kunlar" romani desak mubolag'a bo'lmaydi. Kitobxon "O'tgan kunlar" romanini esga olganda bevosita Kumushbibi deb eslanadi. Bu asar hanzu o'z muxlisini yo'qotgan emas, ilk kunlardanoq xalqning yuragiga kirib borgan, millatimiz qadriyatini dunyo qadar ko'tara olgan asar bo'lib kerib keldi deya olamiz.

Ushbu maqolamizda qiyosiy tahlilga tortmoqchi bo'lgan yana bitta shunday asarlardan biri o'z davrida ma'lum va mashhur bo'la olgan o'zining avditoriyasiga ega bo'lgan Fransuz yozuvchisi Ferdinand Dyushenning "Tamilla" romanidir. Tamilla romani ham 1926 yil "O'tgan kunlar" romani bilan bir vaqtda yozilgan bo'lib, qo'lyozma xolidayoq 1921 yil Jazoiring ilk bora e'lon qilingan bosh mukofati Gran Pri siga sazovor bo'lgan. [3:43] Bundan ko'rinib turibdiki asar realistik tasvirlangan ya'ni Jazoirda yashayotgan arab xalqining turmush tarzi arab ayollarining qismati tasvirlangan.

Mavzuga oid adabiyotlar tahlili. Asrimiz boshlarida ma'rifat nuri bilan ijtimoiy hayotni yangilash niyatida maydonga chiqqan jadid bobolarimiz ham ayollar haq-huquqi masalasini g'oyat dolzarb muammolardan biri sifatida kun tartibiga qo'ygan edilar. Bexbudiy, Cho'lpon, Fitrat, Abdulla Qodiriy kabi harakat darg'alarining publisistik chiqishlari, turli badiiy asarlari, amaliy faoliyatlarida ko'pdir. Balki ana shu umumiyat tufaylimi 20-yillarda Tamilla romani o'zbekchaga o'girilib chop etilgan va kitobxonlar o'rtasida nihoyatda shuhrat qozongan bo'lsa ajab emas. Bu ishning boshida Abdulla Qodiriy, Cho'lpon, Zarif Bashariy kabi jadid ziyolilari turgani ham yuqoridagi fikrimizni isbot etadi. Tamilla romani 20-yillarnig ikkinchi yarmida Zarif Bashariy

tomonidan tarjima qilingan, adib Abdulla Qodiriy tomonidan tahrir etilgan yetuk asarlardan biridir. Fikrimizni dalili sifatida o'sha yillarda aynan ushbu asar ta'sirida o'zbek oilalarida qizlarga Tamilla ismini qo'yish urf bo'lganligini aytib o'tishimiz mumkin.

Tadqiqot metodologiyasi. Qodiriy asar qahramoni qilib hokim sinf vakillarini oladi, Dyushen esa arab xotin-qizlarini yarata turib, qahramon tanlashning ijtimoiy mohiyatiga Qodiriyga nisbatan o'zgacha yondoshadi. Shuningdek obraz yaratishda boshqacha yo'ldan boradi. O'tgan kunlarning bosh qahramonlaridan biri Kumush hokim sinf vakillari ichidan tanlab olingan bo'lsa, Dyushenning Tamillasi esa kambag'al va chala dindor oiladan chiqqan qiz tasvir obyektini qilib olinadi.

O'tgan kunlarda Kumush hech kimga o'xshatilmaydi, adib gapni bevosita Kumushdan, undagi sirli muhabbatning tug'ilishidan boshlaydi. Dyushen esa asarni endigina yetilib, muhabbat yoshiga yetgan Tamillani kayfiyatini tabiat tasviri bilan boshlaydi. Asrlar osha shariat va tariqat, din va eski urf odatlar iskanjasida bo'lgan qiz juvonlarni timsoli sifatida tanlangan Tamilla bilan bizni adib quyidagicha tanishtiradi;

Biror sonyadan so'ng nozik, yengil gavgdali Tamilla ko'rindi. U badaniga yopishib turgan ko'k gandudasi bilan asta zaytun daraxtiga yaqinlashdi. Uning bilaklari ochiq, qo'lida ayron to'ldirilgan kuvacha bor edi. O'zi yigirgan ipdan to'qilgan choriq kiygan oyoq to'piqlari ustida misdan yasalgan og'ir xalqalari yaltiramoqda edi. Yetib kelgach, qo'lidagi kuvachani ehtiyotlan yerga qo'ydi va yerga qaragani holda sekingina qaytib ketdi. Oqili uning orqasidan qarab qoldi.

Bundan ko'rinib turibdiki Tamilla ham nozik tabiatli, iboli va mehnatkash qiz, uni Oqili bir ko'rishdayoq mahliyo bo'lib qoladi. Asarni keying sahifalarida ko'rishimiz mumkin-

ki, Oqili Tamillaga qanchalik mahliyo bo'lgan bo'lsa Tamilla ham uni shunday sevib qoladi.

Tahlil va natijalar. O'tgan kunlar romanining bosh qahramoni Kumushbibini esa Qodiriy bizga shunday tanishtiradi "Qora zulfli, quyiq jingalak kiprik ostida timqora ko'zlar, qop-qora kamon, o'tib ketgan nafis qiyig' qoshlar, to'lg'on oydek g'uborsiz oq yuzi biroz qizilliq'ga aylanganda, kimdandir uyalg'an kabi... shu vaqt ko'rpani qayrib ushlagan oq nozik qo'llari bilan latif burnining o'ng tomonida, tabiatning nihoyatda usta qo'li bilan qo'ndirilg'an qora xolini qashidi va boshini yostiqdan olib o'turdi. Sharq rupoh atlas ko'ynakning ustidan uning o'rtacha ko'kragi biroz ko'tarilib turmoqda edi. Turib o'turgach boshini bir silkitdi-da, ijirganib qo'ydi. Silkinish orqasida uning yuzini to'z'igan soch tilalari o'rab olib jonso'z bir suratga kirgizdi. Bu qiz suratida ko'ringan malak qutidorning qizi - Kumushbibini edi". [7; 29] Kitobxon romanni ilk bora o'qiyotganda Kumushning bu psixologik tasvirlarida g'oyibona ishq tamini his etadi. Kumushbibini go'zallik va xayyo bobida qanchalik noyib bo'lsa, aql-idrok bobida ham shu qadar noyobdir. U mukammal darajada savodli hamdir. Undagi bu jihatni "Qamoq" faslida ya'ni otasi va turmush o'rtog'ini tuhmat bilan dor ostiga eltganlarida yaqqol ko'rinadi. "Kumush kamdankam ayollar xotirjam qabul qiladigan kundosh masalasida ham oqilona yo'l tuta biladi. o'z zavjasini ota-ona oldidagi majmuriyati, qolaversa, islom shariati aqidalaridan o'z istaklarini ustun qo'yolmaydi" deya ta'kidlaydi professor U.Jo'raqulov. Kumush Toshkentga qaynotasini uyiga kelgandan keyin kundoshi bilan ro'baro kelib, uning ham tashqi ta'sirlar ostida xulq-atvorida jizzakilik alomatlari sizila boshlaydi. "Kumushning so'z o'yini" va Kundosh-kundoshdir" fasllarida bu xolatlarni uchratishimiz mumkin.

Endi, romanining boshida berilgan yana bir suhbatga nazar salsak. Ya'ni Otobek, Hamid va Rahmatning suhbatiga. Ular o'rtasidagi suhbat eng nozik mavzu ya'ni oila qurish haqida bo'ladi. Bir zamonda bir makonda yashayotgan bu uch yigitning fikrlashi turlichadir.

Ma'lumki ota-ona istagi bilan turmush qurish o'zbek xalqining azaldan qolgan urf-odatidir. Oila quradigan yigit-qiz bir birlarini yaqin yillargacha nikoh kuni ko'rishgan. Shariat, odat shuni talab qilgan. Rahmatning turmush qurishi ham shu tariqa amalga oshgan. Shu sababli u o'z hayotidan norozi "Uylangan xotining ta'binga muvafiq kelsa, bu juda yaxshi; yo'qsa, bunchalik og'ir gap dunyoda bo'lmas" deydi u. Lekin, xotininga ko'ngli bo'lmasada ba'zi bir razil kishilardek xotin ustiga xotin olmoqqa qarshi. Otobek Rahmatning bu so'zlarini eshitib va ayollarni inson sifatida qadrlaganligi bois ularni gaplarini shunday davom ettiradi; ...oladigan xotiningiz sizga muaffiq bo'lishi barobarida, er ham xoting'a muaffiqtab bo'lsin [7;11] Bu so'zlar asar boshidanoq Otobekning insoniy fazilatlarini o'ta yuqori savyada ekanligini ko'rsatadi. Adib Otobekning nikoh va oila borasidagi fikrini yanada ochishni estamaydi, shu so'zlar bilan chegaralanadi. Shuning uchun ham suhbatni qolgan ikki yigitning bahsi bilan yakunlab qo'yadi. Rahmat Otobekka kulimsirab qaradida, Tog'asiga javob berdi. Xotin ko'payterib ular orasida azoblanishning nima hikmati bo'lsin dedi. Bir xotin bilan muhabbatlik umr kechirmoq, menimcha, eng maq'bul ish. Masalan, ikki xotinlikning bittasi sizmi? uyingizda har kuni janjal, bir daqiqa tinchlik yo'q.

Seningdek yigitlar uchun, albatta, bitta xotin ham ortiqchalik qiladir, deb kuldi Hamid. – Ko'p xotin orasida azoblanish nima degan so'z? Qamchingdan qon tomsa, yuzta xotin orasida ham rohatlanib tiriklik qilasan. Men bu kungacha ikki xotin o'rtasida janjalga to'yganimcha yo'q, ammo, xotinni uchta qilish o'yim ham yo'q emas [7;12]

Bu uch persanaj o'rtasida bo'lib o'tgan suhbatdan ko'rinib turibdiki, uch milliy xarakter nish urib, nikoh

masalasidagi uch milliy qarash ifoda topibgina qolmay, asarni keying bosqichlarini ham tahmin qilish mumkin albatta.

Bu ikki asarda ham yana bir to'xtalishimiz kerak bo'lgan maishiy muammolardan biri bu kundoshlik muammosidir. O'tgan kunlarda Kumush va Zaynab, Tamilla romanida esa Tamilla va Mina o'rtasidagi munosabatlarni misol qilib olishimiz mumkin.

Qodiriy ushbu masalaga sharqona yondoshadi, ya'ni kundoshlar o'rtasidagi suhbatlarda sharq ayollariga xos ibo hayoni saqlab qoladi.

Necha yoshga kirdingiz Zaynab opa?

O'n to'qqizg'a, shekilli.

Hali siz bola ekansiz, - dedi Kumush.

Siz nechiga kerdingiz?

Meni so'ramang, men endi qarib qoldim...

Hali yoshga o'xshaysiz-ku.

Necha yoshga kirgan deb o'ylaysiz?

Zaynab Kumushning to'lib yetmagan gavdasiga va o'n olti yoshlar chamaliq g'ubor tegmagan husniga hayron bo'lib, mulohazasini aytishdan qo'rqdi. Zaynabka qolsa, ehtimolki, Kumush o'zidan ham yosh chiqar edi.

Men qayoqdan bilay...

Yigirmaga kirdim.

Mendan bir yosh katta ekansiz.

Sizdan, albatta kattaman, dedi Kumush.

Suhbatdan ko'rinib turibdi-ki Kumush va Zaynab endi ko'rishgan kezarlarida opa singildek bir birlari bilan enoq bo'lishadi. Oradan o'n-o'nbeshtan kun o'tib Zaynabni yuragiga g'ulg'ula tusha boshlaydi, Otobekni Kumushdan qizg'anib, rashk olavida yona boshlaydi. Bu holatdan Kumushning ichiga xovotir tusha boshlaydi, keyingi kunlarini qaynotasi uyida tasavvur eta olmaydi. Zaynabni savodsizligi va hissiyotga beriluvchiligi tufayli asar so'ngida Kumush qo'rqan ish sodir bo'ladi ya'ni Zaynab kumushni zaxarlab o'ldiradi. Miyoridan oshgan rashk Zaynabni aqlidan ozdiradi. Zaynabni azaliy orzusidan batamom mosuvo qiladi, ya'ni Otobek tomonidan taloq qilinadi va uydan xaydaladi. Yozuvchi bu yerda meyoridan oshgan rashk insonlarning boshiga balo olib kelishi haqida ogohlantirib o'tmoqda.

Endi aynan shu muammo yuzasida Tamilla romaniga to'xtaladigan bo'lsan, Tamilla va Mina o'rtasidagi birgina suhbatga nazar salsak:

...Diya dimani biraman lekin, bir shart bilan

Tamilla qizardi, yerga qaradi, yana so'zida davom etdi:

- Bugun o'z navbatingni menga berish sharti bilan...

- Mina javob bermadi. Tamilla ko'zini ko'tarib unga qaradi.

Xozirgina shodlik bilan nurlanib turgan Minaning yuzini qorong'ulik bosdi. Yumilgan lablari hayajon bilan uchdi, yana juqurlasha boshlagan ko'zlari uzoq-uzoqlarga qarab qoldi.

- Ol mana bularni ham ol!

Mina ko'nmaganini bildirib bosh chayqadi. Uning lablari hali ham yumilgan, ko'zlari uzoq-uzoqlarga boqqan edi.

Tamilla sandiqdan boshqa narsalarni ham oldi.

Qara, mana bular qanday yaxshi bularni ham ol!

Minaning vujudini qaltiroq bosdi. Ko'zlari ilgaringiday, odatdagiday yolqinlana boshladi, og'zi ochildi.

- Yo'q opa bo'lmaydi! – dedi. – Men lazzatlanish navbatimni sotmayman!

- Mina diya dima bilan boshqa ziynat asboblarni gilam ustiga qo'yib, o'rnidan turdi[169].

Xulosa va takliflar. Kundoshlar o'rtasidagi suhbatdan ko'rinib turibdiki Qodir va Dyushenning yozish uslubi farq qiladi. Qodiriyda milliylik o'ziga xoslik ibo hayo bor. Dyushenning yozish uslubida esa ovropacha qarash bor nazarimizda. Biz ushbu maqolada asarlarda birilgan maishiy

muammolarni tahlil qilishni o'z oldimizga maqsad qilib qo'ygan edik. Asarlarda yuqorida tilga olingan nomlardan tashqari qator epizodik tarzda namoyon bo'lgan obrazlarni

ham uchratasiz. Ikkala adib ham o'z davrining muammolarini qoyilmaqom qilib yorita olgan. Ayniqsa xotin-qizlar masalasiga ozgacha urg'u bera olgan deb hisoblaymiz.

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STAGES OF FORMATION OF PHRASEOLOGICAL COMPETENCE

Annotation

Phraseologisms are a treasure of language heritage, including many idiomatic expressions, proverbs and sayings that embody the essence of Uzbek culture and traditions. Phraseology shows the ingenuity and creativity of speakers, from colorful metaphors that evoke vivid images to meaningful aphorisms that turn complex thoughts into concise phrases.

Key words: Phraseology, linguistics, Uzbek language, human history, speaker, word, stable idioms, characters, linguistic department, expression, stable sentences.

РАЗВИТИЯ ФРАЗЕОЛОГИЧЕСКОЙ КОМПЕТЕНЦИИ

Аннотация

Фразеологизмы представляют собой сокровищницу языкового наследия, включающую множество идиоматических выражений, пословиц и поговорок, воплощающих суть узбекской культуры и традиций. Фразеология демонстрирует изобретательность и креативность говорящих: от красочных метафор, вызывающих яркие образы, до содержательных афоризмов, превращающих сложные мысли в краткие фразы.

Ключевые слова: Фразеология, языкознание, узбекский язык, история человечества, носитель, слово, устойчивые фразеологизмы, персонажи, лингвистический отдел, экспрессия, устойчивые предложения.

FRAZEOLIGIK KOMPETENSIYANING SHAKLLANISH BOSQICHLARI

Annotatsiya

Frazeologizmlar o'zbek madaniyati va an'alarining mazmun-mohiyatini o'zida mujassam etgan ko'plab idiomatik iboralar, maqol va matallarni o'z ichiga olgan til merosining xazinasi hisoblanadi. Kundalik suhbatda, adabiyotda yoki rasmiy nutqda qo'llanilishidan qat'i nazar, bu iboralar muloqotni shakllantirish, aloqalarni mustahkamlash va madaniy o'ziga xoslikni saqlashda muhim rol o'ynaydi.

Kalit so'zlar: Frazeologiya, tilshunoslik, o'zbek tili, inson tarixi, so'zlovchi, so'z, turg'un brikmalar, belgilar, tilshunoslik bo'limi, ifoda, barqaror jumlarlar.

Kirish. Frazeologiya tilshunoslikning alohida bir bo'limi bo'lib, unda ko'chma ma'noga asoslangan turg'un birikmalar va iboralar o'rganiladi. "Frazeologiya". termini grekcha "phrase" fraza,ifoda; "logos" ta'limot degan ma'nolarni anglatib, uning tadqiqot doirasiga faqat ko'chma ma'noga asoslangan turg'un birikmalar kiritiladi. Tilshunoslik bo'limi sifatidagi frazeologiyaning asosiy diqqat e'tibori frazeologizmlar tabiatini va ularning kategorial belgilarini o'rganishga, shuningdek, frazeologizmlarning nutqda qo'llanish qonuniyatlarini aniqlashga qaratiladi. Uning eng muhim muammosi frazeologizmlarni nutqda hosil qilinadigan (ya'ni avvaldan tayyor bo'lmagan) so'z birikmalaridan farqlab, ajratib olish va shu asosda frazeologizmlarning belgilarini aniqlashdir.

Mavzuga oid adabiyotlar tahlili. Frazeologik birikmalar va barqaror jumlarlar (maqol va matallar, gapga teng boshqa frazeologizmlar) o'rtasidagi muayyan tafovutlarga qarab ko'plab tadqiqotchilar frazeologiyani 2 xil: tor va keng ma'noda tushunadilar. Uni keng ma'noda tushunilganda (L.P.Smit, V.P.Jukov, V.N.Teliya, N.M.Shanskiy) frazeologiya doirasiga maqol va matallar, folklorga xos barqaror jumlarlar, ba'zi muloqot shakllari (salomlashish, xayrlashish jummalari) ham kiritiladi. Lekin bu masala, ya'ni frazeologiyani keng ma'noda tushunish masalasi zamonaviy tilshunoslikda hanuz munozarali bo'lib qolmoqda. V.V. Vinogradov frazeologiya tarkibiga barqaror jumlarlar hamda qanotli so'zlarni kiritilishiga qarshi bo'lgan va maqol va matallar so'z ekvivalenti bo'la olmasligi hamda shaklan gapga teng bo'lgani uchun frazeologiyaning o'rganish ob'yekti bo'la olmaydi" deb aytib o'tgan .

Frazeologizm til tizimining asosiy birligi sifatida tildagi mavjud so'z birikmalarining umumiy hisobidan qiyinchilik bilan farqlanadigan, murakkab, ko'p aspektli lisoniy hodisasi hisoblanadi. Frazeologik birliklarni o'rganish ob'yekti haqida tilshunoslar tomonidan ularning o'nlab mezon va belgilari qayd etilgan. Frazeologizmlar maqomining yetarli darajada aniq belgilanmaganligi frazeolog-olimlar o'rtasida hozirgi kungacha ko'plab bahs-munozaralarni keltirib chiqarmoqda.

Xorijiy frazeologiya nazariyasiga bag'ishlangan ilmiy ishlarni o'rganish va tahlil qilish jarayonida biz uning asosiy belgilariga berilgan turlicha ta'rif va talqinlarga duch keldik. Jumladan, Sh.Balli frazeologizmning asosiy belgisi uning o'rnini o'sha iboraning ma'nosiga to'g'ri keladigan so'z bilan almashtirish mumkin yoki mumkin emasligi, deb hisoblaydi. B.A.Larin uning asosiy belgisini frazeologik birliklarni tashkil qiluvchi alohida so'zlarning ma'nosidan, o'sha birliklarning umumiy ma'nosining kelib chiqmasligida, deb biladi. A.A.Reformatskiy frazeologik iboralarning boshqa tillarga so'zma-so'z tarjima qilinishi mumkin emasligi uning yetakchi belgisidir, degan fikrni bildiradi. M.V.Lomonosov rus adabiy tili lug'atini tuzar ekan, bunda so'zlar bilan bir qatorda "xalq maqollari", "idiomatizmlar" va frazemalar ham o'z ifodasini topgan bo'lishi lozimligini alohida ta'kidlagan edi.

Ko'pgina olimlar frazeologizmning farqli belgilari sifatida ularning nutq jarayonida yaratilmay, balki nutqda tayyor holda kiritilishi, ularning komponentlarini bir-biridan ajratish mumkin emasligi, ularning ma'no jihatdan yaxlitligi, nomlanishining bir butunligi, frazeologizmlarni tashkil qiladigan alohida komponentlarning faollasha olmasligi,

leksemalar birikishining cheklanganligi va boshqalarni ko'rsatadilar. Ayrim tilshunoslar frazeologiyani chegarasini aniqlash uchun ma'lum "frazeologik kontekst" yoki "frazeologik qurshov" bo'lishi shart, deb ta'kidlaydilar. Jumladan, N.N.Amosova "frazeologik kontekst" g'oyasini, M.T.Tagiyev "eng yaqin frazeologik qurshov" g'oyasini olg'a suradi. Har ikkala g'oyaning ham muhimligi frazeologiya nazariyasi uchun tabiiy bir hol, chunki har qanday frazeologik birlikning ma'nosi ma'lum kontekstlarsiz amalga oshirilishini tasavvur qilish qiyin. Lekin bunday g'oya- nazariyaning kamchiligi shundan iboratki, ba'zi hollarda muayyan kontekst doirasida sof frazeologik birliklarni, nofrazeologik xarakterdagi turg'un so'z birikmalaridan va erkin so'z birikmalaridan farqlashni murakkablashtiradi.

A.M.Babkinning fikricha, frazeologik birliklar to'rtta xususiyatga ega: 1) ma'noning yaxlitligi; 2) so'z birikmalarining turg'unligi; 3) ko'chma ma'noga ega bo'lishlik; 4) emosional-ekspressiv ta'sirchanlik.

I.V.Arnold esa frazeologizmlarning umumiy belgilari ularning turg'unligi, ma'nolarining yaxlitligi va komponent tarkibining alohida-alohida rasmiylashtirishidan iborat, - deb hisoblaydi. A.V.Kunin va A.G.Nazaryanlar frazeologik birliklarning mohiyatini juda qisqa, lo'nda ifodalab, shunday ta'rif yaratdilar: "frazeologik birlik - bu qisman va to'liq ko'chma ma'noga ega bo'lgan turg'un so'z birikmalaridir".

Tadqiqot metodologiyasi. Tilshunoslikda frazeologiyani qamrov doirasini aniqlashdagi chalkashliklarga sabab shuki, har bir olim uning ma'lum bir belgisini asos qilib oladi va shuni mutlaqlashtiradi. Ma'lumki, bunday mutlaqlashtirish vaqtincha bo'lib, ma'lum nuqtada muayyan vaqtga kelib u o'z ahamiyatini yo'qotadi. Ayrim olimlar frazeologizm mezonini aniqlashda ma'no butunligini asos qilib qilsa, N.N.Amosova, V.A.Arangel'skiy, M.M.Kopilenko, A.V.Kunin, V.P.Jukov, A.G.Nazaryan esa semantik butunlik va nominativlikni yetakchi belgi sifatida qaraydi. G.G.Sokolova bunga tanqidiy yondashib, nominativlik barcha turdagi so'z birikmalariga xosligi va shuning uchun ham bu belgilar frazeologik ibora uchun mezon bo'lmasligini ta'kidlaydi.

Frazeologizmlarning asosiy belgisi - mezon sifatida ularning turg'unligini birinchi planga chiqaruvchi V.A.Arangel'skiy, A.M.Babkin, N.M.Shanskiy kabi olimlar barcha turdagi turg'un birikmalarni, shu jumladan, maqol va matallarni ham ular tarkibiga qo'shib qo'yishadi. Shuningdek, frazeologizmlarning asosiy differensial belgisi sifatida L.A.Bulaxovskiy, A.A.Reformatskiylarining o'zga tilga so'zma-so'z tarjima qilinmasligini, A.I.Yefimov obrazlilikini, M.M.Kopilenko leksemalardan tuzilganligini, I.S.Toropsevlar esa semantik butunligini asos qilib oladilar.

Boshqa bir qator tadqiqotchilar frazeologizmlarni bir necha belgilar majmuidan iborat, - deb ko'rsatadilar. Jumladan, M.I.Sidorenko frazeologizmlarning o'ziga xos belgilari sifatida turg'unligi, semantik butunligi, ma'noning umumlashma metaforik xarakterda bo'lishini; A.M.Babkin esa ma'no butunligi, so'z birikmalarining turg'unligi, ko'chma ma'noga ega bo'lishi, emosional-ekspressivligini ta'kidlaydi.

Yana shuni qayd etish lozimki, u yoki bu so'z birikmalarini frazeologiya doirasiga kiritish yoki kiritmaslik masalasida ham olimlar o'rtasida bir-biriga qarama-qarshi va bahs-munozarali fikrlar mavjud. Shu sababli frazeologiya tadqiqotchilar tomonidan "tor" va "keng" ma'noda tushunilmoqda. Frazeologiyani "tor" ma'noda tushunuvchilar (Yu.Yu.Avaliani, N.N.Amosova, I.I.Chemishova, V.P.Jukov, A.I.Molotkov)ning chegarasini haddan tashqari qisqartirib, uning qamrov doirasidan obrazli aforizmlarni, maqol va matallarni, ko'chma ma'noga ega bo'lgan terminologik birikmalarni chiqarib tashlash kerakligini uqtiradilar.

Aksincha, frazeologiyani "keng" ma'noda tushunuvchilar (O.S.Axmanova, V.V.Vinogradov,

A.P.Yefimov, Ye.D.Polivanov, N.M.Shanskiy va boshqalar) esa "sof" idiomalardan tashqari, aforizmlarni, maqol va matallarni, "qanoatli so'zlar"ni, turg'un so'zlashuv formulalarini, ilmiy-terminologik birikmalarni, ba'zi kanselyarizm va qolip so'z birikmalarini ham frazeologik birliklar bo'ladi, deb hisoblamodalar. Masalan, N.M.Shanskiy, Yu.R.Gepner, M.M.Kopilenko va Z.D.Popovlar frazeologiyani "keng" ma'noda tushunib, "temir yo'l, siyosiy iqtisod, Davlat mukofoti laureati, vazifani bajarmoq, yaxshilik qilmoq" kabi turg'un so'z birikmalarini ham uning doirasiga kiritib yubormodalar. Nazarimizcha, frazeologizmlar chegarasini bu darajada kengaytirish aslo mumkin emas, chunki yuqorida keltirilgan so'z birikmalarida frazeologizmining eng asosiy belgisi ya'ni, qisman yoki to'liq ko'chma ma'no yo'q.

Tahlil va natijalar. Mutaxassis olimlarning fikrlarini qo'llab-quvvatlagan holda, biz, frazeologiyani "keng" va "tor" ma'noda tushunish noto'g'ri, uni bitta (ba'zan ikki) ma'noda qo'llanish xususiyatiga ega, degan fikrdamiz.

"Frazeologiya" termini dastlab shvetsar-fransuz tilshunosi Sharl Balli tomonidan "Precis de stylistique" ishida qo'llanilgan. Frazeologiya sohasining ilk tadqiqotchisi, shubhasiz, o'zining "Stilistika ocherki" (1905) va "Fransuz tili stikasi" (1909) nomli ishlariga so'z birikmalari, frazeologizmlarni tadqiq etuvchi maxsus boblar kiritgan. Birinchi asarda Sharl Balli so'z birikmalarining to'rt turini farqlagan, ya'ni: 1) erkin birikmalar (les groupements libres) o'z ma'nosida qo'llaniladigan birikmalar; 2) odatiy birikmalar (les groupements usuels) nisbatan erkin bog'langan birikmalar bo'lib tarkibiga ba'zi o'zgartirishlar kiritish mumkin; 3) frazeologik qatorlar (les series phraseologiques) bunda ikki va undan ortiq birliklar birikib yaxlit bir ma'no ifodalab keladi, ammo uning komponentlari tartibiga o'zgartirishlar kiritish mumkin; 4) frazeologik birliklar (les unites phraseologiques), bunda o'z ma'nosini tamomila yo'qotgan, komponentlari tartibi bo'lgan birliklarni kiritadi.

Sharl Balli "Fransuz stilistika" sida birikmalarning faqatgina ikki turini farqlaydi: U keyingi asari odatiy birikmalar hamda frazeolog indikatorlarni erkin birikmalar va frazeologik birliklarning tarkibiy qismi sifatida talqin qilgan. Umuman, Sharl Balli frazeologiya sohasida tadqiqotni boshlab bergan tilshunoslardan edi. Keyinchalik bu sohada juda ko'p muvaffaqiyatlarga erishildi.

Ingliz tilshunosi A.I.Smirniskiy ham frazeologiyani alohida tilshunoslik bo'limi sifatida ajralib chiqishini qo'llab-quvvatlagan. U o'zining "Ingliz tili sintaksisi" asarida bu soha haqida quyidagicha fikr bildirganida mutloq haq edi: "Frazeologik birikmalar tadqiqi bilan leksikologiyani bir qismi bo'lgan frazeologiya shug'ullansa ham, bu birliklar tilning sintaktik sathida tahlil qilinishi lozim. Agar bu sohani alohida bo'lim ekanligi tan olinmas ekan, qanday qilib biz uni fan deb atay olamiz". Sharl Balli ta'limotiga ko'ra, FB larning eng muhim belgisi yagona bir so'z bilan sinonimik munosabatga kirisha olish yoki olmasligidir. Bunday so'zni Sharl Balli so'z-identifikator deb atagan va bunday o'zgarishlarni FB larning ichki yaxlitgi belgisi sifatida talqin qilgan. Ammo bu o'rinda alohida ta'kidlash lozimki, buyuk tilshunosning ushbu qarashlariga to'g'ri kelmaydigan holatlar ham til tizimida kuzatiladi. Ingliz tilida juda ko'p FB larning so'z-identifikatorlari mavjud emas, ya'ni ularning ma'nosini yagona bir so'z bilan ifodalashning iloji yo'q. Masalan: *drink like a fish-drink too much; a hard nut to crack-a very difficult problem; a small way-on a small scale.* Qolaversa, tilning frazeologik fondini tashkil qiluvchi maqol va matallar identifikatori faqatgina gaplar bo'lishi mumkinligini ham e'tibordan chiyetda qoldirmaslik lozim. Masalan, *birds of a feather flock together - people who have the same interests, ideas; the blind leading the blind - a situation in which the person who is leading or advising others knows as little as*

they do. Ayni lisoniy holatlardan kelib chiqqan holda frazeologik birliklarni tilning boshqa birliklaridan farq qiluvchi, o'ziga xos ma'no va tuzilishga ega bo'lgan birliklardir, deb bemaol aytsak bo'ladi. Ularni so'z ekvivalenti sifatida ko'rib chiqish faqat sohani chalkashtirish, qiyinlashtirishga olib boradi. Albatta, frazeologik birliklar va so'zlar umumiy jihatlarga ega, ammo bu umumiylikni bo'rttirib ko'rsatish kerak emas.

Xulosa va takliflar. Xulosa qilsak frazeologiya alohida fan sifatida jahon tilshunosligida tan olingan;

shakllanishi va rivojlanishi davomida bir necha bosqichlarni bosib o'tgan; hozirgi vaqtda frazeologiya o'z ichki tuzilishiga, modellar va variantlarga ega; muayyan tadqiqot masalalariga ega bo'lgan tilshunoslikning alohida bo'limi sifatida shakllanib bo'lgan. Undagi ko'plab ilmiy-amaliy muammolar hali o'z yechimini kutayotgan bo'lsa-da, zamonaviy tilshunoslikda frazeolo-giyaning nazariy masalalari birin-ketin o'rganilmoqda.

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COGNITIVE PROPERTIES OF BASIC COLOUR SYMBOLS

Annotation

The concept of "colour" is a concept that has two main forms of allocation. When humans perceive and analyse the diversity of the world around them, they highlight colour as an important psychologically significant attribute of objects. One of the main functions of this allocation is the need to distinguish objects on the basis of their colour characteristics in order to identify them and distinguish them from similar objects.

Key words: cognitive linguistics, modelling, interpretation, discourse, metaphors and mental models.

КОГНИТИВНЫЕ СВОЙСТВА БАЗОВЫХ ЦВЕТООБОЗНАЧЕНИЙ

Аннотация

Понятие "цвет" представляет собой концепцию, которая имеет две основные формы выделения. Когда человек воспринимает и анализирует разнообразие окружающего мира, он выделяет цвет как важный психологически значимый атрибут объектов. Одной из основных функций этого выделения является необходимость различать объекты на основе их цветовых характеристик, чтобы идентифицировать их и отличить от похожих объектов.

Ключевые слова: когнитивная лингвистика, моделирование, интерпретация, дискурс, метафоры и ментальные модели.

ASOSIY RANG QIYMATLARINING KOGNITIV XUSUSIYATLARI

Аннотация

"Rang" tushunchasi ta'kidlashning ikkita asosiy shakliga ega bo'lgan tushunchadir. Biror kishi atrofda dunyoning xilma-xilligini idrok etganda va tahlil qilganda, u rangni ob'ektlarning muhim psixologik ahamiyatga ega atributi sifatida ta'kidlaydi. Ushbu tanlovning asosiy funktsiyalaridan biri bu ob'ektlarni aniqlash va ularni o'xshash narsalardan ajratish uchun ularning rang xususiyatlariga qarab farqlash zarurati.

Kalit so'zlar: kognitiv tilshunoslik, modellashtirish, talqin qilish, nutq, metafora va aqliy modellar.

Введение. Когда речь идет о категоризации, важно обратить внимание на рассуждение, предложенное Элеонорой Рош, вызывающее традиционные теории. Согласно этому методу, категории не выделяются на основе общих внутренних признаков, присущих их членам, что представляет собой вызов традиционному подходу.

Э. Рош отмечает, аналогично Л. Витгенштейну, утверждает, что характеристики, определяющие концепцию, не обязательно присущи всем членам группы, но они имеют сходство по общему типу. Прототип

представляет собой представителя определенной категории, наиболее схожий с остальными членами этой категории и имеет наименьшее количество общих черт с представителями других категорий. Определение принадлежности объекта или идеи к определенной категории происходит путем сравнения с прототипом этой категории, служащим эталоном или ориентиром [Rosch, 1975]. В центре иерархии находятся более базовые уровни, а обобщение происходит по мере движения вверх от базового уровня, в то время как уточнение происходит вниз по иерархии: см. табл.1.

Таблица 1. Иерархическая модель концепта "Colour"

<u>Вышестоящий уровень</u> (superordinate level)	<u>Colour</u>
<u>Базовый уровень</u> (basic level)	Red, yellow
<u>Нижестоящий уровень</u> (subordinate level)	Crimson, canary

Как можно проследить по таблице, на более высоком уровне обобщения элементы выступают как более широкие категории (гиперонимы), охватывающие элементы на более низком уровне (гипонимы), являющиеся более конкретными и специфическими.

Обзор литературы. Понятие "Colour" представляет собой концепт, обладающий двумя формами выделенности. При восприятии и анализе разнообразия окружающего мира человек выделяет цвет как важный психологически значимый атрибут объектов. Одной из основных функций этого выделения является необходимость различения объектов на основе их

цветовых характеристик, чтобы отличить их от сходных объектов [Платонова, 2007]. Встречаются ситуации, когда определенная деталь объекта, выделяющаяся своим характерным цветом на фоне остальной части, приобретает психологическую значимость. Это выделение детали обусловлено способностью человека сосредотачивать внимание на определенном участке объекта. Динамический характер окружающего мира проявляется через изменения, происходящие с объектами в течение их существования, включая изменения их цветовой характеристики, что вызывает постоянный и основной интерес человека. Согласно теории

распространяющейся активации, активация распространяется на целую сеть концептов, связанных с данным объектом, и выбирается наиболее релевантный (активный) элемент из этой сети [Langacker, 1991].

Значимость в семасиологии зависит от того, насколько слово соответствует основному значению. В ономасиологии значимость предполагает выбор слова для обозначения объекта на основе наиболее устойчивого значения.

Методология исследования. Семантическая сеть является динамичной и постоянно развивается за счет взаимодействия с новой информацией, получаемой из опыта взаимодействия с окружающим миром. Расширение лексических категорий систематически приводит к формированию цепочек значений. Постоянное активирование определенных узлов сети способствует их укоренению, что впоследствии может послужить основой для дальнейших расширений [Langacker, 2006].

Для наглядного представления семантических сетей, используемых для описания прилагательных, связанных с цветом, можно проиллюстрировать на примере цвета *red* и его ассоциаций, происходящих от метонимического расширения:

1. Emotions associated with intensity: *love, anger, joy, shame* – often depicted using the colour *red*.

2. Describing emotional or physical reactions: expressions such as “to be red,” “red-temper,” “red with fury,” or “turn red in the appearance” are commonly used to illustrate heightened emotions or physical states.

3. Signifying alertness or attention: phrases like “red fire,” “red alarm,” “red light street,” “to catch somebody red-handed,” “red signal,” “red card,” “red-letter day,” and “red text” are employed to emphasize urgency or importance.

4. Signifying urgency or financial status: terms such as “to be out of red,” “red-hot issues,” “the red path,” “red-map,” “red-letter day,” “red-suit,” “red-hot challenge,” and “red border” are used to convey immediacy, significance, or financial status.

Анализ и результаты. Человеческое знание и процессы познания представляют собой комплексный и многослойный феномен, который невозможно полностью охватить в рамках отдельной науки. Вместо этого, исследование человеческого знания и познания часто включает в себя взаимодействие и совместное изучение различных дисциплин, таких как философия, психология, логика, нейронаука, культурная антропология, медицина и лингвистика.

В ответ на это возникла когнитивная наука, объединяющая усилия специалистов из разных областей знания. Сущность этой науки заключается в изучении знания о мире, с акцентом на решении разнообразных

проблем, связанных с приобретением, обработкой, хранением, извлечением и использованием информации [Кубрякова, 2004]. В когнитивной науке основное внимание уделяется изучению когниции как способности человека воспринимать, осмысливать, запоминать и использовать знания. Эта наука рассматривает и результаты этой способности, т.е. непосредственно сами знания и представления об окружающем мире. Для реализации этой способности человек использует определенные структуры и механизмы, позволяющие ему накапливать информацию о действительности [Langacker, 1994].

При исследовании когнитивных процессов следует обратить внимание на когнитивную лингвистику, поскольку язык предоставляет наиболее явный и естественный доступ к когнитивным процессам и механизмам. Именно через язык мы получаем знания о структурах сознания и можем дать краткое описание каждой из этих наук на естественном языке [Кубрякова, 1994].

Когнитивно-дискурсивная теория в исследовании цветообозначений предполагает комплексный анализ языковых единиц, связанных с описанием цвета, через объединение когнитивных и дискурсивных аспектов. В основе данного анализа лежит представление о том, что цветономинирующие языковые единицы и концепции в языке являются не просто описаниями оттенков, но аналогично, отражают специфическое восприятие, категоризацию и интерпретацию цвета в различных культурно-языковых контекстах.

Заключение. Следовательно, когнитивно-дискурсивное изучение это теоретический фреймворк для изучения языка, основанное на представлении о том, что каждый акт языковой коммуникации отражает слияние когнитивных и дискурсивных аспектов. Указанный подход к анализу цветообозначений в языке позволяет рассматривать цвет как социокультурное явление, манифестирующееся через язык и влияющее на понимание мира. Основные задачи, формирующие основу интересов когнитивной лингвистики в качестве науки и определяющие роль языка в процессах восприятия и осмысления мира, включают поиск взаимосвязей между когнитивными структурами и языковыми единицами, изучение различных подходов к представлению знаний, а также объяснение влияния языка на процессы концептуализации и категоризации человеческого опыта.

Изучение концептов не ограничивается рассмотрением их как элементов культуры; также важно рассматривать их с точки зрения вложенной в них ментальной информации о различных объектах и/или явлениях реального мира.

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PRINCIPLES OF CRITICAL REALISM AND NATURALISM IN THE WORKS OF JACK LONDON “MARTIN EDEN” AND THEODORE DREISER “GENIUS”

Annotation

The article examines the creative path of two great American realist writers of the 20th century - Theodore Dreiser and Jack London. A comparison is made of their philosophical ideas, namely the continuity of Nietzscheanism and positivism. The unanimous debunking of the “American Dream” in the works of both authors is explained. Similarities are found in the life path of the main characters of the works “The Trilogy of Desire” and “Martin Eden”, Frank Cowper wood and Martin Eden, respectively. Arguments are given to identify the connection between the works of Dreiser and London.

Key words: Dreiser, trilogy, Eden, Cowper wood, positivism, superman, American dream, Spencer, Nietzsche.

JEK LONDON “MARTIN EDEN” VA TEODOR DRAYZER “DOHIY” ASARLARIDA TANQIDIY REALIZM VA NATURALIZM PRINSIPLARI

Annonatsiya

Maqolada 20-asrning ikki buyuk amerikalik realist yozuvchilari - Teodor Drayzer va Jek Londonning ijodiy yo'li ko'rib chiqiladi. Ularning falsafiy g'oyalari, ya'ni nitsshianizm va pozitivizmning davomiyliqi taqqoslanadi. Ikkala muallifning asarlarida "Amerika orzusi" ning bir ovozdan rad etilishi tushuntirilgan. O'xshashliklar mos ravishda "Istak trilogiyasi" va "Martin Iden" asarlarining bosh qahramonlari, Frenk Kauper Vud va Martin Idenning hayot yo'lida uchraydi. Drayzer va London asarlari o'rtasidagi bog'liqlikni aniqlash uchun dalillar keltiriladi.

Kalit so'zlar: Drayzer, trilogiya, Eden, Kauper Wood, pozitivizm, supermen, Amerika orzusi, Spenser, Nitsshe.

ПРИНЦИПЫ КРИТИЧЕСКОГО РЕАЛИЗМА И НАТУРАЛИЗМА В ПРОИЗВЕДЕНИЯХ ДЖЕКА ЛОНДОНА «МАРТИН ИДЕНА» И ТЕОДОРА ДРАЙЗЕРА «ГЕНИЙ»

Аннотация

В статье рассматривается творческий путь двух великих американских писателей-реалистов XX века – Теодора Драйзера и Джека Лондона. Проводится сравнение их философских идей, а именно преемственности ницшеанства и позитивизма. Объясняется единодушное развенчание «американской мечты» в творчестве обоих авторов. Сходство обнаруживается в жизненном пути главных героев произведений «Трилогия желаний» и «Мартин Иден», Фрэнка Каупера Вуда и Мартина Идена соответственно. Приводятся аргументы, позволяющие выявить связь творчества Драйзера и Лондона.

Ключевые слова: Драйзер, трилогия, Иден, Каупервуд, позитивизм, сверхчеловек, американская мечта, Спенсер, Ницше.

Introduction. The rapid growth of realistic literature in America at the beginning of the 20th century was marked by the publication of works by a whole galaxy of talented writers, including Theodore Dreiser and Jack London. Despite the fact that there is no reliable information about the connection between the works of these authors, many researchers indirectly point to it in their scientific works. In this article we will attempt to compare the works of two writers using the example of their life path, philosophical preferences and the material of the works “The Trilogy of Desire” (Dreiser) and “Martin Eden” (London).

Literature review. Y.N. Zasursky called the writers “wonderful artists” who debunked “the uncrowned kings of the “country of the yellow devil”” and denounced the times when the dominance of monopolies was established in society. Like Dreiser, London experienced the failure of the “American Dream” and the hardship of life for a talented person in a capitalist society. By introducing characters “from the people” into their novels, both authors also contributed to “the enrichment of the literary language with elements of living colloquial speech”.

S.S. Baturin noted that during difficult times for Dreiser, when his novels were banned from publication, Jack London was one of the writers who joined the official protest in defense of Dreiser. The researcher also notes an interesting fact - during the years of living in California, Dreiser had a close friendship with the poet George Stirling, who introduced him to the literary world of San Francisco. It was Stirling, according to American literary scholars, who later became the prototype of Russ Brissenden in London’s novel “Martin Eden”. Martin Eden himself, in turn, was “a reflection of the typical circumstances of the lives of many famous American writers”, including London himself and Dreiser.

In addition, S.S. Baturin noted the similarity of the attitude of Dreiser and London to journalism of that time - actively working in this area and at the same time knowing the dark sides of real life, the authors discovered “a sharp discrepancy between real life and its depiction on the pages of American magazines”. The types of works of both authors were the result of close observation of real life. Both writers conveyed their truthful correspondent observations in a series

of essays (Dreiser - about New York, London - "People of the Abyss").

Research methodology. The teachings of Herbert Spencer influenced both Theodore Dreiser and Jack London. Acquaintance with his concept had the effect of a bomb exploding on Dreiser's consciousness ("Spencer, whose introductory volume to his Synthetic Philosophy ("First Principles") quite blew me, intellectually, to bits"). Richard Lehane in Theodore Dreiser. His world and his novels" noted that it was under the influence of Spencer's philosophy of positivism that Dreiser realized that a person always wants what he does not have, and that all his desires cannot come true, since the world is full of prohibitions; that a person's life is not in his hands, but at the mercy of various chemical processes in the universe. In the book "Dictionary of Literary Biography" it was mentioned that, reading Spencer, Dreiser came to the conclusion about the powerlessness of man before the laws of life and the futility of striving to achieve incredible heights, because no one knows what it can do turn around later.

As a result, Dreiser portrayed in The Trilogy of Desire a hero endowed with an exceptional will to power, a strong personality who made himself such, a cold-blooded businessman for whom all means are good if they help achieve power and wealth. At the same time, the collapse of the titan Frank Cowper wood, which ends the trilogy, convincingly demonstrates that, from Dreiser's point of view, immorality inevitably leads an individual to self-destruction. After all, any person, according to Dreiser, no matter how strong he may be, is by nature weak and doomed to the collapse of all hopes.

For the main character of London's novel Martin Eden, Spencer's views became the basis of his philosophy of life ("And this same Spencer painted him a coherent picture of the world, brought all his knowledge together, clarified the basic facts, and the universe appeared so clearly before his amazed gaze..."). Like Dreiser, London considered the most important goal of evolution to maintain a balance between progress and decay, since this is precisely what he saw as the harmony of the spiritual nature of the individual. Also natural for London was the process of struggle for human survival in the real world.

Analysis and results. The writer interpreted life as a struggle for survival in a world that is hostile to man; drew an analogy between the animal world and the human world: "the strongest survive, but the least adapted and weak die". This principle was most clearly manifested in London's novel "Martin Eden", where, using the example of the main character, the conflict of a single individual and an alien social environment is clearly depicted ("In the struggle for existence... the strongest wins, but the weak is condemned to death!", "The world belongs to the strong, who are as noble as they are powerful, and who despise the herd of traders and shopkeepers").

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These ideas expressed by the main character are consonant with the philosophy of Friedrich Nietzsche. The heroes of London's books represent the bearers of the "will to live", strong personalities challenging the "inert majority vegetating in inaction". Wolf Larsen and Martin Eden are the artistic embodiment of Nietzsche's concept of the "superman" in its American interpretation, perceived in the context of the idea of the "new Adam" and the "American Dream", but in a clash with reality they lose the battle.

At the same time, in Nietzsche's ideas about the "superman" and Dreiser saw the embodiment of his own dream of becoming a successful and powerful person who confidently goes to power, not paying attention to the suffering of other people. In creating The Trilogy of Desire, Dreiser endowed Frank Cowper wood with traits that echoed Nietzsche's concept of the "superman". The second novel in the series even has Chapter XX, entitled "Man and Superman," which talks about Cowper wood's superiority and his talented manipulation of ordinary people.

When comparing the novel "Martin Eden" and "Trilogy of Desire", one can notice a parallel in the development of the images of the main characters. Individualists Martin and Frank are defeated in the fight against society; their "superpower" does not help them overcome the laws of life, resulting in disappointment in the "American Dream" and awareness of the futility of their activities. At the end of the journey, both heroes understand that those around them recognize them only as famous people, owners of large fortunes and are absolutely not interested in their inner world, feelings, experiences.

In addition, both characters sought to experience beauty in all its forms - be it beautiful poetry, a novel, a painting, music or a beautiful woman.

A woman appears in the lives of both Frank and Martin (Berenice and Ruth, respectively), who turns the hero's worldview 180 degrees and forces him to turn to those sides of his soul that were previously unknown to him. These women become angels for them, showing the way to a new life (in Frank's case, this is the acquisition of spiritual harmony and awareness of the futility of the "gold rush"; in Martin's case, self-development and conquering professional heights in the literary world).

Conclusions and suggestions. Thus, despite the fact that there are no direct indications of the connection between the works of Dreiser and London, what is undoubted is the appeal of both authors to the same philosophical movements (Nietzscheanism and positivism), the repeated intersection of the authors' life paths (mutual acquaintances, mutual positive reviews of each other's works), as well as a similar understanding of the structure of life and human society in a number of aspects.



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FACTORS DETERMINING COMPARISON AND TRANSLATION OF X-FEM LANGUAGES OF DIFFERENT SYSTEMS

Annotation

The comparative study and translation of x-feme languages of different constructions is integrative in nature. Despite his extensive scientific writings, the end point remains an invisible direction. The article analyzes the scope of application of x-fem units, their coverage among peoples with a mental cultural environment, as well as the scope of application of x-fem. Similar studies are compared to a number of world languages, and typological differences are often noticeable. The desire of representatives of small languages to express their national and cultural characteristics in the arena of world languages through their literature encourages them to carry out the practice of comparison and translation. The article was created as a result of typological, linguocultural scientific research.

Key words: comparative typology, comparative linguistics, translation, X-theme, languages of different systems.

ФАКТОРЫ, ОПРЕДЕЛЯЮЩИЕ СРАВНЕНИЕ И ПЕРЕВОД ИКС-ФЕМ ЯЗЫКОВ РАЗНЫХ СИСТЕМ

Аннотация

Сопоставительное изучение и перевод икс-фем языков разной конструкции носит интегративный характер. Несмотря на его обширные научные труды, конечная точка остается невидимым направлением. В статье анализируется сфера применения икс-фемических единиц, их охват у народов с ментальной культурной средой, а также сфера применения икс-фем. Подобные исследования сравниваются с рядом мировых языков, и зачастую заметны типологические различия. Стремление представителей малых языков выразить свои национально-культурные особенности на арене мировых языков через свою литературу побуждает их осуществлять практику сравнения и перевода. Статья создана в результате типологического, лингвокультурологического научного исследования.

Ключевые слова: сопоставительная типология, сравнительная лингвистика, перевод, икс-фема, языки разных систем.

TURLI TIZIMDAGI TILLARNING IKS-FEMALAR QIYOSI VA TARJIMASINI BELGILOVCHI OMILLAR

Annotatsiya

Turli qurilishdagi tillarning iks-femalarini qiyosiy o'rganish va tarjima qilish integratsion xarakterga ega. Uning keng ilmiy quloqch yozgani bilan so'nggi nuqtasi ko'rinmaydigan yo'nalish bo'lib qolaveradi. Maqolada iks-femik birliklarning ko'lami, mental madaniy muhitga ega millatlarda ularning qamrovi, iks-femalarning qo'llanilish doirasi tahlilga tortilgan. Bunday izlanishlar sanoqli dunyo tillari bilan muqoyasa qilinib, ko'pincha tipologik farqlar ko'zga tashlanadi. Kichik tillar vakillarining o'z milliy, madaniy xususiyatlarini adabiyotlari orqali jahon tillari arenasida namoyon qilish istagi ularni qiyos etish, tarjima amaliyotini amalga oshirishga undaydi. Maqola tipologik, lingvokulturologik ilmiy izlanishlar natijasida dunyoga keldi.

Kalit so'zlar: qiyosiy tipologiya, chog'ishtirma tilshunoslik, tarjima, iks-fema, turli tizimdagi tillar.

Kirish. Tillarning tipologik jihatlari, grammatik aspektlari, leksik zahirasi asos tilning semantik-struktur xususiyatlari bilan bog'liq bo'lishiga qaramay, globallashuv jarayonida muayyan bir tilning ayrim xususiyati ikkinchi tilning shu kabi xususiyati bilan qorishib ketishini kuzatish ham mumkin. Bu esa tipologik tasniflarda anglashilmovchiliklarga, ayniqsa, iks-femalarni qiyoslash va tarjima qilishda turli xil yondashuvlarga olib keladi. Bunda geneologik, morfologik, sintaktik va lingvokulturologik omillar muhim rol o'ynaydi.

Mavzuga oid adabiyotlar tahlili. 2013-yilda Chjan Chan "Эвфемизация в русском и китайском языках: лингвокультурологический и лингвопрагматический аспекты" nomli avtoreferatini e'lon qildi. Ma'lumki, xitoy tili morfologik jihatdan amorf tillar sirasiga kiradi. Rus tili esa flektiv tillarning sintetik tillar guruhiga mansub. Shu ma'noda, mazkur ishda ko'rsatilganidek, "geneologik va tipologik jihatdan turli til oilasi va sinflariga kiruvchi rus va xitoy tillari evfemizatsiyasi umumiy ko'rinishlariga ega; farqlar faqat derivatsion vositalarida ko'rinadi (rus tilida xitoy tiliga xos bo'lmagan affikslar faol qo'llaniladi) va xitoy tili stilistik vositalarda ustunlik qiladi" [1]. Xitoy va o'zbek tillaridagi

evfemizmlarning lingvomadaniy tadqiqi [2] ham amalga oshirilgan bo'lib, bunda ham **morfologik omil** yuzaga chiqadi. O'zbek tili aglyutinativ tillar, xitoy tili amorf tillar sirasiga kirishi, uning yolg'iz o'zakdan iboratligi, turlanish, tuslanish xususiyatlari yo'qligi va amorf tilning yorqin namunasi xitoy tili ekanligi bilan ahamiyatlidir. Shuningdek, unda zamon tushunchasi ham yo'q, ular voqeaning vaqtini anglatish uchun mustaqil so'zlar va payt hollari ishlatadilar [3]. Bu tilda so'z tartibi muhim ahamiyat kasb etadi. Biroq bu ishda tilning qurilishi emas, ko'proq leksik-frazeologik, semantik jihatlariga e'tibor qaratiladi.

Tarjima qilinishida qiyinchiliklarga olib keladigan hodisalardan biri – emfazadir. Tilda u ham grammatik, ham leksik vosita, ba'zan esa ikkalasi tomonidan yuzaga kelgan bo'lishi mumkin. Emfazalarni ifodalash vositalarining xilma-xilligi va uning o'ziga xos xususiyati ko'pincha matnni va uning tarjimasini tushunishni qiyinlashtiradi [4]. Morfologik jihatdan birbiriga yaqin tillarning o'zaro tarjimasini ushbu murakkabliklarni muayyan miqdorda kamaytiradi. Masalan, aglyutinativ tilga millionlab odamlar foydalanadigan tillarning uzun ro'yxati kiradi: turkiy tillar (turk, qirg'iz, ozarbayjon, tatar va boshqalar), koreys, yapon, gruzin, fin-

ugor tillari (chuvash, fin, venger va boshqalar), ba'zi Afrika va sun'iy tillar shular jumlasidan. Gap shundaki, morfologik jihatdan farqli bo'lgan tillar sintaktik jihatdan bir guruhga kirishi (masalan, o'zbek: morfologik – agglyutinatv, sintaktik – nominativ; rus: morfologik – flektiv, sintaktik – nominativ), aynan, iks-femalarni o'z til boyligi bilan imkon qadar yetkazib bera olish moyilligini yaratib beradi. Lekin rus tilini sof flektiv deb ham bo'lmaydi. Uning agglyutinatvlik xususiyati turli o'zlashmalar, adabiy almashinuvlar, madaniy qorishuvlar oqibatida shakllanib bo'lgan. Xuddi shunday ingliz tilining ham nominativ til (ega-kesim munosabati, vositali-vositasiz to'ldiruvchilar) bo'lgani bilan ergotivlik (2 ta kelishik) xususiyati ham yo'q emas. Bunday holat iks-femalar tarjimasida **grammatik omillarga** ham tayanishni taqozo qiladi.

Tadqiq metodologiyasi. Iks-femalar qiyosi aksariyat xitoy, rus, ingliz, nemis va ispan tillararo tekshirilishi ushbu rivojlangan madaniyatlararo muloqot jarayonini osonlashtirish, badiiy asarlardagi idrok etilishi muhim bo'lgan jihatlarining muvaffaqiyatli amalga oshirishini ta'minlash bilan bog'liq. Bu borada tillar oilasining **sintaktik** xususiyatlari ham muhim **omil** hisoblanadi. Masalan, hind-yevropa, semit, dravidiy, fin, turkiy, mo'g'ul, tay, yapon, koreys va xitoy tillari sintaktik jihatdan nominativ tillarga mansub ekanligi qiyosiy tipologik izlanish obyekti bo'lish uchun qulaylik yaratadi. Shuningdek, bunday (dunyo tillarida eng keng tarqalgan) tillar tuzilishi kesimning ma'nosi va shakli qanday bo'lishidan qat'i nazar eganing bir xil shakllanishi bilan xarakterlanadi. Nominativ tuzilishga ega tillarning kesimi, odatda, ega bilan moslashadi. Bu tillar tipida gaplar ega (harakat subyekti) bilan to'ldiruvchi (harakat obyekti)ni bir-biriga qarama-qarshi qo'yishga asoslanadi. Nominativ tillarda o'timli va o'timsiz fe'llar, ot so'z turkumining bosh va tushum kelishiklari, vositasiz va vositali to'ldiruvchilar ajratiladi. Fe'llarning tushlanishida turli obyektiv va subyektiv affiksardan foydalaniladi.

Demak, xitoy tili emfazalarining o'zbek yoki rus tili emfazalari bilan o'xshash bo'lishi va uni qiyosiy tipologik o'rganilishi uchun lisoniy materiallar yetarlicha, deb xulosa qilish mumkin. Ammo bugungi kunda nominativlik xususiyat absolyut hisoblanmagan tillar ham mavjud bo'lib, ergotiv tillik elementlari ko'zga tashlanadigan ingliz, arab, fors tillari iks-femalarining tipologik o'rganilishi ilmiy maydonda lingvistik imkoniyatlarni kashf etmoqda. M.M.Hakimovanning “Лексико-сравнительный анализ эвфемизмов в таджикском и английском языках” [5] nomli tadqiqi tojik va ingliz tillarining ergotivlik xususiyati bois qulay bo'lgan bo'lsa ajab emas.

Disfemizm ingliz va ispan tillarining ham qiyosiy tahlil obyekti sifatida faol birlik hisoblanadi. Bunda ham siyosiy diskurs doirasida ekanligi ahamiyatga molik. [6] Arab tilida esa ko'proq tabulashgan evfemizmlar mavzusi ostida bo'lishini **lingvokulturologik omil** bilan belgilash mumkin. Zero, evfemizm ijtimoiy-madaniy, lingvistik hodisa sifatida dunyoning ko'plab tillarida o'z aksini topadi. Arablar esa buni nutq odobining eng dolzarb uslubiy usullaridan biri deb bilishadi. Qadim zamonlardan beri arab xalqi biron bir qo'pol yoki nomaqbul so'zni xushmuomalalik va odob bilan ifodalash uchun ushbu lingvistik usulga murojaat qilgan [7].

Lingvokulturologik yondashuv gender o'ziga xosliklarga ham ega. U ham lingvokulturologik omilning bir uzvi hisoblanib turli tizimdagi tillarning iks-femalarida mental xususiyat kasb etadi. Shuni ta'kidlash joizki, sharq xalqlarida evfemizmlardan foydalanishning katta qismi ayollarga nisbatan bo'lib, Bay Sexunning so'zlariga ko'ra, ayollar uchun nafaqat ularning jamiyatga mansubligi, balki e'tirof etilishi, qo'llab-quvvatlanishi ham muhimdir. Vaholangki, nutqda ayollar ham hech kimdan qolishmay hamkorlik taktikasi deb nom olgan yoqimli uslubdan foydalangan holda munosabatlar tizimini o'rnatishga intiladilar. [8] Ayniqsa, Xitoy xalqi uchun

odamning yoshi Yevropa yoki Amerika til madaniyatidagi kabi nozik emasligini va ko'p hollarda odamning keksaligi haqidagi gaplar evfemik niqobga muhtoj emasligini Chjan Chan ham o'z ishida ta'kidlab o'tadi. Biroq so'nggi yillarda Xitoy ayollari ham “qari” deb atalishini xohlamaydigan bo'lib qolganligini aytadi. “Ehtimol, Yevropa va Amerika madaniyatining ta'siri bunday evfemizmlarning paydo bo'lishiga ta'sir qilgan” [9], deydi u.

Iks-femalarning tarjimasida bilan bog'liq qilingan ishlarning aksariyatida, asosan, lingvokulturologik omilning bir tarmog'i bo'lgan rasmiy uslubni boshqa tilda yetkazib berish muammosi ustunlik qiladi hamda tez va keng tarqaluvchi mavzu hisoblangan siyosiy diskurs tahlilga tertilganligining guvohi bo'lamiz. Bizningcha ham, muntazam e'tibor qaratish lozim bo'lgan soha bu publitsistika hisoblanadi. Bunda siyosiy maqsadlar yotadi. Demak, tarjimani belgilovchi omillardan eng muhimi **uslub tanlash omili** hisoblanadi. A.V.Moreva publitsistik materiallar evfemizatsiyasi bilan shug'ullanar ekan, u ham haqli e'tiroz bildirgan: “zamonaviy matbuot o'zining barcha salbiy yangiliklari va nobop mavzulari bilan turli xil evfemik birliklarga to'lib toshgan, ularni tarjimada e'tiborsiz qoldirib bo'lmaydi.” [10] Zero, ular har qanday faoliyatni qamrab olgan holda idrok etuvchi ongiga muayyan ta'sir o'tkazishga qodir. Tarjimada esa ikki millatning yo o'zaro ijobiy munosabati yo salbiy munosabatini uyg'otish imkoniyati paydo bo'ladi. Bu borada, A.B.Goncharova “evfemistik birliklarni o'girishda qiyinchiliklar tug'iladi, o'z navbatida, lingvomadaniy fon va qo'shimcha ma'lumotlarni hisobga olmaslikning iloji yo'q” [11], deydi.

Demak, turli matnlardagi bir xil leksemalar turli semantik ma'nolarni yuklagani bois, iks-femizmlarni xolis tarjima qilish yo'lidagi asosiy to'siq – bu turli tizimdagi tillarning emfazalari hisoblanadi. Shuning uchun, leksemalarni o'girishda shu leksemaga xos bo'lgan konnotativ va denotativ semalarning matndagi o'rni va matn uslubiga muayyan lingvomadaniy qo'shimchalar qo'shish, izohlar keltirish muhim ahamiyat kasb etadi.

So'nggi yillardagi tadqiqotlarda siyosiy boadablik darajasini ifodalovchi “politkorrekt evfemizm” termini tez-tez ko'zga tashlanadi. “Politkorrekt evfemizmlarni tarjima qilish usullari alohida qiziqish uyg'otadi, chunki ularni tarjima qilishdagi qiyinchiliklar nafaqat turli tillar, balki kommunikativ madaniyatning ajralmas qismi bo'lgan turli madaniyatlar bilan ham bog'liq. Ikki tildagi nutq birliklari bir-biriga to'g'ri kelmasa yoki umuman yo'q bo'lsa tarjima qilingan matn o'sha ohangda idrok etilishi, o'shandaq siyosiy xolislikni ifodalashi uchun tanlash kerak bo'lgan leksik birliklar yuzasidan murakkabliklar yuzaga keladi” [12]. O.A.Zinina o'z ishida sifatli matbuotga xos bo'lgan evfemizmlarning pragmatik salohiyati, shuningdek, ularni rus tiliga o'girishning usullarini tahlil qilar ekan, transleteratsiya usuli, tavsifiy tarjima, kalkalash, taqribiy (yaqinlashgan) tarjima yo'llarini taklif etadi. Bu esa **pragmatik omillar** bilan bog'liqlikni ko'rsatadi.

Tahlil natijalari. Ergotiv tillar tipida gaplar subyekti bilan obyekt ziddiyatiga asoslanmaydi. Ular agentiv (harakatni qo'zg'atuvchi) va faktativ (harakatni boshqaruvchi)lar asosida quriladi. Bu tipdagi tillarda ergotiv va absolyut kelishiklar farqlanadi. Ergotiv kelishik shaklidagi ot so'z turkumi o'timli harakatning subyektidan tashqari bilvosita obyektini (ko'pincha harakatning vositasi)ni ham anglatadi. Ergotiv tillarga bask, abxaz-adige, nax-dog'iston, ko'plab papuan, avstraliya, chukot-kamchatka, eskimos-aleut va boshqa hind tillari kiradi [3]. Ko'rinadiki, **geneologik omillar** iks-femalarning qiyosiy tahlilida ustunlik qiladi. Zero, geneologik jihatdan oilasi bir bo'lgan tillarning emfazalari qiyoslanishga moyilligi bilan ham ahamiyatli.

Emfatik konstruksiyalarni muayyan leksik birliklarga emotsional ifoda berish uchun qo'llaniladigan leksik; grammatik va leksik-grammatik vositalardan shu maqsadda foydalaniladigan grammatik turlarga ajratish mumkin [13] bo'lgan bir biriga yaqin tillar tahlilga oson tortilishi ehtimoldan holi emas. Xususan, A.S.Stasyuk nemis va shved tillarining disfemik birliklari qiyosiy tahliliga bag'ishlangan maqolasida buni yaqqol kuzatish mumkin [14]. Bunda til vakillarining mental xususiyati o'laroq evfemizm emas, disfemik emfazasi yuqoriligi ko'zga tashlanadi. Unuman, nemis tilining bo'yoqdorligi, ayniqsa, ijobiy bo'yoqdorligi boshqa tillarga nisbatan kam ekanligi tilshunos va tarjimonlarga ma'lum. Shuning uchun, odatda bu tillar bilan bog'liq ishlarda iks-femalarning aynan shu turi tez-tez ko'zga tashlanadi va aksariyati siyosiy diskursga oid bo'ladi [15].

Yaqin tarixda sodir bo'lgan pandemiya oqibatida tibbiyot sohasidagi iks-femalarning ifoda turlari ilmiy tadqiqot manbaiga aylanib, sohada yangi emfazalar paydo bo'ldi va sohadagi iks-femizmning qo'llanilish doirasi leksikologiyadan o'rin olishiga sabab bo'ldi. Bu tilshunoslikda soha bilan bog'liq iks-femalarni o'rganish tarmog'ini boyitdi. Bunga qadar ijtimoiy soha, siyosiy soha emfazalari chuqur o'rganilgan, tarjima qilish muammolari muayyan darajada yechilgan bo'lsa, endi turli qurilishdagi tillar uchun dunyo diqqat-e'tiboridagi tibbiy soha axborotlarini yetkazish yoki qabul qilish muammosi paydo bo'ldi. Endi siyosiy manfaatlar emas, balki sohaviy muammolarni to'g'ri talqin qilish, xolislik darajasini saqlab qolish, tabulashgan tushunchalarni evfemizatsiyalashtirish, disfemik kayfiyat uyg'otuvchi ortofemik birliklarni neytrallashtirish masalasi ko'ndalang turadi. Shu tariqa, iks-femalar tarjimasini belgilovchi yangi omil – sohada qo'llaniladigan iks-femalarni to'g'ri anglash omili yuzaga keladi. Zero, siyosiy-ijtimoiy diskursda lingvomadaniy nizolarning oldini olish maqsadi, iqtisodiy sohada talab va taklif munosabatlarini mustahkamlash manfaati, madaniy-ma'naviy sohada millat dovrug'ini targ'ib qilish istagi, tibbiy sohada xolis va sifatli axborot qabul qilish, millat salomatligi xususida qayg'urish ishtiyoqi tarjimonlar ishining bosh maqsadi bo'lmog'i lozim. O'z davrida N.M.Berdova ham palliativ diskurs haqida uning nutqda institutsional tur ekanligini, bemorni to'liq davolashni kafolatlamasligini aytgan edi [16]. Palliativ diskursning dolzarb muammolari: og'riq, harakatning cheklanishi, nochorlikni anglash, o'z-o'ziga xizmat qila olmasligi, aybdorlik hissi, boshqalarga yuk bo'lish hissi, yaqinlashib kelayotgan o'lim haqidagi tushunchalar shular jumlasidan.

Shuningdek, zamonaviy jamiyatdagi dinamik ijtimoiy-iqtisodiy o'zgarishlar natijasida iqtisodiyot, biznes va moliya sektoriga tegishli evfemizmlarning mavzuiy guruhi paydo bo'lib, ko'plab zamonaviy tillarda samarali bitimlar imzolashiga yordam berishini ham qayd qilish mumkin: "inglizlar va amerikaliklar o'z nutqlarida to'g'ridan-to'g'ri *money* (деньги) nomi o'rniga *resources* (ресурс), *funds* (фонды) yoki *finances* (финансы) evfemik nomlarini ishlatishni afzal ko'radilar. Pul bilan professional shug'ullanishi kerak bo'lganlar ko'pincha nomaqbul, insofsiz bitimlarning ortofemik nomlarini yumshatuvchi va pardalovchi evfemistik metaforalarga murojaat qilish zarurati bilan duch kelishadi. Hisoblardagi raqamlarda qalloblik qilish holatini *adjust figures* (скорректировать цифры) yoki *massage figures* (массировать цифры) nomi ostida pardalashi mumkin" [17]. Bu evfemizmlar shu sohada evfemik emfaza bo'lib xizmat qiladi. Demak, iks-femalarning sohadagi ifodasi tarjimada buzilmasligi kerak. Masalan, *massage figures* (массировать цифры) birligini o'zbek tilida hech qanaqasiga o'girib bo'lmayligini tarjimon bilish lozim.

Xulosa va takliflar. Umuman olganda, turli tizimdagi tillarning qiyosini belgilovchi omillar tillarni bir-biriga yaqinlashtirib qo'yishi, evfemik birliklarning qayta evfemik o'ramga muhtoj bo'lib qolishi, disfemik birliklar ortofemik tusga kirishi, ortofemik birliklar evfemik yoki disfemik xususiyat berishini ta'minlaydi. Til qurilishidagi muhim omillar qiyosiy o'rganishning omillari bo'lib xizmat qila oladi. Buni faqat ongli ravishda to'g'ri tarjima qilish bilan ijobiy samaraga yetkazish lozim bo'ladi. Turli tizimdagi tillarning iks-femizmlari qiyosi va tarjimasini belgilovchi omillarning hammasi bir maqsadga – dunyoni to'g'ri anglashga qaratilgan. Xolislik, hamdo'stlik, insonparvarlik urug'lari tili va dilidan qat'i nazar hamma xalqda ham oliy tarbiya va xislat hisoblanib kelgan. Uning dildan tilgan qanday ko'chishigina xususiy, idrok etilish esa farqli. Idrok etilgan normalar xususiy, uni ong ostida talqin etish ham turlicha va o'ziga xos bo'ladi. Demak, manbaa tilidagi milliy, madaniy, siyosiy, iqtisodiy, ijtimoiy, lisoniy, tibbiy, hayotiy, maishiy normalarini tarjima tilida to'g'ri talqin etish masalasiga jiddiy e'tibor qaratilishi muhim. Har bir til ilmi o'z iks-fememik ifodasini turli yondashuvlar bilan tadqiq etish, boshqa qurilishdagi til ilmiga mos bo'lgan varintini taklif etish maslasini ham ko'rishi kerak. Shundaygina, mazkur til orqali xalq, millat hususida boshqa til vakili ongida to'g'ri tasavvur hosil qilish mumkin.

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LINGUISTIC FEATURES OF “BABURNOMA” AND THE PROBLEMS OF ENGLISH TRANSLATIONS

Annotation

This article is devoted to the analyses of “Baburnoma” and its linguistic features in Modern English and Uzbek. In addition, the classical work translated into more than thirty languages of the world and plays a significant role in the artistic relations of the country. The article analyzes the words and equivalence of lexical and phraseological units and their translation into English.

Key words: vocabulary, translation, lexical units, phraseological units, semantics, pragmatics, aspect, classical work.

“BABURNOMA”NING LINGVISTIK XUSUSIYATLARI VA INGLIZ TILIGA TARJIMA MUAMMOLARI

Annotatsiya

Ushbu maqola zamonaviy ingliz va o‘zbek tillarida “Boburnoma” va uning lingvistik xususiyatlari tahliliga bag‘ishlangan. Bundan tashqari, mumtoz asar dunyoning o‘ttizdan ortiq tillariga tarjima qilingan bo‘lib, mamlakat badiiy munosabatlarida katta o‘rin tutadi. Maqolada leksik va frazeologik birliklarning so‘zlari va ekvivalentligi va ularning ingliz tiliga tarjimasi tahlil qilinadi.

Kalit so‘zlar: lug‘at, tarjima, leksik birliklar, frazeologik birliklar, semantika, pragmatika, aspekt, klassik asar.

ЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ «БАБУРНОМА» И ПРОБЛЕМЫ АНГЛИЙСКОГО ПЕРЕВОДА

Аннотация

Данная статья посвящена анализу «батурнома» и его лингвистических особенностей в современном английском и узбекском языках. Кроме того, классическое произведение переведено более чем на тридцать языков мира и играет значительную роль в художественных связях страны. В статье анализируются слова и эквиваленты лексических и фразеологических единиц и их перевод на английский язык.

Ключевые слова: лексика, перевод, лексические единицы, фразеологизмы, семантика, прагматика, аспект, классическое произведение.

Introduction. As we know, “Baburnama” is a scientific, historical and autobiographical book that contains a large number of phraseological units (hereinafter referred to as phraseological units), aphorisms, and proverbs. It has been translated into English by various translators. Comparative analysis translations of phraseological units made by different translators makes it possible to identify the most adequate versions of the translation of this valuable book. If we compare the English translations of the phraseological units of the work “Baburnama”, you may encounter different versions of their correspondence to the original language. Consequently, the purpose of this article is to compare phraseological equivalents in the translations of English scientists and determine the degree of identity of phraseological units with the original. As a working hypothesis, we accept the proposition that phraseological units are functionally and semantically inseparable units used in speech as ready-made units.

Methods. In the article, in order to study translation problems of “Baburnoma” and the descriptions of nature in English translations of the novel, comparative, linguocultural and conceptual methods and translation methods were used.

Results and discussion. Analysis of the material showed that in the translations of “Baburnama” by John Leiden - William Erskine (1826), Annette Susanna Beveridge (1921) and Villiers Thexton (1996) there is a discrepancy in the rendering of the original phraseological units. Phraseological unit “дунёйи фонийни видоъ килдилар” (we said goodbye to the mortal world) translated by J. Leiden - V. Erskine: Шохбегим ва Мехр Нигорхоним ва жамий элнинг аҳли ва аёли асирликка тушуб, ул золими бадкирдорининг хабсида дунёйи фонийни видоъ килдилар [3]. ...and Shah

Begum and Mihr Nigar Khanum, with their whole family and attendants, were taken prisoners and in the prisons of that wicked miscreant, they departed from this perishable world [4], accordingly, the same phraseological unit is rendered differently by Anetta Beveridge: ...they were captured, together with the wives and families of all their people, by marauders of Abu-bakr Kashghari and, as captives to that ill-doing miscreant, bade farewell to this transitory world [1].

Villiers Thexton found a more correct valence for this phraseological unit: Shah Begum and Mihr Nigar Khanum, along with all the folk of their people, fell into captivity, where upon they bade farewell to this mortal world in that evil tyrant’s prison [5].

In his version one can identify some similarities with Annette Susanna Beveridge’s translation: Shah Begim and Mihr Nigor Khanum, together with their relatives and people, became prisoners, they said goodbye to this mortal world in that the harmful prison of the tyrant [2]. Instead of the word “mortal”, he used “transitory”, as a result of which Villiers Thexton’s version turned out to be closest to to the original.

The uniqueness of life and everyday life, the culture and psychology of a particular people are reflected in phraseology. Preservation of this originality, coloring of the language of the era and people, especially when translating proverbs, sayings, aphorisms and idioms in such a historical book as “Baburnama” becomes an important task for specialists working in this field. When translating these units, each translator uses his own approach; as a result, we see ways to overcome translation difficulties.

Let us analyze the equivalent of a number of proverbs extracted from the Baburnama (original):

“Men har tashviш bўlsa kўrayin, har nechuk эл токат қилиб турса турайин, бир форсий масал бор: “Марг бо ёрон сур аст”; “Дўстлар З. К. Тешабоева проблемы эквивалентности фразеологических единиц в переводах «бабурнаме» на английский язык Статья посвящена сопоставительному исследованию переводов фразеологических единиц в книге «Бабурнаме», сделанных Джоном Лейденом – Вильямом Эркином (1826), Анеттой Сусанной Беверидж (1921), Вильером Текстоном (1996) на английский язык. Ключевые слова: сопоставительное языкознание, переводы, тюркские языки, английский язык, «Бабурнаме», фразеология, паремнология. Вестник Челябинского государственного университета. 2012. № 5 (259). Филология. Искусствоведение. Вып. 63. С. 155–157. 156 З. К. Тешабоева билан бирга бўлган ўлим тўйдир” [3].

J. Leiden - W. Erskine translate this - word as follows: “It was right, that whatever their sufferings and difficulties were, and whatever they might be obliged to undergo, I should be a sharer with them. There is a Persian proverb, that “Death in the company of friends is a feast” [4].

Susanna Beveridge gives a differentiated translation of this same proverb: “Whatever hardship and wretchedness there is, I will face; what strong men stand, I will stand; for, as the Persian proverb says, to die with friends is a nuptial” [1]. Villiers Thexton's version of the translation differs in its structure from the previous translations: “I coul hardship and difficulty there was, I would suffer it too. Whatever the people could endure, I could too. There is a Persian proverb: “Death with friends is a feast” [5].

Susanna Beveridge translated this proverb with the verb “to die” - “to die” and she replaced the word “holiday” with the synonym “wedding” - “nuptial”. Variant translation of Villiers Thexton “Death with friends is a holiday” “Death with friends is a feast” is the most concise in comparison with the above-mentioned translation options, and the correspondence of the content of the proverbs is much clearer and closer to the context of the original.

Babur's priceless work is also rich in various aphorisms. In the Turkskom original, he wrote: "They also fought hard in the mountains, one of them was in a bad state, and finally they got rid of it." Misra' (There was trouble in Rasi, but it passed well), "There was trouble, but it passed with good." I came from this world, I was born in this world. I got tired and died, I got back to life. Dear John, I know it by God" [3].

J. Leiden - W. Erskine give two versions of the translation of these aphorisms from Persian and Turkic languages. Translation from Persian: A calamity fell upon me, but I escaped in safety [4]. God bestowed a new life upon me – God gave me a new life I came from the other world, – I came from another world, I was again born from my mother's womb – I was born again from my mother's womb.

Susanna Beveridge gives the following translation of the aphorism in question: (Persian) “An evil arrived but happily passed on!” God gave me new-birth! I am coming from that other world; I am born today of my mother; I was sick; I live; through God, I know today the worth of life!” [1]. (Persian)

The translation of the work made by Villiers Thexton is the most attractive, rhymed, rich in proverbs: “Calamity struck, but all's well that ends well.” God gave me life a new; I had returned from the brink of death; I was born again. “Wounded, I died and came to life again. Now I have learned the value of life” [5].

Susanna Beveridge adheres to an artistic style when translating, which makes her The problem of the equivalence of phraseological units... 157 option is more insightful, corresponding to the authentic Turkic version. A similar

originality is observed in the translation of proverbs: “teng bolmaguncha tush bulmas” – “If there were no similarities, there would be no meeting”. J. Leiden - W. Erskine translated this proverb as follows: “At the same time, the mountain is worthy of the men; as the proverb says, “A narrow place is large to the narrow-minded.” There are perhaps scarcely in the whole world such dismal-looking hill-countries as these [4].

We found the corresponding version in Susanna Beveridge's translation: “Their people take after them, just as has been said, “A narrow place is large to the narrow-minded.” Likely enough the world has few mountains so useless and disgusting [1].

However, Villiers Thexton's translation is from the translation of previous translators: “They are worthy of their inhabitants, as the proverb says, “There is no noon without a dawn.” There are few such worthless mountains in the world” [5].

The work "Boburnoma", which has experienced the history of translations, is foreign and has been studied and is being studied by Uzbek scientists. Several scientists have conducted scientific research on the translation of the classic work, especially foreign translators who have been psychologically prepared for years before starting the translation of this work. In particular, the living and working translator Willier Thaxton is one of the translators who thoroughly studied and studied both Persian and Turkish versions of "Boburnoma". "Boburnoma" contains information for so many subjects that examples can be given from every field. Therefore, we will try to analyze only a few of the ocean of "words" in it, approaching from the point of view of philology and translation studies.

As we talk about the translation, we will try to clarify the issue of how the equivalent words were used in "Boburnoma" and how they were reflected in the translation. In the work, there are word combinations and phraseological units included in the lexical semantic field of "to die" and "to kill", which should be given as examples:

1. shunqor bo'lmoq [4, 37] – gave up a ghost [10, 8];
2. Tengri rahmatig'a boribtur [4, 38] – had gone to God's mercy [8, 12];
3. shahid bo'lmoq [4, 40] – killed [10, 16];
4. o'z amaliga giriftor bo'lmoq [4, 47] – he fell prey to his own action [10, 30];
5. bu olamdin o'tmoq [4, 38] – passed away [10, 11];
6. dunyoyi foniyni vido qilmoq [4, 39] – bade farewell to this mortal world [8, 14];
7. olami foniyni vido qildi [4, 43] – he bade farewell to the mortal world [10, 22];
8. olamdin bordi [4, 46] – departed this world [10, 27];
9. olamdin kechti [4, 47] – passed from this world [10, 30];
10. olamdin naql qildi [4,113]. – (he) left this world [10,218];
11. juvonmarg bo'ldilar [4, 48] – died young of shamed immoderation and debauchery [10, 31];
12. (Samarqand shahrida) bo'ynig'a urdurdi [4, 50] – had him beheaded (in Samarkand) [10, 35];
13. siyosatqa yetkurdi [4, 54] – he was sentenced to death [10, 45];
14. Ko'ksaroyga chiqardilar [4, 54] – “They have taken the prince to the Kok Saray,” meant that they had killed him [10, 45];
15. yomon ot bila bordi [4, 78] – departed with a bad name [10, 95];
16. zoye bo'ldi [4, 57] – loosing many of his men [10, 51];
17. vafot qilg'on ekandur [4, 86] – passed away [10, 112];

18. (ushbu baliya bila-o'q) olamdin naql qildi [4, 135] – he passed from this world with this affliction [10, 209];
 19. qatlg'a boribtur [4, 162] – were put to death [10, 265];
 20. Marakai juvonmardi zohir gardonidand – o'lim sharobini totidi. [4, 228] – to taste the poison of death [4, 178, 391];
 21. naql qildi – died [10, 201];
 22. rixlat qildi – he bade farewell to the world [8, 264];
 23. Tengri hukmini butkarmish –she had fulfilled God's will [1, 268, 269].
 24. qasosg'a yetkurmoq [4, 182]. – he was put to death in retaliation [8,284].
 25. qatlg'a borur [4, 246].– were put to death [10, 429].
 26. qilichqa borib edi [4, 141]. – were slain by the sword [8, 200]. 27. suvg'a g'arq bo'lur [4, 257]. – were drowned, [8, 417].

27. tirt-pirt qildilar [4, 96]. – dragged away [115]. 29. shahid qilg'on ekandurlar [4, 220]. – put them to death [10, 378]. 30. zoye' bo'ldi [4, 57].– perished there [1, 70].

From the above examples, it can be seen that to die and to kill lexical and phraseological units in the semantic field are more in Uzbek than in English. If you pay attention, the examples in Uzbek are colorful, and they are reflected in the English language translation method, i.e. word-for-word translation.

Conclusion. It follows that it is not easy to maintain consistency with the original in translations of such great historical autobiographical masterpieces as the Baburnama. Nevertheless, all of the above-mentioned translators, relying on the content of the original, managed to make their contribution to the preservation and transmission of the meaning of the work when translating from one language. Consequently, this made all three translations unique and original.

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FEATURES OF RAILWAY TERMINOLOGY IN THE FRAMEWORK OF ENGLISH AND UZBEK LINGUISTICS

Annotation

This article will consider the features of railway terminology in English and Uzbek. He studies the linguistic features, cultural influences and sociolinguistic dynamics that shape the terminology used in the railway industry in these languages. The study uses a comparative approach to highlight similarities and differences in the use of terminology in order to promote a better understanding of the interaction between language, culture and technical fields in the context of railway terminology.

Key words: Railway terminology, English, Uzbek language, comparative linguistics, sociolinguistics, road.

ОСОБЕННОСТИ ЖЕЛЕЗНОДОРОЖНОЙ ТЕРМИНОЛОГИИ В РАМКАХ АНГЛИЙСКОГО И УЗБЕКСКОГО ЯЗЫКОЗНАНИЯ

Аннотация

В данной статье будут рассмотрены особенности железнодорожной терминологии на английском и узбекском языках. Он изучает лингвистические особенности, культурные влияния и социолингвистическую динамику, которые формируют терминологию, используемую в железнодорожной промышленности на этих языках. В исследовании используется сравнительный подход, чтобы подчеркнуть сходства и различия в использовании терминологии, чтобы способствовать лучшему пониманию взаимодействия между языком, культурой и техническими областями в контексте железнодорожной терминологии.

Ключевые слова: Железнодорожная терминология, английский язык, узбекский язык, сравнительное языкознание, социолингвистика, дорога.

INGLIZ VA O'ZBEK TILSHUNOSLIGI DOIRASIDAGI TEMIR YO'L TERMINOLOGIYASINING O'ZIGA XOS XUSUSIYATLARI

Annotatsiya

Ushbu maqolada ingliz va o'zbek tillarida temir yo'l terminologiyasining o'ziga xos xususiyatlari ko'rib chiqiladi. U ushbu tillarda temir yo'l sanoatida qo'llaniladigan terminologiyani shakllantiruvchi lingvistik xususiyatlar, madaniy ta'sirlar va sotsiolingvistik dinamikani o'rganadi. Tadqiqotda temir yo'l terminologiyasi kontekstida til, madaniyat va texnik sohalar o'rtasidagi o'zaro ta'siri yaxshiroq tushunishga hissa qo'shish maqsadida terminologiyadan foydalanishdagi o'xshashlik va farqlarni ta'kidlash uchun qiyosiy yondashuv qo'llaniladi.

Kalit so'zlar: Temir yo'l terminologiyasi, ingliz tili, o'zbek tili, qiyosiy tilshunoslik, sotsiolingvistika, yo'l.

Kirish. 19-asrda ilmiy va falsafiy sohalarida tilshunoslikka bo'lgan qiziqishning kuchayishi o'ziga xos terminologik ahamiyatga ega bo'lgan o'ziga xos til birligi – terminologiyani chuqur o'rganishga olib keldi. Bu e'tiborning ortishi ekstralingvistik omillar bilan atamalar va terminologiyaning yaratilishi hamda rivojlanishi o'rtasidagi murakkab o'zaro bog'liqlikdan kelib chiqdi. Bu davrda texnik sohalarining jadal rivojlanishi ixtisoslashgan sanoat terminologiyasining paydo bo'lishiga ham turtki bo'ldi, shuning uchun turli sohalar, jumladan, temir yo'l sohasidagi terminologiyalarni chuqur o'rganish zarurati tug'ildi. Binobarin, tarmoq terminologiyasining nozik tomonlarini, uning chet tillardagi pedagogikasini, turli lingvistik doiralarda qiyosiy qo'llanilishini va ixtisoslashgan til sohalaridagi rivojlanayotgan tendentsiyalarni chuqur o'rganish zarurati tug'ildi.

Hozirgi zamonda sanoat tizimlarida, xususan, mamlakatimizda amalga oshirilayotgan islohotlar xalqaro atamalarining ixtisoslashgan tillarning leksik tarkibiga integratsiyalashuvini tezlashtirdi. Ushbu dinamika domen mutaxassislari uchun o'z kasblariga tegishli atamalar va tushunchalarning asl mohiyati va ahamiyati haqida har tomonlama tushunchaga ega bo'lishlari zarurligini ta'kidlaydi. Binobarin, atamalarni tarjima qilish usullarining turli jihatlari, xususan, temir yo'l sohalarida, temir yo'l

terminologiyasiga xos semantik nuanslarni yoritishda, atamalarining tipologik tasniflarini yonma-yon qo'yishda, lingvistik tahlillarni o'tkazishda va turli kontekstlarda tarjima muammolari bilan kurashishda ilmiy izlanishlar talab etiladi. Bundan tashqari, temir yo'l sohasida atamalarining, jumladan, prefikslarning o'rni bilan bog'liq bo'lgan ta'lim ishlari terminologiyaning ilmiy-texnik tilning poydevori sifatidagi muhim rolini yana bir bor ta'kidlaydi. Atamalar til birligi sifatida xizmat qilishdan tashqari, inson tafakkurining mahsullarini, faoliyatning turli sohalariga tegishli tamoyillar, qoidalar, qonunlar va nazariyalarni qamrab oluvchi bilimlar ombori vazifasini bajaradi. Ular nafaqat tilshunoslar, balki turli sohalaridagi mutaxassislar uchun ham manba bo'lib xizmat qiladi va samarali muloqot va bilimlarni uzatishni osonlashtiradi. Shunday qilib, terminologiyaga oid ilmiy tadqiqotlar tilshunoslar, mutaxassislar va tadqiqotchilarning ko'p qirrali ehtiyojlarini qondiradigan keng ko'lamli fanlarni o'z ichiga oladi.

Temir yo'l transporti butun dunyo bo'ylab sayohat va tijoratning muhim usuli bo'lib xizmat qiladi, bu sohaga xos bo'lgan boy terminologiyaga ega. Temir yo'l nutqida qo'llaniladigan terminologiya nafaqat texnik jihatlarni, balki u qo'llaniladigan jamiyatlarga xos bo'lgan madaniy va lingvistik nuanslarni ham aks ettiradi. Ushbu tadqiqot temir yo'l terminologiyasining ingliz va o'zbek tillarida o'ziga xos

xususiyatlarini o'rganishga qaratilgan bo'lib, temir yo'l sanoati kontekstida til va madaniyat qanday kesishishini yoritishga qaratilgan.

Adabiyotlar tahlili. Temir yo'l terminologiyasi bo'yicha oldingi tadqiqotlar asosan muayyan tillar yoki mintaqalarga qaratilgan bo'lib, turli lingvistik va madaniy kontekstlar o'rtasidagi qiyosiy tahlillarga cheklangan e'tibor berilgan. Biroq, temir yo'l terminologiyasining sotsiolingvistik o'lchovlarini o'rganuvchi tadqiqotlar kam. Smit (2015) tomonidan olib borilgan tadqiqot ingliz tilida temir yo'l terminologiyasining rivojlanishini o'rganib, uning tarixiy evolyutsiyasi va texnik aniqligini ta'kidladi[1]. Rahman (2018) tomonidan olib borilgan yana bir tadqiqot bengal tilidagi temir yo'l terminologiyasini o'rganib, mustamlakachilik va lingvistik imperializmning terminologiyani qabul qilish va moslashtirishga ta'sirini ta'kidladi[2].

Kognitiv terminologiyada atamaning ta'rifi shuni ko'rsatadiki, bu bilish jarayonida tug'iladigan, shakllanadigan va chuqurlashadigan dinamik hodisa, aqliy kategoriya sifatidagi tushunchadan ma'lum bir nazariya, tushuncha bilan bog'liq bo'lgan so'zlashuv tushunchasiga o'tish. muayyan sohadagi bilim va (yoki) faoliyat. Bilish va bilimlarni mustahkamlash jarayonining tarixiy xususiyatidan kelib chiqqan holda, atama tanlangan nazariya va bilimning chuqurligi darajasiga qarab bir qator variantlarga ega bo'lishi mumkin bo'lgan og'zaki belgi sifatida yangi ta'rifi oladi. Semiotikada atamaning ta'rifi shuni ko'rsatadiki, bu belgi-belgilash ma'lum bir maxsus bilim sohasi yoki amaliy faoliyatning belgi modelining elementi hisoblanadi. Terminning barcha mantiqiy ta'riflarida, birinchi navbatda, atamaning tushuncha bilan bog'lanishiga va uning ma'nosini aniqlash yoki ta'rif yordamida u bildirgan tushunchani belgilash talabiga e'tibor qaratiladi. Leychik ta'kidlaydiki, "atama bilan ifodalangan tushuncha bir sohaning boshqa tushunchalari bilan o'zaro bog'liq bo'lib, tushunchalar tizimining elementi hisoblanadi. Va shuning uchun: atama boshqa atamalar bilan o'zaro bog'liq bo'lib, terminologik tizimning elementidir"[3].

Tadqiqot metodologiyasi. Ushbu tadqiqot temir yo'l sohasida qo'llaniladigan terminologiyani ingliz va o'zbek tillarida o'rganish uchun qiyosiy va tavsiflovchi tadqiqot metodologiyasidan foydalanadi. Ma'lumotlarni yig'ish jarayoni temir yo'lga oid adabiyotlarni tekshirish, temir yo'l ishini bevosita kuzatish va ingliz va o'zbek tillarini yaxshi biladigan temir yo'l xodimlari bilan suhbatlar o'tkazishni o'z ichiga olgan bir qancha usullarni o'z ichiga oladi. Ushbu turli xil ma'lumotlarni to'plash usullari orqali tadqiqot har ikki tilda temir yo'l terminologiyasining xususiyatlarini haqida keng qamrovli tushunchalarni olishga qaratilgan.

Tadqiqotning analitik yo'nalishi har bir lingvistik kontekstda temir yo'l terminologiyasining shakllanishi va qo'llanilishiga hissa qo'shadigan turli lingvistik atributlarni, madaniy ta'sirlarni va sotsiolingvistik dinamikani aniqlashga qaratilgan. Ingliz va o'zbek tillarida temir yo'l terminologiyasining o'ziga xos xususiyatlarini tushunish uchun atamalarining tuzilishi, so'z yasash jarayonlari va semantik nuanslar kabi lingvistik xususiyatlar sinchkovlik bilan ko'rib chiqiladi.

Bundan tashqari, tadqiqot har bir tilda temir yo'l terminologiyasining qo'llanilishi va talqinini shakllantiradigan madaniy ta'sirlarni o'rganadi. Madaniy me'yorlar, tarixiy ta'sirlar va ijtimoiy qadriyatlar muayyan til jamoalari ichida terminologiya afzalliklari va konvetsiyalarini aniqlashda muhim rol o'ynaydi. Temir yo'l terminologiyasi bilan bog'liq madaniy jihatlarni o'rganib, tadqiqot ingliz va o'zbek tillarida qo'llanilayotgan terminologiya tarkibiga kirgan asosiy madaniy ma'nolarni ochib berishga qaratilgan. Quyida biz ba'zi terminlar va ta'riflarini keltirib o'tamiz.

1. Yo'l o'lchagich: Temir yo'ldagi ikkita parallel relsning ichki tomonlari orasidagi masofa. U temir yo'l liniyasida harakatlanishi mumkin bo'lgan harakatlanuvchi tarkibning hajmini belgilaydi.

2. Turnout: Shuningdek, kalit yoki nuqta sifatida ham tanilgan, burilish poezdlarning bir yo'ldan ikkinchisiga o'tishini ta'minlaydigan mexanik yig'ilishdir. U harakatlanuvchi relslardan iborat bo'lib, ular poezdlarni turli yo'llarga yo'naltirish uchun sozlanishi mumkin.

3. Signal: Poezd operatorlariga qachon to'xtash, ehtiyotkorlik bilan harakat qilish yoki yo'lni o'zgartirish kerakligini ko'rsatuvchi ko'rsatmalarni uzatish uchun foydalaniladigan qurilma. Signallar temir yo'l harakati xavfsizligini ta'minlashda muhim rol o'ynaydi.

4. Buffer stop: poezdlarning liniya oxiridan oshib ketishining oldini olish uchun temir yo'l oxirida o'rnatilgan xavfsizlik moslamasi. Bufer to'xtash joylari harakatlanayotgan poezdning kinetik energiyasini o'zlashtiradi va to'qnashuvda zararni kamaytiradi.

5. Shunter: Temir yo'l vagonlari yoki vagonlarini temir yo'l hovlisi yoki marshall hovlisida harakatlantirish uchun ishlatiladigan maxsus lokomotiv yoki transport vositasi. Poezdlarni saralash operatsiyalari paytida yig'ish, qayta tartibga solish va ajratish uchun manevrlar javobgardir.

Bundan tashqari, tadqiqot turli lingvistik sohasidagi temir yo'l terminologiyasidan foydalanishga ta'sir qiluvchi sotsiolingvistik dinamikani o'rganadi. Ingliz va o'zbek tillaridagi temir yo'l terminologiyasini tanlash, qabul qilish va moslashtirishga til siyosati, tilga munosabat va til bilan aloqa qilish holatlari kabi ijtimoiy lingvistik omillar ta'sir ko'rsatishi mumkin. Ushbu sotsiolingvistik dinamikani tahlil qilish orqali tadqiqot turli lingvistik kontekstlarda temir yo'l terminologiyasi tomonidan xizmat qiladigan ijtimoiy va kommunikativ funksiyalarni yoritishga intiladi. Xulosa qilib aytganda, ushbu tadqiqot temir yo'l terminologiyasini ingliz va o'zbek tillarida tahlil qilish uchun qiyosiy va tavsifiy yondashuvdan foydalanadi. Hujjatlarni tahlil qilish, kuzatish va suhbatlar orqali tadqiqot har bir tilda temir yo'l terminologiyasining qo'llanilishi va talqinini shakllantiradigan lingvistik, madaniy va ijtimoiy-lingvistik omillarni ochib berishga qaratilgan. Ushbu tadqiqot natijalari ko'p tili va ko'p madaniyatli kontekstlarda maxsus terminologiyani shakllantirish va ishlatish bilan bog'liq murakkabliklarni chuqurroq tushunishga yordam berishi kutilmoqda.

Tahlil va natijalar. Tahlil temir yo'l terminologiyasida ingliz va o'zbek tillari o'rtasidagi sezilarli farqlarni ko'rsatadi. Ingliz terminologiyasi texnik aniqlik va standartlashtirishga ustuvor ahamiyat bersa-da, o'zbek terminologiyasi ko'pincha mamlakat tarixi va o'ziga xosligini aks ettiruvchi madaniy va lingvistik elementlarni o'z ichiga oladi. Masalan, ingliz tilidagi "railroad" atamasi o'zbek tilidagi "temir yo'l" so'ziga tarjima qilingan bo'lib, "iron" "temir" va "road" "yo'l" ma'nosida bo'lib, o'zbek terminologiyasida so'zma-so'z tarjimalarga tayanganligini ko'rsatadi.

Bundan tashqari, ekspertiza ingliz tili terminologiyasining tarjimasiz o'zbek tiliga o'zlashtirilgani hollari aniqlanib, globallashtirish ta'sirini va ingliz tilining texnik sohalarda universal til sifatida keng tarqalganligini ko'rsatmoqda. Shunga qaramay, o'zbek terminologiyasi o'zining ingliz tilidagi ekvivalentidan sezilarli darajada farq qiladigan, mahalliy so'z va iboralarni birlashtirib, O'zbekiston madaniy landschaftidan kelib chiqqan nozik ma'nolarni bildiradigan holatlar ham mavjud. Ingliz terminologiyasini bevosita o'zbek tiliga qabul qilish jarayoni, tarjimasiz globallashtirishning til amaliyotiga keng ko'lamlil ta'sirini ta'kidlaydi. Aniqlik va universallik muhim bo'lgan texnik sohalarda ingliz tili keng tarqalganligi va qabul qilinishi tufayli nutqning asosiy tili sifatida paydo bo'ldi. Natijada,

o'zbek kabi tillar uchun maxsus atamalarni ingliz tilidan o'zlashtirib olish odatiy holdir, chunki ular ko'pincha tushunarliroq va hamma uchun qo'llanilishi mumkin bo'lgan atamalar sifatida qabul qilinadi. Ushbu qarz olish nafaqat o'rnatilgan terminologiyani o'z ichiga olishning amaliy zarurligini, balki fan, texnologiya va global muloqot tili sifatida ingliz tili bilan bog'liq o'ziga xos nufuzni ham aks ettiradi.

Aksincha, o'zbek terminologiyasi o'zining ingliz tilidagi hamkasbidan ajralib, o'zbek madaniyatining o'ziga xosligini aks ettiruvchi tarzda tushunchalarni ifodalash uchun mahalliy lingvistik elementlarni o'z ichiga olgan holatlar mavjud. Ushbu tafovut tilning madaniy o'ziga xoslik va tarixiy meros ombori sifatidagi ahamiyatini ta'kidlaydi. Til va madaniyat o'zaro chambarchas bog'liq bo'lgan O'zbekiston sharoitida milliy atamalarni saqlash va targ'ib qilish o'zbek til an'analarni asrab-avaylash va madaniy o'ziga xoslikni mustahkamlashga xizmat qiladi. O'zbek terminologiyasi o'z ichiga mahalliy so'z va iboralarni kiritish orqali nafaqat texnik ma'nolarni, balki o'zbek jamiyatiga xos bo'lgan madaniy qadriyatlar, ijtimoiy normalar va tarixiy rivoyatlarni ham o'zida mujassam etadi.

Qolaversa, o'zbek va ingliz terminologiyasi o'rtasidagi tafovut tilning dinamik xususiyatini va lingvistik ifodaga ijtimoiy-madaniy omillarning ta'sirini ko'rsatadi. Ingliz tili global miqyosda ma'lum texnik sohalarda hukmronlik qilishi mumkin bo'lsa-da, o'zbek tili kabi tillar mahalliy ehtiyojlar, imtiyozlar va madaniy sezgirliklarga

javoban rivojlanishda davom etmoqda. Bu xilma-xillik o'zbek tili va madaniyatining tashqi ta'sirlarga chidamliligini ko'rsatib, o'zaro bog'liqlik kuchayib borayotgan dunyoda til xilma-xilligi va madaniy merosning ahamiyatini yana bir bor tasdiqlaydi.

Xulosa. Xulosa qilib aytadigan bo'lsak, ingliz tilidagi terminologiyaning o'zbek tiliga tarjimasiz qabul qilinishi globallashtirish ta'sirini va ingliz tilining lingua franca sifatida texnik nutqda o'z o'rnini egallashini aks ettiradi. Biroq, o'zbek va ingliz terminologiyasi o'rtasidagi tafovut, mahalliy til elementlarini o'z ichiga olganligi o'zbek tili va madaniyatining madaniy o'ziga xosligi va mustahkamligini ta'kidlaydi. Global va mahalliy lingvistik amaliyotlar o'rtasidagi bu o'zaro ta'sir tilning dinamik tabiatini va doimiy o'zgaruvchan dunyoda til xilma-xilligi va madaniy merosni saqlash muhimligini ta'kidlaydi. Ushbu tadqiqot temir yo'l terminologiyasining ham ingliz, ham o'zbek tillaridagi o'ziga xos xususiyatlari haqida qimmatli fikrlarni beradi. Qiyosiy yondashuvdan foydalangan holda, u temir yo'l sanoatida terminologiyadan foydalanishni shakllantirishda til, madaniyat va texnik sohalarda o'rtasidagi murakkab o'zaro bog'liqlikni ta'kidlaydi. Topilmalar atamalarning moslashuvi va qo'llanilishiga xos bo'lgan sotsiolingvistik dinamikani chuqurroq tushunishga yordam beradi, temir yo'l transporti kabi texnik sohalarda madaniyatlararo muloqotda lingvistik hamda madaniy omillarni hisobga olish muhimligini ta'kidlaydi.

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ENGLISH AND UZBEK MEDICAL STAFF USE OF LIE CATEGORY IN SPEECH

Annotation

In the article, the characteristics of the use of the false category in the speech of medical workers, how it affects patients, and the speech between medical workers and patients was analyzed based on the four components of speech culture.

Key words: dentology, rhetoric, yantrogy, chronic hypertrophic gastritis, pneumosclerosis.

АНГЛИЙСКИЙ И УЗБЕКСКИЙ МЕДИЦИНСКИЙ ПЕРСОНАЛ ИСПОЛЬЗОВАНИЕ КАТЕГОРИИ ЛОЖИ В РЕЧИ

Аннотация

В статье рассмотрены особенности употребления ложной категории в речи медицинских работников, как это влияет на пациентов, а также проанализирована речь между медицинскими работниками и пациентами на основе четырех компонентов речевой культуры.

Ключевые слова: дентология, риторика, янтрогения, хронический гипертрофический гастрит, пневмосклероз.

INGLIZ VA O‘ZBEK TIBBIYOT XODIMLARI NUTQIDAGI YOLG‘ON KATEGORIYANING QO‘LLANILISHI

Annotatsiya

Maqolada tibbiyot xodimlari nutqidagi yo‘lg‘on kategoriyaning qo‘llanilishining bemorlarga nisbatan qay darajada ta‘sir etish xususiyatlari, ko‘rib chiqildi, va nutq madaniyatining to‘rtta komponentlari asosidan kelib chiqib tibbiyot xodimlari va bemorlar o‘rtasidagi nutqi tahlil qilindi.

Kalit so‘zlar: dentologiya, ritorika, yantrogeniya, xronik gipertrofik gastrit, pnevmoskleroz.

Kirish. Tibbiyot xodimlari nutqida ritorikaning o‘mi beqiyosdir. Chunki, ritorika oratorlik sifatida nutq jarayonlarida bemorlarga nisbatan qo‘llanilishi orqali, bemorlarning kasallikka qarshi kurashishda katta ahamiyat kasb etadi. Shu sababli, nutq jarayoni davomida ritorikani qo‘llash, zamonaviy tibbiyot xodimlari hayotida muhim o‘rin tutadi, usiz na kasbiy bilimlarni egallashni, na umumiy madaniy rivojlanishni tasavvur qilib bo‘lmaydi. Shu bilan birga, nutq-fikrimiz, bilmimiz, munosabatlarimiz va dunyo qarashimizning so‘zlar orqali ifodalanishidir. So‘z bu qurolidir, so‘z-bu tig‘, so‘z- bu malham. So‘z ko‘rkimiz, mohiyatimiz, madaniyatimizdir. Buyuk allomalarimiz Lutfiy, Navoiy, Ibn Sino, Oybeklar ham ko‘p o‘qib o‘rganishlar orqali so‘z san‘atkorlari bo‘lib yetishganlari kabi tibbiyot sohasida ham ko‘p izlanishlar orqali yuzaga kelgan shifokorlar va bemorlar munosabati- muloqot san‘atidagi shaxsiy madaniyatning rivojlanishida notiqlik san‘atining ritorika, dentologiya, yantrogeniya kabi turlari tibbiyot sohasida rivojlandi.

Mavzuga oid adabiyotlar tahlili. Darhaqiqat, ingliz va o‘zbek tibbiyot xodimlari nutqida ritorikaning qo‘llanilishi orqali, bemor kassaliklarini yoshirishda, tibbiyot xodimlari nutqidagi shaxsiy madaniyatning ta‘siri juda kattadir. Demak, bu tibbiyot xodimlari nutqidagi yolg‘onni ifodalovchi til vositalarining qo‘llash orqali bemorning kasallikka qarshi kurashishda katta ahamiyat kasb etadi. Ali Ibn Sinoning zamondoshi Muhammad Zakariyo ar Roziy “Tibbiyot hikmatlari” asarida shunday yozadi: “O‘zini tib olamiga bag‘ishlagan inson avvalo, bilimlimli, kamtarin, insonparvar, mulohazali, istalgan masalaning mohiyatini tushina oladigan bo‘lishi lozim.” Bu ta‘rifiga sazavor bo‘lishi uchun tibbiyot xodimidan shaxsiy madaniyatimizni rivojlantirishimiz hamda shifokor jamiyatning elita qismiga mansub va apriori aqlli, o‘qimishli shaxs bo‘lishi kerak. Qisman, bu fazilatlar nasl-

nasab bilan belgilanadi. Dastlab, shifokorning tanlovi bu yollanma, sulolaviy tabiatidan iborat tarmoqdir. U tilning, aniqrog‘i, til qurilishining til jamoasining tarixi, kasb-kori, intilishi, boshqa til jamoalari bilan aloqasi va ularga munosabati, qiziqishi, turmush tarzi, adabiyoti, madaniyati, ma‘naviyati, diniy e‘tiqodi va boshqa bir qator xususiyatlari bilan bevosita yoxud bilvosita bog‘liq tomonlarini o‘rganuvchi ko‘p qirrali yo‘nalishdir. U jamiyatdagi vazifalariga ko‘ra ijtimoiy, psixologik, tibbiyot va falsafiy yondashuvlar asosida tadqiq etildi. Buning uchun tibbiyot xodimlari nutqini etika, sotsiologiya, nutq madaniyati, ritorika, dentologiya kabi fanlarning oxirgi yutuqlaridan foydalanib xolis o‘rganishga e‘tibor qaratildi.

Tibbiyot xodimlari nutqida ritorikaning rivojlanishida nutq madaniyatining roli katta ekanligini amrika vrachi Van Rensseler Poter, rus olimi Bexterev, Grinko, I.A.Boduen de Kurtene, E.D.Polivanov, L.P.Yakubinskiy, V.M.Jirmunskiy, B.A.Larin, A.M.Selishchev, V.V.Vinogradov, G.V.Vinogradov kabi taniqli olimlar ta‘kidlaydi va boshqalar.

Tadqiqot metodologiyasi. Rus olimi Bexterev “Agar vrachning birinchi suhbatidan so‘ng bemor o‘zini yengil xis etmasa u vrach emas” degan edi. Shu sababli, aloqa jarayonlariga ta‘sir qiluvchi ijtimoiy omillar orasida aloqa vositasi va usuli sifatida til va nutqning shaxslararo kommunikativ tuzilishiga integratsiyalashuvi bemorlar va shifokorlar o‘rtasidagi o‘zaro munosabatlar kiradi. Bunda bemorlarning shaxslararo kommunikativ o‘zaro ta‘siri, o‘z navbatida, boshqa ijtimoiy omil - professional ta‘sir ko‘rsatishi mumkin. Masalan, erkaklar va ayollar o‘rtasidagi muloqot ko‘pincha ularning kasbiy sohasining o‘ziga xos xususiyatlariga bog‘liq bo‘lishi mumkin. Shu munosabat bilan, maqolada tibbiyot xodimlari nutqida yolg‘on kategoriyasining qo‘llanilish ta‘siri tibbiyot xodimlari hamda

erkak va ayol, katta va kichik yoshdagi turli xil kasalligidan og'ringan bemorlar o'rtasidagi muloqoti, nutqi misolida ko'rib chiqildi.

Tahlil va natijalar. Tibbiyot xodimlari nutqida yolg'onni ifodalovchi til vositalarni qo'llash be'morning kasallikka qarshi kurashishda katta ahamiyat kasb etadi. Bu turdagi nutq birliklarini qo'llanilishi ko'pincha ahvoli o'ta og'ir bemorlar yoki kasallik nomini bayon etish be'morga salbiy ta'sir ko'rsatishi mumkin bo'lgan be'morlarga nisbatan qo'llaniladi.

Ya'ni, o'limi tez orada muqarrar bo'lgan bemorlar bilan muloqot jarayonida tibbiyot xodimlaridan katta mahorat talab qilinadi. Bu muloqot chog'ida shifokor va hamshiradan kuchli ruhiy zo'riqish ro'y beradi. Barcha chora-tadbirlar ko'rilgan, lekin bemor hayoti letal tugashi (o'limi) muqarrar. Har bir bemor xoh u hayotga qaytsin, xoh buning aksi bo'lsin, shifokor va hamshira fojiali holatlarda o'zini o'zi iztirobga soladi. Bu borada tibbiyot xodimlari o'zini mana shunday nozik hayotiy holatlarga tayyorlashi muhim.

Jigar sirrozi kasalligidan og'ringan bemor ma'lum vaqtdan so'ng (ehtimol, yaqin kelajakda) vafot etadi. Bemor endi taqdirga tan bergan. Uning vafoti juda yaqin emas, lekin uzoq yillar ham yashamaydi. Bu holatda o'zbek tibbiyot xodimlari ma'lum meyorda bemor bilan ochiqroq suhbatlashishi mumkin. «Sizning ahvolingiz nisbatan durust. Negaki, so'nggi olingan bioximik natijalar ancha yaxshi», - deb yupatish mumkin. O'zbek tibbiyot xodimlari nutqida bunday holatda be'morga salbiy ta'sir ko'rsatadigan xabarni yetkazishdan qochishga ahamiyat beriladi. Bu yerda ham ma'lum holatda bemorning shaxsiy xususiyatlariga e'tibor berish kerak bo'ladi. Bu borada tibbiyot xodimi yolg'onni ifodalovchi til vositalaridan foydalanib bemorga tasalli berish lozim. Ba'zi hollarda bemorga rostini aytish mumkin, masalan, irodasi mustahkam, hayot zarbalarini matonat bilan tutib oladigan ba'zi bemorlarga (agar o'zi talab qilsa) haqiqatni balki aytgan ma'qul (xususan, vasiyatnoma, meros taqsimoti kabi yuridik hujjatiarni rasmiylashtirishi uchun).

Ingliz tibbiyot xodimlari nutqida ham yolg'onni ifodalovchi til vositalari ham qo'llaniladi.

"You are watching me very closely," said Nurse Ansel. "Are not you pleased? Tell me, did you think I looked like this?" "I am not sure. I don't see your hair." Nurse Ansel took off her cap. There it was – flat, wide top with a V mark of the dangerous snake. "Very pretty, very pretty indeed." She put the cap back.

Ushbu misolda suhbatdoshning ko'rinishi xunuk bo'lsa-da, hamshira uni *very pretty, very pretty indeed* (juda chiroyli, haqiqatdan ajoyib), deb yolg'on so'zlar bilan ishonitirmoqda. Natijada, suhbatdoshning kayfiyati ko'tariladi va uni nutq maqsadi sari chorlash imkoniyati yuzaga keladi.

O'tkazilgan davo ijobiy natija bermaydi. Shunda Respublikadagi taniqli jarrohnin maslahat uchun chaqiradilar. Bemor bu mutaxassisni bir necha kun intizorlik bilan kutadi. «Ko'rik» kuni ham yetib keladi. O'sha «mashhur» jarroh kasalni tezda ko'radi-yu, achchiq haqiqatni qo'slik bilan (bemor huzurida) aytadi: «*Bu kasalda oshqozon raki. O'tkazib yuborilgan, davodan foyda yo'q*», - deb xonadan chiqib ketadi.

Bechora kasal ahvolini bir tasavvur qiling-a, qancha-qancha umid bilan necha kunlab kutilgan «ko'rik»ning natijasi... Bunday haqiqat metastazdan ham dahshatliroq emasmi? Axir bemorning sanoqli kunlari qora tunga aylanmaydimi? Shuni ham aytish kerakki, agar bemor operatsiyadan bosh tortsa, unga kasalining jiddiyligini yengil shaklda bildirish joizdir. Ayniqsa, bemor qoshiga rak tashxisini ko'rsatuvchi rentgen qog'ozlarini bermaslik, hujjatlarda «oshqozon organik o'zgarishi» yoki «oshqozon yarasi» deb ko'rsatishi maqsadga muvofiqdir. Bu yerda bemorga nisbatan ritorik nazariya hisoblangan implitsit axborot yetkazish zarur bo'ladi.

Xulosa sifatida aytish mumkinki, bemor atrofidagi tibbiyot xodimlari o'z kasblariga nisbatan jiddiy bo'lib, fahm-farosat bilan munosabatda bo'lsalargina o'z vijdonlariga xilof ish tutmagan bo'ladilar. Sababi tibbiyot xodimlari turli niyatlar, turli orzular, aytish kerakki, bir-biriga zid maqsadlar bilan bo'limga kelgan bemorlar ko'nglini topib muomala qila bilishi kerak. Ijobiy va salbiy, ya'ni qarama-qarshi tuyg'ular ummoni mavjud muhitda xizmat qiluvchi tibbiyot xodimlaridan ziyraklikning talab etilishi tabiiydir.

Ta'kidlangandek, tibbiyot xodimlari tomonidan e'tiborsiz holda aytilgan so'z, noxush holatga olib kelishi mumkin. Bu o'rinda hayotiy misol keltiramiz: hamshira bemor ayolni navbatdagi muolajaga olib borar ekan: «Negadir bachadoningizdagi yoriqlar bitmayapti. Yaxshilab tozalamasak, bachadoningiz chirib ketishi mumkin» - dedi. Bunday «suhbat»dan so'ng bemor ruhiy tushkunlikka tushib, laktatsiya (sut kelishi) to'xtab qoladi. Ko'rinib turibdiki, bunday deontologik xatoga aslo yo'l qo'ymaslik kerak. Barcha bo'limlardagi kabi ginekologiya dargohida ham shifokorlik sirini saqlash talab etiladi (bepushtlik tashxisi, faizand asrab olish kabi).

Tug'ruq va yangi tug'ilgan chaqaloqlar bo'limida tibbiyot xodimi shaxsiy tozalik qoidalariga rioya qilishi, ya'ni firnoqlari olingan, qo'llarida turli bezak, taqinchoqlar bo'lmasligi kerak.

Demak, hayot-mamot chegarasida turgan va yaqin kun, soat, daqiqalarda ona bo'lish baxtini kutayotgan, lekin to'g'riq dardida azob chekayotgan ayolning barcha injiqliklarini mehribonlik, bag'rikenglik, va tibbiyot xodimlari nutqida shirinso'zlik holati bo'lishlik hamda shifokor va hamshira o'zida sabr bilan «ko'tarish» uchun katta kuch topa bilishi muhimdir.

Bemorga tashxis haqida so'zlaganda oddiy, tushunarli tilda gapirish kerak. Odatda, ba'zi atamalar oddiy fuqaro uchun dahshatli bo'lib eshitiladi. Shuning uchun u so'zlarni ishlatmagan ma'qul. Agar bemor tashvishlanib: «Voy o'lmasam, astma bo'lib qolibmanmi?», - desa bormi, demak, bu atama uning uchun o'ta azobli, tuzalmas kasallikni bildiradi. Shunda tajribali shifokor yoki hamshira hech ikkilanib o'tirmay: «Yo'q, sizda astmaga moyil bronxit bor», - deb javob beradi. Bu yerda «astma bo'lib qolish» degan so'zdan ko'ra «astmaga moyil bronxit bor» iborasi bemorda nisbatan ruxiy yengillikni ta'minlaydi va kasallikka qarshi kurashishda bu yordam berishi mumkin. Buning uchun shifokor deontologiyasida nutq madaniyatining roli katta bo'ladi. Shuningdek, miokard infarktining o'tkir o'tayotgan chog'ida bemorga shifokor yurak xuruji yoki yurak tomirlarining bo'g'ilishi cho'zilganini aytadi va oradan bir necha kun o'tib, bemorning ahvoli yaxshilanib, shifoxonaga ko'nikib qolganidan keyin infarkt bo'lganini, lekin hozir xatar o'tib ketganini aytadi. Stenokardiya bilan og'ringan bemorga uning kasalini yurak tomirlari bo'g'ilishi sifatida tushuntirgan ma'qulroq. (Yana shunisi borki, «tomirlar bo'g'ilishi» bahonasida nitroglitserinni iste'mol qilishga da'vat etish oson ko'rinadi. Stenokardiya, infarkt, yurakning ishemik kasalligi kabilar bilan bog'liqligi tufayli bu dorilarni ko'plar yoqtirmaydi)

Mashhur ingliz olimi Styuard shunday yozgan: «har qanday qilib bo'lsa ham, dahshatli tashxis e'lon qilishdan qoching». Albatta, bemor haqiqatni aytishni talab qilishi mumkin, ammo haqiqatni yumshatib yetkazish muhim tadbirdir. Bemorga uning tashxisini ma'lum qilish lozim bo'lganda insonparvarlik oldingi o'ringa o'tmog'i kerak. «Bemorga haqiqatni aytish, faqat haqiqatni, lekin butun haqiqatni emas» degan naql bor. Masalan, koronar arteriyalarning trombozini gapirish o'rniga, yurak xuruji, rak degandan ko'ra yangi paydo bo'lgan o'sma, gipertoniya degandan ko'ra xafaqonlik, tashvishlanish nevrozi degandan ko'ra asabiylashgandv bosh og'rig'i degan durustroq. Bu

so'zlar yumshoqligidan tashqari tushunarli hamdir. Demak, shifokor nutqida badiiy va og'zaki uslubda keng qo'llanadigan perefraza stilistik vositasi kengroq qo'llanadi. Bu orqali be'morni kasallikka qarshi kurashish jarayonini shakllantirishga yordam beradi.

Xulosa va takliflar. Shuni ta'kidlab o'tmoq joizki, tashxis yumshatib aytilganda yolg'onni juda oshirib yuborish ham kerakmas. Shunchaki haqiqatni yumshatibroq so'zlash, bemorning kelajagi haqida o'ylab, unda o'zidagi kasallikni yengib chiqishga ishtiyoq uyg'otib qo'rilsa bo'lgani. Bu xollarda yuqorida ta'kidlab o'tganimiz perefraza stilistik vositasidan foydalanish mumkin. Zero, bemorning tuzalishi uchun bo'lgan ishonchi kasallikka qarshi kurashdagi dastmoyadir. Bunday paytda, asossiz inkor etish yoki shunchaki ko'ngil ko'tarishga o'rin yo'q, nafi ham tegmaydi. Bemor haddan tashqari optimistik so'zga ishonishi u yoqda tursin, shifokorni yengil tabiatli odam deb hisoblaydi. Bunday chog'larda shifokor yoki hamshira bemorning kasalligi, uning

dardini davolashga mone'lik qilmasligini bildirib qo'yimg'i kerak.

Men tadqiqotlarim mobaynida ingliz va o'zbek tibbiyot xodimlari nutqida yolg'onni ifodalovchi til vositalarini qo'llash, be'morning kasallikka qarshi kurashishdagi ta'siri juda muhimligi hamda erkak va ayol shifokorlarning nutqidagi ritorikani o'rganish orqali umumiy ritorika va muloqot turlari tendensiyalarni ajratib o'rganib chiqdim. Shu bilan birga nutq madaniyati- bu nutqning mukammalligidan dalolat beruvchi xususiyatlar va sifatning majmui va tizimi ekanligi ko'rib chiqildi.

Shunday qilib, ijobiy va salbiy, ya'ni qarama-qarshi tuyg'ular ummoni mavjud muhitda xizmat qiluvchi tibbiyot xodimlaridan ziyaklikni talab etilishi bilan birga tibbiyot xodimlari nutqida yolg'onni ifodalovchi til vositalarni qo'llash, bemorlar o'rtasidagi nutq madaniyatining meyoriy, kommunikativ va axloqiy tarkibiy qismlaridan iborat ekanligidan dalolatdir.

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QADIMGI TURKIY MONIYLIK ADABIYOTIGA ALOQADOR TADQIQOTLARNING YETAKCHI XUSUSIYATLARI

Аннотация

Maqolada qadimgi turkiy moniylik adabiyoti yuzasidan olib borilgan tadqiqot ishlari va ularning o‘ziga xos xususiyatlari, adabiyotshunoslarning moniylik adabiyoti namunalari tadqiqi va talqinidagi nazariy fikrlari, adabiy mulohazalari, shuningdek, ilmiy-ijodiy qarashlari xususida so‘z boradi.

Kalit so‘zlar: Qadimgi turkiy adabiyot, moniylik oqimi, moniylik adabiyoti, moniylik she‘rlari, Nasimxon Rahmonov, H.Abdullayev, R.Alimuhammedov, M.Mamatkulov.

LEADING CHARACTERISTICS OF RESEARCH RELATED TO ANCIENT TURKISH MONITORAL LITERATURE

Annotation

The article deals with the research works conducted on the ancient Turkic monic literature and their specific features, the theoretical opinions of literary critics in the study and interpretation of monic literature samples, literary opinions, as well as scientific and creative views.

Key words: Ancient Turkic literature, Monian flow, Monian literature, Monian poems, Nasimkhan Rahmonov, H.Abdullayev, M.Mamatkulov.

ВЕДУЩИЕ ХАРАКТЕРИСТИКИ ИССЛЕДОВАНИЙ, СВЯЗАННЫХ С ДРЕВНЕТУРЕЦКОЙ МОНИТОРАЛЬНОЙ ЛИТЕРАТУРОЙ

Аннотация

В статье рассмотрены исследовательские работы, проводимые по древнетюркской монической литературе и ее специфическим особенностям, теоретические взгляды литературоведов при изучении и интерпретации образцов монической литературы, литературные мнения, а также научные и творческие взгляды.

Ключевые слова: древнетюркская литература, монийский поток, монийская литература, монийские поэмы, Насимхан Рахмонов, Х.Абдуллаев, М.Маматкулов.

Kirish. Bilamizki, qadimgi turkiy adabiyot o‘z davridagi diniy oqimning mahsuli sifatida paydo bo‘lgan. Shunday ekan, turonzamin tarixida moniylik, buddaviylik, shomonlik ta‘sir o‘laroq o‘ziga xos taraqqiyot yo‘lini bosib o‘tgan bu adabiy namunalar tadqiqotchlarimiz tomonidan tahlil va tadqiq talab e‘tadi.

Insoniyatni solihlikka yetaklashda dunyoning turli joylarida musharak yo‘llar mavjud bo‘lib, bu yo‘llar bir manzilga olib boradi. Manzil - inson, inson ko‘ngli. Hindistonda – buddaviylik, Eronda – moniylik, Yaqin Sharq mamlakatlarida – islom, aqidalar-u e‘tiqodlar turlicha bo‘lsa-da, maqsad bir. Ana shu musharak yo‘llar bir manzilda komillik manzilida tutashadilar. Bugun biz ko‘p gapirayotgan ma‘naviyatning pirovard natijasi ham jamiyatga komil insonni tarbiyalab yetishtirishdan iborat bo‘lgan edi va shunday bo‘lib qoladi. [Abdullayev H.D. O‘zbek adabiyoti tarixi. Toshkent. “O‘zbekiston xalqaro islom akademiyasi” nashriyat-matbaa birlashmasi. 2020.50-bet.]

“Ilk o‘rta asrlarda O‘rta Osiyo hududida ko‘plab diniy-falsafiy ta‘limotlar rivoj topgan. Xususan, buddaviylik, moniylik, xristianlik va ko‘plab boshqa diniy ta‘limotlarning yoyilishi va rivojlanishida asosiy rol ni o‘ynagan. Shu bilan birga, mazkur diniy ta‘limotlarni targ‘ib etuvchi yoki ayni adabiy muhitda yaratilgan manbalar ko‘plab uchraydi” deb yozadi adabiyotshunos Rixsitilla Alimuhammedov. Qadimgi turkiy yozma yodgorliklar tadqiqotchisi, professor Nasimxon Rahmonovning: “Markaziy Osiyodagi turli diniy oqimlar aralash holda faoliyat ko‘rsatgani va birining faoliyati

tugamasdan boshqa biri boshlangani uchun deyarli har bir oqimda o‘zidan oldingi yoki o‘z davridagi boshqa bir oqimning izlarini ko‘ramiz. Yozma adabiyotdagi turli diniy oqimlarning izlari ana shundan dalolat beradi va isbotlaydi. Moniylik oqimi ham bu ta‘sirdan holi emas. Zotan, Markaziy Osiyodagi turli oqimlarning bir davrda faoliyat ko‘rsatgani axloqning yuksak darajadagi mahsulidir” qabilidagi fikrlari ayni paytda o‘rinlidir. [Rahmonov N. Ruhiyatdagi nur murodi. Toshkent. “Xalq merosi” nashriyoti, 2002. 14-bet]

Mavzuga oid adabiyotlar tahlili. N.Rahmonovning “Ruhiyatdagi nur murodi” kitobi moniylik oqimidagi qadimgi turkiy adabiyot tadqiqiga bag‘ishlangan dastlabki ilmiy asardir. Unda turkiy xalqlar tomonidan yaratilgan moniylik va budda oqimidagi adabiyot to‘g‘risida umumlashma xulosalar bayon etiladi hamda adabiy matnlar hozirgi o‘zbek tilida keltiriladi. Mazkur manbada V-VIII asrlarda turkiy adabiyotning shakllanish jarayoni, yaxshi ma‘naviy muhitning adabiyotni rivojlantirishga xizmat qilganligi tahlil qilinadi.

2017-yilda olim Nasimxon Rahmonov tomonidan yaratilgan “O‘zbek adabiyoti tarixi” darsligiga moniylik oqimidagi qadimgi turkiy adabiyot haqidagi batafsil ilmiy xulosalarini va ishonchli, asl adabiy manbalar asosida to‘plangan va o‘zining ko‘p yillik ilmiy-ijodiy tajribalari bilan to‘yintirilgan qarashlarini batafsil bayon etadi. O‘z yo‘nalishida katta tajriba hosil qilgan tadqiqotchi moniylik oqimi va adabiyoti jamiyatga komil insonni yetkazib berishday o‘ta muhim vazifani bajarganligi bilan ahamiyatli ekanligini ta‘kidlaydi. Shuningdek, bu davr adabiyoti ta‘sirida

yozma adabiyotning paydo bo'lishi juda katta ma'naviy kashfiyot ekanligi ko'rsatiladi. Nasimxon Rahmonov tomonidan darslikda moniylarning tavbanomasi – “Xuastuanifit” va uning qadimgi turkiydagi uchta nusxasi, manbaning o'rganilishi, tuzilishi, g'oyaviy mazmuni, asarning moniyalar jamoasi uchun madhiya, nizom sifatida muhim ahamiyat kasb etganligi yuzasidan fikrlar bildiriladi. Olim moniylik adabiyotini tadqiq etish bilan bir qatorda uni xalqqa yaqinlashtirishga, bu adabiyot zamiridagi ilg'or ijodiy pafosni adabiyot ixlosmadlari qalbiga yuqtirishga muvaffaq bo'ldi.

Adabiyotshunos olim R. Alimuhammedov qadimgi turkiy moniylik adabiyoti tadqiqotchilaridan biri. U turkmoniy muhitida vujudga kelgan alqov she'riy janri xususida qimmatli mulohazalarni o'rtaga tashlaydi. Ularning xudolar va payg'ambar sharafiga, turli marosimlar oldidan aytiladigan va kundalik hayotda tangridan o'z gunohlarini kechirilishini tilab qilinadigan turlari mavjud.

G'arb adabiyotshunosligidagi gimn - [yunoncha hymnos] “tantanavor qo'shiq”larga o'xshash bo'lgan mazkur janr qadimda xudolar sharafiga bag'ishlangan she'r bo'lgan. Muallif davr o'zarishi bilan janglarda g'olib bo'lgan tomonni madh etuvchi, qahramon yoki biror xalqni e'tirof etib kuylangan qo'shiq sanalganligini ta'kidlash bilan bir qatorda “Adabiy tur va janrlar” kitobiga tayanib janr mohiyatiga izchil ta'rif beradi. “Uning spetsifik tomonlari tik turib, xor bo'lib aytilishi, rasmiy marosimlar va tantanalarda g'urur bilan

kuylanishidir. Janrning muhim belgilaridan yana biri gimn matni va musiqasining tantanavorligi va yuksak uslubda ekanligi, unda faxr, ruhan tetiklik hissining bo'rtib turishi, mazmunning dastur xarakteridali, publitsistik pafosdali, maqto'v va madhiya tusini olishidir” [Adabiy turlar va janrlar 1992, 185-bet]. Qadimgi turkiy moniylik adabiyotida yaratilgan alqovlar ham aynan shunday xarakter xususiyatiga ega ekanligini u biror kishining qilgan ishlari va ijobiy sifatleri maqtalishi jihatidan sharq musulmon adabiyotida yaratilgan “qasida”larga, g'arb va rus she'riyatida “oda”ga, qadimgi hind adabiyotidagi “veda”larga, zardushtiylikdagi “yashit”larga o'xshatish mumkinligini ilmiy manbalar bilan bayon etadi tadqiqotchi. Alqov atamasi haqida Mahmud Qoshg'ariy quyidagi fikrni beradi: alqış — olqış, maqtash; duo qilmoq; tabrik; birovning yaxshi xislatlarini eslash kabi ma'nolarni anglatadi [Qoshg'ariy M. Devonu lug'otit turk. T.G'afur G'ulom. 2017, 104-b].

Olim moniylik adabiyotidaga Moniyga atab bitilgan mashhur alqovni keltiradi va hozirda uning matn parchalari Germaniyada, Berlindagi Brandenburg akademiyasi Turfanforschung, Digitales Turfan-Archiv fondida saqlanayotgan Uigurische Texte bo'limidagi U 0099, U 0100, U 0101a,b, U 0102a,b, U 0103a,c recto ko'rsatkichli parchalardan o'rin olganligini aytadi. Moniy yozuvida yozilgan ushbu alqov matni tohar va turkiy tilda bo'lib, muallif uni quyidagicha taqqoslash mumkinligini yozadi:

Toharcha matn	Turkiycha matn
lkāsi šuke pidār-mani tusa tusa pällāmar	körgäli toqılığ qañim mani burxan anin anı üzä ögä yükünür män

Alqovlardan yana biri Oy tangri va yorug'lik ma'budasiga atab yaratilgan bo'lib tadqiqotchi uning shakli tuzilishiga diqqat qaratadi. Shuningdek olim o'z ishida moniylik adabiyoti namunalarining ikki tillilik xususiyatiga alohida urg'u beradi. “Xuastuanifit” asari va uning mohiyati, ichki va tashqi tuzilishi, ifoda usuli va matn strukturasi, so'zlarning qo'llanilishi kabi muhim masalalarga adabiy-ilmiy uslubda yondashadiki, bu moniylik adabiyoti tadqiqida ko'zga ko'ringan ishlardan biri hisoblanadi.

Guliston davlat universiteti filologiya fanlari doktori, dotsent M.Mamatqulov 2004-yilda “Qadimgi turkiy adabiyotda janrlar poetikasi” mavzusidagi nomzodlik dissertatsiyasidayoq moniylik oqimi ta'sirida yuzaga kelgan adabiy janrlarning shakli va mazmuniy jihatlariga jiddiy e'tibor qaratib, ularni tavsiflash va tasniflashni amalga oshirgan edi. Asosiy e'tibor to'rtlik va marsiya janrlarining taraqqiyoti masalalariga qaratilgan mazkur tadqiqotda moniylik adabiyotida ham to'rtlik janri yetakchi mavqega ega bo'lganligini kuzatish mumkin. Tadqiqotchi Mahmud Qoshg'ariyning “Qutadg'u bilig”, Adib Ahmad Yugnakiyning “Hibat ul-haqoyiq” asarlarini kuzata turib bu lirik janrning ulkan taraqqiyot yo'lini bosib o'tganligini ilmiy asoslaydi. “Qutadg'u bilig”da masnaviy janri peshqadamlik qilsa-da, bir qancha to'rtliklarni ham kuzatish mumkin ekanligini qadimgi turkiy adabiyotga xos xususiyatlarning takrorlanishi deb baholaydi. Shunisi aniqki, islomgacha bo'lgan adabiyotda to'rtliklar aliteratsion she'rlarda qo'llaniladi. Ishda yana bir o'ziga xos adabiy janr – marsiyaning ibtidoiy shakli, yozilish sababi va mohiyatiga alohida urg'u beriladi. Janrning nomi arabcha bo'lsa-da, bu adabiy tushuncha dastlab og'zaki shaklda, keyinchalik esa yozma adabiyotda yig'i ko'rinishida tajalli qilganligini qayd etadi. Mashhur shaxslar vafotiga bag'ishlangan bunday she'riy istiloh O'rxun-Enasoy obidalarida ham uchrashini misollar asosida tahlil qiladi. Hatto Enasoy obidalarining yuzaga kelishi shu janr asosiga qurilganligini tarixiy-qiyosiy aspektida tekshiradi. Tadqiqotchi ishda turkiy adabiyotda marsiya janrining uzoq va takrorlanmas taraqqiyot bosqichiga egaligini, janrning

yoziishi bir xil qolipli va qat'iy shaklga ega emasligini, shu boisdan u bir qancha lirik ko'rinishlarda namoyan bo'lishi mumkinligini isbotlaydi. Bu janr ilk bora o'lim marosimi bilan bog'liq holda ajdodlarimiz og'zaki nutqida paydo bo'lib, shundan so'ng yozma adabiyotga ko'chganligini va o'ziga xos ko'rinishga, janr mezonlariga ega bo'lganligini ilmiy-adabiy qarashlar yordamida tasdiqlaydi. Muallif tahlillari orqali anglashiladiki, qadimgi turkiy adabiyot, chunonchi, moniylik adabiyotida badiiy tasvir vositalaridan ham unumli foydalanilgan. Talmeh, tashxis, tashbih, takrir, ruju kabi bir nechta lafziy va ma'naviy san'atlarning kuzatilishi adabiyotshunoslik nuqtayi nazaridan e'tiborga molik.

Tadqiqot metodologiyasi. “Janrlarning takomilida badiiy tasvir vositalarining vazifasi muhim omil ekani namoyon bo'ladi. Qadimgi turkiy moniylik she'rlarida qo'llanilgan badiiy tasvir vositalari ilgari surilayotgan fikrlarni misralarda berilayotgan mazmunni ifodalash uchun vosita bo'lib xizmat qiladi va shu bilan birga, ularda misra, bayt, umuman, she'ning jozibadorligi, obrazlilik, ta'sir kuchini oshirish kabi muhim vazifalarni ham bajaradi”, [Mamatqulov M. Qadimgi turkiy adabiyotda to'rtlik va marsiya. Toshkent. “Yangi asr avlodi”. 2006-y. 57-b.] deb yozadi olim o'zining 2006-yilda nashr etilgan “Qadimgi turkiy adabiyotda to'rtlik va marsiya” ilmiy risolasida. Risola muallifning qadimgi turkiy adabiyot haqidagi fikrlarini mujassamlashtirgan kirish qismi, “Qadimgi turkiy adabiyotda to'rtlik shakli va takomili”, “Qadimgi turkiy adabiyotda marsiya janri” va “Qadimgi turkiy moniylik she'rlari badiiyatiga doir” kabi bir nechta bo'limlardan tashkil topgan asosiy qism va xulosani o'z ichiga oladi. Muallif har bir mavzuni qadimgi turkiy adabiyotning ifoda imkoniyati, ijtimoiy muhit va adabiy jarayon nuqtayi nazaridan tadqiq etadi. Kitobning asosiy qismi qadimgi turkiy adabiyotda to'rtlik va marsiya janrining paydo bo'lishi va janrlar taraqqiyoti masalalari, qadimgi turkiy lirikaning g'oyaviy-nazariy manbalari, ajdodlarimizning ilk she'riy dunyoqarashi bilan bog'liq masalalar, olam va odam konsepsiyasining qadimgi turkiy she'riyat bilan omuxtalashuvi, ulardagi ijtimoiy-axloqiy qarashlar bilan

bog'liq masalalar tadqiqiga bag'ishlangan. Adabiyotshunos olim mazkur ish orqali Ahmad Taroziy ("Funun ul-balog'a"), A.Husayniy ("Badoyi us-sanoyi") T.Zeshniy ("San'ati suxan"), V.Rahmonov ("She'r san'atlari") T.Boboyev ("She'r ilmi ta'limi"), A.Hojiahmedov ("She'riy san'atlar va mumtoz qofiya"), T.Boboyev, Z.Boboyeva ("Badiiy san'atlar"), D.S.Lixachev ("Исследования по древнерусской литературе") kabi lirika ilmi bilan shug'ullangan olimlarning ilmiy qarashlari va she'riy tafakkuri vositasida bu davr adabiyotini ham badiiy jihatdan tahlil va tadqiq qilishga muayassar bo'ladi.

Tahlil va natijalar. Yuqoridagi kabi o'z davrining yetuk she'rshunos va adabiyotshunoslarining she'riy san'atlar mohiyati yuzasidan bildirilgan fikr-mulohazalariga tayangan tadqiqotchi o'z badiiy qarashlarini ilmiy-qiyosiy usulda bayon etadi. "Islomgacha bo'lgan qadimgi turkiy she'riyatda ham tashbih asosida yaratilgan misralar alohida o'rin egallaydi. Moniylik adabiyotining mahsuli bo'lgan "O'lim tasviri" nomli she'r didaktik yo'nalishga mansub". [Mamatqulov M. Qadimgi turkiy adabiyotda to'rluk va marsiya. Toshkent. "Yangi asr avlodi". 2006-y. 46-b.]

Uning "...asosiy mavzusi – to'rtta dono tangrini inkor etish qanday oqibatlariga olib kelgani to'g'risida. She'rda aytilishicha, chinakam inson tangrilarining kalomiga itoat etsin. To'rtta dono tangriga itoat etsalar, to'rt og'ir azobdan qutuladilar" [Rahmonov N.Ruhiyatdagi nur murodi. Toshkent. Abdulla Qodiriy nomidagi Xalq me'rosi nashriyoti, 2002, 29-b.] aks holda, buning oxirati jahannam. Shuningdek olim turkolog R.R.Aratning "Eski türk šiiri" kitobidan quyidagi kabi baytlarni keltiradi va tahlilga tortadi:

Tetru sachlig'qurtg'a yek kelir tiyur,

To'lilig' bulitteg to'nqi qushlig' tiyur.

Ters, junli, qari shayton kelar, derlar,

To'la bulut kabi qora qoshlig' derlar. [Arat R.R. Eski türk šiiri – Ankara: 1991. S.24]

Tadqiqotchining "Bu yerda muallif tashbih usulidan foydalanib, qari shaytonning qoshlarini bulutning yog'moqchi bo'lgan paytdagi holati – qop-qoraligiga o'xshatmoqda. Keyingi misralar esa uning boshqa a'zolarini tasvirlash bilan davom ettiriladi:

Qanlig' buqachteg qaraqti tiyur,

Qashg'uqteg qara bo'y emki tiyur [Arat R.R. Eski türk šiiri – Ankara: 1991. S.24] kabi misrama-misra tahlillari, badiiy-tasvir vositalarining to'rtliklar g'oyasini yuzaga chiqarishdagi muhim ahamiyati jihatidan yoritilishi risolaning kitobxonlar uchun sevimli, mutaxassislar uchun esa foydali bo'lishini ta'min etgan. Muallif, avvalo, biror badiiy san'atni o'z istilohi, mazmun-mohiyati, shakl-shamoyili bilan birorta asosli manbadan keltiradi. Unga o'zi ham qo'shimcha qilib, nazariy ma'lumotni kengaytiradi, tushunarligi va aniqligini oshiradi, ifoda imkoniyatini izohlaydi. Shundan so'ng qadimgi turkiy she'rning matnini qayd etadi, misralarni yuqoridagi qonuniyatlar asosida tekshiradi. Shuningdek, she'rning yozilish tarixi, keyingi davrlardagi taqdiri, bugungi kundagi

taraqqiyot bosqichiga ham alohida to'xtalib o'tadi va o'rganishlar asnosida quyidagi kabi xulosalarni keltirib chiqaradi: "Qadimgi turkiy moniylik she'riyati badiyatini o'rganish ularning turkiy adabiyotdagi shakllanish jarayonini tasavvur qilish imkonini beradi. Qadimgi turkiy adabiyotdagi mavjud badiiy tasvir vositalarining ilk klassik davr adabiyotida ham davom etganligi turkiy adabiyotning uzluksiz taraqqiyotda bo'lganligidan dalolat beradi. Faqat qadimgi turkiy adabiyotdagiga qaraganda keyingi davrlarda badiiy tafakkur rivoji bilan bog'liq ravishda ularning imkoniyatlari kengaya borganligi ko'rinadi." [Mamatqulov M. Qadimgi turkiy adabiyotda to'rluk va marsiya. Toshkent. "Yangi asr avlodi". 2006-y. 58-b]

M.Mamatqulov qadimgi turkiy moniylik adabiyotini turk-moniylar muhiti yuzasidan mulohazalari, shakl va mazmun, badiiy adabiyotning ijtimoiy vazifasi borasida ilgari surgan estetik qarashlari bilan tadqiq va tahlil qilgan.

Xulosa va takliflar. Shuningdek, olim bu qo'llanmada mumtoz adabiyotning genezisi, shakllanishi va taraqqiyoti, mumtoz she'r, mumtoz adabiyotdagi an'anaviy mavzu va obrazlar mumtoz o'zbek adabiy tilidagi filologik asarlar va ularning badiiy adabiyotni o'rganishda muhim manbalar ekanligi haqida batafsil ma'lumotlar berish bilan bir qatorda, islomgacha bo'lgan adabiyot, xususan, moniylik adabiyotiga alohida urg'u berib o'tadi. Olim moniylik mazmunidagi turkiy adabiyotning beshinchi asrlardan boshlab yaratilganligini, Moniy va uning ta'limoti insoniyatda sobit va uyg'oq ruhni shakllantirib kelganligini qayd etadi. Budda mazmunidagi turkiy adabiyot ham buddaviylik ta'limotini ilgari suradi. Ayniqsa, "Oltun yorug'", "Maytri smit" asarlari Markaziy Osiyoda, xususan, Turonzaminda ma'naviy madaniyat shakllanishiga muhim hissa bo'lib qo'shilganligini, moniylik oqimi qadimgi turkiy muhitdagi alohida, o'ziga xos bo'lgan oqimning mahsuli ekanligini ta'kidlaydi. "Moniy tarixda birinchi bo'lib, Markaziy Osiyoda o'zigacha yaratilgan boshqa diniy oqimlardan farqli o'laroq, hayotga yaqin g'oyalarni o'zida mujassamlantirgan, keng qamrovli diniy tizimni yaratishga harakat qildi" [Abdullayev H.D. O'zbek adabiyoti tarixi. Toshkent. "O'zbekiston xalqaro islom akademiyasi" nashriyot-matbaa birlashmasi. 2020. 49-bet] deb yozadi olim.

Xullas, professor Nasimxon Rahmonovning "Ruhiyatdagi nur murodi", "O'zbek adabiyoti tarixi namunalari", "O'zbek adabiyoti tarixi" kabi kitoblarida va Muzaffar Mamatqulovning "O'zbek adabiyoti tarixi", "Qadimgi turkiy adabiyotda to'rluk va marsiya", "Qadimgi turkiy adabiyot poetikasi", shuningdek, Aziz Qayumov, Hamro Abdullayev, R.Alimuhammedov, A.Abdurahmonovlarning ilmiy asarlarida moniylik adabiyotining yuzaga kelishi, bu davrning adabiy jarayondagi ahamiyati, oqim ta'sirida yaratilgan adabiy manbalarning poetikasi, g'oyaviy-badiiy xususiyatlari, timsollar tizimi, obrazlar ko'lamini va til xususiyatlari haqida muhim fikrlar va diniy-falsafiy, axloqiy-estetik qarashlar bayon etilgan.

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PERSONALITY AND HISTORICAL REALITY OF OGUKHAN IN JORA FAZIL'S "THE THRESHOLD OF SEPARATION"

Annotation

This article discusses the role of historical works in the work of the famous writer Jora Fazil, the artistry of the novel, and the harmony of the events depicted in the work with historical reality. The significance and influence of historical works on the reader's life is analyzed. The simple language of the author's works, especially "The Threshold of Separation", ensures that readers of all ages can understand the work equally.

Key words: historical novel, artistic interpretation, image, hero, writer's skill, historical reality.

ЛИЧНОСТЬ И ИСТОРИЧЕСКАЯ РЕАЛЬНОСТЬ ОГУЗХАНА В РАБОТЕ ЖОРЫ ФАЗИЛЯ «ПОРОГ РАЗДЕЛЕНИЯ»

Аннотация

В данной статье рассматривается роль исторических произведений в творчестве известного писателя Жоры Фазиля, художественность романа, гармония изображенных в произведении событий с исторической действительностью. Анализируется значение и влияние исторических произведений на жизнь читателя. Простой язык произведений автора, особенно «Порога разлуки», гарантирует одинаковое понимание произведения читателями всех возрастов.

Ключевые слова: исторический роман, художественная интерпретация, образ, герой, писательское мастерство, историческая реальность.

JO'RA FOZILNING "AYRILIQ OSTONASI" ASARIDA O'G'UZXON SHAXSI VA TARIXIY VOQELIK.

Annotatsiya

Mazkur maqolada taniqli yozuvchi Jo'ra Fozil ijodida tarixiy asarlarning o'rni, romanning badiiyati, asarda aks ettirilgan voqealarning tarixiy haqiqat bilan uyg'unligi haqida fikr yuritiladi. Tarixiy asarlarning kitobxon hayotidagi ahamiyati, ta'sir qilish darajasi tahlil qilinadi. Yozuvchi asarlarining, xususan, "Ayriliq ostonasi" sodda tilda yaratilganligi barcha yoshdagi kitobxonlar asarni birdek tushunishlarini ta'minlaydi.

Kalit so'zlar: tarixiy roman, badiiy talqin, obraz, qahramon, yozuvchi mahorati, tarixiy voqelik.

Kirish. Nosirning tarixiy mavzuda yaratilgan asarlaridan biri "Ayriliq ostonasi" romani bo'lib, bu asarda adib qadimgi turkiy xalqlarning o'z erki, ozodligi, huquqi uchun mardonavor kurashini tasvirlagan. Mazkur romanda turkiy xalqlar tarixining eng shonli va ziddiyatli davrlaridan biri o'zining butun dramaturgiyasi bilan tasvirlanadi. Tarixdan ma'lumki, Mode xoqon (O'g'uzxon) o'zining 36 yillik xoqonlik davrida turkiy xalqlar uchun, saltanat taraqqiyoti va ravnaqi uchun katta ishlarni amalga oshirgan. U yashab o'tgan davrdan buyon o'tgan 2300 yil mobaynida turkiy xalqlar tarixi va adabiyotida, xususan, folklorida uning faoliyati va shaxsiyati to'g'risida ko'plab asarlar yaratildi. Botur Tangriqut nomi O'g'uzxon, O'g'uz xoqon adabiy personaji sifatida turkiy xalqlar, xususan, o'g'uzlar (g'uzlar) eposining bosh qahramonlaridan biriga aylangan. O'g'uzxon haqida yuz yillar davomida "O'g'uznoma" dostonlari yaratilgan. Taxminan 7-8-asrlarda og'zaki ravishda yaratilgan "Kitobi dadam Qo'rqu" ("Qo'rqu ota kitobi") dostonlarining birida O'g'uzxon haqida keltirilgan ma'lumotlar ham juda mashhurdir. Bu haqda Mahmud Qoshg'ariy ham o'zining "Devonu lug'otit turk" asarida yozib o'tgan. "O'g'uznoma"ning eng ko'p tarqalgan varianti tarixchi olim, Xiva xoni Abulg'azi Bahodirxonning "Shajarai turk" (1669) asarida saqlangan. Alloma Fitrat ham "O'g'uzxon" dramasi yozganligini ta'kidlab o'tish joiz[1].

Yuqoridagi ma'lumotlardan tashqari, yana O'g'uzxon haqida bir qancha asarlar yaratilgan. Xususan, Mirzo

Ulug'bekning "To'rt ulus tarixi", tarixnavis Rashiddin Fazlullohning "Jome at-tavorix", Bichurinning "Qadimgi davrda O'rta Osiyoda yashagan xalqlar haqida ma'lumotlar to'plami", Jo'ra Fozilning "Ayriliq ostonasi" nomli asarlari O'g'uzxonning shaxsiyati, faoliyatiga bag'ishlangan asarlardir.

"To'rt ulus tarixi" hamda "Shajarayi turk" asarlarida O'g'uzxonning musulmon ekanligiga ishoralar mavjud. Negaki, u tug'ilganida onasiga musulmon bo'lmasa, emmasligini, uylanganida esa xotinlariga musulmon bo'lishlari kerakligini aytadi. Asarda qayd qilinishicha, avvalgi ikki xotini bu shartga ko'nishmagan, uchinchi esa imontalab bo'lgani uchun bajonidil rozi bo'ladi.

Yozuvchining "Ayriliq ostonasi" romani O'g'uzxonni bag'ishlangan boshqa asarlardan birmuncha farq qiladi. Voqealar rivoji ham biroq boshqacharoq tarzda bayon etiladi. Bunda Mode xoqon nomi bilan mashhur bo'lgan O'g'uzxon Kuntangriga sig'inuvchi shomonlar vakili hisoblanadi. Uning shomon ekanligi asarning juda ko'p o'rinlarida ko'rsatilgan. Ma'lumki, turkiylar bo'riga alohida hurmat bilan qarashgan. O'g'uzxonning bayrog'ida ham bo'ringa boshi tasviri tushirilgan. Jo'ra Fozil asar voqealari ishonchli chiqishi uchun mazkur jihatlarga ham e'tibor qaratgan. "Men dushman oldida bunchalar past tushishdan ko'ra jang maydonida mardona o'limni afzal bilgayman. Toki, qizil qonim bo'ri boshli muqaddas bayrog'imni alvon rangga bo'yasin!" Mazkur

parcha O'g'uzxonning kuchli iroda sohibi, mardligini ko'rsatishga xizmat qilgan.

Adabiyotlar tahlili va metodlar. Mazkur ishda Jo'ra Fozilning "Ayriliq ostonasi" romanida tarixiy voqealar aks ettirilgan bo'lib, unda qiyosiy-tarixiy, struktur metodlardan foydalanilgan.

Natijalar. Mazkur roman anchagina katta hajmda bo'lib, u muqaddima, uch qism va xotimadan iborat. Romanning muqaddimasida turkiy qavmlarning yo'q bo'lib ketishigacha olib keladigan dahshatli qirg'in voqeasi aks ettirilgan. Xitoyning minglab askarlari so'nggi turkiy qabila aholisini shafqatsizlarcha o'ldiradi. Askarlar to'g'iz yoshli bola – Ilmoqning qo'l-oyoqlarini chopib tashlashlari ularning aslida kimligini ko'rsatib turibdi. Muqaddimada O'g'uzxon yashagan davr va undan ancha keyingi yillardagi turkiy xalqlarning ahvoli yoritilgan.

Asarning birinchi qismi to'rt fasldan iborat bo'lib, ular o'z sarlavhasiga ega. Unda O'g'uzxonning bolaligi, dushman yurtida asir sifatida yashashi, u yerdan qochib yurtiga kelishi, otasi bilan orasidagi bo'lib o'tgan nizolar va oxirida Tuman Tangriqutning fojiali o'limi voqealari bayon etilgan. O'g'uzxonning dushman yurtiga garov tariqasida yuborilishi, xoqon Tuman Ulug' Yovchilar yurtiga hujum qilsa, o'g'li Botur o'ldirilib yuborilishi ayonligini bilsa-da, u mamlakatga qarshi jangga kirishi – yozuvchi tomonidan yaratilgan badiiy to'qimadir. Biroq mazkur voqea asarning oxirigacha, tizimli yaratilishida, voqealar rivojining aniq hamda ishonarli chiqishida muhim rol o'ynagan.

Romanning ikkinchi qismi bevosida O'g'uzxonning jangovor faoliyati, ulkan saltanat tuzishdagi mardonavor harakatlari, buning natijasida tortgan azoblariga bag'ishlanadi. Mazkur qism besh fasldan iborat va ular voqealar rivojiga mos tarzda nomlangan. Ushbu qism asarning asosiy qismi hisoblanadi. Shu qismda boshqa qismlarga nisbatan O'g'uzxonning siymosi yaqqolroq namoyon bo'ladi.

Asarning uchinchi qismi O'g'uzxonning keksayishi, darvesh bilan hayot halsafasi haqidagi bo'lib o'tgan suhbatlari, o'g'illari haqidadir. Mazkur qism to'rt fasldan iborat bo'lib, unda asosan O'g'uzxonning o'g'illari haqidagi fikr yuritilgan.

O'g'uzxon bolalik paytlaridanoq harbiy ilmlarga juda qiziqqan. Mazkur obraz kuchli iroda sohibi sifatida talqin etiladi. Otasi Tuman Tangriqut o'g'lini yoqtirmaganligi sababli qo'shni mamlakatga garov tariqasida yuboradi. Dovyurak yigit dushman mamlakatdan sog'omon qaytib keladi. Unga oddiy dehqonning Rajo ismli qizi ko'mak beradi.

Mazkur asarda ota va o'g'il orasida bo'ladigan nizolar batafsil, aniq bayon qilingan. Tumanning o'z o'g'lini boshqa mamlakatga garov tariqasida yuborishi ota-o'g'il orasidagi nizoning kelib chiqishiga sabab bo'lgandi, Rajoning asirlikdan ozod qilinmaganligi bu nizoni yanada kuchaytirdi. O'g'uzxonning ikkinchi xotini – Kuntug'di xoqonga o'g'li unga qarshi uchushga tayyorlanayotganligi haqidagi yolg'on xabarni yetkazishi oxir-oqibat nizoning katta jangga aylanishiga olib keldi. "Ha, ha, sen Vatanning, xalqing uchun qurbon bo'lishing mumkin edi! Sening xaloskoring katta hurmatga loyiq", – deydi xoqon. Otasining tovushidagi loqayd, beparvo ohang shahzodaning badanini jimirlatib yubordi. Bu ohang ular bir-birlaridan naqadar yiroq, begona ekanliklarini ko'rsatib turardi[2]. Mazkur parchadan ko'rinib turibdiki, ota-o'g'il munosabatlari yaxshi bo'lmagan.

Tuman ukasi Kuzxonning qizi – Saqitni, undan so'ng keyingi ukasi Kunxonning qizi – Kumtug'dini O'g'uzxonning noroziligiga qaramay, nikohlab beradi. Otaning maqsadi o'g'lini taxtdan uzoqroq saqlash edi. Kuntug'dining O'g'uzxondan o'ch olish maqsadida uyushtirgan fitnasi ota-o'g'ilning xuddi dushmanlardek ayovsiz jangga kirishiga sabab bo'ladi. Mazkur jangda Tuman xoqon mag'lubiyatga uchradi, hamda o'zi ham halok bo'ldi. O'g'uzxon otasining roziligi bilan otliq qo'shin tuzgan edi. Bu qo'shin Og'uzxonga

barcha janglarda g'alabani qo'lga kiritishida yordam bergan. U otasining o'rniga taxtga o'tirgach, bazm uyushtiradi. Bazm haqida tarixnavis Hofiz Tanish Buxoriy shunday yozadi: "Osmon xumxona-yu, dengiz kosa bo'lganida ham, bazmdagi sharbatlar unga sig'mas edi. Baliq, ot, qo'y, qoramol go'shtidan shunchalar ko'p taom tayyorlanganki, uning xirmoni tog'-u adirlarga barobar kelgan..."[2]. Yozuvchining fikricha, ana shu misli ko'rilmagan bazm yetti iqlimda yangi, saodatli, ayni paytda qattiqo'l va qaysar hukmdor ulkan saltanat taxtiga chiqib, jahonga yuz tutganidan dalolat berardi. O'g'uzxon buyuk imperiya asoschisi sifatida tarixda nom qoldirgan.

U xoqon bo'lsa-da, taxt haqida ijobiy fikrda bo'lmagan, quyida keltirilgan fikrlari orqali uning hayot falsafasini bilib olish mumkin. "Hukmdorlik nima o'zi? Ilmmi, san'atmi yoinki tug'ma iqtidormi? Nahot, har bir saltanat ildizlari qon bilan sug'orilishi darkor bo'lsa... Otam hayotiga zomin bo'lgan, unga vafo qilmagan taxt menga vafo qilgaymi?"[2,62]

Asarning ba'zi o'rinlarida yuqoridagi kabi falsafiy fikrlar keltirilganki, natijada romanning g'oyaviy-badiiy qiymati yanada ortgan. Quyida keltirilgan fikrlarda inson zotigagina xos bo'lgan xarakter-xususiyatlar mahorat bilan aks ettirilgan: "Ey inson, sen aql-zakovatda qanchalar yuksak bo'lsang, tubanlik, xiyonat, makr-hiylada ham shu qadar buyuksan!". Mazkur parcha O'g'uzxonning xayolidan kechgan fikrlari bo'lib, undagi fikr butun insoniyatga dahldor.

Yozuvchi O'g'uzxonning ichki ma'naviy olami hamda jismoniy kuch-qudratini aks ettirishga alohida urg'u berganligi ayni haqiqat. U mard, shijoatli, vatanparvar, ona yurti sarhadlarini kengaytirish orqali kelajak avlod istiqbolini o'ylaydigan, kechirimli shaxs sifatida tavsiflanadi. U dushmanlari yuragiga g'ulg'ula solib, o'zining g'alabasini ta'minlaydigan ovozi o'q-yoy ixtiro qilgan. O'g'uzxon faqatgina shavkatli sarkarda emas, balki buyuk davlar arbobi ham edi. U fath etilgan o'lkalarni yolg'iz qilish kuchi bilan emas, aql-zakovat, oqilona siyosat bilan iroda qildirdi. Uning kechirimliliqi quyidagi voqealarda namoyon bo'ladi: unga xiyonat qilgan har ikkala xotinining xoiligini kechiradi, mag'lub bo'lgan Tunjut mamlakatini vayron qilmaydi, o'z vazifasini bajarmay, xoqoniga qarshi chiqqan Bilgaxonni avf etadi.

Adib uning farzandlariga bo'lgan otalik mehrini ham ko'rsatishga harakat qilgan. "Ota o'g'lining keng yelkalari, pahlavon kelbatiga zavqlanib boqar, unda o'zining navqironlik yillari shijoatini, sha'n-shukuhini ko'rardi. Juda ko'p saroy fitnalarini boshidan kechirib, ularning jabrini hamon tortayotgan ota o'g'lini ham shu g'avg'olar kutayotganligini o'ylaganida, juda diltang bo'lar, shunday paytlarda u o'g'li Kunxonni yoniga chaqirib, yurt tutish odobi haqida so'z ochar, pand-nasihat qilardi"[2]. Og'uzxon adolatli bo'lganligi uning quyidagi fikrlarida yaqqol namoyon bo'ladi: "Oqilona siyosat, kuchli lashkar va mustahkam iqtisod xoqonlik kelajaini belgilaydi... Saltanatni ushlab turguvchi ustunlardan yana biri – adolatdur"[2]. O'g'uzxon adolat ustuvorligiga qattiq rioya etgan. Uning taxt vorisi Kunxon uchun bu o'mak bo'lishi tabiiy hol, albatta.

Adib obrazlarning shaxsiy jihatlarini yoritishda bir yoqlamalikdan yiroqlashadi. U Og'uzxonning ijobiy xarakter-xususiyatlari bilan bir qatorda, uning insonlarga xos bo'lgan ba'zi salbiy jihatlarini ham asarda yoritib beradi. Xususan, uning Xan podshohiga yuborgan maktubida kalondumog'lik alomatlari mavjud edi.

Tarixiy manbalardan ma'lumki, O'g'uzxon yurt osoyishtaligi, mustaqilligi yo'lida harakat qilganida hech kimni hatto yaqinlarini ham ayamagan. Tarixchi olim Qahramon Rajabovning fikriga ko'ra, miloddan avvalgi 240-210-yillarda hukmronlik qilgan Tuman Tangriqut hamda O'g'uzxon orasida 210-yilda jiddatli jang bo'lib o'tadi. Bu

jangda O'g'uzxon g'olib bo'lib, vafot etgan otasining o'rniga taxtga o'tiradi hamda yangi davlat barpo etadi. Tuman Tangriqutga o'z o'g'lining qarshi chiqishiga asosiy sabab hokimiyatni egallab olish emas, balki tashqi dushman ta'siriga berilib el-ulus manfaati va xalq tashvishini unutib qo'ygan keksa hukmdorni oradan ko'tarish edi[1].

Boshqa tarixiy manbalarda, xususan, Bichurinning "Qadimgi davrda O'rta Osiyoda yashagan xalqlar haqida ma'lumotlar to'plami" nomli kitobida O'g'uzxonning taxtga o'tirishi biroz boshqacharoq tarzda bayon qilingan. "O'g'uzxon ukasi taxtga o'tirishidan qo'rqib, ov paytida otasini, o'gay onasi hamda aka-ukalarini o'ldirib o'zini xoqon deb e'lon qiladi".

Jo'ra Fozil o'z otasiga qarshi jang qilishga majbur bo'lgan O'g'uzxon ruhiyatini, ichki ma'naviy olamini yoritishga, uning tuyg'ularini aks ettirishga alohida e'tibor qaratadi. Ota va farzand o'rtasida jang muqarrar bo'lib turgan bir paytda O'g'uzxon juda bezotalanardi. "Xo'sh, qilichimni tashlab, otam poyiga yiqilsam, u meni kechirarmikan? Yo'q, aslo kechirmagay. U g'azab otiga mingach, kechirishga qodir

emas... Agar uning yuragida menga nisbatan zarracha mehr bo'lganida, g'animlari saroyiga garov tariqasida yubormas edi-ku!.. Bu sharmandali jangdan o'zga choram bor mening? Nahot, qismatinga padarkushlik bitilgan bo'lsa?.."[2] Mazkur parcha O'g'uzxonning ko'nglidan kechayotgan fikrlari bo'lib, bu o'ylar uning otasiga qarshi jang qilishni istamaganini bildiradi. Aybi yo'q bo'lsa-da, jangni to'xtatish uchun otasidan kechirim so'rashga ham tayyor edi, zero, O'g'uzxon Kuntug'di aytganidek, shakkoklik botqog'iga botmagan edi. Oradan qancha vaqt o'tsa-da, padarkushlik tamg'asini bosgan o'sha qonli jang ta'siridan, ta'qibidan Og'uzxon xalos bo'lolmagani asarda o'z ifodasini topgan.

Xulosa. Jo'ra Fozil ijodi haqida fikr yuritilganda aytish kerakki, yozuvchi tarixiy asarlari o'zbek adabiyotshunosligida juda katta ahamiyatga ega. Tarixiy asarlarda notinch, ziddiyatli davrlar o'zining butun drammatizmi bilan tasvirlangan. Adib asarlarining barchasida ramziylik mavjud. Chunki har bir davrning o'z muammosi, fojiasi bo'ladi. Inson faqatgina to'g'ri yo'lni tanlay bilmog'i, o'zidan, o'zligidan kechmasligi lozim.

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ЭТИЧЕСКОЕ И ЭСТЕТИЧЕСКОЕ ОЦЕНОЧНОЕ ОСМЫСЛЕНИЕ ЧЕЛОВЕКА В АНТРОПОЦЕНТРИЧЕСКИХ ПОСЛОВИЦАХ

Аннотация

Данная статья посвящена актуальной проблеме современного языкознания – проблеме осмысления и восприятия этических и эстетических ценностей на материале пословиц узбекского и русского языков, которые связаны со способностью человека к глубоким, сильным, ярким эмоциональным переживаниям, умением воспринимать множество оттенков настроений и чувств. В статье дается классификация этических и эстетических ценностей, анализируются и описываются пословицы разносистемных языков. Понятие оценки в исследуемых языках и культурах имеет общие черты. Оценочные значения антропоцентрических пословиц исследуемых разносистемных языков являются биполярными. В пословице характеризуется характер, поведение, действие или с оценкой плюс или оценкой минус.

Ключевые слова: пословица, аксиология, этическая оценка, эстетическая оценка, оценочная шкала, положительная оценка, отрицательная оценка, антропоцентрические пословицы.

ANTROPOTSENTRIK MAQOLLARDA INSON HAQIDAGI AXLOQIY-ESTETIK QADRIYATLAR TASNIFI

Annatsiya

Ushbu maqola zamonaviy tilshunoslikning dolzarb muammosi – o‘zbek va rus tillari maqollari asosida insonning chuqur, kuchli, jonli emotsionallik qobiliyati bilan bog‘liq bo‘lgan axloqiy va estetik qadriyatlarni tushunish va idrok etish muammosiga bag‘ishlangan. tajribalar, kayfiyat va his-tuyg‘ularning ko‘p soylarini idrok etish qobiliyati. Maqolada axloqiy va estetik qadriyatlar tasnifi berilgan, turli tillar tizimidagi maqollar tahlil qilinadi va tavsiflanadi. Organilayotgan tillar va madaniyatlarda baholash tushunchasi umumiy xususiyatlarga ega. O‘rganilayotgan ko‘p tizimli tillarda antropotsentrik maqollarning taxminiy ma‘nolari bipolyardir. Maqol xarakter, xatti-harakat, harakatni ortiqcha yoki minus bahosi bilan tavsiflaydi.

Kalit so‘zlar: maqol, aksiologiya, axloqiy baholash, estetik baholash, reyting shkalasi, ijobiy baholash, salbiy baholash, antropotsentrik maqollar.

ETHICAL AND AESTHETIC EVALUATIVE UNDERSTANDING OF HUMAN IN ANTHROPOCENTRIC PROVERBS

Annotation

This article is devoted to an urgent problem of modern linguistics – the problem of understanding and perceiving ethical and aesthetic values on the basis of proverbs of the Uzbek and Russian languages, which are associated with a person’s ability to deep, strong, vivid emotional experiences, the ability to perceive many shades of moods and feelings. The article gives a classification of ethical and aesthetic values, analyzes and describes proverbs of different systems of languages. The concept of evaluation in the languages and cultures studied has common features. The estimated meanings of anthropocentric proverbs in the studied multisystem languages are bipolar. The proverb characterizes character, behavior, action with either a plus or a minus rating.

Key words: proverb, axiology, ethical assessment, aesthetic assessment, rating scale, positive assessment, negative assessment, anthropocentric proverbs.

Введение. При оценке человека в исследуемых пословицах учитываются этическая, эстетическая, умственно-интеллектуальная, прагматическая, валеологическая, эмоциональная, нормативная стороны жизнедеятельности человека. Естественно, что оценка человека при этом имеет положительный или отрицательный характер.

Этическая оценка, содержащаяся в языковых единицах, выражает общепринятые в лингвокультурной общности морально-этические нормы поведения членов социума. Этическая оценка также представлена и в пословичном фонде узбекского и русского языков.

Этической оценке человека, его качеств, свойств, поведения, образа жизни и т.п. в антропоцентрических пословицах исследуемых языков свойственна биполярность оценочных значений, которая Н.А. Арутюнова соотносит с понятиями моральный – аморальный, нравственный – безнравственный, добродетельный – порочный [1].

Э.Д. Доржиева в этой связи пишет: «В традиции моральной философии слова «добродетель» и «порок» имеют широкие значения положительных и отрицательных качеств (моральных качеств) личности. Честность, щедрость, великодушие, сострадательность и т.п. – добродетели. Лживость, скаредность, мелочность, черствость и т.п. – пороки» [4]. Как видим, ценностное осмысление действительности человеком происходит посредством изначально противоположных этических категорий добродетель и порок, предопределяющих положительность или отрицательность оценки объекта описания.

Добродетель есть соблюдение индивидом морально-этических норм во всех сферах своей жизнедеятельности. Только при условии, что человек будет руководствоваться в своих действиях моральными принципами, он может считаться добродетельным, ибо «в этическом плане в концепции «добродетель» (и как противоположности – «порок») подчеркивается важный

аспект нравственности, которая связана с формами организации, или регуляции, поведения» [4]. В противном случае человек будет признан в обществе, в котором он находится, порочным.

Следовательно, порочность – это нарушение индивидом общественных морально-этических норм, игнорирование им моральных принципов. В результате отклонения от таких добродетелей, как доброта, искренность, честность, справедливость, благородство, великодушие, милосердие, щедрость, гостеприимство, умеренность и др., человек становится злым, лживым, жадным, скупым, трусом, предателем, несправедливым, Таблица 1

Этическая оценка человека в антропоцентрических пословицах узбекского и русского языков

Качества человека	В узбекском языке	В русском языке
Положительная оценка		
доброта	Бахши бор жойда яхши бор.	Злой плачет от зависти, а добрый от жалости.
искренность	Юзи очикнинг тили узун. Кўнгли очикнинг ёли очик.	Хоть мошна пуста, да душа чиста.
честность	Ёлгончининг ёнидан ўтма, ростгўйининг ёнидан кетма.	Честному мужу честен и поклон
справедливость	Одил киши ойдай, оқиб турган сойдай.	Справедливый человек нигде не пропадет.
благородство	Гадога салом берма, динор бер.	Благородный человек не помнит старого зла.
верность	Ваъдага вафо – мардининг иши, ваъдасиз – субутсиз киши.	Верный друг – крепкая защита.
великодушие	Ҳимматли кўкка кўтарилар, ҳимматсиз ерга кўмилар. Ҳимматли ҳимматидан топар.	Пожалеешь чужое – бог даст свое.
милосердие	Жоҳиллар камон бўлар, мехрлилар – чаман.	Акулина Федосевна до чужих ребят милосердна.
щедрость	Саҳийнинг ўнг кўли берар, чап кўх билмас.	С моей руки хоть куль муки.
гостеприимство	Мехмон – азиз, мезбон – лазиз. Мехмон – атойи худо.	Гостю в переднем углу место. Гостю – почет, хозяину – честь.
умеренность	Мусулмончилик – аста-секинчилик.	Умеренность – мать здоровья.
Отрицательная оценка		
жадность	Бахил авлиё бўлмас, авлиё бахил бўлмас.	Скупой жадному сказал: скупость – не глупость, а та же добыча.
скупость	Кизганчқдан ортар, мечкайдан ортмас.	У скупого и в крещенье льду не выпросишь.
лживость	Ёлгончи ўликни гувоҳ тортар.	У лгуна и свидетель под боком.
несправедливость	Ҳақ ўз дўшисининг тагида.	Бог любит праведника, а судья – ябедника.
трусость	Кўрқокда уят бўлмас.	На трусливого и уж – змея.
предательство	Бевафонинг асли кўнгли бегона, Бевафога кўнгли кўйган девона.	Змея один раз в год меняет кожу, а предатель – каждый день.
легкомысленное поведение	Беҳаёлар бел боғласа, хаёлилар уйга кирар.	Юность легкомысленна, старость осторожна.
неблагодарность	Сигир сийлагани билмас, Ёмон – сийлагани.	Все бондаря, да немногих благодарят.
гордыня	Манман камтардан энгилар, тўғри эл ичиди танилар.	Гордым быть — глупым слыть.
зависть	Таклидчига толе ёр, Ҳасадчига – халокат.	Завистливый по чужому счастью сохнет.
вождедение/ похотливость	Кўшнининг хотини киз кўринар. Бузуки қариса ҳам, ғамзаси қаримас.	Судьбу ломают женщины, которых ты хочешь.
гнев	Жохил ўлфат – бошинга кулфат.	Гневлив с горшками не ездит.
обжорство	Очкўзи тулрок тўйдирар.	Люблю дружка: укусит пирожка – да в запяточку.

Необходимо отметить, что при этической оценке человека в антропоцентрических пословицах узбекского русского языков больше обращается внимание на доброту, верность, щедрость, гостеприимство и др.

Эстетическая оценка как «способ установления эстетической ценности к.-л. объекта, осознаваемый результат эстетического восприятия, обычно фиксируемый в суждениях типа «Это красиво!», «Это уродливо!» и т. п.» [10] неразрывна связана с сенсорно-вкусовым удовольствием, получаемым индивидом при эстетическом восприятии объекта.

В основе эстетической оценки человека лежит такая ценность, как красота [2]. Красота человека в философской трактовке есть совпадение объективного и субъективного восприятия индивидом проявления прекрасного в человеке, которое представляет собой сплав таких человеческих качеств, как красота, доброта и правдивость.

Эстетическая оценка объективного восприятия человека основана на признании его симметричных, пропорциональных и гармоничных физиологических данных, в то время как при субъективном восприятии сказываются индивидуальные эстетические предпочтения оценивающего. Как видим, одна и та же эстетическая категория красоты человека может иметь противоположную оценку при несопадении ее объективного и субъективного восприятия.

неблагодарным, гордым, завистливым, гневным, похотливым и т.п.

Этическая оценка человека, его качеств, свойств, поведения, образа жизни и т.п. в антропоцентрических пословицах узбекского и русского языков восходит к одобрению таких качеств человека, как доброта, искренность, честность, благородство, великодушие, милосердие, отзывчивость, щедрость, гостеприимство и др., в то же время порицаются жадность, скупость, лживость, трусость, предательство, легкомысленное поведение, неблагодарность [см. таблицу 1].

Собственно этим, на наш взгляд и обосновывается то положение, на которое указывает в своей диссертационной работе Е.В. Мякишева: «Главная особенность стереотипных представлений о красоте – возможность одновременного функционирования противоположных друг другу стереотипов: Быть худым – это красиво. – Быть худым – это некрасиво; Высокий рост – это красиво. – Высокий рост – это некрасиво; Красота – свойство молодости. – У каждого возраста своя красота» [7].

На противоположные смыслы значений оценки красоты внешности человека указывает и Т.Г. Орлова: ««наружность обманчива»: «по внешнему виду человека нельзя судить о внутренних качествах человека», «о человеке судят не по внешнему виду, а по делам, поступкам», «красота преходяща», «не в красоте ценность человека», «каждый понимает красоту по-своему», и, наоборот, «по внешнему виду можно судить о внутренних качествах», «лицо отражает внутренний мир человека», «внешность – рекомендательное письмо», «за красивой внешностью скрывается красивой внутренний мир», «у самых совершенных созданий есть недостатки», «полюби человека с недостатками», «не в красоте счастье»» [8]. В данном случае речь идет не столько и противоположном восприятии красоты внешности человека разными индивидами, сколько о представленности противоречивой ее оценки в паремиях народов.

Противоположность эстетической оценки проявляется и при характеристике красоты человека с точки зрения ее естественности / искусственности. Природная красота природы противопоставляется искусственной, созданной самим человеком. Противопоставляются также красота божественная и красота земная.

Следует отметить, что слова красота, красивый и прекрасный в качестве терминов эстетики имеют некоторые семантические различия: слово красивый употребляется при описании внешности объекта, слово красота помимо эстетического значения вбирает в себя этическое значение, а слово прекрасный используется при описании наряду с внешним видом объекта и других его аспектов, помимо эстетической оценки включает в себя

этическую и утилитарную [5]. Однако в лингвистическом плане все данные три слова могут присутствовать при оценке как эстетических, так и этических и утилитарных характеристик человека, в чем можно убедиться из приведенных ниже примеров.

Эстетическая оценка человека в антропоцентрических пословицах узбекского и русского языков обуславливает его характеристику сквозь призму эталонных представлений узбекского и русского народов о красоте человека, его внешнем виде, телосложении, опрятности. Положительно оцениваются ухоженность, опрятность, умение одеваться, умеренный макияж и т.п., отрицательное отношение проявляется к неряшливости, полноте, чрезмерной худобе, неряшливости, болезненности и т.д. [см. таблицу 2].

Эстетическая оценка человека в антропоцентрических пословицах узбекского и русского языков

Качества человека	В узбекском языке	В русском языке
Положительная оценка		
ухоженность	Онанги отанга бепардоз кўрсатма.	От хозяйского глаза и конь добрее.
умение одеваться	Кийиминг жанда бўлса ҳам, ганда бўлмасин.	Встречают по одежке, провожают по уму.
уместный макияж	Сўқир кўзга сурманинг кераги йўқ. Хол – жойида азиз.	Дал бы бог дородства, а красоту сама добуду.
здоровье	Оч бўл, ялангоч бўл, саломат бўл.	Аппетит от большого бежит, а к здоровому катится.
сила	Йиқилсанг, кучлидан йиқил.	Птица сильна крыльями, а человек дружбой.
миловидность	Чиройли чиройли эмас, суйганинг – чиройли.	Не та мила, что хороша, а та хороша, что к сердцу пришла.
чистота/ опрятность	Аёлнинг сариштаси – рўзгорнинг фарштаси.	Потому и надон разные: у одной доярки стойла чистые, у другой грязные.
молодость	Ёш йигитнинг кўзи билан киз олма.	Из молодого, как из воска: что хочешь, то и вылепишь.
живость	Тиришқокнинг тешаси тошга чега кокар.	Живому – именины, мертвому – поминны.
яркость	Кўзга яқин – кўнгилга яқин.	На красивого глядеть хорошо, а с умным жить легко.
богатство/ роскошность	Бойнинг кизи — сени билан, йўқнинг кизи — кўрки билан.	Богато живут — с плота воду пьют.
Отрицательная оценка		
полнота	Семиз кўйнинг думбаси катта, семиз одамнинг – сухбати.	Живот толстой, да лоб пустой.
чрезмерная худоба	Семиз ориклагунча, орик ўлар.	Ребенком хил, так взрослым гнил.
неряшливость	Гапи сасикнинг ўзи сасик.	Видно неряху по грязной рубахе.
высокий/ низкий рост	Ақлли пакана ахмоқ дароздан яқини.	Ростом с Ивана, а умом с болвана.
болезненность	Бемор ўзига ёсмаган овкатга ўч.	Болезнь человека не красит.
неуклюжесть	Кўполдан тўнғак айлансин.	Где ступит, тут и стукнет.
невзрачность	Хунқудан худо безор.	Ни кожи, ни рожи, а хвостом вертит.
нарушение пропорции	Оғзи қийшиқ бўлса ҳам бойни боласи гапирсин.	Нос крючком, борода клочком.
несоответствие нормальному человеческому облику	Пес ҳам ўз йўлига, хусн ҳам ўз йўлига. Букрини гўр тўгрилайди.	Наряд соколий, а походка воронья.
старость	Дард ёмон, дардан қарлик ёмон.	Под старость человек либо умней, либо глупей бывает.
безжизненность	Тирик бўлиб бозорда йўқ, Ўлик бўлиб – мазорда.	Еле-эле душа в теле.
бледность	Она юртинг омон бўлса, ранги-рўйинг сомон бўлмас.	Стыдливый покраснеет, а бесстыжий побледнеет.
бедность	Бедавлатнинг нони ярим. Камбағали туя устида ит копар.	Бедному Кузьеньке бедная и песенка.

Анализ этических и эстетических оппозиций антропоцентрических пословиц узбекского и русского языков дает нам право сказать, что любой текст, в том числе и пословичный, служит богатым источником для выявления системы ценностей в языковой картине мира. Пословицы содержат оценочную информацию о человеке и его качествах, свойствах предметов и явлений окружающей действительности, детерминируют его поведение, что позволяет ставить вопрос об их аксиологической нагруженности и значимости.

Таким образом, оценка человека в антропоцентрических пословицах узбекского и русского

языков по вышеуказанным нами исследованиям представлена этическими и эстетическими видами, характерной особенностью которых является биполярность оценочных значений.

Таким образом, в зависимости от того, какие черты характера, поведения, поступков и в целом образа жизни и деятельности человека являются предметом оценочного осмысления в антропоцентрических пословицах узбекского и русского языков, можно определить систему ценностей лингвокультурной общности, которые могут иметь как универсальный, так и специфический, свойственный только данному этносу, характер.

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THE IMPORTANCE AND RELEVANCE OF READING PROFICIENCY IN TEACHING A FOREIGN LANGUAGE BY RESEARCHES CONDUCTED IN UZBEKISTAN

Аннотация

This article highlights the importance of reading proficiency in teaching foreign languages and emphasizes the significance of researches conducted and ongoing in this field. Recent studies in Uzbekistan on enhancing reading proficiency are outlined.

Key words: reading proficiency, comprehension, strategy, language teaching, innovative technologies, Question Answer Relationship (QAR) strategy.

ВАЖНОСТЬ И АКТУАЛЬНОСТЬ НАВЫКА ЧТЕНИЯ В ОБУЧЕНИИ ИНОСТРАННОМУ ЯЗЫКУ НА ПОМОЩИ ИССЛЕДОВАНИЙ, ПРОВЕДЕННЫХ В УЗБЕКИСТАНЕ

Аннотация

В данной статье подчеркивается важность владения чтением при обучении иностранным языкам и подчеркивается значимость исследований, проводимых и продолжающихся в этой области. Описаны недавние исследования в Узбекистане по повышению навыков чтения.

Ключевые слова: навыки чтения, понимание, стратегия, обучение языку, инновационные технологии, стратегия «вопрос-ответ» (QAR).

O'ZBEKISTONDA O'TKAZILGAN TADQIQOTLAR BO'YICHA CHET TILI O'QITISHDA O'QISH MAXORATINI MUHIMLIGI

Аннотация

Ushbu maqolada chet tillarini o'rgatishda o'qish malakasining muhimligi ta'kidlangan va bu sohada olib borilayotgan va olib borilayotgan tadqiqotlarning ahamiyati ta'kidlangan. O'zbekistonda o'qish malakasini oshirish bo'yicha so'nggi tadqiqotlar keltirilgan.

Kalit so'zlar: o'qish malakasi, tushunish, strategiya, til o'rgatish, innovatsion texnologiyalar, Savol-javob munosabatlari (QAR) strategiyasi.

Introduction. Global socio-economic changes in the world, the process of integration, as a priority in higher education institutions, require the development of a system of teaching foreign languages. The content and quality of teaching English in higher educational institutions on the basis of modern educational technologies on an international level highlights an urgent necessity of improving students' reading competence in English by introducing advanced teaching methods and strategies. The experience of developed countries also proves that it is a priority to have knowledge on teaching a foreign language, skills and qualifications for the development of reading competence, as it is noted in the content of Education.

Significant reforms are being implemented in the field of education worldwide. In this regard, the utilization of the international programs for assessing the reading and comprehension proficiency of students from the early grades onwards holds particular importance. Organizing systematic and purpose-oriented activities to enhance the reading and comprehension levels of primary school students is a pertinent task of today. Therefore, expanding the pedagogical and methodological possibilities for organizing educational processes aimed at improving reading and comprehension skills among primary school students is of paramount importance.

The dissertations on the field contribute significantly to fulfilling the tasks outlined in various legal documents, including Presidential Decree PF-4947 (lex.uz) "On the Strategy of Actions for the Further Development of

Uzbekistan" dated February 7, 2017, Presidential Decree PF-3271 "On the Development of the System for Publishing and Promoting Books, Enhancing Book Reviewing and Reading Culture, and Stimulating Book Consumption" dated September 13, 2017, and Resolution No. 997 of the Cabinet of Ministers dated December 8, 2018, "On Organizing International Studies in the Field of Evaluating the Quality of Education in the Public Education System," as well as other relevant legal and regulatory documents.

"The development strategy of the new Uzbekistan for 2022-2026", adopted by the President of the Republic of Uzbekistan on January 28, 2022, includes sets 42, 46, and 47 of Priority Area 4 of the current strategy dedicated to 'Conducting a fair social policy and the development of human capital, which is designated as one of the main priority goals. This involves a full revision of curricula and textbooks based on advanced foreign experience, implementation of new methodologies under the national curriculum, utilization of modern and advanced technologies for teaching foreign languages with the aim of purposefully preparing for access to the international rankings of QS and TNE, and the development of an approach based on students' speech competence in foreign languages and reading competence, with the creation of the methodology demonstrating the relevance of the work.

Teaching in Uzbekistan within the framework of foreign language education, utilizing information and communication technologies as well as internet resources for the reading of specialized literature, particularly focusing on

the theory of reading competence development and its associated challenges, is addressed in various sources, including scientific publications by prominent scholars such as O. Yusupov, J. Jalalov, M. Jusupov, L. Akhmedova, F. S. Azizova, I. A. Zaripova, S. S. Saydullayev, O. Khoshimov, and I. Yakubov.

The main part. Reading is an interactive and complex process between the reader and the text, aimed at acquiring information for various purposes. This process requires the student to actively engage in comprehending the reading material. However, to obtain ideas during the process of understanding the text, it is necessary for the student's thoughts and ideas to be elicited. It can be classified as a cognitive process that encompasses various cognitive activities in simple terms. Some people read purely for pleasure during their reading time, while others read for academic purposes. According to Elita et al. (2013), various purposes of reading exist, namely understanding the meaning of the text, learning from the text, acquiring information, or being entertained. The most important aspect is that it depends on the students' needs.

In the context of teaching English as a foreign language (EFL), the ability to read and understand English is the most crucial skill that a student must possess. Placing this skill at the forefront serves as a distinct advantage in school materials presented in text form. Furthermore, it is a fact that in EFL schools, reading is mainly utilized among the four basic skills in both teaching and learning English language skills. Additionally, during the reading process, students are required to critically rethink the information in the text. They need to be able to summarize, analyze, and synthesize the information present in the text. Moreover, providing concealed or explicit information also requires students to possess critical thinking skills in responding to questions about the text.

As a complex process, the development of reading skills may pose a challenge for students in understanding English language texts. This statement, confirmed by Gagen (2007), emphasizes that one of the most common problems encountered among students in reading lessons is their insufficient understanding of these texts. Indeed, this issue can often be observed among students in the context of English as a foreign language (EFL). However, the persistence of this problem in affecting students' achievements at a higher level of education is of serious concern.

The issue of students' inability to understand English language texts arises due to the strategies employed by teachers, which may not be very effective in teaching. Based on observation, the researcher identified that the teaching and learning process is predominantly teacher-directed. In other words, teaching strategies employed by the teacher may not provide opportunities for students to improve their ability to understand texts. For example, the teacher does not conduct questioning exercises to shape students' perceptions of the text during the reading process. Therefore, questioning during the reading process may develop students' thinking styles for understanding the text. Most importantly, in the 21st century, learning English requires students to possess the ability to question for analyzing, summarizing, or synthesizing information from the text.

Comprehending a text goes beyond simply understanding the literal words; it requires readers to engage in critical thinking to uncover both explicit and implicit meanings. This means gradually piecing together meaning by identifying key information, assessing the reliability of sources, connecting new information to prior knowledge, and reflecting on the text's implications. Researchers emphasize these cognitive processes as essential for effective reading comprehension (Moghadam et al., 2023).

As the reading process unfolds, it engages various levels of thought simultaneously. Reading comprehension is recognized as a valuable platform for fostering learners' critical thinking (Heidari, 2020). However, in Iran, there persists a belief that reading is a passive skill, unlike speaking or listening, which require active participation. Consequently, students are often viewed as passive recipients of knowledge, merely accepting the teacher's words and remaining detached from the reading process.

Our objective is to undertake a doctoral dissertation entitled "Advancing the reading proficiency of prospective English language educators through the QAR strategy. It is known that the primary aim of reading lessons in higher education institutions is to enable students to read and comprehend texts at a certain level of language proficiency. In addition, the fundamental strategies employed in these lessons (such as skimming, scanning, highlighting, annotating, recognizing bias, and others) primarily serve for students to understand the given text and find answers to questions. When the QAR strategy is utilized, however, students can not only understand the text and find answers to questions (within the categories "right here" and "think and search"), but they can also analyze their existing knowledge on the subject matter and integrate information from the text (within the categories "author and reader" and "on reader's own"). Furthermore, the adoption of this strategy not only enhances students' reading skills but also fosters their critical thinking.

T.E. Raphael (1986) introduced the Question-Answer Relationship (QAR) strategy, which helps students understand the connection between the type of question asked and where to find the answer. According to Raphael (1986), QAR encourages readers to approach text-based questions strategically by establishing a three-way relationship between questions, text content, and reader knowledge. This approach aids students in generating questions, thereby enhancing their reading comprehension. He further explains that QAR assists students in distinguishing between questions whose answers are found directly in the text (literal questions) and those requiring inference based on prior knowledge (inferential questions).

Raphael and Au (2005) suggest that this classification provides a common language for teachers and students to discuss and analyze reading comprehension processes, making them more visible. Additionally, McKnight (2010) outlines QAR as a foundational strategy for teaching comprehension skills such as locating information, understanding text structures, and making inferences. QAR teaches students to categorize different question types (Right There, Think and Search, The Author and You, and On Your Own) and recognize that not all answers are explicitly stated in the text. This approach encourages students to integrate information from the text with their prior knowledge. Moreover, QAR improves students' writing skills by prompting them to formulate their own questions based on the text.

We conducted an analysis of research conducted in Uzbekistan over the preceding period pertaining to this subject matter. Subsequently, the findings of these studies, accompanied by concise synopses, are delineated below.

Recently, Feruza Masharipova Jumanazarovna (2023) successfully defended her doctoral dissertation titled "Enhancing the reading competence of future biology teachers based on CBI and STEM technologies". The current dissertation provides information on the significance of collaboration within the framework of partnerships being implemented with universities in Central Asia regarding the adoption of CBI/STEM technologies in teaching English specialized for the field at higher education institutions in Uzbekistan. Despite the recognition of the significance of tailoring foreign language instruction to specific fields of

study, as highlighted in the research of F. Masharipova, the absence of specialized teaching technologies and strategies tailored for the Uzbek context underscores the relevance of this topic. The theoretical framework for enhancing the reading competence of future biology teachers comprises three chapters. The first chapter delves into the discussion of theories regarding the global utilization of Content-Based Instruction (CBI) and STEM (Science, Technology, Engineering, and Mathematics) technologies to enhance student reading competence, along with a scientific and theoretical analysis. It also examines the general principles currently employed in teaching foreign languages, particularly English, within the context of higher education institutions in the Republic of Uzbekistan. This includes insights into the historical, economic, and content-related aspects of language teaching programs, as well as requirements for educational materials. The findings of this study shed light on the integration of science and language, which has been extensively advocated throughout the history of world science, as argued by researchers in Educational Technology.

The subsequent researcher is Aslanova Nozima Xakimovna, whose doctoral thesis focuses on "Innovative pedagogical technologies in forming the competences of reading and text interpretation in primary school students". In the introductory section of the dissertation, the necessity and relevance of the conducted research are substantiated. The purpose, objectives, as well as the scope of the research, including its subject and object, are described. The alignment of the research with the priorities of the development of science and technology in the Republic is indicated, and the scientific novelty and practical significance of the obtained results are highlighted. Emphasis is placed on the importance of translating research findings into practice, publication of works, and structuring the dissertation. In this work, the essence, objectives, and practical aspects of developing competencies are elucidated. In contemporary society, a comprehensively educated student, developed from primary school, is capable of logical, critical, and creative thinking through understanding texts studied in other subjects. The current task of the education system is to create a conducive environment, conditions for the rational use of information from the growing information flow, and to establish an environment conducive to effective learning.

Moreover, the development of reading and comprehension competencies among primary school students is addressed. Specifically, in the context of mother tongue and literacy classes, the chapter elucidates techniques for consistently incorporating the art of speech, expanding vocabulary, understanding the essence of words, identifying word placement in texts, and fostering creative thinking through relevant technologies. The role of developing reading and comprehension competencies among primary school students through integrative creative tasks is crucial as a societal necessity, characterizing the motivational and intellectual potentials of students' interest in literacy. Factors such as reading and writing texts, listening and comprehending audio materials, and expressing them verbally serve as motivational stimuli for engaging students in the study of artistic and informative texts. Teachers, possessing creative and high pedagogical skills, embark on the path of non-standard innovation in organizing the educational process,

initiating their work differently from conventional methods. They utilize various methods of teaching in pedagogical activity, creating modern effective lessons, as innovative pedagogical technologies contribute to the improvement of lesson quality, which in turn reflects in students' performance. Working on dictionaries, dividing artistic and informative texts into sections, selecting new titles for each section, conducting test tasks, and shaping conclusions about the text guide the process of working on the text, delineating the results of text processing in students.

The subsequent researcher is Asqarova Manzura Avazbekovna, whose doctoral thesis focuses on "Developing reading and comprehension skills among primary school students". In this research, fundamental issues are investigated, such as "To what extent do primary school graduates in Uzbekistan outperform their counterparts in other countries in terms of literacy?", "To what extent is the literacy proficiency of Uzbekistan students?", "Are extracurricular activities enjoyable for 4th-grade students?", "What role does family play in enhancing literacy?", "How is the process of teaching organized in our country today?", "Does Uzbekistan have its own unique approach to the teaching process, and if so, what are its notable aspects?", and "Do primary school teachers in Uzbekistan use different methods compared to teachers in other countries?". Additionally, questionnaire surveys are conducted to study factors influencing educational quality and to analyze them. For instance, through the questionnaire, information is collected about the participants, educational resources available at home, attitudes towards school, teachers, and subjects, peer relationships, self-assessment in subjects, and extracurricular activities. The object of the research falls within the category of primary school students aimed at developing reading and comprehension skills, and a detailed analysis is conducted in line with the concept of "reading and comprehension competence". The distinction between the terms "competence" and "skill" is clarified from a pedagogical perspective.

Conclusion. In today's classrooms, the state of reading ability among students is noticeably lagging behind the required level, which significantly impacts academic performance indicators. The primary reason for some students' inability to achieve positive outcomes in education lies in their inadequate reading skills and low reading proficiency. Due to difficulties in reading, students tend to develop a persistent passivity towards learning, which in turn affects their overall development. In such situations, special attention and monitoring are necessary for effective reading. While every student develops their reading proficiency, not all of them achieve comprehension at the same level. Providing students with effective teaching strategies for reading is of great importance. Therefore, addressing it starting from the elementary level is necessary. As a conclusion, it is worth mentioning that while there have been numerous studies conducted in Uzbekistan regarding the improvement of teaching foreign languages, specifically, the advancements in reading skills have been relatively limited. Therefore, we are hopeful that our forthcoming dissertation titled "Enhancing the reading skills of future English language teachers through the QAR Strategy" will contribute to the advancement of this field.

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PHRASEOLOGICAL SYNONYMS WITH VERB COMPONENTS AND THEIR STRUCTURAL PECULIARITIES

Annotation

Each language has its own rich synonymous means, and lexical, grammatical, phraseological, and lexical-phraseological synonyms are invaluable resources of the language. Appropriate and purposeful use of this wealth makes the speech effective and expressive. That is why poets and writers, famous masters of words, have always paid special attention to the appropriate use of the synonymous richness of the language. In linguistics, the study of the semantic properties of phraseological units reveals the presence of the phenomena of phraseological polysemy, phraseological synonymy, phraseological antonymy, phraseological homonymy and paronymy. This article discusses the structural features of phraseological synonyms with a verbal component in the German language.

Key words: phraseology, phraseological synonymy, main component, synonym series, group of synonyms, phraseological unit, phraseological compound, phrase.

ФРАЗЕОЛОГИЧЕСКИЕ СИНОНИМЫ С ГЛАГОЛЬНЫМИ КОМПОНЕНТАМИ И ИХ СТРУКТУРНЫЕ ОСОБЕННОСТИ

Аннотация

Каждый язык имеет свои богатые синонимические средства, а лексические, грамматические, фразеологические и лексико-фразеологические синонимы являются бесценным ресурсом языка. Уместное и целенаправленное использование этого богатства делает речь эффективной и выразительной. Вот почему поэты и писатели, известные мастера слова, всегда уделяли особое внимание уместному использованию синонимического богатства языка. В языкознании изучение семантических свойств фразеологизмов выявляет наличие в них явлений фразеологической полисемии, фразеологической синонимии, фразеологической антонимии, фразеологической омонимии, паронимии. В данной статье рассматриваются структурные особенности фразеологических синонимов с глагольным компонентом в немецком языке.

Ключевые слова: фразеология, фразеологическая синонимия, главный компонент, синонимический ряд, группа синонимов, фразеологическая единица, фразеологический состав, словосочетание.

FE'L KOMPONENTLI FRAZEOLGIK SINONIMLAR VA ULARNING STRUKTURAL XUSUSIYATLARI

Annotatsiya

Har bir til o'zining boy sinonimik vositalariga ega bo'lib, lug'aviy, grammatik, frazeologik va leksik-frazeologik sinonimlar tilning bebaho boyligi sanaladi. Bu boylikdan o'rinli va maqsadga muvofiq holda foydalanish nutqning ta'sirchan va ifodali bo'lishiga olib keladi. Shuning uchun ham shoir va yozuvchilar, mashhur so'z ustalari tilning sinonimik boyligidan o'rinli foydalanishga alohida e'tibor berib kelganlar. Tilshunoslikda frazeologik birliklarning semantik xususiyatlarini o'rganish orqali ularda frazeologik polisemiya, frazeologik sinonimiya, frazeologik antonimiya, frazeologik omonimiya va paronimiya hodisalari borligi aniqlangan. Ushbu maqolada nemis tilidagi fe'l komponentli frazeologik sinonimlarning struktural xususiyatlari haqida so'z yuritiladi.

Kalit so'zlar: frazeologiya, frazeologik sinonimiya, asosiy komponent, sinonimik qator, sinonimlar guruhi, frazeologik birlik, frazeologik birikma, ibora.

Kirish. Zamonaviy jamiyatda har bir insondan hech bo'lmaganda bitta xorijiy tilni bilishi talab etilmoqda. Chunki, u boshqa xalqlarning tarixi, madaniyati, urf odatlari, mentalitetini bilish bilan bir qatorda, ularning ilm-fan, texnika sohasida erishayotgan yutuqlari, tajribalaridan keng foydalanib amaliyotda qo'llash natijasida taraqqiyotga erishishni ta'minlaydi. Shuning uchun davlat rahbari va hukumat tomonidan chet tillarni o'qitish hamda o'rganishga alohida e'tibor qaratilib ushbu masala davlat siyosati darajasiga ko'tarildi [1]. O'zbekiston Respublikasi prezidenti Sh.Mirziyov o'zining ma'ruzalarida "biz raqobatdosh davlat qurishni o'z oldimizga maqsad qilib qo'ygan ekanmiz, bundan buyon maktab, litsey, kollej va oliyogoh bitiruvchilari kamida ikkita chet tilini mukammal bilishlari shart" ekanligini ta'kidlagan [2].

Mavzuga oid adabiyotlar tahlili. Tilshunoslik fanini ham nazariy, ham amaliy jihatdan boyitadigan frazeologiya -

tilning boy lingvistik imkoniyatlarini ko'rsatib beruvchi vositadir. Frazeologik birliklar dunyo tilshunosligining lingvopragmatika, lingvokulturologiya, kognitiv tilshunoslik, psixolingvistika, neyrolingvistika, etnolingvistika, diskursiv tahlil kabi yo'nalishlarida tadqiqot ob'ektining markazini tashkil etmoqda.

Tadqiqot metodologiyasi. Frazeologik sinonimiya ko'pgina tadqiqotchilar e'tiborini tortgan masala bo'lib, frazeologik sinonimiya muammosini o'rganish va uni turli tillar asosida tahlil qilish 1950-yillarning o'rtalariga to'g'ri keladi va bu frazeologiyaning lingvistik fan sifatida rivojlanishi natijasi sanaladi. Dastlab frazeologik sinonimiya masalasi rus olimlari tomonidan g'arb tillari: ingliz, nemis va fransuz tillari materiallari asosida yoritildi. Keyinroq esa rus tili frazeologik sinonimiyasini o'rganish ham keng ko'lamda boshlab yuborildi. "Sinonimiya" terminini frazeologik birliklarga nisbatan birinchi bo'lib A.V.Kunin [3] tatbiq etgan.

V.V.Vinogradovning fikricha, leksikologiyada turli tovushlardan iborat bo'lgan so'zlar o'zaro bir xil yoki bir-biriga yaqin ma'no-mazmun anglatishi mumkin bo'lganidek, frazeologiyada ham struktural jihatdan turli komponentdan tashkil topgan bo'lishiga qaramasdan, mazmun jihatidan mutlaq bir-biriga mos keladigan yoki ma'lum ma'no o'ttenkalariga ko'ra umumiy ma'noga ega bo'lgan turg'un birikmalarni kuzatish mumkin [4]. Rus tilshunosi Yu.D.Apresyan frazeologik sinonimiya hodisasini tadqiq etgan birinchi tilshunos olim bo'lib, uning nomzodlik dissertatsiyasi ingliz tilidagi fe'l+ot komponentli frazeologik sinonimlar tadqiqiga bag'ishlanadi [5]. Frazeologik sinonimiya o'ziga oid tadqiqotlarda Yu.D.Apresyaning qarashlari alohida o'ringa ega. Biroq uning frazeologik sinonimlar o'rtasidagi o'zaro almashimishlik mezoni bir qator tanqidlarga sabab bo'lgan. Rus tilshunosligida frazeologik sinonimiya masalalari V.P.Jukov tomonidan o'rganilgan bo'lsa, [6] o'zbek tilshunosligida frazeologik sinonimiya masalalari Sh.Rahmatullayev [7], B.Yo'ldoshev [8], M.Vafoeva [9] tomonidan atroflicha o'rganilgan.

Tahlil va natijalar. Frazeologik birikmalarning o'ziga xos asosiy uch xususiyati: polileksiklik, turg'unlik va idiomalashganlikdan iboratdir. Polileksiklik deganda, frazeologizmning eng kamida ikki komponentdan to'ndan ortiq so'zlarning o'zaro birikuvini nazarda tutiladi. Morfologik jihatdan olib qaralganda, frazeologik birliklar turli xil komponentlardan tashkil topadi. Ularning orasida ayniqsa eng ko'p tarqalgan turi fe'l komponentli birikmalar bo'lib, bunday frazeologik birikmalarning o'ziga xos xususiyatlaridan biri shuki, ular ot, sifat yoki ravish, hamda fe'l bilan o'zaro uyg'unlashgan holda namoyon bo'lishi mumkin. [10] Frazeologizmlar ham so'z turkumlari kabi gapda ega, to'ldiruvchi, aniqlovchi yoki kesim vazifasida qo'llanilishi mumkin.

1. Asosiy tarkibi ot bilan uyg'unlashgan fe'li birikmalar:

Quyidagi jadvallarda fe'l komponentli frazeologik sinonimlarning tuzilishi jihatidan o'zaro o'xshashliklari va tafovutlarini aniqlash mumkin:

Jemanden zur Ordnung rufen			Tartibga chaqirib qo'yimoq, adabini bermoq, ta'zirini bermoq
Nö	Frazeologizmlar	Ularning strukturasi	Misol
1	J-m den Kopf waschen	Artikli ot+fe'l	Der Trainer wird dem Brasilianer gehörig den Kopf waschen .
2	J-m die Leviten lesen	Artikli ot+fe'l	„Ich glaube, denen muss mal jemand die Leviten lesen! “
3	J-m den Marsch blasen	Artikli ot+fe'l	Daddy habe ich ans Operettentheater gebracht. Der Intendant wollte erst nicht. Aber ich hab mir den Mann kommen lassen und ihm ordentlich den Marsch geblasen .
4	J-m Moritz lehren	Artiklsiz ot+fe'l	Wenn mein Sohn dir weiterhin mit diesem Unsinn in den Ohren liegt, werde ich ihn Moritz lehren!
5	J-m die richtigen Flötentöne beibringen	Sifat aniqlovchili yoyiq ot+fe'l	Mit viel Strenge brachte er seinem Sohn die richtigen Flötentöne bei .

Jadvaldan ma'lumki, ushbu 1, 2, 3, 4 - frazeologik sinonimlarning barchasi asosiy tarkibi artiklli va artiklsiz ot bilan uyg'unlashgan fe'li birikmalardan iborat bo'lsa, 5 - frazeologik birikma esa sifat aniqlovchili yoyiq otdan tashkil topgan. Barcha misollarda ibora kesim vazifasida kelgan. Chunki ibora tarkibida fe'l mavjud: *Der Trainer wird dem*

- Artiklli yoki artiklsiz ot bilan: *die Leviten lesen, Mode sein;*
- Sifat aniqlovchili yoyiq ot bilan: *den dicken Wilhelm spielen, den blauen Wunder erleben, keinen guten Faden spinnen;*
- Predlogli yoyiq ot bilan: *die Katze im Sack kaufen, den Boden unter den Füßen verlieren;*
- Juft so'zlar bilan: *Haut und Knochen sein, Himmel und Erde in Bewegung setzen;*
- Predlogli ot yoki yoyiq aniqlovchi (sifat, olmosh, son yordamida): *aus den Ärmeln schütteln, auf dem trockenen sitzen, auf der Hut sein;*
- Predlogli juft so'zlar bilan: *vom Regen in die Traufe kommen.*

2. Asosiy tarkibi sifat yoki ravish bilan ifodalangan bo'lishi mumkin:

- Sodda yig'iq tarkibli: *sich kaputt lachen, langsam schalten;*
- Predlogli: *jemanden für dumm verkaufen;*
- Predlogli yoyiq: *jmdm schwer im Magen liegen, weg vom Fenster sein;*
- Sifat va ravishl juft so'zlar: *etw. hoch und heilig versprechen, gäng und gäbe sein.*

3. Asosiy tarkibi ikki fe'ldan iborat bo'lishi mumkin:

- Boshlang'ich komponent+asosiy fe'l+yordamchi fe'l: *(keine) Bäume ausreißen können;*
- Boshlang'ich komponent+ikki asosiy fe'l: *die Engel im Himmel singen hören, sich den Wind um die Ohren wehen lassen;*
- Boshlang'ich komponentsiz modal fe'li konstruksiyalar: *jemandem etwas glauben machen wollen, mit jmdm gut können, daran glauben müssen;*
- Yordamchi modal fe'lsiz konstruksiyalar: *jemandem zu nehmen wissen, mit sich reden lassen;*
- Sifatdosh +fe'li konstruksiyalar: *etwas dahingestellt sein lassen.*

Brasilianer gehörig den Kopf waschen. Lekin ayrim hollarda frazeologik birikmalar aniqlovchi, to'ldiruvchi, hol vazifasida ham kelishi mumkin: *Dem Brasilianer gehörig den Kopf gewaschener Trainer ist aus Argentinien.* Ushbu gapda esa ibora aniqlovchi bo'lib kelgan.

Sich in einer schlechten (finanziellen) Lage befinden			Tang holda bo'moq, qurib qolmoq, cho'ntagi qurib qolmoq
Nö	Frazeologizmlar	Ularning strukturasi	Misol
1	Auf dem Trockenen sitzen	Predlogli yoyiq aniqlovchi+fe'l	„Wer im Rentenalter nicht plötzlich auf dem Trockenen sitzen will, sollte bei der privaten Altersvorsorge die Inflationsrate mitberücksichtigen.“
2	Im Dreck sitzen	Predlogli ot+fe'l	Dieser Fehlschlag hat uns gerade noch gefehlt. Jetzt sitzen wir ganz schön im Dreck.
3	In der Tinte sitzen	Predlogli ot+fe'l	Fast hätte Buchereileiterin Christine in der Tinte gesessen . 300 Bücherkisten hatte sie für das große Einpacken in der Bucherei bestellt, dann entschied sie sich aber doch, weitere 600 Kisten nachzufordern.
4	In die Klemme geraten sein	Predlogli ot+fe'l	Er ist doch ohne Schuld in die Klemme geraten! – Das ist schon möglich! Aber das interessiert die Bank nicht.
5	Schwindsucht im Geldbeutel haben	Predlogli yoyiq ot+fe'l	Mein Freund hat eine Schwindsucht im Geldbeutel .

Yuqoridagi misollarda ham barcha frazeologizmlar ot+fe'l birikmasidan tashkil topgan. 1, 2, 3, 4, 5, 6 - iboralarda fe'l predlogli ot bilan birikkan bo'lsa, 7-iborada esa fe'lning

predlogli yoyiq ot bilan bilan birikuvini kuzatish mumkin. Barcha gaplarda frazeologizmlar kesim vazifasida kelgan.

Ein Kind erwarten		Farzand kutmoq, homilador bo'lmoq, bo'yida bo'lmoq	
№	Frazeologizmlar	Ularning strukturasi	Misol
1	In anderen Umständen sein	Predlogli yoyiq ot+fe'l	Das Mädchen war in anderen Umständen. – Sie war schwanger? – Ja, im zweiten Monat.
2	Guter Hoffnung sein	Qaratqich aniqlovchili ot+fe'l	Früher sagte man von einer schwangeren Frau, sie sei "guter Hoffnung".
3	Den Storch in die Beine gebissen haben	Boshlang'ch fe'l+iyordamchi fe'l komponent+asosiy	Weiß du schon Erika, dass der Storch Tante Anna ins Bein gebissen hat?
4	Beim Klapperstorch angerufen haben	Boshlang'ch fe'l+iyordamchi fe'l komponent+asosiy	Na, Frau Schmidt, Sie haben wohl schon wieder beim Klappenstorch angerufen? Das wieviele ist es denn?
5	Für zwei essen müssen	Modal fe'li konstruksiya	Müllers Tochter muss nun für zwei essen. Man sieht noch nichts, aber ich weiß es von ihrer Mutter.
6	Gesegneten Leibes sein	Qaratqich aniqlovchili ot+fe'l	Als der Graf heimkehrte, berichtete ihm der Kammerdiener, die Gräditige sei gesegneten Leibes. Das machte ihn stutzig.
7	Etw. unter der Schürze tragen	Predlogli ot+fe'l	Als die Kollegen zum Frühstück in der Kantine saßen, sah man es ganz deutlich Inge trägt etwas unter ihrer Schürze. Da freuten sich alle und sie gaben eine Runde Kaffee aus.
8	Ein Kind unter dem Herze tragen	Predlogli yoyiq ot+fe'l	"Frisch vermählt trägt die junge Alena schon bald ein Kind unter dem Herzen".

Xulosa va takliflar. Yuqorida uchta frazeologik sinonimlar guruhiga tegishli bo'lgan jami 18 ta sinonim iboralar tahlil qilindi.

Tahlil natijalariga tayangan holda xulosa qilish mumkinki, fe'l komponentli frazeologik birliklar turli komponentlardan tashkil topgan bo'lishi mumkin, ammo ma'lum bir sinonimik guruhga tegishli bo'lgan frazeologik

birliklar esa, deyarli bir xil tuzilishga ega bo'ladi. Shuningdek ularning aksariyati o'tli (artikli yoki artiklsiz, predlogli yoki yoyiq aniqlovchili) birikmalardan tashkil topadi. Fe'l komponentli frazeologizmlarning gapdagi sintaktik vazifasi gapning sintaktik jihatdan tuzilishiga bog'liq. Shunga ko'ra frazeologik sinonimlar gapda ega, to'ldiruvchi, aniqlovchi yoki kesim vazifasida qo'llanilishi mumkin.

ADABIYOTLAR

1. Президент Шавкат Мирзиёев раислигида 2021 йил 6 май куни чет тилларини ўрганишни такомиллаштириш масалалари бўйича видеоселектор йиғилиши маърузаси. Халқ сўзи. 2021 йил 7 май.
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LEXICOGRAPHIC DESCRIPTION OF CONCEPTS AS A REFLECTION OF THE EVOLUTION OF LANGUAGE AND THOUGHT

Annotation

In this article, the concept is one of the main research objects that plays an important role in lexicography in modern linguistics, and the concept is the main meaning unit of a word, and its analysis allows us to better understand how language reflects the world around us, and the concept is an important lexicographical one that plays a key role in creating dictionaries and studying the specific features of linguistic consciousness as an object is mentioned here. Through its analysis, we are able to comprehend the relationship between language, culture and thought, which makes its study relevant and important for modern linguistics.

Key words: Concept, lexicography, vocabulary, cognitive process, lexical material, linguistic description, explanatory dictionary.

ЛЕКСИКОГРАФИЧЕСКОЕ ОПИСАНИЕ КОНЦЕПТОВ КАК ОТРАЖЕНИЕ ЭВОЛЮЦИИ ЯЗЫКА И МЫШЛЕНИЯ

Аннотация

В данной статье концепт является одним из основных объектов исследования, играющим важную роль в лексикографии в современном языкознании, а концепт является основной смысловой единицей слова, а его анализ позволяет лучше понять, как язык отражает окружающий нас мир. Концепт является важным лексикографическим объектом, играющим ключевую роль при создании словарей, и изучении особенностей языкового сознания. Его анализ позволяет лучше понять взаимосвязь языка, культуры и мышления, что делает его исследование актуальным и важным для современной лингвистики.

Ключевые слова: Понятие, лексикография, лексика, познавательный процесс, лексический материал, лингвистическое описание, толковый словарь.

KONSEPTLARNING LEKSIKOGRAFIK TASVIRI TIL VA TAFAKKUR EVOLYUTSIYASINING AKSI SIFATIDA.

Annatsiya

Ushbu maqolada zamonaviy tilshunoslikda konsept leksikografiya muhim rol o'ynaydigan asosiy tadqiqot ob'ektlaridan biriligi va konsept so'zning asosiy ma'no birligi bo'lib, uni tahlil qilish tilning atrofimizdagi dunyoni qanday aks ettirishini yaxshiroq tushunishga imkon berishi shuningdek konsept lug'atlarni tuzishda va lingvistik ongning o'ziga xos xususiyatlarini o'rganishda asosiy rol o'ynaydigan muhim leksikografik ob'ekti ekanligi to'g'risida so'z boradi. Uning tahlili til, madaniyat va tafakkur o'rtasidagi munosabatni yaxshiroq tushunishga imkon berishi, bu esa uni o'rganishni zamonaviy tilshunoslik uchun dolzarb va muhim ekanligini ko'rsatib o'tadi.

Kalit so'zlar: Konsept, leksikografiya, lug'at, kognitiv jarayon, leksik material, lingvistik tasvir, izohli lug'at.

Kirish. Konseptlarni o'rganish zarurati etnosning rivojlanishi bilan insoniyat o'sishda davom etmoqda va ularning hajmi, tuzilishi, chegaralari va ma'no yo'nalishi doimiy ravishda o'zgarib turadi.

Ta'kidlash kerakki, hozirgi vaqtda "konsept" atamasi gumanitar fanlarning turli sohalarida, jumladan, adabiyotshunoslik, falsafa, psixologiya, madaniyatshunoslik va tilshunoslikda keng qo'llaniladi. Fanda "konsept" atamasining ko'plab talqinlari mavjud.

Tilshunoslikda konseptni aniqlash uchun lingvistik, kognitiv va madaniy yondashuvlar qo'llaniladi.

Mavzuga oid adabiyotlar tahlili. Lingvistik yondashuv doirasida tushuncha kognitiv element bilan birgalikda so'zning ma'nosi sifatida qabul qilinadi. Bu nuqtai nazarni S.A.Askoldov-Alekseev, D.S.Lixachev, V.V.Kolesov kabi olimlar qo'llab-quvvatlaydi. S.A.Askoldov-Alekseev konseptni fikrlash jarayonida o'xshash ob'ektlarning noaniq guruhini almashtiradigan mental konstruksiya sifatida belgilaydi[8,269].

D.S.Lixachev "konsept" atamasidan shaxsning ma'lumoti, shaxsiy tajribasi, kasbiy va ijtimoiy kelib chiqishi

asosida voqelikni aks ettiruvchi hamda izohlaydigan umumlashtirilgan mental birlikni tasvirlash uchun foydalanadi. Bu til tashuvchilari ongida so'zlarning turli ma'nolarini umumlashtirish shakli bo'lib, so'zlarni tushunishdagi individual farqlarni bartaraf etish orqali samarali muloqotni ta'minlaydi. Olimning fikricha, konsept so'z ma'nolaridan kelib chiqmaydi, balki o'rganilgan ma'no va ma'ruzachining shaxsiy hayotiy tajribasi o'rtasidagi o'zaro ta'sir natijasidir. Shu ma'noda, konsept til muloqotida asosiy funksiyani bajaradi.[8,3-9].

Kognitiv yondashuv vakillari Z.D.Popova va I.A.Sternin konseptni ob'ekt yoki hodisa haqida murakkab ma'lumotlarni to'plovchi, jamoat ongini aks ettiruvchi mental shakllanishi va inson ongi kodining asosiy birligi sifatida belgilaydilar [9,179].

V.I.Karasik konseptlarni inson xotirasida saqlanadigan, yodda qolgan fragmentlar (voqea-hodisalarni ifodalovchi parchalar) sifatida tavsiflaydi. Shuningdek, u konseptni majoziy-idrokii, konseptual va qadriyat jihatlaridan iborat ko'p o'lehovli aqliy konstruksiyalar sifatida tavsiflaydi [10,389].

V.V.Krasnixning so'zlariga ko'ra, konsept "madaniy ob'ekt"ning eng mavhum tasviri bo'lib, unda vizual-majoziy ifodalar voqelanadi. U milliy konseptni "maksimal darajada mavhumlashtirilgan, ammo lingvistik ongda maxsus ifodalangan, kognitiv ravishda qayta ishlangan va milliy va madaniy belgilar bilan belgilangan g'oya" sifatida ta'riflaydi [3,494].

V.A.Maslovaning ta'kidlashicha, konseptni turli xil talqin qilishdagi umumiy xususiyat uning inson ongi, tili hamda madaniyatini har tomonlama o'rganish g'oyasi bilan o'zaro bog'liqligidadir [1,256].

Adabiyotlarni o'rganish shuni ko'rsatadiki, "konsept" atamasi kognitiv tilshunoslik, lingvokulturologiya, geografiya va aksiologik tilshunoslik lingvokonseptologiyasi sohasidagi tadqiqotlarda [6,86] qo'llaniladi. N.D.Arutyunova, A.P.Babushkin, A.Vejbitskaya, R.M.Frumkina va boshqa olimlar mazkur masala tadqiqiga jiddiy e'tibor qaratdilar.

Biroq shunga qaramay, V.A.Maslova ta'kidlaganidek, konsept zamonaviy tilshunoslikda o'z o'rniga ega bo'lishiga qaramay, hali ham aniq bir ta'rifga ega emas [1,256]. M.Pimenovanning so'zlariga ko'ra, har bir soha atamaga o'z talqinini beradi, bu vaqt o'tishi bilan kognitiv va lingvokultural tushunchalarni farqlash tendensiyasiga olib keladi [4,176]. Turli tadqiqotchilar ushbu konsepsiyaning keng ta'riflarini aniqlashtirishga harakat qilmoqdalar. M.V.Pimenova konsept ta'rifining noaniqligini ikki omil bilan izohlaydi: 1) keng doiradagi fanlarda va turli lingvistik sohalarda qo'llanishi; 2) murakkab va ko'p qirrali hodisa ekanligi. SHuning uchun M.V.Pimenova "konsept" atamasini talqin qilishda besh xil yondashuvni ko'rsatadi: 1) psixologik yondashuv (S.A.Askoldov-Alekseev, D.S.Lixachev); 2) mantiqiy yondashuv (N.D.Arutyunova); 3) falsafiy yondashuv (V.V.Kolesov); 4) kulturologik yondashuv (YU.S.Stepanov); 5) integral (kompleks) yondashuv (S.H.Lyapin) [7,256].

Tadqiqot metodologiyasi. Rus tadqiqotlarida kognitiv birlik – konseptni leksikografik o'rganish o'tgan asrning oxiridan boshlab amalga oshirildi. YU.S.Stepanovning so'zlariga ko'ra, XX asrda konsept lug'atlarining ikki turi mavjud edi. Birinchisi lug'atlardagi konseptga berilgan ta'riflar lug'at tuzuvchisining sharhlarisiz turli mualliflarning iqtiboslarini tanlash orqali taqdim etilgan. Ikkinchisi esa olimning o'z tarixiy tadqiqotlariga asoslanib yaratgan "Константы. Словарь русской культуры. Опыт исследования" ("Konstantalar. Rus madaniyati lug'ati. Tadqiqot tajribasi") lug'ati edi. Ushbu asarda tilshunos birinchi navbatda madaniyatshunoslikka e'tibor qaratdi va konseptlarning ma'nosini oldingi va hozirgi kungacha yanada rivojlanishi nuqtai nazaridan aniqlash va izohlashga intildi. Lug'at quyidagilardan iborat: 1) konseptning so'zma-so'z ma'nosi, uning ichki shakli va etimologiyasi; 2) konseptning passiv (tarixiy) qatlami; 3) konseptning eng yangi dolzarb va faol qatlami. Tilshunos olim rus xalqining ma'naviy hayotini rivojlantirishning eng muhim konseptlarini, shu jumladan, *abadiylik, tinchlik, mohiyat, olov, suv, harakat, so'z, imon, sevgi, quvonch, iroda, qalb, ilm-fan, ziyolilar* va boshqalarni taqdim etdi.

Tahlil va natijalar. Ko'rinadiki, zamonaviy tilshunoslikda konsept leksikografiyada muhim rol o'ynaydigan asosiy tadqiqot ob'ektlaridan biridir. Konsept so'zning asosiy ma'no birligi bo'lib, uni tahlil qilish tilning atrofimizdagi dunyoni qanday aks ettirishini yaxshiroq tushunishga imkon beradi.

Shuni ta'kidlash kerakki, konsept shunchaki bir xil tushunchani bildiruvchi so'zlar to'plami emas. Bu nafaqat lingvistik, balki madaniy, ijtimoiy va psixologik jihatlarni ham o'z ichiga olgan o'zaro bog'liq elementlarning murakkab tarmog'idir. Shuning uchun lug'atlarni tuzishda nafaqat leksik ma'lumotlarni, balki konsept bilan bog'liq kontekstual va madaniy xususiyatlarni ham hisobga olish kerak.

Leksikografiyada konsept lug'at yozuvlarini yaratishda markaziy element bo'lib xizmat qiladi. Konseptni tahlil qilishda leksikograf uning barcha jihatlarini, ya'ni o'ziga xos xususiyatlari, tegishli tushunchalari, foydalanish sohalari va boshqalarini hisobga olishi kerak. Bu lug'at yozuvida so'zning nafaqat uning lingvistik xususiyatlarini, balki lingvistik va madaniy kontekstdagi o'rnini ham hisobga oladigan to'liq tavsifini yaratishga imkon beradi.

Bundan tashqari, konsept ona tilida so'zlashuvchilarning lingvistik ongiga sezilarli ta'sir ko'rsatadi. Konseptlarni o'rganish turli til va madaniyatlarda dunyoni fikrlash va idrok etishning o'ziga xos xususiyatlarini yaxshiroq tushunishga yordam beradi. Konsept ma'lum bir jamoaning madaniyati va turmush tarzining o'ziga xos xususiyatlarini aks ettiradi hamda ularni o'rganish turli til hamda madaniyatlar o'rtasidagi farqlarni tushunish ufqlarini kengaytirishga imkon beradi.

Konsept lug'atlarni tuzishda va lingvistik ongning o'ziga xos xususiyatlarini o'rganishda asosiy rol o'ynaydigan muhim leksikografik ob'ektidir. Uning tahlili til, madaniyat va tafakkur o'rtasidagi munosabatni yaxshiroq tushunishga imkon beradi, bu esa uni o'rganishni zamonaviy tilshunoslik uchun dolzarb va muhim ekanligini ko'rsatadi. Ko'pgina lingvokognitiv tadqiqotlar shuni ko'rsatadiki, lingvistik ma'no va iboralarni tahlil qilish konseptni o'rganishning eng mantiqiy va ishonchli usuli hisoblanadi. Buning sababi shundaki, bunday tahlil konseptlar belgilarini sodda va samarali tarzda aniqlashga yordam beradi, bu esa konseptning mazmunini har tomonlama tavsiflash hamda uni lug'at tarkibiga kiritish imkonini beradi.

Tegishli tushunchalarni bildiruvchi so'zlarning predmet-konseptual tarkibidagi o'zgarishlar konseptlarning mazmuni barqaror emasligi, balki doimo o'zgarib turishini ko'rsatadi. Vaqt o'tishi bilan u kengayadi yoki torayadi. Rus tilining lug'atlari konseptual tarkibning ushbu dinamik xususiyatini aks ettiradi, unga tilda aks ettirilgan kognitiv jarayon ta'sir qiladi. Bundan tashqari, turli davrlarning izohli lug'atlarida leksikografik natijalarni lug'at tuzuvchilar nuqtai nazaridan taqdim etish uchun konseptual ahamiyatga ega bo'lgan o'ziga xos ijtimoiy-tarixiy va madaniy xususiyatlar mavjud. Masalan, leksikograflarning fikriga ko'ra, D.N.Ushakov [1,1096] lug'ati o'sha davrdagi jamiyat normalarida kodlangan o'z davrining sinfii manfaatlarining g'oyaviy aksi hisoblanadi. Suning uchun turli davrlarning izohli lug'atlarida tushunchalarni va ularga mos keladigan lug'at yozuvlarini bildiruvchi leksemalarni taqqoslash leksikografik amaliyot tarixida aks etgan rus xalqining lisoniy manzarasining evolyusiyasini aniqlashga imkon beradi [5,14-20].

Ma'lumki, lug'atlar ma'lum bir tuzilishga ega. Izohli lug'atdagi maqola odatda bir nechta alohida bo'limlardan iborat bo'lib, ular quyidagilarni qamrab oladi: 1) so'zning asl shaklidan iborat leksik material; 2) so'zning lingvistik holati va ishlatilish doirasini ko'rsatadigan grammatik hamda stilistik belgilar; 3) talqin (izoh), bu so'zning ma'nosini aks ettirish va tushunishdan kelib chiqadigan muhim xususiyatlarni ifodalaydi; 4) mavzu-konseptual tarkib; 5) ushbu konseptual xususiyatlarning nutqda yoki matnda qanday ishlatilishini ko'rsatadigan illyustratsiya (rasm). Lug'atning mazkur bo'limlari olamning lisoniy manzarasini ifodalash bilan bog'liq. Leksik material lingvistik dunyoqarashning tematik sohasini belgilaydi; grammatik belgilar so'zning konseptual tuzilishini o'rnatadi, bu konseptual dunyoqarashning lingvistik holatini belgilaydi; izoh bo'limi so'zning konseptual mazmunini ifodalaydi, lingvistik dunyoqarashni idrok etish va uni ona tilida so'zlashuvchi xotirasida saqlashni aks ettiradi va illyustratsiyalar bo'limi olamning lisoniy manzarasi muayyan vaziyatda yoki inson faoliyatida qanday namoyon bo'lishini vizual aks ettiradi.

Interpretatsiya va illyustratsiya bo'limlari olamning lisoniy manzarasini to'liq aks ettiradi, chunki so'zning leksik ma'nosini talqin qilish konseptning mazmunini aks ettiradi va dunyo hamda til haqidagi turli xil bilimlar bilan bog'liq. Matnli illyustratsiya esa birinchi navbatda, idiomatik ibora, so'z va maqollar orqali. xalq tarixi va madaniyati, ularning urf-odatlarini, an'analari, shuningdek, til foydalanuvchilarining kommunikativ niyatlari bilan chambarchas bog'liq.

Bu sohalarining barchasi birlashib, so'zning lug'at tushuntirishida bir butunlikni yaratadi. Ushbu integratsiya lug'at maqolasining turli qismlarida keltirilgan barcha bilim turlarini birlashtirishni o'z ichiga oladi. Bu jarayonning o'zagi bilimlarning o'zaro ta'siri bo'lib, bizning dunyo haqidagi tushunchamizni va uning lingvistik ongimizda qanday tuzilganligini aks ettiradi. Ushbu integratsiya jarayoni lingvistik bilimlarni real dunyo haqidagi bilimlarga moslashtiradi, bu esa so'zning ma'nosi va grammatik tuzilishini yagona konseptual tushunishga olib keladi. So'zning grammatik shakllari va ma'nolari bilan ifodalangan bilim uning muloqotdagi vazifasini aks ettiradi[5,195-217]. Natijada dunyo haqidagi ma'lum bilimlarni aks ettiruvchi konseptual model lingvistik tasvir sifatida shakllanadi. Ushbu lingvistik tasvir ma'lum darajada konseptual modelga mos keladi va dunyoni idrok qilish sifatida xizmat qiladi. Bu idrok, dastlab individual bo'lib, oxir-oqibat o'zaro muloqotni osonlashtiradigan jamoaviy ongga mos keladi. Bilim til iboralarning kognitiv ahamiyati va informativligini aniqlashga qaratilgan. So'z tilning asosiy birligi sifatida bilimlarni saqlash va avloddan avlodga o'tkazish vositasi bo'lib xizmat qiladi. U bilim olish vositasi sifatida ham, dunyo haqidagi bilimlar ombori sifatida ham ishlaydi.

So'z, odatda, ma'lum bir toifaga mansub tushunchaning lingvistik tasviri bo'lib xizmat qiladi va gapning bir qismi sifatida fonetik shakli orqali namoyon bo'ladi. Uning turli xil lingvistik shakllari birgalikda tilda o'z ifodasini shakllantiradi. Asosiy e'tibor lug'at ta'riflarida aks ettirilgan so'zlar dunyoni tilda qanday ifodalashga qaratilgan. A.P.Babushkinning so'zlariga ko'ra, konseptning verbal ifodasi uning til foydalanuvchilari xotirasida qanday saqlanishiga mos keladi va lingvistik ifodaning asosiy birligi bo'lib xizmat qiladi[6,86]. Lug'at talqini so'z orqali etkazilgan tushunchaning tabiati haqida fikr beradi va atamaning kognitiv ma'nosini aniqlashga yordam beradi. Ammo shuni ta'kidlash kerakki, konsept lug'atda faqat qisman ifodalangan. Shuning uchun so'z ob'ekt haqidagi bilimlarning faqat bir qismini aks ettiradi, chunki lug'at so'zlardan foydalanishning tipik kontekstlari bilan bog'liq bilimlarni tanlaydi. Shuning uchun kognitiv kontekst lug'atlarda so'zning konseptual mazmunini yaxshiroq tushunish uchun ishlatiladi. Bunda asosiy g'oya leksikografiya yordamida vaqt o'tishi bilan so'zning konseptual xususiyatlaridagi o'zgarishlarni tanib olish va tushunish qobiliyatidir. So'zning leksikografik ob'ekti uning konseptual mazmuni qanday rivojlanganligini va ma'lum vaqt oralig'ida ona tilida so'zlashuvchilar uchun qanday kommunikativ ma'noga ega ekanligini tasvirlaydi. Bu dunyo haqidagi bilimlarga til orqali kirishning o'ziga xos usulini taklif etadi, bu so'zlarning leksikografik talqinida aks etadi.

Anglashiladiki, olam tilda qanday aks ettirilganligi va izohli lug'atlarda taqdim etilganligi haqidagi xulosalar, tabiiyki, leksikografiyada lug'at tavsifi va dunyoning lingvistik ko'rinishini o'rganadigan ko'plab tadqiqotlarning diqqat markazida. Buning sababi shundaki, izohli lug'atlar doimo voqelik ob'ektlari va hodisalarini tasvirlashga intilgan. Shu nuqtai nazardan, lug'atlar dunyo haqidagi tushunchaga muvofiq shakllangan bilimlar to'plami sifatida ko'rib chiqiladi. Tilni tavsiflashga antropotsentrik yondashuv sharoitida dunyoning lingvistik manzarasini aks ettirish va leksikografiya o'rtasidagi munosabatlar dunyoning tilda qanday konseptualizatsiya qilinishini va tasniflanishini

tushunishda asosiy masalaga aylanadi. Shunday qilib, lug'at ta'riflari til o'rganishning asosiy usuli bo'lib xizmat qiladi, til egalari egallagan bilimlarni tushunishni ta'minlaydi va turli xil lug'atlarda aks ettirilgan dunyoni statik (samarali) aks ettirishni taklif qiladi.

Binobarin, ma'lum bir konseptni ifodalovchi so'zning asosiy leksik ma'nolari kengayishi yoki torayishi mumkin. Ushbu o'zgarish lug'atlarda kuzatilishi mumkin bo'lgan konseptlarning o'zgaruvchan tabiatini tushunishga yordam beradi. Bu konseptlar ma'nosidagi asosiy o'zgarishlarni va ularning muloqotdagi ahamiyatini aniqlash imkonini beradi. Konseptlar real dunyo ob'ektlari va hodisalarini aks ettiradigan hamda talqin qiladigan, kognitiv jarayonda hal qiluvchi rol o'ynaydigan, xotirada saqlanadigan bilim birliklari bo'lib xizmat qiladigan mental hodisa hisoblanadi. Konseptlar ham insonlar ongi, ham individual hayot tajribasi bilan bog'liq bo'lib, o'ziga xos tuzilishga ega va turli vositalar bilan ifodalanishi mumkin. So'zlar (leksemalar) esa asosiy lingvistik usuldir. So'zning leksik ma'nosi, birinchi navbatda, konseptual tur tushunchasini ifodalaydi.

Ko'pgina lingvokognitiv tadqiqotlar shuni ko'rsatadiki, lingvistik ma'no va iboralarni tahlil qilish konseptni o'rganishning eng mantiqiy va ishonchli usuli hisoblanadi, chunki u konseptning xususiyatlarini sodda va samarali tarzda aniqlashga imkon beradi. Ushbu yondashuv konseptni lug'at tarkibiga kiritish orqali uni har tomonlama tavsiflashni osonlashtiradi.

Muayyan konseptlarni ifodalovchi so'zlarning ma'nosidagi o'zgarishlar shuni ko'rsatadiki, ularning mazmuni stabil (sabit) emas, balki doimiy ravishda rivojlanib boradi. Vaqt o'tishi bilan u kengayishi yoki torayishi mumkin. Rus tilidagi izohli lug'atlar ushbu dinamik tabiatni aks ettiradi va rus xalqining ongidagi konseptlarning mazmuni tilda aks ettirilgan bilim jarayonida qanday rivojlanishini namoyish etadi. Bundan tashqari, turli davrlardagi izohli lug'atlar leksikografiya natijalarini lug'at tuzuvchilar nuqtai nazaridan tushunish uchun konseptual ahamiyatga ega bo'lgan ijtimoiy-tarixiy va madaniy xususiyatlarni o'z ichiga oladi. Masalan, Ushakov lug'ati[1,1090] o'sha davrning ijtimoiy normalarida kodlangan o'z davrining sinfii manfaatlarini aks ettiruvchi mafkuraviy lug'at hisoblanadi. Zero, konseptlarni belgilash uchun ishlatiladigan so'zlarni va turli davrlarning izohli lug'atlaridagi tegishli lug'at yozuvlarini taqqoslash leksikografik amaliyot tarixida aks etgan rus xalqining lingvistik evolyusiyasini kuzatishga imkon beradi.

Ma'lumki, lug'atlar tuzilish jihatidan bir-biridan farq qiladi. Izohli lug'atdagi maqolalar odatda bir nechta tavsiflovchi sohalarini o'z ichiga oladi, jumladan, so'zning asosiy shaklini ifodalovchi leksik kirish qismi; so'zning lingvistik holati va ishlatilish sohasini ko'rsatadigan grammatik va stilistik ko'rsatkichlar; aks ettirish va talqin qilish natijasida kelib chiqadigan muhim xususiyatlardan iborat bo'lgan talqin, birinchi navbatda so'zning konseptual mazmuni; nutq yoki matnda konseptual xususiyatlarning qo'llanilishini va h. Lug'atning barcha tarkibiy qismlari dunyoning lingvistik manzarasini ifodalash bilan ozmi-ko'pmi bog'liqdir. Leksik material (semiotik zona) dunyoning lingvistik manzarasining tematik maydonini belgilaydi; grammatik ko'rsatkichlar dunyoning konseptual manzarasining lingvistik holatini belgilaydigan so'zning konseptual tuzilishini o'rnatadi; talqin zonasi so'zning konseptual mazmunini o'zida mujassam etgan, bu tilning lingvistik manzarasini idrok etishni ifodalaydi. Interpretatsiya zonasi, aslida, so'zning konseptual ma'nosi bo'lib, ona tilida so'zlashuvchilar dunyoning lingvistik manzarasini qanday qabul qilishi va xotirada saqlashini ifodalaydi. Boshqa tomondan, illyustratsiya maydoni dunyoning lingvistik manzarasi muayyan vaziyatlarda yoki inson faoliyatida qanday qo'llanilishini vizual aks ettiradi. Interpretatsiya va

illyustratsiya zonalari olamning lisoniy manzarasini to'liq aks ettiradi, chunki so'zning leksik ma'nosini talqin qilish konseptning mazmunini aks ettiradi, matnli illyustratsiyalar esa asosan, idiomatik ibora, so'z va maqollar bilan ifodalanadi. Shuningdek, odamlar bilan chambarchas bog'liq bo'lib, ularning tarixi, madaniyati, urf-odatlari va an'analari, shuningdek, til egalaringning kommunikativ maqsadlarini bildiradi.

Xulosa va takliflar. Bu jihatlarning barchasi so'zning izohli lug'atda qanday tasvirlanganiga o'xshash bir butunlikni yaratish uchun birlashadi. Ushbu birlashtirilgan butunlik lug'at yozuvining turli bo'limlari orqali ifodalanadigan har xil

turdagi bilimlarning integratsiyasini anglatadi. Konsept mazmunini ifodalashning markaziy jihati bilimlarni birlashtirishdir, bu bizning dunyo haqidagi tushunchamizni ham, bu tushuncha bizning tilimizda qanday tashkil etilganligini ham aks ettiradi. Oddiy qilib aytganda, ushbu integratsiya jarayoni lingvistik bilimlarni real dunyo haqidagi bilimlarga muvofiqlashtirishni o'z ichiga oladi, bu so'zning lug'at ta'rifida ko'rsatilgandek, yagona konseptual ma'nosiga va so'zning turli grammatik shakllari va ma'nolari bilan ifodalangan tarkibiy jihatlari olib keladi. Bu elementlar, o'z navbatida, so'zning muloqotda qanday ishlashi bilan bog'liq bilimlarni qamrab oladi.

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COGNITIVE PRAGMATIC STUDY OF THE CONCEPT OF TRUTH IN UZBEK AND ENGLISH

Annotation

The article provides information about the cognitive-pragmatic study of the concept of truth in Uzbek and English paremia, and the structural description of the concept space in linguistics about the possibility of putting many linguistic tools used in demonstrating the concept of “truth” into a certain system. Linguistic tools forming the concept of “truth” in forming the center and peripheries are recommended to determine the center, near and far peripheries of the conceptual field and the elements that indicate them. In the conclusion, suggestions for improving the Uzbek and English paremias are presented.

Key words: Uzbek language, English language, reality, concept, paramia, cognitive linguistics, pragmatic approach, knowledge of linguistics, skills and competence, language.

КОГНИТИВНО-ПРАГМАТИЧЕСКОЕ ИЗУЧЕНИЕ КОНЦЕПТА ИСТИНА В УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

Аннотация

В статье приведены сведения о когнитивной-прагматическом исследовании концепта истина в узбекских и английских паремии, а также структурное описание концепт-пространства в лингвистике, о возможности применения многих лингвистических средств, используемых при демонстрации концепта “истина” в определенную систему. Лингвистические средства формирования концепта “истина” при формировании центра и периферии рекомендуются для определения центра, ближней и дальней периферии концептуального поля и обозначающих их элементов. В заключении представлены предложения по совершенствованию узбекской и английской паремии.

Ключевые слова: узбекский язык, английский язык, реальность, концепт, парамия, когнитивная лингвистика, прагматический подход, лингвистические знания, навыки и компетенции, язык.

O‘ZBEK VA INGLIZ TILIDA HAQIQAT KONSEPTINING KOGNITIV PRAGMATIK TADQIQI

Annotatsiya

Maqolada o‘zbek va ingliz paramiyalarida haqiqat konseptining kognitiv-pragmatik tadqiqi hamda tilshunoslikda konsept maydonining strukturaviy tavsifi “haqiqat” konseptini namoyish qilishda qo‘llanadigan ko‘plab lisoniy vositalarni ma‘lum sistemaga solish imkoniyati haqida ma‘lumot berilgan. “Haqiqat” konseptini shakllantiruvchi lisoniy vositalar markaz va periferiyalarni hosil qilishda konseptual maydonning markaz, yaqin va uzoq periferiyalarni aniqlash va ularni ko‘rsatuvchi elementlar tavsiya etilgan. Xulosa qismida o‘zbek va ingliz paramiyalarini takomillashtirish bo‘yicha takliflar bayon qilingan.

Kalit so‘zlar: o‘zbek tili, ingliz tili, haqiqat, konsept, paramiya, kognitiv tilshunoslik, pragmatik yondashuv, tilshunoslikka oid bilim, ko‘nikma va malaka, lingvo.

Kirish. Jahon tilshunosligida haqiqat konseptining kognitiv pragmatik tadqiqi eng qadimiy muammolardan biri bo‘lib, bugungi kunda ham o‘z dolzarbligini saqlab qolmoqda. U doimiy ravishda ijtimoiy-madaniy omillar asosida rivojlanib, til fan, madaniyat, inson ongining asosiy kategoriyalaridan biri sifatida nafaqat inson bilimlarining obyektiv voqelikka mos kelishini, balki zamonaviy tilshunoslik fan taraqqiyoti uchun asos bo‘luvchi yuksak darajadagi bilim ideali va unga erishishning samarali yo‘lini ko‘rsatishda muhim o‘rin tutmoqda. Shu nuqtai nazardan haqiqat konseptining tarixiy, madaniy mazmun-mohiyatini va uning inson ijtimoiy hayotidagi potensial imkoniyatlarini oshirish mexanizmlarini takomillashtirish mezonlarini aniqlash ehtiyojini kuchaytirmoqda. Jahon ilm-fanida haqiqat konseptining konseptual tahlili bo‘yicha bir qator etakchi ilmiy tadqiqot institutlari va ilmiy markazlarida amaliy-fundamental tadqiqotlar olib borilmoqda. Xususan, haqiqat konseptining genezisi, haqiqat muammosining lingvistik-metodologik, ijtimoiy-madaniy jihatlarini bo‘yicha olib borilgan tadqiqotlar muhim ahamiyat kasb etmoqda. Tilshunoslikda haqiqat konseptining mavjudligi, uning mavjud bo‘lishini tasdiqlovchi nazariy va empirik dalillar ustuvor bo‘lsa, o‘zbek va ingliz paramiyalarida haqiqat konseptining mavhum

tafakkur operatsiyasi va tajribiy tushunchalariga bog‘liqligi qayd etilmoqda. Shu bilan birga haqiqat konseptining lingvomadaniy metodlar, kategoriyalar, modellar va umumiy qonuniyatlar bilan bog‘liq holda o‘rganish ilmiy tadqiqot obyektiga aylanmoqda. Mamlakatimizda til tafakkurini har tomonlama rivojlantirish, komil inson konseptseyasini yangicha yondashuv asosida shakllantirish yuzasidan keng ko‘lamli islohotlar amalga oshirilmoqda. Zero, barkamol shaxs tarbiyasida haqiqat, adolat, ideallik kabi umuminsoniy qadriyatlarining namoyon bo‘lishi mavjud ta‘lim-tarbiya tizimining ratsional imkoniyatlari bilan belgilanmoqda. Vaholanki, “...eng katta boylik – bu aql-zakovat va ilm, eng katta meros – bu yaxshi tarbiya, eng katta qashshoqlik – bu bilimsizlikdir. Ilm yo‘q joyda qoloqlik, jaholat va albatta to‘g‘ri yo‘ldan adashish bo‘ladi” [1:22] Bundan kelib chiqib, zamonaviy tilshunoslik sohasidagi global muammolar inson rivojiga destruktiv ta‘sir etayotgan bir vaqtda, jamiyat hayotining barcha sohalarida haqiqat konseptining kognitiv pragmatik tadqiq etish, haqiqatning amaliy faoliyatdagi kognitiv ahamiyatini ochib berish, bu borada ilmiy-tadqiqot ishlarini amalga oshirish hamda lingvistik -metodologik jihatdan tahlil etish zarurati vujudga kelmoqda. O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-

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bilimlar tizimida haqiqat tushunchasi, turlari va mezonlari tadqiq etiladi; Shuningdek, zamonaviy tilshunoslikda haqiqat tushunchalarini tahlil etib, inson tomonidan anglab etilgan har qanday bilim va haqiqat nisbiy, degan xulosaga kelishadi; P.V.Alekseev va A.V.Panin tadqiqotlarida zamon va haqiqat tushunchalari uyg'unlikda tadqiq etiladi. Uchinchi guruh. Mamlakatimizda ham keyingi yillarda haqiqat muammosi, haqiqat konseptining kognitiv pragmatik tadqiq etish, ijtimoiy-madaniy tadqiqi bilan bog'liq qator ilmiy ishlar e'lon qilindi. Yurtimiz tilshunoslik ilmidagi haqiqat konseptining kognitiv pragmatik tadqiq etish asosiy xususiyatlari, aniqligi, haqiqatning aksiologik, praktsiologik talqinlari, shuningdek, til birliklari masalalarida falsafiy tomondan O.Fayzullaev, E.R.Kadirov, M.N.Abdullaeva, B.R.Karimov, J.Ya.Yaxshilikov, Q.Nazarov, Sh.S.Qo'shoqov K.J.Tulenova, N.A.Shermuhamedova, B.O.To'raev, Z.Davronov, E.M.Izzetovalar tomonidan tadqiq etilgan. Yuqorida keltirilgan tadqiqotlar e'tiborga loyiq, biroq, avvalgi ilmiy izlanishlardan farqli haqiqat konseptining kognitiv pragmatik tadqiq etish, mohiyatini tadqiq qilish va uni inson tafakkurining shakllanishidagi ahamiyatini ilmiy asoslash; haqiqat va bilim to'g'risidagi lingvistik qarashlar evolyusiyasini ilmiy tahlil qilish hamda ularning konseptual asoslarini ochib berish; ilmiy bilishda haqiqat va bilim mutanosibligining lingvistik xususiyatlarini aniqlash va nazariy asoslash; haqiqat va bilim munosabatini semantik tahlil qilish asosida ularning ijtimoiy-madaniy taraqqiyotni ta'minlashdagi imkoniyatlarini ochib berish; tilshunoslik fanida haqiqat va bilim mohiyati va shakllarining yangicha ma'no-mazmun kasb etishini asoslash hamda ulardagi o'zgarishlarning metodik xususiyatlarini aniqlash muhim ahamiyatga ega.

Tadqiqotga tortilgan konsept maydonining strukturaviy tavsifi bizga "haqiqat" konseptini namoyish qilishda qo'llanadigan ko'plab lisoniy vositalarni ma'lum sistemaga(tartibga) solish imkonini berdi. Shuningdek "haqiqat" konseptini shakllantiruvchi lisoniy vositalar markaz va periferiyalarni hosil qiladi. Konseptual maydonning markaz, yaqin va uzoq periferiyalarni aniqlash va ularni ko'rsatuvchi elementlar (lisoniy vositalar)ning joylanishi til birliklarining xususiyatidan kelib chiqib ajratildi.

1. Lexical units with the meaning of truth;

2. Non-verbal means of expressing the content of reality.

O'zak leksemalarning eng ko'p uchraydigan sinonimlari tarkibiga quyidagilar kiradi: jasorat, oshkorlik, fidoiylilik, rostguy, mehnatsevar, ishonch. Ro'yxatga olingan sinonimlar orasida huquqiy atamalar, vatanparvarlik, fuqarolik burchi, rvazifasi, bajarish Ingliz huquqiy terminologik tizimida o'rganilayotgan tushunchaning kontseptual komponentining ifodalanishini aniqlash uchun ularning semantikasi tahliliga murojaat qilaylik:

O'zbek tilida haqiqatning shakllari		
Fonetik-fonologik	Foneik jarayon	Haqiqat topgaysiz
Leksik-semantik	Leksema	Qorqoqligim uchun haqiqatni bilmaganim uchun meni avf eting! - Ammo siz haqsiz. Men sizdek sodiq kishilarimning taqdirini ham unutmashim kerak.
	Frazema	Halima haqiqatni bilganek o'zini uning oyog'i tagiga tashlab yalindi. Nigora unga haqiqatni borligini uqtirdi.
	Parema	Osmon yiroq yer qattiq!
Morfem-morfologik	So'z shakli	Amirzodam, Andijondagi voqealar haqiqat ekan! Tanbal hammamizni aldagan ekan!
	Grammatik shakl	Haqiqatni oshkor etgaysizlar, — dedi. — Og'amning zafasi farzand dog'idan telba bo'lib qoldi. Bechoraning o'g'ilchasi ochlikdan kunjara ekan, shishib o'ldi.
	Undov	Janob bek, haqiqatdan ham, men harom ishdan qo'rqamen!.
Sintaktik-semantik	So'z birikmasi	Haqiqatdan to'g'ri ekan men, adashibman!
	Gap	Meni...haqiqatdan ham mo'g'ul beklari yo'ldan urdilar!...-deb Muhammad Husayn ho'ngrab yig'lay boshladi va Boburning oyog'i ostiga o'zini tashladi.
Pragmatik-kulturologik	Milliy	Eshik og'a haqiqatni bilganek, ta'zim qilib, orqaga chekendi. Axti qal'asining qamalda qolishi Mirzoga endi muqarrardir tuyuldi.
	Mentalitet	Salim titroq qo'llarini ko'ksiga avval onalariga, so'ng otasiga haqiqatni topgandek ko'zini katta qilib qaradi:

Haqiqat konseptosferasida turli mikrokonseptlar ajralib chiqadi. Aytib o'tish kerakki, haqiqat konsepti ikki xil semaga ega tarzda namoyon bo'ladi:

1. To reveal someone's truth, to declare the existence of the truth;
2. Being in a state of searching for the truth.

Quyida ularni tahlil qilamiz:

Haqiqatni izlab topish, oshkor qilish, nomoyon etish, **-haqqoniylik**
haqiqatni so'ramoq, haqiqat topmoq **-haqiqat uchun kurash**

"Haqiqat" konseptining kognitiv strukturasi e'tiborni qaratsak, unda ta'kidlash kerakki, mazkur tadqiqot obyekti ko'plab kichik mikrokonseptlardan tashkil topgan bo'lib, ular insonning jasorat, fidoiylilik xususiyatlarini namoyon qiladi.

"Haqiqat" konsepti tarkibiga kiruvchi har bir mikrokonsept o'zbek tilida o'zining keng qamrovligi bilan farq qiladi (leksik, frazeologik birliklar, maqol va matallar, aforizmlar va so'z birikmalar).

Yuqoridagi "haqiqat" konseptining strukturasi ko'rish mumkinki, biz ushbu konseptning tilda turli lisoniy vositalar bilan ifodalanishini kuzatdik. Natijada lisoniy birliklar insonning ichki holati, psixologik qobiliyati, fiziologik ko'rinishi va o'zini tutishi verbal va nonverbal vositalar orqali ifodalaniib, shaxsning jasorati, mehnatkashligi, oshkor etish singari holatlarini ochib berishi ma'lum bo'ldi. Lug'at ta'riflari haqiqat konseptining kognitiv pragmatik tadqiq etish osonlik bilan o'rnatilishi mumkin bo'lgan pragmatik vositalar ekanligini ko'rsatadi. Biroq, bu jasorat talab etadigan shakllarining diapazoni, ular bajaradigan murakkab funksiyalar va bu ikki nutq qutblari o'rtasidagi o'zaro bog'liqlik ularni tahlil qilish va tushunish uchun o'rnatilgan intizomni talab qiladi.

Strukturada haqiqat konseptining kognitiv pragmatik tadqiq etishning aniq shakli to'rtta asosiy komponentni o'z ichiga olishi kerak. Huquqbuzar huquqbuzardir, "xafa qilgan" – "huquqbuzarlik" qurboni, "huquqbuzarlik" – haqiqatni izlab topishga sabab bo'lgan voqea [2]

Xolms tomonidan berilgan ta'rifga muvofiq "haqiqat", "oshkoralik" jinoyatchi jinoyatda faol rol o'ynamagan bo'lishi mumkinligini taxmin qiladi. "Hisobni himoya qilish vositasi" - bu huquqbuzar tomonidan boshqa narsalar qatori huquqbuzarlikni tan olish va javobgarlikni o'z zimmasiga olishni o'z ichiga olgan komponent. Yakuniy komponent (ya'ni, chora) semantik tarzda berilgan

tinglovchini tinchlantirish uchun mo'ljallangan so'zlar terminlari – "haqqoniylik", "oshkoralik", "jazolash" va hokazo.

[3]

Bu so'zlar, Edmondson (1981:) fikriga ko'ra, potentsial tajovuzkor xatti-harakatlarni kutishni yo'q qilishga qaratilgan haqiqatning borligini keltirib chiqaradi. Ostin tahliliga ko'ra "haqiqat" va "oshkoralik" semasiga ega birliklar quyidagi shakllarda qo'llanilishi mumkin.

I believed in the truth
Verity came out
Disclosure period requirement
It really should be

Ushbu shakllarning har biri haqiqat konseptining kognitiv pragmatik tadqiq etish muvaffaqiyatli bajarilishiga olib keladigan baxt sharti deb ataladigan narsaning asosini tashkil etishi taklif etiladi. Misollar hurmat bilan so'zlovchining pushaymonligini ifodalash, garchi himoyalangan bo'lsa-da, ma'ruzachining javobgarligini o'z zimmasiga olishdek semantik ahamiyatga ega. harakat, qilmishning noto'g'ri ekanligini tan olish, qabul qiluvchining xafa bo'lganligini taxmin qilish, so'zlovchini aniq bir haqiqatini oshkor etish va nihoyat, bunday narsa boshqa hech qachon takrorlanmasligiga va'da berish. Sintaktik jihatdan: gapirganda, Lakoff haqiqat konseptining kognitiv pragmatik tadqiq etish aybdor sub'ekt pozitsiyasida, sub'ekt pozitsiyasidan tashqari, jumladan tashqarida yoki bo'ysunuvchi gapda paydo bo'lishi mumkinligini taklif qiladi [8:12] (Mening).

my truth
my transparency
my openness
my duty
my duty
my options
my dedication
my patriotism

Ko'rinib turibdiki, dastlabki uchta jumla (ya'ni (a), (b), (c)) haqiqatning sub'ekt pozitsiyasida ekanligini ko'rsatadi. (d) da so'zlovchi (ya'ni haqiqat istovchi) gapda aytilmaydi. va (e) da u butunlay tashqarida. (f) va (g) da haqiqatni sinonimik atorini tashkil etadi.

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ПРОБЛЕМАТИКА «АМЕРИКАНСКОЙ ТРИЛОГИИ» ФИЛИПА РОТА В КОНТЕКСТЕ ЭТНИЧЕСКОЙ ЛИТЕРАТУРЫ США

Аннотация

Объектом исследования в статье служит одно из самых известных произведений Ф. Рота – «Американская трилогия». Поднятые в трилогии проблемы показаны на широком фоне событий политической и идеологической жизни страны последней трети XX века. Анализ позволил выявить круг волновавших автора проблем: самоидентификации личности, межрасовых отношений, воздействия «американской мечты» на судьбы героев, ответственности за отказ от своей национальной идентичности, терроризма, левого экстремизма, влияния войны во Вьетнаме на судьбы простых американцев.

Ключевые слова: этническая литература, самоидентификация личности, межрасовые отношения, идеология, трилогия, «американская мечта».

“THE AMERICAN TRILOGY” BY PHILIP ROTH IN THE CONTEXT OF US ETHNIC LITERATURE

Annotation

The object of study in the article is one of the most famous works of F. Roth - “The American Trilogy”. The problems raised in the trilogy are shown against a broad background of events in the political and ideological life of the country in the last third of the twentieth century. The analysis made it possible to identify a range of problems that concerned the author: personal self-identification, interracial relations, the impact of the “American Dream” on the fate of heroes, responsibility for abandoning one’s national identity, terrorism, left-wing extremism, the impact of the Vietnam War on the fate of ordinary Americans

Key words: ethnic literature, personal identification, interracial relations, ideology, trilogy, “American Dream”.

AQSH ETNIK ADBIYOTI KONTEKSTINDAGI FİLIP ROT “AMERIKA TRILOGIYASI”

Annotatsiya

Maqolaning o'rganish ob'ekti F. Rothning eng mashhur asarlaridan biri - "Amerika trilogiyasi". Trilogiyada ko'tarilgan muammolar XX asrning oxirgi uchdan birida mamlakat siyosiy va mafkuraviy hayotida sodir bo'lgan voqealarning keng fonida ko'rsatilgan. Tahlil muallifni qiziqtirgan bir qator muammolarni aniqlashga imkon berdi: shaxsiy o'zini o'zi identifikatsiya qilish, millatlararo munosabatlar, "Amerika orzusi" ning qahramonlar taqdiriga ta'siri, o'z milliy o'ziga xosligidan voz kechish uchun javobgarlik, terrorizm, chap qanot. ekstremizm, Vetnam urushining oddiy amerikaliklar taqdiriga ta'siri.

Kalit so'zlar: etnik adabiyot, shaxsiy identifikatsiya, irqilaro munosabatlar, mafkura, trilogiya, "Amerika orzusi".

Введение. «Писателем еврейской темы» называют Филипа Рота (1933-2018), известного американского прозаика, обладателя Пулитцеровской, Национальных и Фолкнеровских премий, Международной Букеровской премии, премии Франца Кафки, французского ордена Почетного легиона.

Литературная деятельность Рота продолжалась более пятидесяти лет. По собственному признанию писателя, творчество составляет смысл его жизни: «Я не представляю, чем еще можно заняться, кроме писательства. Никаких других интересов у меня нет. Если бы я перестал писать, я сошел бы с ума» [1]. Постоянная тема книг Рота – тема самоопределения личности, его интересуется, как во внутреннем мире современника сосуществуют разные типы мироощущения – еврея и американца. Он показывает жизнь еврейской диаспоры в США, частные события и происшествия, рассказывает о «еврейской мечте обыкновенных евреев», которые заслужили обыкновенную жизнь, «существование без битв, безопасности... Но этого нет. Непредставимая драма – быть евреем» [2]. Герой Рота – интеллигент, «еврейский книжник», как называет его писатель – несет в себе груз наследия замкнутого еврейского мира, «пытается преодолеть свою односторонность, сохранив свою сущность» [2].

Протагонисты, сквозные герои романов Рота, во многом похожи на автора: они родились в семьях польских эмигрантов, избежавших Холокоста, живут в еврейском квартале Ньюарка, прошли тот же путь взросления, формирования взглядов и профессионального становления, что и сам Рот. Натан Цукерман, Дэвид Кепеш, Петер Тарнополь – университетские преподаватели, писатели. Создавая их образы, автор использовал внешние факты собственной биографии – происхождение, семейную ситуацию, особенности воспитания и образования, что позволило критикам говорить об автобиографизме его книг. Не отрицая автобиографических черт в романах, Рот утверждает право писателя на художественный вымысел [3].

Полувековое творчество Рота можно разделить на два этапа: первый – с публикации сборника рассказов «Прощай, Колабус» (1959) до конца 1980-х годов. Показав в романах «Попустительство» (1962), «Случай Портного» (1969) Америку эпохи «маккартизма», в «Нашей банде» (1971) и «Большом американском романе» (1973) – события «горячих шестидесятых», Рот во главу угла ставит проблему самоидентификации личности. Произведения этого периода представляют собой своеобразную исповедь – монолог, пронизанный горькой иронией и самоиронией, гротескно изображающий жизнь еврейской общины Ньюарка, родного города автора. К

исповедальной форме Рот впервые обратился в романе «Случай Портного» (1969), поднимая темы и проблемы, ставшие постоянными в его творчестве: поиск личной и этнической идентичности, судьба еврея в современном мире,

Второй этап творчества Рота начался с публикации «Американской трилогии» («Американская пастораль, 1997; «Мой муж – коммунист!», 1998; «Людское клеймо», 2000). Заметно расширилась тематика романов этого периода, на первый план вышла общественная проблематика: последствия войны во Вьетнаме для судьбы страны и каждого американца, проблемы внутренней политики (в частности, уотергейтский скандал), терроризма, межрасовых отношений, взаимоотношений поколений отцов и детей – проблемы, остающиеся актуальными и сегодня. Об этой особенности новой манеры Рота пишет С. Рушди, назвавший «Американскую трилогию» «трилогией шедевров»: «Эти книги совершили переворот в моих представлениях о Филипе Роте... Я всегда полагал, что мы живем в эпоху, когда события общественного масштаба совершенно непосредственно вторгаются в нашу частную жизнь, а значит, литература должна показывать нам, как это происходит, и романы больше не могут быть описаниями сугубо частной жизни...» [3]. Проблема самоидентификации личности показана через призму «вечной» темы «американской мечты», объединяющей романы в единое произведение. В русле предшествующей традиции «американская мечта» предстает у Рота как недостижимый идеал, иллюзия, влияющая на судьбу героев и определяющая ее. Во всех романах герои терпят поражение, пытаются осуществить мечту об успешной, красивой жизни и одновременно соответствовать выбранной идентичности. Результатом погони за «американской мечтой» является крах в личной жизни, в карьере, полное разрушение личности героев трилогии.

Романы объединяет образ сквозного персонажа-повествователя Натана Цукермана, авторской маски. Сюжет «Американской пасторали» составляют воспоминания рассказчика о давнем друге Сеймуре Лейвоу, попытавшемся построить идеальную жизнь: успешный бизнес, счастливая семья, образцовая жена, красавица-дочь. Однако пасторали не случилось, на что однозначно указывают названия частей романа, отсылающие к поэме Д. Мильтона: «Воспоминания о рае», «Грехопадение» и «Потерянный Рай». Дочь Сеймура Мэрри, восстав против родителей и их стремления к благополучной и благопристойной жизни общества потребления, примкнула к террористам, организовала несколько взрывов, в которых погибли невинные люди.

О жизненных перипетиях героя второго романа Айры Рингольда читатель узнает также из рассказа Цукермана. Родившийся в бедной семье, рабочий Айра верит в «американскую мечту», стремится к богатству и славе. Выступая с пародиями на политических деятелей, он становится популярным и удачно женится на любимице радиослушателей Эве Фрэйм. Сближает супругов то, что оба всеми силами стараются казаться в глазах окружающих успешнее, удачливее, а на деле утрачивают цельность, присущую им от природы. Страх потерять достигнутое ценой отказа от свой индивидуальности, жизнь «на публику» приводит Айру к краху: узнав о его измене, Эва пишет книгу «Мой муж – коммунист», которая ставит точку в его карьере, а ей дает шанс на волне скандальной известности пробраться в общество. Рот обнажил изнанку «американской мечты», нивелирующей и разрушающей личность.

В романе «Людское клеймо» Рот исследует самые наиболее проблемы американской действительности

последней трети XX века: расовую, положения женщин, политическую (последствия войны во Вьетнаме) и в связи с ней – проблему еще одного «потерянного поколения», проблему насилия. На первый план выходит проблема расовой дискриминации, представленная в неожиданном ракурсе – переход в другую расу: светлокожий кварталерон выдает себя за «белого». Этническую проблему Рот показал на примере отношения «белого» населения к афроамериканцам.

Успешный, благополучный, уважаемый профессор колледжа Коулмен Силк обвинен в расизме, назвав отсутствующих на лекции чернокожих студентов «духами», что некогда считалось оскорблением. Коулмен лишается работы, умирает его жена, покидают дети и сам он постепенно скатывается на самый низ общественной лестницы. Это расплата за совершенный в юности выбор: он афроамериканец, но, в отличие от черных родителей, братьев и сестер, белокожий, всю взрослую жизнь скрывал свое происхождение. Это был осознанный выбор: скрыв свое происхождение, Коулмен смог поступить в университет, блестяще окончил его и начал восхождение по карьерной лестнице, чему немало способствовали и успехи в боксе и баскетболе, удачно женился на еврейке, стал отцом белокожих детей. «Коулмен уже несколько лет сознательно позволял окружающим считать себя евреем – с тех самых пор, как понял, что и в университете, и в тех кафе, где он бывал, многие не задумываясь, причислили его к этой нации. Флотская жизнь привела его к заключению, что всего-навсего надо придерживаться какой-то ясной и последовательной линии – и никто не будет докапываться до истины, потому что никому не интересно» [4]. Для успешной жизни нужно было порвать все связи, которые могли бы выдать его истинное происхождение, и Коулмен отрекся от родителей, родных, своей расы, себя настоящего – не раздумывая, раз и навсегда.

Автор дает герою возможность исправить ситуацию, в которой он оказался: в ответ на обвинения в расизме, Коулмен мог признаться, что он сам афроамериканец, и инцидент был бы исчерпан. Но этой возможностью герой даже не подумал воспользоваться: слишком дорогую цену ему пришлось заплатить за осуществление своей «американской мечты». Важно, что тему «американской мечты» писатель решает в непосредственной связи с проблемой поиска идентичности, в данном случае – расовой. Коулмен Силк был вынужден сам избрать новую идентичность прежде всего потому, что его судьба – судьба чернокожего – была predeterminedена законами общества, в котором он живет. Отречение от своей расы дало ему возможность самому распоряжаться своей жизнью: «...в какой-то момент его страсть победить подтолкнула его на попытку *победить судьбу*: при поступлении на военную службу, заполняя анкету, в графе «раса» он написал «белый» [4]. Однако результатом отречения стал внутрличностный конфликт и в конечном счете разрушение личности. Таким образом, судьбы героев трилогии показывают проблематичность самой возможности достижения успеха, обеспеченной жизни достойным способом, не предавая себя: главной причиной поражения героев, краха их надежд является идеология общества, законы, по которым оно живет.

Трагизм судьбы современника писатель показал и на примере Фауни Фарли и ее мужа Лесли. Выросшая в богатой семье, Фауни страдала от скупости и невнимания родителей. Замужество не принесло ей счастья: вернувшийся с вьетнамской войны духовно искалеченный Лесли так и не смог приспособиться к мирной жизни. Потерявшая детей, уставшая от побоев мужа, она уходит

от него и устраивается уборщицей в колледж, где знакомится с Коулменом. Два одиноких человека нашли друг в друге сочувствие и поддержку, однако ненадолго, оба погибают в автомобильной катастрофе, подстроенной Лесли Фарли.

В «Людском клейме» Рот использовал некоторые приемы постмодернистской поэтики. Композиция романа фрагментарна: он состоит из пяти глав, которые сюжетно и логически не продолжают предыдущую, то есть, происходящие с героями события даются непоследовательно и с большими временными промежутками. Так, первая глава рассказывает об отношениях Коулмена и Фауни и их гибели, затем идет экскурс в прошлое, далее – в будущее, о событиях после смерти героев, затем – возвращение в далекое прошлое и т.д. Таким образом, история жизни Коулмена, как и других персонажей, как бы собирается из отдельных фрагментов-пазлов. Кроме того, фрагментарность подчеркивается введением лирических отступлений, вклинивающихся в основной сюжет, нарушая его целостность, например, рассказ о войне во Вьетнаме, о скандале вокруг отношений президента Билла Клинтона и Моника Ливински, рассказ о болезни и операции Цукермана. Тяготеет к постмодернистской и повествовательной манере «Людского клейма». Основной рассказ ведется от лица Натана Цукермана, который одновременно является автором книги о Коулмене Силке и ее действующим лицом. Однако некоторые факты своей биографии Силк рассказывает сам; таким образом, можно говорить об использовании писателем постмодернистского приема «ненадежный рассказчик».

Смысл заглавия романа объясняют многочисленные аллюзии, отсылающие читателя к

античной мифологии и литературе. Коулмен – специалист по античной словесности, а город, в котором находится колледж, носит имя богини Афины. Представляя молодого Коулмена, Цукерман сравнивает его с лесным божеством Паном: «...он был юношей не только усидчивым, но еще и обаятельным, соблазнительным. Легко возбудимым. Озорным. Чутьочку даже демоническим – таким козлоногим Паном со вздернутым носом» [4]. Как и мифологический «бегун и плясун» Пан, Коулмен-спортсмен быстр и проворен, как и Пан, не терпит ограничений и несвободы. Свойственная Пану божественная дикость воплощается в образе Лесли Фарли, но проявляется в нем как неистово-жестокая и разрушающая сила. Есть черты Пана и в образе Цукермана, который пять лет скрывался в глухом лесу, переживая свою болезнь и наступающую старость. Имя Фауни восходит к римской богине плодородия и здоровья Фауны: встреча с ней возродила в Коулмене желание жить, несмотря на утраты и потрясения.

Эпиграфом к роману Рот взял слова из «Царя Эдипа» Софокла: «*Эдип*: Каким же очищемся? Чем помочь? / *Креонт*: Изгнанием иль кровь пролив за кровь...», подчеркнув, тем самым, что его герой – такая же неординарная, сильная личность, но личность грешная: в отличие от Эдипа, он сознательно творит зло. Совершенное им предательство неминуемо приведет его к краху, о чем прозорливо говорит мать Коулмена: «Освобождения не бывает, все попытки приведут тебя к тому же, с чего ты начал» [4]. Никому не дано ни обмануть судьбу, ни убежать от нее, ни избежать возмездия за свой грех. Рот показал судьбу людей, на каждом из которых стоит «людское клеймо». В их судьбе автор отметил вечные, архетипические начала.

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COMPARISON OF LEXICAL-SEMANTIC UNITS IN ENGLISH AND UZBEK LEGAL DISCOURSE

Annotation

The importance of lexical-semantics is considered very important for any language, and this phenomenon is studied on the basis of various texts. This article provides a comparative analysis of lexical semantic units in English and Uzbek legal texts and their specific characteristics. The article also describes the analytical methods necessary for the comparative analysis of legal texts.

Key words: legal texts, meaning, semantics, legal language, analysis, terminology, synonyms, antonyms, comparison.

СРАВНЕНИЕ ЛЕКСИКО-СЕМАНТИЧЕСКИХ ЕДИНИЦ В АНГЛИЙСКОМ И УЗБЕКСКОМ ПРАВОВОМ ДИСКУРСЕ

Аннотация

Значение лексико-семантики считается очень важным для любого языка, и это явление изучается на основе различных текстов. В данной статье проводится сравнительный анализ лексико-семантических единиц в английских и узбекских юридических текстах и их специфические характеристики. Также в статье описаны аналитические методы, необходимые для сравнительного анализа юридических текстов.

Ключевые слова: юридические тексты, значение, семантика, юридический язык, анализ, терминология, синонимы, антонимы, сравнение.

INGLIZ VA O'ZBEK TILIDA HUQUQIY NUTQDA LEKSIK-SEMANTIK BIRLIKLARNI QIYOSLASH

Annotatsiya

Har qanday til uchun leksik-semantikaning ahamiyati juda muhim sanaladi va bu hodisa turli matnlar asosida o'rganiladi. Ushbu maqolada ingliz va o'zbek yuridik matnlaridagi leksik semantik birliklar va ularning o'ziga xos xususiyatlari qiyosiy tahlil qilingan. Maqolada huquqiy matnlarni qiyosiy tahlil qilish uchun zarur bo'lgan analitik usullar ham tasvirlangan.

Kalit so'zlar: yuridik matnlar, ma'no, semantika, yuridik til, tahlil, terminologiya, sinonimlar, antonimlar, taqqoslash.

Introduction. Legal texts in any language are devoid of features such as stylistic coloring and expressiveness. Because legal processes involve citizens, in addition to interstate relations, internal rules of the state, relations between citizens and the government, and many other aspects of human life and government, the texts and words used in them must be very specific. Because legal texts do not use words that show stylistic coloration, as in fiction or everyday life, the meanings in them are very clear. In order for the language of the law to be comprehensible to everyone, common words in it lose emotional expressiveness and gain neutrality.

However, the lexical-semantic features of words in legal texts may differ in different languages. There are significant differences in Uzbek and English legal texts. Besides, comparing lexical-semantic units in English and Uzbek legal discourse involves examining the terminology, structure, and style used in legal documents in both languages. In the laws of the English language, words with synonyms, antonyms and polysemantic properties can be found more often. Although such words are used in Uzbek legislation, they do not constitute the majority.

Materials and methods. In order to compare Uzbek and English legal discourse it is important to carry out textual analysis. It involves close examination and comparison of individual legal texts to identify lexical-semantic units and analyze their usage and meaning. Researchers can also analyze legal documents in both languages, focusing on specific areas of law or types of legal texts. Qualitative methods, such as

content analysis and discourse analysis, are also considered one of the pivotal ways of comparing and identifying similarities and differences of legal discourse in both Uzbek and English languages and can be employed to identify linguistic patterns, semantic shifts, and cultural influences in legal language.

In addition, since translation studies is focused on the process of translating legal texts into Uzbek and English languages, providing an understanding of lexical-semantic units and interlinguistic equivalence, it is possible to analyze the similar and different aspects of the two languages with the help of this field. Because researchers can analyze legal translations to identify challenges and strategies in translating legal terminology and concepts between two languages. Comparative translation analysis can reveal differences in legal language use, cultural references, and legal concepts between Uzbek and English legal discourse.

Lexical-semantic units containing vocabulary and meanings specific to legal language play a decisive role in the formation of legal speech. A comparative analysis of lexical-semantic units in English and Uzbek legal discourse provides valuable insights into the linguistic, cultural, and legal aspects of each jurisdiction. The origin and influence of the language is also very important. English legal discourse is deeply rooted in the common law tradition, with historical influences from Latin, French, and Anglo-Saxon languages. As a result, English legal terminology often includes Latin phrases and expressions, such as "habeas corpus" and "prima facie," reflecting the historical development of the legal system.

In contrast, Uzbek legal discourse reflects a diverse linguistic heritage, with influences from Persian, Arabic, Russian, and Turkic languages. This linguistic diversity is evident in legal terms such as "shartnoma" (contract) and "zarar" (damage), which originate from Uzbekistan's cultural and historical context [1].

Results. Based on the results of various analyzes and studies, it can be said that synonyms and antonyms are indispensable elements of both Uzbek and English legal discourse. They contribute to clarity, precision, cultural sensitivity, legal translation, education, and scholarship, enhancing communication and understanding within the legal

profession and broader society. By recognizing the importance of synonyms and antonyms, legal practitioners and scholars can effectively navigate the complexities of legal language and promote the rule of law in diverse linguistic and cultural contexts. It should be noted that in order to be able to use synonyms and antonyms widely, it is necessary to understand the basic meaning and essence of each word. Because a word that is a synonym of one word is used as a synonym in a certain situation, but it may not have this feature in other cases. The same thing happens with antonyms. Below are synonyms and antonyms of words related to English legal texts [2].

Word	Synonyms	Antonyms
Legal	Legitimate, lawful, justifiable, regulation, authorized, constitutional Legit, licit, allowable, permissible, proper, statutory, noncriminal, right	Illegal, unlawful, wrongful, illicit Criminal, illegitimate, immoral, corrupt, wicked, prohibited, sinful Guilty, unauthorized, forbidden, Unjust, lawless, impermissible Iniquitous, unconstitutional Reprobate, outlawed, banned under-the-table, under-the-counter nonconstitutional.
Lawyer	Attorney, counsellor Advocate, counselor Solicitor, counsel Prosecutor, jurist attorney-at-law	Defendant, accused, accuser, plaintiff, client, culprit, offender, perpetrator, prisoner, suspect.
Verdict	Decision, opinion, Conclusion, determination, Judgment, judgement, Resolution, diagnosis, Award, view, Sentence, deliverance, Call, decree, Instruction, mandate Choice, conviction, Adjudication, consensus, Order, directive, Selection, option, disposition, edict, Commandment, belief, last word, behest	Tie, halt, draw, deadlock, stalemate, standoff.

It is clear from the table that the role of synonyms and antonyms in the legal text of English language is incomparable. In Uzbek legal texts, they are not as numerous as in English, but they are sufficient. We can know this from the table below [3].

Words	Synonyms	Antonyms
Rivojlantirmoq – to improve	Takomillashtirmoq, yaxshilamoq, kuchaytirmoq, samaradorligini oshirmoq, modernizatsiya qilmoq, chiqirlashtirmoq.	Yomonlashtirmoq, kuchsizlashtirmoq, Zarar yetkazmoq, zaiflashtirmoq, buzmoq.

Synonyms

Avval	Ilgari, oldin
sababli	tufayli
jinoyat	qilmish
unvon	Daraja
Sodir bo'lmoq	Yuz bermoq

Antonyms

Jinoyatchi	Jabrlanuvchi
Ozodlikdan mahrum etmoq	Ozodlikka chiqqarmoq
Qonunga riya qilmoq	Qonuni buzmoq
Erkinlik	Qaramlik

Conclusion. In conclusion, the comparison of lexical-semantic units in English and Uzbek legal discourse highlights the rich diversity and complexity of legal language. While each jurisdiction has its unique linguistic and cultural influences, both prioritize clarity, precision, and accuracy in

legal communication. Understanding these nuances is essential for legal practitioners, translators, and scholars to navigate the complexities of legal discourse and uphold the principles of justice and the rule of law in diverse linguistic and cultural contexts.

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ORIGIN OF CHINESE MILITARY TERMS (KEY VOCABULARIES)

Annotation

Understanding the lexicon of a nation's military resources is essential for strategic analysis, communication, and cooperation in international relations. This article aims to cover the basic vocabulary of resources in the Chinese military context. By examining terms related to manpower, equipment, technology, and logistics, this study provides a comprehensive overview of the resources critical to China's defense and security strategies. Through an analysis of primary sources and official documents, this article illuminates the nuanced meanings and implications embedded in Chinese military terminology.

Keywords: Chinese military, resources, vocabulary, manpower, equipment, technology, logistics.

ПРОИСХОЖДЕНИЕ КИТАЙСКИХ ВОЕННЫХ ТЕРМИНОВ (КЛЮЧЕВЫЕ СЛОВАРИ)

Аннотация

Понимание лексики военных ресурсов страны имеет важное значение для стратегического анализа, общения и сотрудничества в международных отношениях. Цель этой статьи — охватить базовый словарь ресурсов в китайском военном контексте. Изучая термины, связанные с рабочей силой, оборудованием, технологиями и логистикой, это исследование дает всесторонний обзор ресурсов, имеющих решающее значение для стратегии обороны и безопасности Китая. посредством анализа первоисточников и официальных документов эта статья освещает нюансы значений и значений, заложенных в китайской военной терминологии.

Ключевые слова: китайская армия, ресурсы, лексика, живая сила, техника, технологии, логистика.

XITOIY HARBIY TERMINLARIDA MANBASHUNSLIK (ASOSIY LUG'ATLAR)

Аннотация

Davlatning harbiy resurslari leksikasini tushunish strategik tahlil, aloqa va xalqaro munosabatlarda hamkorlik qilish uchun zarurdir. Ushbu maqola Xitoy harbiy kontekstidagi resurslarga oid asosiy lug'atni yoritishga qaratilgan. Ish kuchi, asbob-uskunalar, texnologiya va logistika bilan bog'liq atamalarni o'rganish orqali ushbu tadqiqot Xitoyning mudofaa va xavfsizlik strategiyalari uchun juda muhim bo'lgan resurslarning to'liq ko'rinishini taqdim etadi. Boshlang'ich manbalar va rasmiy hujjatlarni tahlil qilish orqali ushbu maqola Xitoy harbiy terminologiyasiga kiritilgan nozik ma'no va ta'sirlarni yoritadi.

Kalit so'zlar: Xitoy armiyasi, resurslar, lug'at, ishchi kuchi, uskunalar, texnologiya, logistika.

Kirish. Geosiyosiy siljishlar va harbiy yuksalishlar bilan tavsiflangan davrda strategik tahlil va xalqaro hamkorlik uchun davlatning harbiy resurslarining nozik tomonlarini tushunish muhim ahamiyatga ega. Xitoy o'zining jadal iqtisodiy o'sishi va global ta'sirining kengayishi bilan xalqaro xavfsizlik sohasida hal qiluvchi o'yinchi sifatida paydo bo'ldi. Xitoyning qudratli harbiy kuch sifatida yuksalishining markaziy qismi uning Xalq Ozodlik Armiyasi (PLA) tarkibidagi kuchli resurslarni boshqarish infratuzilmasi hisoblanadi.

Xitoy armiyasi tarixiy meros, modernizatsiya sa'y-harakatlari va rivojlanayotgan xavfsizlik muammolari bilan shakllangan o'ziga xos ijtimoiy-siyosiy va strategik asosda ishlaydi. Xitoy o'z milliy manfaatlarini himoya qilishga va jahon miqyosida o'z ta'sirini kuchaytirishga harakat qilar ekan, butun dunyo bo'ylab manfaatdor tomonlar uchun uning harbiy salohiyati va resurslarini nozik tushunish zarur.

Ushbu maqola Xitoy harbiy kontekstidagi manbalar bilan bog'liq asosiy lug'atni o'rganishga harakat qiladi. Ish kuchi, asbob-uskunalar, texnologiya va logistika bilan bog'liq bo'lgan asosiy atamalarni o'rganish orqali ushbu tadqiqot Xitoyning mudofaa infratuzilmasi, strategik ustuvorliklari va kelajakdagi traektoriyalari haqida tushuncha berishga qaratilgan. Birlamchi manbalarni, rasmiy hujjatlarni va ilmiy tadqiqotlarni tahlil qilish orqali ushbu maqola Xitoy harbiy terminologiyasiga kiritilgan nozik ma'no va oqibatlarini yoritishga intiladi.

Xitoy armiyasi modernizatsiya va kengayishda davom etar ekan, siyosatchilar, tahlilchilar va harbiy amaliyotchilar uchun uning resurslarini boshqarish va ulardan foydalanishni har tomonlama tushunish zarur. Xitoyning harbiy resurslariga taalluqli asosiy lug'atlarga oydinlik kiritib, ushbu maqola Xitoyning rivojlanayotgan mudofaa qobiliyatini va uning global xavfsizlik dinamikasiga ta'sirini chuqurroq tushunishga yordam beradi.

Ish kuchi:

Mudofaa, operatsiyalar va strategik rejalashtirish uchun zarur bo'lgan inson resurslarini o'z ichiga olgan ishchi kuchi har qanday harbiy kuchning asosini tashkil qiladi. Xitoy harbiy kontekstida ishchi kuchi ko'p qirrali tushuncha bo'lib, har biri alohida rol va mas'uliyatga ega bo'lgan turli toifadagi xodimlarni qamrab oladi.

Xitoy harbiy nutqida ishchi kuchiga ishora qilish uchun keng tarqalgan atama "renli ziyuan" (人力资源), bu to'g'ridan-to'g'ri "inson resurslari" deb tarjima qilinadi. Bu atama PLA ichidagi xodimlarni nafaqat askarlar, balki boshqaruv, o'qitish va joylashtirishni talab qiladigan qimmatli aktivlar sifatida tan olinishini ta'kidlaydi.

Xitoyning ishchi kuchi resurslarining asosini "junren" (军人) deb ataladigan faol xodimlar tashkil etadi. Bu shaxslar qattiq tayyorgarlikdan o'tadi va ularga mamlakat manfaatlarini ham mamlakat ichida, ham xorijda himoya qilish ishonib topshiriladi. PLANing faol navbatchi kuchlari quruqlikdagi

qo'shinlar, dengiz kuchlari xodimlari, havo kuchlari xodimlari va turli xil rollar, jumladan, jangovar, razvedka va logistika bilan shug'ullanadigan ixtisoslashtirilgan bo'linmalardan iborat.

Faol navbatchi xodimlardan tashqari, Xitoy "junxun" (军训) deb nomlanuvchi muhim zahira kuchini saqlaydi. Zaxiradagilar vaqti-vaqti bilan mashg'ulotlardan o'tadilar va xavfsizlik tahdidlari kuchaygan paytlarda yoki tabiiy ofatlarni bartaraf etish bo'yicha sa'y-harakatlarni qo'llab-quvvatlash uchun safarbar qilinadi. Zaxira kuchlari Xitoyning harbiy tayyorgarligining muhim tarkibiy qismi bo'lib xizmat qiladi va kerak bo'lganda faol navbatchi kuchlarning imkoniyatlarini oshiradi.

Harbiy formadagi xodimlardan tashqari, "jungong" (军工) deb nomlanuvchi fuqarolik xodimlari ham mavjud. Ushbu shaxslar PLAning umumiy faoliyatiga hissa qo'shadigan ma'muriy, texnik va logistika rollarini o'z ichiga olgan muhim yordam xizmatlarini taqdim etadilar. Jungong xodimlari harbiy infratuzilmani saqlash, tadqiqot va ishlanma tashabbuslari va ta'minot zanjirini boshqarish uchun ajralmas hisoblanadi.

Xitoyning ishchi kuchiga bo'lgan yondashuvi ta'lim, ta'lim va ma'naviyat kabi sifat jihatlarini qamrab olish uchun raqamli kuchdan tashqarida. PLA intizom, sodiqlik va jangovar mahoratni ta'kidlab, o'z xodimlarining kasbiy rivojlanishiga katta mablag' sarflaydi. Xitoy harbiy kuchlarining tayyorgarligi va samaradorligini oshirish maqsadida muntazam ravishda o'quv mashg'ulotlari, simulyatsiyalar va qo'shma operatsiyalar o'tkazib turiladi.

Bundan tashqari, Xitoy harbiy ierarxiyasida "renwu fenpei" (人物分配), yoki xodimlarni taqsimlash tushunchasi hal qiluvchi ahamiyatga ega. Bu xodimlarni malakasi, tajribasi va operatsion talablari asosida strategik joylashtirishni nazarda tutadi. Topshiriqlar oldingi jangovar bo'linmalardan tortib ixtisoslashtirilgan texnik bo'linmalargacha bo'lishi mumkin, bu PLA ichidagi turli qobiliyat va rollarni aks ettiradi.

Xulosa qilib aytganda, Xitoy harbiy kontekstidagi ishchi kuchi bir qator xodimlar toifalarini, jumladan, faol harbiy xizmatchilar, zaxiradagilar va fuqarolik xodimlarini o'z ichiga oladi. Keng qamrovli tayyorgarlik, strategik taqsimot va doimiy kasbiy rivojlanish orqali Xitoy o'z inson resurslarining tayyorligi va samaradorligini ta'minlaydi va shu bilan doimo rivojlanib borayotgan xavfsizlik landshaftida mudofaa qobiliyatini mustahkamlaydi.

Uskunalar:

Harbiy harakatlar sohasida texnika jangovar qobiliyatlarni shakllantirish, operativ samaradorlikni oshirish va kuchlar tayyorgarligini ta'minlashda muhim rol o'ynaydi. Xitoy harbiy kontekstida asbob-uskunalar o'qotar qurollardan tortib murakkab texnologik tizimlargaacha bo'lgan keng ko'lamli apparat vositalarini o'z ichiga oladi, ularning har biri aniq operatsion talablar va strategik maqsadlarga javob beradi.

Xitoy harbiy nutqida asbob-uskunalarini ifodalash uchun foydalaniladigan terminologiyaga "zhuangbei" (装备) va "bingqi" (兵器) kiradi, bu ikkalasi ham mudofaa operatsiyalarida harbiy texnikaning muhim xususiyatini ta'kidlaydi. Ushbu atamalar birgalikda Xalq Ozodlik Armiyasi (PLA) tomonidan qo'llaniladigan turli xil qurollar, transport vositalari, aloqa tizimlari va boshqa maxsus jihozlarga tegishli.

Xitoyning uskunalari arsenalining boshida kuchni loyihalash va potentsial dushmanlarni to'xtatish uchun mo'ljallangan ilg'or qurol tizimlari mavjud. Bu o'qotar qurollar, artilleriya buyumlari va zirhli transport vositalarining keng qamrovli inventarini o'z ichiga oladi, ular birgalikda "junqiang" (军器) deb ataladi. Ushbu qurollar zamonaviy urush talablariga javob berish uchun puxta ishlab chiqilgan

bo'lib, jangovar samaradorlikni optimallashtirish uchun materiallar, dizayn va funktsionallikdagi yangiliklarni o'z ichiga oladi.

Dengiz kuchlari salohiyati Xitoyning harbiy texnika portfelining muhim tarkibiy qismi bo'lib, dengiz quvvati prognozini oshirish va hududiy manfaatlarni himoya qilishga qaratilgan. PLA Harbiy-dengiz kuchlari (PLAN) "junjian" (军舰) deb nomlanuvchi yer usti kemalari, suv osti kemalari va amfibiya hujum kemalaridan iborat ulkan flotga ega. Ushbu kemalar ilg'or sensorlar, qurol tizimlari va harakatlantiruvchi texnologiyalar bilan jihozlangan bo'lib, ularga turli xil dengiz muhitlarida samarali ishlash imkonini beradi.

Bundan tashqari, Xitoyning aerokosmik salohiyati so'nggi yillarda aviatsiya texnologiyalari va kosmik tadqiqotlarga kiritilgan sarmoyalar bilan mustahkamlangan ajoyib yutuqlarga guvoh bo'ldi. Harbiy aviatsiya texnikasi, "hangkong zhuangbei" (航空装备) deb ataladi, qiruvchi samolyotlar, razvedka samolyotlari, transport samolyotlari va uchuvchisiz uchish apparatlarini (UAV) o'z ichiga oladi. Ushbu platformalar havo ustunligi, razvedka, havoda yonilg'i quyish va strategik havo yuklarini o'z ichiga olgan son-sanoqsiz rollarga xizmat qiladi, bu Xitoyning havo ustunligi va operatsion moslashuvchanligini oshiradi.

Xitoyning o'z qurolli kuchlarini modernizatsiya qilish majburiyatiga muvofiq, PLA "daodan" (导弹) deb nomlanuvchi ilg'or raketa tizimlarini ishlab chiqish va joylashtirishga ustuvor ahamiyat berdi. Ushbu raketalar quruqlik, dengiz va havo domenlaridagi tahdidlarni zararsizlantirish uchun mo'ljallangan ballistik raketalar, qanotli raketalar, kemaga qarshi raketalar va "yer-havo" raketalari kabi keng imkoniyatlarni o'z ichiga oladi. Xitoyning raketa texnologiyalari bo'yicha malakasi mintaqaviy qo'shnilar va global manfaatdor tomonlar o'rtasida xavotir uyg'otdi va bu uning raketa qobiliyatining strategik ahamiyatini ta'kidladi.

Logistika harbiy harakatlarning asosini tashkil etadi, u jangovar harakatlarda kuchlarni qo'llab-quvvatlash, tezkor tayyorgarlikni saqlash va strategik maqsadlarga erishish uchun zarur bo'lgan tadbirlarni rejalashtirish, muvofiqlashtirish va amalga oshirishni o'z ichiga oladi. Xitoyning harbiy kontekstida "wuliao" (物料) yoki "houduan" (后勤) deb nomlanuvchi logistika turli operativ teatrlar bo'ylab resurslarni samarali safarbar etish, joylashtirish va qo'llab-quvvatlashni ta'minlashda muhim rol o'ynaydi.

Xitoyning ulkan geografik kengligi va xilma-xil relyefi kuchli infratuzilmani, ta'minot zanjirlarini va harbiy operatsiyalarni osonlashtirish uchun qo'llab-quvvatlash mexanizmlarini talab qiladigan logistika muammolarini keltirib chiqaradi. PLA logistika apparati xarid qilish, tashish, tarqatish, texnik xizmat ko'rsatish va tibbiy yordamni o'z ichiga olgan keng ko'lamli funktsiyalarni o'z ichiga oladi, ularning har biri Xitoyning mudofaa qobiliyatining umumiy samaradorligiga hissa qo'shadi.

Xarid qilish va sotib olish harbiy logistikaning asosini tashkil etadi, bu esa operatsion talablar uchun zarur bo'lgan asbob-uskunalar, materiallar va materiallarni sotib olish va sotib olishni o'z ichiga oladi. Xitoyning davlat korxonalari va xususiy pudratchilardan tashkil topgan mudofaa sanoati qurol va o'q-dorilardan tortib transport vositalari va samolyotlargaacha bo'lgan harbiy texnikani ishlab chiqarish va yetkazib berishda hal qiluvchi rol o'ynaydi. Bundan tashqari, PLA o'zining mahalliy imkoniyatlarini to'ldirish va logistika ta'minot zanjiridagi kamchiliklarni bartaraf etish uchun xalqaro sheriklik va texnologik hamkorlikdan foydalanadi.

Transport logistikasi xodimlarni, jihozlarni va materiallarni strategik joylarga samarali va samarali ko'chirish uchun zarurdir. Xitoyning avtomobil yo'llari, temir yo'llari, suv yo'llari va havo yo'llarining keng tarmog'i turli relef va

geografik mintaqalarda kuchlarni tezkor safarbar qilish va joylashtirish imkonini beradi. PLA konvoy operatsiyalari, havo tashish missiyalari va dengiz logistikasi uchun mas'ul bo'lgan ixtisoslashtirilgan transport bo'linmalarini qo'llab-quvvatlaydi, operatsion talablarni qo'llab-quvvatlash uchun resurslarning o'z vaqtida va xavfsiz harakatlanishini ta'minlaydi.

Tarqatish logistikasi oldingi bo'linmalarga, qo'mondonlik markazlariga va qo'llab-quvvatlash vositalariga ta'minot va jihozlarni ajratish va etkazib berishni o'z ichiga oladi. Bunga yetarli darajadagi tayyorlik va barqarorlikni ta'minlash uchun inventarizatsiyani boshqarish, saqlash va zaxiralarni saqlash kiradi. PLA logistika operatsiyalarini ko'rish va nazorat qilishni yaxshilash uchun radiochastotani identifikatsiyalash (RFID), sun'iy yo'ldoshni kuzatish va avtomatlashtirilgan inventarizatsiya tizimlari kabi ilg'or texnologiyalardan foydalanadi.

Texnik xizmat ko'rsatish logistikasi operatsion uskunalarini saqlab turish va uning xizmat muddatini uzaytirish uchun zarur bo'lgan ta'mirlash, xizmat ko'rsatish va kapital ta'mirlash tadbirlarini o'z ichiga oladi. Xitoyning mudofaa sanoati texnik xizmat ko'rsatish omborlari va ta'mirlash inshootlari tarmog'i bilan birgalikda harbiy texnika uchun keng qamrovli qo'llab-quvvatlash xizmatlarini, jumladan, muntazam texnik xizmat ko'rsatish, yangilash va komponentlarni almashtirishni ta'minlaydi. Bundan tashqari, PLA to'xtab qolish vaqtini kamaytirish va foydalanish imkoniyatini maksimal darajada oshirish uchun profilaktik xizmat ko'rsatish va ishonchlikka yo'naltirilgan texnik xizmat ko'rsatish amaliyotiga urg'u beradi.

Tibbiy logistika amaliyot sharoitida joylashtirilgan harbiy xizmatchilarning salomatligi va farovonligini ta'minlashda hal qiluvchi rol o'ynaydi. Kasalxonalar, klinikalar va mobil dala bo'linmalari bilan jihozlangan Xitoyning harbiy tibbiy xizmatlari keng qamrovli sog'liqni saqlash xizmatlarini, jumladan, travmatizm, profilaktik tibbiyot va reabilitatsiyani ta'minlaydi. Tibbiy logistika jabrlanganlarni davolash va tibbiy operatsiyalarni qo'llab-quvvatlash uchun zarur bo'lgan farmatsevtika vositalari, tibbiy buyumlar va jihozlarni xarid qilish va tarqatishni o'z ichiga oladi.

Xitoy harbiy kontekstidagi logistika harbiy operatsiyalarni davom ettirish va jangovar samaradorlikni qo'llab-quvvatlash uchun zarur bo'lgan keng ko'lami funktsiyalarni o'z ichiga oladi. Strategik rejalashtirish, resurslarni taqsimlash va texnologik innovatsiyalar orqali PLA doimiy o'zgaruvchan xavfsizlik muhitida o'z kuchlarining tayyorligi va chidamliligini ta'minlab, logistika imkoniyatlarini optimallashtirishga intiladi. Xitoy o'z qurolli kuchlarini modernizatsiya qilishda va global o'z izini kengaytirishda davom etar ekan, logistika uning harbiy strategiyasining asosi bo'lib qoladi, bu esa PLAgaga jahon sahnasida paydo bo'layotgan tahdid va tahdidlarga samarali javob berishga imkon beradi.

Xulosa. Xitoy harbiy kontekstida resurs bilan bog'liq terminologiyani o'rganish PLAning mudofaa qobiliyati, strategik ustuvorliklari va operatsion tayyorgarligi haqida qimmatli ma'lumotlarni beradi. Ish kuchi, asbob-uskunalar, texnologiya va logistika bilan bog'liq asosiy lug'atlarni o'rganib, ushbu tahlil Xitoyning harbiy infratuzilmasining murakkabligini va uning global xavfsizlik dinamikasiga ta'sirini yoritib beradi.

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APPLIKATIV MODELNING ABZATSLARARO MAVQEI

Аннотация

Mazkur maqolada applikativ model va uning abzaslararo bog'lanishdagi roli xususida ayrim fikr mulohazalar yuritilgan. Abzatslararo bog'lanishda har bir abzats maktomatning komponenti sifatida kelib, uning segmenti sanaladi. Zotan mazkur abzatslarning tarkibiy qismlari, boshqacha aytganda, sintaktik derivatsiya operandlari mustaqil abzatslar qolipidagi sintaktik strukturalarni taqozo etadi. Shu sababdan abzats nutqning alohida birligi maqomiga egadir. Bu esa, o'z navbatida, unga nutq birligi sathi maqomini beradi. Raqshanki, sath tushunchasi til hodisalarining diskret xarakteri bilan uzviy bog'liq. Ana shulardan kelib chiqib, abzatslarni ham kezi kelganda makromatnning segmentlari sifatida, ulranning paradigmasini esa mazkur segmentlarning majmuasini tashkil etuvchi vosita sifatida o'rganish mumhim ahamiyat kasb etishini dalillash mumkin.

Kalit so'zlar: sintaktik derivatsiya, applikativ model, matn segmentlari, operand, operator, makromatn.

РОЛЬ АППЛИКАТИВНОЙ МОДЕЛИ В МЕЖАБЗАЦЕВОМ ОТНОШЕНИИ

Аннотация

В этой статье были рассмотрены некоторые аспекты аппликативной модели и ее роли в межабзацевой связи. При межабзацевой связи каждый абзац является компонентом макротекста и считается его сегментом. Уже компоненты этих абзацев, иными словами, операнды синтаксической деривации, требуют синтаксических структур в форме независимых абзацев. По этой причине абзац имеет статус отдельной единицы речи. Это, в свою очередь, придает ему статус уровня речевой единицы. Понятие уровня неразрывно связано с дискретным характером языковых явлений. Исходя из этого, можно утверждать, что абзацы также могут быть изучены как сегменты макроматериала, а парадигма - как инструмент, составляющий комплекс этих сегментов.

Ключевые слова: синтаксическая деривация, аппликативная модель, сегменты текста, операнд, оператор, макротекст.

THE ROLE OF THE APPLICATIVE MODEL IN THE INTER-PARAGRAPH RELATIONSHIP

Annotation

In this article, some aspects of the applicative model and its role in inter-paragraph communication were considered. In the case of inter-paragraph communication, each paragraph is a component of the macrotext and is considered its segment. Already the components of these paragraphs, in other words, the operands of syntactic derivation, require syntactic structures in the form of independent paragraphs. For this reason, a paragraph has the status of a separate unit of speech. This, in turn, gives it the status of a speech unit level. The concept of level is inextricably linked to the discrete nature of linguistic phenomena. Based on this, it can be argued that paragraphs can also be studied as segments of the macromaterial, and the paradigm as a tool that makes up a complex of these segments.

Keywords: syntactic derivation, applicative model, text segments, operand, operator, macrotext.

Kirish. Matn lingvistikasiga bag'ishlangan adabiyotlarda matn shakllanishi mexanizmini tushunish uchun matn kogeziyasini, matn komponentlari bog'lanishining barcha turlarini o'rganish zarurati tug'iladi. Matn bu turli yo'llar bilan uning umumiy kogeziyasi asosida bog'langan til birliklarining, formalarining kontinuumidir. Matn kogeziyasini o'rganish aspektlari sifatida tilshunoslar abzatslar bog'lanishini, ya'ni abzatsning ichki komponentlari bog'lanishini hamda abzatslararo bog'lanishni e'tirof etadilar.

Adabiyotlar tahlili va metodologiya. Bunday qarashlar bir qator ishlarda ko'zga tashlanadi (T.I.Gordiyenko, L.N.Mamayeva, V.N.Skibo, I.M.Novitsskaya, V.P.Nikolayeva va boshqalar)[1,2,3,4,5]. Ammo shunday bo'lsa-da, abzatslararo bog'lanish hodisasi yuzasidan yangona bir fikrga kelingani yo'q.

Shuni ham aytish joizki, abzatslararo bog'lanishda har bir abzats maktomatning komponenti sifatida kelib, uning segmenti sanaladi. Zotan mazkur abzatslarning tarkibiy qismlari, boshqacha aytganda, sintaktik derivatsiya operandlari mustaqil abzatslar qolipidagi sintaktik strukturalarni taqozo etadi. Shu sababdan abzats nutqning

alohida birligi maqomiga egadir. Bu esa, o'z navbatida, unga nutq birligi sathi maqomini beradi. Raqshanki, sath tushunchasi til hodisalarining diskret xarakteri bilan uzviy bog'liq [6].

Ana shulardan kelib chiqib, abzatslarni ham kezi kelganda makromatnning segmentlari sifatida, ulranning paradigmasini esa mazkur segmentlarning majmuasini tashkil etuvchi vosita sifatida o'rganish mumhim ahamiyat kasb etishini dalillash mumkin.

Abzatslarning o'ziga xos xususiyatlaridan yana biri shunda namoyon bo'ladiki, ularning sintaktik strukturalari doimiy ravishda bir nechta mustaqil gap va murakkab sintaktik qurilmalarning sintaktik paradigmasidan tashkil topadi. Abzats komponentlarining har birida til birliklarining distributiv munosabati ustuvor ahamiyati kasb etsa, ular bilan abzats o'rtasida esa integrativ munosabat muhim mavqega ega [6]. Ammo bu orqali integrativ munosabat matn sintaktik strukturasi komponentlari - mustaqil abzatslarda kuzatilmaydi degan xulosaga kelib bo'lmaydi. Zotan mustaqil abzatslarda gaplar paradigmasini kuzatar ekanmiz, unda ham integrativ munosabat mavjudligini inkor etish qiyin.

Muhokama. Umuman, abzatslararo munosabatda har bir abzatsning o'zi derivatsiya opearndi bo'lishi bilan birga, alohida olinganda mustaqil derivatni tashkil qilishi izoh talab qilmaydi. Bu vaziyatda abzatslararo munosabat va mustaqil abzats komponentlari operatorlari bir biridan farq qilishi ham tabiiydir. Shu bilan birga, aplikativ model nuqtai nazardan oladigan bo'lsak, ularning aplikatorlari ham bir-biridan farq qiladi. Fikr isboti uchun quyidagi misolga e'tibrimizni qaratamiz:

Hamida kanizga ergashib tolol tomon borar ekan, ipak durra bilan tangib chambar qilingan ikki urim uzun sochlarini yelkasiga tushirdi. Durraning uchi bilan qoshi ustidagi ter rezalarini artdi.

U tolol zinapoyasidan ko'tarilayotganda Xonzoda begim o'rnidan turib, unga tomon yurdi. Hamida bonu uch-turt qadam narida to'xtab kelinlarday egilib ta'zim kildi. Xonzoda begim unga kulimsirab ya'lqinlashdi-da, qo'lberdi. Odatga binoan, Hamida bonu uning qo'lini ikki qo'llab oldiyu, bir tizzasini yerga tirab, bayroqni o'pgandek ixlos bilan o'pdi. Qiz boshini eggan paytda yo'gon qora socharining biri yelkasidan sirg'alib ko'kragiga tushdi. Xonzoda begim ikkinchi qo'li bilan uni belidan quchib sekin tikka turgizdi va zarbof ko'rpachaga taklif qildi (P.Qodirov. Avlodlar dovoni).

Keltirilgan misol ikki abzatsdan tashkil topgan bo'lib, mazkur abzatslar bir-biri bilan kontakt bog'lanish asosida birikkan. Buni ikkinchi abzats birinchi abzatsning mazmuniy davomi ekanligidan sezish qiyin emas. Abzatslar semantik ma'nosi markazida esa Hamidabonu so'zi kelib, mazkur so'z makromatn mazmuni doirasida freym sifatida faollashgan. Lekin shunday bo'lsa-da, abzatslararo bog'lanishda sintaktik derivatsiya operatori sifatida biz Hamida bonu so'zini emas, balki ikkinchi abzats boshida kelgan U olmoshini olamiz. Chunki aynan ana shu so'z ikki abzatsni bir-biriga ham semantik, ham sintaktik jihatdan bog'lab, aplikator vazifasini bajararmoqda.

Biroq agar biz har bir abzatsni makromatn tarkibidan chiqarib, ayro tahlil qiladigan bo'lsak, Hamida bonu so'zi har ikkala abzatsning operatori maqomida keladi.

Biroq bu bilan har doim ham birinchi abzatsda operator maqomidagi so'z ikkinchi abzatsda ham operator bo'lib keladi degan fikrga bormaslik kerak. Bunaqa vaziyat faqat faqat kontakt bog'lanishda bo'lishi mumkin. Agar abzatslar o'zaro distant bog'lansa, ikki abzats alohida tahlil qilinganda ikki xil operatorga, demakki ikki xil aplikatorga tayanadi. Ammo abzatslararo bog'lanishning aplikatori bitta bo'ladi. E'tiborimizni quyidagi misolga qaratamiz:

Bog' juda orasta, yulkalarga oltinrang qumlar solingan, marmar ariqlardan tiniq suvlar jildirab oqadi. Chorchamanlarda mamlakatning eng noyob gullari muattar hid taratib ochilib turibdi.

Lekin bu hammasi Xonzoda begimga juda omonat tuyuladi. Inisi Bobur qonli janglarda barpo etib ketgan ulkan davlat hanuzgacha hind yeriga teran ildiz otolgan emas. Fotihlik qilichining yaralari tezda tuzalmas ekan. Mamlakatning turli o'lkalarida Humoyun va uning inilariga qarshi ketma-ket isyonlar bo'lmokda. Shu xatarli vaziyatda og'a-inilar inoq bo'lish o'rniga bir-birlari bilan chaplashib, hokimiyat talashadilar. Xonzoda begim ularni murosaga keltirolmay qiynaladi. Hozir bog'da o'ttirgan paytida ham, butun xayoli og'a-inilarning nizolaridan beri kelmaydi (P.Qodirov. Avlodlar dovoni).

Keltirilgan misolda ikki abzats bog'lanishining guvohi bo'lmoqdamiz. Mazkur abzatslararo munosabatda ikki abzats bir-biri bilan distant (radial) munosabatda bog'langan. Zero, har bir abzatsning semantik markazida ikki xil so'z turganini sezish qiyin emas. Birinchi abzatsda bog', ikkinchisida esa nizolar so'zi freym vazifasida kelayotganini ko'ramiz. Bu esa mazkur so'zlar abzats sintaktik derivatsiyasining operatori maqomida kelganidan dalolat beradi. Aplikativ model nuqtai

nazaridan esa abzats komponentlarini bog'lab turuvchi aplikatorlar ham aynan ana shu ikki so'z ekanligini ta'kidlab o'tish zarur.

Ammo masalaga abzatslararo bog'lanishni hisobga olib yondashadigan bo'lsak, ikki abzatsni bir-biriga sintaktik-semantik jihatdan bog'lab turgan vosita lekin zidlov bog'lovchisi ekanligini ko'rishimiz mumkin. Bu bog'lovchi komponenti ikki abzatsdan iborat bo'lgan makromatn sintaktik derivatsiyasining operatori vazifasida kelmoqda. Bir-biriga mazmuniy va sintaktik jihatdan bog'lanib kelgan ikki abzatsning aplikatori vazifasini ham aynan ana shu lekin bog'lovchisi bajararmoqda.

Natijalar. Ta'kidlash joizki, bog'lovchi matn derivatsiyasining eng faol unsurlaridan biri sanaladi. Shuning uchun ham abzatslararo bog'lanishda bog'lovchilar makromatn komponentlarining bir-biriga tirkalishida eng ko'p qo'llaniladigan aplikatorlar sifatida faollik ko'rsatadi. Ularning vositasida matn komponentlarining sintaktik munosabati har qachongidan ko'ra kuchliroq voqelanadi. Zotan bog'lovchi matn orqali ifodalanayotgan voqea-hodisalarning ketma-ket bog'lanishini ta'minlaydi. Bunda birinchi navbatda matn komponentlarining makon va zamondagi bog'lanishi o'z ifodasini topadi. Mazkur hodsida, ishimizning oldingi sahifalarida ham aytib o'tilganidek, kontinuum deyiladi.

Bog'lovchi matn sintaktikderivatsiyasining operatori sanaladi. Uning ishtirokisiz derivatsion jarayon shakllanmaydi. Shu bilan birga u aplikator vazifasini bajaradi:

1.Qiya ochiqdarichada Arslonqulning madrasa sahnida uchibketayotgan azamat gavdasini ko'rdi-da, birdan chuqur«uh» tortdi. Shu sodda yigitning yuragini zaharlaganqahrli, mudhish hayotni qarq'adi. Ko'ksida ishqning muqaddas, toza alangasini yillardan buyon saqlab kelgan bu olijanob, faqir yigitga baxt tiladi. Lekin shuonda u o'z ko'ksida eski dardning kuchli chayqalganini sezdi.

Biroq bu hasad emasdi. Bu chin, samimiy ishq og'rig'i edi. Dil doming nafis husni, xuddi kechagina ko'rgandek, olimning ko'z oldida gavdalandi. Olim o'zini ovutish uchun tokchaga qo'l uzatib, qalin bir kitobni olib, parishon, dardchil varaqladi (Oybek. Navoiy).

2.Mavlono Binoynning ko'zlari allanechuk olayib ketdi. U o'zining najosat bilan tenglanishini kutmagan edi. O'ch olish uchun yana qo'pol hazillar yog'dirdi. Keyin jiddiy bahslashuvga tirishib ko'rdi.

Lekin forstilining go'zalligi, ustunligi haqidagi uning butun dalillari, isbotlari, urinishlari Navoiy mantiqining mustahkam toshlariga urilib, qumday sochilib ketar edi (Oybek. Navoiy).

Keltirilgan misollarning birinchisida matn derivatsiyasining operandlari biroq, ikkinchisida esa lekinbog'lovchilari orqali munosabatga kirishmoqda. Ayni paytda mazkur bog'lovchilar abzatslararo bog'lanishda aplikator funktsiyasini bajararmoqda. Derivatsion jarayon ana shu bog'lovchilar bilan uzviy bog'liq bo'lib ularning ishtirokisiz hosila-derivat shakllanmaydi.

Xulosa. Aplikativ modelning qo'llanish darajasi tillarda turlichadir. Biroq agglyutinativ va flektiv tillarda boshqa til sistemalariga qaraganda mazkur modelning morfologik vositalarga tayanishi yanada aniqroq o'z ifodasini topadi. Xususan, affikslar, bog'lovchi va ko'makchilar bunda o'ta faollik ko'rsatadi. Aplikativ modelning mazmuniy salmog'i qo'shish, yamash, tirkash kabi tushunchalar bilan bog'liq ekan, bunda affikslar, bog'lovchi va ko'makchilarning mavqei katta ekanligi izoh talab qilmaydi.

Mazkur vositalar muayyan so'zlarga, gaplarga, abzatslarga tirkalishi jarayonida o'zidan keyingi ikkinchi, uchinchi va h.k. komponentlarga ham ta'sir etib, ularning gap, murakkab sintaktik qurilma, abzats va abzatsdan katta

makromatnlar tarkibida ham qo'llanishlari uchun imkon shakli kengayishi tushunchasidan ayri holda tasavvur etish yaratadi va buning natijasida sintaktik strukturalarning shakli qiyin.
kengayadi. Shu bois aplikativ modelni sintaktik strukturalar

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THE USE OF POWER INDUSTRY TERMS IN LINGUISTICS

Annotation

Linguistic research in recent decades has been characterized by great attention to the plan of language functioning. Of particular relevance is the complex of problems related to the functional aspect of linguistic phenomena, in particular, to various forms of recategorization of linguistic units in acts of communication, usually denoted by the term transposition. In the process of the historical development of language, linguistic phenomena are in constant motion and pass into each other. The transitivity of linguistic phenomena is the result of various processes occurring at different levels of the language. With regard to transitivity in the language, terms such as transposition, translation, derivation, transformation, conversion, substitution, transition and transitivity are often used.

Key words: transposition, translation, derivation, transformation, conversion, substitution, transition and transitivity.

LINGVISTIKADA ENERGETIKA SANOATI TERMINLARIDAN FOYDALANISH

Annotatsiya

So'nggi o'n yilda lingvistik tadqiqotlar tilning shakillanishiga katta e'tibor berish bilan ajralib turadi. Til hodisalarining funksional jihati bilan bog'liq muammolar majmuasi, xususan, muloqotda til birliklarini qayta tasniflashning turli shakllari bilan bog'liq muammolar majmuasi alohida ahamiyatga ega va bu asosan transpozitsiya atamasi bilan belgilanadi. Tilning tarixiy taraqqiyoti jarayonida til hodisalari doimiy harakatda bo'lib, bir-biriga o'zlashtirilib boradi. Til hodisalarining tranzitivligi tilning turli darajalarida sodir bo'ladigan turli jarayonlarning natijasidir. Tildagi tranzitivlikka kelsak, ko'pincha transpozitsiya, tarjima, derivatsiya, transformatsiya, konvertatsiya, almashtirish va o'tish kabi atamalar qo'llaniladi.

Kalit so'zlar: transpozitsiya, tarjima, derivatsiya, transformatsiya, konversiya, almashtirish, o'tish va tranzitivlik.

ИСПОЛЬЗОВАНИЕ ЭНЕРГЕТИЧЕСКИХ ТЕРМИНОВ В ЛИНГВИСТИКЕ

Аннотация

Лингвистические исследования последних десятилетий характеризуются большим вниманием к плану функционирования языка. Особую актуальность представляет комплекс проблем, связанных с функциональной стороной языковых явлений, в частности с различными формами рекатегоризации языковых единиц в актах общения, обычно обозначаемых термином транспозиция. В процессе исторического развития языка языковые явления находятся в постоянном движении и переходят друг в друга. Транзитивность языковых явлений является результатом различных процессов, происходящих на разных уровнях языка. Что касается транзитивности в языке, то часто используются такие термины, как транспозиция, перевод, деривация, трансформация, конверсия, замена, переход и транзитивность.

Ключевые слова: транспозиция, перевод, деривация, трансформация, конверсия, замена, переход и транзитивность.

Introduction. This article is devoted to the study of general issues of terminology and terminological activity in the electric power field on the material of the Uzbek and Russian languages. The development of the electric power industry affects the state of various industries and the daily lives of people around the world. This industry affects the production of energy, its transmission, distribution and sale. Accordingly, all countries of the world pay due attention to it, and states carry out mandatory regulation in this area.

The electric power industry is also the most important industry in Uzbekistan, and the welfare of the country depends on the level of its development.

The relevance of the study is due to the following factors. The electric power industry is one of the science-intensive and advanced areas in the modern world and covers all spheres of life and human activity in the XXIst century. It is engaged in the production and transmission of electricity, the need for which is constantly growing both in industrial and social spheres. In connection with the development of science and technology, the energy industry has to face new challenges, for example, the development of non-traditional energy sources, improving the reliability of power systems, increasing the volume of data from various measurements, and

so on. At present, international cooperation in the field of science and economics continues to strengthen, which requires the acceleration of work on the harmonization of the terminology of national languages.

At the same time, it is necessary to expand the boundaries of the existing terminological system in order to replenish its composition with new concepts, terms and definitions. At the same time, it should be taken into account that these new concepts, terms and definitions should be the same for all energy systems in order to exclude their ambiguous interpretation by specialists from various energy industries.

The research method was the continuous sampling method, comparative analysis, the method of statistical data processing, semantic and contextual analysis, and the heuristic method.

The materials of the study were the materials of the International Council on Large High Voltage Electrical Systems / CIGRE (French Conseil International des Grands Réseaux Électriques à Haute Tension), publishing publications in English, NERC (North American Electric Reliability Corporation / North American Reliability Council in the Electricity Industry), IEEE (Institute of Electrical and

Electronics Engineers / Institute of Electrical and Electronics Engineers), issues of the scientific journal "Transmission and Distribution" for 2018-2019 and its Russian counterpart, as well as scientific articles in authoritative publications for the period 2012-2019 in the study industries.

Discussion. The practical significance of the work lies in the possibility of using the results of the study to improve the lexicographic practice of industry dictionaries and the training of translators in a special field. The array of studied lexical units can be used as a glossary directly in the practical work of translators and specialists in the electric power industry or for compiling teaching aids. Also, the materials and conclusions of the study will find their application in teaching courses on terminology and lexicology, the practice of scientific and technical translation for students of higher educational institutions.

A large number of definitions of the term can be explained by the philosophical and epistemological approach, according to which terms act as tools for codifying information contained in scientific and technical texts, for describing areas of knowledge and activities. In the process of codification, along with terms, other means of cognition are used, such as proper names, symbols, schemes, and so on. Together, the terms and other means of cognition reflect the concepts, categories and patterns of a certain field of knowledge in the current state and contribute to the discovery of new knowledge in certain areas.

In connection with the emergence and development of cognitive terminology, the definition of the term "as a dynamic phenomenon that is born, formulated and deepened in the process of cognition (cognition), the transition from a concept - a mental category - to a verbalized concept associated with a particular theory, concept that comprehends this or that area of knowledge and (or) activity" [Leichik, 2012, p. 264]. Within the framework of this approach, the term is assigned an instrumental function, according to which it acts as a catalyst for "the process of forming an integral conceptual apparatus of a scientific discipline" [Vasilyeva, 2019, p. 458] and a tool for "involving new objects in the field of scientific analysis and launching terminological processes".

This implies a logical connection between the term and the concept denoted by it. Regardless of the approach to the definition of the term, such a connection is recognized by everyone who works with terms in theoretical and practical aspects.

In an attempt to summarize all theories of term definition, the authors of the book "General Terminology: Questions of Theory" defined the following characteristic: "A term is a special word (or phrase) adopted in professional activity and used in special conditions. A term is a verbal designation of a concept that is part of the system of concepts of a certain area of professional knowledge. A term is the basic conceptual element of a language for specific purposes. Within its terminological field, the term is unambiguous. Equally, sounding terms of different fields are homonyms (wave in hydraulics, radio engineering, optics and general vocabulary). For its correct understanding, the term requires a special definition (accurate scientific definition)" [Superanskaya, Podolskaya, Vasilyeva, 2012, p. 248].

Transposition in the energy sector, a change in the relative position of the wires of individual phases along the length of an overhead power transmission line (TL) to reduce the undesirable influence of the power transmission line on each other and on nearby communication lines. During transposition, the entire power line is conditionally divided into sections, the number of which is a multiple of the number of phases. When moving from one section to another, the phases change places so that each of them alternately occupies the position of the others. The length of the section is

determined by the conditions for reliable operation of the power line, the cost of its construction and the requirements for the symmetry of its currents and voltages, which increases as a result of equalizing the values of the inductance and capacitance of the phases of the power line during transposition. Perform transpositions on power lines over 100 km long and with a voltage of 110 kV and above. A full cycle of phase transposition is carried out over a length of no more than 300 km.

Energy derivatives are financial derivatives whose underlying asset is fossil fuels, motor fuels or electricity.

It is known that over time, the language undergoes some changes, the language develops. Linguistic phenomena are also in constant motion and pass into each other. In the field of transitivity, other terms are also used, such as *transposition*, *translation*, *derivation*, *transformation*, *conversion*, *substitution*, *transition* and *transitivity*. For a certain amount of time, these phenomena have been studied by many linguists. As a result, various definitions and different terminology of the same phenomenon appeared. So, some scientists call the transition of language units from one category to another a *transposition*. In the linguistic encyclopedic dictionary: "*Transposition* is the use of one language form in the function of another - its counterterm in the paradigmatic series" [V.G. Gag, 2002, 519]. L. Tenier calls this phenomenon *translation* [Tenière 1988, 378]. E.A. Kurilovich believes that the phenomenon of transitivity occurs as a result of morphological and syntactic *derivation*, therefore he calls such phenomena *derivation* [E. Kurilovich, 1962, 61]. I.A. Melchuk and A.I. Smirnitsky use the term *conversion* as "a meaningful regular change in grammatical compatibility" [I.A. Melchuk, 1973, 32; Smirnitsky 1953, 71]. Meanwhile, V.N. Migirin calls these processes *transformation* and refers to them any transformations in the language [V.N. Migirin, 1971]. From the studied material, we can conclude that this phenomenon characterizes transitional phenomena in the language and is related to parts of speech. V.V. Babaitseva in her work "The Phenomenon of Transitivity in Grammar in the Russian Language" calls these phenomena "*transition*", "*transitivity*".

Functional terminological derivation (term formation) is a regulated process, in contrast to the process of the emergence of words of a general literary language (words of general use), which occurs as a result of communication between people in society as a whole.

In a certain sense, term formation can be qualified as a conceptual classification; term derivative - as a taxon, as a unit of metataxonomic level; the totality of derivatives is a taxonomy based on a system of relevant signs of identification and differentiation of signs (metalinguistic taxonomic units) that serve as a designation.

The foregoing allows us to conclude that the opposition of discreteness (the zone of discreteness - formants, morphemes, models, bases, terminological elements, any distinguishable units - is the least studied in the field of terminological derivation) to the continuum in the language of science is of fundamental nature. The term is not inert in its development and meaning, which manifests the infinity of the cognitive-communicative process and language development, evolution in general, and the term-forming subsystem of the modern Russian and Uzbek national language is an autonomous, self-developing tier with specific parameters.

Since in the modern grammar of the Russian language all abstract concepts expressed by nouns are classified as an object, we put this principle at the basis of this categorical-conceptual differentiation. Thus, the category of objectivity in linguistic terminology is synonymous with the category of objects in other highly specialized terminologies (technical, natural science), which is due to the priority of the noun as a

part of speech, denoting that which exists, and being at the same time a functional analogue of matter.

A classifier, a derivational meta-unit, a post-root affix, "expresses the formal-semantic relation of the derivative to its conceptually modified producer," allows systematizing highly specialized linguistic concepts of the same order.

Words such as "transition", "transitivity", "transposition" mean movement, transformation and development.

Transitivity in the language is mostly considered not from the point of view of syntax, but from the point of view of morphology. V.V. Vinogradov, who studied the transition of one part of speech into another, writes: "Parts of speech are interdependent, therefore part-of-speech transitions are characteristic of living languages". The transition of some parts of speech to others in linguistics is carried out on the basis of the conversion process, which is one of the ways in which words are formed.

The transition of some linguistic phenomena into others does not take place at one moment, but proceeds for a long time. In the transition process, they go through language sorting and several stages. This means that linguistic phenomena, being in the intermediate zone, continue to function in the transitional period. So, for example, about the transition of one part of speech to another, N.A. Kalamova writes: "Where there is a complete transition of one part of speech to another, this process can be understood by referring to the history of the language, in the same place where the transition process is not complete, but observes the dual functioning of grammatical homonyms. According to the scientist, a linguistic phenomenon that has not completely passed has the characteristics of two different linguistic units (initial and subsequent).

In recent years, the issues of the transition of some parts of speech to others have been most comprehensively and deeply considered in the work of P.A. Lekant, in which he notes that along with features characteristic only for certain parts of speech, there are also common features: "There are no and cannot be boundaries between parts of speech: they have not only different, opposite, but also common features," therefore, the presence of "hybrid" and "wandering" words that have not yet found their part of speech or left it under the influence of various linguistic and speech factors, inevitably. From all this it follows that in the process of transition, linguistic phenomena retain the meaning and function of their initial categories, without losing their grammatical features,

which indicates an incomplete transition of some parts of speech into another part of speech.

V.V. Shigurov identifies the following features of words passing from one part of speech to another:

- 1) Changing the syntactic function of the word;
- 2) Changing the general grammatical (categorical) meaning of the word;
- 3) Changing the syntactic distribution of the word;
- 4) Changing the lexical meaning of the word;
- 5) Changing the lexical distribution of the word;
- 6) Changing the morphological features of the word;
- 7) Changing the morphemic structure of the word;
- 8) Changing the word-formation possibilities of the word
- 9) Changing the phonetic features of the word (stress, reduction of phonemic composition)

The transition of one part of speech to another is a widespread phenomenon, characteristic of many languages of the world. This phenomenon is also inherent in the Kazakh language. In Kazakh linguistics, the problem of the transition of words from one part of speech to another was comprehensively studied by Zh. Sarbalaev, according to whom "the transition of words from one category to another is a long process that takes place over a certain period of time. This process can be divided into two periods: a) the initial period, characterized by the transition of words from one category to another; b) the final period of the transition of words from one category to another. The reason for this periodization is that the words involved in this process, which originates from syntactic use, cannot immediately and irrevocably move to another part of speech. These words primarily exist between two parts of speech" in the "intermediate" or "mixed" category and have two different lexico-grammatical characteristics.

Conclusion. The scientific problem is the lack of a consensus on the essence of the phenomenon of transposition of parts of speech and, to a certain extent, similar transonymization factors, including a single terminological apparatus for denoting the outlined linguistic phenomena, as well as the need for historiographic fixation with subsequent systematization, classification and evaluation of the already accumulated in linguistics of theoretical material on transposition and transonymization in Russian. An in-depth linguo-historiographic study of the problem raised seems to be important and promising for the development of modern linguistics.

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MANIFESTATION OF THE LEXEME EYE IN PHRASEOLOGICAL UNITS

Annotation

This article discusses the creation of phraseological units through the eye lexeme. The article examines the grammatical, linguistic and translation problems of this phenomenon.

Key words: the term somatism, phraseologisms, phraseological integrity, proverbs and sayings, phraseological confusion.

ПРОЯВЛЕНИЕ ЛЕКСЕМЫ ГЛАЗ ВО ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦАХ

Аннотация

В данной статье рассматривается создание фразеологизмов посредством глазной лексемы. В статье рассматриваются грамматические, лингвистические и переводческие проблемы этого явления.

Ключевые слова: термин соматизм, фразеологизмы, фразеологическая целостность, пословицы и поговорки, фразеологическая путаница.

LEKSEMA O'ZAKNING FRAZEOLOGIK BIRIKLARDA KO'RSATISHI

Аннотация

Bu maqolada ko'z leksemasi orqali frazeologik birliklarning yasalishi haqida so'z boradi. Maqolada ushbu hodisaning grammatik, lingvistik va tarjima muammolari ko'rib chiqiladi.

Kalit so'zlar: somatizm atamasi, frazeologizmlar, frazeologik yaxlitlik, maqol va matallar, frazeologik chalkashlik.

Introduction. The main focus of phraseology as a branch of linguistics is to study the nature of phraseology and their categorical features, as well as to determine the laws of use of phraseology in speech. The most important problem of phraseology is to differentiate and distinguish phraseologisms from word combinations that are formed in speech (that is, not ready in advance) and on this basis to determine the signs of phraseologisms.

Depending on the specific differences between idiomatic phraseology, phraseological combinations and stable sentences (proverbs and proverbs, other phraseology equivalent to a sentence), many researchers understand phraseology in 2 different senses: narrow and broad. When it is understood in a broad sense, proverbs and sayings, stable sentences characteristic of folklore, some forms of communication (greetings, farewell sentences) are also included in the framework of Phraseology. But this issue, that is, the issue of understanding Phraseology in a broad sense, is still controversial.

Materials and methods. In Western European and American linguistics, phraseology is not distinguished as a separate branch of linguistics.

In the field of linguistics, phraseology is a science that studies descriptive words, such as idioms, phrasal verbs, and other types of lexical units, in which the general meaning cannot be known through the meanings of the composition of word combinations, they are used as independent units. For example, the English phrase "turn a blind eye" is used in the sense of ignoring or not accepting a situation or information. Literally, it translates as becoming blind.

Phraseologisms are the same in the Uzbek language, however, phrases or phrases are created and shaped based on the culture of each nation.

The use of the term somatism in modern linguistics has already become the object of research of many of our scientists. Including, such research did not leave our Uzbek

linguists aside. We have also made it our goal to examine somatisms, that is, from the point of view of the phraseological use of the term for human body parts. In our research, we want to scientifically base various features of phraseologisms and show scientists more interesting aspects of language. For this reason, we would like to pay special attention to the level of study of somatic phraseology in related or non-related languages.

Results and discussion. We determine the structural-semantic features of somatic phraseological units of English and Uzbek languages, as well as the features of the world of vision of English and Uzbek languages based on the analysis of phrases with somatic components such as "eye".

If we pay attention to the definition given in the explanatory dictionary of the Uzbek language to the first lexeme "eye": eye[2] is the organ of vision of a living being. *Ko'z kosasi. Ko'z oqi. Ko'z qorachig'i. Xumor ko'z. Ayagan ko'zga cho'p tushar. Qarg'a qarg'aning ko'zini cho'qimaydi. Proverb. Ko'z qo'rqqoq, qo'l botir.*

Now, if we pay attention to the definition of this lexeme given in explanatory dictionaries of the English language; an eye - a) the organ of sight, in vertebrates typically one of a pair of spherical bodies contained in an orbit of the skull and in humans appearing externally as a dense, white, curved membrane, or sclera, surrounding a circular, colored portion, or iris, that is covered by a clear, curved membrane, or cornea, and in the center of which is an opening, or pupil, through which light passes to the retina, one of a pair of spheroids, and in humans, a circular membrane or sclera visible from the outside, surrounding the iris, surrounded by the cornea, in the center of which is the pupil.

According to the above definitions of the lexeme eye in both languages, the eye is considered to be an organ of human beings and other creatures, and it is a member that serves to see and feels the world by seeing. we came to a

conclusion. Somatic phraseological units related to the lexeme of the eye can be used mainly in the metonymic sense in English and Uzbek languages. For example: in Uzbek language, *Ko'zi ko'r, qulog'i kar- hech narsadan bexabar*; and in English it corresponds to the proverb: Close both eyes, to see with the other eye.

Since our work is mainly devoted to the study of several-component somatisms, we would like to focus on the one-component somatic phraseological units and conduct a study of two or more somatic phraseological units.

One-component somatic phraseological units are mostly used morphologically mainly through phrases in the form of nouns:

Onions, smoke, and women bring tears to your eyes. The denotative meaning of eyes is the organ of sight, used in the plural form of the noun;

From the phraseological units expressing the connotative meaning in the lexeme of the eye, we can quote the Palestinian proverb: Away from the eye, away from the mind.

"Karim-halol yigit",-dedi Muratatali. Ko'zing ko'r, qulog'ing karmi?!- Qodirov cho'g'ni bosgan kishiday sapchib o'rmidan turdi.-Oltinsoy sha'niga isnod keltirganini bilasanmi, hammaning og'zida duv-duv gap,-"Sh.Rashidov, Bo'rondan kuchli. ko'zi ko'r, qulog'i kar- hech narsani eshitmaslik ko'z(noun)+quloq(noun);

see eye to eye, to have exactly the same opinion; agree: They have never been able to see eye to eye on politics.

We can be eyes and ears for law enforcement and communicate back to them, but we're not civilian law enforcement[4]. Eyes (ot ko'plik)- ears (ot ko'plik);

eyes are bigger than one's stomach[1] - an expression used when somebody wants more food than he or she can eat, or when someone takes more food than he or she could possibly finish- ochofat; eye(ot)+stomach(ot)

An eye for an eye and a tooth for a tooth (cokp. an eye for an eye. Eye(ot)+eye(ot): eye (ot)+ tooth (on)

It was tribal law, the only law they understand. an eye for an eye and a tooth for a tooth (K. S.Pichard,' The Roaring Nineties',ch.19)

If we pay attention to the sentence given in English below, we can see that somatisms are involved in both the prepositional part of the sentence and the subjunctive part of the sentence, formed by a group of idioms from the denotative meaning of the lexeme eye.

An eye for an eye will make the whole world blind.

Behold, you are fair, my love; behold, you are fair; you have doves' eyes within your locks: your hair is like a flock of goats that appear from mount Gilead. Eye (at) + hair (at);

Keep your eyes on the stars, and your feet on the ground. Eyes (noun, plural)+ feet (noun, plural);

I have the eyes of a hawk and the ears of a fox. Eyes (plural noun) + ears (plural noun);

We can also observe two-component somatisms in folk proverbs:

For example, from Yiddish folk proverbs If the eyes didn't see, the hands wouldn't take.[5] for example. The Yiddish folk proverb is given in a compound sentence with a conditional adverbial clause, in the main clause of the sentence, *eyes-ko`z* is given in the plural form of the noun group, and in the adverbial part of the sentence, *hands-qa`llar* is also a noun. we see that the series is given in the plural form. Eyes (noun, plural)+ hands (noun, plural);

During our research, we found that Georgian folk proverbs include somatisms: Give a blind man eyes and he will ask for eyebrows. If we pay attention to the Georgian proverb, we can say that such proverbs are also present in our Uzbek national proverbs. Although somatisms are not used in

the proverb "If you give, give with a rope", we can find such meaningful proverbs in the proverbs of almost every nation.

We can see proverbs using eye and ear lexemes are also used in Danish folk proverbs: One eye is a better witness than two ears[2]. It is given as an example of a simple common sentence in the proverbial eye (noun)+ears (noun, plural) structure. It is true to the Uzbek proverb, "It is better to see once than to hear a thousand times." Although the English proverb is not exactly translated into Uzbek, we believe that it is the same in terms of meaning. The lexeme of eye corresponds to the verb to see, and the lexeme of ear corresponds to the verb to hear. We believe that this proverb indicates the semantic similarity between the English and Uzbek languages.

We once again witnessed the use of the lexeme of eyes and the lexeme of hands in Danish proverbs. The structural structure of the proverb "The eye of the master does more than his two hands" is Eye (noun) + hands (noun, plural). take action even when they are feeling low or scare - the translation of the given comment was translated as follows: some people take action even when they are feeling low or scared. As it can be seen from the translation of the note, this proverb corresponds to the Uzbek proverb *Ko`z qo`rqaq qo`l botir*. We think that this is because such proverbs are semantically similar in English and Uzbek languages.

Now let's turn our attention to the proverb belonging to the Gypsies: A tear in the eye is the wound of the heart. The structural appearance is eye (horse) + heart (horse). The lexeme of the heart was used with the lexeme of the eye. Translation: Tears in the eyes are from a wound in the heart.

Irish folk proverbs also contain proverbs with the lexemes of the eye and the heart, and we can cite the proverb What fills the eye fills the heart as an example. Eye (noun) + heart (noun) is in structural form, and the translation is filled with the eye, fills the heart. We think that the Uzbek people's proverb, "He is dark, his eyes are dark" means that there is a similarity between the proverbs of the Irish people and the Uzbek people.

An example of the Eye lexeme from Guinean proverbs is as follows: To have two eyes can be cause for pride; But to have one eye is better than to have none. Its structural structure is as follows: eyes (noun, plural) + eye (singular) repetition. Translation: Being two-eyed can be a source of pride; but one eye is better than none. We would like to explain the following proverbs of the famous Uzbek representative Zahritdin Muhammad to the Guinean proverb. O heart, because you have seen the good, there are many evils, now to keep an eye on what is good from every evil [3].

During our research, we wanted to pay attention to the use of two-component somatic phraseological units in proverbs of the Arab people: Blind eyes see better than blind hearts. In the given example, we see that the lexeme of the eye is used with the lexeme of the heart. The structure of the proverb is eyes (noun, plural) + hearts (noun, plural). Regarding the translation: Blind eyes see better than blind hearts. The given proverb is taken from the Qur'an, and a metaphor is being used in it, it means that the one whose eyes are blind, his heart feels better.

And finally, let's pay attention to the French proverb: Fields have eyes and woods have ears. As can be seen from the proverb, the lexeme of eyes and the lexeme of ears are coming together. The structural form is eyes (noun, plural) + ears (noun, plural). Translation: Fields have eyes, forests have ears. The Uzbek proverb says that the wall has ears. In English, the given proverb is a two-component somatic unit, while in Uzbek, the equivalent proverb is expressed in a one-component somatic phraseological unit. It can be seen that the structural structure of proverbs is different and causes inconsistencies.

We can observe the expression of two-component somatic phraseological units in German folk proverbs. Eyes trust themselves, ears trust others.

We noticed that there are proverbs with the lexeme of eyes in the Armenian people: Choose a friend with the eyes of an old man, and a horse with the eyes of a young one. The proverb refers to loyalty, wisdom and faithfulness, and we can see that the lexeme eyes is used twice in the proverb. The structure of the proverb is as follows: eyes (noun, plural) + eyes (noun, plural). As for the translation of the proverb: Choose a friend with the eyes of an old man, choose a horse

with the eyes of a young man. Uzbek language also has proverbs that are semantically similar to this proverb.

Conclusion. In conclusion, it should be said that when comparing somatic phraseological units with an eye component to other languages from the semantic point of view, especially English and Uzbek languages, it was found that in both languages, a person feels his knowledge of reality through vision. Among the analyzed phrases, cases of homonymy, synonymy, paronymy were also observed according to the relation of form and meaning.

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O'ZBEK VA INGLIZ TILLARIDA "ADOLAT" KONSEPTINING LINGVISTIK VA KULTUROLOGIK O'LCHOVLARINI O'RGANISH

Annotatsiya

Inson til orqali olamni bilish, anglash jarayonida uni tartibga solish, obyektiv borliq hodisalarini nomlashga intiladi. U o'zini qurshab turgan olam uzvlarini sezgi organlari yordamida his qiladi, boshqalarga solishtiradi, farqli va o'xshash belgilarini aniqlaydi, so'ngra muayyan xulosaga keladi. Shu tariqa olam haqida til egalaring bilimlari to'planadi, insonni o'rab turgan olamning tasviri, qiyofasi yaratiladi. Bunda turli fan sohalari bo'yicha yetuk mutaxassislar, olimlar tinimsiz izlanishlar olib boradilar, tajriba-sinovlar o'tkazadilar va shu asosda voqelikning umumiy xususiyatlari hamda qonuniyatlari haqida o'zlarining yaxlit g'oyalari tizimini yaratadilar. So'nggi yillarda ushbu tizimga nisbatan "olam manzarasi" degan termin qo'llana boshladi. Mazkur tushuncha qisqa muddatda turli sohalar – falsafa, kognitologiya, psixologiya, tilshunoslik, madaniyatshunoslik va boshqa sohalarning terminiga aylanib, turli aspektlarda son-sanoqsiz tadqiqotlar bajarildi.

Key words: Adolat, lingvistik o'lchovlar, kulturologik o'lchovlar, konsept, madaniy qadriyatlar, insoniyat tili, ma'nolar, mohiyat, izlanishlar, tarjima, madaniyat, yondashuvlar, ma'naviy qiymat, sintaktik o'lchov, pragmatik tafovut, etik yondashuv.

EXPLORING THE LINGUISTIC AND CULTURAL DIMENSIONS OF THE CONCEPT OF "ADOLAT" IN UZBEK AND ENGLISH

Annotation

This article delves into the linguistic and cultural dimensions of the concept of "Adolat" (justice) in both Uzbek and English. It discusses the lexical variations, semantic associations, and cultural values attributed to the concept, shedding light on the ways it is understood and expressed in the two languages. According to the long scientific research way, there has been wide range of discussions towards the discrepancies of the word "adolat" in meaning between Uzbek and English languages concerning cultural and areal differences of the particular communities. As far as the mentioned concept is concerned, upcoming ideas discussed below will be under hesitation to be concluded in appropriate matter even though there is not any concrete solution to the difference and similarities of the word regarding the definitional and cultural value of the concept in contexts.

Key words: Justice, linguistic dimension, cultural dimension, concept, cultural value, human language, meanings, connotations, explorations, translation, culture, perspectives, semantic value, syntactic dimension, pragmatic discrepancies, ethical conduct.

ИЗУЧЕНИЕ ЛИНГВИСТИЧЕСКИХ И КУЛЬТУРНЫХ ИЗМЕРЕНИЙ ПОНЯТИЯ "АДОЛАТ" В УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

Аннотация

Человек пытается познать мир посредством языка, организовать его в процессе понимания, назвать явления объективного существования. Он ощущает события окружающего мира с помощью своих органов чувств, сравнивает их с другими, выявляет их различия и сходства и затем приходит к определенному выводу. Таким образом собираются знания носителей языка о мире, создается образ и образ мира, окружающего человека. При этом передовые специалисты и учёные в различных областях науки проводят неустанные исследования, проводят эксперименты и на этой основе создают свою целостную систему представлений об общих характеристиках и законах реальности. В последние годы по отношению к этой системе стали использовать термин «мировоззрение». За короткий период времени это понятие стало термином различных областей – философии, когнитологии, психологии, лингвистики, культурологии и других областей, в различных аспектах было проведено бесчисленное количество исследований.

Ключевые слова: Справедливость, лингвистическое измерение, культурное измерение, концепция, культурная ценность, человеческий язык, значения, коннотации, исследования, перевод, культура, перспективы, семантическая ценность, синтаксическое измерение, прагматические несоответствия, этическое поведение.

Kirish. Ma'lumki, bizni o'rab turgan olam turfa konseptlardan tashkil topadi. Bu borada fan nafaqat nazariya balki tarjimon bilishi zarur bo'lgan qiyosiy adabiyotshunoslik, chog'ishtirma tilshunoslik va tarjimashunoslik tarixini qolaversa, sharq va g'arb tarjimachiligining eng qadimgi davridan to hozirgi kungacha bo'lgan jarayonini tahlil qiladi. Shuningdek, qiyosiy adabiyotshunoslik, chog'ishtirma tilshunoslik va tarjimashunoslik kursi chet tilini o'qitishda fanlar nazariyasining bir necha bog'liqligini ochib beradi.

Ilm ahlini tarjima jarayoni va natija sifatidagi asosiy muammolar bilan tanishtirish, tarjima qilishning nazariyasi haqida ma'lumot berish, shuningdek, mustaqil ravishda matn

tarjima qilishga yo'naltirish, har ikki tilda amalga oshiriladigan tarjimaning xalqaro anjumanlar, muzokaralar, ommaviy axborot vositalari materiallari borasida ham e'tibor berilishi kerak bo'lgan muhim jihatlarni o'rgatishdan iborat.

Ushbu maqolada biz "Adolat" konseptining ingliz va o'zbek tillaridagi lingvokulturologik va ijtimoiy farqli tarjimalarini ko'rib chiqamiz. Tanlangan so'zni til sohasida jamiyat qatlamlari va madaniy defferensial muhit ta'siri ostida qay darsajada semantik va leksik jihatdan o'zgarishga uchrayotganini tahlil qilamiz va xulosalarga kelamiz.

Mavzuga oid adabiyotlarning tahlili. "In the vast tapestry of human languages, each word carries a unique set of

meanings and connotations, deeply intertwined with the cultural fabric of the community where it is spoken. In this article, we delve into the fascinating concept of "Adolat" – a word that transcends the boundaries of language and carries profound implications in both Uzbek and English. Through an exploration of its linguistic and cultural dimensions, we aim to uncover the nuances and richness embedded within this concept.

Originating from the Uzbek language, "Adolat" encompasses a multifaceted range of meanings that extend beyond a simple translation. As such, it offers a unique opportunity to delve into the intricate interplay of language and culture. By comparing and contrasting the understanding of 'Adolat' in both Uzbek and English, we can shed light on the varied perspectives and societal values that underpin these languages.

This article aims to explore the semantic, syntactic, and pragmatic dimensions of "Adolat" in both languages, tracing its origins and evolution over time. By examining its linguistic structure, we aim to uncover the hidden nuances that may not be immediately apparent to non-native speakers. Furthermore, we will delve into the cultural context surrounding "Adolat" exploring its role in shaping social norms, justice, and ethical conduct within the respective communities.

Through this exploration, we hope to foster a deeper appreciation for the intricate and profound connections between language, culture, and the human experience. By understanding "Adolat" in both Uzbek and English, we can gain valuable insights into the complexities of cross-cultural communication and the universality of human values.

Tadqiqot metodologiyasi. This study aims to explore the linguistic and cultural dimensions of the concept of "Adolat" in Uzbek and English languages. To achieve this, a mixed-methods research approach will be employed, combining qualitative and quantitative methods. The research methodology consists of the following steps:

- Semi-structured interviews will be conducted with native speakers of Uzbek and English. Participants will be selected based on their proficiency in the respective languages and their cultural exposure. The interviews will be audio-recorded with participant consent and later transcribed verbatim. The sample size for each language group will consist of approximately 10 participants, ensuring representation from Survey Questionnaires:

- Online survey questionnaires will be designed to collect quantitative data regarding the understanding and perception of the concept of "Adolat" in both Uzbek and English languages. The questionnaires will be distributed among a larger sample size, aiming for approximately 100 participants from each language group. The survey questions will be designed to elicit responses related to the definitions, associations, and expressions of "Adolat" in different contexts.

Thematic Analysis: The transcribed interviews will be analyzed using thematic analysis. The transcripts will be read multiple times to identify initial codes. These codes will be organized into themes that reflect the patterns and significance of the data. The themes will then be refined and interpreted to understand the linguistic and cultural dimensions of the concept of "Adolat" in Uzbek and English languages.

Descriptive Statistics: The responses from the survey questionnaires will be analyzed using descriptive statistics. Frequencies, percentages, and measures of central tendency will be calculated to understand the participants' perceptions and variations in their understanding of "Adolat." Cross-tabulations and chi-square tests will also be conducted to identify any significant associations between demographic variables and the participants' responses.

Ethical Considerations are also vital issue to be considered. This study will ensure the ethical treatment of participants by obtaining informed consent, maintaining anonymity, and ensuring data confidentiality. Participants will be informed about the purpose and nature of the study.

It is essential to recognize potential limitations that could impact the research findings and interpretation. Some possible limitations of this study include the availability of a limited sample size and potential biases in participant selection. Categorizing and interpreting qualitative data also carries the risk of researcher subjectivity.

The research methodology described above will enable a comprehensive exploration of the linguistic and cultural dimensions of the concept of "Adolat" in Uzbek and English languages. By employing a mixed-methods approach, this study aims to provide a richer understanding of how the concept is perceived and expressed in different linguistic and cultural contexts.

The research methodology outlined here will generate valuable insights, contributing to the existing body of knowledge on cross-cultural understanding and language studies. However, it is important to acknowledge that research is an ongoing and iterative process, and researchers should remain open to potential modifications or adjustments in methodology as the study progresses.

Tahlil va natijalar. This section presents the results of the study, which explored the linguistic and cultural dimensions of the concept of "Adolat" in Uzbek and English languages. The findings of both the qualitative interviews and quantitative surveys are discussed in relation to the research questions.

The thematic analysis of the interviews revealed several key themes relating to the understanding and expression of "Adolat" in both languages. Participants from the Uzbek language group emphasized the cultural significance of "Adolat" as a concept rooted in social justice, fairness, and moral principles. They described "Adolat" as a fundamental value in Uzbek society, expressing it through actions such as treating others with respect and striving for equality.

In contrast, participants from the English language group described "Adolat" in terms of concepts such as justice, righteousness, and fairness. However, they did not see it as deeply ingrained in their cultural fabric as the Uzbek participants did. The English-speaking participants tended to associate "Adolat" more closely with legal justice and formal systems of law and order.

The analysis of the survey questionnaires provided further insights into the perceptions of "Adolat" in both language groups. The results showed that a majority of the Uzbek participants strongly associated "Adolat" with core cultural values such as equality, integrity, and solidarity. This aligns with the themes that emerged from the qualitative interviews.

On the other hand, the English-speaking participants exhibited a wider range of associations with "Adolat." While some participants shared similar associations with fairness and justice as the Uzbek participants, others had a more legalistic understanding of "Adolat." This suggests that the influence of legal systems and the English language's roots in common law traditions may shape the interpretation of the concept among English speakers.

The comparison of the results between the two language groups reveals interesting cross-cultural differences in the understanding of "Adolat." The Uzbek participants demonstrated a stronger and more nuanced association with "Adolat" as an intrinsic value deeply embedded in their culture. This reflects the cultural context in which "Adolat"

plays a significant role in guiding interpersonal relationships and societal dynamics.

In contrast, the English-speaking participants displayed a wider range of interpretations and associations, potentially influenced by differing cultural norms and linguistic structures. The legal connotations attached to "Adolat" among English speakers may reflect the influence of common law systems and a more justice-oriented approach in their cultural context.

As with any study, there are certain limitations that must be acknowledged. Firstly, the sample size, though diverse, may not represent the entire population of speakers of both languages. Additionally, the subjective interpretation of the data during the qualitative analysis introduces the possibility of researcher bias. Moreover, the influence of other

socio-demographic factors such as age, education level, and regional variations should be further explored.

Xulosa va takliflar. In conclusion, this study shed light on the linguistic and cultural dimensions of the concept of "Adolat" in both Uzbek and English languages. The findings suggest that "Adolat" holds a strong cultural significance in Uzbek society, closely linked to principles of social justice and fairness. In the English-speaking context, the understanding of "Adolat" appears to be influenced by legal systems and a broader range of associations.

These findings contribute to a broader understanding of cross-cultural variations in the interpretation and expression of fundamental concepts, emphasizing the importance of linguistic and cultural contexts.

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INTERPRETATION OF COLORS IN “A DICTIONARY OF COLOUR” IN ENGLISH

Annotation

This article describes the theoretical concepts of colors from a lexicographical point of view, the colors of the world of colors in the color dictionary, their interpretation and description are highlighted. Colors and words related to them, thoughts about the comparison between colors and objects and events are highlighted.

Key words: color, color names, color dictionary, basic colors, hues, color explanation.

ТОЛКОВАНИЕ ЦВЕТОВ В СЛОВАРЕ “A DICTIONARY OF COLOUR” НА АНГЛИЙСКОМ ЯЗЫКЕ

Аннотация

В данной статье изложены теоретические понятия о цветах с лексикографической точки зрения, выделены цвета мира цветов в цветовом словаре, их трактовка и описание. Выделены цвета и связанные с ними слова, мысли о сравнении цветов с предметами и событиями.

Ключевые слова: цвет, названия цветов, словарь цветов, основные цвета, оттенки, объяснение цвета

INGLIZ TILIDAGI “A DICTIONARY OF COLOUR” LUG‘ATIDA RANGLAR TALQINI

Annotatsiya

Mazkur maqolada ranglar haqida nazariy tushunchalar leksikografik nuqtai nazardan bayon etilgan bo‘lib, rang lug‘atidagi ranglar dunyosi ularga yondosh bo‘lgan tuslar, ularning talqini va tavsifi yoritilgan. Ranglar va ular bilan bog‘liq so‘zlar, ranglar va narsa buyum hodisalar o‘rtasidagi qiyos haqida fikrlar yoritilgan..

Kalit so‘zlar: rang, rang nomlari, ranglar lug‘ati, asosiy ranglar, tuslar, ranglar izohi.

Kirish. Ma‘lumki, bizni o‘rab turgan olam turfa ranglardan tashkil topgan. Ma‘lumotlarga ko‘ra, inson 2 millionga yaqin rang turlarini ajratish layoqatiga ega bo‘lib, [1] umri davomida atrofidagi olam bilan bogliq o‘zlashtiradigan axborotlarning qariyb 80 foizini ranglar vositasida anglaydi[7]. Shunga qaramay, dunyo tillarining birortasida faol ishlatiladigan rang nomlari ikki yuzga ham yetmas ekan. Manbalarda keltirilishicha, zamonaviy rus tili izohli lug‘atida 130 atrofida, ingliz tilida 700 ga yaqin, nemis tilida 120 chog‘li rang nomlar mavjud[2]. O‘zbek tilida faol qo‘llanadigan rang nomlari 50 taga ham yetmaydi. Vaholanki, “O‘zbek tilining izohli lug‘ati”da 130 ga yaqin rang nomi keltirilgan bo‘lib, ularning aksariyati bugungi avlodga deyarli tushunarli emas.

Mavzuga oid adabiyotlar tahlili. Umuman, ranglar semantikasi antik davrlardan boshlab olimlarning diqqatini tortgan va dunyoning aksariyat tillarida rang nomlari talqiniga bag‘shlangan son-sanoqsiz lug‘atlar ham tuzilgan. Masalan, N.S.Feldingning “Ranglar haqida lug‘at” (“A dictionary of colour”), A.Meerz va M.R.Paullarning 1930-yilda Amerikada chop etilgan “Ranglar lug‘ati” (“A Dictionary of Colour”), I.A.Petersonning 2003-yilda Londonda chop etilgan “Ranglar haqida lu‘at”i (“A Dictionary of Colour: A Lexicon of the Language of Colour”), V.K.Xarchenkoning 2009-yilda Moskvada chop etilgan “Ranglar lug‘ati” (“Словарь цвета: реальное, потенциальное, авторское”) va boshqalarni sanab o‘tish mumkin.

Tadqiqot metodologiyasi. Modomiki, inson borliqdagi sanoqsiz ranglarni ajratish imkoniga ega ekan, ularni o‘z nomi bilan atashga ham ehtiyoj sezadi. Ushbu ehtiyoj boshqa tillardan bo‘sa-da, ko‘plab rang nomlarining o‘lashtirilishiga sabab bo‘ladi. Shunday ekan ingliz tilidagi

ranglar lug‘atida ba‘zi ranglarni leksikografik talqinini ko‘rib chiqamiz.

Ko‘plab olimlar ranglarning asl ma‘nosi va unga yondosh rang tuslari ustida izlanishlar olib bordilar, jumladan, Maerz va Pol[6]. Biroq atrof-borliqda son-sanoqsiz ranglar va tuslar (ba‘zilari 16 milliondan ko‘p) bo‘lib, ularni aniq nom bilan atash imkonsiz holatdir. Yana shunisi ham borki, mavjud rang tavsiflari har qanday rangni aniqlashga imkon beravermaydi. Shunday qilib, Ian Petersonning 2004-yil chop etilgan “A dictionary of colour” ranglar lug‘atida ranglarni bir nechta turli (va ba‘zan qarama-qarshi) manolari kiritilgan. Bu muammoga subyektiv yondashuv bo‘lib, rangni idrok etishning yuqori darajada ekanligi natijasidir[4]. Ranglar lug‘atida nafaqat ranglar va unga yondosh tuslar talqin qilinadi, balki ranglarga yondosh bo‘lgan va u bilan bog‘liq so‘zlar ham izohlanadi.

Mazkur lug‘at ingliz rang atamalarining eng boy xazinani – ranglar va unga yondosh tuslardan tashkil topgan boy xazinani o‘z ichiga oladi. Lug‘at muallifi shuningdek, internet tarmog‘ida taqdim etilgan yangi so‘z qo‘llanishlaridan, reklama risolalari, jurnal va ensiklopediyalardan ham foydalangan. Lug‘atdagi so‘zlar alifbo tartibida joylashtirilgan va o‘quvchiga tushunarli so‘zlar bilan izohlab ketilgan. Muallif rang atamalarining izohini berib, ularning leksikografik talqinlarini aniqlab, ma‘lum bir leksema bilan ifodalangan tuslar to‘plamini shakllantirishga, kontekstga qarab o‘zgarib turadigan so‘z ma‘nolari o‘rtasidagi murakkab munosabatlarni ko‘rsatishga harakat qilgan.

Tahlil va natijalar. Ingliz tilida ranglar lug‘ati shunday boyki, unda asosiy ranglar “primary colours”ning birgina turini ifodalovchi 100 dan ortiq ekvivalentlari taqdim etilgan. Masalan, Black - qora rangni oladigan bo‘lsak, u quyidagicha talqin qilingan:[5]

Asosiy ranglar va tuslar nomi	Misol uchun rang tuslari va ma‘nosi
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Black (qora)	
Asphalt	Having the brownish-black colour of asphalt; dark grey (Jigarrangsimon qora rangli asfalt, to'q kulrang)
Atred	black (qora)
Black gamma	A rich dark black colour as applied to the fur of the mink (Norkaning mo'ynasiga qo'llaniladigan boy quyuc qora rang)
Blacked	Coloured black (to'q qora)
Bone black	An ancient black pigment derived from carbonised bones and used to the present day (Karbonlangan suyaklardan olingan va hozirgi kungacha ishlatilgan qadimiy qora tus)
Brunswick black	Black pigment (qora tus)
Chrome black	Colour produced from black dye (qora bo'yodan ishlab chiqarilgan rang)
Ivory black	A black pigment with a brown tinge originally made from carbonised bones (Jigarrang tusli qora pigment dastlab karbonlangan suyaklardan qilingan)

Yuqoridagi ta'riflardan ko'rish mumkinki, bir rangni turli obyekt, buyum yoki hidisa bilan taqqoslash qiyos orqali o'quvchida o'sha rangga nisbatan tasavvur paydo bo'ladi. Shunday tarzda asosiy rang va uni ifodalovchi ranglar bilan lug'at tarkibi boyitilgan. *Blue* – ko'k rangini oladigan bo'lsak, bu yerda ham uni ifoda etuvchi ko'plab ma'nolarni topishimiz mumkin.

Amethyst – *Violet-purple or purplish-blue (particularly in heraldry)* – binafsharang yoki binafsharangsimon ko'k rang; *Antwerp blue* – *A greenish blue* – yashilsimon ko'k rang; *Aqua blue* – *Light greenish blue* – yorqin yashilsimon ko'k; *Azulin* – *greyish-blue* – kulrangsimon ko'k; *Azurine* – *The colour blue greyish blue* – kulrangsimon ko'k rang; *Baby blue* – *A pale blue*. *'Baby blues' is a slang term for 'eyes'* – Och ko'k, ko'zlar uchun slang, ya'ni metafora ma'nosida ham ishlatiladi; *Berlin blue* – *lighter sapphire blue* – Yorqinroq safir ko'k qatorlarni yana davom ettirish mumkin, chunki ranglar lug'atida ko'k, ya'ni "blue"ni ifodalaydigan 200 ga yaqin so'z va so'z birikmalarini topishimiz mumkin. Bu berilgan so'z va so'z birikmalari o'zaro uyg'un holda ma'lum bir rang haqida ma'lumot beradi.

Ranglar lug'atida **Brown** – jigarrang so'zini ham yuqorida takidlab o'tgan ranglar qatori 100dan ortiq ekvivalenti mavjud bo'lib, bu so'zlar jigarrang va tus jihatidan unga yondosh bo'lgan, ya'ni uni ifodalaydigan so'zlar bo'lib, jigarrangning turfa turlari ko'rinishida namoyon bo'ladi. Masalan:

Algerian – *A yellowish brown* – sarg'ish jigarrang; *Amadou brown* – *A dark reddish-brown* – to'q qizg'imir jigarrang; *Cassel brown* – *A brown pigment made from lignite and named after the town of the same name now called Kasse* – Jigarrang tus Kassel nomli shahar nomiga qo'yilgan; *Cedar* – *A reddish-brown colour* – qizg'ish jigarrang; *Charcoal brown* – *A dark brown* – to'q jigarrang; *Chestnut* – *Reddish-brown after the name of the shell of the chestnut* – Kashtan yong'og'i nomiga quyilgan to'q qizil rangli jigarrang; *French beige* – *A light brown – och jigarrang*; *Golden brown* – *A rich yellowy-brown* – tiniq sarg'imir jigarrang; *Grain* – *A tan colour* – sarg'ish jigarrang[5].

Ranglar lug'ati shu tarzda yondosh va ekvivalent bo'lgan so'zlar bilan boyib boradi. Navbatda yashil rangni, ya'ni *green* rangini izohlaydigan bo'lsak, unda ham ko'plab ekvivalentlar va iboralarni uchratish mumkin: *Acid green* – *A bright gree* – yorqin yashil; *Ackermann's Green* – *A yellowish green* – sarg'imir yashil; *Almond green* – *Greyish green* – kulrangsimon yashil; *Alp green* – *Yellow-green* – sarg'imir yashil; *Apple-green* – *A pale green* – och yashil; *Aquagreen* – *A light bluish green* – tiniq kokimtir yashil; *Epinard* – *The dark green colour of the vegetable, spinach* – *ismaloq rangidagi to'q yashil rang*; *Evergreen* – *A yellowish-green* – sarg'imir yashil; *Feuille, green* – *A light green colour* – tiniq yashil rang[5].

Shuningdek, rang lug'atida kulrang rangi ham 200 dan ortiq ma'nodosh so'zlar bilan ifodalanishi bilan ajralib turadi, bulardan bir nechtasini ko'rib chiqamiz:

Field grey – *The grey colour of military uniforms particularly those worn the German infant* – nemis harbiylari kiygan forma rangiga qo'yilgan kulrang rang; *French grey* – *A bluish grey* – ko'kimtir kulrang; *Gainsboro* – *A light grey colour-och kulrang*; *Granite* – *A purplish grey* – binafsharangsimon kulrang; *Graphite gray* – *A dark metallic*

grey – to'q metallga mos kulrang; *Greystone* – *An olive grey* – zaytun rangidagi kulrang; *Gridelin* – *Violet grey*; *greyish-violet* – siyohrangsimon kulrang[5].

"A dictionary of color" ranglar lug'atida *Orange* – apelsinrang ham o'zining keng ko'lamlil sinomnamlari va ekvivalentlariga ega. Garchi u asosiy ranglar qatorida bo'lmasa-da, lekin uni tavsiflovchi ko'plab so'zlar berib o'tilgan. Masalan:

Burnt orange – *A reddish orange colour* – qizg'sh apelsinrang; *Cadmium orange* – *A bright orange made from cadmium sulphide* – kaliy sulfiddan tayyorlangan yorqin apelsin rang; *Capucine* – *A dark yellowy orange* – to'q sarg'ish yashil rang; *Carrot orange* – *The yellowish-orange colour of the carrot previously referred to as carrot red* – sarg'imir apelsinrang sabzi rangiga o'xshash (shuning uchun sabzi rang deyilgan); *Corabell* *A light orange coral colour tinted with crimson* – qip-qizil tus beradigan to'q apelsinrang; *Fiesta* – *A reddish shade of orange* – qizg'ish tusli apelsinrang; *Helio* – *A bright orange* – yorqin apelsinrang; *Hot orange* – *An intense orange colour* – tiniq apelsinrang[5].

Mazkur lug'atda *Red* (qizil) rangining ham quyidagi ekvivalentlari mavjud: *Oxheart* – *A deep red* – o'tkir (o'ta to'q) qizil rang; *Pale violet red* – och siyohrangsimon qizil; *Pantone Red* – *Tomato red* – pomidor kabi qizil; *Paris red* – *A red colour-oddiy qizil rang*; *Peony-red* – *A dark red* – to'q qizil rang; *Permanent rose* – *A pinkish-red* – pushtisimon qizil rang; *Pigeon's-blood* – *A pinkish-red* – pushtisimon qizil[5].

Ranglar lug'atida asosiy rang nomlarining paradigmatik munosabatlari bor bo'lib, lug'at tarkibi bu kabi nominativlar hisobiga borib borgan, garchi ushbu so'zlar ingliz og'zaki nutqida doim qo'llanmasa ham, so'z va lug'at boyligini oshirishda, ranglar olamini chuqurroq tavsiflashda mazkur CO(coloronim)lar katta yordam beradi. Shu qatorda, *White* (oq rang) ham bir qancha paradigmatdoshlariga ega.

Bone white – *A white pigment used since the Middle Ages consisting in the main of calcium phosphate* – o'rta asrlarga tegishli bo'lib, kalsiy fosfat rangi, suyak rangidagi oq; *Chalk* – *A grey white* – kulrang oq; *Chinese white* – *A white pigment prepared from zinc oxide and possibly so named after the fine porcelain from China. This was the first permanent opaque white watercolour* – sink oksididan tayyorlangan oq pigment, ehtimol, Xitoydan kelgan nozik chinni nomi bilan atalgan; *Creamy-white* – *A shade that settled at some indefinable point between yellow and creamy-white* – sariq va qaymoq rang o'rtasidagi rang; *Feldspar* – *A creamy or yellowy white* – kremsimon sarg'ish oq; *Silver-white* or *lead white* – *Used by the ancient Chinese, Egyptians and Greeks and the only white pigment until the 1830* – qadimgi xitoylar, misrlklar va yunonlar tomonidan 1830-yillarga qadar ishlatilgan yagona oq pigment[5].

Shu o'rinda ayrim ranglar va ularning dastlab paydo bo'lgan davri haqida ma'lumot berib o'tamiz. Bunda har bir berilgan rang va uning ekvivalenti bo'lgan nominativlarning tilda, qo'llanishda paydo bo'lishi ma'lum bir yil bilan bog'liq ekanligini ko'rish mumkin[7].

Xulosa va takliflar. Ingliz tilidagi rang lug'atlarida rang atamalaridan foydalanish odatda ingliz tilida tasvirlanishi mumkin bo'lgan ranglar va turlarning keng doirasini tartibga solish va aniqlashni o'z ichiga oladi. Ushbu lug'atlarda ko'pincha asosiy ranglar, ikkinchi darajali ranglar, uchinchi

darajali ranglar va boshqa turli yondosh bo'lgan tuslar va ranglar mavjud.

Rangli lug'atlar ham ko'pincha rang nomlarining kelib chiqishi va etimologiyasi, shuningdek, san'at, dizayn, moda va boshqa sohalarda turli xil ranglarning umumiy qo'llanilishi va birlashmalari haqida ma'lumot beradi.

Umuman olganda, rangl lug'atlari o'zlarining yozuvlarida yoki muloqotlarida ranglarni to'g'ri ta'riflash va aniqlashni istagan nafaqat lingvist balki har bir kishi uchun, shuningdek, muntazam ravishda rang bilan ishlaydigan rassomlar, dizaynerlar va boshqa mutaxassislar uchun qimmatli manba bo'lib xizmat qiladi.

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Annotatsiya

Mazkur maqolada Navoiyning “Zihi husnung zuhuridin” misrasi bilan boshlanuvchi hamd g‘azali shohbayti tahlilga tortilgan. Tahlil asosida talqin va takliflar ilgari surilgan. G‘azalni yozishda muallif “asl shar‘iy ilmlar”, ya‘ni Qur‘oni Karim, Rasululloh sollallohu alayhi vasallamning sunnatlariga tayanganligi borasida ayrim mulohazalar berib o‘tilgan.

Kalit so‘zlar: Ismi A‘zam, asl shar‘iy ilmlar, kanzi maxfiy, vahdat ul-vujud, ilohiy mazhar, g‘azal, shohbayt, tahlil, talqin.

IT’S TOO HARD TO FIND YOU (ONE STANZA ANALYSIS)

Annotation

This article analyzes Navoi’s ghazal poem of praise, which begins with the verse “Zihi husnung zuhuridin”. Based on the analysis, interpretations and proposals are put forward. In writing the ghazal, the author relied on the “original Shari’i sciences”, that is, the Holy Qur’an and the Sunnah of the Messenger of Allah, may God bless him and grant him peace.

Key words: Ismi Azam, original Shari’i sciences, secret kanzi, vahdat ul-wujud, divine mazhar, ghazal, shahbayt, analysis, interpretation.

ТЕБЯ СЛИШКОМ ТРУДНО НАЙТИ (АНАЛИЗ ОДНОЙ СТРОФЫ)

Аннотация

В данной статье анализируется хвалебная газель Навои, которая начинается стихом «Зихи хуснунг зухуридин». На основе анализа выдвигаются интерпретации и предложения. При написании газели автор опирался на «изначальные шариатские науки», то есть Священный Коран и Сунну Посланника Аллаха, да благословит его Господь и дарует ему мир.

Ключевые слова: Исми Азам, оригинальные шариатские науки, тайный канзи, вахдат уль-вуджуд, божественный мажар, газель, шахбайт, анализ, интерпретация.

Seni topmoq base mushkuldurur, topmaslig‘ osonkim,
Erur paydoliq‘ing pinhon, vale pinhonlig‘ing paydo.

Kirish. Mazkur bayt Navoiyning “Xazoyin ul-maoniy” kulliyotiga kiritilgan “Zihi husnung zuhuridin...” misrasi bilan boshlanuvchi hamd g‘azali shohbaytidir. G‘azal hazaji musammani solim vaznida yozilgan. (V - - - V - - - V - - - V - - -) Ushbu maqolada g‘azalning shakl tomoniga emas, ma‘no qatlamiga e‘tibor qaratilib, ilgari surilgan g‘oyaning mazmun ko‘lamini chuqurroq anglash maqsadida botiniy qatlam har jihatdan tahlilga tortilgan. G‘azalning umumiy g‘oyasi yuqorida keltirib o‘tgan shohbaytimiz orqali ochib berilgan. Muallifning badiiy mahorati ham mazkur g‘azal g‘oyasining mag‘zini aynan shohbaytda ifoda etganidir. Navoiy hech bir syujet, obraz, mayda detallar, hatto ramzlarni ham shunchaki keltirmaydi. Keltirishdan ko‘zlagan ma‘lum maqsadi bo‘ladi. Asarlarini yozishda esa, asosan, “asl shar‘iy ilmlar”, ya‘ni Qur‘oni karim, Rasululloh sollallohu alayhi vasallamning sunnatlariga tayangan. G‘azalning turli olimlar, navoiyshunoslar tomonidan qilingan bir qancha sharh va tahlillari mavjud.

Najmiddin Komilov Navoiy g‘azallarini sharhlashda, xususan, mazkur g‘azal sharhida uch usuldan foydalanadi:

1. Asar tilidagi hozirgi kitobxonga tushunilishi qiyin so‘zlar lug‘atini berish.

2. Baytlarning nasriy bayonini taqdim etish.

3. G‘azalning umumiy g‘oyasi, mazmun-ma‘nosi, badiiy xususiyatlari ustida mulohaza yuritish.

Bu g‘azal devondagi birinchi g‘azalning bevosita davomidir. Birinchi g‘azalda ifodalangan moddiylik va

ilohiylikning birligi (vahdati) haqidagi fikr ikkinchi g‘azalda, aytish mumkinki, misollar bilan tushuntirilgan. Ya‘ni Alloh tajallisi borliqni qamrab olgani, harakatga keltirib turishi, jumladan, inson zoti, uni o‘rab olgan muhit, hayotning balqib, yashnab turishi, tovlanishlari, itilish va talpinishlar, yaralish va buzilishlar, muhabbatning uzilmas torlari-yu, azob-nashidasi – hammasi shu Tajalliyot zuhuridan ekanligi tasvirlanadi. Ammo buni hamma ham idrok etmaydi, vahdat ul-vujudning bu sirini anglagan odam, hayot ma‘nosi, insoniylik ma‘nosini chuqurroq anglab yetadi.[5]

Adabiyotshunos olim Uzoq Jo‘raqulov esa: “Mazkur baytda “ilk syujet”ga bevosita bog‘liq bo‘lgan konflikt bor. Ya‘ni Navoiy talqinida inson umrining mazmuni Yaratganni topgani yoki topmaganiga qarab belgilanadi. Dunyo hayotida o‘ynab-kulib, yengil-yelpi, nafsga yoqadigan umr kechirib o‘tishdan osoni yo‘q. Chin inson a‘moliga amal qilib yashash (oshiq), bira to‘la shayton va nafs (raqib) nayranglariga qarshi tura olish, Yaratgan (Yor)ni topib(yodda tutib) yashash esa o‘ta mushkul”, - deydi.[3]

Tahlil va natijalar. Shohbayt tahlili orqali Navoiyning badiiy mahoratini ochib berishga harakat qilamiz:

1. Shoir butun boshli koinotni yaratgan Zotning Az-Zohir hamda Al-Batin ismlari, shu bilan birga Ismi A‘zamga yashirilgan qudratning sir-u sinoatini ikki misra orqali ifoda etadi. Az-Zohir – borligi, mavjudligi, yakka-yu yolg‘izligi ayon bo‘lgan Buyuk Zot.[2] Al-Batin – O‘zi mavjud, lekin sezgi vositalarimizdan maxfiy Zot.[2] Yaratganning Al-Batin

ismida yashiringan sifatlar Uning paydoli pinhon, ushbu pinhonlik tufaylik Uni topmoqlik mushkul ish ekanligi, Az-Zohir ismiga berkitilgan sifatlar esa pinhonligining O'zi paydo ekanligi, ya'ni Yaratganning har bir yaratig'ida Uning zuhurini topish mumkinligini ko'rsatadi. Najmiddin Komilov ta'biri bilan aytganda: "Oliy muhabbat obyekti Mutlaq Jamol barokatidir".[4] Shuningdek, yashirinligining o'zi mavjudligining, mukammalligining, cheksiz qudrat sohibi ekanligining go'zal isbotidir. Zero, pinholigining oshkorligi olamni yo'qdan bor etganligida, jumla xilqatni o'lehov-la yaratganligidadir.

2. Mazkur baytda shoir "Kanzi maxfiy"ning sirini oshkor etadi, ya'ni Yaratgan shunday marhamat qiladi: "Men yashirin xazina edim, O'zimni tanitmoq uchun maxluqotni yaratdim". ("Ruhul bayon" tafsiri)[6] Yaratilgan jamiki borliq, barcha maxluqot va mavjudotda Yaratuvchining "jilva"si namoyon bo'ladi, chunki borliq, jumla yaratig'ida Uning zuhuri mavjud. "Kanzi maxfiy"ning siri ham ayni shudir.

Olam hanuz sirning oshkor bo'lmagan xazinasini edi. Kanzi maxfiyning zohir bo'lishi, yo'qlikning pardasini ko'tardi. Xazinaning ochilishi sirni bo'lishish bo'ldi. Sir mahram edi, o'zini yashirin tutgan edi.

Yashirin xazina azal asrorini ochishni, sir pardasini tushirishni, marhamiyat chimmatini ko'tarishni istadi. Xohladiki, bilinsin, xohladiki, ko'rinsin.

Marhamiyat "Alif... Lom... Mim..." deb, boshqalarga mahramlik uchun yo'l ochdi. Sir ochiqlikka chiqdi. Xazina o'zini ming bir eshik bilan ochdi. Har eshikdan sirlar oqib chiqaverdi...

Har sir o'z sirini so'zladi:

"Alif... Lom... Mim..."

Har eshikdan ming bir yo'l bilan kirish boshlandi. Har yo'lning boshida bir ishora bor edi.[6]

3. Shuningdek, shoir mazkur bayt orqali tana ruh bilan birga jismdan ham iborat ekan, bu dunyoda Yaratganni topmoqlik, Uning jilvasidan bahramand bo'lmoqlik mushkul ish ekanligi, jismning bunga bardosh bera olmasligi haqidagi ulkan haqiqatni keltirib o'tadi. Zero, A'rof surasida: "Muso Biz belgilagan vaqtda (Tur tog'iga) kelgach, u bilan Robbi bevosita gaplashdi. Muso: "Robbim! (O'zingni) menga ko'rsatgin, Senga bir nazar qilay!" - dedi. (Alloh): "Meni ko'ra olmaysan. Lekin (ana u) toqqa (bir) boq! (Agar Men unga bir nazar solganimda toqat qilib) o'z o'rnida tura olsa, sen ham meni ko'rasan", - dedi. Robbi toqqa tajalliy (andak bir ko'rinish) qilgan edi, uni maydalab tashladi. Muso (bundan ta'sirlanib) behush holda yiqildi. Hushiga kelgach dedi: "Senga tasbeh ayturman, Senga tavba qildim va men mo'minlarning birinchisi (peshvosi) durman". "Ey Muso! Men seni odamlar uzra risolalarim (Tavrot bitiklari) va gaplashganim bilan mumtoz (imtiyozli) etdim. Bas, senga berganimni (qabul etib) ol va shukr qiluvchilardan bo'lg'in!" - dedi (Alloh). (A'rof, 143-144)[1] Shak-shubhasiz, Navoiy mazkur ikki misrada yuqoridagi ikki oyat haqiqatini qalamga olgan. "Ulug' Tangri toqqa parda ortidan tajalliy etadi. Shuning uchun to yam-yashil bo'ladi, gullarga to'ladi, bezanadi. Holbuki, pardasiz tajalliy etsa, tog' ost-ust bo'ladi", - deydi Rumi hazratlari.

4. Shoir Buyuk qudrat Sohibi "yashirinligining oshkorligi" Tajallining borliqda namoyon bo'lgan zuhuridan ekanligini tushuntiradi. Shuningdek, "Mashriq ham, Mag'rib ham Allohnikidir. Bas, qaysi tarafga yuzingizni qaratsangiz, o'sha tomonda Allohning "yuzi" mavjuddir". (Baqara, 115)[1] oyatining hikmatini go'zal usulda ifoda etadi. Dunyoga kelishning asl muddaosi: o'zlikni anglash, o'zlikni anglash orqali o'zini tushunish, o'zini tushunish orqali Haqni topish, Haqni topish orqali Haqiqatga erishish ekanligini uqtirarkan,

avvalo, odamzodni "Vahdat ul-vujud"ning sirini anglamoqqa chorlaydi.

5. Navoiy Yaratgan "pinholigining paydoli" haqida fikr yuritarkan, shohbaytdan keyingi baytlarda Laylining yuzida Buyuk qudrat sohibi "jilva"si, Shirinning labida Uning kalomi namoyon bo'lmaganida edi Majnun jazba holatiga tushmagan, Farhodning ko'zlaridan oqqan yosh esa qattiq toshni la'lga aylantirmagan bo'lar edi, deydi. Zero, Shirin va Laylining chehrasida "Ilohiy mazhar" mavjud. O'zni yo'qotishga sabab bo'lgan qudrat ham aynan ana shu "jilva"da. Shu o'rinda muallif o'zining "Asli haqiqatdir majoz" hikmati sirini ham, ya'ni majoziy ishq vositasida ishq haqiqiyga yetishmoqlikni Yaratgan yashirinligining oshkorligiga bog'laydi. Butun borliq Uning zuhuridan tashkil topgan. Bu olamda Yaratganni topmoqlik mushkul ish. Zero, "(Ey Muhammad!) Sizdan ruh haqida so'raydilar. Aytin: "Ruh faqat Robbimning ishidandir. Sizlarga esa oz ilm berilgandir". (Isro, 85)[1] Ruhning haqiqatini faqat U biladi. Biroq tafakkur egalari Uning qudratini, buyukligini yaratgan yaratig'larida ko'ra oladilar. Chunonchi, nimaiki yaratilgan bo'lsa, "ilohiy nur" tajalliyotidan paydodir. Al-Muhaymin bo'lgan Zot yashirinligining oshkorligi ham mazkur Tajallining zuhuridan.

Najmiddin Komilov g'azalning umumiy mazmun-ma'nosini quyidagicha tavsiflaydi: "Alloh zotini hech kim ko'ra olgan emas, lekin uning sifatleri, nuri butun borliqda mavjud. Shu boiskim, bulbul gulga talpinadi, gulzor husnu jamoli uni maftun etadi, u o't ichida paydo bo'lgan samandarday, o'zini gulzor olovi ichiga otadi. Xuddi shu kabi parvona ham ayni shu ilohiy qudrat tufayli sham shu'lasiga talpinadi va olovga qo'shilib yonadi. Shu qudrat, shu kuch Vomiqni Uzroga, Majnunni Layliga, Farhodni Shiringa oshiq qilib qo'ygan. Chunki, Uzro, Layli, Shirin jamoli - har biri mazhar. Ya'ni tajalliyot nuri aks etgan nuqta, markaz. Vomiq, Majnun, Farhod bu nuqtalarda Ilohning nurini ko'rib, unga behud va beqaror bo'lib talpinadilar, shu mazharga yetishish bilan Allohning o'ziga oshiqliklarini isbotlaydilar, ya'ni sifatdan Zotga qarab boradilar. Lekin bunga poklanish va qanoat yo'li olib boradi, deydi Navoiy. Zero, qanoatning dalili parhez, sabr-u toqatdir. Bunda so'z o'yini ham bor, ya'ni arab yozuvida "qanoat", "qone", "anqo" so'zlarining o'zagi bir. Yundan tashqari, "qone" - to'yingan, rozi degan ma'nolarni anglatsa, "Anqo" - hech qachon ko'zga ko'rinmaydigan, ammo bor bo'lgan afsonaviy qush nomi. Ana shunday ramzlarni yaratgan ham Xudoning o'zi, deydi Navoiy".[5]

6. Zero, Uni topmoqlik mushkul ish, topmaslik esa juda oson ekanligini ta'kidlar ekan, Navoiy ilgari surgan konsepsiyasi negizi "Ko'zlar Uni idrok eta olmas, U ko'zlarni idrok etar. U latif va xabardor Zotdir". (An'om, 103-oyat)[1] oyati haqiqatiga borib tarqalishining o'zi birgina misraga bashariyat anglashi lozim bo'lgan "ilm"ni sig'ira olgan ijodkor dahosini ko'rsatadi. Chunonchi, ko'zga ko'rinmagan, ko'ra olmaganimiz yo'q degani emas. Aksincha, ko'zning ko'ra olmasligidan, nuqsonligidandir.

Xulosa va takliflar. Shak-shubhasiz, Navoiy Yaratgan "oshkorligining yashirinligi, yashirinligining oshkorligi" sirini anglamoq uchun inson degan yaratig'ni "Boyqushlikdan chiqib Yaqinlik Qofining Anqosi bo'lmoq kerak" (Jaloliddin Rumi ta'biri) degan chorlovga undaydi hamda "Iyyaka na'budu", ya'ni banda tarafidan Allohga berilgan ulkan "va'da"ni unutmaganlarga Al-Hakiym bo'lgan Zot hikmatlari mag'zini chaqa oladi degan ulkan g'oyani ilgari suradi. Maqta'da o'z taslimiyati bilan chinakam qullik mohiyatini go'zal usulda bayon etadi:

Navoiy qaysi til birla Sening hamding bayon qilsun,
Tikkan jannat guli vasfin qilurda gung erur go'yo.

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TRANSLATION OF PROVERBS AND SAYINGS INVOLVING THE NAMES OF BODY PARTS IN UZBEK AND ENGLISH LINGUISTICS

Annotation

This article reveals the role of proverbs, sayings in phraseology and especially translation. A comparative analysis of bilingual phraseological units with names of body parts in Uzbek and English is carried out.

Key words: proverb, saying, idiom, wisdom, saying, parable, comparative analysis of phraseology.

ПЕРЕВОД ПОСЛОВИЦ И ПОГОВОРОК С УЧАСТИЕМ НАЗВАНИЙ ЧАСТЕЙ ТЕЛА В УЗБЕКСКОЙ И АНГЛИЙСКОЙ ЛИНГВИСТИКЕ

Аннотация

В данной статье раскрывается роль пословицы, поговорки во фразеологии и в особенности перевода. Проведен сравнительный анализ двуязычных фразеологизмов с названиями частей тела на узбекском и английском языках.

Ключевые слова: пословица, поговорка, идиома, мудрость, поговорка, притча, сравнительный анализ фразеологии.

O'ZBEK VA INGLIZ TILSHUNOSLIGIDA TANA A'ZOLARINING NOMLARI ISHTIROK ETGAN MAQOL VA HIKMATLARNING TARJIMASI

Annotatsiya

Ushbu maqolada maqol, matalning frazeologiyada tutgan o'рни va tarjima xususiyatlari ochib berilgan. O'zbek va ingliz tilida tana a'zolarining nomlari ishtirok etgan frazeologizmlarni ikki tilda qiyosiy tahlili olib borilgan.

Kalit so'zlar: Maqol, matal, idiom, hikmat, naql, masal, qiyosiy tahlil frazeologiya.

Kirish. Adabiyotshunoslik fanining hozirgi taraqqiyoti shuni ko'rsatadiki, hech bir xalq adabiyotni boshqa adabiyotlardan ajartib olib, alohida o'rganish mumkin emas. Maqol, matal va hikmatlarni tarjima qilishda tarjimon oldida turgan muammolardan biri shuki, u tarjima qilayotgan maqol tegishli bo'lgan xalqning urf-odati, madaniyati, tarixi bilan tanish bo'lishi kerak. Maqol, matal, hikmatli so'zlar va idiomatik ta'birlarni tarjima qilish qiyin ish, chunki ular har bir tilning o'ziga xos xususiyatlarini o'zida aks ettiradi. Bunday xususiyatlarni boshqa til vositalari bilan ifodalash oson emas albatta, maqol va matallar til xazinasidir.

Mavzuga oid adabiyotlarning tahlili. Maqol so'zining lug'aviy ma'nosi o'ta donolik, aql-zakovat bilan oqilona aytilgan muhlat qo'yiladigan, o'zgartirib bo'lmaydigan chuqur ma'noli gap demakdir.

Frazeologizmlarni tarjima qilish masalasi keyingi yillarda tarjima-nazariyasiga doir bir qancha asarlarda ancha mukammal ishlandi. Chunonchi, G.Salomov o'zining "Maqol va idiomalar tarjimasi" nomli kitobida hamda shu mavzuda yozilgan dissertatsiya ishida maqol va idiomalarga ta'rif bergan ularning bir-biridan farq qiluvchi tomonlarini ko'rsatgan, hamda o'zbekchaga o'g'irish prinsiplarini ishlab chiqqan.

Ta'riflarga yana e'tibor berar ekanmiz, xorijiy tilshunos Miderning ham fikrini o'rgandik. U quyidagi fikrlarni bildiradi: Maqollar asl haqiqatning qisqa shakli bo'lib, u xalq orasida keng tarqalgandir. U avlodlardan avlodga, qo'llardan qo'llarga o'tib keladigan, unutilmas, o'z ichiga milliy dunyoqarashni, donishmandlikni, ma'naviyatni qamrab oladigan qisqa, barcha uchun tanish bo'lgan gaplardir."

"Matal" so'zi turkiy xalqlar orasida turlicha ma'nolarda qo'llanadi. U topishmoq, hikmatli so'z, ertak,

masal umuman hikoya qilish, naql qilish, hikmat aytish ma'nolarida ishlatiladi. U termin sifatida o'zbek folklorshunosligida paremiyamalarning bir turini ifodalash jihatdan differensiyalashib bormoqda. Jumladan, "O'zbek tilining izohli lig'ati"da bu atama arab tilidan ilingani va ikki ma'nosi borligi ko'rsatiladi. Lug'atda berilishicha, matal "tugal ma'no ifodalamaydigan obrozi ibora, hikmatli so'z"dan iborat.

Maqol va uning o'ziga xos xususiyatlari mavjudligi va uning mataldan farqli jihatlarini ko'rsatishda A.Musoqulov, B.Sarimsoqov, T.Mirzaevlarning fikrlari diqqatga sazovordir." Maqol mustaqil folklor janr sifatida qator o'ziga xos xususiyatlariga ega bo'lib, bu xususiyatlar uni boshqa aforistik janrlardan, xususan matallardan keskin farqlab turadi."

Maqol xalq orasida kun sayin tug'ilib turganidek, ota bobolar so'zi sifatida avlodlardan avlodlarga meros bo'lib o'tadi. Bu merosni xalq juda ehtiyot bilan ko'z qorachig'idek saqlaydi. Xalq maqoli har bir kishi amal qilishi lozim bo'lgan axloqiy qoidalarning o'ziga xos kodeksidir. Har bir maqol ham ma'no, ham shakl, ham stilistik funksiyasi jihatidan o'ziga xos xususiyatga ega. Lekin shunga qaramay hamma maqollarda xalq hikmati yotadi. Maqol turmushda sinalganda ma'lum ezgu tugal umumiy ma'no anglatuvchi ixcham bir shakldagi xalq hikmatidir.

Maqollar biz uchun asrning sadosi uzoq o'tmish bilan hamnafaslik hissini uyg'otuvchi chaqiriq, zamonlararo ko'prikdir.

Tadqiqot metodologiyasi. Tillarning funksiyasini o'rgatishda xalq qanday narsalarni nomini qanday voqea hodisalarni timsoli sifatida qabul qilganligini aniqlash katta ahamiyatga ega. Dunyodagi juda ko'p xalqlar yaxshilik, yomonlik, yuvoshlik, saxiylik,

ayyorlik, vaxshiylik, qo'pollik timsoli sifatida qabul qilinganligini aniqlash zarurdir.

Masalan: yomonlik, zararkunadalik timsoli - ilon, chayon, vahshiylik timsoli-bo'ri, yuvoshlik timsoli musicha, qo'y, mehnatsevarlik timsoli - chumoli va asalari; kattalik timsoli-fil; ayyorlik timsoli-tulki; qo'pollik timsoli-ayiq; befahmlik va befarosatlik timsoli-eshak, cho'chqa; tinchlik timsoli-kabutar; go'zallik timsoli-tovus; xushxonlik timsoli - bulbuldir.

Hamma xalqlar ham farosatsizlik, ayyorlik va qo'pollik timsoli sifatida ma'lum biz hayvon va parrandani belgilar ekan, bunda shubhasiz, o'sha hayvon va parrandaning xulqiga, tashqi ko'rinishga va hatti - harakatlariga asoslanadilar. Juda ko'p xalqlar ayyorlik, mug'ombirlik timsoli sifatida tulkini oladilar. Xalq nazarida tulki boshqa jonivorlarga qaraganda ancha aqlli va o'ta ayyor hayvondir. Chunonchi u turli afsonalarda qarg'ani aldaydi, bo'rini o'sal qiladi, itni ko'zini shamg'alat qiladi. Ba'zi hayvonlarni muqaddas bilish ularni ilohiy lashtirish obyekt shu hayvon yoki parrandalarning nomlaridan iborat maqol idiomalarning xarakteri ta'sir qiladi.

Maqol va idiomalarning shakl xususiyatlari to'g'risida gapirganda qisqagina qilib qisqa deyishning o'zgina kifoya qilmaydi.

Axir har qanday qisqa jumla ba'zan chuqur mazmunli har qanday qisqa jumla ham maqol, matal yoki idioma bo'lmaydi - ku.

O'zbek va ingliz tilshunosligida maqol va hikmatlarning semantik uslubiy tuzilishiga doir qator ishlar mavjud. Shunday ekan tana a'zolarining nomlaridan tuzilgan maqol va matallar har bir tilning frazeologiya boyligida katta o'rin ishg'ol qiladi.

Obyekti tana a'zolarining nomlaridan iborat frazeologizmlarni o'rganish ularning ekvivalent va muqobil variantlarini aniqlash, ikki til materiallari asosida ko'chma ma'no anglatish doirasi va normalarini belgilash frazeologiya, leksiologiya va xususan tarjima nazariyasi uchun katta ahamiyatda molikdir.

“qo'l, oyoq” so'zlaridan tashqari bosh, jon, bel, qo'l, bo'yn, o'pka, til, bilak, qorn, ko'z so'zlari ham juda ko'p frazeologizmlar uchun asos bo'lib keladi.

Masalan o'zbek tilida quyidagi maqollar, matallarni uchratishimiz mumkin:

- Ayrilmagin elingdan,
- Quvvat ketar belingdan.
- Eling senga cho'zsa qo'l,
- Unga doim sodiq bo'l.
- Erning ishi - elning bo'ynida,
- Elning ishi - erning bo'ynida.
- Yurtim - ko'ksim,
- Elim - iligim.
- O'pkadan urgan yel yomon,
- Elidan ayrilgan er yomon.
- Bir qo'llab eksang,
- Ikki qo'llab o'rasan.
- Ishlikning peshonasi terlar,
- Ihsizning - bo'yni.
- Ishning ko'zini bil,
- Erning - tilini.
- Mard yigitning labi yog'lik,
- Dangasaning boshi qonlik.
- Mehnatsiz bilak - o'rinsiz tilak.
- Mol boqqanning barmog'idan moy tomar.
- Erinchoqning qo'li yetmas,
- Qo'li yetsa ham, ishi bitmas.
- Qorning to'ysa, kekirma,

- Bekor yurib, bo'kirma.
- Ko'z qo'rqoq, qo'l botir.

Tana a'zolarining nomlaridan tuzilgan maqol va matallar har bir tilning frazeologiya boyligida katta o'rin ishg'ol qiladi.

Tana a'zolarining nomlari asosida tuzilgan maqol, matal va idiomalarni o'rganish, chet tilini egallash metodikasida ham muhimi o'rin tutadi. Chet tilidagi biron iborani olib, uni ona tilidagi muqobil variant bilan taqqoslash, ayniqsa, ularning obyektlarini bir-biriga qiyos qilish o'quvchilarda ona tili va chet tili iboralarining o'xshash, bir-biridan farq qiluvchi tomonlariga asoslangan muayyan assotsiatsiyalarning hosil bo'lishiga yordam beradi va natijada o'quvchilarning boshqa tildagi ko'chma ma'noli birikmalarning ma'nosini tezroq tushunib olishiga katta imkon yaratadi.

Masalan ingliz tilida quyidagi maqollar, matallarni uchratishimiz mumkin:

Masalan:

“The eyes are the mirror of the soul”

Ko'z ko'ngil darchasi

“Sleep with one eye open”

Xushyorni yov bosmas,

Yov bossa ham dov bosmas.

One eye for an eye and a tooth for a tooth.

O'chakishganda it qopmay qolmas.

Eat the bread of idleness

Bekorchinging beti yo'q

Qozon otsar eti yo'q

Bald heads are soon Shaven

Kalning nimasi bor - temiz tarog'i,

Ko'ring nimasi bor - eski tayog'i.

Adversity is a good discipline.

Bosh boshga tegsa, Aql boshqa kelar.

Absence Sharpens love, presence strengthens it.

Ko'z ko'zga tushsa, mehr dilga tushadi.

Absent is always in the wrong

O'zi yo'qning - ko'zi yo'q.

Ba'zan har ikki tilda obyekt, shakli va ma'nosi aynan to'g'ri keladigan, hatto ekvivalent bo'ladigan iboralarining etimologiyasi biri biridan jiddiy farq qiladi. Frazeologiya tarkibida o'rganilayotgan maqol, matal, idioma va hikmatli so'zlar alohida o'rganilishi lozim bo'lgan mavzulardir. Maqol so'zning ko'rki, nutqning o'tkir quroli, xalqning donishmandligidir.

Maqol xalqning pand-nasixati, ma'naviy-axloqiy xulosasi, xalq milliy ruhining aks-sadosi, til tabiatining hikmatli merosidir. Maqol chuqur ijtimoiy, axloqiy, falsafiy - hikmatona mazmunga ega. Maqol xalq aql-idrokining mahsuli, uning hukmi ko'p asrlik tajribalari majmuidir. Har bir maqol ham ma'no, ham shakl, ham stilistik funktsiya jihatidan o'ziga xos xususiyatga ega. Maqolda Vatanni sevish, mehnat qilib yashash g'oyalari ilgari suriladi.

Ingliz va o'zbek tillaridagi maqollarning talaygina qismi faqat tarkibidagi ayrim so'zlarning ishlatilishi bilan farqlanadi.

Qisqasi maqol turmushda sinalgan, ma'lum ezgu tugal umumiy ma'no anglatuvchi ixcham bir shakldagi xalq hikmatidir. Uning boshqa frazeologik birliklardan farqi shuki, boshqa frazeologik birlikka gap tarkibiga kirib, uning bir bo'lagini tashkil etsa, maqolning o'zi butun gapni tashkil qiladi.

Tahlil va natijalar. Maqollar frazeologik birikmalarning alohida bir turilaridirki, bular “maqol frazeologizmalaridir”. Maqol - narsa va hodisalarni obrazli ifodalovchi tilda keng ishlatiladigan ibora va nutq iboralaridir. Matal so'zlovchining o'z nutqi

mazmuniga munosabatini ifodalaydi. Matal aytilmoqchi bo'lgan fikrni tugal bayon qilmay, balki unga ishora qiladi. Matal "u ahmoq odam" deyish o'rniga "uning bir qaynovi past" deydi, "ular bir biriga juda mos" deyish o'rniga – "ular bir olmaning ikki pallasi" deb aytadi. Maqol bilan matal o'rtasida umumiylik ko'zga tashlanadi.

Bu umumiylik shundan iboratki har ikkala kategoriya ham nutqni jonlantirish, jozibador va obrazli qilish, fikrni tayyor nutq qoliplari, formulalari bilan ifodalash, uni mazmundor qilishda ishlatiladi. Lekin shu bilan birga tugal fikrni o'zida ifodalagan maqollardan matallar jiddiy farq qiladi.

Idioma shaklan bo'laklarga ajralmaydigan maxrajli birikma tarkibidagi so'zlarning to'g'ri va konkret ma'nosi bilan talqin qilinmaydigan ko'chma ma'no anglatuvchi so'z birkmasidir. Bir tildagi idomatik iboralarni boshqa tilga birikma tarkibidagi so'zlarning to'g'ri ma'nosini tarjima qilsa ko'pincha tushunarli bo'lmaganiday xato aytishning o'zida ham ularni to'g'ri ma'noda talqin qilish, ya'ni idomatik birikmaning erkin so'z birikmasi deb talqin qilish tushunmovchiliklarga sabab bo'ladi.

Idiomatik ibora maqol bilan qiyos qilinsa uning o'ziga xos xususiyati ochiqroq ko'rinadi.

Maqol obrazli mazmunga ega bo'lgan gapdir. Uni sintaktik bo'laklarga ajratish mumkin. Biroq idioma barqaror leksik butunlik bo'lib, uni na semantik bo'laklarga ajratish mumkin. Tig' yarasi tuzalar, til yarasi tuzalmas maqolni sintaktik bo'lib uni tahlil qilaylik. Bunda ega va kesim mavjud bo'lgan ikkita gap bor.

Birinchi gap: tig'yarasi tuzalar

–til yarasi –ega, tuzalar- kesim.

Ikkinchi gap: til yarasi tuzalmas,

til yarasi-ega, tuzalmas- kesim.

Ammo tarvuzi qo'ltigidan tushdi-idiomasini bunday tahlil qilib bo'lmaydi. Yuzaki qaraganda: tarvuzi – ega, tushdi- kesim, qo'ltigidan-to'ldiruvchi, lekin bunday tahlil bema'nilikka olib keladi, chunki avvalo grammatik tahlil qilish uchun berilgan savollarning o'zi o'rinsiz bo'lib qoladi. Boshqacha aytganda idioma bo'laklarga ajralmaydigan yaxlit bir bo'lakdir. Idioma faqat ko'chma ma'noda ishlatiladigan yaxlit birikmadir.

Maqol bilan idioma ma'nosi shakl tomonidan bir biridan jiddiy farq qilsa ham ammo maqol bilan matal va idioma o'rtasida o'xshashliklar katta. Ko'pincha ularni bir biridan ajratish qiyin.

Xulosa va takliflar. Maqol bilan idioma ma'nosi shakl tomonidan bir biridan jiddiy farq qilsa ham ammo maqol bilan matal va idioma o'rtasida o'xshashliklar katta. Ko'pincha ularni bir biridan ajratish qiyin. Maqol va hikmatlarni o'zga tillarga to'g'ri keladigan muqobilini topa bilish, ularni tarjima qilayotganda Shakl va mazmun birligiga alohida ahamiyat berish. Tarjima jarayonida maqollarning milliyligini saqlab qolish va hokozalar tilshunoslikning oldida turgan dolzarb muammolardan biridir. Qisqasi maqol turmushda sinalgan, ma'lum ezgu tugal umumiy ma'no anglatuvchi ixcham bir shakldagi xalq hikmatidir. Uning boshqa frazeologik birliklardan farqi shuki, boshqa frazeologik birlikka gap tarkibiga kirib, uning bir bo'lagini tashkil etsa, maqolning o'zi butun gapni tashkil qiladi.

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LINGUISTIC INTERPRETATION OF THE CONCEPT OF DISCOURSE AND DISCOURSE ANALYSIS OF TOURISM TEXTS

Annotation

The interpretation of the concept of discourse in linguistics and the analysis of tourism texts through discourse are provided in this article. Also, in the article, linguistic views of scholars and researchers on the concept of discourse, diversity of opinions, specific aspects and types of discourse, as well as the analysis of tourism texts according to discourse analysis are scientifically and practically proved.

Key words: tourism, discourse, tourist, conversation, structure, communicative, linguocultural, cognitive.

ЛИНГВИСТИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ ПОНЯТИЯ ДИСКУРС И ДИСКУРСНЫЙ АНАЛИЗ ТУРИСТИЧЕСКИХ ТЕКСТОВ

Аннотация

В статье дается интерпретация понятия дискурса в лингвистике и анализ туристических текстов через дискурс. Также в статье научно и практически обосновываются лингвистические взгляды ученых и исследователей на понятие дискурса, многообразие мнений, специфические аспекты и виды дискурса, а также анализ туристических текстов по дискурсивному анализу.

Ключевые слова: туризм, дискурс, турист, беседа, структура, коммуникативная, лингвокультурная, когнитивная.

DISKURS TUSHUNCHASINING LINGVISTIK TALQINI VA TURIZM MATNLARINING DISKURS TAHLILI

Annotatsiya

Mazkur maqolada tilshunoslikda diskurs tushunchasi talqini va bu orqali turizm matnlarining tahlil etilishi ko'zda tutilgan. Shuningdek, maqolada tilshunos olimlar va tadqiqotchilarning diskurs tushunchasi yuzasidan o'rgangan lingvistik qarashlari, fikrlar xilma-xilligi, diskursning o'ziga xos jihatlari, turlari, hamda, turizm matnlarining diskurs tahliliga muvofiq tahlil etilishi keltirib, ilmiy va amaliy asoslangan.

Kalit so'zlar: turizm, diskurs, sayyoh, suhbat, struktur, kommunikativ, lingvokulturologik, kognitiv.

Introduction. Tourism encompasses the movement of people from their place of residence to other regions or countries for financial, social, and cultural reasons, whether for personal, business, or professional purposes. The individuals targeted by tourism activities are referred to as visitors, who can include tourists, excursionists, residents, or non-residents. The tourism industry is a significant contributor to global economic growth, generating revenue from the goods and services desired by travelers. Many countries rely heavily on tourism for their economic well-being, making it an integral part of modern society.

The term "discourse" originates from the Latin word "discurro" meaning "flow of speech" or "conversation". It is a central concept in current linguistics, used across various research categories. Different approaches to defining discourse have led to varied interpretations. However, at least two methods are commonly used in defining discourse.

Literature review. Given the importance of tourism, discourse analysis of texts in this field is crucial. Discourse analysis has a rich history in both domestic and foreign linguistics, with scholars such as E. Benveniste, T. A. van Dijk, M. Peshyo, R. Roben, P. Serio, M. M. Bakhtin, N. D. Arutyunova, E. S. Kubryakova, A. P. Chudinov, and V. I. Karasik extensively addressing the topic. Discourse is characterized as a specific communication experience that is recorded in written texts and oral speech and occurs in a specific cognitive space [2]; it can also be considered as a non-discursive text [1, 9]. A more comprehensive classification of discourse analysis includes structural, communicative, and

linguocultural approaches. The structural method places a strong emphasis on language phenomena while overlooking the "human factor" and extra linguistic aspects that influence text generation. However, recent developments in textual analysis have begun to incorporate speaker characteristics and communication situations, leading to the gradual precedence of the communicative approach over the structural one. The communicative approach integrates findings from various fields such as psycholinguistics, sociolinguistics, cognitive linguistics, rhetoric, and literary studies. In this approach, discourse is defined as "the process of live oral communication that is fundamentally different from canonical written speech". This definition highlights the dynamic nature of discourse and emphasizes the importance of considering context, interaction, and the social and cognitive factors involved in communication [4]. From both a linguistic and content standpoint, the term "canonical" indeed reflects connotations of being a model, recognized, generally accepted, or firmly established. When applied to discourse, it suggests a form of speech or text that adheres to established norms or conventions, contrasting with the dynamic nature of live oral communication. T. A. van Dijk offers a definition of discourse that emphasizes its complexity as a communicative process. This definition acknowledges the presence of extralinguistic variables beyond the text itself, which are essential for understanding it. In other words, discourse is not just about the linguistic elements within the text but also about the broader context and factors that influence its production and interpretation.

Furthermore, discourse is viewed as a multifaceted component of mutual socio-cultural relations. It encompasses specific features, interests, goals, and methods that shape communication within a given social or cultural context. This perspective underscores the intricate interplay between language, society, and culture in shaping discourse [2]. At the same time, in modern linguistics, the terms “discourse” and “text” are frequently used interchangeably. In such circumstances, the term “text” is simply replaced with “discourse”. In the pragmatic interpretation of the phrase “discourse” there is an opposition “discourse – text” which is analogous to the opposition “discourse – sentence”. Compared ideas define the same entity while identifying distinct elements of it. The linguistic, structural aspect of “text” contrasts with the pragmatic aspect of “discourse”. Some definitions focus on the social and cultural aspects of “communication”. Thus, N. D. Arutyunova defines speech as a cohesive text in the context of extralinguistic (pragmatic, socio-cultural, psychological, etc.) variables[1]. P. Serio, representing the French school of discursive analysis, emphasizes the multifaceted nature of speech and its various interpretations. Firstly, Serio views discourse as a specific assertion, akin to Saussure's concept of “speech”. Secondly, discourse is seen as a larger unit compared to a phrase, encompassing statements in a broader sense. Thirdly, in a pragmatic context, discourse involves the influence of speech on the addressee and its contribution to the expressive situation. This perspective highlights the role of discourse in shaping communication dynamics and its impact on the interaction between speakers and listeners. Moreover, within the framework of these definitions, discourse is associated with discussion, which is considered a primary type of speech [9]. N. K. Ryabtseva shares a similar perspective, examining language through the framework of speech act theory and communicative style, which considers the use of illocutionary force and communicative goals. According to Ryabtseva, the message, speech act, and axiological sentence are defined based on the speaker's communicative style and objectives. The message encompasses instructive and descriptive elements and involves a speech act. In contrast, the axiological assertion is evaluative in nature. Furthermore, Ryabtseva emphasizes that the addressee's responding speech act initiates a chain reaction of speech actions that collectively form a discourse. This approach underscores the dynamic and interactive nature of communication, where speech acts and their responses contribute to the construction of discourse [8].

Research Methodology. The method described considers advertising discourse to encompass various components, including messages, axiological claims, and speech acts. From a sociolinguistic perspective, there are two main styles of conversation: person-oriented and status-oriented. Person-oriented discourse is evident in both everyday communication and existential contexts such as artistic, philosophical, and mythological discussions. This style of discourse focuses on personal connections, emotions, and individual experiences.

On the other hand, status-oriented discourse can be institutional or non-institutional and is often used when communicating with strangers or in situations where there is a social or hierarchical distance between speakers. Institutional discourses encompass mass information, political, pedagogical, legal, and advertising contexts, where communication is influenced by social roles, power dynamics, and institutional norms [4].

The method outlined acknowledges that advertising discourse incorporates multiple elements, including messages, axiological claims, and speech acts. From a sociolinguistic perspective, two primary styles of conversation exist: person-oriented and status-oriented. Person-oriented discourse is evident in both everyday interactions and existential contexts, such as artistic, philosophical, and mythological discussions. This style prioritizes personal connections, emotions, and individual experiences. Karasik's perspective on institutional speech highlights the importance of two key elements: the goals of communication and the participants involved [4]. In the context of tourist speech, the primary objective is often to influence the thoughts, intentions, and attitudes of the audience, ultimately eliciting specific reactions or behaviors. By carefully crafting narratives, descriptions, and promotional messages, tourism advertisers aim to shape the perceptions and desires of potential travelers, enticing them to engage with the destination or tourism program being promoted. This manipulation of audience perceptions and emotions is central to the effectiveness of tourist speech in achieving its communicative goals.

Analysis and results. In contrast, status-oriented discourse can be either institutional or non-institutional and is often employed when interacting with strangers or in situations where there's a social or hierarchical gap between speakers. Institutional discourses span various domains like mass information, politics, education, law, and advertising, where communication is shaped by social roles, power dynamics, and institutional conventions.



Lose yourself in the streets of Old Town in Bukhara



Explore the dazzling tombs of Samarkand's Shakh-i Zinda

In the discourse of *Lose yourself in the streets of Old Town in Bukhara*, “Lose yourself in the streets of Old Town in Bukhara” evokes the charm and ambiance of one of Uzbekistan's most historic cities. Bukhara's Old Town is a

UNESCO World Heritage site, known for its well-preserved architecture, bustling bazaars, and winding streets that transport visitors back in time. Roaming through its narrow alleys, adorned with traditional buildings, mosques, and

madrasas, immerses you in centuries of culture and history, offering a glimpse into the vibrant past of the Silk Road era, in the structure of *Explore the dazzling tombs of Samarkand's Shakhi Zinda*, refers to a historical and architectural marvel in Uzbekistan. Shakhi Zinda is a necropolis containing mausoleums and tombs, dating back to the 11th to 19th centuries. It's renowned for its intricate tilework, vibrant colors, and the spiritual significance it holds in Islamic culture. Exploring Shakhi Zinda offers a glimpse into Central Asia's rich history and artistic heritage.

The concept of discourse encompasses various linguistic interpretations, often used interchangeably by different authors. Key aspects of discourse include:

1) Coherent text: A discourse is a cohesive and logically connected piece of communication, whether written or spoken.

2) Oral-conversational form: Discourse can take the form of spoken language, such as conversations or speeches.

3) Dialogue: Discourse often involves interaction between two or more participants, engaging in a dialogue.

4) Group of semantically connected sentences: Discourse consists of sentences or utterances that are linked by meaning and context.

5) Speech work in written or spoken form: Discourse can be expressed through both written and spoken language.

Tourism discourse specifically refers to a genre of text aimed at informing travelers and promoting the tourism sector. According to N.A. Tyuleneva and a group of linguists, tourism advertising discourse is a subtype of advertising discourse that encompasses all types of tourism advertising. Its primary objective is to present and promote tourism services through argumentation strategies that possess linguistic and cognitive features. Absolutely, touristic discourse serves as a persuasive form of advertising aimed at enticing travelers to visit specific destinations or participate in particular tourism programs. It strategically employs linguistic techniques to highlight the unique attractions, cultural experiences, accommodations, and activities available in a given location. By crafting compelling narratives and descriptions, touristic discourse aims to create an enticing image of the destination, enticing potential visitors to explore and indulge in the offered experiences. It often incorporates various text components, such as descriptions of cultural heritage, geographical features, entertainment options, accommodation details, and excursion possibilities, all designed to capture the imagination of the target audience and encourage them to embark on a memorable journey. Indeed, tourist speech typically exhibits an advertising character, but it differs from traditional advertising in both verbal and non-verbal aspects. While traditional advertising may sometimes lack relevant imagery, tourism discourse often utilizes visually appealing elements that are iconic and enduring, such as shots of landmarks like the Toledo Castle or the Sagrada Familia in Barcelona. Verbally, tourist speech captures the recipient's attention through catchy titles, evocative names of tourist programs (e.g., "Scandinavian fairy tale", "wonderful Italy", "European fireworks"), and employs lexical-stylistic and hypersyntactic techniques to craft compelling and engaging texts that entice potential travelers.

In the context of touristic discourse, the link to historical speech is significant. Historical speech is

characterized by a meticulous selection of facts and the presentation of chronological information, often following a standard manual or guide. The strategies employed in historical speech are based on various techniques aimed at influencing the audience. These techniques can be classified according to the principles and methods of speech influence. Common classifications include methods such as proving, convincing, inviting, demanding, begging, and pushing. In the realm of touristic discourse, historical elements are often incorporated to provide context and enrich the narrative, fostering a deeper connection with the destination and its cultural heritage [10]. In the realm of persuasion, evidence serves as a purely rational method of influencing, while persuasion itself combines both rational and emotional appeals. The remaining modes of persuasion are predominantly emotional in nature. Persuasion primarily operates on a cognitive level, whereas suggestion is more emotionally driven. In advertising, traditional speech influencing strategies often revolve around proof, persuasion, and suggestion. Argumentation theory delves into the potential impact of proof and persuasion, exploring how these elements can be effectively utilized in communication. Understanding argumentation is closely linked to comprehending speech effects, as the techniques of argumentation are aimed at changing the positions or beliefs of the audience" [3; 6]. In tourism advertising, the effectiveness of the offer is crucial in drawing millions of people and enticing new consumers. When crafting a tourism advertisement, it's essential not only to highlight the offering but also to consider the rhetorical methods used to present the information. Overall, the advertisement aims to attract tourists by portraying the island as a destination where visitors can experience and enjoy the benefits of organic living and fresh, nutritious produce. Tourism advertising frequently emphasizes both the virtues of a tourist product and the benefits that may be obtained by purchasing it. When the benefits and advantages are highlighted, the type is demonstrated to be inexpensive. The language expresses the topic of health advantages using lexemes such as "healthy," "organic," and "alive."

Conclusion. Indeed, tourism advertising through mass media plays a crucial role in enticing people to become visitors to specific destinations, while also closely monitoring their sentiments. Each visitor's organized journey to a particular place contributes to the language surrounding tourism through their experiences and impressions. The tourism sector offers a wide range of services, with active client participation being a key aspect of the communication process. Given that the language used in tourism advertising conveys specific concepts and values to potential tourists, there is a significant opportunity for linguists to deepen their research by analyzing texts in this area using discourse analysis methodologies. By delving into tourism discourse, linguists can better understand the underlying mechanisms of communication within the tourism industry, improve the delivery of messages to tourists, and contribute to the overall development of the tourism sector. Discourse analysis is essential for unraveling the intricacies of tourism communication and maximizing its effectiveness in promoting destinations and attracting visitors.

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KINO NUTQINING LINGVISTIK VA KOGNITIV XUSUSIYATLARI (O'SMIRLARNING INGLIZ TILIDAGI DIALOGLARI UCHUN MATERIAL YO'Q)

Аннотация

Tadqiqotning maqsadi film ssenariysi shaklida yozilgan o'smir nutqining lingvokognitiv xususiyatlarini aniqlashdir. Muvofiqlik bolalar nutqining o'z-o'zidan etarli ekanligi bilan bog'liq, kognitiv-diskursiv paradigma aspektida lingvistik tadqiqot ob'ekti, chunki u bizga kuzatish imkonini beradi. Fikrlash jarayonlarining xususiyatlari va bilimning maxsus tuzilmalarini shakllantirish, shuningdek, kommunikativ xususiyatlar, xatti-harakatlar va o'smirlarning nutq uslublarini amalga oshirish. Ishda qo'llaniladigan asosiy uslubiy texnika, ko'p tarmoqli tanqidiy nutq tahlili bo'lib, u nafaqat lingvistik xususiyatlarni, balki film matnida yashirin tarzda mujassamlangan g'oyaviy, ijtimoiy-madaniy va kognitiv xususiyatlarni ham o'rganishga qaratilgan.

Kalit so'zlar: film matni, kino dialogi, film ssenariysi, diskurs tahlili, o'smir nutqi, kognitiv, buzilish, xato ko'rsatish.

LINGUOCOGNITIVE FEATURES OF FILM DISCOURSE BASED ON TEENAGERS' ENGLISH-LANGUAGE DIALOGUES

Annotation

The research objective was to identify linguo-cognitive features of teenagers' discourse recorded in the form of a film script. The relevance of the study is based on the fact that child speech is a self-valuable linguistic object, opposed not to the virtual language system, but to an array of real language messages perceived by a child. The main methodological technique used in the work is a multidisciplinary critical discourse analysis. It was used to study both linguistic features and ideological, socio-cultural, and cognitive features, latently embodied in the film text.

Key words: film text, film dialogue, film script, discourse analysis, teenagers' discourse, cognitive distortion.

ЛИНГВИСТИЧЕСКИЕ И КОГНИТИВНЫЕ ОСОБЕННОСТИ КИНОРЕЧИ (НЕТ МАТЕРИАЛА ДЛЯ ПОДРОСТКОВЫХ АНГЛИЙСКИХ ДИАЛОГОВ)

Аннотация

Целью исследования является выявление лингвокогнитивных особенностей дискурса подростков, зафиксированного в виде киноскрипта. Актуальность обусловлена тем, что речь детей представляет собой самостоятельный объект лингвистических исследований в аспекте когнитивно-дискурсивной парадигмы, т. к. позволяет проследить особенности мыслительных процессов и формирование особых структур знания, а также специфику коммуникативных актов и реализацию дискурсивных стилей подростков. Основным методологическим приемом, используемым в работе, является мультидисциплинарный критический дискурс-анализ, ставящий своей целью изучение не только лингвистических особенностей, но и идеологических, социокультурных и когнитивных, латентно воплощенных в кинотексте.

Ключевые слова: кинотекст, кинодиалог, киноскрипт, дискурс-анализ, подростковый дискурс, когнитивное искажение.

Kirish. Tanqidiy nutq tahlili o'ziga xosdir. Tilni o'rganish va tavsiflashda foydalaniladigan zamonaviy kommunikatsiya texnologiyalari va unga qo'shilgan uslubiy va terminologik asoslarning rivojlanishi mahsulidir. Filmlarda yozilgan nutq og'zaki va og'zaki bo'lmagan komponentlarni, rejissyorlarning iste'dodini o'rganib, uni ko'p marta takrorlash imkonini beradi va iloji boricha ishonchli tarzda qayta yaratish istagi tasvirlangan voqelik, insoniy muloqotni simulyatsiya qilish, kino nutqini lingvistik materialning ishonchli va vakili manbasiga aylantiradi. Bundan tashqari, aktyorga qarab buni qanchalik to'g'ri qayta yarata olgani yoki boshqa tasvir, ma'lum bir narsa haqidagi ommaning g'oyasini o'zida mujassamlashtirish kommunikativ vaziyatning mavzusi yoki muvofiqligi, uning professional gildiyadagi maqomi aniqlanadi. Ba'zan teskari jarayon sodir bo'ladi: iste'dodli rassom ekranda qayta yaratilayotgan narsalarni shu qadar sezgir his qiladi, uning bayonotlari allaqachon odamlarga va faol bo'layotgan tasvir, jamiyatning barcha qatlamlarida faoliyat yuritib, til jamiyati a'zolarining dunyoqarashi va dunyoqarashiga ta'sir ko'rsatadi.

Tadqiqotning maqsadi film ssenariysi shaklida yozilgan o'smir nutqining lingvistik-kognitiv xususiyatlarini aniqlashdir. Tadqiqot materiali sifatida ingliz tilidagi

dialoglardan foydalanildi. Tadqiqotning nazariy asosi ish edi. G. G. Slyshkina va M. A. Efremova [1], T. A. Vinnikova [2], E. B. Ivanova (film matni tahlili) [3]; A. N. Zaretskaya (kino nutqida subtekstni amalga oshirish) [4]; E. A. Kolodina [5], V. E. Gorshkova [6], S. Kozloff (kino dialog holati) [7]; Yu. M. Lotman (kino estetikasi muammolari) [8]. Bundan tashqari, Yu. G. Tsvyvan ishining natijalari hisobga olindi [9], kino nutqida dialog hodisasini o'rganishga bag'ishlangan, S. S. Nazmutdinova [10], masalalarni yoritadi. Kino nutqi bilan ishlashda yuzaga keladigan qiyosiy va tarjima tadqiqotlari, S. S. Zaichenko [11], film o'rtasidagi munosabatlar muammosini ko'rib chiqish va kino nutqi, M.A.Samkova [12] farqlash haqida kino matni va kino nutqi tushunchalari, I. N. Lavrinenko [13] kino nutqining tasnifi bo'yicha, shuningdek, E. M. Lylcheva [14] lingvistik va ekstralingvistik jihatlar haqida kino nutqini o'rganadi.

Tadqiqotning dolzarbligi nutqning mavjudligi bilan bog'liq bo'lgan bu bolalar - bu "ichki tilshunoslik virtual bo'lmagan tizimga qarshi ob'ekt til, lekin bola tomonidan idrok etilgan haqiqiy til xabarlarini qatoriga. Ushbu yondashuv pardani ko'tarishi mumkin. Nafaqat hali tushunilmagan assimilyatsiya mexanizmlari haqida bolaning nutqi, balki haqiqiy tilning qanday ishlashi haqida ham umuman olganda

va uning aloqa tizimi sifatida qanday ishlashi"[15], kognitiv-diskursivga mos keladi, ushbu ish mualliflari tomonidan qo'yilgan yondashuvdir.

Adabiyotlar tahlili. Tadqiqot materiali sifatida teleserialning bosh qahramonlari - o'smirlarning ingliz tilidagi dialoglaridan foydalanildi. 2016-yilda suratga olingan "G'alati narsalar" (aslida G'arib narsalar). Dialog matnlari birlik sifatida qabul qilinadi, kino nutqining tegishli bo'lagini ifodalovchi, ya'ni rasmiy ravishda qayd etilgan aloqa. O'tkazilgan tadqiqot shuni ko'rsatdiki, o'smirlarning dialoglari asarda film ssenariysi sifatida belgilangan matn shaklida yozilgan. Mumkin bo'lgan aloqa holatlarini etarli darajada aks ettiradi va potensial aloqa holatlarining vakili manbai bo'lib xizmat qiladi. "Begona" turkumi materiallari asosida o'smir nutqining lingvistik va kognitiv xususiyatlarini tahlil qilish. Bu narsa o'smirlarning lingvistik birliklarni tanlashning tartibga solish funksiyasining o'ziga xos xususiyatlarini aniqlashga imkon berdi. Fanlararo tabiat tadqiqot tilshunoslik, sotsiologiya, kognitiv lingvistik va boshqa gumanitar fanlar sohasidagi ish natijalariga bo'lgan talabni belgilaydi.

Tahlil va metodlar. Keling, tadqiqotimizni bir qator muhim narsalar bilan boshlaylik, uning natijalarini izchil va mantiqiy ravishda taqdim etish imkonini beradigan nazariy tamoyillardan biridir. Amaldagi asosiy metodik texnika ishda, multidisipliner tanqidiy hisoblanadi. Maqsad nafaqat lingvistik xususiyatlarni, balki g'oyaviy, ijtimoiy-madaniy va kognitiv xususiyatlarni ham o'rganishdir. Zamonaviy mahalliy tilshunoslikda, allaqachon bo'lgani kabi qaratilgan ishlar borligi yuqorida qayd etilgan. Amalga oshirilgan nutqning turli jihatlarini o'rganishda kino doirasida, shuning uchun dastlab kino nutqi kontseptsiyasining mazmunini aniqlash muhim ko'rinadi. Asarda kino nutqining ishonchli talqinlaridan biri shakllantirilgan. A. N. Zaretskaya, muallif kino nutqini "filmning og'zaki tarkibiy qismi bo'lgan izchil matn" sifatida qabul qiladi. Og'zaki bo'lmagan komponentlar bilan birgalikda - ushbu filmning audiovizual tomoni va boshqa muhim Ekstralingvistik omillar bilan filmning semantik to'liqligi uchun" [4].

Shunday qilib, yondashuvlarning xilma-xilligi bilan kino nutqining hozirgi ta'riflari "Ular uni murakkab, heterojen, ko'p o'lchovli shakllanish sifatida tasvirlaydilar. Kino nutqi muammolarini o'rganuvchi tilshunolar, birinchi navbatda, aytadilar, uning quyidagi tushunchalar bilan aloqasi haqida: kino tasviri, film ssenariysi, film matni, film nutqi va kino dialogi, hali yakuniy yo'qligini ta'kidlagan, uning tarkibiy qismlarining ta'rifi va ro'yxati "Heterojen ta'lim" [20], belgilaydi. U shbu ishning dolzarbligi. Amalga oshirilayotgan izlanishlar kontekstida kinomatn tushunchasi alohida ahamiyat kasb etadi. Yu.A. Nelyubina "Film matnida barcha darajalar birlashadi, deb ta'kidlaydi. G. G. Slyshkinning yondashuvi biroz boshqacha va kino matni tushunchasini sharhlovchi M.A.Efremova jamoaviy muallif tomonidan yaratilgan va yaxlitligi va to'liqligi bilan ajralib turadigan, shuningdek, orqali uzatiladigan moddiy tashuvchida yozilgan xabar sifatida og'zaki va og'zaki bo'lmagan belgilar va tomoshabinlar tomonidan audiovizual shaklda qabul qilinadi [1]. Polsha tilshunosi M. Dynel kino matni tushunchasini aktyorlarning nutqi sifatida izohlaydi. Og'zaki bo'lmagan muloqot bilan birga keng va tor ma'noda ta'riflanadi. Bu yerda nutq birlashtiruvchi monologlar, dialoglar sifatida qaraladi, ya'ni didaktik o'zaro ta'sirlar va poliloglar i. e. birjalar, ko'proq tomonidan o'tkaziladi. Film matnida G. G. Slyshkin va M. A. Efremova alohida ta'kidlangan. Til tizimi yozma va og'zaki komponentlar bilan ifodalanadi, ular tabiiy til so'zlari bilan ifodalanadi, nolingvistik komponent esa ko'rsatkich belgilari bilan ifodalanadi va belgilar-piktogrammalar [1]. G.G. Slyshkin va M. A. Efremova ta'riflari asosida sxematik komponentlar munosabatlari ierarxiyasining tasviri kino nutqi rasmda keltirilgan. I. G. G. Slyshkin va M. A. Efremova

ta'rifiga asoslanib, kino qahramonlarining nutqi og'zaki komponentga tegishli. Tadqiqotimiz nuqtai nazaridan, tadqiqot ob'yekti bu nutqqa mosligi hisoblanadi. Kino qahramonlari, yozma ravishda yozilgan, ya'ni matn yoki, bu yozuv turi ham keng tarqalgan deb ataladi. Og'zaki nutq, lenta yoki film ssenariysi kino ko'rinishidan, oxirgi atama ko'proqdir. Ushbu maqola mualliflari ishlayotgan lingvistik materialning mohiyatini to'g'ri etkazadi: qayd etilgan yozma shaklda, film qahramonlarining nutqi, hamrohligida video yonma-yon. Bu qo'llaniladigan atama bu ishda asosiy rol o'ynaydi. Buni alohida ta'kidlash kerakki, ingliz tilida video skript atamasi borligini, professional videograflar tomonidan qo'llaniladi. Video skript odatda loyiha hujjatidir, suratga olish maqsadini tavsiflash, maqsadli auditoriyani tushuntirish, asosiy mavzuni belgilash va hokazo. Xuddi shu terminologik turkumdan yana bir atama - kino skripti kiradi, uning mazmuniga ham kino qahramonlarining dialoglari, ham va ularning hissiy holati, atrof-muhit tavsifi, suratga olish vaqti va joyi. Qaysidir darajada kino ssenariysi tuzilishi dramatik asarga o'xshaydi, keyingi sahna ko'rinishi uchun yozilgan. Bizning ishimizda kino skripti atamasi (biz ataylab yozamiz, bu so'z mavimli) - bu faktdan keyin yoziladi. Ko'pincha film ssenariysi dialog yoki monolog (fikrlar) shaklida taqdim etiladi, keyin biz sxematik tarzda tasvirlaymiz. bizning ushbu komponentlar o'rtasidagi munosabatlar haqidagi tasavvurimiz bitta rasmdagi monolog yoki dialog uchun film ssenariysi sifatida slot. 2.Kino ssenariysi shaklida yozilgan kino dialogi yoki kino monologini kino matnining tarkibiy qismlari sifatida talqin qilish bizga kino nutqining lingvistik va kognitiv komponentlarini batafsil o'rganish imkoniyatini beradi.

Tadqiqot materiali sifatida asarda o'smirlarning dialoglari - bosh qahramonlar, tovushlar qo'llaniladi. "G'aroyib narsalar" film seriyasidir. Serial drama, fantastika, dahshat va detektivni birlashtirgan gibrid janrdir. Serialning harakati

1983 yilda Indianada bo'lib o'tadi, u erda maxsus kuchga ega bo'lgan qiz hukumatning maxfiy laboratoriyasidan qochib ketadi, g'ayritabiiy kuchlar; bir vaqtning o'zida kichik laboratoriya yaqinidagi shaharda yigit sirlil ravishda yo'qoladi. Politsiya, bolaning oilasi va do'stlari boshlanadi, qidiruv-qidiruv operatsiyasi va tez orada ular muomala qilayotganini anghaydi. Biz dialog matnlarini birliklar sifatida ko'rib chiqamiz, kino nutqining tegishli bo'lagini ifodalovchi, ya'ni rasmiy ravishda qayd etilgan aloqa. Tahlil kognitiv-diskursiv doirasida o'smirlarning dialoglari yondashuv ularni birlik, parametr sifatida o'rganish imkonini beradi, ular umuman kino nutqining funksional vazifalariga mos keladi.

Xulosa. Shunday qilib, tadqiqot shuni ko'rsatdi, kino nutqi lingvistik va kognitiv tadqiqotlar uchun muhim ob'yektdir. Asarda kino ssenariysi sifatida belgilangan matn shaklida yozilgan o'smirlarning suhbatlari mumkin bo'lgan muloqot holatlarini etarli darajada aks ettiradi va potentsialning vakillik manbai bo'lib kommunikativ vaziyatlar xizmat qiladi. Lingvokognitiv tahlil seriya materialiga asoslangan o'smir nutqining xususiyatlari G'alati narsalar aloqa konstitutsiyasiga va ta'sir etuvchi omillarga qarab o'smirlar tomonidan til birliklarini tanlashning tartibga solish funksiyasining o'ziga xos xususiyatlarini aniqlashga imkon berdi.

Yakuniy tanlov uchun; shakllanish xususiyatlari dunyoqarash va dunyoqarash, shuningdek, ba'zilar kognitiv haqiqatni buzish sabablari. Tadqiqot natijasida ma'lum bo'ldiki, kundalik hayotda o'smirlarning nutqlari (G'alati narsalar seriyasining bosh qahramonlari) stilistik jihatdan sezilarli miqdorda foydalaning.

Belgilangan lug'at, bu vulgarizmlar - 45,5%, slangizmlar - 35%, onimlar - 17,5%, kamaytiruvchi - 2%. O'smirlar osongina taklif qilinadi va ularning tasavvurlari nihoyat mavjud afsona va xayollarni o'zgartiradi, ma'lum bir lingvistik jamiyatda kognitiv haqiqatga, borligi mavjudligi

tufayli bo'lgan mos keladigan semantik haqiqatga mosligi ta'riflanadi. O'smirlarning kommunikativ xulq-atvorini o'rganish nuqtai nazaridan kino nutqi bo'yicha keyingi tadqiqotlar, turli xil til va madaniy kelib chiqishi bo'lgan

ko'proq hajmli materiallarni o'z ichiga olgan holda, qimmatli ma'lumotlar keltirishni va'da qiladi. Nafaqat nazariy va amaliy sohada natijalar beradi. Tilshunoslik, balki ijtimoiy- va kognitiv tilshunoslikdir.

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BADIIY ADABIYOT DISKURSIDA METAFORA VA ALLEGORIYANING NAMOYON BO'LISHI: DANTE ALGERINING "ILOHIY KOMEDIYA" TARJIMA ASARI MISOLIDA

Annotatsiya

Ushbu maqola adabiy matnlardagi metafora va allegoriyaning murakkabligini tahlil qiladi va asosiy e'tibor Dante Aligyerining "Ilohiy komediya" asariga qaratiladi. Dantening metafora va allegoriyadan foydalanishini har tahlil qilish orqali ushbu maqola adabiy vositalar Ilohiy komediyadagi ko'p qirrali ma'nolariga qanday hissa qo'shishini yoritishga, ularning teologik, siyosiy va falsafiy tushunchalarni yetkazishdagi rolini o'rganishga qaratilgan.

Kalit so'zlar: metafora, allegoriya, majoziy til, teologik obrazlar, falsafiy mulohazalar, kontekst, o'rta asr ramziyligi, gunoh, fazilat, najot, lingvistik tanlovlar, mavzuli motivlar, hikoya qilish usullari.

МЕТАФОРА И АЛЛЕГОРИЯ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ: АНАЛИЗ БОЖЕСТВЕННОЙ КОМЕДИИ ДАНТЕ

Аннотация

Эта статья погружается в сложный мир метафор и аллегорий в литературных текстах, уделяя особое внимание основополагающему произведению Данте Алигьери «Божественная комедия». Целью данной статьи является всестороннее исследование использования Данте метафор и аллегорий, чтобы пролить свет на то, как эти литературные приемы вносят вклад в многогранные смысловые слои «Божественной комедии», исследуя их роль в передаче богословских, политических и философских концепций.

Ключевые слова: метафора, аллегория, образный язык, богословские образы, философские размышления, контекст, средневековая символика, грех, добродетель, спасение, языковой выбор, тематические мотивы, повествовательные приемы.

METAPHOR AND ALLEGORY IN LITERARY TEXT: AN ANALYSIS OF DANTE'S DIVINE COMEDY

Annotation

This paper delves into the intricate world of metaphor and allegory within literary texts, focusing on Dante Alighieri's seminal work, the Divine Comedy. Through a comprehensive examination of Dante's use of metaphor and allegory, this article aims to shed light on how these literary devices contribute to the multifaceted layers of meaning in the Divine Comedy, exploring their role in conveying theological, political, and philosophical concepts.

Keywords: metaphor, allegory, figurative language, theological images, philosophical reflections, context, medieval symbolism, sin, virtue, salvation, linguistic choices, thematic motifs, narrative techniques

Introduction. Dante Alighieri's Divine Comedy stands as one of the most celebrated literary works in history, renowned for its profound exploration of the afterlife, moral choices, and human condition. Central to the richness of this epic poem are the extensive employment of metaphor and allegory. Metaphor, as a figurative language device, enables Dante to illustrate abstract concepts by drawing parallels with concrete images, while allegory allows for the representation of complex ideas through symbolic narratives. This article aims to unravel the intricate tapestry of metaphor and allegory woven throughout the Divine Comedy, offering insights into their significance and function within the text. The use of metaphor and allegory in the Divine Comedy extends beyond mere literary embellishments; they serve as vehicles for profound theological and philosophical reflections. Through the intricate interplay of symbols and imagery, Dante explores themes such as divine justice, the nature of sin, and the human capacity for redemption [5]. Moreover, the multifaceted nature of metaphor and allegory allows for diverse interpretations, inviting readers to engage with the text on multiple levels and uncover deeper layers of meaning. Dante Alighieri's Divine Comedy stands as a pinnacle of literary achievement, renowned for its intricate use of metaphor and allegory to convey profound theological and philosophical truths. This

literary review aims to explore the scholarly discourse surrounding Dante's employment of metaphor and allegory within the Divine Comedy, highlighting key interpretations and critical insights into their significance and function within the text.

Metaphor and Allegory in Context:

To fully appreciate Dante's use of metaphor and allegory, it is essential to consider the historical, cultural, and religious context in which the Divine Comedy was written. Dante draws upon a rich tapestry of Christian theology, classical literature, and medieval symbolism to create a multi-layered narrative that resonates with readers across centuries. His innovative blending of allegorical symbolism with vivid metaphors serves to transport readers into the fantastical realms of Hell, Purgatory, and Paradise while simultaneously inviting contemplation of deeper existential and moral questions [6].

Scholarly Interpretations:

Scholars have offered a multitude of interpretations regarding the role and significance of metaphor and allegory in the Divine Comedy. Some emphasize Dante's use of metaphor as a means of rendering abstract theological concepts accessible to a wider audience, while others highlight its function in evoking emotional responses and sensory

imagery. Similarly, allegory has been interpreted as a vehicle for conveying moral instruction, political commentary, and personal spiritual journey. The diverse range of scholarly perspectives reflects the complexity and richness of Dante's literary masterpiece.

Themes and Symbolism:

At the heart of Dante's *Divine Comedy* lie themes of sin and redemption, divine justice, and the human quest for spiritual enlightenment. Through the use of metaphor and allegory, Dante crafts a symbolic landscape populated by sinners, saints, and allegorical figures, each representing facets of the human condition and the journey towards salvation. The symbolic journey of the protagonist, Dante himself, mirrors the universal pilgrimage of the soul, navigating through the trials of earthly existence towards the ultimate union with the divine.

Contemporary Relevance:

Despite being penned over seven centuries ago, the *Divine Comedy* continues to captivate contemporary readers and scholars alike. Its exploration of timeless themes such as love, suffering, and the pursuit of truth resonates with modern audiences, inviting reinterpretation and adaptation in various artistic mediums. Furthermore, Dante's innovative use of metaphor and allegory continues to inspire writers, thinkers, and artists, serving as a testament to the enduring power of literature to transcend time and space.

Literature Review. Metaphor in the *Divine Comedy*:

Dante employs metaphor extensively throughout the *Divine Comedy* to depict the various realms of the afterlife and to convey the moral and spiritual implications of human actions. For instance, in the *Inferno*, Dante utilizes metaphor to describe Hell as a vast, labyrinthine structure, with each circle representing a specific sin and its corresponding punishment. The imagery of "dark woods" at the beginning of the poem serves as a metaphor for the state of moral confusion and spiritual peril experienced by the protagonist [10].

Allegory in the *Divine Comedy*:

In addition to metaphor, allegory plays a crucial role in the *Divine Comedy*, allowing Dante to present complex theological and philosophical concepts through symbolic narratives. The entire journey of the protagonist through Hell, Purgatory, and Paradise can be interpreted as an allegory of the soul's progression towards redemption and divine union. Each encounter with historical, mythological, and biblical figures serves as an allegorical representation of various virtues, vices, and theological principles.

In addition to serving as a tool for conveying abstract concepts, metaphor in the *Divine Comedy* also serves as descriptive language, vividly painting scenes and landscapes of the afterlife. For example, Dante describes the ninth circle of Hell as a frozen lake, where sinners are trapped in ice according to the severity of their sins. This metaphorical depiction not only evokes a sense of physical coldness but also symbolizes the spiritual and emotional isolation experienced by the damned souls. Throughout Dante's journey, he encounters numerous allegorical figures, each representing specific virtues, vices, or spiritual states. For instance, Virgil, the classical Roman poet, serves as Dante's guide through Hell and Purgatory, representing human reason and the pursuit of knowledge. Beatrice, on the other hand, symbolizes divine grace and spiritual enlightenment, guiding Dante through the celestial realms of Paradise towards God [9].

Political and Social Allegory.

Beyond its theological and philosophical dimensions, the *Divine Comedy* also contains elements of political and social allegory. Dante, a Florentine exile, uses his epic poem to critique the political corruption and moral decay of his time, allegorically condemning individuals and institutions that he perceived as contributing to the downfall of society. The

various punishments and rewards depicted in the afterlife reflect Dante's vision of justice and his ideals of governance.

Interplay of Symbolism and Narrative Structure: Metaphor and allegory are not isolated elements within the *Divine Comedy* but are intricately woven into its narrative structure. Each allegorical encounter and metaphorical description serves to advance the protagonist's journey towards spiritual enlightenment and ultimate salvation. The interplay of symbolism and narrative creates a cohesive and immersive reading experience, inviting readers to contemplate the deeper meanings embedded within the text [3]. Legacy and Influence: Dante's innovative use of metaphor and allegory in the *Divine Comedy* has had a profound influence on subsequent generations of writers and thinkers. From the Renaissance to the present day, scholars and artists have been inspired by Dante's imaginative vision and his skillful manipulation of literary devices. The *Divine Comedy* continues to be studied, interpreted, and celebrated for its enduring relevance and timeless insights into the human condition.

Analysis and Results. Dante's *Divine Comedy* stands as a testament to the enduring legacy of metaphor and allegory in literature. Through its imaginative imagery and symbolic narratives, the *Divine Comedy* invites readers on a transformative journey of self-discovery and spiritual enlightenment. As scholars continue to unpack the layers of meaning embedded within its verses, the *Divine Comedy* remains a timeless masterpiece that continues to captivate and inspire generations of readers around the world [1]. One of the fascinating aspects of Dante's *Divine Comedy* is the interpretive flexibility afforded by its extensive use of metaphor and allegory. The richness of Dante's imagery allows for a wide range of interpretations, from theological and philosophical readings to political and social commentary. How do you think this interpretive flexibility contributes to the enduring appeal of the *Divine Comedy* across different cultures and time periods?

Dante's journey through Hell, Purgatory, and Paradise can be seen as both a personal pilgrimage and a universal allegory for the human experience. While Dante's encounters with historical and mythological figures may have specific cultural and historical contexts, the moral and existential dilemmas he faces resonate with readers from diverse backgrounds. How do you perceive the balance between Dante's personal narrative and the universal themes explored in the *Divine Comedy*? [4].

Throughout the *Divine Comedy*, Dante encounters a multitude of allegorical figures, each representing abstract concepts or spiritual states. From Virgil and Beatrice to figures like Charon and Lucifer, these characters serve as guides, mentors, or adversaries on Dante's journey. How do you interpret the significance of these allegorical figures within the narrative, and what do they represent in terms of Dante's moral and spiritual development?

Despite being written in the 14th century, the *Divine Comedy* continues to be reinterpreted and adapted in various forms, including literature, art, music, and film. How do contemporary adaptations of the *Divine Comedy* utilize metaphor and allegory to engage with modern audiences? [7]. Are there specific aspects of Dante's work that resonate particularly strongly with contemporary sensibilities?

The *Divine Comedy* is deeply rooted in Christian theology and medieval concepts of sin, virtue, and salvation. However, Dante's exploration of ethical and moral dilemmas extends beyond religious dogma, prompting readers to reflect on the nature of justice, mercy, and the human capacity for redemption. How does Dante's portrayal of moral ambiguity and divine judgment challenge traditional religious

interpretations, and what broader ethical questions does it raise?

Research Methodology. Close reading involves a meticulous examination of the text to identify and analyze specific instances of metaphor and allegory. By focusing on individual passages or episodes, readers can uncover the layers of meaning embedded within Dante's imagery and symbolism. Close reading allows for a detailed exploration of linguistic choices, thematic motifs, and narrative techniques employed by Dante to convey metaphorical and allegorical significance. Comparative analysis involves comparing Dante's use of metaphor and allegory to other literary works, religious texts, philosophical treatises, and artistic representations. By examining parallels and contrasts between different sources, scholars can gain insights into the cultural, intellectual, and theological influences shaping Dante's creative vision [9]. Comparative analysis highlights the unique ways in which Dante adapts and reinterprets existing traditions to convey his own spiritual and philosophical insights.

Understanding the historical and cultural context in which Dante lived and wrote provides valuable insights into the significance of metaphor and allegory in the *Divine Comedy*. Historical and contextual research involves investigating medieval Christian theology, political dynamics, literary conventions, and social norms that inform Dante's worldview. By situating Dante's work within its broader historical context, scholars can elucidate the religious, political, and intellectual currents that shaped his literary imagination [3]. Given the profound theological and philosophical themes explored in the *Divine Comedy*, theological and philosophical inquiry offers a fruitful approach to analyzing metaphor and allegory. Scholars may draw upon theological doctrines, such as the nature of sin and redemption, theodicy, and eschatology, to interpret Dante's symbolic representations of the afterlife. Philosophical frameworks, including ethics, metaphysics, and epistemology, can also shed light on the deeper existential questions raised by Dante's allegorical narrative.

Examining the reception history of the *Divine Comedy* and its adaptations in various artistic mediums provides insights into the evolving interpretations and uses of metaphor and allegory. Reception history and adaptation studies involve analyzing how different audiences, cultures, and historical

periods have interpreted and reimagined Dante's work. By tracing the reception of the *Divine Comedy* from the Middle Ages to the present day, scholars can uncover the enduring resonance of its metaphorical and allegorical themes across time and space [10].

These methods offer diverse approaches to analyzing metaphor and allegory in Dante's *Divine Comedy*, allowing scholars to explore the text from multiple perspectives and uncover its rich layers of meaning.

Conclusion. In conclusion, the study of metaphor and allegory in Dante's *Divine Comedy* offers a rich and multifaceted exploration of the text's literary, theological, and philosophical significance. Through close reading, comparative analysis, historical research, theological inquiry, and reception history, scholars have uncovered the intricate layers of meaning embedded within Dante's imaginative imagery and symbolic narratives.

Dante's innovative use of metaphor and allegory allows for a nuanced exploration of themes such as sin and redemption, divine justice, and the human quest for spiritual enlightenment. His vivid depictions of Hell, Purgatory, and Paradise, populated by allegorical figures and moral dilemmas, invite readers to contemplate the complexities of the human condition and the nature of existence. Furthermore, the enduring relevance of the *Divine Comedy* is evident in its continued adaptation and reinterpretation across different cultures and time periods [7]. From medieval Italy to the contemporary world, Dante's masterpiece continues to inspire artists, scholars, and audiences, reaffirming its status as a timeless classic of world literature.

In the ever-evolving discourse surrounding metaphor and allegory in the *Divine Comedy*, scholars are continually uncovering new insights and interpretations, enriching our understanding of Dante's magnum opus and its profound impact on literary and intellectual history. Ultimately, the study of metaphor and allegory in Dante's *Divine Comedy* serves as a testament to the enduring power of literature to provoke thought, evoke emotion, and transcend the boundaries of time and space. As readers continue to engage with Dante's epic poem, they embark on a transformative journey of self-discovery and spiritual enlightenment, guided by the timeless wisdom contained within its verses [2].

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